

Cultural Institutions Studies

# music school **RESEARCH II**

*The Future of Music Schools -  
European Perspectives*

**Michaela Hahn, Franz-Otto Hofecker (Eds.)**



**MUSIKSCHUL**  
management

KULTUR REGION  
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## **REVIEW**

### **First European Music School Symposium**

**The Future of Music Schools – today's challenges and tomorrow's solutions  
University of Music and Performing Arts Vienna, 6-7 October 2017**

The future missions of music schools in our changing societies and the measures and strategies to meet these challenges were the focal points of the First European Music School Symposium in Vienna. It took place from 6 to 7 October 2017 at the mdw – University of Music and Performing Arts Vienna and was organized in cooperation with the European Music School Union (EMU) and the Conference of Austrian Music School Associations (KOMU).

More than 150 researchers, experts and practitioners from twenty-five countries participated in this event. As keynote speakers the University invited Anne Bamford (England), Heidi Westerlund and Lauri Väkevää (Finland), and Susanne Keuchel (Germany). Researchers from twenty European countries presented research findings and case studies concerning issues such as equal access, social impact, diversity and specialization, collaborations with schools, and the professional profile of teachers. A final panel about future aims of music school research started with a presentation by Herbert Altrichter (Vienna). Therese Kaufman hosted the panel with Helena Maffli and Timo Klemettinen (EMU), Lauri Väkevää (Sibelius Academy Helsinki), Franz-Otto Hofecker (mdw), and Michaela Hahn (mdw and KOMU).

The dialogue between researchers and practitioners as one central aim of the Symposium was supported by different formats during the event. The contributions of EMU were posters from several European countries about their music school systems and about the EMU Statistics, which had been published shortly before. The Austrian Music School Association organized a concert on the first evening which gave a glimpse of the inspiring work done by Austrian Music Schools.

This post-symposium publication refers to the First European Music School Symposium, which took place from October 6-7, 2017 at mdw – University of Music and Performing Arts, Vienna. Cooperating partners for the symposium were European Music School Association (EMU) and the Austrian Conference of Music School Associations (KOMU).





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# INTRODUCTION

**MICHAELA HAHN / FRANZ-OTTO HOFECKER**

Music education in Europe reflects the colorful diversity and rich tradition of our continent's cultural identities. The inherent character of music education is rooted in its unique position within culture and education. This specific characteristic becomes apparent in the professional training of music educators, in the music education syllabi and curricula, and in the self-conception of music teachers and their pupils. The organizational structure of sound music education requires therefore partnership of teachers, artists and communities.

Music schools in Europe are institutions specially devoted to music education and chiefly geared towards the practices of music-making, as they offer tuition in different instruments and voice, sometimes also dance and drama. Although the term "music school" is common in nearly all European countries, there is no universal agreement on the tasks a music school has to fulfil and the objectives it aims to meet. In many countries they developed from local and regional cultural associations to secure the next generations of musicians for the community. Some countries have developed parallel education structures for music schools, in other countries they are partially implemented in the general education system.

In many European countries music schools founded national associations to advance their own development and shoulder different tasks. Advocacy and quality management are the most common, including measures such as continuing professional education for music school teachers, national competitions, youth orchestras, and many more besides.

In 1973 these national associations established a European umbrella organization named EMU, European Music School Union. The common ground is the term "music school", though the underlying institutions and concepts are diverse. The precise position of music schools within their national education and culture systems defines the aims and tasks of the respective music school system. This leads to a diverse and multifaceted music school scene in European countries, where a mutual language has to be developed for analyzing and discussing research findings.

This volume has set itself the task of providing a first glimpse of the diverse music school research in European countries. Whereas comparative research in education is well established, it has yet to be done for music schools. With the new format of the European Music School Symposium at the University of Music and Performing Arts in Vienna in cooperation with the European Music School Union and the Conference of Austrian Music School Associations (KOMU) this scientific discourse has now started. The 2017 symposium brought more than 150 researchers and practitioners from twenty-five European countries together.

Including a keynote and presentations from this symposium this publication offers contributions from twenty-nine researchers from thirteen European countries and paints a multicolored picture of music schools in Europe.

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With the question, “How music schools justify themselves: Meeting the social challenges of the twenty-first century” the article by **Heidi Westerlund**, **Lauri Väkevä**, and **Leena Ilmola-Sheppard** is a fitting starting point for this publication. The authors argue that in our changing societies music schools also need to take ethical responsibility. After describing the Finnish framework for music school education, *Basic Education in the Arts*, they present two cases, Resonaari and Floora from Finland, using a systems view as a theoretical frame of reference. The concept of gaining institutional resilience through inter-professional collaboration leads to implications for the whole system.

Focusing on the Western philosophical tradition of human flourishing as the foundation for music schools, **Cecilia Björk** and **Marja Heimonen** discuss the different ways in which music education can contribute to the living of a good life. Against the background of the role of the state in the Nordic countries, they examine how and to what extent national policies can promote the broad aim of flourishing in its variety and complexity, taking into account the necessity of balancing flexibility and regulation in order to meet the needs of different music school pupils.

With the next article, **Christos Theologos** and **George Katsadoros** take us to the ancient heart of European culture, Greece. The current contribution of Greek music schools to local folk culture is examined in the Music School of Rhodes. The history of Greek folk culture is the rich background for music schools. Interviewed graduates and teachers describe the role of music schools in helping pupils to conceptualize music folk tradition and form their own cultural identity.

In Norway music schools have been transformed to culture schools with various art education courses. **Hans Ole Rian** presents the findings of a study by the Culture School Committee in 2010 which included 291 schools. The national study not only gives an overview of all cultural activities for young people but also deals with workplaces, ranges of subjects, programs, and cooperation projects of culture schools.

Back in Central Europe, **Ingeborg Radok Žádná** and **Bojana Kljunič** examine the current role of music schools against the background of the rich Czech music education tradition. The so-called “double-track” system offers pupils extensive musical training from the start of school. They advocate a change in music teacher training to provide future music school teachers with competences enabling them to adapt more easily to the educational system at primary and secondary level and to the needs of today’s youth.

**Branka Rotar Pance** examines the structure of music education in Slovenia, which is tightly regulated by school legislation, educational programs, and qualification for music school teachers. The aim of achieving the competence of “cultural awareness and expression” provokes disputes about the limited number of participants considering the importance of music education for individuals as well as for society. In recent years a gradual reform has led to a modernization of curricula and introduced new issues such as new technologies.

“Music school out of the box” takes place in three Croatian music schools in Istria. **Sabina Vidulin** argues that new concepts can improve pupils’ musical competences and music education in general. Through interdisciplinary projects such as an interdisciplinary Comenius project focusing on folk music, a classical competition or a jazz orchestra a different way of working can be established, not only for pupils but also teachers.

**Núria Sempere** presents the music school of L’Hospitalet de Llobregat in Barcelona which has created a municipal service for music education that reflects openness and innovation and is regarded as a space for social cohesion. The combining of music education elements from southern and northern Europe has led to a unique model for inclusion and social change. Focusing on learning from peers the ensembles have become the core of music education. This role model has since been implemented in other Catalan and six European cities.

**Ciaran Deloughry** focuses on the topic of public financing of instrumental music education in Ireland. Formal teaching in Irish music schools is based on the classical musical canon, structured and regulated and publicly financed. Deloughry asserts that social background predicts access to music practices. By means of a series of interviews he argues that the professional discourse contributes to unequal opportunities for musical participation.

The current regulations and possible future development of private music schools in Italy are examined by **Dario De Cicco**. The long historical tradition of music education in Italy has changed through national and international regulations, declarations, and agendas. De Cicco argues that private music schools are nowadays partners in the National Arts Plan and qualified as a necessary tool for shared social growth.

National changes in regulations have enabled the autonomous communities in Spain the freedom to eliminate music education from compulsory schooling. **Ana Mercedes Vernia Carrasco** argues that music education can act as a factor for employability by providing competences such as creativity, innovation or discipline through changing music school learning programs and developing music school management.

The next article focuses on the establishment of *Il Sistema delle Orchestre e die Cori giovanili ed infantili in Italia*. **Antonella Coppi** states that music education can fulfil the role of a tool for dialogue and can enhance and promote social changes. Based on her analysis of El Sistema-inspired programs and an examination of pedagogical approaches she identifies challenges and chances for cooperative projects like *Il Sistema* in Italy.

The remarkable network of the unique *Artistic Season* project in the autonomous region of Madeira, Portugal, is presented by **Carlos Gonçalves, Natalina Cristóvão, and Paulo Esteireiro**. It embraces public and private organizations of education, culture, and tourism. The principal strategies and the organization by the Direction of Services of Artistic and Multimedia Education (DSEAM) enable diverse events. The conclusion of their analysis leads to ten recommendations for further development.

Switzerland is a country with a varied array of music school types. The increasing cooperation between universities of music and music schools in the French-speaking part of Switzerland is analyzed by **Thomas Bolliger and Floriane Bourreau**. They argue that offering the students teacher training in

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different models for inter- and transdisciplinary projects places them in the center of learning. They close with the perspective of future formal consultations between music universities and music schools.

The AÏCO project – *Apprentissage Instrumental et Invention Collective* – in France has provided children with instrumental tuition. As **Martin Galmiche** points out, this project enables musicians to develop artistic and pedagogical approaches for adequate instrumental training in primary school. Based in Lyon this project is located in elementary schools and has built bridges between music education in primary school and instrumental training at the conservatory.

**Bianka Wüsthube's** contribution focuses on inclusion in music school teacher training at music university. As students' careers center around musical excellence the master's program at the Anton Bruckner Private University Upper Austria introduced elective modules aiming at a fundamental reflexive attitude and a culture of recognizing others. The practical learning of this new inclusive pedagogical attitude is implemented in diverse settings and enables students to start breaking out from established thought patterns.

The next two articles deal with music education in Austria. **Linda Aicher** examines the perception of music education of over 650 Austrian primary school teachers based on a survey as well as classroom teachers' insights on music collaboration projects based on interviews. The article focuses on the different possibilities of cooperative relationships between music school teachers and primary school teachers. Aicher argues that primary school teachers want to participate in work-sharing situations based on both teachers' expertise and interests.

ELEMU, a music education program involving music schools and primary schools in Vienna, Austria, is providing access to music-making. **Eva Königer** demonstrates the core of the program, the positive effects of team teaching, and the program's aim of reaching children that usually have no access to music school education. She points out the effects on both institutions involved and stresses the necessity of developing a curriculum for collaborations.

The final contribution in this volume is a joint article by **Beate Hennenberg**, Austria, and **Annukka Knuuttila** and **Elina Vetoniemi**, Finland. The IPA-E project, *Inclusive Pedagogy in Arts – Europe*, has brought together European

pioneers in developing inclusion in music schools and art teachers' education. In all efforts for an inclusive school culture and training of teachers they argue for the necessity of flexible curricula based on the pupils' needs.

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## **Acknowledgements**

This publication would not exist without the help of a number of people. Most of all we want to thank all contributing authors for their precious work and their dedication to music school research, but also for their commitment and understanding during the blind-review process and their patience during the editing process. We are especially grateful to Neil Perkins, who did the English editing and to Elisabeth Enghauser and Verena Weiss for their support in the publishing process. Our special thanks go to the provincial Government of Lower Austria and the Department of Music Education Research, Music Didactics and Elementary Music Education (IMP), who favored this project and provided the financial background for publishing this book.

As this publication refers to the First European Music School Symposium we also want to thank the European Music School Union (EMU) and the Austrian Conference of Music School Associations (KOMU) for their patronage and support. The symposium in 2017 was made possible through the efforts of two extraordinary women: Helena Maffli, EMU president from 2010 to 2018, who dedicated herself to promoting music schools through a focused European exchange; and Ulrike Sych, Rector of the University of Music and Performing Arts Vienna, who works with a passion for music education in all its diverse facets.

We hope that this volume will attract interest and encourage readers to actively participate in the growing community of European music school researchers.

# HOW MUSIC SCHOOLS JUSTIFY THEMSELVES

MEETING THE SOCIAL CHALLENGES  
OF THE TWENTY-FIRST CENTURY

**HEIDI WESTERLUND / LAURI VÄKEVÄ /  
LEENA ILMOLA-SHEPPARD**

## Introduction

Music schools throughout Europe are increasingly required to answer the question of justification: *How can we justify public funding of an extra-curricular music education system in the context of a rapidly changing and diversifying Europe?* This is one of the core questions that music school leadership should bear in mind when discussing funding issues with local and national policy makers and politicians. It is also a question that should interest teachers in music schools, colleges and universities, as we argue in this article.

In Finland, the discussion on how music schools should respond to a changing society has been particularly intensive in the capital urban area, where immigration rates are higher than elsewhere in the country and where this socio-cultural diversification is rapidly changing social structures. As music education professionals we now share the generally accepted notion that we all live in a complex super-diversity (Vertovec 2007): “*in a diaspora*” or “*among diasporas*” (Bauman 2010, p. 151, orig. italics). In such a society, institutions that guard tradition and pursue the preservation of rituals and routines can no longer expect to retain a fixed shape (Bauman 2007, p. 1). This means that “old forms of national identity have to be restructured” and “the question of ‘who are we?’ becomes puzzling” (Giddens 1998, p. 134). Sociologist Giddens (1998) claims that, under these conditions, “protectionism is neither sensible nor desirable” (p. 65), and that it is necessary to look for “a redefinition of rights and obligations” (p. 65). According to Giddens, the new motto for social politics will be “no rights without responsibilities” (p. 65, orig. italics), which means that music professionals also have to reconsider their rights in relation to their responsibilities. We could ask: How should we teach music after what Giddens calls “the decline of tradition and custom?”, and: How can we “recreate social solidarity and [...] react to ecological problems”? (p. 67) These are problems that concern our relationships to our environments, including our social environment. Such questions are ethical in nature and reach beyond technical or aesthetic issues of musical quality per se to wider social concerns.

In this article, we will focus on the extracurricular music education practices that are not part of comprehensive education but have gained legitimation within the publicly regulated system of basic education in Finland. We will first provide an overview of the context and, by using the systems view as a theoretical frame of reference, then introduce two cases to illustrate how music schools can engage with the demands of social transformation and create institutional resilience. In these cases, resilience is gained through inter-professional collaboration. Finally, we will discuss the implications of such cases for our profession as a whole. We argue that music schools—like all other educational systems—today need to communicate *ethical responsibility* beyond music-specific expectations of the quality of learning outcomes.

## **Finnish music schools and the Basic Education in the Arts**

Finnish music education is organized around two relatively independent professional fields: music education in comprehensive schools on the one hand, and music education in music schools on the other. Comprehensive school music and music school systems receive separate funding, have their own national core curricula, and usually—albeit not always—operate on separate premises (Korpela et al. 2010; Westerlund & Juntunen 2015; Väkevä 2015). Comprehensive schools and music schools have also developed different pedagogical approaches: Instruction in music schools generally focuses on instrumental and theory lessons, with Western art music as the predominant genre, whereas comprehensive school music is usually organized around group tuition of popular music or other non-classical styles (Muukkonen 2010). Moreover, teachers working in these two systems usually have different educational backgrounds. Music school teachers typically have a music performance degree with additional pedagogical studies. Teachers of music in grades 1–6 of comprehensive schools are mostly general educators with a classroom teacher degree, with or without specialized studies in music education. It is customary that those who have completed a specific five or five-and-a-half-year music education degree only come into the picture at the lower and upper secondary school levels, teaching grades 7–12. Collaboration between local music schools and public schools is not the norm, at least partly due to the professional specialization: Indeed, there are few instances of these two institutions working together. However, some comprehensive and upper secondary schools organize in-depth music instruction in which the students may have extra instrumental lessons during



their school day, a practice that is far more common, for instance, in the UK (Westerlund & Juntunen 2015).

In Finland, most extracurricular arts education is organized within the framework of *Basic Education in the Arts* (BEA), a publicly supported school system that complements general arts education in comprehensive schools by offering specialized arts lessons primarily targeted at children and young people. BEA activities are usually organized by municipal or privately owned institutions and offer tuition in a variety of arts subjects outside school hours (music, dance, drama, visual arts, literature, circus) (OPH 2008). Public financing for such institutions comes partly from the state and partly from the municipalities and is regulated by a license given by the Finnish Board of Education. In order to enjoy the full subsidy, an institution must fulfill the nationally regulated requirements for BEA providers: for instance, it must follow the framework for the national core curriculum and submit an annual report on its operation (TPO 2013). Costs not covered by public funding are covered by student fees.

The core curriculum of BEA is divided into general and advanced (or extended) syllabi. Music is the most popular study subject in BEA, and music schools usually focus their energies on providing instruction according to the advanced syllabus. In 2012, 66 percent of all students following the advanced curriculum studied music (Taiteen perusopetuksen alueellinen saavutettavuus 2012, p. 34). Of the music institutions receiving discretionary grants from the government, almost all (98.9 percent) focused on teaching the advanced syllabus in the same year (ibid.).

The advanced syllabus for music guarantees students a maximum of 1,300 instrumental lessons and “the basics of music” (i.e. music theory, history and solfège), as opposed to the maximum of 500 hours guaranteed by the general syllabus (however, these amounts are “calculatory”: the actual number of lessons can vary according to a variety of factors). The overriding role of the advanced syllabus in music schools is based on the state-level regulation policy. An evaluation report from 2012 stated:

The state funding based on the amount of [music] lessons is tied to the realization of the advanced syllabus [...] Because of this, [music] teaching according to the general syllabus is mainly provided by institutions of liberal adult education [vapaa sivistystyö] and private enterprises (that operate without public funding).

(Tiainen et al. 2012, p. 101, our translation)

There are historical reasons behind this policy. Finnish music schools were originally founded to provide a basis for the professional training of “competent professional musicians and teachers” (Klementtinen 2006). While there have been major changes in music schools in recent decades, it can be argued that this professional ethos still defines Finnish extracurricular music education to a large extent and is manifested as an expert practice that justifies itself in terms of maintaining the high quality of instrumental teaching, with a major emphasis on Western art music. This hierarchy is still revealed today, for instance in how the study programs are advertised to applicants and their parents on the institutions’ websites. This state of affairs has prevailed despite the fact that the national core curriculum does not specify which musical genres should be taught (Väkevä & Westerlund 2007; Kiuttu 2008; Kiuttu & Murto 2008; Pohjannoro & Pesonen 2009; Väkevä & Kurkela 2012).

Moreover, while expanding the range of genres was a defining factor in discussions pertaining to music in BEA at the turn of the millennium, it seems that today a timelier challenge is to guarantee the sustainability of the system in changing economic, societal and cultural conditions. In other words, whereas the student-centered question of the 1990s was, “What do the students wish to study?” We now need to ask new questions, including, “How can music schools be more accessible to students from older age groups, given that the population structure in Finland is rapidly changing so that retired people will form the majority (Väestörakenne 2015)?” Likewise, we must ask which parts of the population are left out of music studies. This is not only a matter of excluding an age group that will soon represent nearly thirty percent of the population and would have the time and energy to study music; it is also a matter of economics and how best to use state funding for the benefit and well-being of all. We need to ask if the “sustainability gap” (Sustainability Report 2009) forecasted by economists should be recognized in music schools, and if the system could be made more flexible so that it is better prepared for changing demographic conditions.

Other critical factors that have been acknowledged as a result of the investigations into equality in extracurricular music education are gender, cultural rights, regional access, and special learning needs. These topics have also been addressed by the BEA system and the Finnish Society for Music Schools. The issues of equal access and opportunity are multifaceted; for instance, music lessons in BEA seem to attract more girls than boys (Tiainen et al. 2012, p. 9; Taiteen perusopetuksen alueellinen saavutettavuus 2012, p. 31). Moreover, music schools do not seem to respond to the cultural

needs of minorities in the population, such as Finland's indigenous Sámi peoples (Taiteen perusopetuksen alueellinen saavutettavuus 2012, p. 27; Kallio & Heimonen 2018) or, which is more likely, the attempts to serve these students do not seem to be in line with the ontological, epistemological or pedagogical approaches of the Sámi cultures (Kallio & Länsman 2018). In addition, there are significant regional differences between urban and rural populations regarding access to music institutions (Taiteen perusopetuksen alueellinen saavutettavuus 2012, p. 24, p. 30, pp. 41–50) and even within city suburbs (Vismanen, Räisänen & Sariola 2016). Finally, few music schools have adjusted their syllabi to reflect the needs of students with special needs (Laes 2017).

