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EFMET

European Forum for Music Education and Training

# Final Report

EFMET cooperation partners:



INTERNATIONAL  
Yehudi  
FOUNDATION



M e n u h i n

Association Européenne  
des Conservatoires,  
Académies de Musique  
et Musikhochschulen

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## Foreword

The EFMET project is an initiative made possible due to funding possibilities within the Culture 2000 project of the European Union.

The name EFMET stands for the “European Forum for Music Education and Training” and we are looking back at an exiting and very active year. Music (education) organisations from all over Europe met to exchange information and to start cooperation.

This report will give an overview on the primordial objectives of the project, its practical implementation and the achieved results.

The European Music Council and the EFMET cooperation partners are very happy to have had the opportunity of installing such an important and innovative network within the European music community, an idea initially developed by the AEC (Association Européenne des Conservatoires de Musique). Within EFMET the interconnection of education, training and culture was strengthened and promoted to guarantee cultural diversity in a growing Europe. We are very happy to have prepared the path for future collaboration within the music education sector and to know that the EFMET spirit will continue.

## 1. Introduction

Many European organisations active in the field of music education exist. Some of these organisations are representing formally organised forms of music education (e.g. conservatoires, music schools and music teaching in general education) and others realise informal music education activities (e.g. organisations for youth and community work). These organisations are very active in their own areas of specialisation, but cooperation between such organisations - on European and national levels - is limited. As a result, important opportunities are missed to exchange information and to profit from synergetic effects. Furthermore, there is little information about the training of music teachers on a European level. Consistent obstacles also exist for the mobility of music professionals due to recognition problems with studies and professional qualifications. These facts have been clearly indicated in the 'Study on the mobility and free movement of people and products in the cultural sector', a research study recently commissioned by the European Commission.

To promote cooperation between music education organisations on a European level and to gather information on music teacher training, the 'European Forum for Music Education and Training – EFMET' was initiated in 2003. This project, which was coordinated by the European Music Council – EMC, brought together European organisations active in formal types of music education (European Association of Conservatoires [AEC], International Association of Schools of Jazz [IASJ]) and non-formal types of music education (Jeunesses Musicales Europe [JME], European Federation of National Youth Orchestras [EFNYO], Europa Cantat – European Federation of Young Choirs and the International Yehudi Menuhin Foundation [IYMF]).

To improve cooperation between organisations active in formal and informal types of music education and to progress the flow of information on the training of music teachers, the following objectives have been included in the EFMET action plan:

1. To improve European cooperation and communication between organisations active in formal and non-formal types of music education through a number of collaborative workshops and discussion rounds
2. To collect information on music teacher training programmes for classroom music teachers and instrumental/vocal teachers in Europe
3. To disseminate the results gained in this project on music teacher training programmes and examples of good practices.

The EFMET project is supported as preparatory measure to test innovative initiatives and to prepare new EU cultural programmes after 2006. Therefore recommendations for the European Commission on the place and role of (music) education and training in the new EU programme for culture have been formulated.

## 2. EFMET – Project Activities

### 2.1 COOPERATION WORKSHOPS

The EFMET cooperation workshops have been installed to realise one of the main objectives of the project. The promotion of European cooperation and communication between organisations active in formal and non-formal types of music education can be guaranteed through these collaborative workshops, providing insight into new areas, discussion rounds and information exchange.

#### 2.1.1 EFMET Opening Seminar – organised by the European Music Council

##### ***European Music Council – EMC, [www.emc-imc.org](http://www.emc-imc.org)***

The European Music Council (EMC), a regional group of the International Music Council (IMC), is a platform for representatives of national music councils and organisations involved in the field of music education, creation, performance and heritage from European countries. The EMC is the leading professional organisation in Europe dedicated to the development and the promotion of all kinds of music. It contributes to a better mutual understanding amongst people and their different cultures and promotes the right for their musical cultures to coexist. Therefore, the EMC provides exceptional value to its membership by building knowledge, creating networking opportunities, supporting and enhancing the visibility of initiatives that help sustain people's participation in music and cultural life.

##### ***The Opening Seminar***

The EFMET project was opened by a seminar organised by the European Music Council in March 2004 which took place in Bonn, Germany. Representatives of European music education organisations of formal and non-formal settings were invited to discuss cooperation possibilities and to encourage first collaboration initiatives.

During the opening seminar, the EFMET idea and the activity plan were introduced to the participants. The main goals of the seminar were to develop basic ideas and personal contacts, to inform about the activities and achievements of the participating organisations and to make suggestions on how EFMET or the EMC can help the participating organisations.

The following organisations of the ***formal music education field*** were present in Bonn:

- ♦ Association of Finnish Music Schools, Finland
- ♦ European Association of Conservatoires (AEC), Netherlands
- ♦ International Society for Music Education (ISME), Sweden/Australia
- ♦ European Association for Music at Schools (EAS)
- ♦ International Association of Schools of Jazz (IASJ), Netherlands
- ♦ European Music Schools Union (EMU), Netherlands

The following organisations of the ***non-formal music education field*** were present in Bonn (*partly presenting both the formal and non formal sector*):

- ♦ Impulscentre for Music, Belgium
- ♦ Youth Music, UK
- ♦ European Modern Music Network (EMMEN), France
- ♦ International Yehudi Menuhin Foundation (IYMF), Belgium
- ♦ Jeunesse Musicales Europe (JME), Belgium
- ♦ Institut für kulturelle Innovationsforschung (IKI), Germany
- ♦ Europa Cantat, Germany
- ♦ European Academy for Culture and the Arts, Netherlands
- ♦ International Music Council (IMC), France

- ♦ European Piano Teacher Association (EPTA)
- ♦ European String Teacher Association (ESTA), France
- ♦ European Federation of National Youth Orchestras (EFNYO), Netherlands/Austria
- ♦ European Association of Youth Orchestras (EAYO), Netherlands
- ♦ European Union of Music Competition for Youth (EMCY), Germany

Attached you will find a list with short descriptions of each organisation and its aims.

The participating organisations came from very different backgrounds and had different levels of cooperation experiences; therefore capacity building and the exchange of information and knowledge during the opening seminar were first steps to start European cooperation on music education and training.

In a discussion round, the participants evaluated their expectations of a “European Forum for Music Education and Training” and their contribution possibilities. The first discussion on the EFMET project generated the following key issues:

- ♦ Need for information exchange (via networks, databases, service centres, etc.) esp. on researches
- ♦ Social impact of music education and training (cultural crossover, life-long learning, youth participation)
- ♦ Mobility (recognition of qualifications, European itinerary for students)
- ♦ Good practices (workshops, MUS-E<sup>®</sup>, EXTEND, festivals, performances, etc.)
- ♦ Funding (easier access to funding, support to new EU members)
- ♦ Musical diversity (break borders between formal and non-formal, portfolio career of the musician, etc.)
- ♦ “Music Teacher” (teacher training for all musicians, respect for teachers, training the teacher, guarantee music education on all grades, etc.)

The results from this discussion were summarised in three questions which provided a basis for the succeeding working groups:

- ♦ What do we need?
- ♦ Research (What has been done? What do we want?)
- ♦ What recommendations do we want to give to the EU?

### ***What do we need?***

All participants expressed the need for information exchange; this information should be monitored and include examples of good practices. Knowledge sharing, networking and advocacy as well on European level as worldwide would improve this flow of information. An increased visibility of the music education sector could be achieved by enhancing marketing and mobility activities. The most important need is a common parity of esteem, whether formal or non-formal types of music education; any hierarchy should be avoided.

### ***Research***

Many researches have already been undertaken in the field of music education, as well in Europe as world wide. A database collecting the methods and results of these various researches would be essential in order to make use of synergetic effects and to avoid duplication.

Examples of non-formal music education stimulating formal music training should be collected: close links between research and music education would be enriching for both sides.

### ***EU recommendations***

Within the EFMET project recommendations to the EU were formulated and circulated to the EU commission, the Council of Ministers, to the Council of Europe and national representa-

tives for culture. These recommendations are attached to this report. First suggestions were collected which issues should be stressed towards the EU:

- ♦ The role of education and training should be clearly defined in the European cultural programmes, in order to guarantee the access to music and music making for everyone
- ♦ The harmonisation of qualifications, the mobility of artists and artist teachers are major topics for improvement in order to have an exchange of goods and people in the cultural sector in Europe
- ♦ An umbrella organisation, funded by the EU, could serve the needs for information and monitoring in the music education sector. This service organisation could also promote a better understanding of EU regulations for European associations and provide help on funding and regulations issues

During the final discussion, the need for an information / monitoring centre (including some kind of general database for all European organisations) became obvious. To fulfil these long-term aims of EFMET, the EMC was denominated as the ideal organisation to establish such a platform and to serve as an information office. The wish was expressed to the EMC to collect examples of good practice, to give support to and to inform about bilateral and multi-lateral activities, to compare other cooperation models and to filter the large amounts of existing information.

