

ANNIVERSARY YEAR 2023



CHANGING TIMES: MUSIC (EDUCATION) STILL MATTERS



06 SEPTEMBER 2023
11.00 - 12.30 CEST

The EMC is a regional group of the



The EMC is supported by



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BONN.**

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Marina Gall

European Association for
Music in Schools (EAS)



Stefan Gies

Association
Européenne des
Conservatoires,
Académies de Musique
et Musikhochschulen
(AEC)



Sonja Greiner

European Choral
Association



Till Skoruppa

European Music School
Union (EMU)



Blasko Smilevski

Jeunesses Musicales
International (JMI)

The right for all children and adults:

1. To express themselves musically in all freedom
2. To learn musical languages and skills
3. To have access to musical involvement through participation, listening, creation, and information

The right for all musical artists:

4. To develop their artistry and communication through all media, with proper facilities at their disposal
5. To obtain just recognition and fair remuneration for their work

5 Music Rights



- | | | |
|---|---|---|
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ARTISTS | 4 | To develop their artistry and communicate through all media, with proper facilities at their disposal |
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WHERE DO WE COME FROM?

- Music education webinar in collaboration with EAS, EMU and AEC in 2021
- Panel discussion on "Sustaining learning and participation in music" at the EFM 2023 in Budapest
<https://www.emc-imc.org/events/european-forum-on-music-2023/european-forum-on-music-2023-video-series#>
- Inventory on situation of music (education) post-COVID

Sonja Greiner

European Choral Association

Secretary General

SecretaryGeneral@EuropeanChoralAssociation.org

europeanchoralassociation.org



*37 million people in Europe
practice collective singing*

What is the situation since Covid and other changes

- many children/young people did not sing during the pandemic -> influence on choirs
- the oldest generation partly did not return -> some choirs stopped
- others are regaining singers, audience back?
- overload of offers due to postponed events – some back to normal, some not



What is the situation since Covid and other changes

- financial crisis impacting international educational events
- climate crisis also relevant for young people in some European countries
- late decision-making a challenge for organisers of international educational events



Till Skoruppa

European Music School Union (EMU)

Secretary General

office@music-schoolunion.eu

www.music-schoolunion.eu

Teachers Profiles

Key Ideas and concepts expressed by the delegates of the 47th General Assembly of the EMU in May 2022

- Digitisation
- Globalisation & cultural awareness
- Group tuition
- New musical genres
- Interdisciplinary competencies
- Early Childhood
- Leadership
- Balancing artistic and pedagogical competencies
- Creativity

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MUSIC SCHOOL TEACHER QUALIFICATION REQUIREMENTS

Country	Do the standard qualification requirements require only artistic training?	Do the standard qualification requirements require artistic and pedagogical training?	Is there a specific higher education certificate / diploma for music school teachers?	How many teachers have full-time employment as a music school teacher?
Austria	No	Yes	Yes	0-25 %
Azerbaijan	No	Yes	Yes	50-75 %
Belgium	No	Yes	Yes	25-50 %
Bulgaria	No	Yes	Yes	75-100 %
Cyprus	No	Yes	Yes	0-25 %
Czech Republic	No	Yes	Yes	75-100 %
Denmark	No	Yes	No	N/A
Estonia	No	No	No	N/A
Faroe Islands	No	Yes	No	75-100 %
Finland	No	Yes	Yes	25-50 %
France	No	Yes	Yes	N/A
Germany	No	Yes	Yes	0-25 %
Hungary	No	Yes	Yes	75-100 %
Iceland	-	-	Yes	25-50 %
Italy	No	Yes	No	0-25 %
Latvia	No	Yes	Yes	50-100 %
Liechtenstein	No	Yes	Yes	0-25 %
Luxembourg	No	Yes	No	50-75 %
Netherlands	-	-	Yes	25-50 %
Norway	No	Yes	No	25-50 %
Poland	No	Yes	Yes	N/A
Serbia	No	Yes	Yes	75-100 %
Slovakia	No	Yes	yes	50-75 %
Slovenija	No	Yes	Yes	75-100 %
Spain	No	Yes	No	25-50 %
Sweden	No	No	No	N/A
Switzerland	No	Yes	Yes	N/A