Although it may be an exaggeration to say that Finnish music schools only serve upper-middle-class families that want their children to learn classical instruments in ways legitimized by Western music institutions, it seems that these schools find it hard to adapt to changes in their environment without shaking up the status quo and the legitimacy of the system itself. The rigidity of the regulatory system seems to be the culprit here, as it maintains music schools under the historical weight of the professional ethos that guides their operation. The concern for high standards of musical outcomes, particularly in the Western art music tradition, seems to override other criteria for quality. Although the *quality* of student performances is no doubt important for the public image of music schools and for the students themselves, the institutional system of music schools, along with many other cultural institutions, is being pushed to think about the criteria for *equality* and *equal opportunities*. For instance, a recent report by the cultural office of Helsinki indicates (Vismanen, Räisänen & Sariola 2016) that the quality of music schools is increasingly being evaluated and critically scrutinized from the perspective of inclusiveness, accessibility and diversity.

## **Two cases of systems resilience: Resonaari and Floora**

### **A systems view of music schools**

Ethical responsibility as a criterion for quality in music schools ought not to be set against musical quality. Rather, the different criteria could be seen as mutually supportive. This seems to be the core issue: How can we develop coherent visions for music education with non-measurable criteria? In what follows, we propose that *a sense of societal responsibility ought to be*

created by the music schools themselves, instead of being imposed top-down by policy makers and politicians.

The need for such a bottom-up transformation of social systems is justified by the aforementioned societal changes that are currently taking place. Whereas modern nation states differentiated their institutional structures in order to maintain the key functions of a society (e.g. orchestras), late modern societies must adapt these institutional structures to the rapid changes taking place at local level. Music schools as social systems “sit within larger systems” (Senge 2006, p. 342), and the societal adaptation of the schools demands flexibility both within and across the system boundaries. In turn, this means that our view of institutions and organizations as closed, autonomous, and independent systems must be expanded in order to allow for flexibility in terms of how the systems can enact changes in society (cf. Luhmann 1995). We therefore suggest that teachers, leaders and researchers ought to initiate and facilitate this process, for:

We are the seed carriers of the whole in the sense that we carry the mental models that pervade the larger system. We can either think and act in ways that reinforce the system as it currently operates, or think and act in ways that lead in different directions. (Senge 2006, p. 348)

Hence, we argue that music schools, as social-ecological systems, ought to develop what organizational researchers call *institutional resilience* (Senge 2006). Here, resilience should be understood as “the capacity for renewal, re-organization and development” of a system in a changing environment (Folke 2006, p. 253). Institutional resilience can be developed through social innovations—or, more specifically, *institutional innovations* that aim to change social structures in order to generate new values and enhance sustainability (Nicholls, Simon & Gabriel 2015, p. 3). Such institutional innovations seek success:

in meeting social needs of, or delivering social benefits to, communities – the creation of new products, services, organizational structures or activities that are “better” or “more effective” than traditional public sector, philanthropic or market-reliant approaches in responding to social exclusion (Moulaert, MacCallum, Mehmood & Hamdouch 2013, p. 1).

Institutional innovations are not limited to organization-led or governance-regulated changes at national level. Rather, they are “often the product of improvisation, serendipity and tacit knowledge acquired through experience”

and “conceived of with the view towards social transformation” (Bouchard et al. 2015, p. 70, p. 76). In this view, individual music teachers and music school leadership can facilitate institutional innovations as well. In other words, change towards effective and relevant institutional resilience can take place as a bottom-up process rather than through the imposition of top-down policy.

Furthermore, the link between institutional innovation and systems-level societal transformation can be “explained either as a pattern of dissemination and growth supported by inter-organizational relations [...] or by the capacity to connect to societal challenges and dynamics [...] suggesting new institutional frameworks or development paradigms” (Bouchard 2015, p. 76). Following this rationale, music schools can develop resilience either by seeking new forms of cooperation with other social systems, or by being themselves alert to more extensive changes within society. We suggest that both strategies should be recognized as key steps towards institutional change. However, we agree with Senge’s vision: “We are just starting to appreciate the level of collaborative systems-thinking skills that will be needed, but there is no doubt this is where real leverage for the future lies” (Senge et al. 2008, p. 221).

In the following, we introduce two cases from the music school context in Finland that illustrate what it could mean to create growth through inter-professional collaboration.

### **Resonaari: inclusion through inter-professional collaboration between music therapists and music educators**

Operating in Helsinki's urban area, the music service center Resonaari maintains a music school and offers music education services to customers with special learning needs and senior citizens. In addition, the center does research and development work, produces new learning materials, organizes complementary education, and maintains a “multidisciplinary network [...] of teachers, music educators and therapists, researchers and care professionals” (Resonaarin assiantuntijapalvelut 2017). The Resonaari music school is part of the BEA system, which means that its students can study according to the advanced syllabus and graduate with a music school diploma which qualifies them for studies in secondary-level music institutions. The school currently employs seventeen teachers and serves over 300 students who pay a tuition fee comparable to the fees levied by

other music schools (Musiikkikoulu erilaisille oppijoille 2017). Importantly, there are no admission tests at the Resonaari music school. With its open policy, the school provides accessible and inclusive music education within BEA; thus it has a very different profile compared to most BEA music education institutions.

Resonaari is also an example of how expertise can be deepened to include students with special needs through inter-professional collaboration. The school has paved the way for recognizing how the traditional conceptions of music therapy and music education can be expanded: on the one hand, by setting goal-oriented music learning at the heart of music therapy, and, on the other hand, by using the expert knowledge of music therapists to make music pedagogy more inclusive and accessible. In other words, even if the purpose of Resonaari is in line with other music schools in the sense that it sees its students as musical learners instead of clients seeking music therapy, it also uses the methods, tools and approaches of music therapy to create learning environments and facilitate learning for individuals with special needs. This means that Resonaari provides a zone where two professional fields interact, suggesting alternative ways for defining effectiveness and quality within BEA.

In her doctoral dissertation, Laes argues that Resonaari “offers an interesting counter-narrative within the music school system in Finland by challenging the selective pyramid model of music schools in general, whilst not abandoning the goal-oriented and pedagogical ambitions” (Laes 2017, p. 11). Research and development at Resonaari thus point to new ways of understanding the role of BEA with a strong emphasis on inclusiveness and accessibility. Pedagogy at Resonaari is designed according to the adjusted model whereby the teachers fully invest in the possibility offered by the curriculum to tailor the music syllabus to the individual needs of the students of all ages. In terms of repertoire, Resonaari mostly focuses on popular music, usually practiced in ensemble settings and integrating music theory (or basics of music). The lack of one-on-one instruction is another significant factor that distinguishes Resonaari from other music schools. While there are also pedagogical reasons for this emphasis, it reflects the fact that the center does not receive the full state subsidy but is instead funded by the municipality of Helsinki, a social service organization called Helsinki Mission, and several Finnish foundations. Hence, the school has to adapt its pedagogy to both the diverse needs of its students and the economic realities determined by the public regulation policies.

### **The Floora project: increasing accessibility through inter-professional collaboration between social workers, school student services and music educators**

Initiated in 2013, the Floora project aims to create a new model of cooperation between the social sector, schools and BEA to improve access to music education for socially and/or economically marginalized children. Floora students are recruited following the suggestions of social workers and school student services. First taught by the music school teachers as external supernumerary students, the children are later given the chance to enroll in the music schools as full-time students. With funding from the cultural offices of the cities of Helsinki and Espoo, the regional administrative agency, the Ministry of Education and Culture and several Finnish foundations, the Floora project has succeeded in providing instrument lessons to over one hundred children in the capital urban area who were considered at risk by the departments of social services, child protection, and others.

Through inter-professional collaboration, Floora has fought against what researchers call the “opportunity gap” (Putnam 2015). In this way, it has paved the way for further interventions enabling music education in BEA to be made more inclusive as part of the municipal cultural services (Kamensky & Rechartd 2016). Whilst Finnish music schools have not unanimously joined in this intervention, Floora has managed to raise interest among music schools across the country in establishing similar forms of professional collaboration. As a social innovation conceived by the music school teachers themselves, Floora offers an example of how educators can reach out to other sectors and build new forms of cooperation. The project has also expanded the educational goals of the partnering music schools and suggested new ways in which the music teachers can impact society and heed societal change in a sustainable manner. Granting music school access to students who otherwise would not consider studying music or be able to apply, Floora has shown that social systems can be transformed from within institutions, with the help of proactive individuals who are able and willing to cross institutional lines.

We have previously demonstrated the impact of the Floora project with the help of systems modeling (Väkevä, Westerlund & Ilmola -Sheppard 2017). In this systems model, Figure 1 displays a simplified version of how music education in BEA relates to other Finnish systems of music education. Emphasizing the career-oriented study path can be seen as a key aspect

of securing the political will to support the BEA music institutions through public regulations. This emphasis is also visible in our decision to include school music, despite its own curriculum-driven distinct purposes, as a factor that helps BEA music institutions to select students. From this perspective, a key task of the school music teacher is to find potential talent and inform the most talented students and their music-appreciating parents about the opportunities to study in the BEA system.

The linear model in Figure 1 can also be read as an illustration of connections between some of the factors that influence who has the chance to study music in BEA, how, and on whose terms. In this representation, the music teacher – wherever he or she may work – is seen as a career path outcome, rather than an active, critical change agent. In this simplified model, the music education system has no connections with society other than its selection of the musically talented and provision of optimal conditions for the training of professionals while leaving the roles of connoisseur audience members and educated amateurs to those who do not continue their studies at secondary or tertiary level. The music teacher is a key link in the feedback loop that maintains the system, enacting the selection function necessary for the differentiation of social systems in modern society.

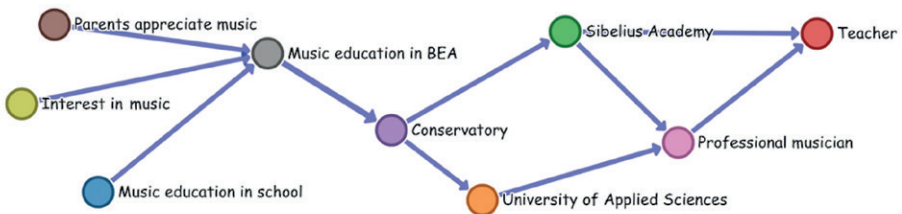
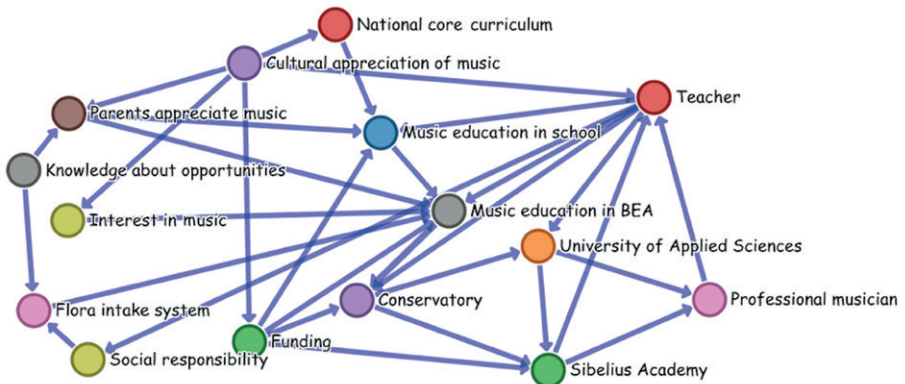


Figure 1: Linear model of Finnish music education system

Figure 2 presents the same music education systems map after adding a catalytic event that potentially disturbs the status quo, namely the Floora project. Adding Floora to the model inspired us to expand the previous network of nodes and their connections. We now recognized that the parents' appreciation of music and the school teacher's support may not be the only factors that influence who studies music in BEA, how, and on whose terms.



Even a single additional element – the parents' knowledge of the available study opportunities, which the Floora project invests in – can be seen as a significant determinant for a child's participation or non-participation. While BEA music schools can also offer tuition free of charge for people with economic difficulties, this option is not widely advertised and seems to be sparingly used. Thus, families from lower socio-economic or immigrant backgrounds may not even know that their children could study music in BEA. This adds importance to catalytic events such as the Floora project that can open new means of access.



*Figure 2: Systems map of Finnish music education with Floora added*

Innovations such as including the social sector in the mechanism that selects the students for extracurricular music education may also highlight local ways to fight against the detrimental effects of the widening standard-of-living gap that plagues post-industrial societies. In this sense, the Floora project can be seen as a social investment, as it suggests a way in which music schools can operate in late modern society in a socially, culturally, and economically – but also ethically – sustainable manner (Mangabeira Unger 2015, p. 234).

## Discussion: Expanding professionalism and justification of music education in publicly funded music schools

Both the Resonaari music school and the Floora project can help to redefine the purpose of the whole music education system. Although this redefinition may not necessarily have direct consequences for the pedagogies or even repertoires that teachers use in music schools, the recognized social responsibility of music education increases the understanding of their *societal role* and helps us to consider inclusion as one important criterion for increasing the *quality of the system*. In this way, it might also suggest new means of judging the value of public regulation.

In theoretical terms, both Floora and Resonaari can be seen as cases of *interpenetration* of one system with another, in this case the music therapy and social sector systems, leading to enhanced readiness of both systems not only to adapt to changes in their shared environment (Münch 2001; Luhmann 1995), but also to respond to the new ethical imperative pertaining to publicly funded systems. Here, “interpenetration” refers to the sharing of interests that channel the actions of individuals who operate within social systems (Parsons 1971; Münch 2001). Thus, our focus has been on how individual actions can transform social systems by changing their mutual relationships. It can be argued that such changes are first of all constitutive of a *qualitative* difference in the operation of the systems. In other words, through interpenetration social systems can restructure themselves and redefine their purposes in coordination with one another so that they are better able to adapt to their shared environment. A more familiar term for such qualitative change could be learning: We can say that both *institutional* (Senge 2006) and *professional learning* (Sachs 2003, p. 29) takes place when systems adapt to each other’s operations in a changing environment.

Both Floora and Resonaari can also be understood as institutional innovations (Väkevä, Westerlund & Ilmola-Sheppard 2017) that reflect and exemplify the institutional learning that is manifest in the qualitative changes of the social systems. Such changes can only be understood against the changes in the systems’ environment, which consists both of other social systems and of the whole society (Luhmann 1995). Thus, as Finnish society enters into the late modern phase, characterized by the rapid fragmentation and “liquidation” of modern institutional structures (Bauman 2000), music schools find themselves in need of institutional and professional learning, as they need to be able to identify areas that overlap with other social systems that have adapted more effectively to social change. Understood as *zones*

*of interpenetration* (Münch 2010), such areas can be best detected by individuals and groups able to work between the institutional lines towards institutional learning (see also Väkevä 2015).

Based on the above-mentioned examples and other emerging innovations in the Finnish music school system, there is a need to reconsider the professional ethos that has historically driven not only music school systems but practices of music pedagogy in general, justifying music education in terms of maintaining the expert tradition. Even if sustaining the expert tradition is important, as we believe, the social practices that fuel this process need to be constantly scrutinized against the emerging needs of a late modern society. This is where social innovations are vital. Our examples have illustrated how inter-professional work, which is increasingly acknowledged as critical to the health, social care, and welfare of future generations (Byrne 2004), can also be a way to enhance inclusion in music education beyond what, for instance, music schools could do solely based on their musical expertise and related subject-specific responsibilities. Importantly, the “co-configuration work” (Edwards et al. 2009, p. 16) between disciplines still sustains the importance of individual expertise by seeing “practitioners as parts of local systems of distributed expertise” (p. 10). Contrary to the commonly held beliefs and fear, individual expertise can become even more rather than less important in inter-professional work (Edwards et al. 2009). Fuzzy, transdisciplinary professional collaboration may result in a blurred but still individualized professional identity rather than a sharpened, bounded professional one (Emprechtinger & Voll 2017, p. 144), typical for modernist disciplinary silos.

Hence, in line with Sachs (2003) and other professionalism researchers (e.g. Whitty 2008; Barnett 2008; Sugrue & Dyrdal Solbrekke 2011; Cribb & Gewirtz 2015), we suggest that, by expanding professionalism in music education through inter-professional collaboration, it is possible to break the institutional silos that are too “self-serving and inward-looking” to adapt to societal change (Sachs 2003, p. 11). Expanding professionalism necessarily means reaching beyond the “value-free, technically defined [and] authoritatively prescribed competences” (Cribb & Gewirtz, 2015, p. 73). We now need to ask: What can we contribute towards encouraging our own institutions to take responsibility for societal change (Stevenson 2011)? Or, as Giddens suggests, how can we earn our rights through our actions towards being responsible (Giddens 1998, p. 65)? These are ethical questions that concern who we are and who we want to be as music education professionals in today’s society (Westerlund 2017).

## Conclusion

In this article, we have aimed to illustrate that proactive participation in societal change is neither a question of which musical genres should be taught in music schools, nor does it necessarily question maintaining esthetic standards. These questions were central in attempts to increase cultural democracy; however, they are insufficient to provide answers to the present situation in Europe. What we have today are much larger questions of how to define our professional interests and values, and how to justify our work as responsible human beings. We need to reconstruct our professional perspectives in music education to develop an enhanced sense of responsibility for transforming societies, so that music teachers will be better prepared to justify their profession in the twenty-first century.

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# MUSIC SCHOOLS AND HUMAN FLOURISHING

WHAT CAN NATIONAL EDUCATION POLICY  
ENABLE AND RESTRICT?

**CECILIA BJÖRK / MARJA HEIMONEN<sup>1</sup>**

## Background

Publicly funded music schools across Europe cite a number of both similar and different purposes for their activities. As cultural institutions, music schools “help shape life” in their communities, and they are “centers of artistic-musical education” (Pröll & Sobotka 2016, p. 7). In Belgium, the aim of education in music schools is to promote “self-fulfillment facilitated by music” and “the enrichment of the individual and of society as a whole” (Riediger, Eicker & Koops 2010, p. 11). In Bulgaria, music schools “are closely connected with the cultural life in the country” and student performances at concerts and competitions are expected to “maintain the international prestige of the Bulgarian educational system”<sup>2</sup> (Demerdzhiev 2014, p. 179). Music schools in Austria are described as “essential for the cultural life in the municipalities” (Hahn 2016, p. 9).

What purpose statements such as these have in common is the idea that music education represents a good or several goods that can be considered public goods, and that public funding for music schools can therefore be justified. However, there is no universal consensus about what those goods are and whether the arguments on their behalf are sustainable. General policies for the role of music in society are not self-evident and have often been subject to public and scholarly discussion. The German philosopher of music education Alexandra Kertz-Welzel (2016) has gone as far as to question whether music is a public good at all, pointing out how music-making and education were misused to serve the ideological purposes of the state authorities during the Nazi era. This and other critical views also serve as reminders that there may be good reason to examine even “obvious”, broad categories of purpose statements from music schools: securing high quality education for future music professionals, offering meaningful

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<sup>2</sup> Our translation.

education and leisure activities for children and young people, and contributing to musical culture in society (cf. Riediger, Eicker & Koops 2010).

As a starting point for this chapter, we posit that it is possible to connect some of the deep reasons for maintaining music schools in Europe with the idea of human flourishing (*eudaimonia*) developed in Western philosophical traditions at least since Ancient Greece. Recent work in eudaimonist thought (see e.g. Annas 2011) emphasizes the contextual nature of the good: human beings can only flourish in the particular circumstances of their lives. Understood from this perspective, the question of the purpose of music schools can be placed in a larger discussion which involves considerations about goods aimed for by societies and communities, goods embedded in a variety of musical practices, and what might be considered “good for” the individual person who, among other life circumstances, also happens to be a music school student.

If a contextual view of goodness in music education is accepted, it follows that policy principles and enactments related to music schools matter a great deal: what kind of legal and financial regulation is preferred, how curricular aims are articulated, what (if anything) should be predetermined and seen as compulsory, and the degree to which any music school student's life as a whole is taken into account. The tension between freedom and restriction in education has also been discussed in relation to other broad issues in music education; for example, how to justify music in the general curriculum (e.g. Heimonen 2008), and what kind of value experiences are relevant as justification for music education (e.g. Westerlund 2008). Although everyday activities may seem simple enough – what can be so complicated about organizing guitar lessons or wind bands for young people? – there are deeper questions to be asked not just by policy makers but by all those whose daily activities influence what goes on in music schools: teachers, students and their families, administrators, institutions that educate music school teachers, and researchers in the field (Björk et al. 2018). In particular, the cultural diversity of European societies warrants ongoing conversations in which complexity is no longer a surprise but can be considered an inherent feature of contemporary music education.

The purpose of this chapter is to examine how the broad aim of human flourishing can be promoted in national music school policy. Our approach will be philosophical, beginning with a discussion of how the concept of human flourishing relates to musical practices, and continuing with a more general analysis of how national policy can influence music education.

We will then discuss one curricular concept which has been influential for Finnish music schools as they strive for increasing flexibility and dialogue around aims and activities. Finally, we will argue that tensions between diversity and specificity or freedom and restriction are challenging, but not necessarily problematic; instead, the discussion of how music schools can develop a larger capacity for supporting human flourishing in its variety is both valuable and worthwhile.

