



EFMET

European Forum for Music Education and Training

Recommendations to the European Union about the role of music education and training in the new EU programme for culture.

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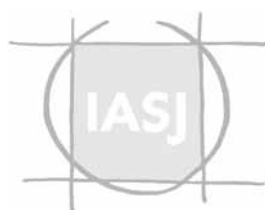


Education and Culture

Culture 2000



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RECOMMENDATIONS TO THE EUROPEAN UNION ABOUT THE ROLE OF MUSIC EDUCATION AND TRAINING IN THE NEW EU PROGRAMME FOR CULTURE

I. Introduction: the EFMET project

- A new European initiative in the field of music education, entitled the 'European Forum for Music Education and Training – EFMET' was launched in 2003. This project, which is coordinated by the European Music Council – EMC, brings together European organisations active in formal types of music education (European Association of Conservatoires [AEC], European Music School Union [EMU], International Association of Schools of Jazz [IASJ], European String Teachers Association [ESTA] and European Association of Music in Schools [EAS]) and non-formal types of music education (Jeunesses Musicales Europe [JME], European Federation of National Youth Orchestras [EFNYO], European Federation of Youth Choirs [Europa Cantat] and the International Yehudi Menuhin Foundation [IYMF]).
- The European Commission is supporting this project through a funding opportunity for preparatory actions in the framework of the programme Culture 2000. These preparatory actions have the aim to test innovative initiatives in cultural cooperation in preparation of the new EU cultural programmes after 2006. The objectives of the 2003 call for proposals for these preparatory actions included the role of education and training in the cultural programmes, specifically targeting music education.
- EFMET has formulated 3 objectives:
 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 formulate recommendations for the European Commission on the place and role of (music) education and training in the new EU programme for culture after 2006. These recommendations are urgently required: obtaining funding for European activities in education and training in music can sometimes be very difficult, as the education and culture programme often create confusion by referring to each other in relation to this type of activities.
- This brief document makes several suggestions on why education and training in music should have a firm place in the new cultural programme of the EU and how this could be done in such a way that an overlap with the educational programmes is avoided. Please note that the information in this document is based on the expertise and experiences of organisations in the field of music; some issues mentioned in this document could, however, also be relevant for other art disciplines.

II. The current situation: educational versus cultural programmes in the EU

- Several large educational EU programmes exist, in which projects in the field of music are taking or have taken place (ERASMUS, COMENIUS, LEONARDO, TEMPUS and EU/USA programme). None of these programmes offer the music sector the possibility to fully support a European project that actually combines educational and cultural activities and that can include various types of partners (e.g. a partnership of schools, music academies, professional music ensembles, concert venues and youth orchestras). Although the possibility exists in some of the educational programmes to propose projects with mixed partnerships, often the participation of non-educational institutions cannot be funded either due to the complex regulations of these programmes or due to the fact that the priorities of the programme are mostly focussed on issues with a strongly educational nature, such as recognition of qualifications, curriculum development and teacher training.
- On the other hand, in Culture 2000 education and training seem not to have received much attention and promoters have been advised to use the educational programmes for their purposes. In addition, DG EAC staff

has apparently informed external assessors for the Culture 2000 project selection that projects involving education and training activities and partners did not have a high priority.

- Several initiatives have been developed and implemented at EU level in the past with the aim to forge a stronger link between education and culture: the Arts Education and Training Initiative (AETI - 1989), the CONNECT Initiative (1999 – 2002) and the Joint Actions. While the AETI and CONNECT Initiatives were not continued, the Joint Actions until now have had a very limited cultural component. Had both initiatives been continued, some of the objectives described in this paper could have been achieved.
- The EFMET project, which has brought together players from the fields of formal and non-formal music education, clearly shows through its activities that it is exactly these mixed kinds of partnerships, which are highly dynamic and have a strong impact at grassroots level, but they are lacking a European dimension.

III. Why should music education and training play an important role in the cultural programme of the European Union?

- The reality of the music sector shows that a clear division between education/training and the music profession does not exist in practice, because of the following reasons:
 - The unusually long developmental process of musicians as a consequence of the various intellectual, artistic and physical aspects related to the music profession, so that a musician usually starts music training at a very young age and continues to make and study music up to or well after retirement, thus making music the ultimate example of a lifelong learning process
 - The emergence of what is called the 'portfolio career' in the music profession, which means that musicians combine several types of professional activities in order to make a living. Their challenge is to perform music at the highest level, but also to teach, to engage themselves in management and to operate in a constantly changing and increasing international professional environment. In this new 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 and creates strong needs in terms of continuing professional development of music professionals and the recognition of music teaching qualifications
 - The 'ProMuse' report¹, published by the European Association of Conservatoires - AEC in 2001, shows a clear need for continuing professional development in the music profession; at the same time, the project outcomes also show a serious lack of continuing professional development opportunities in most member states and a total lack of a European dimension in this field, which does not respond to the increasingly European reality of the music profession. It is essential that, with the cultural industries making an important contribution to the EU economy², the music sector will participate fully in the developments initiated by the Lisbon Strategy, aimed at making Europe *"the most competitive and dynamic knowledge based economy in the world, capable of sustainable economic growth with more and better jobs and greater social cohesion"*
- In relation to mobility at European level, several studies indicate that mobility in professional training in the performing arts on European level needs to be improved, as mobility during education and training will increase mobility during professional practice:
 1. A study commissioned by the European Commission on the mobility of performing artists³ clearly states that mobility in professional training in the performing arts on European level is still too limited. In this report, the following conclusions are stated in relation to mobility and training in the performing arts:

¹ Final Report of 'ProMuse', a project on the professional integration of musicians and continuing education in music supported by the LEONARDO programme. European Association of Conservatoires – AEC, Utrecht September 2001, pages 11-14

² EUROSTAT News Release STAT/04/68, 26 May 2004

³ Study on the mobility and free movement of people and products in the cultural sector - study DG EAC 08/00 executed by the partnership CEJEC - Université PARIS X-EAEA, June 2002

- "There is insufficient or no cooperation and exchanges at the Community level between training institutions in the Member States schools and vocational training centres"
- "Insufficient teaching of artistic subjects in secondary schools"
- "Insufficient teaching of foreign languages in Conservatories and academies"

2. Another study executed by the European Association of Conservatoires (AEC) in 2003, as part of a large EU study on cultural cooperation in Europe⁴, clearly confirms the findings of the mobility study, concluding that European cooperation in the field of professional music training is relatively limited and that those existing activities mainly use ERASMUS for exchanges between educational institutions; cooperation at European level between educational institutions and other types of organisations hardly exists. At the same time, music training institutions clearly describe a need for:

- Short-term mobility for their students (1-2 weeks), which cannot be realised in the framework of the educational programmes
- Support for the mobility of professionals in the years after graduation as part of the integration process into the music profession, which also cannot be realised in the framework of the educational programmes
- Collaboration at the European level with types of music organisations other than training institutions

➤ Several research findings have clearly indicated that music activities have a positive impact on the development of several key competencies of young people, such as creative problem solving, social communication and tolerance, flexibility, concentration and physical co-ordination. Music can therefore have a positive impact on the intellectual, physical, emotional and psychological development of young people. Access to music activities can only be ensured by giving music a firm place in general education and by providing citizens in the EU easy access to high-quality music education.

➤ Music academies and music schools should not only be seen as educational and training institutions; they are also important cultural centres in local, regional and national settings, providing high-quality concerts and productions to the general public with music students often being active in the profession already. For this reason, these institutions should have full access to the EU cultural programmes for projects under certain conditions (see §IV below).

➤ Finally, music education will enhance cultural awareness in general. Culture is a vital element in creating and sustaining social cohesion: *"Citizens participate in society at different levels and in different dimensions. This requires a wide range of citizenship competencies of an economic, legal, and social nature. Cultural competence is a major component of good citizenship and can be described as the ability to shape one's own cultural identity and the ability to acknowledge and accept other cultures"*⁵. The European Union is based on respect for the diversity of cultures between and within member states.

IV. How to ensure that there will not be an overlap of funding opportunities in relation to educational and cultural programmes? Our recommendations

We recommend the following principles, which should help the European Commission to make a distinction between projects that could be funded through either the educational or the cultural programmes. In the development of these points, the content of the recent communication⁶ by the European Commission on the future of the EU programmes for education and training has been taken into account. The principles relate to the various types of activities:

⁴ Study on the state of cultural cooperation in Europe – study DG EAC/48/02 executed by the partnership EFAH/INTERARTS, 19 June 2003

⁵ Culture and School – A survey. Cultuurnetwerk Nederland, Utrecht September 2004, page 67.

⁶ Decision of the European Parliament and the Council establishing an integrated action programme in the field of lifelong learning, Brussels July 2004