An important issue in the discussion was also the social aspect of music. Music could be instrumentalised for social engineering and as a means for the opening of opportunities. The social aspect of music should be used carefully, as music may function as a tool, but also has to be seen as an aim in its own.

### **Conclusions**

The EFMET opening seminar was a big success. After having critically questioned the need for a music education forum, it became obvious that there is a definite need for a network on music education matters and other topics generally related to music. The gathering of experts from such different organisational backgrounds has been unique and innovative. For the first time representatives of both the formal and non-formal music education field discussed future cooperation possibilities. Close connections between organisations of the formal and non-formal music education sector have been created, e.g. between the European Music School Union (EMU) and Europa Cantat as well as between European Association for Conservatoire (AEC) and the International Yehudi Menuhin Foundation (IYMF).

All participants were invited to the future EFMET workshops and the closing event.

#### **2.1.2 Orchestral Training in Europe – Music academies and youth orchestras** organised by EFNYO, the European Federation of National Youth Orchestras

##### ***European Federation of National Youth Orchestras – EFNYO, [www.efnyo.org](http://www.efnyo.org)***

EFNYO, the association of European pre-professional orchestras, represents the interests of the orchestral musicians of the future. At national and international level it organises orchestral training projects and initiates co-operation networks. Due to the clearly defined selection criteria for EFNYO membership and participation, promoters are assured of the highest artistic standards and professional organisation from the member orchestras. EFNYO as an association is deeply rooted in European music life in each member country and is therefore an outstanding reference point for international pre-professional orchestral questions. At all times EFNYO's first priority is the responsibility for the orchestral musicians of the future.

Since 1994 the finest national youth orchestras of Europe have been working closely together and have formed an association with fourteen pre-professional orchestras known as the European Federation of National Youth Orchestras (EFNYO). One of EFNYO's important objectives is to organise joint projects, which take the great cultural diversity of Europe as the starting point. The musicians in the orchestras are aged eighteen to twenty five, and are preparing for a professional career as orchestral musicians. They have in common the vitality and enthusiasm of youth and a lively professionalism with which they perform in concerts throughout Europe. By their very definition, the pre-professional youth orchestras are training the orchestral musicians of the decades ahead. They therefore consider it both a challenge and duty to think about and analyse the constant changes that are taking place in musical life, with the aim of preparing the future generations as well as possible for their professional careers.

### ***The Workshop***

In February 2004, representatives of conservatoires (AEC) from all over Europe and from national and international youth orchestras (EFNYO) met in Rome to discuss the improvement of existing cooperation and the possibilities of future further cooperation.

Next to the general assembly of EFNYO, the EFMET project provided the opportunity to bring together main organisations from the formal music education field and from the non-formal music education field, representatives from conservatoires and from national and international youth orchestras. Also present were music students who play in youth orchestras and (very often) study at a conservatoire.

### ***Relationship between conservatoires and youth orchestras***

In a first discussion round an overview of the status quo of the cooperation between youth orchestras and conservatoires was given. In general the relationship between youth orchestras and conservatoires seems to be different in every country, ranging from cooperation to competition. The last might be due to overlapping working periods of the youth orchestras and the conservatoires.

To improve the cooperation between youth orchestras and conservatoires, the following questions should be tackled:

- ♦ How can youth orchestras play a role in orchestral projects of conservatoires?
- ♦ How can conservatoires pass on information of youth orchestras to teachers and students?
- ♦ Is there a possibility of helping each other in the field of auditions and audition training?
- ♦ What are the interests of the students?
- ♦ Do music academies want to give credit points to students who participate in youth orchestras and if yes under what conditions?
- ♦ What is the mentality of students towards playing in orchestras (fun in youth orchestras vs. obligation in orchestras of conservatoires)
- ♦ What are the requirements of professional orchestras towards graduates?
- ♦ Is it possible to make agreements according to programme, specialisation of the orchestras (e.g. contemporary music, baroque, etc.), concert facilities and concert presentations?
- ♦ Who is the audience?
- ♦ How can an international cooperation look like? (E.g. use of the European credit point system for playing in an international youth orchestra)

### ***Concrete Proposals***

The following proposals have been formulated in the frame of the workshop as a result of the fruitful discussion.

1. There is a need for mutual understanding of the skills required for a professional orchestral career in the contemporary world. Those involved in the discussion should

be representatives of youth orchestras, conservatoires, professional orchestras and students.

2. Concrete cooperation between music conservatoires and youth orchestras can be established in the following fields:
  - Dissemination and exchange of information on dates, programmes and staff in order to avoid clashes
  - Provision of rooms and jury members for auditions
  - Mutual encouragement for the performance of contemporary music
3. Further discussion is necessary on the relevance and/or possibility of the use of credit points for participation in orchestra activities, both inside and outside the conservatoires.
4. In order to improve the mobility of students, the discussion on the creation of an exchange network between conservatoires and youth orchestras has been started. Third party funding would be necessary for these exchanges.
5. Youth orchestras and conservatoires should contribute to cultural diversity by encouraging students to take part in educational projects and by cooperation with other organisations active in the field of music education.

### **2.1.3 Music education and youth participation – Presentation Day**

EFMET workshop organised by Jeunesses Musicales Europe (JME)

#### ***Jeunesse Musicales Europe – JME, [www.jmi.net](http://www.jmi.net)***

JME is the world's largest youth and music network and is regarded by UNESCO as the world's biggest youth culture organisation. Currently 41 national members, 6 associate members and over 35 contact organisations are part of the global Jeunesses Musicales community.

Concerts, camps, workshops, festivals, competitions... over 30.000 musical events of all possible music styles are held each year in more than 3.000 towns worldwide. As an annual average, approx. 2 million young musicians experienced performance and learning opportunities and 3,5 million people attended school and public concerts.

These diverse musical opportunities can be divided into four main fields: Young Audiences, Young Musicians, Youth Orchestras and Ensembles and Youth Empowerment through Music. Half of the activities provided by the JM network are classical music events – but JMI caters for all tastes, including traditional music, contemporary music, jazz, pop, rock and hip-hop in its repertoire and offering a complement to widespread commercial music.

Through these many exciting musical meeting points specially created for young people from all over the world, the JMI network promotes cultural diversity and encourages peace and mutual understanding.

**The Workshop**

On 15 March 2004 the Royal Opera House in Ghent became a meeting point of all kinds of music. As part of the EFMET strand that wishes to improve collaboration between formal and non-formal forms of music education, Jeunesses Musicales Europe decided to broaden its very good experiences of mutual cooperation on a local level to the international field.

As part of the EFMET initiative, JM Europe wished to emphasise the need of sharing experiences and techniques in the field of Young Audience Development. Thereby, it asked its Flemish section Jeunesses Musicales Flanders (“Jeugd en Muziek Vlaanderen”) to arrange a Presentation Day where different high quality productions from different European countries were at display for a predominantly Belgian but also international public.

**Location**

As location for this event the Royal Opera House in Ghent was chosen. The reasons for this choice were diverse:

- ♦ the existing partnership between Opera House and Jeunesses Musicales on the development of programmes for young people
- ♦ the national and even international reputation of the Opera House
- ♦ the possibility to use several suitable concert- and rehearsal-rooms
- ♦ the central position
- ♦ the familiarity of the artistic and educational world with the Opera House

Through meetings and workshops, the organisers wanted to have an artistic and educational platform for people involved in music education (representatives of basic, secondary, music schools and conservatories, representatives of cultural houses), for a young audience (3 to 18 years old) and for young musicians on the stage. Besides the show-cases of new programmes for youth, workshops for different types of young people were presented (toddlers, pupils of basic-schools, pupils of secondary schools, handicapped people, etc.)

Due to the impossibility to present all artists live on a stage, video's and sound-programmes were presented for different audiences.

**Participants and Partners**

Some 734 young people assisted the different programmes of the day:

- ♦ Toddlers: 156
- ♦ Basic school: 267
- ♦ Secondary school: 225
- ♦ Different sort of workshops: 86

The participating groups were recruited through the following procedures:

- ♦ Professionals on an international level via the EFMET-network
- ♦ Professionals on a local level (artistic, formal education, non-formal education) through a very intense action in the Flemish schools, conservatories, culture centres, and among other interested people in the music-educational field
- ♦ Young people through the network of Jeugd en Muziek Vlaanderen in different schools, situated in the neighbourhood of Ghent.

The artistic and educational world was represented by more than 150 people

For the organisation of the Presentation Day, Jeunesses Musicales Flanders was supported by several partnerships which made it possible to reach such a high amount of people attending the concerts, the workshops, the meetings. The result is not only found in what happened during this day – the work continues by exchanging the results of the different workshops with the professionals that attended this ‘Presentation Day’. And even more, because many of the most various interested people which could not attend the Presentation Day con-

tacted us to receive a feed-back on the context of the event, its results were collected in the booklet 'Traject 2004-2005', which is unfortunately only available in Dutch (see Traject 2004-2005).