## Human flourishing and musical practices

Music is one among a number of social practices that have been thought to contribute to human flourishing, or the living of a good life. The concept of human flourishing is sometimes used in parallel with “happiness” or “well-being” (Heybron 2011). These and similar terms have been suggested as translations of the Greek word *eudaimonia*, used by the ancient philosophers to refer to the capacity to live one’s life in accordance with practical reason and with full commitment to virtues which reliably draw human beings towards that which is truly choiceworthy and good for them (Annas 2011; Gottlieb 2013). Such thoughts are echoed, for example, in the writings of Shinichi Suzuki (1983), who was profoundly convinced that music education could help students know the “true joys” in life and learn to “make something good of their lives” (pp. ix-x).

Aristotle described flourishing as the principal aim of both the individual and the state. In his *Nicomachean Ethics*, Aristotle outlines the good life as a balanced, virtuous and harmonious life lived in a society, a Greek city-state (*polis*). Importantly, he argues that flourishing cannot be achieved by an isolated individual, but requires social activity as a citizen, friend, or family member. In contemporary philosophy, the connection between living well as a human being and participating in social practices has been discussed most notably by the neo-Aristotelian Scottish philosopher Alasdair MacIntyre. By “a practice” MacIntyre means

any coherent and complex form of socially established cooperative human activity through which goods internal to that form of activity are realized in the course of trying to achieve those standards of excellence which are appropriate to, and partially definitive of, that sort of activity, with the result that human powers to achieve excellence, and human conceptions of the ends and goods involved are systematically extended (MacIntyre 1981/2007, p. 187).

Music of any kind can be considered a practice in this sense if it has standards of excellence which define it, if its practitioners engage in collective efforts to achieve and develop those standards, and if the practice contributes to some form of human flourishing. Given the enormous richness of musical cultures around the world, it is immediately obvious that there is no single mark of excellence that would be valid for all forms of music. Different musical practices have different ideas about what is good, admirable, and worthy of attention and effort (Alperson 1991, 2010). A good rock drummer cares about certain things, whereas a good *ca trù* singer<sup>3</sup> cares about others. Often, musical practices emphasize not only specific proficiencies but also development of personal characteristics and abilities which help the musician acquire the relevant skills and also facilitate access to the practice itself. Such characteristics might involve perseverance, conscientiousness, humor, being helpful and encouraging towards others and being sufficiently self-critical; qualities which also tend to increase the chances that the musician or music student will flourish as a person (Björk 2016).

In neo-Aristotelian thought, what is referred to as human virtue or excellence (*aretē*) are precisely the personal dispositions that are believed to be conducive to human flourishing; the four classical cardinal virtues being wisdom (prudence), temperance, courage, and justice (Carr 1988, p. 186; Timpe & Boyd 2014). As anyone who comes into contact with many kinds of music will quickly notice, musical traditions embed not only virtues but vices as well. Some genres glorify violence or encourage racism and misogyny (Kallio 2015). Some uphold teaching traditions that are humiliating and painful for students, or put musicians' health and well-being in danger by imposing overly strenuous technical exercises or excessive loudness. However, those features are probably not what parents or other caregivers usually have in mind when they hope that their children might become interested in music and attend a music school. More likely, their hope is that the child might find something in music that will make life better than it would otherwise have been, both through the music itself and through the different rewarding activities, developed dispositions, accomplishments, and relationships associated with music-making. The thought that music and flourishing can be connected in this way is widely shared by music educators in many countries. In national policies, similar aspirations may be more or less emphasized, and the enactment of policies may also differ regionally and even at the level of particular music schools.

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<sup>3</sup> *Ca trù* is a chamber music genre which has been practiced in northern Vietnam since the 15<sup>th</sup> century (see Grant 2014).

## National policies and music schools

So far, we have discussed music and music education as potentially relevant parts of a flourishing life. We have also observed that what “goodness” means in music is (at least partly) context-dependent. These perspectives raise important and intricate questions. Who has the right to decide the contents of “the good”, for instance – the individual or the state? Is freedom a requirement for human flourishing, and if so, how can it be supported by national policy?

In Finland and other Nordic countries, the state is expected to take an active role in creating conditions and circumstances for its citizens to live “good”, “flourishing” lives. It is considered an important part of the state’s duty to create equal educational opportunities for everyone. Music has a place among the subjects that have been justified as part of the national core curriculum for basic education. Accordingly, children and young people have a subjective right to music in schools – but not to publicly funded out-of-school, extracurricular music education. The right to this kind of education is also acknowledged, but not as strongly as the right to general music education. Institutions that offer extracurricular music education are therefore more often called upon to justify their position in society (Heimonen 2002). At least since the mid-1990s, there have been ongoing discussions (e.g. Kurkela & Tawaststjerna 1999; Tiainen et al. 2012) about the content and aims of teaching and learning in Finnish music schools; for example, which genres should be given priority, how lessons should be organized, and which groups of students should have access to music school education.

Individual rights and the neutrality of the state are emphasized in Anglo-American societies. The role of the state is sometimes seen as minimal: the state’s duty is mainly to act as a nightwatchman who protects citizens against aggression, theft, and similar threats (Nozick 1974). Some examples (e.g. White 1990) may shed light on these questions: If an individual likes to have a beer while watching television, this should be considered as valuable as enjoying a night at the opera or studying percussion, the violin or the guitar. The state should not steer its citizens towards something that is valued from above as “good” for them. This means that tickets to the opera cannot be subsidized with state money—nor can violin lessons. Individuals choose what they want to do and pay for it themselves. Otherwise, the state could steer the individual’s choices by financial means, which can be criticized as paternalistic and limiting personal freedom. Moreover, freedom is a fundamental part of human flourishing: how can you flourish if someone

dictates that you practice scales when you would rather play computer games? However, we may also ask whether there is real freedom if people cannot afford to do what they want. Is a child “free” to play the violin if the family does not have the money to pay for lessons?

The idea of “real freedom” in the sense that individuals have the possibility to engage in their preferred activities is key to understanding Nordic welfare societies based on “justice as fairness” (Rawls 1971), an idea that goes beyond “equal opportunities”. One example of “real freedom” understood in this way is that people from any social background should be able to attend live opera performances if they wish to do so. Therefore, opera tickets are subsidized with public funding and reasonably priced. One problem in creating equal opportunities is that there is seldom enough state money for everything. Political debates are the means to decide which interests and kinds of activities are valued and subsidized; democracy and democratic institutions are regarded as being created through discussions. An objection that may be raised is that it is probably utopian to think that everyone’s voice is heard in a political discussion. For example, artists or educators do not have a strong voice in politics when state funding is distributed to sectors that represent technology and medicine.

Freedom can also be restricted in other ways, for example when people are not aware that certain musical genres and activities exist – even if they could afford tickets or participation and could pay for what they are interested in without any state subsidies. This is a serious and recognized problem: if music and other arts are not part of school curricula and not taught at all, there may be educated individuals who know nothing about them and cannot choose them as parts of their lives. If opportunities are limited due to limited knowledge, the potential for human flourishing is limited, too. However, there is a paradox in education that is connected to human flourishing: education can enable human beings to value certain things that they might not have valued without education. In this way, education may steer, dictate, or even indoctrinate humans, especially children and the young.

The tension between freedom and restriction has been recognized in both music school practices and policies. Usually, there is not sufficient capacity to accept all applicants, and schools have to select their students. In some Nordic countries, music schools keep waiting lists that can be extremely long for certain instruments. For example, a child may have to wait for seven years to start lessons in classical piano (Ellefsen 2017). It is questionable if the contextual and personal nature of flourishing is reasonably considered



when the wish to start learning a musical instrument is postponed to a child's teenage years, when parents put their three-month-old baby on a waiting list to learn the violin, or when a child who dreamed about playing the guitar or making digital music is offered trumpet lessons as an "equivalent". In Finland, many music schools use auditions and musicality tests for their young applicants; this routine can also be questioned from the viewpoint of human flourishing. If the contents of the studies are strictly controlled from above and a standardized repertoire is required, the atmosphere at the music school may be experienced as paternalistic and stifling. On the other hand, extreme freedom may end in confusion: how can students and their families and teachers make choices and decisions or plan for long-term progress if anything goes and study programs look like mixed salads that we need recipes for so we know what is in them? This dilemma points to the legal-philosophical problem of how to respect both individual rights (a locally created "salad") and the common good (a nationally directed education policy).

## **National education policy and the variety of cultures and needs**

As many other European countries, Finland is acknowledging increasing cultural diversity and a variety of needs arising from different traditions, communities, and groups within society. Having a diverse population is in fact nothing new: Finland recognizes a number of "historical" or "national" minorities, including Swedish-speaking Finns, Sámi, and Roma (Daher, Hannikainen & Heikinheimo-Pérez 2016). In addition, new cultural, ethnic, linguistic, and religious groups have settled in Finland through international migration; in the future, Pentikäinen (2016) and others suggest, Finland's population will probably grow mainly through immigration. Attempts to secure social cohesion with an anti-difference model do not seem sustainable in a society characterized by diversity and "supercomplexity" (Barnett 2009). Musical identities can be even more complex, as pointed out by Partti (2012); they are often personal rather than cast in a single cultural mold, and they are constructed "of diverse and even rival elements, created within diverse contexts" (Partti 2012, p. 91). Even that is not entirely new: we need only think of Bach's French Suites or Mozart's "Italienisches Singspiel" *Le Nozze di Figaro* to realize that creative mixing and merging of musical practices and experiences has been the norm in Europe for a long time. What is perhaps new in the Finnish national debate about diversity, specifically in relation to music education, is an increasing awareness that some groups

have been excluded from at least parts of what music school education might have to offer; not just minorities but also persons who are outside the “targeted mainstream” in music school contexts “because of their age, ability, or other characteristics” (Laes 2017, p. ii).

What does this mean for music school policy? A policy of inclusion might take into account the various needs of individuals. Music schools could offer education to all kinds of students – children in the “targeted mainstream”, students with exceptional musical talent, students with special educational needs, older and younger learners, and students from indigenous groups such as the Sámi – and respect their own languages and needs. This would require a flexible curriculum that allows for several kinds of aims. Individualized study programs based on the needs of the student would be essential. Most especially, it would be crucial to have music schools and teachers who are able and willing to create a culture in which all kinds of students are served. We are left, however, not just with issues regarding teachers’ competences and terms of employment but also with the question of how many musical genres and subgenres can be sustained within a publicly funded music school system.

As discussed above, there are myriads of worthwhile musical practices, each with their own quality criteria. Partti (2012, pp. 90–91) points out that pluralism entails both joys and perils: musical communities can become nearly tribal in their specificity. “Emitting organized noise in the right shape,” Sartwell (2002, p. 52) argues, “is the key to community,” and communities can be constituted by making parochial exclusions. But if the nature of goodness and value in music lies precisely in its capacity to take many forms, and if music becomes meaningful in different ways to different people, it seems necessary for music schools to acknowledge the real-life observation of such variety, and to make a point of supporting it when possible.

The potential “supercomplexity” of individual preferences has consequences for several levels of decision-making in the context of music schools. What engages students may or may not overlap with values defended in society, the aims of a particular music school, or values that are relevant to musical practices. Even when music schools show consideration for the preferences of individual students, degrees of freedom diminish as choices and commitments are made. Some goods embedded in musical practices cannot be unchosen at will: string players will need to learn good bowing technique, singers need to work on their breathing, and digital musicians are expected to be able to handle certain technical applications (Björk 2016,

p. 66). We argue, then, that it is important for music educators and policy makers to enable processes in which young students are allowed time and opportunity to discover which musical practices will be suitable, worthwhile, and meaningful for them in the long term. In the following section, we will describe one instance of how public policy can encourage such processes.

## **Good relationships to music: A philosophical principle and its practical enactments**

At the end of the 1980s, the legal framework for Finnish music schools was changed to focus not only on the responsibility for educating future professionals, but also on increasing the general population's interest in music. At the same time, there was a move towards more student-centered teaching and learning. After a broad discussion among teachers and scholars about what should be considered worthy and meaningful aims of music schools, a new principle was written into national curricula. The most fundamental aim of music schools, according to this principle, is to support students in developing *a good relationship to music*. The “good relationship” concept is related to the main principle in Finnish child legislation, “the best interest of the child”, and was introduced by Finnish music professor Kari Kurkela (1995, 1997), whose writings about music and the good life have influenced music school policy in Finland since the mid-1990s. Adopting this aim as an official policy and legally binding educational principle was a significant event in the history of Finnish music schools. The principle has a prominent place in the newest national core curriculum, implemented from August 2018.

Philosophically, “a good relationship to music” can be characterized as a deliberately open concept that leaves a great deal of freedom for teachers and students to determine its meaning in practice (Heimonen 2002, p. 179). Many different kinds of good relationships to music are possible, depending on what music means to the person; on contextual dimensions such as time, place, or moment in a person's life; on social ties related to music-making; and on the person's life as a whole (Björk 2016). The task of music schools, as stated in the Finnish national core curricula for Basic Education in the Arts (2002, 2005, 2017), is to create conditions in which good relationships to music can emerge. This is an explicit invitation to reflection and dialogue between students, their parents or other caregivers, and their teachers. Developing the wisdom and understanding to interpret and enact the principle in everyday work with individual students is now considered as an

integrated part of the professional skills of Finnish music school teachers. This policy seems consistent with the central eudaimonist idea that human beings do not flourish “in general”, but always in the particular circumstances of their lives. It is also consistent with the understanding that what it means for something (music, for example) to be “good” in human life “can be fully grasped only by the study of the many diverging ways that lives can be lived” (Annas 2011, p. 116). This does not mean that the possibilities are endless or random. As with “the best interests of the child”, there are better and worse ways of enacting the principle of “a good relationship to music”. What it demands of music school teachers is similar to what MacIntyre (1999) considers the mark of maturity in members of a social practice: the capacity to engage in practical reasoning, or “conversation with others, conversations about what it would be best for me or them or us to do here and now, or next week, or next year” (MacIntyre 1999, p. 111).

## **Music school policies between control and flexibility**

Policy can enable, impose, promote, encourage, nudge, control, and restrict. All of these functions have the potential to benefit and impede music education in different ways. Control is usually related to the use of resources, and control mechanisms can be made particularly strong by connecting reporting of results with the possibility of receiving future funding. In music education, where “results” can be long-term and hard to measure, strict accountability policies run the risk of creating too much pressure and thus becoming counterproductive, especially because students are often young and still finding their way.

Finland's model of teacher professionalism is generally characterized by a high level of trust in teacher competence. Pedagogical decisions are decentralized, and teachers enjoy substantial autonomy in their everyday work. In arts education, local and school curricula are based on national core curricula for two different kinds of syllabi, one general and one extended; both characterized by considerable flexibility. In addition, the national association of music schools gives recommendations on repertoire. This system presupposes the exercise of practical wisdom (prudence): it needs a wise interpreter who applies the general curricular norms in individual cases – for instance, during a music lesson – so that relevant circumstances are taken into account. Therefore, a teacher cannot just read curriculum texts or repertoire requirements without keeping in mind the various needs

of individuals: students of different ages, who come from different kinds of families and places, and are learning music as part of how they live their lives.

Although Finnish music schools are expected to regularly and systematically evaluate their own activities, they are also trusted to elaborate their own curricula. As long as reflection and development are part of this process, students and their families are part of the dialogue, and schools are granted sufficient latitude to enact national policies in ways that work in their local contexts, the system can function very well. However, when policy frameworks leave room for interpretation, this deliberate openness may also be seen as empty space in which there is an opportunity to exercise power. In such situations, there is always a risk that democracy and dialogue are replaced with the law of the strongest: traditions, routines and privileges may go unquestioned; one charismatic teacher or school director can impose a focus on certain students, genres, or instruments; and local governments can make decisions about music school funding which may be compatible with the letter of the law or the national curriculum, but not with its spirit.

The relation between central and local policies is vulnerable to dynamics of dominance and also to the insecurity of hasty reform. One such example is cited by Demerdzhiev (2014), who argues that in Bulgaria, the absence of a common development strategy has “left each music school to its own destiny” and to the perhaps arbitrary decisions of its director (Demerdzhiev 2014, p. 9). In Poland, on the other hand, education in music schools is described as “a matter of the highest social value, over which the State too keeps a watchful eye” (Riediger, Eicker & Koops 2010, p. 65). If such “watchful eyes” become overzealous for one reason or another, the system may become too rigid, and some needs, new ideas, and possibilities may become invisible to both music schools and policy makers. A good balance between flexibility and regulation as well as between support and freedom seems to be most conducive to flourishing, both for different musical practices and for individual music school students.

## Conclusions

Human flourishing is embedded in and dependent on a multiplicity of human cultures and practices. Music, in turn, is not a singular phenomenon but a complex set of cultural practices, each with their own way of defining goodness and quality. There are, as MacIntyre (2016) wryly observes, “inconveniently many” ways in which human flourishing is conceived

(MacIntyre 2016, p. 27). Even within one and the same culture, he reminds us, “there are different ways of flourishing, given our differing abilities and circumstances” (p. 30). Recognizing this variety is central for our awareness of what national music school policies can enable and restrict.

Music schools need to assure their ability to see students as persons who are becoming involved in one or several musical practices: “on their way to becoming flourishing human beings [who] have the qualities of mind and character that enable them, in the company of others and through their relationship with others, to develop their powers, so that they achieve those goods that complete and perfect their lives” (MacIntyre 2016, p. 30). Just as importantly, each student is also involved in other social practices: as a child, a teenager, a family member, someone who has a personal history and a network of friends; as a member of one or several historical and new communities, including online communities, and as a citizen, a person who participates in and influences culture. If one or several of these dimensions of students’ lives are either unacknowledged or overemphasized, there is a risk that studying at a music school will impede rather than promote their flourishing as persons.

We suggest that practitioners, scholars and policy makers need to take complexity into account as a condition inherent in contemporary European music education. It requires time, patience, effort, and reflection to make wise policy decisions at national and regional levels. It also requires wisdom to enact those decisions in good ways in music schools, in classrooms, and in small everyday situations together with individual students. But rather than thinking of this task as a burden, dealing with complexity might be seen as a core activity for music schools, remarkable in its potential to generate worthwhile results. Along with and beyond the task of supporting music as a meaningful activity for young people, music schools that accept a broad, complex and nuanced view on music education are likely to make significant positive contributions to the lives of millions of students who – as part of their individual destinies – attend music schools week after week, year after year.

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# THE MUSIC SCHOOL OF RHODES

## THE CONTRIBUTION OF GREEK MUSIC SCHOOLS TO LOCAL FOLK CULTURE

**CHRISTOS THEOLOGOS / GEORGE C. KATSADOROS**

### **Introduction**

Music education in Greece is provided by (state-funded) public music schools, private conservatories (except for a very few which belong to municipalities, such as Thessaloniki) and by the music departments of universities. Music as a school subject constitutes a minor part of the curriculum of general secondary schools, while some private secondary schools have a broadened curriculum including, in addition to other subjects, more extensive music lessons and instrumental training.

Since the establishment of music schools (in 1988), however, music education in Greece has gone through many changes. Music high schools (there are currently, in 2018, forty-eight all over the country, with six grades,) accept a certain number of students, depending on the potential and the infrastructure of each school, through exams for admission into the first year or qualification exams for the rest of the classes (provided there are available positions).

### **Music in Ancient Greece**

Since the sixth century BCE, music has played a major role in youth education. With only a few exceptions, music education was deemed necessary for a person's life until the Roman period. For the Ancient Greeks, music was considered the sign of the art created by the Muses until at least the fourth century BCE. The term "music" was used to refer to a unified expressive art composed of metrical speech and rhythmical movement. Orchesis/dancing could refer to repeated rhythmical movement, individually or together, to which the legs, arms, head, wrists, palms, fingers, eyes, or the whole body contributed. A basic element of musical art, as in every form of art, was imitation, according to ancient Greek notions. Even a child's rhythmical way of playing, such as juggling, gesturing, etc., could be accompanied by singing or music. According to platonic concepts, the aim of music is to bring the soul in harmony with itself and then with the whole

universe—a view which comprises the central tenet of the Pythagoreans (Papadopoulou 2003, pp. 76–77).

Plato's *Timaeus* provides a relevant reference:

(...) harmony, having her motions akin to the revolutions in our own souls, has been bestowed by the Muses on him who with reason seeks their help, not for any senseless pleasure, such as is now supposed to be its chiefest use, but as an ally against the discord which has grown up in the revolution of our soul, to bring her in order and into unison with herself: and rhythm too, because our habit of mind is mostly so faulty of measure and lacking in grace, is a succor bestowed on us by the same givers for the same ends. (Archer-Hind 1888, p. 165)

## Music school

In recent years, Greece has attempted to organize and develop music education in accordance with international developments, adapted to country-specific conditions (Chrysostomou 2006). Students in music schools do not come from a specific district as is the case in most secondary schools, but from a broader area. Sometimes there is only one school for an entire district, as is the case for the Music School of Rhodes in the South Aegean Region.