Table 3.8.2. Qualification requirements for music school teachers, 2020

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MUSIC SCHOOL TEACHER EMPLOYMENT

Country	Number of music school teachers	What kind of employment do music school teachers have?			
		Full-time employment with health insurance and pension	Employment with health insurance	Employment without health insurance	Service contract (honorary basis)
Austria	7 822	x			
Azerbaijan	2 800		x		
Belgium	2 500	x	x		
Bulgaria	1 065 ^a	x			x
Cyprus	170	x			x
Czech Republic	12 178	x			
Denmark	2 786	x		x	
Estonia	2 000	x			
Faroe Islands	85	x			
Finland	3 500	x	x		
France	14 500	x			x
Germany	38 154	x	x		x
Hungary	4 500	x			x
Iceland	800	x			x
Italy	2 000	x			x
Latvia	4 000	x	x	x	
Liechtenstein	75	x			
Luxembourg	317	x			
Netherlands	10 208	x	x		x
Norway	4 500	x			
Poland	12 164	x			
Serbia	3 775	x			
Slovakia	7 702	x			
Slovenija	1 600 ^a	x	x		x
Spain	10 765	x	x		
Sweden	7 000	x			x
Switzerland	12 500	x			

Table 3.8.1. Information about teaching staff, 2020

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DECISION-MAKING LEVELS OF EMPLOYMENT OF MUSIC SCHOOL STAFF

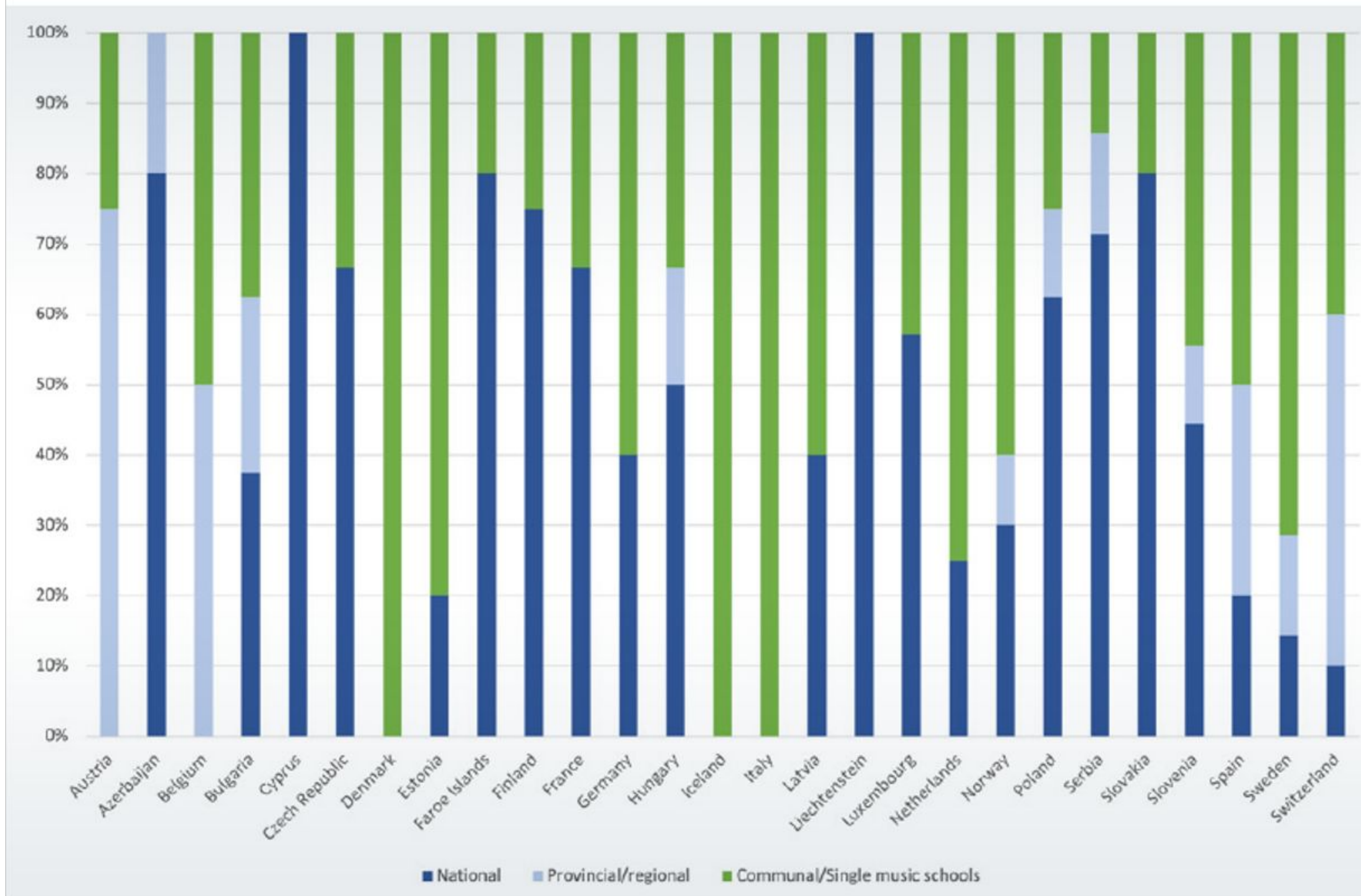


Table 3.8.4. Decision-making levels for music school teachers and directors (employment, qualification requirement, teaching load)

Survey in May 2023

12 member countries: Austria, Bulgaria, Czech Republic, Estonia, Germany, Hungary, Italy, The Netherlands, Serbia, Slovenia, Spain, Switzerland

- Their status is considered rather worse compared to teachers in regular schools in all except Eastern European member countries
- All but one of 12 member countries have difficulties recruiting teachers
- 70% experience difficulties in certain regions and/or for specific subjects (rural areas, varying instruments, language skills)
- The reasons are primarily: lack of institutional vocational training, working conditions and salaries



Marina Gall

European Association for Music in Schools (EAS)

President

Marina.Gall@bristol.ac.uk

eas-music.org

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- The European Association for Music in Schools (EAS) includes National Coordinators (NCs) from 29 European countries
- Information about music education in each country is shared in an NC meeting that takes place at each EAS annual conference and is also available on the website. Other meetings also happen - online - between conferences
- Issues differ considerably between countries



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RECRUITMENT / POSITION OF TEACHERS

1. Difficulties in recruiting secondary school teachers
2. In many countries primary school teachers are generalists
 - i. Many have very limited training in music pedagogy