Besides the very positive experience of the successful concerts, workshops and meetings, this workshop gave an impulse to a further development of the international network. A frequent exchange of musicians, groups, musical knowledge and educational processes between different organisations and audiences on a national and an international level started and will go on in the future. This development of international exchange already resulted in contacts with Norway (Rikskonsertene), Sweden (Rikskonsserter), Austria (Jeunesse), France (Jeunesses Musicales) and other organisations with a need to cooperate on an international level.

### ***Cooperation between the formal and non-formal field***

Contacts with formal music education resulted in the attendance of many of their responsible persons. We could welcome inspectors, directors and teachers of basic, secondary and music schools. We could also welcome directors and contributors of the non-formal music education as governmental services and educational services of orchestral and opera-houses. These partnerships resulted in a much more enlarged spreading of the ideas and of the impact of the workshops, this on national and international level.

We can also mention the presence of some 20 music-groups working on educational matters, informing all people present on their own experience and their work in the musical, artistic and educational field.

Students of the Royal Conservatory of Antwerp were animating the events, a task they had to fulfil as part of their curriculum. The teacher was present to give them feedback and to accompany them in their attempt to build a bridge between the live music and some young audiences.

### ***Prospects***

The exchange of educational groups, artists and educational projects are important topics for Jeunesses Musicales Europe. This will be an ongoing process, which hopefully will result in a better training for the artists, the teachers and the responsible persons of the music educational field and in fascinating music educational projects for young musicians and young audiences.

#### **2.1.4 Creative Ways to introduce music at school**

EFMET workshop organised by the International Yehudi Menuhin Foundation (IYMF)

#### ***International Yehudi Menuhin Foundation – IYMF, [www.menuhi-foundation.com](http://www.menuhi-foundation.com)***

The International Yehudi Menuhin Foundation (IYMF) is an international non-profit-making association which was established in Brussels by Yehudi Menuhin in 1991. The purpose of the Foundation is to co-ordinate and implement the cultural and humanitarian actions initiated by Yehudi Menuhin through concrete project work and to disseminate them.

The IYMF strives for the following objectives:

- ♦ To consolidate the international network on different topics of common interest through intranet
- ♦ To develop partnerships between schools participating to the MUS-E® programme
- ♦ To organise international meetings to facilitate the exchange of the existing good practices in each country and reinforce the work of the network.

To set up thematic international artistic encounters in order to identify new themes of actions in the field of inter-culturality through art (series of artistic workshops involving the participa-

tion of several artists of the MUS-E<sup>®</sup> network specialised in music, singing, movement, visual arts and poetic writing)

### ***The Workshop***

In middle of May 2004, the IYMF invited MUS-E<sup>®</sup> artists from all over Europe to present their alternative ways of music education within the general school system. The old hospice “La Converserie”, in Tenneville, Belgium, surrounded by the royal hunting ground and one of the most beautiful forests of Europe provided a creative atmosphere where the artists exchanged information on a theoretical and practical level.

### ***The MUS-E<sup>®</sup> philosophy***

The MUS-E<sup>®</sup> programme was first developed by Yehudi Menuhin in collaboration with Werner Schmitt in 1993. It is primarily an artistic programme which aims to contribute to the prevention of violence, racism and intolerance and the cultural integration of children via the introduction of artistic activities. All arts are represented through the network. The programme tends to prioritise children in primary multicultural schools in areas that are at risk of social exclusion. Currently more than 25.000 children, 210 primary schools and 490 artists are involved in the MUS-E<sup>®</sup> programme.

### ***Content of the workshop***

The workshop consisted of mainly three recurrent strands:

- ♦ Theoretical introduction into concrete implementation of the MUS-E<sup>®</sup> programme in the different European countries
- ♦ Practical workshops to give insight into the work of the artist and to provide models for reproduction
- ♦ Reports of outside experts on the experience of their work in music educational contexts, e.g. Angelique Fulin, Sorbonne Paris; Thierry van Roy, musician/producer

The result was a variety of methods used to introduce children to art, and diverse profiles of the many artists involved in the project throughout Europe.

### ***Conclusions***

In light of the presentations and workshops of this weekend in May, the search for a social bond and for individual modes of expression through an introduction to art would seem to be two sides of the same coin. For they are conditioned by the experience and particular training of the artists but also – which is undoubtedly one of the reasons for the diversity – by the sociological and cultural features of each context.

It is worth noting that music is a royal road to the expression of creativity and that the relatively elaborate steps to get there do not differ at all from Portugal to Ireland, via Italy and Luxembourg. All these artists start with rhythm and combine it with bodily movement. An interesting fact is that although they use music, most MUS-E<sup>®</sup> artists are not musicians, the reason for this is that the cultural and social context of the workshops is often too difficult to concentrate on a single strategy.

For all that, a regular exchange of these various approaches can only be enriching for the artists and in consequence for their pupils. On that occasion, many expressed that it would be a good idea to get together at regular intervals to share practices, experiences and philosophical approaches. Therefore, the EFMET project provided the first possibility and will help with dissemination of information in the future.

### 2.1.5 Music education in Jazz – past and future

EFMET workshop organised by the International Association of Schools of Jazz (IASJ)

#### ***International Association of Schools of Jazz – IASJ, [www.iasj.com](http://www.iasj.com)***

The International Association of Schools of Jazz is a worldwide organisation committed to promoting these values in both the musical world and society as a whole. With membership from all continents, ranging from large state-funded conservatories to small privately run schools as well as individual educators and artists, the IASJ achieves its goals through a variety of activities.

The focal point is the Annual IASJ Jazz Meeting held in a different country each year. The meetings enable the most promising students from member schools to participate in international ensembles, jam sessions, recording projects and master classes coached by top jazz artists from around the world. Representatives and teachers from IASJ member schools meet to discuss pedagogical, philosophical and administrative issues. As a result of these meetings, representatives, students and teachers have fostered ongoing musical and personal relationships.

#### ***The Workshop***

On the first week-end in June 2004 the last EFMET workshop before the summer brake took place in the South of Germany, in Freiburg. In the frame of the Annual Meeting of the IASJ, the EFMET project took the opportunity to discuss the music education aspect in Jazz in a vital and stimulating atmosphere. Next to the 20<sup>th</sup> birthday of the “Jazz & Rockschule Freiburg” Jazz teachers, theorists, educators, artists and especially young Jazz musicians from Europe and all over the world provided the creative mixture for this workshop.

#### ***Participants***

The participants of the EFMET workshop, coming from all over Europe, were mainly representatives of four different European music organisations: the European Music Council (EMC), IASJ, European Association of Conservatoires (AEC) and the European Modern Music Network (EMMEN). Thus they represent both the formal and non-formal music education sector.

#### ***A book on the history of Jazz in Europe***

During the workshop the people present exchanged ideas and discussed the various aspects of the history of jazz in Europe. All who were present strongly believed that there is a great need for a book ‘The History of Jazz in Europe’. The possibilities to use the text for various kinds of jazz education were discussed at length. The book will serve as a text book for students who study at the many jazz departments of conservatories, academies and music universities in Europe and elsewhere. The book ‘The History of Jazz in Europe’ will be warmly welcomed by the jazz history teachers in Europe who until now can only use books that describe the history of jazz in the USA.

In the discussion of the realisation of the book, all representatives were given the possibility to exchange ideas. It also enabled the participants to inform each other about the backgrounds and goals of various organisations. All present felt committed to contribute to the realisation of the book ‘The History of Jazz in Europe’.

#### ***Editing***

An editorial committee was formed to coordinate all activities and to carry the end responsibility of the realisation of the book. The first task of the editorial committee is to identify possible contributors who can write sections of the book. The editorial committee consists of:

James Collier, jazz historian, New York, USA; Wolfram Knauer, director Jazzinstitut Darmstadt, Germany; Walter Turkenburg, executive director IASJ, The Netherlands.

An advisory board was installed in order to support the editorial committee. Some of them may become contributors. The advisory board consist of Pawel Brodowsky, chief editor of Jazz Forum, Poland; Laurent Cugny, editor of Cahiers du Jazz, France ; Peter Martin, professor at the University of Manchester, UK; Jens Lindgren, Swedish Jazz Institute, Sweden; Francesco Martinelli (not present), jazz historian, Italy; Chema Garcia Martinez, editor of Quadernas de Jazz, Spain; Virgil Mihaiu, (not present) jazz historian, Rumania; Dmitry Ukhov, jazz historian, Russia.

### **Goal**

The goal of the workshop was to investigate the possibilities of creating a text describing the history of jazz in Europe. First and for all the text should be published as a book entitled 'The History of Jazz in Europe'. The book should be written in such a way that it can be transformed in various formats for teaching at all kinds of levels. The creating and use of the text 'The History of Jazz in Europe' will not only describe jazz in Europe in the past and in the present times. The book will contribute to the growth of self-consciousness of jazz musicians and jazz educators in Europe. It will give insight in the cultural diversity of the musical life in Europe.