According to the founding law (3345/2.9.1988 article 1), the aim of music schools is “the preparation and training of young people who wish to enter a musical professional without falling short of general education if they finally opt for another scientific or professional field”<sup>1</sup>.

Music schools started operating in the late 1980s on an experimental basis (the first one was in Pallini). Today, there are forty-eight music schools all over Greece. They are part of the mandatory state school system, but, since they constitute a special kind of school, students apply voluntarily and are only accepted after examinations in mainly music related skills, such as rhythm. Subjects of general education are taught for twenty-nine hours weekly, while musical subjects are taught for thirteen hours. In addition to theoretical subjects in European and Byzantine music, students study three

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<sup>1</sup> The above source, as well as many following ones were translated from the Greek bibliography by the authors.

musical instruments in private lessons: an instrument of their own choice (such as guitar, outi, violin, kanonaki, European percussion instruments, cello, accordion, saxophone, clarinet, etc.) and two compulsory ones: the piano, as an instrument of reference to European music, and the tambouras, as an instrument of reference to traditional music. In some areas, the mandolin or the lyre is taught instead of the tambouras.

One of the most distinctive courses, musical ensemble, is offered for two hours weekly in every class. Different ensembles can be created: instrumental, vocal, and combinations of these<sup>2</sup>.

Such ensembles can be related to:

- a) European music: choir, orchestra (string, wind, and symphonic orchestra) and chamber music
- b) folk music: choir (Byzantine folk music) and instrumental ensembles of the Greek musical traditions
- c) drama: Students can choose which group they want or propose another group based on their individual interests.

Ensembles present students with the opportunity of collaboration, as, for example, A' class high school students work together with C' class students, having the common choice of ensemble as their only criterion. Students especially love the subject of "musical instrumental ensemble", because they are able to communicate with one another, create something, express their feelings, and exchange information through the use of a musical instrument of their own choice and through the use of common musical notation (staff, Byzantine notation, etc.).

More advanced students are also taught "musical ensemble" (of music expression and creation) for two hours weekly (without undergoing an evaluation process). They are given the opportunity to create their own ensemble in combination with drama, movement, or other forms of artistic expression.

In this context and insofar as our research concerns music schools and their contribution to folk culture, a theoretical approach to the term and to each specific sector of folk music is attempted below.

<sup>2</sup> *Musical ensembles (a common subject in all high school classes) is among the subjects of music education. According to the legislative framework, musical ensembles are set up in each school according to its possibilities and students must take part in one of them (Kyriazikidou 1998, 22).*

## Folk culture

“Folk culture” has a complex relevance (Meraklis 2004, pp. 10–12) to almost every discipline that is concerned with education, from language, literature, history and environmental education to plastic arts, music, dance, and drama (Kakamboura-Tili 2005, pp. 30–31). By the term “folk music” we do not only refer to a historical museum piece (survival) but also its modern (re) creation through a living tradition. The phenomena of folk culture have a clear historical basis and a starting point, but they are constantly being repeated, transformed or even discarded. Its capability to change and adapt to ever-changing conditions enables folk culture to “live”.

Even if the external form of many folklore phenomena does not seem to change much, their meaning and function may be diversified (Meraklis 1989, pp. 15–32). What we call “folk culture” is, after all, a combination of what we inherited from previous generations and the process to which they are subjected by the conditions, needs, and requirements of modern life, which is likely to function differently at a local level (Katsadoros 2013, p. 100).

According to Dalianoudi (2014, p. 314), Greek folk music, as it has been formed from the ninth century CE to the present, consists of two parts: Greek folk music tradition and Byzantine music. Folk music includes the following types: songs coming from Smyrna and Constantinople (with “estoudiantina” orchestras coming from the coastline of Asia Minor), Heptanesian music (serenade, arekia/arietta, circular table songs, serenade), the Athenian “cantada”, “Athenian songs”, “light songs” (by composers such as Attik, Giannis Spartakos, George Mouzakis, and others), the “Rembetiko of Piraeus”, the “post-rembetiko/post-war folk song”, the “Archondorembetiko”, “artistic folk song”, the “music for revues” (copy or imitation of European melodies) and operetta/light opera (Theophrastos Sakellaris, Nikos Chatziapostolou).

Folk music and the resulting urban popular music constitute “Greek traditional music”. The songs of the Acritic cycle, outlaw songs, and all types of music dating from the ninth century to the Greek Revolution of 1821 belong to folk music. Urban popular music applies to the urban world and appeared from the mid-nineteenth century up to 1960. However, “this period can be extended to today, preserving the criterion of sensation and mass production” (Dalianoudi 2014, p. 315).

The joint perception of city people concerning Greek folk music is formed on a secondary level, as very few opportunities for a first-hand, experience-

based approach are presented. Each definition of Greek folk music, therefore, implies some issues of ideology, esthetics, identity, and/or politics.

What we know today about folk music derives from recordings, creating conditions of standardization and homogeneity, as today's generation is continually being alienated from the conditions of orality because it has grown up with recorded sound as its main reference (Sarris 2014, p. 269f., p. 272).

Referring to the musical tradition of the Dodecanese Islands, of which Rhodes is the capital city, we can say that each song, music, or dance, in combination with the customs and traditions of each area, "functions as an Ark of Memory, a code for the recognition of the group, a means of handling and promoting the national and cultural identity" (Liavas, 1998, p. 7). The Dodecanese islands are the heart of the Aegean civilization. They function as a bridge between Asia Minor and the Cyclades, between the North Aegean and Crete. The music tradition of the Dodecanese, except for its Ancient Greek and Byzantine origins, was influenced not only by the western regime of the Knight Hospitallers' occupation but also by the multi-nationality of the Ottoman Empire<sup>3</sup>.

## The Music School of Rhodes

The Music School of Rhodes was established in September 1993. Like every other music school in Greece, it is a secondary high school with three lyceum classes (for ages sixteen to eighteen). Fifteen courses of various levels were offered during the 2016/17 school year. Beyond the compulsory musical instruments (the piano and the Dodecanese lyre or tambouras), most of the instruments are provided for teaching. It must be noted that due to the area's insularity, specialized teachers (and students alike) find it hard to select the specific school. Students from all over the Dodecanese region are accepted, as The Music School of Rhodes is the only one of this type in the South Aegean. Many programs beyond typical education are offered, as well as concerts and other activities all over Greece and abroad. The school has been awarded many prizes for its activities.

<sup>3</sup> *The first systematic study on the music tradition of the Dodecanese was conducted by Samuel Baud-Bovy (1906–1986), a Swiss musicologist who is regarded as the founder of ethno-musicology in Greece. More specifically, regarding the musical instruments we find in the folk music tradition of Rhodes, we note that before the violin and dulcimer were introduced into Rhodian folk music, the musical instruments in Rhodes were the Dodecanesian three-stringed lyre, the bagpipes, the lute, and mandolin. During the Italian domination, the lyre changed.*

## Research background

The research was conducted so that students' and graduates' opinions concerning their choice of folk music (instruments) could be collected and formalized. Another goal was to analyze the contribution of music schools to local music heritage based on the example of the Music School of Rhodes.

That is why we focused our research on answering the following questions: How did their attendance at the music school affect students' lives? How did their studies change their own identity, and how is this reflected in the local community? How do music schools contribute to local cultural life, according to the example of the Music School of Rhodes?

The research is expected to demonstrate the role of music schools and their contribution to the cultivation of the folk music tradition in modern society. Further, it aims to show the effect of music schools on cultural changes and the formation of students' cultural identity. Hopefully, the extent to which the music school met students' and parents' expectations and to which these expectations were realized after their graduation will also become clear.

Our combined qualitative and quantitative research included questionnaires and interviews. A thorough study and review of the relevant Greek and international scientific bibliography was also carried out. Here, only the results of the qualitative part of our research are presented.

The census method of the questionnaire was implemented (we applied it to all Greek music schools). The questionnaires were distributed to students (1,148) in printed or electronic form in the 2016/17 school year. Possible problems and vagaries, mainly concerning the formalization of the answers, were also examined.

To investigate the music schools' contribution to the local musical culture, the Music School of Rhodes was chosen as a case study. For this purpose, the following methods were applied:

- a) semi-structured, semi-directed interviews with graduates of the Music School of Rhodes and teachers at the same school. A total of eighty-two interviews were conducted. After completion of the transcription, quantification followed (wherever possible), as did formalization and grouping of the data.



- b) Experiential research was also carried out, utilizing the ethnographic method. Throughout the period of acquisition, the researcher was actively involved; participatory observation was implemented (mainly for musical ensembles dealing with folk culture) through the use of a diary. Students who chose folk music ensemble could interpret issues emerging from everyday life through musical idioms, using their own personal experiences and exchanging information with their classmates. Information about the daily life of local communities was gained not only from the past (mainly from rural societies), but also from the present. Through cooperation, especially of musical ensembles involved in folk music and general folk culture, students realized that they live in a culturally complicated reality. The creative involvement with Greek tradition, through the relevant ensembles, allows multi-subject connections and multi-leveled approaches among different disciplines including Greek, literature, history, etc., focusing on music (Benekos 2006, p. 197). Sometimes, in an effort to exchange information to create music, students had the chance to learn about different cultures and their musical performance styles. This unique dialogue often provided a motive for the creation of joint musical compositions and led to mutual understanding and acceptance of otherness.

This is exactly where, approaching the specificity, the particular circumstances, or the identity of a class or group (as in this case), we discovered that every class had its own “culture”, as it incorporated the cultures of all its members who may belong to other sub-groups: for example they may come from a specific village, another country, etc. (Fine 1979). By playing music, students express feelings and experiences and, in this way, participate full-heartedly (methexis).

The majority of teachers shared the opinion that the music school helped students understand what cultural identity and different identity means, to realize facts of the others’ identity, and eventually to form their own.

In one of our musical instrumental ensembles we recorded the following:

The students are really happy to discover that, either from their own experiences or from relatives’ and friends’ accounts, the information they give to the ensemble contributes to the achievement of musical creation purposes. It is their creation that characterizes themselves and the place they come from. Utilizing feedback they get from the other members of the group, they compare, recognize and accept the “different” as, in an

effort to utilize it, they have the opportunity to come into contact with different cultures and the different ways they are expressed. Today, this dialogue was the reason for a new composition on the students' part. This "new product" is "their own product" and they present it as part of their own identity (...).

Identities are not considered stable and unchangeable but unstable, multi-sided, alternating. Consequently, they depend on the evolution of history and are in a process of constant change (Manos 2010, p. 153).

This understanding of identity includes elements that distinguish a person and a group from others, as their social life and social relationships are fluid and related to social occasions, in which relations of similarity and difference among people and groups take on a meaning and are documented (Byron 1997, p. 292). Every member of a group goes through the process of creating an identity through interaction with other persons and in the definition of "internal" and "external" (Manos 2010, p. 154). For example, a teacher in the music school answered the question "How did their studies change the way students perceive their cultural identity?" as follows:

First, through the knowledge provided to them in school, children look for and discover new elements of various musical cultures. In this way, they discover their generation and their roots and start to identify and discover what they can rely on. From then on, they take it with them, they adopt it as their own style and gradually develop it further.

At the same time, teachers believe that music schools have contributed to local cultural life by providing new and trained folk musicians (instrumentalists and singers). This resulted in existing orchestras "drifting" into relevant adaptations at every level, not only due to competition but also due to personal recognition and distinction. According to Htouris (2000, p. 12):

We aspire to suggest a new approach of the "traditional" local cultures: Contrary to older analyses, which focused on "static" social and cultural formations, reflecting an image of the past, our approach aims to reveal the elements which define local cultures as "open" communication systems, which alter in time with rhythms fixed by the historical conditions and junctures all around us, exchanging, reshaping, and incorporating all the time new stimuli and role models through multiform communicational networks, which connect them to other local cultures or even cultural metropolises.

Interviewed teachers (in February 2016) were in daily contact with the students of the music school and their local community; their opinion regarding the extent to which the schools affected the local community and resulting cultural changes was deemed highly important. Responding to the question: “How do you think this procedure affected not only local communities but also modern music in Greece?”, a teacher replied:

Very much indeed. There are graduates of music schools mainly—though not only—in cities who are great orchestra or choir conductors, there are people who are founders and significant members of an orchestra, there are soloists, there are music teachers, there are people at universities! It is one of the best things achieved in education over the past years.

Another teacher said:

We are a multicultural school just like Rhodian society, and this fact helps integrate children from other countries into Greek society. Greek musical reality is not affected, nor does it even affect music schools, mainly due to a shortage of feedback on the part of social media and the government ministry. This necessary relationship has been replaced by the “products” of the free market (...) “of culture” (reality shows, the internet).

Additionally, judging from the answers of interviewed students and graduates of music schools and information from the diaries kept, we can formalize the main reasons for their choosing to study and deal with folk music and the role they think music school had in their education and development, as well as the contribution of music schools to society. It is undeniable that, given the existing conditions of Western societies, folk culture cannot develop under the terms of traditional societies, as the environment and processes which led to its creation and cultivation no longer exist. However, the memories of a living tradition are still present. Of course, in our thinking, folk tradition is often equated with nostalgia, the desire to return to past forms of living, the adoption and application of old customs, a return to the “good old days” (Benekos 2006, p. 130). In some rural areas, there are still elements that have survived. Other elements were forgotten but have left cultural traces. We can note some traces at unexpected times and locations. Of course, there are many other elements, especially songs, which still play an important role in people’s lives, despite the fact that tradition is not very important in the general cultural environment (Avdikos 1997, p. 9).

According to Michael Herzfeld (1998, p. 12):

cultural occurrences are not given over passively, but they are recalled and recomposed creatively. They are not passed down as given situations, but as dynamic, conversational interactions among equally active subjects, who take various parts in the uniform allocation of the cognitive procedure.

This cultural material can be preserved and transferred from the countryside to the city and from one era to the next. A teacher must believe in this potential and strive to encourage students to participate in the cultural elements which are drawn from “traditional” societies. Each society organizes social relationships and people’s beliefs about the surrounding world within its own time, which, in turn, formalizes and affects productive activities. In pre-industrialized, “traditional” societies, time is circular. Everything is characterized by repetition, similarity, rotation, and return (Avdikos 2014, p. 221).

A music school graduate formalized his view in relation to the reasons that led him to the decision to study and deal with traditional music and, finally, his opinion about the contribution of music schools to society:

I am a student at the Music University in Athens [Department of Music Studies of the National and Kapodistrian University of Athens] (...). My grandfather and my father gave me the very first motivation to deal with folk music (...). My parents did not and do not have a professional relationship with music. They just gathered in their houses and villages, singing and having a good time (...).

What do you mean by “a good time”?

(...) they kept singing all night long and fell asleep on the floor; in the morning, everyone woke up to go to work again (...). Before I went to the music school, I hadn’t spent much time playing the flute, which, of course, it is not appreciated in a conservatory. (...) My teacher informed me about the music school (...). I was totally unaware of music schools, so I feel very lucky to have been given the opportunity to attend one. I can say that the music school really came up to my expectations overall. (...) This experience is something I carry with me now at university and as a member of an orchestra playing in concerts, at wedding receptions, parties, and on beautiful evenings when I organize meetings with friends and for various companies in private houses or associations (...).

As mentioned above, every society organizes its social relationships based on its own circumstances, which formalize and affect productive activities, social relationships as well as people's beliefs about the surrounding world. Today we observe a shift in the labor market, both in local societies and all over the country, judging by the bigger “productions” and “offerings” of folk musicians. Although there was a tendency towards a commercialization of folk music in recent years, there is also an opposite tendency, a reaction from young musicians' generation, who, having studied in music schools, revive the old instruments, the old “zygia”, since they believe that the adoption of older types of musical expression brings musicians and participants into closer, more essential contact.

At the same time, even if they are not actively involved (as performers or singers), they do have fun (dancing or singing) at a feast or village fete; in parallel, they live in the cultural networks our era imposes.

A relevant question to a graduate was answered as follows:

I like going to my village's feasts or other similar festivals, participating in dance and songs, all of us coming together as a group. There is something different deriving from these sounds, which I feel inside. When I am in places where we have fun listening to modern music (I like it this way as well), I have different feelings which have to do with things my generation likes.

According to Michalis Meraklis (2004, p. 10):

Speaking at the beginning of the first part about the rural population and the expansion of an urban way of life, although this population was the source which supplied large urban centers to a great extent, I wrote that they – almost the total of the Greek population of times past – nurture a deeper division: they are both country people and townspeople at the same time, and this indeed happens in a way which does not bridge the discrepancies but leads to serious imbalance and sudden changes. Today I think that this contrasting twin system (country person-townsperson), which exists in almost every Greek, keeps total urbanization at bay. And this is something positive, not negative: it is an underground, not always conscious reaction towards the looming global leveling equation.

## Conclusions

The enactment of music schools in 1988 was a landmark for public secondary education in Greece. As a relevant research revealed, music school students receive, on the one hand, the opportunity to glimpse folk tradition and all its parameters, and this is possible even for students who did not have a relevant motivation in their family environment. On the other hand, they are still able to conceptualize musical folk tradition as part of an overall music education and culture and as a tool of intercultural meeting and communication<sup>4</sup>.

In music schools, through both lessons and creative participation in musical ensembles, students are encouraged to discover aspects of tradition and modernism or innovations of modern Greek society and, by extension, of global society. They genuinely become part of a multicultural culture. This occurs through a symbolic representation of traditional rural culture and newer forms, from the recent past to the present.

We also observed that the vast majority of the interviewed graduates and teachers think that music schools not only contribute to the development of music education in the country and to students' personal development, but also to a wide range of other changes such as the almost complete eradication of school violence and the harmonious coexistence and acceptance of the different.

Students and graduates of music schools carry this acquired knowledge to feasts, and when they themselves become members of a folk music group, they become contributors to cultural changes initially achieved at a local level.

Finally, music schools generate feedback from local culture, as the large number of local folk music bands results in qualitative competition and polyphony concerning the esthetics each band serves and the esthetic and qualitative differences which are realized both by students who attend the local musical events and ones who are members of musical ensembles.

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<sup>4</sup> A person's or a group's cultural identity is a product of the process of "culture creation", which takes place under the above specific conditions (Damanakis 1997, 32, in Nikolaou 2007, p. 4).

Music schools attempt to demonstrate cultural dimension in education and make it well known, restoring another neglected “art” in teachers’ and students’ consciousness: the art of teaching, of being able to fascinate, of allowing the other person to enjoy the learning process. Beyond the teaching method and scientific-pedagogic acquisition, this is the everlasting value of the pedagogic act.

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# THE CULTURE SCHOOL REPORT

## A STUDY OF MUSIC AND CULTURE EDUCATION IN THE CULTURE SCHOOLS OF NORWAY

**HANS OLE RIAN**

### **Culture schools in Norway**

The first public music schools in Norway were established back in the 1950s. There are no entrance tests that exclude applicants, but children and their parents are advised of the appropriate starting age and aptitude for the chosen subject.

Including all members of bands, orchestras and choirs led by culture school teachers, and considering cooperation with compulsory schools, more than 150,000 children and young people are in some way connected to municipal culture schools. Most of the children involved are aged between six and sixteen years. Some schools also accept adults and even pensioners. On average, 17 percent of primary and secondary school children attend culture schools. The National Parliament has, however, defined a minimum goal of 30 percent.

In 1997, the Norwegian Parliament passed a new Education Act. A paragraph in Section 13-6 reads as follows:

All municipalities, either alone or in cooperation with other municipalities, shall provide courses in music and other cultural activities for children and young people, organized in association with the school system and local cultural life.<sup>1</sup>

So far, no regulations related to the law have been made, leaving it up to the municipalities to design their own culture schools. The removal of earmarked state support for the schools in 2003 led to the removal of the school fee limit of NOK 1,600 (EUR 200) per year. This has led to fees rising to as much as NOK 4,500 (EUR 580) in some schools.

In Norway, most of the music schools are both music and art schools, normally referred to as "culture schools". Music, however, is the dominating subject in all schools.

<sup>1</sup> All quotations translated by the author

Today, Norway has a population of almost five million inhabitants, of whom 1.6 million are aged between 0 and twenty-five. There are 109,000 students in 435 culture schools. By spring 2011, the number of students studying music was 86,441. The number of students taking other subjects is 17,077 for dance, 7,367 for visual arts, 7,571 for theater, 84 for creative writing and 3,959 for other subjects.