 - ii. This can result in lack of confidence
 - iii. Low confidence can lead to a lesser focus on music in the classroom
 - iv. Impact of lack of skills/ confidence on quality music education



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RECRUITMENT / POSITION OF TEACHERS (2)

3. Inconsistent music learning in primary schools impacts on secondary school teachers
4. In secondary schools, extra curricular clubs are often an attractive aspects of the job. It has been difficult to revitalise these since covid.



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THE STRUCTURAL FRAMEWORK

1. In many countries, music education - and the arts in general - are not a governmental priority
2. In many countries, educationists must fight to:
 - i. retain the subject on the curriculum
 - ii. ensure there is sufficient time for music lessons



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THE STRUCTURAL FRAMEWORK (2)

1. Example of need to campaign for retention of music (and art) education as an essential part of the curriculum: 2023 Czech Republic
2. Example of erosion of music education in secondary schools: England





Blasko Smilevski

Jeunesses Musicales International (JMI)

Executive Director

blasko@jmi.net

jmi.net



OF CHALLENGES - Where do we stand? The case of TEACHERS / EDUCATORS / FACILITATORS

- Growing demand from educators for engagement in summer master courses, camps, consultancies, research
- Short time assignments like 10-15 days, multiple locations and clients over the year
- Changing nature of how educators organise their careers and their allegiance (one / multiple employers)
- Challenges in logistically and financially supporting extracurricular activities in schools





OF CHALLENGES - Where do we stand? The case of MUSICIANS AND ORCHESTRAS

1. **During** the pandemics many ensembles and school - student - youth orchestras stop working and were (some rare online, digital content)
2. **After** the pandemics, re-learn to work together (start from zero in some cases): a) start group practice again; b) look for new members; c) rebuild their audiences; and d) for some, rebuild their revenue streams
3. **Lately**, due to the energy crisis / austerity measures / inflation, the initial support (EU / local / national authorities) turns into budget cuts, loss of subsidies, lower income from concerts, devalued remuneration or lack of it
3. In times of austerity measures, the biggest cuts are in the budgets for international collaboration and activities



POSSIBLE SOLUTIONS

Stefan Gies

*Association Européenne des Conservatoires, Académies
de Musique et Musikhochschulen (AEC)*

Chief Executive

stefangies@aec-music.eu

aec-music.eu

What does policy expect from arts & culture, cultural & music education?