### **Content**

The main characteristic of the European culture is its diversity. In order to do justice to the diversity of jazz in Europe, the musical landscape was divided in a number of regions. A basic text of each of the regions will be produced about a number of stages of development of jazz in Europe. The stages are the first reception of jazz in Europe; the coming about of local identities; the development of jazz in the region; the present day situation. Also to jazz education in the region will be given attention.

This historiographical approach differs from the historiographical approach that is normally used in describing jazz history outside Europe. The standard way of describing jazz history is the presentation of great men in jazz in chronological order. The historiographical approach of 'The History of Jazz in Europe' has to be congruent with the cultural diversity of musical life in Europe. Therefore the immanent development of jazz as music will be the point of departure. All political, economical and socio-historical influences that had an influence on the speed of the immanent development of jazz will be described as external factors.

The need for recordings of examples of jazz from the various regions was stressed. Without the sounding examples the text might not be appealing to jazz musicians. It was suggested to include a CD with sound examples from each region of Europe in the book. Another suggestion was to create a website on which sound bits of musical examples could be heard.

### **Prospects**

Once the book History of Jazz in Europe is published as a scientific text, the partners involved will be encouraged and supported to create teaching tools based upon the text. The teaching method of the "History of Jazz in Europe" will be an interactive e-learning tool for students of both formal and non-formal education. The "History of Jazz in Europe" can be used by amateur and professional music students, in documentation centers and libraries, at conservatories and universities.

The working committee maintains close contacts with EFMET, EMC, IMC, IASJ, EMMEN, and AEC. Another important network is the platform of jazz information and documentation centers in Europe. This platform is still in its initial stage but the creating of the book History of Jazz in Europe will intensify the existing collaboration.

### 2.1.6 Formal and non-formal music education in young choirs

EFMET workshop organised by Europa Cantat (European Federation of Young Choirs)

#### ***Europa Cantat – European Federation of Young Choirs, [www.europacantat.org](http://www.europacantat.org)***

The vision of Europa Cantat is to be the leading pan-European non-profit organisation dedicated to education and cultural exchange among young people in the field of vocal music. Europa Cantat directly represents more than one million and reaches out to more than 20 million singers, conductors and composers in over 40 European countries including new and future members of the European Union.

Europa Cantat exists to encourage and increase greater understanding and cooperation between Europeans by bringing them together in the common activity of singing, promoting the exchange and development of cultural heritage and education. - It is our differences that unite, not divide us.

#### ***The Workshop***

In November 2004 (19/11/2004 – 21/11/2004) the beautiful city of Venice greeted the EFMET workshop participants who wanted to elaborate cooperation possibilities between the choral field and the wider field of music education. As a typical representative of the non-formal music education sector Europa Cantat set a high value on the dialogue with the formal music education sector.

#### ***Choir singing and music education***

- ♦ Singing at an early age will encourage more young people to join choirs later and is therefore a good example of the life-long learning process.
- ♦ All sorts of choirs exist in the field of non-formal music education and there are also singing lessons and choirs within the field of formal music education, in normal, elementary and secondary schools as well as in music schools, universities and conservatoires.
- ♦ In many countries, choir conductors are trained in music universities and conservatoires.
- ♦ Music teachers - trained in music universities, teacher training colleges or conservatoires, depending on the country - often become choral conductors later, within the formal sector of music education or outside.

#### ***Content of the workshop***

Peter Renshaw held a keynote speech on the importance of the cooperation between formal and non-formal music education organisations, stressing the influence of today's changing society on the training of musicians (they have to adjust to a portfolio career and be prepared to open themselves to the non-formal sector).

A round table discussion on conductors' training in Europe unearthed the big differences in the training of choir conductors between the various European countries. The participants of the discussion came from Bulgaria, Germany, Hungary, Italy, Lithuania, Sweden, Switzerland and the United Kingdom and presented their training systems with a special focus on children's choir conducting. The remarkable result was that the training of children's choir conducting is mostly covered by the non-formal sector, whereas the musical training of elementary school teachers is very insufficient in most European countries (e.g. 2-6 hours in a 3-year education).

#### ***Examples of good practice***

Concerning the cooperation between the formal and the non-formal sector of music education in the field of choir music, the following projects were presented:

- ♦ repertoire collections prepared by the Italian choir organisation FENIARCO and offered free of costs to choir conductors and music teachers in schools

- ♦ examples of cooperation between music schools and choir federations, presented by a representative of the European Music School Union (EMU)
- ♦ examples of cooperation between choir federations and music teachers in schools from the United Kingdom (the system of “animateurs” offered by ‘youngchoirs.net’) and from Belgium (Attakatamoeva, songbooks and CDs for singing in schools)

As training and education organisations should always consider the voice of the young people they are working with, projects on youth empowerment and youth participation were also presented:

- ♦ a report on the ExTEND study of Jeunesses Musicales (supported by the European Union) on the needs and wishes of young people and the question how music can empower young people and how they wish to participate in decision-making processes
- ♦ a workshop showing how youth participation can be organised in an interesting and attractive way, presented by young representatives of the Norwegian youth organisation NoBu

### **Conclusions**

The conference clearly showed that European Networks such as Europa Cantat have the potential to collect information from different European countries and gather examples of good practice which can then be distributed back to all European countries and used there by the local, regional and national organisations for their lobby work for the cause of music. Without the European network these organisations would probably never find out about what is going on in other countries.

In the same way, the cooperation between the formal and the non-formal sector on a European level between European music organisations in the frame of EFMET will thus filter back to their member organisations in the different European countries and may encourage a better cooperation on a local, regional or national level.

#### **2.1.7 EFMET Final Event – organised by the European Association of Conservatoires (AEC)**

##### ***The European Association of Conservatoires – AEC, [www.aecinfo.org](http://www.aecinfo.org)***

The AEC is a European cultural and educational network, which was established in 1953. It represents the interests of those institutions, which are concerned with training for the music profession. Today the AEC includes representatives from 166 institutions in 45 countries. 70% of the members are located in the European Union, while 14 associate members are based in 7 countries in North America, Asia and Australia. The Association aims at:

- ♦ Stimulating and supporting international collaboration between member institutions
- ♦ Realising various international projects about relevant subjects in professional music training
- ♦ Organising an Annual Congress and various specific seminars for its members
- ♦ Representing the interests of the professional music training sector on national, European and international level.

### ***The Workshop***

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 the EFMET project outcomes and discuss them with a wider audience, as well as 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 with subjects closely connected to the EFMET theme.

### ***Morning session***

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.

### ***Afternoon session 1***

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 introduced the speakers, thanked the project partners for their contributions and gave some brief information about the EMC, the formal coordinator of the EFMET project.

Participants of the plenary:

- ♦ Ruth Jakobi, EMC executive director, EFMET project leader > the EFMET project in general
- ♦ Ninja Kors, AEC, EFMET researcher > EFMET research outcomes and EFMET recommendations to the EU
- ♦ Christina Coker, Youth Music UK > Connecting with youth and community
- ♦ Sven Landh, University of Örebro, Sweden > Types of music teachers
- ♦ Franz Niermann, University of Vienna, Austria > The roles of the music teacher

### ***Afternoon workshops***

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.

### ***Conclusion***

During the EFMET final event representatives of formal and non-formal music education organisations came together to discuss about the past EFMET activities and the future role of EFMET within the European music education sector. Contacts made during the EFMET opening seminar and during the workshops were intensified and new contacts were established to guarantee the persistence of the idea of the EFMET initiative. An ad hoc meeting of the steering group was installed during the conference, where the steering group members agreed on the very positive effects of the EFMET project not only for their own organisations but also for a wider visibility of the issue of the alliance of education, training and culture. A real mind-opening has started within the formal and the non-formal music education sector resulting in a common sense to break down barriers and to start cooperation to address the needs of today's society.

## 2.2 EFMET RESEARCH

### Comparative Research Study of Music Teacher Training Programmes in Conservatoires

The current overall picture of how music teachers are trained in European countries shows a dynamic field. Developments within the framework of the Bologna Declaration Process<sup>1</sup> and other influences have given rise to educational reform, and in many countries and institutions reorganisation of study programmes and courses are currently being implemented. As institutions work towards a system of 1<sup>st</sup> (Bachelor) and 2<sup>nd</sup> (Master) cycle degrees, there is a need to rethink the qualification structure, both academic and professional, in relation to the professional field.

#### 2.2.1 Aims

The European Association of Conservatoires (AEC) was responsible for the research component within EFMET. Three aims were formulated:

1. To collect and compare information regarding music teacher programmes in European countries.
2. To collect and make accessible information regarding the recognition of professional qualifications of music teachers in European countries.
3. To collect and make accessible examples of good practice of projects which have as specific characteristic co-operation between organisations in the field of formal and non-formal music education.