## The Culture School Committee

The Culture School Committee was appointed in December 2009 and submitted its report on September 7, 2010. The background was a press conference on September 7, 2009, in which the then Minister of Education Baard Vegar Solhjell said:

The government is launching a major investment in arts. We are increasing direct support to the arts and starting attempts at better cooperation between arts and SFO (after school club<sup>2</sup>). It is the beginning of the cultural promise to provide cultural activities of good quality at a reasonable cost to every child who wants to participate.

The Committee's task is, among other things, to survey the challenges and opportunities of strengthened cooperation between culture schools, primary schools, and SFO, and to suggest ways in which the various culture school activities and other cultural activities can be better integrated into a school day. The Committee was asked to examine the quality, price, and availability of the activities. A major objective of the Committee's work has been to highlight various alternatives that help ensure an enhanced and equal culture program for more children at a reasonable cost, of good quality and efficient utilization of resources. The Committee is also required to make proposals for legislative amendments, measures, regulations, and subsidy schemes.

The Committee's mandate also includes an order to provide an overview of cultural activities for children aged between six and ten within school education in daycare (after-school club), culture schools, the Cultural Rucksack<sup>3</sup>, and in voluntary associations. To describe good examples of

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<sup>2</sup> The after school club (SFO) is a daycare facility for schoolchildren, an after-school program. The program is a voluntary, municipal offer for pupils from years one to four of primary school in Norway.

<sup>3</sup> The Cultural Rucksack is a national arts and culture program for all pupils in Norwegian primary and secondary schools, in other words for all students from 6–19 years old. The program has existed since 2001 and is regarded as extremely successful.

existing local partnership arrangements between different offers in and outside school (Author's translation).

The Committee realized early on that there was a need to collect new and relevant information, particularly in the arts field and at the intersection of culture schools and organizations in collaboration and/or interaction with them. The Committee has, therefore, conducted a survey among all culture schools in the country, assisted by the Norwegian Council for Culture Schools.

A total of 383 principals of culture schools were asked to participate in an online survey. 291 of them completed the survey, a response rate of 75.98 percent. The survey was conducted between February 24 and March 11, 2010, using the online survey service provided by QuestBack.

## Combined positions

In Norway, about 90 percent of culture school teachers work part-time. To reduce the disadvantages for the employees, many municipalities attempt to establish combined positions. As shown in Table 1 there is considerable cooperation between culture schools and primary and secondary schools regarding combined positions. Surprisingly, the number of culture schools offering combined positions together with the after-school club is low. This is relevant especially since both the former and the present Minister of Education consider this cooperation very important.

Service/ organization	Percentage of schools
Voluntary culture organizations	48.4
Upper secondary school	18.7
Primary and secondary school	72.9
After-school club (SFO)	10.7
Kindergarten	14.7
The Cultural Rucksack	26.7
Other	49.3

**Table 1:** Partner services or organizations of culture schools that establish combined positions. ("Other" comprises, for example, other culture schools or local churches.)

## Different subjects

Most of the culture schools offer different subjects. As shown in Table 2, classical music still dominates, but other subjects are growing in importance.

Subject	Percentage of schools
Music – classical	96.0
Music – jazz/blues	62.3
Music – pop/rock	94.5
Music – folk	48.4
Music – ethnic	8.8
Theater/drama	56.8
Dance – classical	27.8
Dance – jazz/modern	55.7
Visual arts/arts and crafts	75.5
Literature/writing	5.9
Film/video/media	12.1
Contemporary circus <sup>4</sup>	3.3
Other	31.5

**Table 2:** Subjects taught in the culture school  
(Most of the answers in “other” are similar to the alternatives given.)

## Special talent offers

Many of the schools have special talent programs, either alone or in cooperation with other schools, the Norwegian Academy of Music, or other high-level academies. As shown in Table 3, the majority are musical genres. This is not surprising, as the music subjects have a long tradition in talent programs. But in the last eight to ten years, talent programs for dance have grown significantly.

<sup>4</sup> Contemporary circus is a sort of circus combining traditional circus skills and theatrical techniques. It often includes acrobatics, aerial work, acting, and other elements. The best-known example today is *Cirque du Soleil*, the Canadian circus company.

Subject	Percentage of schools
Music – classical	89.2
Music – jazz/blues	29.7
Music – pop/rock	32.4
Music – folk	6.8
Music – ethnic	0.0
Theater/drama	8.1
Dance – classical	8.1
Dance – jazz/modern	13.5
Visual arts/arts and crafts	5.4
Literature/writing, film, circus	0.0
Other	9.5

**Table 3:** Schools with special talent programs  
(Seven answers in “other” could come under music.)

## Projects in cooperation with other services or organizations

Many of the schools have special talent programs, either alone or in cooperation with other schools, the Norwegian Academy of Music, or other high-level academies. As shown in Table 3, the majority are musical genres. This is not surprising, as the music subjects have a long tradition in talent programs. But in the last eight to ten years, talent programs for dance have grown significantly.

Service/ organization	Percentage of schools
Voluntary culture organizations	70.8
Upper secondary school	14.4
Primary and secondary school	69.1
After-school club (SFO)	28.8
Kindergarten	34.0
The Cultural Rucksack	55.0
Other	24.7

**Table 4:** Partner services or organizations of the culture schools that establish one or more cooperation projects.

## Key figures

The figures in this section are a summation of some of the figures that have been collected in this survey. Since the response rate in this study was high (over 75 percent), we have also projected the answers on to all 435 culture schools in Norway.

	From the survey	For all culture schools (projection)
Teaching full-time equivalent (FTE)	2044.5 FTE	2715.1 FTE
Management FTE in total	283.9 FTE	377.0 FTE
Number of teachers in total	3744 teachers	4972 teachers
Number of teachers in combined positions	1385 teachers	1839 teachers
Number of teachers with master's degree	824 teachers	1094 teachers
Number of teachers with bachelor's degree	1788 teachers	2374 teachers
Number of teachers with other relevant professional training	629 teachers	835 teachers
Number of teachers without relevant professional training	547 teachers	726 teachers
Number of students in total	82,385 students	109,407 students
Number of disabled students	1304 students	1731 students
Number of students with special talent	541 students	718 students

**Table 5:** Key figures.

Obtaining accurate numbers for culture schools and accurately processing them can be a challenge. There are sources of error. For example, in the various systems we found different data on the number of culture school teachers in Norway. In this study, we have calculated a total of almost 5,000 teachers. This figure is obtained by multiplying the collected number of teachers in the study (3,744) by the response rate (75.98 percent). It is probably a little too high, mainly because teachers are registered in several culture schools at the same time. This problem becomes even more apparent if we look at the figures of GSI (The Norwegian Directorate for Education and Training's Basic School Information System). There, we find 6,257 teachers. Conversely, the Norwegian Association of Local and Regional Authorities (KS) reports 2,949 culture school teachers in the municipalities they organize. If we add the municipalities not in the KS, this makes 3,131 teachers.



## Resource management per culture school

On average, Norwegian culture schools use 85 percent FTEs per culture school. The median is 65 percent. The average number of teachers per management FTE is 13.2. The median is 16. The average number of students per management FTE is 290. The median is 280.

Most of the Norwegian culture schools are small, as most of the municipalities are. Only 17 of the Norwegian culture schools have 1,000 students or more, while approximately 100 schools have 100 students or fewer.

## Percentage of teachers without formal qualification, as a percentage of the teaching staff

The average share of teachers without formal qualifications, as a percentage of the staff, is 14.6 percent. The median is 14.3 percent.

“Without formal qualifications” does not necessarily mean they are not good teachers. Many culture school teachers have considerable practical experience, especially those who have played in rock or pop bands, and some of the oldest folk musicians. For example, many of the best-renown Norwegian folk musicians teach their folk music and have done so for many years. In official statistics, they are categorized as “without formal qualification”, even if they are among the most renowned musicians and give concerts all over the world.

## Removal of earmarked funds and changes in municipalities support

From 1997 to 2003, every municipality received earmarked funds to support the culture schools. The removal of these earmarked funds by parliament has led to a rise in fees in some schools to as much as NOK 4,500 (EUR 580).

As shown in Table 6, 63.4 percent of the schools report negative consequences of the removal of earmarked funds and the removal of the fee limit in 2003. 3.3 percent said that this was a positive change. When asked how changes in their own municipality have affected operations, the schools' replies were not as negative, although we also have a clear preponderance of negative results of all changes.

	By parliament	By the municipalities
Very positive	0.4 %	3.0 %
Positive	0.7 %	7.5 %
Slightly positive	2.2 %	6.7 %
No change	25.5 %	38.6 %
Slightly negative	28.4 %	16.5 %
Negative	17.3 %	15.9 %
Very negative	17.7 %	8.6 %
Do not know	7.7 %	4.1 %

**Table 6:** Positive or negative effects of changes in funding by parliament in 2003 and/or by the municipalities.

One mayor said:

“The Culture School is the municipality’s 'diamond'. We are prioritized in all contexts. It is not acceptable to cut our budgets. Incredible!”

From the answers in the survey, we can conclude that the changes in 2003 had one or more of the following negative consequences:

- Increased tuition fees, which in turn have led to the exclusion of certain groups of students
- Longer waiting lists, leading to potential talent not being accepted and students who have to wait for up to several years to be accepted
- Cutbacks in budgets, which have led to reduced services for students, less time per student, large groups, reduced means for procurement of equipment and consumables, and dismissal of staff
- A lack of government guidelines which could have indicated to the local authority the direction and minimum standards for the operation of a culture school and the services for users.

There seems to be a strong correlation in the municipalities between, on the one hand, the status and position of arts and the culture schools among municipal politicians and the central administration, the esthetic awareness and cultural competence of the latter and, on the other hand, culture school budgets and the principals’ actions. Culture schools that established a high profile and reached a consensus between politicians and the municipal administration were, to some extent, able to compensate for the negative consequences of parliament’s decisions in 2003.

If we try to find an overall conclusion at this point, we can safely say that many of the negative alterations inflicted on the culture schools in recent years are the result of central government priorities, and that the positive outcomes are the fruits of each culture school's own targeted work in each municipality.

The municipal administration is killing our school! Most students do not apply for a place because it is useless with these long waiting lists! It is extremely disappointing that the socialist/social democratic government does not see the fantastic opportunity of launching an initiative that could make an offer to ALL students in the nation's double centenary in 2014!

## **Making their own culture school more visible**

“We frequently advertise in the local press and work with local bookstores where we have a greater shop window to present our activities.”

Most culture schools point to the importance of good concerts and performances, more or less as part of a deliberate media strategy. Some mention aspects such as reputation and networking. Several responses include these aspects as an (unconscious?) part of the culture schools' outreach activities. Elements recurring in the answers are frequent contacts with the local newspaper, active use of the council's website and cultural calendar, and the chance to perform at municipal council meetings. However, many schools report that it is difficult to gain access to one or more of these areas.

Cooperation is obviously another important aspect to publicize the school. Culture schools maintain collaboration with the following players:

- Primary schools, after-school clubs (SFO), secondary schools and kindergartens
- The Cultural Rucksack and the Cultural Child Carrier
- Youth festivals, the “Dream scholarship<sup>5</sup>” and the Norwegian Council for Culture Schools
- Libraries, churches, geriatric homes, and reception centers for asylum seekers

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<sup>5</sup> Dream scholarship is a collaborative project between the Norwegian Cultural Education Council and Norsk Tipping. The project consists of 100 scholarships of 15,000 Norwegian kroner (1,600 euros) – a total of one million kroner each year

- Regional musicians and military bands
- Voluntary cultural organizations, choirs, bands, orchestras, art associations, and theater groups
- Festivals
- Twin towns abroad, music and/or culture schools in other municipalities and/or other countries

Other important measures to improve visibility are:

- Individual teacher concerts
- Facebook groups
- Separate information sheets, schools' own CDs and films

In addition, the schools point out the importance of providing consistently high-quality service to students and parents.

The responses are characterized by the fact that there is much creativity and imagination in culture schools. Many have great expectations of themselves, and a lot of good work is done. Few schools have a media or information plan, although several culture schools could have established such a plan relatively easily.

## **Strategies for increasing visibility**

Predictability and increased regulatory framework are key elements. "More of what we already do!" This may be the main conclusion at this point: more concerts, more performances, more joint projects, etc. Several schools mentioned, either directly or implied, that they want a better media strategy and/or an information plan to increase their visibility on multiple platforms including social media like Facebook, YouTube, and Twitter. Surprisingly, many point to government guidelines and conditions as a limiting factor for making culture school opportunities more visible or audible. The lack of (earmarked) state funds and general government guidelines were mentioned by many schools.

Other factors mentioned are promoting teachers as performers, eliminating waiting lists and expanding the number of student places, raising the awareness of policy makers and management, more budget to create jobs, full-time positions for teachers and principals, the possibility to offer instruction during the day, better and more customized education rooms,

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and activities in more genres. In summary, much can be said in two words, as one culture school principal did in his answer: “More money”. Enthusiastic students are the best advertisement.

## Thoughts about the future

“Open admission”. Improvement of the services regarding the number of places, the number of genres and quality, is on top of the list of what is desirable in the future. Open admission, removal of waiting lists and increasing the budget are recurring points, especially as the point they want to give highest priority to. More or less equally important are the wish to make an offer to more talented students and/or provide more time for teaching individual students.

A little further down on the list, but still a high priority, is the wish to improve the teachers’ situation. Fewer part-time positions and more jobs, training and education, as well as more time for educational leadership and cooperation would be important measures for many.

Further down on the priority list we find expansion of cooperation models, more adequate teaching facilities and the purchase of more and better instruments (“New piano”).

## Conclusions and implications

The Committee strongly supports our government’s promised investments to ensure that all children who wish to receive culture school education are offered high-quality education at an affordable price. This seems to be— from a human rights perspective—an obvious goal. But seeing how far from this goal many municipalities are today, this will mean a major step. Also, the government’s descriptions of how the objective will be reached cause uncertainty as to whether the goal is attainable.

A worrying trend is the decreasing time dedicated to each student. This is bad for both the student and the teacher who constantly has to accommodate more and more students in the schedule. If we want to have culture schools providing high-quality education in the future, this process must not be continued. But it has another serious implication: Although the number of applicants to higher arts education has significantly increased

over the last ten to fifteen years, the feedback from these institutions, and especially from the Norwegian Academy of Music, is that the quality is not increasing. This is alarming: If Norway has the goal that the staff of the cultural institutions should be artists who grew up in Norway, the basis for our students has to be improved.

There are many opportunities for collaborative efforts between schools, after-school clubs (SFO), culture schools, and voluntary cultural activities which can enhance both the school's arts education and esthetic ways of working in several subjects. Several of the mandate points are precisely about these opportunities. The Committee stresses three main challenges:

1. Various organizational and administrative solutions should be adapted to local conditions, serve the culture school's cultural values, interests, and qualities, and must be appropriate for those working in culture schools.
2. The Committee considers it progressive and necessary that the models in which culture school students, individually or in small groups, can leave their regular primary or secondary education for a few hours a week, are being developed, and that central government finds a more flexible solution in terms of laws and regulations. Therefore, changes to the Education Act are necessary.
3. The Committee has become familiar with the many diverse academic and educational cooperation initiatives between culture schools and other cultural actors. It has been a major challenge for the Committee to suggest why and how some of these measures should be given priority in the allocation of funding, both to develop their individuality and to encourage and inspire others.

The Committee emphasizes that the cooperation between culture schools and the SFO (after-school club) will be a training service. This requires systematic and purposeful work—and competent culture school teachers, preferably in combined positions.

The Committee proposes the establishment of a two-part subsidy, in line with the wording of the mandate and the government's intentions. The proposed arrangements will work side by side:

- No. 1 is an arrangement whereby the funding is allocated by application. The scheme will primarily be used to develop models and measures.

- No. 2 is a scheme in which each municipality receives a certain percentage of the federal stimulus funds. The state stimulation funds will compensate for the municipality's additional expenses related to the introduction of a fee limit and the establishment of new places for students.

The Committee considers it essential to establish further regulations and a stronger central government budget management for the culture schools. The Committee proposes a fee limit which should not exceed NOK 2,000 (EUR 260) per year.

In the state budget for 2011, the Ministry granted NOK 40 million (EUR 512,000). During autumn and summer of 2011, they considered how the Committee's proposals could be followed. Under the social democratic government, it was budgeted with corresponding amounts, and in the budget for 2013 it was proposed that the municipalities should be given a free culture school program for the pupils from the first to the fourth grades, in connection with school and/or SFO from autumn 2013. A total of NOK 177 million (EUR 2,265,000) was granted. Unfortunately, the Conservative government that took power in the autumn of 2013 did not want to continue these grants, and the project was stopped.

## **Future research**

The implementation of "Promotion of Culture Schools" has sweeping technical, organizational and economic consequences. This means that there is great need for documentation and research. Safeguarding the cultural issues and perspectives must be emphasized in this context. This requires special consideration, since the cultural competence and research skills often seem to be scarce.

The Committee emphasizes the importance of research-based evaluations before significant changes in major state programs are made and stresses the need for the continuous gain of knowledge about art and culture for children. This is particularly relevant from a development perspective.

The Culture School Committee sees basically two fields where evaluation is clearly required. One is related to promotion of culture as a whole. The other one is related to the various projects that are funded. For the choice of a research design, it is important to start from an environment that has

expertise in the cultural field. In this context, the Committee points to the Norwegian Arts Council's research and development section.

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# THE CURRENT ROLE OF MUSIC SCHOOLS IN CZECH POST-MODERN SOCIETY

AND THE ISSUE OF MUSIC TEACHER TRAINING IN THE PROFESSIONAL TRACK OF MUSIC EDUCATION

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## Historical Overview

A brief introduction to the history of the Czech music culture is important because every system of artistic education in general stems from tradition and is deeply rooted in a specific cultural and national context (Bamford 2009, p. 73).

The systematic concept of comprehensive esthetic education in the Czech Lands, which included music, art, drama, and dance, developed at the turn of the nineteenth and twentieth centuries thanks to the efforts of esthetician Otakar Hostinský (1847–1910). Hostinský expanded Herbart's pedagogical model<sup>1</sup>, which gave teachers instruction in teaching, and integrated it into the new system of Austrian and Czech university esthetics, especially at Charles University in Prague. In his treatise *Art and Society*, Hostinský listed esthetic education as one of the main factors that cultivate human senses and the whole personality (Hostinský 1907). According to him, esthetic education should have the widest possible scope and should complement all other education. Unfortunately, this progressive concept of esthetic education remains quite unknown in the world, although the Czech system of music education drew inspiration from it during the entire twentieth century (Fukač, Tesar & Vereš 2000, p. 62).

Vladimír Helfert (1886–1945), a Czech musicologist and music educator, continued to develop Hostinský's legacy and unified the entire scope of music education by coining the key term of musicality. We can develop musicality and change as a follow-up to the individual development of a personal psychological structure. Helfert's concept of musicality and its development is shown in Figure 1.

<sup>1</sup> Johann Friedrich Herbart (1776–1841), German philosopher, psychologist and founder of pedagogy as an academic discipline

UNCONSCIOUS RECEPTIVE MUSICALITY	CONSCIOUS RECEPTIVE MUSICALITY	ACTIVE REPRODUCTIVE MUSICALITY
	General theoretical, historical, and esthetical knowledge	Developed theoretical, historical, and esthetical knowledge
Reproductive abilities are not necessary	The process of music education	Reproductive abilities (to play a musical instrument or to sing)
Elementary receptive music memory	Developed receptive music memory	Highly developed active music memory
Motor and rhythmic skills are not necessary	Conscious sense of rhythm	Conscious sense of rhythm linked to a specific piece of music
Unconscious relative ear	Conscious relative ear	Conscious relative ear or absolute pitch
<b>LATENT MUSICALITY</b>	<b>THE PROCESS OF MUSIC EDUCATION</b>	<b>EVIDENT MUSICALITY</b>
<b>MUSICALITY</b>		

Figure 1: Helfert's concept of musicality and its development in the educational process.

Figure 1 demonstrates that Helfert's approach to musicality was fairly broad. Helfert declared that all the people are musical. According to him, there is evidence of it everywhere in the social role of music. From that point of view, Helfert divided musicality into two phases: latent musicality and evident musicality. The purpose of music education is the progress from unconscious receptive musicality through conscious receptive musicality to the highest level of active reproductive musicality. The primary focus of the system is on the development of a musical memory, because Helfert considered a musical memory the most important feature of musicality (Helfert 1970).

All these progressive trends of the first three decades of the twentieth century culminated in the establishment of the *Society for Music Education* in Prague in 1934. The chairman of the Society was the Czechoslovakian Minister of Foreign Affairs, Karel Krofta, who established the Office of the Society for Music Education in Geneva. Among other prominent members were conductor Talich, composer Hába, and Helfert himself. The Society had three divisions: (1) international relations and archives; (2) development and improvement of music education; (3) development of musicality in family and public life. 1936 marks another important milestone: the First International Congress of Music Education took place in Prague. The Congress was well received and gave impetus to the establishment of the *International Society for Music Education* (ISME). This made Prague the international center of music education at that time (Prchal 2014, p. 6).