- cultural education should balance out the faster, further, higher paradigm of the 'protestant work ethic' (Max Weber)
- the idea that the arts should serve society was in the past mostly associated with socialist countries
- the Humboldtian concept of 'Bildung' includes the idea that only the aesthetically educated citizen can be a socially responsible citizen

What does policy expect from arts & culture, cultural & music education?

In the US, the notion of cultural citizenship has always been strongly linked to discourses of race and multiethnicity, and is also considered to be a method or even theory on how to deal with socio-cultural identity.



‘Le citoyen’ is the responsible citizen as active subject of society who does not only have a say in political affairs, but also the duty and the responsibility to shape society.



Association Européenne des
Conservatoires, Académies de
Musique et Musikhochschulen



EUROPEAN
COMMISSION

Brussels, 3.12.2020
COM(2020) 790 final

**COMMUNICATION FROM THE COMMISSION TO THE EUROPEAN
PARLIAMENT, THE COUNCIL, THE EUROPEAN ECONOMIC AND SOCIAL
COMMITTEE AND THE COMMITTEE OF THE REGIONS**

On the European democracy action plan

Action Plan for European Democracy 2020

- Promote free and fair elections and strong democratic participation;
- support free and independent media; and
- counter disinformation.

A healthy democracy relies on citizen engagement and an active civil society, not only at election time, but all the time.

Brussels, 3.12.2020
COM(2020) 790 final

**COMMUNICATION FROM THE COMMISSION TO THE EUROPEAN
PARLIAMENT, THE COUNCIL, THE EUROPEAN ECONOMIC AND SOCIAL
COMMITTEE AND THE COMMITTEE OF THE REGIONS**

On the European democracy action plan

Porto Santo Charter

**Culture and the
Promotion of Democracy:
Towards a European
Cultural Citizenship**

Brussels, 3.12.2020
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**COMMUNICATION FROM THE COMMISSION TO THE EUROPEAN
PARLIAMENT, THE COUNCIL, THE EUROPEAN ECONOMIC AND SOCIAL
COMMITTEE AND THE COMMITTEE OF THE REGIONS**

On the European democracy action plan

**“Efforts to ... enhance
democratic
participation will be at
the core of the
Commission’s work in
areas such as ...
youth, education,
culture and research.”**

Cultural Democracy

- advocates for a more active cultural participation and the recognition of the cultural practices of different social groups;
- does not “bring culture” into a territory, because culture already exists in every territory;
- urges cultural organisations to value individual, cultural and territorial specificities and therefore to transform the “in-stitutions” into “ex-titutions”

Porto Santo Charter

Culture and the
Promotion of Democracy:
Towards a European
Cultural Citizenship

"It is necessary to deny all uses of culture for practices of social distinction, to refuse stigmatising hierarchies, which work as symbolic violence of a social group with power over others, who feel displaced, excluded and unrepresented."

"Strengthening democracy in Europe within the cultural sector requires the removal of barriers to cultural participation and the transformation of culture into an as inclusive platform as possible."

Porto Santo Charter

**Culture and the
Promotion of Democracy:
Towards a European
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5 Music Rights

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A Multiple Strategy

1. Openness to a wide variety of cultures;
2. Caring for what we perceive as our own culture and cultural identity, in individual self-determination;
3. Confidence in European values anchored in the European enlightenment and the idea of citoyenneté.