The information was gathered on three levels: European (e.g. issues concerning professional qualifications), national (e.g. descriptions of national systems for music teacher training) and institutional (e.g. details about study programmes and courses).

#### 2.2.2 Scientific committee

A scientific committee supported the research project. The members of the committee were recruited through the network of AEC and the EMC with the aim to bring together representatives of various areas of music education (both formal and non-formal) from different European countries. The members of the scientific committee were:

Rineke Smilde (chair)	Associate professor ('lector') in the field of life-long learning at North-Netherlands Conservatoire in Groningen and the Royal Conservatoire in The Hague, the Netherlands. Rineke Smilde is the former director of the North-Netherlands Conservatoire and vice-president of the AEC.
Franz Niermann	Head of the department of music education at the Music University of Vienna, Austria, and vice-president of the European Association of Music in Schools (EAS).
Christina Coker	Executive director of Youth Music UK, a national organisation in the United Kingdom supporting music making for children up to 18 years old. It supports activities mainly in non-formal education and encourages partnerships between formal and non-formal education.

<sup>1</sup> Please find more information about the Bologna Declaration Process at [www.aecinfo.org/bologna](http://www.aecinfo.org/bologna)

Sven Landh                      Head of department at the School of Music at the University of Örebro, Sweden. This institution mainly provides training of music teachers.

The scientific committee met on three occasions, including the EFMET Final Event in November 2004. During the first meeting in April the objectives and parameters of the research effort were discussed, as well as the methodologies to be used. The second meeting in October concentrated mainly on the preliminary outcomes of the research study and the preparations of the EFMET Final Event in November. In between meetings, the scientific committee actively contributed to the research by supporting the researcher in her work. The members of the committee made their network available to the researcher and commented on texts and outcomes as they became available throughout the year. The scientific committee also had an important role during the EFMET Final Event when the outcomes of the research were presented and discussed.

### **2.2.3        Formal and Non-formal music education**

Music is not only learned in formal educational institutions. Musical activities outside the general education system also contribute to a young musician's development – from initial encounters with the concept of producing and arranging sounds to form music, to a deeper fascination with the art of music and music making. In virtually all countries in Europe a lively music sector exists outside the formal structures. This may consist of music schools<sup>2</sup>, village orchestras and bands for festivals, to church choirs or hiphop sessions with friends in a youth centre. Other activities include e.g. educational projects by concert halls, private community music schools for instrumental teaching, local youth choirs, etc.

These non-formal music education activities contribute not only to the musical development of amateurs but also to the development (musically, personally and professionally) of professional musicians and music teachers. It is also a vital part of training for future musicians and therefore it may be of interest to institutions involved in training musicians and music teachers. Collaborations between formal and non-formal music education have been investigated within the framework of this research in order to collect a number of examples of how such collaborations could be conceived and organised.

### **2.2.4        Methodology**

As can be expected in a European study there are many differences in national structures and facilities in the field of music education. However, there are also many similarities between countries. The outcomes are based on national descriptions, questionnaire results, and research into qualifications for music teachers, as well as exchange of information during EFMET events, notably the AEC congress in November 2004.

#### ***National descriptions***

As Europe consists of independent states with each having its own educational system, the only way to gain insight into how music teachers are being trained in Europe is to collect information about educational systems at national level. The partners of the EFMET project together represent a vast body of knowledge and provide contacts concerning music teacher training in the various European countries. It was decided that a representative from each of the countries (EU, EFTA and accession countries) would write a short text about the national situation. The networks of the AEC, EMC and EAS were instrumental in setting up the required network of information sources.

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<sup>2</sup> Please note that in this report 'music school' is an institution in the field of amateur music making, and not part of the (obligatory) general education system, unless stated otherwise.

Since the national information is of a general nature, it was decided that one information source per country would suffice. In some cases it was necessary to complement the text with additional information from other sources. Contacts in 27 out of 31 targeted countries responded to the request and sent in a description<sup>3</sup>.

A 'Research brief for national information concerning music teacher training systems in EU, EFTA and accession countries' was compiled for the national contacts. The following information was requested:

- The structure of music teacher training: training providers, study programmes, duration and qualification obtained at end of studies;
- The professional field: qualifications required for teaching in various levels and sectors of music education, learning outcomes in relation to profession, possibilities for continuing professional development for music teachers;
- External connections: existing connections between institutions and other organisations within the framework of training music teachers, internships/experience-based programmes and student involvement.

### **Questionnaire**

For information on an institutional level, a questionnaire was sent out to all AEC members as well as additional contacts from the network of the scientific committee. While the national briefing document focused on general issues on a national level, the questionnaire asked specifically about the situation in the institutions. Matters of curriculum structure and content, external connections and student involvement were included. Research findings resulting from the questionnaire are included in under 2.2.5.

The questionnaires were sent to 187 institutions; responses to the questionnaire were received from 76 institutions in 24 European countries.

### **2.2.5 Qualifications**

Due to changes in the music profession and the increased mobility of professionals throughout the EU, it was found important to include information on the recognition of qualifications in the field of music. The research about professional qualification of music teachers in Europe was closely linked to another research project by the AEC about the Bologna Declaration Process<sup>4</sup>. It turned out that regulated music professions in the EU to which the EU directives for the recognition of qualifications apply were found almost exclusively in the field of music education, mostly in relation to music teachers in schools (both primary and secondary) and instrumental/vocal teachers in music schools.

Qualifications are increasingly important in the field of music as a result of changes in the music profession, what we call the 'portfolio career' in the music profession, which means that musicians combine several types of professional activities in order to make a living. They must perform music at the highest level, but also be able to teach, to engage in management and to operate in a constantly changing and increasingly international professional environment. In this situation, the musician will be self-employed and might never have a fixed contract with a particular organisation, which puts a much greater demand on the entrepreneurship of the individual.

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<sup>3</sup> Descriptions from Ireland, Luxembourg, Malta and Cyprus are still to be received.

<sup>4</sup> Please find more information about the work of the AEC in this field at [www.aecinfo.org/bologna](http://www.aecinfo.org/bologna)

## 2.2.6 Outcomes of the research

### 2.2.6.1 *The music teaching profession*

In each European country a diversity of music teaching professions can be found, ranging from formally trained music teachers in the general school system to freelance music leaders working primarily in the workshop circuit. It is interesting to note that many professionals in the field of music education do not necessarily see themselves as music teachers. Especially (and almost exclusively) in non-formal music education, they refer to themselves as e.g. *teaching musicians* or *music leaders*<sup>5</sup>.

In order to avoid problems with the definition of a 'music teacher', two types of music teachers were identified within the framework of the EFMET research:

Type A	Classroom music teacher in general education
Type B	Instrumental/vocal teacher in music schools, private practices, etc

Although it turned out that these 2 definitions were applicable to the situations in all relevant European countries, it was also found that they reflect a simplified representation of the reality. In reality these two types are linked to the formal (type A) and non-formal (type B) sectors of music education. However, overlap exists in many cases: e.g. classroom teachers in private amateur music schools, or instrumental/vocal teachers in formal general education.

### ***Music education professions***

The table below shows the music education professions that were mentioned in the responses to our research. They are often firmly linked to a particular sector of music education, and a distinction between formal and non-formal music education is visible.

<u>Formal</u>	<u>Non-formal</u>
- Classroom teacher of music in general education	- Teacher of music theory/history in music schools
- Instrumental/vocal teacher in general education	- Instrumental/vocal teacher in music school, private studios, etc.
- Conductor/coach for band/choir/orchestra in general education	- Conductor/coach for band/choir/orchestra
- Musician in the classroom	
- Teacher/professor in higher education	
	- Community musician
	- Music pedagogue
	- Music instructor
	- Music leader
	- Music animateur
	- (Music therapist) <sup>6</sup>

**Table 1 Music teaching professions in Europe**

<sup>5</sup> An interesting study of music professions in the United Kingdom, including music education, was commissioned by Youth Music UK in 2001-2002. The results were published in *Creating a Land with Music* (Youth Music, 2002).

<sup>6</sup> In some cases it is argued that music therapy is also music education. This discussion will not be addressed in this study.

### **2.2.6.2 The Training Institutions**

Throughout Europe there are various institutions involved in the training of music teachers. These include institutions with an artistic orientation, such as Conservatoires, Musik-hochschulen, académies de musique, music universities etc., which usually train both type A and type B teachers. In some countries, music departments/faculties in general universities also train for both type A and type B teachers. Institutions with a more pedagogical orientation, such as education departments/faculties in universities and teacher training institutions train only type A teachers.

