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EFMET

European Forum for Music Education and Training

## Report

### **EFMET Opening Seminar: European cooperation in formal and informal music education Bonn, 20-21 March 2004**

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Education and Culture

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## **I. Opening**

Beata Schanda, chairperson of the European Music Council (EMC), welcomes all participants and stresses the importance of the diversity in music making and its educational impact, as well as the European dimension of the project and its dissemination potential. After wishing the meeting success she hands over to Jeroen Schrijner who chairs the meeting.

## **II. Round Table: presentation of EFMET and the seminar participants/ organizations**

Jeroen Schrijner asks basic questions about the EFMET project:

- Do we need/ do we want a platform?
- Where does cooperation between different organizations lead to?
- Are there common needs, aims, etc. for such a platform?

Referring to the project description and the included objectives Jeroen Schrijner asks Martin Prchal to give a short presentation of the EFMET project.

### **II.1 Presentation of the EFMET project by Martin Prchal (AEC):**

Martin Prchal explains the basic idea of EFMET:

#### ***A. The political context***

Funding culture has a very low priority in the EU due to the strongly economical emphasis of the Union and matters in relation to subsidiarity, which are particularly relevant in relation to culture. Funding activities in education and training in the arts is sometimes even more difficult: often initiatives in education and training are referred to the EU cultural programme Culture 2000 and vice-versa. In Culture 2000 education and training has had no priority. The AEC has consistently argued that in music, the separation between training and the profession cannot be made clearly and that therefore education and training should have a proper place in the cultural programmes.

The current Culture 2000 programme will finish in 2006. The Commission is developing a new programme as we speak and it will be in the interest of the music education and training sector to make sure that education and training are taken into account by the next generation of cultural programmes. In order to test new ideas for the new cultural programme, the EU has issued a call of proposals in October 2003 for preparatory actions; from this call for proposals EFMET is supported. It will be therefore vital to use EFMET for the formulation of arguments for the role of education and training in the new cultural programme.

### ***B. Our sector: what are the needs?***

Many organisations active in music education exist on a European level, but there seems to be limited cooperation. Collaboration/Cooperation between organizations active in formal and informal types of music education seem to exist in two ways only: there is either international cooperation between organizations with the same target groups/content or there is local cooperation between a) organizations active in music education in formal settings and b) organizations active in music education in informal settings.

The terms formal/ informal music education are used within the EFMET project as follows:

- Organizations of **formal music education** are part of formal educational structures funded by governments (e.g. music schools, conservatoires, music in schools, etc.)
- Organizations of **informal music education** that develop music education activities in informal settings (e.g. organizations for youth and community work)

In addition to the need of improving cooperation between formal and informal types of music education, it has been observed that only little information is available on how music teachers are being trained in the different European countries. Therefore, EFMET includes a comparative research study about the teacher training programmes for a) music teachers in general music education and b) instrumental/vocal music teachers in music schools and private practices. Existing links between organizations in formal and informal settings will be examined in the research as well.

### ***C. Partners and structure***

EFMET's structure and its cooperation partners can be seen on the sheet in the seminar folder, that also includes the activity plan for the EFMET project with 4 different types of activities:

- Workshops
- Research
- Publication/ Dissemination
- Advice/ Consultancy

Some of the main goals of the seminar are:

- To develop basic ideas and personal contacts
- To inform about the activities and achievements of the participating organizations
- To make suggestions on how EFMET or the EMC can help the participating organizations

#### ***D. What should we achieve today?***

- Network: the meeting is a good opportunity for personal contacts useful for future cooperation
- Capacity building: exchange of information on European cooperation. There are organisations present with different levels of cooperation: can we help each other both in terms of organisational advice or synergy effects in relation to content?
- First ideas for the recommendation to the EU should be collected
- How can you support the research component in the project?
- The future of EFMET: do we want to continue with this initiative after the EU funding has finished?

## **II.2 Presentation of the EFMET research by Ninja Kors (AEC)**

Martin Prchal introduces Ninja Kors, EFMET project researcher, who presents the research work.

### **Structure of the study:**

The research has the aim to examine the connection between studies and the profession in music teaching. A distinct look will be taken on the “two types of musicians” (i.e. performing musicians and music teachers) to find out if this difference is made everywhere in Europe. The mobility problem within Europe, especially the adaptability and recognition of credit systems and professional qualifications, is another emphasis of the study. Examples of good practice of cooperation between organizations dealing with music education in formal and informal settings will be collected and included. The European countries considered in the EFMET research will be EU members, EFTA and the acceding countries.

### **Goal of the study:**

The research wants to provide basic information about structures, e.g. about different models such as Conservatoires, Universities, Pädagogische Hochschule, thus it wants to serve as an information resource. The research will not advise how music teacher training should look like and it does not automatically include recommendations to the EU.

### **II.3 Discussion/ plenary contributions**

After the presentation of the research Jan van Muilekom (EMU), Leen La Rivière (Netherlands Music Council, European Academy for Culture and the Arts) Viviana Garuz-Walcher (JMI) and Christina Coker (Youth Music) refer to existing studies concerning music and education. Christina Coker will send a copy of the study “Creating a land with music” executed by Youth Music to all participants.

The participants discuss the mobility of music teachers and music professionals in Europe and mention problems with the European tax system and the recognition of credit systems. The need for an adult educational system is expressed, as more and more adults start music/ instrumental lessons in their leisure time. Deduced from the discussion is one of EFMET main goals: to give the recommendation to the EU that education and training must be included in the frame of a future cultural programme.