OF POSSIBLE SOLUTIONS – Points of departure

- If cultural citizenship is a set of standards / values, we talk of education **and learning** as youth empowerment
- Music education and learning is **not just** a mechanical acquisition of job skills in formal or nonformal setting
- Music is essential for the **creativity and innovation** and **social skills development** (critical thinking, awareness and self-confidence, entrepreneurship, responsibility, understanding of others, solidarity, empathy, trust, interculturalism, competitiveness, equality, inclusiveness, participation ...)
- **Investing** in music education is therefore to invest in the cultural development of young people as a tool for individual stability and resilience and a firm basis for democracy





OF POSSIBLE SOLUTIONS – Examples for the future

- **Ethno program**, now active in 40 countries, provides innovative peer to peer intercultural gatherings and learning of different cultures and their music, with high excellence product delivered to audiences across the world
- **Young Audiences Music program**, training producers and musicians to deliver young audience productions to children and youth in collaboration with schools and academies
- **Music Crossroads International**, education for life and livelihood skills in Mozambique, Zimbabwe and Malawi, empowering young people to be more competitive, self-employed or gain jobs in the local music industry market
- **Encore program**, that delivers training to school-trained young musicians in entrepreneurial skills, career building, communication and promotion, audience development, group / team building and dynamics ...





OF POSSIBLE SOLUTIONS – Examples for the future

- **World Youth Choir**, a unique international ensemble that gather singers from around 40 countries under the button of renowned choral conductors, providing excellence in performance and interculuteal learning skills
- **Research / Monitoring and Evaluation**, tracking the impact of our educational and social investments
 - * **Stakeholders'** engagement – young people, cultural / educational non-profits, public bodies and institutions, private donors and partners from other sectors (ISME, ECA, RESEO, IMC-EMC, CoE, Focusrite, Podio, Google, Youtube, Norwegian MFA ...)
 - * **Impact:** 4.8 (beneficiary approval); 4.6 (new prof. skills); 4.4 (skills help career building, generate income); 4.3 (social skills developed); 4.3 (meet other cultures); 4.4 (safe, protected space); 4.6 (active participation); 4.2 (likelihood of using skills in the future); 4.4 (likelihood of continuing contacts in the future) ...





Let's have the whole world experience the
#BenefitsOfSinging

Possible solutions and chances

- Wellbeing / care / social benefits more recognized
 - > more recognition of amateur arts
 - > and for need for music / arts education?
- New choirs being created in this context
- More cooperation across genres
- More strategic rethinking and testing of new concepts (e.g. regionalisation)



STRATEGIES & ACTIONS

LONG-TERM IDEAS



OF STRATEGIES AND ACTIONS

- We should speak of **investment** in the cultural development of young people
- Public-Private-Individual Partnership in and out of the cultural sector (**Agents of Change**)
- Maximize the impact through **demand-driven, tailor-made, inclusive, efficient** and **cost-effective** activities.
- Which leads to a **holistic** approach to youth development on micro (our activities) and macro levels (governmental policies and strategies)
- Less governmental curative and more **public preventive** policies
- Strategic connection and joint actions of international music organizations with music schools and conservatories



Strategies and actions

- More advocacy work
- Let decision makers experience the benefits of singing and other participatory art forms
- Take a step back and rethink formats
- Be more open, creative, courageous
- Involve youth more in decision-making



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STRATEGIES AND ACTIONS

Updating of information through work in the **The Erasmus + / Teacher Academies 2023-2026 project - *The Teacher Education Academy for Music: Future-Making, Mobility and Networking in Europe (TEAM)*** which involves EAS members from 12 countries

- Enables the EAS to support colleagues in national campaigns
- Continued focus on advocacy for the arts through symposia in EAS annual conferences



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STRATEGIES AND ACTIONS (2)

- Beginning to collect papers, from empirical research, illustrating the importance of music/ music education for people of all ages (to present on EAS website)
- Educating the public of the importance of music through activities such as the EAS-initiated annual European Day of Music in Schools (EuDaMus)
<https://eas-music.org/2022/02/21/european-day-of-music-in-school/>



Strategies and actions

1. Opening up Music HEIs to diverse genres and musical cultures
2. Embracing digitality
3. Empowering emerging music teachers to tackle the tasks of the future



MANY THANKS FOR ATTENDING

MARINA GALL: MARINA.GALL@BRISTOL.AC.UK

STEFAN GIES: STEFANGIES@AEC-MUSIC.EU

SONJA GREINER: SECRETARYGENERAL@EUROPEANCHORALASSOCIATION.ORG

TILL SKORUPPA: OFFICE@MUSICSSCHOOLUNION.EU

BLASKO SMILEVSKI: BLASKO@JMI.NET