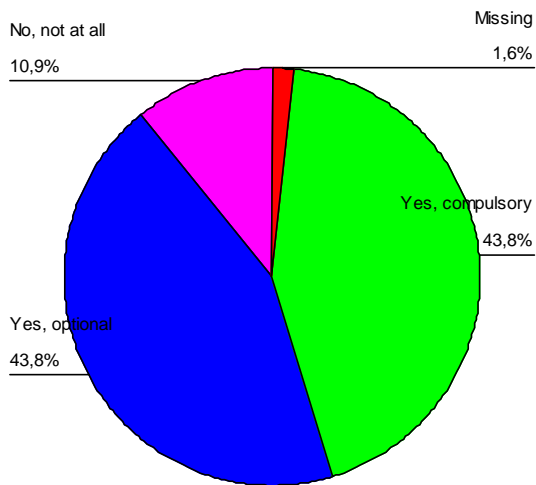
As already mentioned, in many countries specialist music teachers do not teach music education in primary schools but teachers who are trained in general teacher training colleges. This is true even when music is a regulated part of the curriculum for primary education. In most countries music is a compulsory subject in primary education. In secondary education, it is as often compulsory as it is optional. It changes in secondary education when music is a separate subject and teachers are specifically trained; they receive more in-depth training into music subjects. This is also the point where the countries start to differ: sometimes teachers train in teacher training colleges, and sometimes in institutions for higher artistic education such as conservatoires.

### **2.2.6.3 Study programmes**

The structures of the study programmes are currently undergoing many changes due to the Bologna Declaration Process. At the time of research, the average study duration until qualification was 4 to 4.5 years. In some countries, music teacher training could consist of basic training, complemented by a separate teacher training course: e.g. Austria, Belgium, Denmark, Estonia (only in specific cases), France, Iceland, Ireland, Italy, Latvia (only for certain levels of teaching), Lithuania (only for certain levels of teaching), Netherlands (only in exceptional cases), Norway (only in universities), Romania, Spain, and United Kingdom.

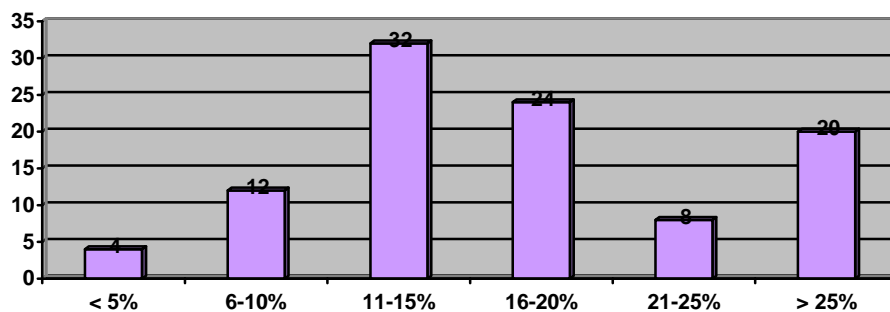
Institutions for professional music training in Europe generally acknowledge the fact that most music graduates, either from performance-oriented or pedagogy programmes, will take up teaching at one time or other during their professional career. Incorporating pedagogical subjects into the curriculum of performance programmes is a way of addressing the connection between training at the institution and the professional field.

In the questionnaire we asked institutions how much time was spent on educational content in programmes for music performers. Most (87.6%) of the responding institutions indicated that there were pedagogical subjects in the curriculum, while only 10.9% indicated that pedagogy was not part of the study programme for performers at all.



**Chart 1: Pedagogy as part of training for performers – as a compulsory or optional subject or not in the curriculum**

The time that is spent on these subjects varies between 2% to about 30%, with an average of 16%.



**Chart 2: Time spent on pedagogy subjects in programmes for performers – average 16%**

Once graduates have left the institution to work as a performing or teaching musician, their professional development has not come to a halt. Many will keep developing on the job, or receive formal on-the-job training; other will turn to their former institution for further education. In the questionnaire we asked how institutions could facilitate further education (or continuing professional development) for music teachers. Possibilities are numerous, ranging from one-day seminars and lectures to postgraduate courses of two or three years. Many of these activities will lead to formal qualification as a teacher.

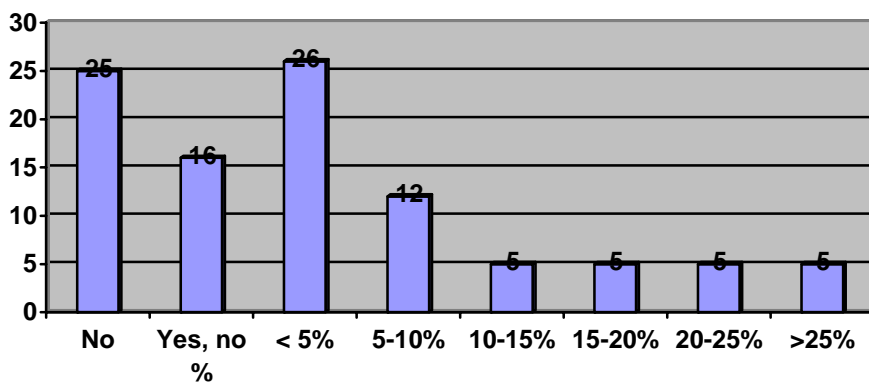
#### 2.2.6.4 Qualifications and mobility

The recognition of qualifications is increasingly important in the music education sector. In order to collect information that would be relevant in relation to the existing EU directives for the recognition of qualifications, it was necessary to list which music professions were regulated in which European countries.

It was found that in almost every European country the profession of music teacher in general education (school system) is a regulated profession. In many cases the training of these professionals is under regulation by a (semi-) government authority: study programmes and courses must be approved by e.g. the Ministry of Education.

This is less so the case with instrumental and vocal teachers who will not teach in the general education system. This profession is regulated in some countries and then primarily because the community music schools (where many instrumental and vocal teachers work) are part of a public system. Instrumental/vocal teachers in private practices and privately owned music schools are even more rarely regulated professions.

The qualifications for music teachers used to be very specific in each of the countries. Because of this, and because there has always been little insight into the training of music teachers in other countries, mobility in this field has been very low. *Chart 3* indicates the percentages of foreign (non-resident) students enrolled in music teacher programmes. A quarter of all respondents indicated that there were no foreign students enrolled in these programmes, another 26% indicated that less than 5% of the students population in music teacher programmes came from another country.



**Chart 3: Foreign students enrolled in music teacher training programmes, percentage of total student population**

It is expected that once some of the effects of the Bologna Declaration Process will be visible and countries will have comparable degrees, as part of an overall European qualifications framework, the problems in relation to recognition and mobility will be easier to resolve.

### 2.2.5.4 External contacts

As mentioned in the introduction, non-formal music education can be an important part of the professional lives of performing musicians and music teachers. In the EFMET project we tried to discern if and which contacts between institutions in formal music education and organisations for non-formal music education exist. The institutions indicated in the questionnaires that many contacts existed with other organisations, primarily schools and music schools.

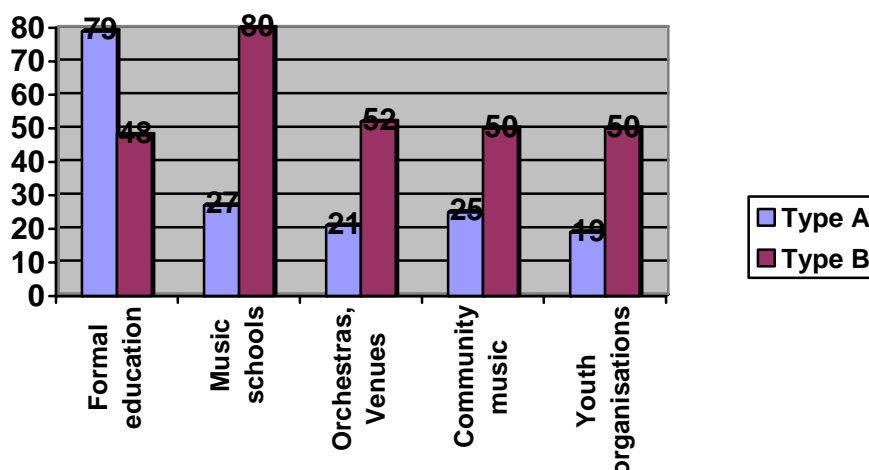


Chart 4: External connections of study programmes type A and type B

The numbers in this graph represent the percentage of institutions that indicate that external connections are part of the training of (type A or type B) music teachers. For example: 79% of programmes for training type A teachers have a connection with formal education, and 48% of programmes for type B teachers have that connection.

Most of the external connections are for internships / work experience modules for students. It is therefore no wonder that connections with schools are mostly in type A training (for classroom teachers, 79%) and with music schools (outside the general school system) mostly in type B training (vocal/instrumental teachers, 80%). It is remarkable that such a high percentage of connection to formal education is identified for training for type B teachers; usually another kind of qualification is needed for teachers in formal education. It would be interesting to find out in further research, if this figure would still hold if the number of respondents were greater.