## Double-Track System of Music Education in the Czech Republic

We describe the current system of music education as the *Double-Track System of Music Education* in the Czech Republic (Kljunič 2016, p. 22). The graphic model in Figure 2 clearly illustrates the structure and functional interconnectedness of its elements and serves as an analogy of the current system.

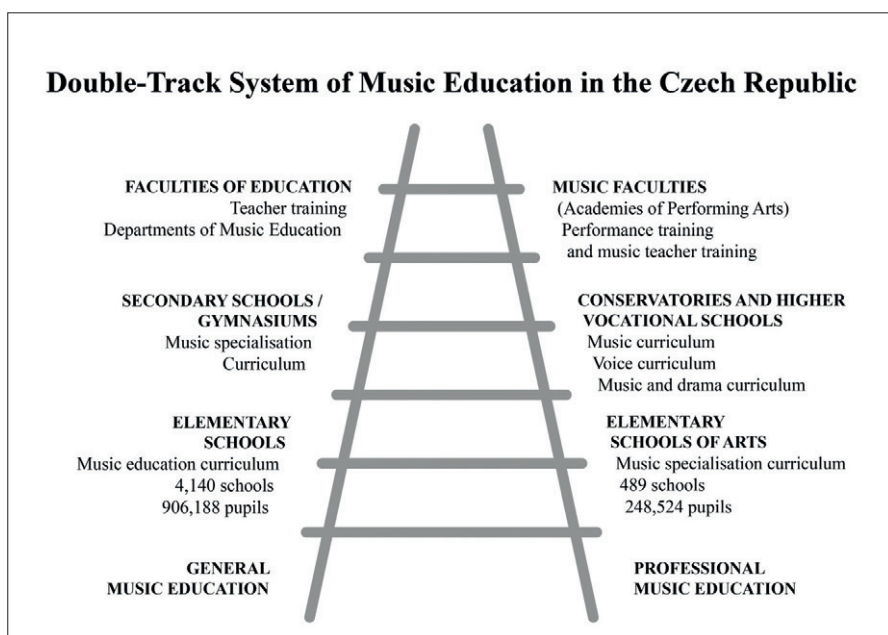


Figure 2: Double-Track System of Music Education in the Czech Republic

The term *double-track* refers to two parallel lines of music education. The left line represents general music education including colleges and universities. The right line shows professional music education. Both tracks gradually and systematically lead through all three levels of education, that is through primary, secondary and tertiary institutions. Each level is institutionally guaranteed by various types of schools.

The sophistication of the Double-Track System of Music Education in the Czech Republic bears no comparison with any other system in the world.

The uniqueness and the high degree of structural development of music education lies precisely in the division into a general and a professional track; in other words, it is both *education in the arts* and *education through the arts* (Bamford 2009, p. 139). In our contribution, we focus on the right-hand line of the double-track system.

## Overview of the Czech three-level system

### Elementary schools of arts

Individual years correspond to years at both elementary and secondary schools. The total of eleven years of studies is divided into two cycles: seven years in the first cycle and four years in the second cycle. Elementary schools of arts are the first level of the three-level system of art education, the other two levels being professional education at conservatories and studies at higher education institutions. Elementary schools of arts also offer afternoon activities in children's free time from age four.

The network of elementary schools of arts, which also offers education in other areas (drama, fine arts, and dance) besides music (mainly classical, but also pop and jazz music), currently comprises 489 schools, financed with funds from the Ministry of Education, municipal budgets or private funds, and partially by the students and their parents.

The tradition of elementary schools of arts is deeply rooted in the Czech Lands' history. The first elementary music school was established in 1780. The authority in charge was the municipality of Český Krumlov (Gregor 1997, p. 908). Today, the elementary schools of arts play various roles in society. They also represent one of the most important integration programs for children of foreigners living and working in the Czech Republic. A new key project of the Ministry of Education, supported by an amendment to the Education Act of 2016, enables joint education of students with special educational needs and talented students in order to promote the principle of inclusive education. The amendment concerns elementary and secondary education as well as vocational training, and thus also encompasses elementary schools of arts. They are also important centers of culture and organize cultural events in local communities. They are often initiators of cultural life in the region and have a positive impact on community cohesion. Cooperation between Czech elementary schools of arts and their partners in

Slovakia, Austria, Germany, Poland and Croatia has been developing recently, as it has with schools outside Europe too.

In the 2016/17 school year, 248,524 of 906,188 pupils at general elementary schools also studied at elementary schools of arts. These figures show the children's strong interest in arts.

Worldwide, this is a unique system. Nowhere else in the world do we find such a level of economic, organizational, professional, educational, and artistic sophistication. No other country succeeded in building and maintaining such an extensive network of schools.

The methodology and the curriculum at elementary schools of arts cannot be substituted by unsystematic short-term offers of extra-curricular activities and clubs. It is not just about the education of future music professionals: it is also about the cultivation of all children and the development of their relationship to traditional values. These are the values upon which the European community of diverse nations was built. Such education connects people and creates a natural defense against violent ideological excesses.

In recent years, there has been a continuous increase in the interest of children and their parents or legal representatives in education at elementary schools of arts, especially in music.

There are several reasons for this interest:

- a) Parents are sensitive to the shortcomings of the current formal education at elementary schools, which is focused on a narrow scope of knowledge and skills needed for adulthood, prefers uniformity, and does not develop specific and unique personal traits and talents. That is why parents are looking for other educational paths for their children so that they may fully develop their potential outside school. Parents support even the slightest talent they have discovered in their children (Mertin 2016, p. 33).
- b) Elementary schools of arts ideally fill the children's free time. They also help to purposefully deal with the difficult time of adolescence, when young people search for their place in society and want to be noticed and productive but also successful, recognized, and appreciated. Elementary schools of arts support these natural tendencies in young people with a highly developed system of multilevel competitions in all four artistic specializations.

- c) One of the most important projects includes the integrated education of learners with special educational needs together with talented and extremely talented students. The goal is to support the principles of inclusion in education at elementary schools of arts. This is a novel issue for teachers. It requires them to study the principles of special education including specific alternative approaches in teaching arts.

### **Music conservatories and music high school**

Professional music education is offered by conservatories (four to six years of studies) and a *music high school*. Currently there are thirteen music conservatories and one music high school in the Czech Republic. Music education is provided mainly in classical music. The fields of study include all instruments, singing, composition, conducting, and partly also jazz and pop music. Some conservatories have departments of musical theater and early music. They are financed by the Ministry of Education, the municipalities or regions, churches, and private funds. There are no tuition fees at state conservatories and the high school, as opposed to private or some church establishments.

Besides professional music education, conservatories offer general education. Students begin their conservatory studies at the age of fourteen or fifteen. They attend a four-year program with a final examination and then go on to study at a higher music education institution. Alternatively, they may take two more years at the conservatory, thus completing a vocational training program and obtaining a DiS title<sup>2</sup>. Higher vocational training, which also includes pedagogy classes, enables graduates to teach at elementary schools of arts or conservatories.

The music high school, the unique institution of the City of Prague, provides general secondary education at a high level, together with professional music education. Students enter the high school at the age of ten or eleven and stay there for eight years. Graduates may continue to study at music faculties or any other higher education institution.

Jan Deyl Conservatory and Secondary School, a specialized Prague school, provides music education to students with disabilities. Previously, this school only focused on visually impaired students. Currently even students with

<sup>2</sup> *Certified specialist, non-academic title*

various learning disorders are accepted. The conservatory also prepares students for a professional career in piano and cembalo tuning and repair.

In 2016/17, a total of 2,435 students studied at conservatories in the Czech Republic, while eighty-five studied at Jan Deyl Conservatory. Approximately 270 students studied at the music high school in 2015/16 (there are no data for 2016/17). The total number of students at secondary school level in the Czech Republic in 2016/2017 was 424,849.

### **Higher Education Institutions**

There are three higher education institutions in the Czech Republic providing education to future professional musicians or music teachers: the Music and Dance Faculty of the Academy of Performing Arts in Prague, the Music Faculty of Janáček Academy of Music and Performing Arts in Brno, and the Faculty of Art of Ostrava University. These three institutions offer optional teacher-training classes, which may be taken in the bachelor's or master's program to complete professional music education.

Students who opt for teacher training do their teaching practice in lower-level institutions. All faculties offer mainly classes of classical music, but there are also newer departments of jazz and early music. Graduates who have taken teacher training classes may teach at all levels of music education institutions (elementary schools of arts, conservatories, universities). Czech legislation makes it possible for professionals in a certain field to teach at art faculties even if they are not trained teachers. In the 2016/17 academic year, a total of 955 students out of 311,367 students at public and private higher education institutions studied music at the three institutions mentioned.<sup>3</sup>

### **Legislative Framework**

In the last decade, the whole Czech education system has been going through many changes and developments. In 2012, *Framework Education Programs for Elementary and Secondary Schools* (including elementary schools of arts) were adopted and implemented with the aim of giving schools more flexibility in organizing their curricula. The new system makes high demands on teachers in terms of their expertise and independence.

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<sup>3</sup> Numbers of schools and students are based on statistical data provided by the Ministry of Education, Youth and Sports of the Czech Republic. Retrieved from: <http://toiler.uiv.cz/rocenka/rocenka.asp>

In 2016, the Ministry of Education amended the Education Act, as mentioned above, and introduced the principles of inclusion at all three levels of the education system. This step led to higher demands regarding the staffing of education institutions, increased the cost of the whole education system, and influenced the quality and design of professional music instruction. A great change in the system of higher education institutions was brought about by the Amendment to the Higher Education Act, adopted in 2016. The amendment introduced several major changes in drafting and adopting programs of higher education institutions. The new type of accreditation, approved by a new body, the National Accreditation Office, enables schools, including art schools, to react flexibly to changes in the art environment, and to regulate and control their procedures, offers, and quality of study programs. It also introduced an internal quality assurance system.

### **Future challenges**

However, some issues persist in the Czech education system which also affect art and music education. Remuneration of teachers is relatively low compared to other countries (*Education at a Glance 2017*, OECD), although there have been slight increases in salaries in the last three years. The integration of foreign students and teachers in the Czech system is rather slow. Access to schools for foreigners is limited due to language barriers. Although the numbers of foreign students and teachers at Czech schools are relatively high, they come from linguistically related areas: mainly from Slovakia, former Soviet Republics and, to a lesser extent, Asia. Despite the efforts of the Ministry of Education, which supports the international environment at secondary and higher schools through various programs, the main problem often seems to be a lack of appropriate language skills of teachers and administrative staff. Elementary schools of arts are the best as far as integration of foreign students is concerned, as mentioned above.

Another task to be solved is the interconnection of long-term strategies and policies of the government, individual ministries, and municipal councils with all the levels of music education and music professionals. The debate on the development of music education, employment of graduates, and funding of culture must involve all stakeholders: the Ministry of Education, Ministry of Culture, policy makers, municipalities and local communities, large cultural institutions, the independent scene, and active artists.



## Music teacher training

At first glance, the *Double-Track System of Music Education in the Czech Republic* may seem to have an optimal structure of music education; however, it does not function optimally from the perspective of music teacher training. The main reason lies in the fact that professional training at music colleges does not observe the seemingly clear borders of both tracks of the system. The core problem is that the professional music education track does not sufficiently prepare musicians and performers to be music teachers at primary and secondary schools, that is for elementary schools of arts and conservatories. The main reason is that the current curriculum at music faculties promotes the performing component at the expense of teacher training, which has been neglected for years. This means that colleges did not train professional performers as professional music teachers. Currently, music colleges in the Czech Republic have only just begun to search for a path that trains students to become teachers. I use the term path as a metaphor. As such, it can help us consider that there are many roads and detours leading to the goal of becoming a good music teacher, and it is important to choose the right path. What is then the right path? It consists of specific courses and subjects that serve as stepping stones. Such courses should also help to eliminate the main problem in the heads of current students at music faculties: students have difficulties in accepting and identifying with the role of a professional music teacher together with that of a professional performer. This is a question of exploring one's identity because the two professional roles cannot be equated.

Recently, this problem has been reflected on in professional literature. For instance, Frank Pajares explains that the process of identification with the role of the teacher is quite difficult (Pajares 1992, p. 308). According to Gregory Thomas, we desperately need to find tools that would help us discover what we believe in and what we identify with, especially in areas in which identification is not immediately clear or obvious. We need to find ways in which it is possible to communicate these issues so that we can assess their potential impact, viability, and value in the context of our learning (Thomas 2006).

Lynne Cameron mentions metaphors in the philosophical sense as an effective tool that contemporary pedagogy offers (Cameron 2008). Students should be trained to think in metaphors. This immediately raises the question of whether such training should be a part of the curriculum at tertiary level and in which courses it should be taught: philosophy, esthetics? Metaphors

permeate multiple discourses; they form a basis for human thought and provide a foundation for significant changes in mental representations. Such mental representations acquire considerable meaning, especially in moments in which we reflect on our identification with something; they are the result of higher thinking processes, which use symbols as fundamental tools (Hartl and Hartlová 2015, p. 506).

If our identification with the learning process is the result of our own experience which we gained through years of formal education, there is no reason to believe that our reflections on these processes will be different or that we will be able to imagine such a process differently (Pajares 1992, p. 314). However, future teachers might encounter ideas during their university studies that they will not be able to identify with. Many experts (Raiber & Teachout 2014, p. 27) recommend that such ideas should be a permanent part of the discourse between teachers and their students. These thoughts should not be understood as strange or non-functional; on the contrary, teachers should explore why students question some ideas and cannot identify with them. This exploration can help create new mental representations leading to new thoughts and ideas, as they may influence the students' educational choices in the future. When novice teachers explore their own identification with the role of teacher, they can find help in the so-called "test through metaphor".

For Hannah Arendt, one of the main features of the modern world is a general decline in and loss of authority. "Authority disappeared from the modern world [...]. Permanent and continuously deepening crisis of authority is a characteristic feature of the modern world in our century, based on general perception." (Arendt 1994, p. 5).

Self-learning in fine arts and music has only limited results; the artistic authority of a real teacher is indispensable. The authority of a music teacher is based on both skill and knowledge.

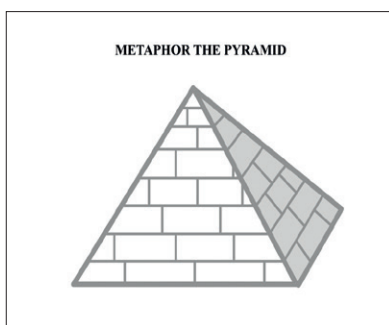
Arendt discusses the relationship between the principle of authority and tradition, religion, and politics. She describes two basic types of authority and emphasizes their representation by using the metaphors of a pyramid and an onion. I add a third type using the metaphor of a lighthouse (Kljunič 2009, pp. 12–14).

I refrain from applying these metaphors to politics and use them only to describe the authority of the teacher, that is *pedagogic authority*: it is not

about showing violence but about a metaphorical depiction of a situation in which a student freely accepts an external series of activities, work and learning, discipline (because of the results it produces), and the teacher (because of their reputation among older students and graduates). General pedagogy distinguishes between authoritative style, liberal style and, democratic style. Authority is present in all the styles; however, there are differences in the approach and the extent to which authority is exercised. From a pedagogical perspective, it is a combination of formal authority, which arises from the hierarchy between the teacher and the student, and informal authority, which stems from free acceptance and positive evaluation of the authority figure, that is the teacher.

The microworld of school in many ways anticipates the macroworld of politics. In professional music education, the principle of authority, to a certain extent, is always present and applied.

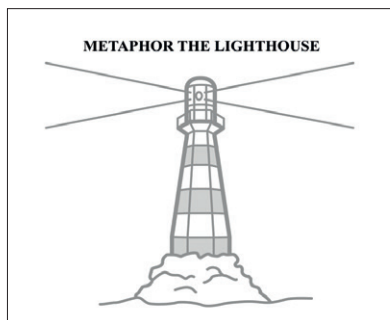
We will describe the three types of authoritative relationship between the music teacher and the student and use examples relevant to both collective education and individual lessons, for example instrumental lessons. We will focus on the use of metaphoric symbols—pyramid, lighthouse and onion—in music education, which the student can use during the process of the metaphoric exploration of their identification with the role of music teacher.



The first type, *the pyramid*, corresponds to the hierarchical structure of a group of students, in which older students have a higher position than younger ones. For instance, this is the case in a vertically built cohort of individual instrumental lessons. The pyramid often has four levels. At the top, there is the teacher. Below are students in their fifth and sixth year preparing for their final examination. Below that group, there are the fourth-year

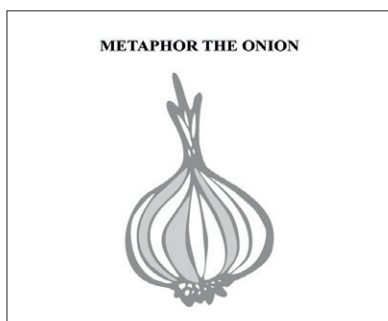
students, getting ready for their A-levels. At the bottom, there is the group of students in their first three years. Some teachers maintain the order of such a multilevel cohort with good results. However, they tend to be overprotective of their pedagogic results and often prevent their students from consulting other teachers. The students' potential disagreements with the methodology, the esthetics, or professional opinions are dealt with categorically, and mutually hostile behavior and attitudes emerge.

In group lessons, the teacher typically insists on traditional contents, is unable to incorporate new approaches during the lessons, or remains passive and often discourages students from engaging with the lessons. The situation in the classroom corresponds to the so-called pseudo-reality, and thus the authority of the subject matter fades.



The second type, the *lighthouse*, represents situations in which the teacher remains distant and inaccessible. The teacher appears as the artist, the performer. Such teachers lack passion for teaching and show only marginal interest in their cohort. They often travel and perform internationally and, in many cases, do not even know their students. Such a teacher can become a role model, a true lighthouse, but students are forced to find another teacher to succeed. The group falls apart internally and is maintained only on the surface with the feeling of internal uncertainty and the fear of disrupting the traditional order, the traditional hierarchical structure. This uncertainty is the only source of depersonalized authority.

In the case of group lessons, the teacher's attitude and behavior brings to light a lack of interest in the subject.



The third type, *the onion*, has different implications for politics and pedagogy. In politics, it represents the worst possible form of authority connected with totalitarian regimes. It penetrates to the core of personal lives, disrupts family bonds, and destroys people's natural abilities. However, in the context of education, the situation is completely different. The teacher, in the sense of a currently available first-rate representative of the profession, is at the core of an onion-like tightly packed group. The teacher's authority permeates all the layers; he or she is devoted to everyone and accepts everybody's ideas in the form of feedback in order to improve pedagogical skills and become a better teacher. There are students who are closer to the teacher as well as students who are more distant and can possibly peel off like the external layer of an onion and join a different group or find an alternative source of education based on their individual needs. However, in contrast to the pyramid metaphor, they are not punished for this. The moment of functional feedback humanizes what, at first glance, might look like totalitarian relationships. The relationships in this model are strong and last a lifetime. Everybody most remembers teachers who were both prominent artists and prominent teachers, simply inspiring people. Unfortunately, such teachers are rare.

In group lessons, for example in courses of music theory, teachers of this type are interested in the entire field of music. They are able to find connections between individual subjects and music itself and, thus, make the importance of music theory clear to students. The teacher continues to develop professionally, follows new trends in education including the use of new technologies, reads professional literature, and publishes scientific articles.<sup>4</sup>

<sup>4</sup> It is very important to distinguish between a professional musician and a professional music teacher.

The three metaphors are the source of solutions for specific multilevel bonds between the music teacher and their students in our system of music education. It is evident that the third type, the onion, is the preferable option. It represents an ideal relationship between the teacher and the student, especially because it makes high demands on the professional competence of the teacher. We should strive for this ideal of a professional music teacher.

## Conclusion

Today, we live in a society of so-called *postmodern relativism* that is characterized by rapid changes in all areas of our lives and leads to an increasingly global cultural interconnection of the entire planet. However, the increasing acceleration of technological development is a relativization of traditional values. This is especially true in that the perception and assessment of the world around us is increasingly dependent on the individual's opinion. This undoubtedly has a great impact on one of the most important areas of social life, which is education at all its levels and institutional types (Strouhal 2016, pp. 58–82). Rapid societal changes have an impact both on general music education and, to a certain extent, professional music education. Even in general music education, it seems that this relativization of values has a fundamental impact because in today's society it is losing its importance and former authority (Prchal 2014). As a result of mass culture and a relativistic conceptualization of culture, the subject of music education is becoming more and more rigid, although it is constantly looking for a way to respond to the new demands of time arising from technical progress and the multicultural interconnection of our society.