1. With regards to projects that propose mobility activities at EU level as part of their activity plan, the following can be taken into consideration:
 - Projects proposing long-term exchanges (minimum of 2-3 months) or internships for music students in professional training, applications should be referred to ERASMUS or LEONARDO⁷. However, projects proposing short-term exchanges (groups of students travelling abroad for music and education activities lasting 1-2 weeks) could be supported by the cultural programme
 - Projects proposing mobility activities for young professionals as part of their integration process into the profession could be supported by the cultural programme. The educational programmes cannot support this activity, as this would require an affiliation of these professionals with a training institution. An 'ERASMUS-type' of programme for musicians and artists could be envisaged, which would not only give (young) professionals the opportunity to gain international professional experience and enhance their employability, but would also give the new EU cultural programme a substantial visibility. It must, however, be ensured that commercial initiatives are excluded from this programme
 - For the exchanges of pupils and teachers between schools in general education and between institutions for the training of classroom music teachers, applicants should be referred to COMENIUS. It must be mentioned, however, that COMENIUS cannot support activities that involve various types of partners (e.g. school and cultural organisations). As a result, various synergies (e.g. language education: why not invite a French musician into a German school for a creative project?) are being missed. Recent research results indicate that although member states have highly developed policies in relation to cultural education in general education in which they would like to promote the collaboration between cultural institutions and schools, this type of collaboration needs further development at national level and has so far never been realised at European level⁸
2. With regards to projects that propose curriculum development in music education and training at EU level as part of their activity plan, the following can be taken into consideration:
 - For projects that primarily deal with curriculum development in professional music training, applicants should be referred to ERASMUS or LEONARDO, even if the project consists of a mixed partnership with organisations with various backgrounds
 - Projects dealing with technical educational issues in music education or training (for example issues related to the Bologna and Copenhagen Declaration processes such as 2-cycle structures, the introduction of credit point systems, the recognition of qualifications, quality assurance, etc) should be referred to ERASMUS or LEONARDO, even if these projects consist of a mixed partnership including organisations of various backgrounds
3. With regards to an activity plan of a project that includes partners from the music education and training sector or activities in the field of music education, projects with the following components should have full access to the new cultural programme:
 - Projects with mixed multinational partnerships; for example a partnership at European level of a school in general education, a music academy, a professional music ensemble, a concert venue and/or a youth music ensemble

⁷ The advanced training or higher education component of LEONARDO will be transferred to ERASMUS according to the proposal for the new EU education programmes (Decision of the European Parliament and the Council establishing an integrated action programme in the field of lifelong learning, Brussels July 2004, page 6). However, as professional music training is not recognised at a higher education level in all EU countries, both ERASMUS and LEONARDO are mentioned here.

⁸ Culture and School – A survey. Cultuurnetwerk Nederland, Utrecht September 2004, pages 70 and 72.

- Projects aimed at increasing access to music activities through organising music educational activities in both formal and non-formal settings
 - Projects with a mixed portfolio of activities: a strong emphasis on cultural activities (concerts, performances, joint compositions, etc), in combination with educational activities (workshops, master classes, seminars and short-term exchanges of music students)
 - Projects that include research activities on the role of music education in society at large and the contribution of music education to strengthening cultural diversity and social cohesion within the EU. For large-scale research projects, DG EAC should cooperate with the DG for Research to ensure that such a project will have access to the EU research funds
 - Projects that include activities in relation to the continuing professional development for music professionals with a European dimension. Examples of such activities could be mobility activities with a training dimension or the development of multinational partnerships between professional music organisation and training institutions
- These principles should always be approached with some flexibility, as they are based on the understanding that a certain amount of overlap will always remain possible between the activities taking place in the EU educational and cultural programmes.

V. Further recommendations

4. In order to achieve a better link between (music) education and culture in the new EU programmes for education and culture, one or more of the following options could be envisaged:
 - To include horizontal issues into the new cultural programme Culture 2007. Education and training could be examples of such horizontal issues, in addition to e.g. research, the use of new technologies and employment issues
 - To make culture one of the horizontal issues for the integrated action programme for lifelong learning⁹. This would be fully in line with Article III-181: 4 of the draft European Constitution, stating that *"The Union shall take cultural aspects into account in its actions under other provisions of the Constitution, in particular in order to respect and to promote the diversity of its cultures"*
 - To develop the reference to Joint Actions in the decision on the new educational programme¹⁰ into concrete activities with a strong cultural component
5. We strongly agree with the measures mentioned in the proposal for establishing the Culture 2007 programme that suggests financial *"support for bodies active at European level in the field of culture"*¹¹. European organisations active in the field of formal and non-formal music education and training should have full access to this support.
6. The European Union should support the development of a framework policy in relation to music and cultural education in general education (both at primary and secondary educational levels). This policy could aim at the exchange of examples of good practice and at closer cooperation in this field at European level.

These recommendations have been drafted by the European Association of Conservatoires (AEC) in consultation with the European Music Council (EMC) for EFMET in July 2004 and circulated to all EFMET partners for comments and evaluation.

⁹ Decision of the European Parliament and the Council establishing an integrated action programme in the field of lifelong learning – Article 12, Brussels July 2004

¹⁰ Decision of the European Parliament and the Council establishing an integrated action programme in the field of lifelong learning – Article 13, Brussels July 2004

¹¹ Decision of the European Parliament and the Council establishing the Culture 2007 programme (2007–2013)– Article 4b, Brussels July 2004