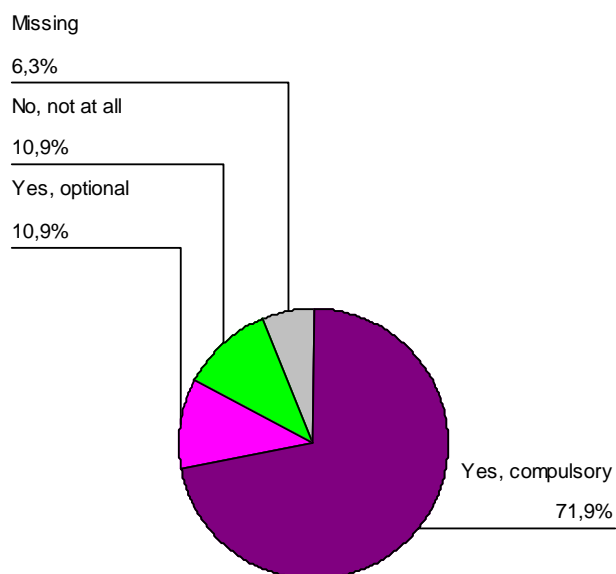


Chart 5: Are external connections part of the programme for training music teachers?

Connections with other kinds of organisations are less frequent: orchestras, concert venues, community music organisations, and youth organisations. We see that this is mostly part of training for

instrumental/vocal teachers. Especially in the case of community music and youth organisations this is interesting: how do institutions prepare students for this kind of work?

## 2.2.6 EXAMPLES OF GOOD PRACTICE

### *Introduction*

With the aim to identify and describe interesting examples of collaboration between formal music education and non-formal music education organisations and activities, the networks of the EFMET partners were approached for information and contacts. In order to select and categorise the examples of good practice, the researcher and the scientific committee formulated a list of search criteria. In addition, interesting examples were found in national descriptions of music teacher training and sometimes in questionnaires. Some of them occurred during the EFMET workshops.

The following projects are included:

- ♦ The Conservatoire of Amsterdam and Music Centre Aslan in the west of the city have joined forces to better prepare students for a culturally diverse teaching practice, and at the same time make higher music education more accessible for immigrant communities in the city and beyond.
- ♦ Georgia State University in Atlanta, US, has a specific 'Center for Educational Partnerships in Music'. One of its major activities, called Sound Learning, is to create, maintain and research a partnership between Atlanta Symphony Orchestra, local schools, and the university.
- ♦ Youth Music, a national charity in the UK working to provide quality and diverse music-making for children up to 18, has set up a number of Youth Music Action Zones where local partners work together. The Conservatoire in Birmingham has become part of such an Action Zone, benefiting both the professionals working in the community and the institution.
- ♦ A Coeur Joie is a non-formal organisation in the field of amateur choirs in French-speaking countries. It has developed a number of initiatives for improving choir singing, e.g. in collaboration with Conservatoires de Région in France.
- ♦ The Ionian University Department of Music, Ionian Conservatoire (pre-college level) and brass ensemble The Kapodistrias Philharmonic Society have signed an agreement to improve the level of local music making.
- ♦ The Finnish National Opera in Helsinki has developed a number of education projects in collaboration with local schools (primary and secondary education), teacher training colleges and conservatoires, and opera companies in other European countries. The central aim is not to develop a new audience, but to develop the art form.
- ♦ Berliner Philharmoniker has designed a broad educational programme with schools and community groups in the city of Berlin. The programme is based on that by the London Symphony Orchestra in England, and centres around active participation of children and youth. More information is available at [www.berliner-philharmoniker.de/education](http://www.berliner-philharmoniker.de/education). Information about the Discovery programme of London Symphony Orchestra: [www.lso.co.uk/lso/discovery](http://www.lso.co.uk/lso/discovery).
- ♦ Private initiative by the Archa Theatre in Prague and the Dutch theatre company the Dogtroep has led to inspiring music programmes with asylum seekers in the Czech Republic. In addition to the musicians and the actors from Archa Theatre and the group Dogtroep, the project includes asylum seekers currently living in the camp. More information on [www.archatheatre.cz](http://www.archatheatre.cz).

- ♦ Much collaboration take place within the framework of summer schools for advanced students. An example is Jeunesses Modernes, a collaboration between Jeunesses Musicales and institutions for higher music education in France and other European countries.

Much collaboration between formal and non-formal music education take place on a local level. This is not surprising, seeing the direct involvement of students and teachers in the conception of many initiatives and the relation with the professional field around the institution – the future work place of many students. There is therefore little international dimension on this level. However, there are many international contacts in a larger framework, e.g. in networks such as IASJ (jazz), Europa Cantat (choirs), ENFYO (youth orchestras), etc. EFMET was set up to improve this kind of collaboration, something that many institutions for higher music education can tap into when looking for meaningful collaborations on an international scale.

## 2.3 DISSEMINATION AND EVALUATION

### 2.3.1 Dissemination

In order to reach as many interested persons as possible, EFMET followed different dissemination strategies. Conventional press releases were published with the results of printed articles in newspapers and magazines (e.g. "Neue Musikzeitung – nmz", "Üben und Musizieren, magazines of the European organisations involved such as "Europa Cantat magazine") as well as online publications about the EFMET project.

To make full use of the potential of the mixed partnership in the EFMET project two newsletters were published to be disseminated throughout the networks of the cooperation partners. By using these synergetic effects, the EFMET project was introduced to people interested in music all over Europe and beyond: Through the network of AEC and IASJ, EFMET mainly reached institutions for professional music training (conservatoires, music academies and music universities), music professionals were reached through the networks of IYMF and EFNYO whereas young people and non-formal music organisations were mainly contacted through Europa Cantat and Jeunesse Musicales Europe. The European Music Council spread the word of EFMET to its various European, international and national contacts and member organisations.

#### **Website**

Right after establishing EFMET, a special EFMET website was published in the frame of the EMC website. This website was constantly updated and provided information about the process of EFMET. All workshop application forms, programmes and information as well as the up-following workshop reports were available for download.

#### **Final Publication**

For up-to-dateness reasons and to achieve world wide accessibility, it was decided to have the final EFMET publication not printed but on-line. An independent project website with its own web-address was created. To call attention to this new EFMET website a postcard was printed especially announcing the new launch of the EFMET website under [www.emc-imc.org/efmet](http://www.emc-imc.org/efmet).

The EFMET website provides information on the EFMET research, the EFMET workshops and it includes a list of examples of good practices where you can have easy access to the responsible organisers by following the hyperlinks. Press publications as well as the recommendations to the EU and the Council of Europe are also available.

The EMC will care of this website in the future and integrate developments in the sense of EFMET even after the contractual period of the project. By this tool, sustainability of the project results will be guaranteed.

#### **Presentation of EFMET at European conferences**

An important activity to advertise for the EFMET project was the presentation of the project at various occasions during European conferences:

- ♦ International Relations Coordinators Meeting, September 2004, AEC, Tallinn (EM-FET, Culture 2000 presentation)
- ♦ "Warsaw Autumn", September 2004, meeting between Polish and German music associations (Culture 2000 presentation on the basis of EFMET)
- ♦ Conference on Cultural Policy, September 2004, Belgrade (EMC and EFMET presentation)
- ♦ Conference of ELIA (European League of Institutes of the Arts) "Challenging the Frame", November 2004, Lucerne (EFMET presentation)

- ♦ Conference of JMI, “Music for Europe – Extend Visions”, Brussels 2004 (EFMET presentation)

At various other conferences information material was disseminated as well as conversations and discussions on EFMET were started. E.g. on the occasion of the NGO meeting at the Council of Europe in Strasbourg, EFMET was introduced to representatives of the Directorate General of Education and Culture. During the conference “Sharing Cultures” organised by the European Cultural Foundation (ECF), the presentation of EFMET resulted in an associated partnership for the EU funded project “G2CC – Gateway to Cultural Cooperation”. During a hearing of European cultural organisations at the Committee for Culture of the European Parliament, facilitated by EFAH (European Forum for the Arts and Heritage), the EFMET outcomes, namely the EFMET recommendations were handed in to members of the European Parliament. As many EFMET cooperation partners are members of EFAH, information on EFMET was also distributed during the EFAH conference “Moving territories – culture in a Europe of Regions”.

Further opportunities to introduce EFMET were taken during Popkomm (Berlin, Germany), Frankfurter Musikmesse (Frankfurt, Germany), “Music and Politics” (Music Information Centre, Bergen, Norway), “What place for Arts in Education” (AER, Dublin, Ireland), “Sound or Silence” (Buma/Stemra, The Hague, Netherlands), “Artists on the Move” (SICA / CCP, The Hague, Netherlands), MIDEM (Cannes, France).

### 2.3.2 Recommendations

In relation to the development of a new cultural programme for Europe that will succeed the current Culture 2000 programme, a number of recommendations were formulated to the European Commission. Currently, the EU programmes are divided into the fields of education and training on the one side and culture on the other. Projects in the field of music education are often referred from one programme to the other and therefore have difficulty gaining access to EU programmes. This is especially the case in the cultural programme, where education and training do not have a high priority.