The main mission of the parallel course of professional music education is primarily the preparation of the future generation of music professionals (performing musicians or future composers), but also in this area an increasing interest in pedagogy can be observed in recent years, as more and more graduates of musical faculties apply as teachers to elementary art schools or conservatories. This interest is related to the growing competitive environment, as the increasing number of students in the field of professional music education does not correspond to the constant reduction of opportunities in both domestic and foreign professional solo or orchestral tracks.

As mentioned above, professional training for students at conservatories and music faculties has never primarily focused on the profession of music

teacher for the line of professional music education. This type of training has always been a secondary task, which has somehow been driven by the nature of things and has never been given special emphasis. Attention was mainly focused on the students' performance and, at a more advanced stage, on their interpretative art and the concept of musical work. Being a teacher in this line of arts education was perceived rather negatively as a sign of professional and artistic failure. Music course attendees, except for a few bright exceptions, have a predominantly negative impact on the future vocation of the teacher, with all the implications of this attitude. Now, in a new situation in which students are developing interest in education and training, we have to find answers to questions about how to prepare future teachers of music specializing in the field of professional music education. Their current training at conservatories and faculties of music does not sufficiently reflect the reality of the modern day and its current needs.

At present, the inadequacies of the professional skills of novice teachers in general music education are attributed to their preparation at universities. This reproach directed at the universities can be accepted to a certain extent because the essence of the problem lies in the fact that the concepts of the so-called academic ground preparing students (future teachers) often differ significantly from actual practice at elementary and secondary schools (Šimoník 2009, p. 423). One of the main reasons for this phenomenon can be seen in the lack of sophistication in the didactics field—instructional design, subject teaching, subject instruction—of various scientific, artistic, and technical disciplines with which the professional preparation of the students is connected. The key parameter of the quality of preparation for future teachers at universities is directly proportional to the quality and sophistication of the didactics of a given scientific, artistic, or technical field (Slavík 2003, p. 137). The quality of professional didactics is based, among other things, on the student's professional identity at every university preparing students for a pedagogical career (Stuchlíková, Janík, Slavík 2015, p. 9–15).

Therefore, we have to work on a *didactics (instructional design) concept of professional music education* which should find answers to the question of how to prepare students to be well and quickly integrated in the educational system of professional music education at primary and secondary level, how to reflect on the real needs of students, parents, and schools of today and at the same time, and not to fall into the stereotypes the students know from their studies or from older generations of colleagues.

Among other things, this is related to the fact that the field of professional music education preparing future music teachers does not have the same advantages as other professional disciplines have today. For example, the newness in technical fields allows students to move forward, giving them opportunities for applying knowledge and skills in a new environment which is rapidly changing under the influence of considerable advances in the technical sciences that are likely to emerge during their training as teachers. On this basis, during their preparation for a new professional environment, these students will have the opportunity to adapt to the new professional role of teacher and start thinking about, adopting, and even looking for the new ways of working which this role requires. "Throwing" their lives into the new situation enables individuals to move forward as professionals. On the other hand, music teachers repeatedly return to an environment where they have recently been as students, which is very similar. Similarity primarily comes from the essence of the phenomenon of music and, at the same time, from the traditional aspect of the transfer of musical art within Western civilization. This is evidenced, for example, by the methods of developing the general musical abilities of children and students; methods which, since their creation (at the turn of the nineteenth and twentieth centuries), have remained essentially constant until today and continue to have validity. The professional and, in particular, didactic preparation of future music teachers must enable students to provide additional opportunities and resources to think and act as music educators to successfully integrate themselves into this new professional music environment and role. In other words, we have to reflect on *pedagogical content knowledge* in professional music education (Shulman 1987). With the start of a teacher's career, a "wind of change" should be brought into the new professional environment (employment). The young teacher's activities should increase the quality of a school and thus also the overall quality of professional music education in our country.

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# THE VERTICAL OF THE SLOVENE MUSIC EDUCATION SYSTEM

FROM MUSIC SCHOOLS TO UNIVERSITY STUDIES

BRANKA ROTAR PANCE

## Introduction

The system of public music schools in the current territory of the Republic of Slovenia is based on a 200-year-long tradition in which the whole vertical of music education, from primary music schools to the academy of music, has gradually been developed. In the introductory historical outline, we point out only a few important historical milestones, without providing any social, political, educational, artistic, or cultural contexts. Established in 1816 in Ljubljana, the first public music school was intended for the musical training of future teachers, but it was open to other students as well. In the following decades, the establishment of public music schools in Slovene towns was linked to the activities of various societies. Among these, the *Glasbena matica* society from Ljubljana played an important role. In 1919, it established the first *Conservatorium* which provided three levels of music education: primary, secondary and tertiary (Cigoj Krstulović 2016; Koter 2012). In 1926, the *Conservatorium* became a state institution. In 1939, it was the basis for the establishment of the Secondary Music School and the Academy of Music (Budkovič 1992, 1995). Thus, the entire vertical of Slovene music education, from primary music schools to the academy, was formed. After the Second World War, the network of music schools spread considerably. In 1948, the new secondary music school in Maribor expanded the range of the available vocational and professional training programs (Flisar 2006). Higher music education continued to develop at the Ljubljana Academy of Music, which in 1965 had the first generation of postgraduate students. Since 1962, musicology has been part of the Faculty of Arts of the University of Ljubljana. In 1975, the Academy of Music also became part of the same University (Rotar Pance 2006). After Slovenia had gained its independence in 1991, the firmly established vertical of music education remained part of state education. However, the educational sphere has opened again to include private music schools, which, provided they are granted a concession, can run musical programs approved by the government. Today, private music schools hold a 21 percent share in the whole network of Slovene music schools (Valant 2016).

At the lower level, the primary purpose of the establishment and operation of music education institutions is to identify and train musically gifted students. On completion of the primary level of education, pupils can choose between becoming professional (at first, secondary level of education sufficed, later tertiary was required) or amateur musicians. In all social-political and educational contexts, music education has been important also in terms of shaping the cultural identity of young people. Today, it significantly contributes to the development of cultural awareness and expression, a key competence of lifelong learning.

The professional profile of teachers working in music education has developed in line with the changes and developments in the entire vertical of Slovene music education. When the first public music school opened in 1816, a teacher had to be a good singer, organist, and violinist with basic knowledge of wind instruments (Okoliš 2016). This polymathic character of teachers was connected to the fact that they had to teach many different subject areas. In time, teachers specialized in individual subjects and the required level of education rose from secondary to tertiary (Hrovat 2012).

Today, a teacher working in music education is narrowly specialized in an instrumental, vocal, music education, or music-theoretical field. To teach at primary level, a university degree or, in terms of the Bologna system, a master's degree is required.

## **Elementary-Level Music Education in Music Schools**

Apart from general primary and secondary education, the Slovene public education system offers children and young people the possibility to take part in music programs, financed by the local communities or the government. Starting from elementary level, music education, which is carried out by music schools, is legally and organizationally separated from general education. Lessons take place mainly in the afternoon, after students have finished their lessons in general education institutions.

The network of Slovene music schools is well spread. In the 2015/16 school year, there were fifty-four public schools in Slovenia with seventeen branches and eighty-two extramural units. There were also thirteen private music schools with a concession. 25,448 students, most of them primary school students (14 percent of all primary school students; students aged six to fourteen), took part in the regular program financed from the state

budget.<sup>1</sup> In the 2016/17 school year, the number of students in music schools was somewhat lower (23,506 students, representing 12 percent of all primary school students).<sup>2</sup> The variability of the number of students and the percentage share in individual school years is connected to differences among generations of primary school children.

	PROGRAMS					
	Total	Pre-school music education	Music preparatory	Dance preparatory	Music	Dance
<b>Total</b>	<b>25,571</b>	<b>583</b>	<b>1,839</b>	<b>1,226</b>	<b>20,630</b>	<b>1,293</b>
In public music schools	24,016	521	1,675	1,183	19,371	1,266
In private music schools	1,555	62	164	43	1,259	27

**Table 1:** Students enrolled in Slovene music schools at the beginning of the 2014/15 school year.

Source: Music schools in Slovenia at the end of the 2013/14 school year and at the beginning of 2014/15. Statistical Office of the Republic of Slovenia. <http://www.stat.si/StatWeb/en/News/Index/5023> (accessed 12 September 2017)

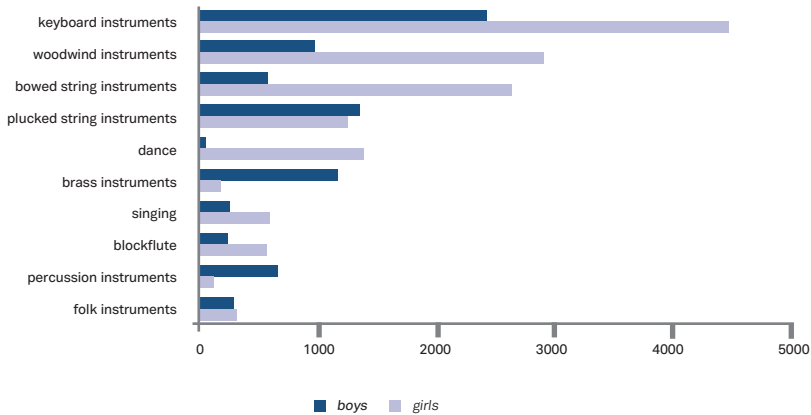
	Total	Public music schools	Private music schools
<b>Subject groups</b>	<b>21,923</b>	<b>20,637</b>	<b>1,286</b>
Keyboard instruments	6,843	6,426	417
Bowed string instruments	3,187	2,855	332
Plucked string instruments	2,518	2,429	89
Recorder	751	703	48
Woodwind instruments	3,886	3,687	199
Brass instruments	1,319	1,268	51
Percussion instruments	749	719	30
Folk instruments	561	537	24
Dance	1,293	1,266	27
Singing	816	747	69

**Table 2:** Students enrolled in Music and Dance programs according to subject groups, Slovenia, beginning of the 2014/15 school year.

Source: *ibid.* <http://www.stat.si/StatWeb/en/News/Index/5023> (accessed 12 September 2017)

<sup>1</sup> Glasbeno izobraževanje (2017) Ministrstvo za izobraževanje, znanost in šport Republike Slovenije, 2017 (Music Education (2017) (Ministry of Education, Science and Sport of the Republic of Slovenia) [http://www.mizs.gov.si/si/delovna\\_podrocja/direktorat\\_za\\_predsolsko\\_vzgojo\\_in\\_osnovno\\_solstvo/glasbeno\\_izobrazevanje/](http://www.mizs.gov.si/si/delovna_podrocja/direktorat_za_predsolsko_vzgojo_in_osnovno_solstvo/glasbeno_izobrazevanje/) (Accessed 7 September 2017).

<sup>2</sup> Statistical Office of the Republic of Slovenia <http://www.stat.si/StatWeb/en/News/Index/6893> (Accessed 12 September 2017). In 2016/17 there were also more elementary school pupils and fewer upper secondary school pupils than in previous years.



**Chart 1:** Students enrolled in Music and Dance programs according to subject groups and gender, Slovenia, end of the 2014/15 school year

Source: Music schools in Slovenia at the end of the school year 2014/15 and at the beginning of 2015/16. Statistical Office of the Republic of Slovenia. <http://www.stat.si/StatWeb/en/News/Index/5764> (accessed 12 September 2017)

The Music Schools Act, adopted in 2000 and amended in 2006, and the related implementing regulation provide the legal basis for elementary music education. The Act defines the following key goals and tasks of music schools:

- Identifying and developing musical or dance talents
- Personality development and improving the general level of music education in the population
- Achieving a level of knowledge and experience to allow participation in amateur instrumental ensembles, orchestras, choirs, or dance groups
- Providing the knowledge necessary for further music and dance training
- Enabling artistic experience and expression
- Supporting the students' personal development in accordance with their abilities and the principles of development
- Promoting culture and civilization as general values, stemming from the European tradition
- Promoting mutual tolerance, respect for differences, and cooperation with others

- Passing on national and general heritage and development of national consciousness
- Education for a multicultural society while at the same time developing and preserving the national cultural and natural heritage (Music Schools Act 2000, 2006)

Music schools offer music and dance programs intended for various age groups, from pre-school children to adults, depending on the orientation and aim of the program. Students can attend one year of *pre-school music education*, one year of *music preparatory*, three years of *dance preparatory*, four, six, or eight years of *music* and six years of *dance*. Hereinafter, we focus on music programs.

Five-year-old children can enroll in the *pre-school music education* program. Forty-five-minute group lessons are held once a week and comprise various musical activities: singing, the use of body percussion and Orff instruments, listening to music, creating, and educational music games. Six-year-old children who already attend the first grade of general school participate in the *music preparatory* course. They attend sixty-minute lessons once a week. Apart from various musical activities with somewhat more demanding contents, this program also includes contents connected to learning about musical instruments as a motivation for further education in the music school. Admission to both programs is not selective or linked to enrolment in the *music* program, which involves instrumental lessons, at a later stage. The number of students depends on the capacities of music schools and the related financing. According to statistical data, 583 children attended the *pre-school music education* program in the 2014/15 school year,<sup>3</sup> while two years later (2016/17) there were just above 500.<sup>4</sup>

The *music* program is divided into two parts: *orchestra instruments and singing* (bowed instruments, woodwinds, brass, percussion, singing) and *other instruments* (keyboard instruments, plucked string instruments, recorder, folk instruments). Each of the two parts has a set of subjects defined according to the instruments and a syllabus established by law for each subject. Admission to the program is subject to an entrance

<sup>3</sup> Music schools in Slovenia at the end of the 2013/14 school year and at the beginning of 2014/15. Statistical Office of the Republic of Slovenia. <http://www.stat.si/StatWeb/en/News/Index/5023> (Accessed 12 September 2017)

<sup>4</sup> In 2016/17 there were also more elementary school pupils and fewer upper secondary school pupils than in previous years. Statistical Office of the Republic of Slovenia <http://www.stat.si/StatWeb/en/News/Index/6893> (Accessed 12 September 2017)

examination in which a candidate's musical aptitudes (singing, rhythmic and melodic ear, musical memory) and physical predispositions for a certain instrument are examined.

Instrument	Lower level (years)	Upper level (years)	Total (years)
piano	6	2	8
violin, cello	6	2	8
viola	6	2	8
double bass	4	2	6
woodwind instruments (flute clarinet, saxophone, oboe, bassoon)	6	2	8
recorder	6	2	8
brass instruments (trumpet, trombone, horn)	6	2	8
tuba, other conic brass instruments	6	2	8
percussion	6	2	8
harp	6	2	8
guitar	6	2	8
accordion	6	2	8
singing	4	2	6
organ	2	2	4
folk instruments (zither, diatonic accordion, tamboura)	4	2	6

**Table 3:** Music program: duration of instrumental courses

The *music* program includes instrumental lessons, which are taught individually, as well as music theory and solfeggio taught in group lessons. Musical instrument courses are divided into two stages: lower stage (six years in most cases) and higher stage (two years). For each instrument and for singing there is also a recommended age at which to start.

This is illustrated by the following example of the woodwinds syllabus. At the lower stage (years one to six), students take a thirty-minute instrumental lesson (e.g. flute) twice a week, while at the higher level (years seven and eight) the two instrumental lessons per week last forty-five minutes. According to the *Rules on the implementation of instruction in music schools (Pravilnik o izvajanju pouka v glasbenih šolah, 2003)*, highly talented students



with outstanding achievements are entitled to additional twenty-three individual lessons per year. For all children, individual instrumental lessons also include a certain amount of work with a rehearsal coach. Once a week, children attend sixty- or ninety-minute<sup>5</sup> group lessons of music theory (years one to six) or solfeggio (years seven and eight). From the fourth year on, students can also play in chamber groups or the school orchestra<sup>6</sup> or sing in the school choir. Thus, highly motivated and talented students in higher classes can have up to eight hours of lessons per week in a music school. Many participate in the *Slovenian Music Competition for Youth* (TEMSIG, *Tekmovanja mladih slovenskih glasbenikov*) which is organized every year. They can compete as soloists, members of chamber groups, or in solfeggio. They also take part in other competitions in Slovenia or abroad and receive additional training in master classes organized by music schools during the school year or the summer.

Music schools are financed by the local communities or from the state budget. Parents pay a monthly fee to cover the material costs of elementary music education. These fees vary from school to school according to either the socio-economic situation in a local community or the status of a school.<sup>7</sup> The music schools use the fees to purchase instruments and other equipment necessary for the lessons, as well as musical literature.

The operation of the network of Slovene music schools is supported by the *Slovene Music School Association (SMSA)*, a long-standing member of the *European Music Schools Union (EMU)*. The characteristics of the Slovene music school system and a comparison with other EMU member countries are described in two publications: *EMU Statistics 2010* and *Music Schools in Europe* (2010). In the latter, the title of the chapter about Slovenia (*Slovenia: The State primarily helps those who are gifted in classical music*) indicates

<sup>5</sup> The duration depends on the number of students in a class. With smaller groups (up to 15 students), the lessons last 60 minutes, while they last 90 minutes with larger groups (16 to 20 students).

<sup>6</sup> "In the 2014/15 school year, 221 school orchestras were operating within the music schools with 5,601 students included or more than a quarter of all students in the music program. Most students took part in woodwind orchestras (70 orchestras with 2,277 members), followed by string orchestras (65 orchestras with 1,455 members and symphony orchestras (20 orchestras with 819 members)". Music schools in Slovenia at the end of the 2013/14 school year and at the beginning of 2014/15. <http://www.stat.si/StatWeb/en/News/Index/5023> (Accessed 12 September 2017)

<sup>7</sup> In the 2017/18 school year, the monthly fee in Jesenice music school amounted to EUR 24, while it was EUR 37 in Moste-Polje music school in Ljubljana. Before the beginning of a school year, schools can table a reasoned application to increase the fees, which is subject to confirmation first by the municipalities and then by the Ministry of Education, Science and Sport. The fees at private music schools with a concession are considerably higher: EUR 120 and above.

the main orientation of music education. At the elementary level of education, the Slovene music school system does not offer programs of popular music or jazz. There are a few exceptions among private music schools with a concession which specialize in such programs, and public music schools which provide special modules or above-standard programs of these genres.

The professional competences of teachers working in music schools will be the subject of the last chapter of the present article. We only provide a partial insight into the structure of staff employed in music schools and the workload of teachers. According to statistical data for the 2012/13 school year, music schools employed 1,964 teachers and sixty rehearsal coaches teaching 25,756 students. This corresponds to thirteen students per teacher on average.<sup>8</sup>

	Total	Men	Women
<b>Total</b>	2,065	857	1,208
<b>Management personnel</b>	92	41	51
<b>Teachers</b>	1,918	800	1,118
<b>Tutors</b>	55	16	39

**Table 4:** Professional staff in music schools in Slovenia at the end of the 2013/14 school year  
Source: Music schools in Slovenia at the end of the 2013/14 school year and at the beginning of 2014/15. Statistical Office of the Republic of Slovenia <http://www.stat.si/StatWeb/en/News/Index/5023> (Accessed 12 September 2017)

Table 4 shows the structure of staff employed in music schools at the end of the 2013/14 school year. Women prevail among teachers as well as in the management. Until the 2016/17 school year, strict austerity measures regarding employment were applied in Slovene music and general schools. In line with them, schools were not allowed to increase their number of employees. From this point, the situation started to change. Now there is a slight growing trend regarding employment in the public music education system.

<sup>8</sup> Education in Slovene music schools at the end of the 2012/13 school year and at the beginning of the 2013/14 school year - final data / Vzgojno-izobraževalna dejavnost glasbenih šol v Sloveniji ob koncu šolskega leta 2012/13 in ob začetku šolskega leta 2013/14 - končni podatki. Statistical Office of the Republic of Slovenia. <http://www.stat.si/StatWeb/glavnavigacija/podatki/prikazistaronovico?IdNovice=6062> (Accessed 5 November 2016)

## Secondary Music Education – A way to Professional Orientation

After concluding primary school education and upon passing the entrance examination in which musical aptitudes are tested, musically talented students who wish to prepare for a professional music career can enroll in a general upper secondary school specializing in music (*umetniška gimnazija glasbene smeri*, hereinafter referred to as music *gimnazija*)<sup>9</sup> where they can choose between three modules with different orientations:

- Module A: composition (theoretical orientation)
- Module B: singing or instrument (including nineteen different instrumental disciplines and singing with regard to the “main subject”)
- Module C: jazz and popular music (including six different instrumental disciplines and singing with regard to the “main subject”).