### **II.4 Presentation of seminar participants/ organizations**

Jeroen Schrijner asks the participants to explain their expectations of the seminar and how their organizations can be linked to the EFMET project especially in naming activities. A list of the participating organizations with brief information is included in the seminar folder. This presentation leads to the identification of key issues for the working groups, which are summarised as follows:

### III. Identification of key issues in relation to European cooperation in music education to be discussed in working groups

Links/ Activities	Expectations
<ul style="list-style-type: none"> <li>- Network</li> <li>- Network of networks</li> </ul>	<ul style="list-style-type: none"> <li>- Knowledge about others</li> </ul>
<ul style="list-style-type: none"> <li>- Database</li> <li>- Glossary</li> </ul>	<ul style="list-style-type: none"> <li>- Exchange of information/knowledge/competence</li> </ul>
<ul style="list-style-type: none"> <li>- Members</li> <li>- Intelligence gathering</li> <li>- Service</li> <li>- Response</li> <li>- Technical aid</li> </ul>	<ul style="list-style-type: none"> <li>- Collaboration</li> <li>- Meetings</li> <li>- Personal contact</li> <li>- Interaction</li> </ul>
<ul style="list-style-type: none"> <li>- Research</li> </ul>	<ul style="list-style-type: none"> <li>- More information about existing research</li> </ul>
<ul style="list-style-type: none"> <li>- Cultural crossover</li> <li>- Youth participation</li> </ul>	<ul style="list-style-type: none"> <li>- Social impact</li> <li>- Young children's training</li> </ul>
<ul style="list-style-type: none"> <li>- "European Added Value for students"</li> </ul>	<ul style="list-style-type: none"> <li>- Mobility</li> <li>- Recognition of qualifications</li> <li>- European Itinerary for students</li> </ul>
<ul style="list-style-type: none"> <li>- Workshop</li> <li>- MUS-E Project</li> <li>- ExTEND Project</li> <li>- Festival</li> <li>- Chance of performance</li> </ul>	<ul style="list-style-type: none"> <li>- Good practices</li> </ul>
<ul style="list-style-type: none"> <li>- Funding</li> </ul>	<ul style="list-style-type: none"> <li>- Easier access to funding</li> </ul>
<ul style="list-style-type: none"> <li>- Diverse Musical diversity</li> </ul>	<ul style="list-style-type: none"> <li>- Brake borders between "formal" – "non-formal"</li> </ul>
	<ul style="list-style-type: none"> <li>- Reaction to the profession (mixed profession)</li> <li>- Recognition by the music industry</li> </ul>
	<ul style="list-style-type: none"> <li>- What teachers wish to learn</li> <li>- Teacher training for all musicians</li> <li>- Respect for teachers</li> <li>- Guarantee music education on all grades</li> </ul>
	<ul style="list-style-type: none"> <li>- Dissemination</li> </ul>
	<ul style="list-style-type: none"> <li>- Support to new EU members</li> </ul>



### ***What do we want?***

- Bridging between research and music education
- Find examples of informal training that can enrich formal training
- Added value of research results, as they can convince politicians and decision makers
- Outcomes of research might be interesting for different organizations
- Every child and adult should have access to music education
- Find out more about the economic impact of music industries in Europe

### **IV.3 EU recommendations**

- Guarantee music making for everyone/access to music by giving a clear role to education in the EU cultural programme
- Professional development/ mobility issue/ harmonization of qualifications
- Database/ information/ forum
- Umbrella organization funded by the EU
- Support to the mobility of artists and artist teachers
- Clarity of EU funding and regulations, to promote a better understanding of EU regulations for European associations. Information on how EU funding and regulations work.
- Funding for exchanges
- Music is a form of creative intelligence that ensures cultural diversity

A basic conclusion drawn by all participants of the seminar on how to achieve the discussed needs is, that EFMET should serve as an instrument, but should not be institutionalised, 'we don't need another organization'.

## V. Final discussion, recommendations

In the final discussion the need for an information/monitoring centre (including some kind of information database for all European organizations) becomes obvious. To fulfil these long-term aim of EFMET, the EMC is mentioned as the ideal organisation to establish such a platform and to serve as an information office. It is suggested that the project should serve as a tool for further subjects, because in the long term the EMC will need to address other topics than 'music education'. A wish expressed to the EMC is to collect examples of good practice, to give support to and to inform about bilateral and multilateral activities, to compare other cooperation models and to filter the large amounts of existing information.

An important issue in the discussion is the social aspect of music. Music could be instrumentalised for social engineering (U.K./ Netherlands) 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 not as a tool to achieve other aims only.

The following issues are collected and could be included in the list of proposals for the EU:

- creative intelligence
- diversity
- umbrella organization to build a framework for future knowledge building; umbrella organization should be funded by EU
- stress changing role of teachers (teachers are in a learning process, too)

The proposals to the EU should also contain a collection of signatures of EFMET participants to emphasis the proposal. Sonja Greiner (EMC board member) mentioned that the EU is not only a funding organization but also a policy making body. The Council of Europe should receive a copy of the recommendations, too.

## VI. Prospect/ Closing

The participants stress the need to be kept informed. As the project leading organization the EMC will sent information about future EFMET activities and results of the seminar to every participant, including the list of proposals to the EU, report, address list, newsletter etc. Jeroen Schrijner thanked Ruth Jakobi, Maria Bramer and Simone Dudt (EMC executive staff) for the organization of the seminar and they thanked Jeroen Schrijner for his pleasant and highly competent way of chairing the seminar. They were thanked by a long and friendly applause.