However, the outcomes of EFMET clearly show that these three areas are very closely interlinked. The recommendations contain clear arguments why a strict separation between education, training and culture is not reflecting the reality of the music sector, how the synergy between the various EU programmes could be improved and suggest which type of activity could be supported by which programme. The main conclusion of the recommendations strongly recommends a clear role for education and training in the new EU cultural programme. The recommendations can be downloaded in English, French and German at [www.emc-imc.org/efmet](http://www.emc-imc.org/efmet) and have been presented to Viviane Reding, acting Commissioner of the Directorate General for Education, Audiovisual and Culture of the European Commission, in October 2004 during a personal meeting in Brussels. Furthermore, these recommendations have been distributed to MEP’s, national representatives for culture, representatives of the Council of Europe and other decision-makers in the field of culture and politics.

### 2.3.3 Evaluation

Throughout the period of EFMET constant reporting was made to the Board of the European Music Council; at each Board meeting the members were given updated information on the development of EFMET and asked for interim evaluation of the ongoing processes. The EMC Board is a group of 8 experts from various European countries, which have the task to follow EMC projects through the evaluation of reports and on-site visit of activities.

Additionally, the EFMET steering group, consisting in representatives of all project partners, was installed. Each member of the EFMET steering group was asked to evaluate its participation in the project with special focus on the impact of EFMET on the organisation and vice versa.

The impact EFMET had on the collaborating partner organisations can be summarised as follows:

- ♦ Through the installed EFMET network an international exchange of music (education) organisations was facilitated, common points of interests between partners were discovered (e.g. AEC and Europa Cantat on the training of choral conductors)
- ♦ New contacts with other organisations being partners in EFMET or being connected with partners in EFMET were established
- ♦ The development of international programmes on music education, together with one or more partners (e.g. Attakatamoeva with partners of Europa Cantat, music educational programmes with Rikskonsertene Norway – a partner of JME) was much appreciated.
- ♦ Thanks to the EU grant the organisations were able to invite representatives of other European music organisations to their conferences and could thus make it more interesting for its participants, looking “beyond” the borders of their own specific fields
- ♦ The possibility for the organisations to send representatives to the cooperation workshops was seen as the start for an opening of thoughts
- ♦ The partners have learned a lot from observing how other organisations organise their general assemblies, conferences and workshops
- ♦ There is now a higher awareness for the fact that the networks of the different European music organisations might be useful to each of the partners.
- ♦ This means that future (research) projects could be carried out in close cooperation with other organisations
- ♦ Finally the hope was expressed to encourage projects of cooperation which will help to improve the level of music education in some countries

The EFMET steering group had two ordinary meetings at the beginning and the end of the contractual project period. Additionally, members of the steering group informally met throughout the year at the occasion of workshops and conferences, which were not necessarily part of the EFMET activity plan. During these informal and spontaneous meetings, the state of affairs was discussed.

At the final meeting of the steering group in December we looked back on all the past activities presented in a very dense EFMET year 2004. A special focus was put on the future of EFMET, everybody agreed that cooperation and the exchange of information should continue even after the contractual period of EFMET. Everybody expressed the willingness to contribute to the future of EFMET even though it might be much more difficult without a specific funding. The EMC was asked to coordinate these future activities.

## 2.4 PROJECT COORDINATION AND ORGANISATION

To achieve the objectives of the EFMET project the following organisational components have been installed:

- ♦ A detailed activity plan was developed, naming the workshops, opening seminar and final event, the dates for distribution of the newsletters and the final publication as well as the research activities
- ♦ A steering group was founded to guarantee constant information exchange between the cooperation partners as well as to control and to evaluate the ongoing EFMET processes. Members of the steering group were:  
Martin Prchal (AEC), chairperson of steering group  
Ruth Jakobi (EMC), project leader  
Sonja Greiner (Europa Cantat)  
Frédérique Chabaud (IYMF)  
Artur van Dyke (EFNYO)  
Wouter Turkenburg (IASJ)  
Herman Marien (JME)

For a smooth execution of EFMET, the following persons were involved:

- ♦ The executive director of the EMC, Ruth Jakobi, was appointed project leader, for the overall coordination of all project activities
- ♦ Project coordinator, Simone Dudt, was appointed by the EMC for the general implementation of the project. She reported back to the project leader and steering group
- ♦ At the very beginning project assistant, Maria Bramer, helped to set up all the necessary requirements for the EFMET project
- ♦ Under the roof of the AEC the research study was executed; the AEC appointed project researcher Ninja Kors

As coordinating organisation, the EMC was responsible for the integration of all EFMET activities. The EMC was the contact and information office for EFMET and it took care of public relations (press releases, press contact, website, newsletters). For all issues concerning EFMET in future, the EMC secretariat will remain the point of reference.

Thanks to a solid preparation, coordination and organisation of the project, EFMET became a very powerful network of music education organisations in Europe.

### 3. Results

The background of EFMET was the identification of the two different settings in which music education takes place: the formal branch (including conservatoires, music at general schools and music schools) and the non-formal branch (including music in communities, youth orchestras, youth choirs etc.). It was observed that these organisations are very active in their respective areas but hardly any cooperation between such organisations exist on European or national levels.

#### ***Cooperation and information exchange***

To overcome this lack of cooperation, the first EFMET objective was the **promotion of cooperation and information exchange in Europe** between organisations active in formal and non-formal types of music education.

In practice this objective was realised during the opening seminar, the five cooperation workshops and the final event. At these occasions representatives from organisation with formal and non-formal music education backgrounds mingled, started to exchange information and contacted for future collaboration. Information about interesting projects was widely spread and thus organisations that fit to each other could easily get in contact and create new cooperation projects.

Every project partner took this unique opportunity of the EFMET project to broaden contacts with music (education) organisations from all over Europe. But not only project partners have profited from EFMET but also a lot of other organisations and initiatives that got in contact with EFMET because of the big favour EFMET found within Europe: e.g. information exchange started between the European Music Schools Union, AEC and Europa Cantat discussing the role of music teachers for primary schools both at the workshop of Europa Cantat in Venice and the closing event in Oviedo.

#### ***Information on music teacher training programmes***

The second grievance observed within the European music field, was the very limited availability of information about the training of music teachers. This seems to be caused by the lack of a European dimension in the music teacher training programmes. As a consequence, the participation of these programmes in European activities and exchanges is very limited. Consistent obstacles also exist for the mobility of music professionals due to recognition problems with professional qualifications. Therefore the second objective of the EFMET project is the **collection of information on music teacher training programmes** for classroom music teachers and instrumental/vocal teachers in Europe. To reach this objective the EFMET project has developed a research study on music teacher training in Europe. This study was carried out by the AEC.

The results of the research provide in-depth information on training systems of the various European training institutions, on the situation of music teacher training in the European countries, on the recognition of qualifications and on regulated professions in the field of music. The EFMET project has collected this information in such a way, that music professionals will not only be able to find on-line information on which music profession is regulated in which country, but also on procedures for the recognition of qualifications. A collection of examples of good practice of cooperation between organisations in the field of formal and non-formal music education has also been included in the research results. The examples clearly indicate that contacts between formal music education and non-formal education is essential in bringing professional life closer to music students, while at the same time these contacts bring high level musical activities closer to e.g. youth groups.

### ***Recommendations to the European Commission***

The EFMET project is funded within the preparatory measures of the Culture 2000 programme of the EU. One of the aims of EFMET is to test new initiatives in the field of culture for the new cultural programme of the EU, which will be installed after 2006. Thus, the third objective of EFMET was the **formulation of recommendations for the European Commission** on the place and role of (music) education and training. These recommendations account for a clear role of education, training and culture in the up-coming programme as these three are inseparably connected.

These recommendations have been presented to MEPs of the Cultural Committee and to the Council of Europe. At a personal meeting with Viviane Reding, acting commissioner of the Directorate General for Education and Culture, the recommendations were highly appreciated and the organisations were encouraged to continue their successful work.

The impact of the recommendations presented to the MEPs became obvious while visiting another EU-funded conference within the ExTEND seminar of Jeunesses Musicales International. Doris Pack, MEP, clearly referred to the EFMET recommendations, stating that education and culture are important ingredients for a new cultural programme of the EU.

### ***Prospect***

EFMET clearly confirms its role as a platform for future cooperation activities. A website hosted by the EMC will not only provide information about all activities realised by EFMET, but will also keep track of all future developments and will further promote collaboration between different music organisations in Europe. An opening of thought has started with the proactive alliance of the formal and non-formal music education sectors. The reality of the lifelong learning process and the portfolio career of the musician lead to the conclusion that both (formal and non-formal) need to engage with each other.

The European Music Council will continue its function as service office and widen it to other fields of music.