Apart from the above-mentioned modules which include specialized musical subjects, the music *gimnazije* program also includes general upper secondary education subjects as required by law to conclude four-year secondary education with the general *matura* exam<sup>10</sup>, which is mandatory to continue education in university programs. Most students attend the entire program. However, some students who go to other general upper secondary schools (*splošna gimnazija*) choose to simultaneously attend the specialized modules A, B, or C at general upper secondary schools specializing in music.

The music *gimnazija* program is available only in the following public institutions:

- Conservatory of Music and Ballet Ljubljana (modules A, B, and C)
- The Maribor Conservatory of Music and Ballet (modules A and B)
- First High School Celje in cooperation with Music School Celje (module B)
- Art High School Velenje in cooperation with Music School Fran Korun Koželjski (module B)
- The Koper High School in cooperation with Koper Music School (module B)

<sup>9</sup> The term *umetniška gimnazija glasbene smeri* has been used since the 1999/2000 school year. Before that, secondary music schools operated within different secondary education programs.

<sup>10</sup> The *matura* exam consists of three compulsory subjects (Slovene, mathematics, foreign language 1) and two optional subjects (which students can choose from music, foreign language 2, history or other subjects).

Module C, which is orientated towards jazz and popular music, was established in the vertical of Slovene music education in 1992. Before it was only offered by the Conservatory of Music and Ballet Ljubljana (Buh et al. 2011).

Most students in modules A and B study classical music. They present their musical achievements in public performances at school and beyond, at festivals and competitions (TEMSIG, other national instrumental or singing competitions, international competitions). They are also encouraged to participate in workshops and master classes organized by schools and led by internationally recognized musicians. Their training focuses on performance and the acquisition of expert knowledge. Within formal education, there are no subjects or contents to encourage the development of competences for professional work in education.<sup>11</sup>

So far, not much research has been done into education at music *gimnazije* in Slovenia. Statistical data on the number of students enrolled and their performance are scattered around various publications and annual work plans of educational institutions. Among those rare studies which focus on this specific area is the *Evalvacijska študija srednješolskega glasbenega in baletnega izobraževanja (Evaluation study of upper secondary music and dance education)*; Buh et al. 2011). The study investigated the extent to which students of Slovene music and ballet *gimnazije* are burdened by the school program (the general part and the musical part) compared to similar programs for students aged fifteen to nineteen in selected European countries (Czech Republic, Germany, Austria, Italy, and France). It offers statistical data regarding the music program, such as the number of students in individual institutions and modules in the 2010/11 school year, as well as the students' wishes to continue their education at art academies. It also shows the students' weekly workload in this school year.

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<sup>11</sup> Examples of syllabuses for module A and module B at the Maribor Conservatory of Music and Ballet available at [http://www.konservatorij-maribor.si/wp-content/uploads/2016/02/music\\_module\\_a\\_composition.pdf](http://www.konservatorij-maribor.si/wp-content/uploads/2016/02/music_module_a_composition.pdf) and [http://www.konservatorij-maribor.si/wp-content/uploads/2016/02/module\\_b\\_voice\\_training\\_instrument.pdf](http://www.konservatorij-maribor.si/wp-content/uploads/2016/02/module_b_voice_training_instrument.pdf) (Accessed 25 September 2017)

School year 2010/11	Modules	Number of students in all grades (entire program)	Number of grade 4 students (entire program)	Percentage of grade 4 students wishing to proceed to an art academy
Conservatory of Music and Ballet Ljubljana	A - composition	20	3	90 %
	B - singing – instrument	139	30	
	B - singing – instrument	14	2	
The Maribor Conservatory of Music and Ballet	A - composition	16	3	89 %
	B - singing – instrument	76	25	
First High School in Celje	B - singing – instrument	55	14	36 %
Art High School Velenje	B - singing – instrument	63	16	81 %
The Koper High School	B - singing – instrument	39	10	90 %
	TOTAL	422	103	

**Table 5:** Number of students in the 2010/11 school year according to music gimnazije and proportions of grade 4 students who wish to proceed to art academies

Activity	No of hours
Preparations before classes	2.40
Morning lessons (according to the timetable)	24.80
Afternoon lessons	9.94
School-related work at home in the afternoon (practicing, homework, studying)	20.85
<b>TOTAL</b>	<b>57.99</b>

**Table 6:** Number of hours spent by students on school work in the selected week

Source: Buh et al. (2011). Evaluation study on upper secondary music and dance education, p. 41.

The results showed that most of the grade four students (81–90 percent) wanted to continue their education at art academies. The only exception was the result obtained in Celje (36 percent), which deviated considerably from the results from other schools, thus raising questions about the reasons for such low interest in further education towards a professional

career at this particular school. The results also indicated that students of music *gimnazije* were highly burdened by school-related work (sixty hours per week). An evaluation of the situations in other countries did not produce any comparable results. The reason lies in the fact that there are great differences between the secondary education policies and systems of the selected European countries, as well as regarding the way education at various institutions, in which students between fifteen and nineteen are professionally or semi-professionally trained, is organized. In their conclusion, Buh at al. (2011) proposed some changes to the education of young talented musicians at music *gimnazije*. These changes have never been implemented, one of the reasons being that they touched upon the Slovene system of concluding secondary education and entering tertiary education.

## University-Level and Postgraduate Studies

Most music *gimnazija* graduates continue their education at Slovene higher-education institutions, while some go abroad. Acceptance in artistic and pedagogical higher-education programs is subject to entrance examinations.

At the top of the Slovene music education vertical, there is the Academy of Music, which has been part of the University of Ljubljana since 1975. Currently it has nine departments (Composition and Music Theory; Conducting; Singing; Keyboard Instruments; String Instruments; Woodwind, Brass and Percussion Instruments; Music Education; Church Music; Early Music) and nine chairs, among them also a Jazz chair coordinating the implementation of the optional module Jazz.

In the 2009/10 academic year, the Academy introduced first- and third-cycle Bologna study programs. In the 2012/13 academic year they also started with second-cycle Bologna study programs (Bauer & Troha 2011).

There are two first-cycle (bachelor's degree) programs (180 ECTS):

- *Musical Arts* (artistic program with twenty-six different specializations)<sup>12</sup>
- *Music Education* (pedagogical program focusing on teaching music in general schools)

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<sup>12</sup> *Composition, Orchestral Conducting, Choral Conducting, Singing, Piano, Organ, Harpsichord, Accordion, Guitar, Harp, Violin, Viola, Cello, Double Bass, Flute, Oboe, Clarinet, Bassoon, Saxophone, Horn, Trumpet, Trombone, Tuba, Percussion Instruments, Sacred Music, Recorder.*

At the second cycle (master's degree), there are four two-year programs (120 ECTS):

- *Musical Arts* (artistic program with twenty-six different specializations)
- *Instrumental and vocal education* (pedagogical and artistic program with twenty-two specializations)
- *Music Theory Education* (pedagogical program with three specializations)
- *Music Education* (pedagogical program focusing on teaching subjects other than instruments and singing in music schools)<sup>13</sup>

As regards the third cycle (Doctoral program, 180 ECTS), the Academy of Music participates in the three-year *Interdisciplinary Doctoral Program in the Humanities and Social Sciences*. The program is provided by the Faculty of Arts and the Faculty of Social Sciences, but it also involves the Academy of Theater, Film, Radio and Television, the Faculty of Theology, and the Faculty of Social Work. The fields coordinated by the Academy of Music are *Composition and Theory of Music and Musical Pedagogy*.

Currently the doctoral program is scientific. However, the Academy of Music is striving to create systemic conditions and obtain accreditation for an artistic doctoral program too.

Altogether, between 460 and 490 students study at the Academy of Music every year. The quality of education is monitored through yearly reports drawn up by the Academy's Quality Committee.

The musicology program is provided by the Department of Musicology, which is part of the Faculty of Arts, University of Ljubljana. It is organized in three stages:

- First-level university degree in musicology (BA, three-year program, 180 ECTS)
- University-level program of musicology (MA, two-year program, 120 ECTS)
- Musicology as an area of the *Interdisciplinary Doctoral Program in the Humanities and Social Sciences* (three-year program, 180 ECTS).

The level I and II *music education* programs are also offered at the Department of Music, which is part of the Faculty of Education, University

<sup>13</sup> *Pre-school Music Education, Music Preparatory, Music Theory, Solfeggio, Choir.*

of Maribor. The programs differ from those in Ljubljana in their structure (four-year BA with 240 ECTS and one-year MA with 60 ECTS), entrance conditions, curricula, and syllabi. The master's degree provides graduates with competences and career prospects equivalent to those acquired by graduates of the master's course in music education at the Ljubljana Academy of Music.

## Music Teacher Profile

One of the key factors of a well-functioning music education system is a qualified and motivated teaching staff. The role of a teacher in the music education system is multidimensional and subject to research from music education and musicological perspectives. Throughout history, researchers have been interested in this role in terms of the professional profile and the person with several dimensions: expert, employee, and individual with a personality of their own (Rotar Pance 1997, 2008, 2011; Hrovat 2012; Zupančič 2013). In the course of the 200-year history of the Slovene public music education system, the role of the teacher changed according to requirements and conditions in social and educational contexts, the professional development of individual subject areas, and the methodical development connected to the pedagogical doctrine of each period. A historical overview of the professional profile shows a development from a polymathic teacher who had to master and teach a whole range of instruments and musical disciplines, to a modern, specialized teacher, who, in most cases, teaches a single musical instrument.

What is the qualification profile of a contemporary Slovene music teacher? According to the national legislation, a teacher working at the primary (music schools) or secondary level (conservatories, music gimnazije) of the music education system must hold a university degree. A higher-education degree in an appropriate program (a degree in a four-year pre-Bologna program or a master's degree in a suitable program according to the Bologna System)<sup>14</sup> and the professional certification exam are mandatory. For teachers at tertiary level, recognition of artistic merits or a PhD and habilitation are required.

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<sup>14</sup> The five-year program is not uniform; there are two different models: 3-year BA + 2-year MA and 4-year BA + 1-year MA, amounting to 300 ECTS. According to Slovene legislation, the requirements for teaching in any educational area are as follows: Master's degree + 60 ECTS acquired from a pedagogical subject within the framework of study programs. Students who graduate in the Musical Arts MA program can obtain pedagogical qualification within the special Life Long Learning program Music Teacher Training Programme in Pedagogy and Andragogy, also provided by the Academy of Music.



The professional profile of a music teacher comprises the dimensions of a teacher and a musician. Developing professional identity and dimensions of professional activity are crucial. During their university studies, students are focused on the development of top-level technical skills to play their instrument or sing, mastering their repertoire and developing performing skills. Furthermore, they are trained in pedagogics. Parallel to pedagogical competences, they also develop their personality and social competences. However, the development of both identities does not occur simultaneously. Even though the study programs prescribe the development of both, it is a fact that, during their studies, more emphasis is laid on developing the identity of a musician/performer than on the identity of a teacher. At the Ljubljana Academy of Music, this is the case not only for instruments and singing<sup>15</sup> but also in other areas with a pedagogical orientation: composition, music theory, conducting, and church music.<sup>16</sup> Only the music education program gives more weight to forming the identity of a teacher than of a musician.

Active teachers in the music education system play various roles in educational, artistic, social and, ICT areas (Cencič 2010). A teacher switches between individual roles, depending on the current context of the learning process and the students within it. Students show different general and musical development, motivation and personal traits. A teacher must be able to identify these differences and choose the right working strategies for those students who will be a musical audience and amateur musicians, as well as for those who will embark on a professional musical path. This, however, requires great commitment, flexibility, differentiated work, and reflection at all stages of the learning process on the part of the teacher (Bogunovič 2010).

## Conclusion

From pre-school programs to the postgraduate ones, the Slovene public music education system with its organization and content is firmly established within the national educational system. It is regulated by the school legislation and rules, adopted educational programs, curricula and syllabi for individual subjects, as well as staff regulations for all levels of

<sup>15</sup> MA program Instrumental and vocal education.

<sup>16</sup> MA program Music theory education.

education. Since the music education system is a separate budget item, it is highly regulated also in economic terms. This can best be seen in the strictly determined numbers of posts for teachers and other personnel as well as students to be admitted to programs. Recently, the justification for including primary-level music education in the public education scheme has been disputed from an economic point of view on several occasions. In these debates, arguments in support of public music schools have prevailed. Once again, awareness has been raised about the importance of music education for individuals as well as for society as a whole. Participation in music education not only develops the key competence “cultural awareness and expression” but also stimulates the development of other competences of lifelong learning.

In Slovenia, a gradual curricular reform has been carried out at all levels of music education. The results have been assessed and translated into the modernization of curricula and syllabi. Studies have been carried out to examine and assess the existing learning and teaching models implemented in various subject areas and establish guidelines for further improvements. In a fast-changing world, the use of information and communication technology is opening up new issues in music education. Professional qualifications of persons working in music education have also been under scrutiny, such as the competences teachers acquire in various study programs in the field of music. It is important that the evaluation of what has been achieved also includes international comparisons. Active participation in various international associations which promote the development of music education and are actively involved in the creation of the European educational policy is of paramount importance for the entire vertical of the Slovene music education system.

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# MUSIC SCHOOL OUT OF THE BOX

AN INTERDISCIPLINARY CONTEXT AND PROJECTS  
IN CROATIAN SCHOOLS

**SABINA VIDULIN**

## **Introduction**

Music is an integral part of human life, ever present in various forms, from listening to music to playing instruments, singing or music-making. An individual chooses when and how to be surrounded by music. Besides professional musicians' understanding of music, it is considered to serve recovery, relaxation, and entertainment, but also learning.

Today we have, as Harnoncourt (2008) stated, more music than ever before in a quantitative sense; we constantly listen to music, often without attaching great importance to it. Furthermore, music produced in the time of musical hyper-production is questionable from esthetic and cultural-artistic points of view. This is why schools should make efforts in this direction and make a difference with the arts subjects.

Music schools in Croatia are facing big challenges. One of these is apparent in the modernization of education with the goal of becoming closer to each child who should experience music and express him- or herself through music. This includes questioning methods, forms, strategies and the introduction of interdisciplinary and project activities.

This paper explains how arts education and music school are conceived in Croatia. Furthermore, the peculiarities of some music schools in Istria County are presented. Two aspects are evident: first, the orientation toward promoting the classical ideal of art music, supporting competition as one of the forms of expression and encouragement of excellence; the second aspect leads to the openness to traditional music and other musical genres.

## Music in Croatian schools

Music in school<sup>1</sup> as a regular subject in compulsory primary and secondary education is supposed to have a positive impact on the pupils' attitude towards artistic music. Music is also an extracurricular subject<sup>2</sup> at school. Besides that, music is taught in specialized schools: music and/or art schools. According to Državni zavod za statistiku Republike Hrvatske [Croatian Bureau of Statistics] there were 133 art schools at the beginning of the 2015/16 school year, 128 of which focused on music, with a total of 17,043 students enrolled. Most of them are state-run, although there are also private music schools and music departments in compulsory primary schools.

The reasons for which students enroll in music schools are diverse. It is often attributed to efforts by parents to have their children practicing music in their free time. Various examples also show that parents enroll their children in a music school because playing an instrument is a feature of prosperous families, or to give children the opportunity they themselves were deprived of. This highlights an elitist view, although some parents really understand the advantage of involving children in a music school. On the other hand, attending a music school can be a result of the children's own desire to play a particular instrument, which is an intrinsic motivation. However, the question is if a seven- or eight-year-old child is really intrinsically motivated or if it is partly a result of the social environment or parental preferences.

During the long period of existence of state music schools in Croatia<sup>3</sup> and music schools after the independence of the Republic of Croatia (1991) the concept of their closed and rigid organization is still noticeable. The orientation towards acquiring high-level performance skills (instrumental or

<sup>1</sup> *Compulsory primary school in Croatia lasts eight years, secondary school four years. The musical subject in primary school is "music culture", in secondary school it is "music art". It is a regular subject in all eight years of primary school and in four years of secondary school, one hour per week. For more information on what has been done so far in order to raise the level of music education in primary schools and whether music education is still didactical and formal, see Vidulin, S. (2016), Reforms of the Education System in Croatia and Reflections on Music Teaching in Compulsory School.*

<sup>2</sup> *Extracurricular musical activities in Croatia take place mainly in primary schools, rarely in secondary schools. The most frequent extracurricular activity is choir, followed by instrumental training, folklore, and interdisciplinary projects. For more information, see Vidulin-Orbanić, S. (2013), Glazbeno stvaralaštvo: teorijski i praktični prinos izvannastavnim glazbenim aktivnostima [Musical Creativity: A Theoretical and Practical Contribution to Extracurricular Musical Activities].*

<sup>3</sup> *On February 16, 1829, Hrvatski glazbeni zavod (Croatian Music Institute) founded the Music School, the first permanent institution for music education in Croatia. <http://vijesti.hrt.hr/29903/osnovana-prva-glazbena-skola> (21 August 2017).*



vocal), with little importance attached to all other musical subjects, is still present in today's music schools. This implies the following: Gifted students are privileged, while the average child who wants to attend music school and learn how to play a particular instrument is laboring under an illusion. Consequently, this results in a high number of children giving up music school when they realize they are not (very) talented instrumentalists or singers.

Music teachers who become aware of this trend and want to give music education a second chance are working on new contemporary strategies for music lessons in music schools. At the same time, music teachers have intensively been opening music courses as out-of-school activities over the last two decades. They have offered a program similar to the usual program in music schools but based on an open and flexible approach to the child, with a wider variety of music genres. Children learn the instrument and acquire the knowledge and skills which support them in learning their instrument (solfeggio, theory, etc.). There are no grades, no exams, and they perform for a wider community.

Certain music schools in Croatia have proved that music schools do not have to be rigid and inflexible, with out-of-date methods, approaches, and strategies, closed to the social community and primarily focused on achieving high-level performance skills. One of them is Glazbeno učilište Elly Bašić<sup>4</sup> (Elly Bašić Music School). It is the only music school, except for the state music schools, teaching according to the curriculum published by the Ministry of Science, Education and Sport.

Today, Croatian music schools are trying to find their own direction: Some have found it, while others are still looking for it. The fact is that Croatian music education is on a difficult path from the traditional understanding of music schools to modernization, both at the macro-level (global, which requires a serious educational reform) and the micro-level (schools as separate organizations). Armstrong (2006) noted that by moving away from a narrow view, aiming at full student development with the help of teachers, a change for the better can be achieved. We believe that music schools, which have moved away from the traditional system and have their own specific visions and missions, can improve students' musical competences and music education in general.

<sup>4</sup> For more information, see Letica, M. (ed.): *Vjerujem svakom djetetu: tekstovi iz ostavštine Elly Bašić [I Believe in Every Child. Texts from the legacy of Elly Bašić]* and Kazić, S.: *Solfeggio: historija i praksa [Solfeggio: History and Practice]*.

## Art education in Croatia

Educational art programs are conducted, according to Središnji državni portal [Central State Portal] in art, music, and dance schools. The Zakon o umjetničkom obrazovanju [Art Education Act], which regulates art schools, also provides for other schools, such as public primary schools, running art programs.

Art schools in Croatia may be established by the Republic of Croatia, a unit of the regional government, local government units, and other legal entities or natural persons. Funding can be obtained from different sources: the state budget and the budget of the local and regional self-government units. Likewise, designated funds for cultural institutions and institutions at the local level are used, the founder's funds when the founder is another natural person or legal entity, as well as other designated income. Also, funding is obtained through parents' participation or sponsors and interested institutions. Article 3, paragraph 1 of the Art Education Act states: Art education is accessible to everyone under equal conditions, irrespective of race, color, sex, language, religion, political, or other belief, national or social origin, property, birth, position, disability, sexual orientation, and age, according to their abilities, in accordance with this Act.<sup>5</sup>

Article 4 of the same Act emphasizes the aim of art education related to the acquisition of musical knowledge and the development of the students' musical skills. This is done in a systematic way of teaching in accordance with the students' abilities, their cultural expression, and artistic experience, and stimulates the understanding of music in different circumstances and contexts. The following aims are mentioned:

- to enable students with expressed preferences, abilities, and talents to acquire knowledge, develop skills and abilities in different artistic areas, to enable the development of their creative potential
- to apply a systematic way of teaching students, providing them with artistic knowledge and skills, developing their abilities and attitudes towards development cycles regarding the educational levels and the requirements of complex qualifications in artistic areas
- to enable the development of cultural expression with regard to tradition and cultural autochthony, as well as the national and civilizational cultural and artistic environment

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<sup>5</sup> *Translations of quotations from government and other sources are by the author*

- to provide a systematic way of teaching students regarding their artistic knowledge and skills, to encourage and enhance their intellectual, creative, esthetic, and social development in accordance with their abilities and preferences
- to develop the ability to experience and understand the artistic, musical, dramatic, and other works from national, European, and world culture
- to develop the ability to link artistic works with the social environment and historical circumstances (ibid.)

Art education should focus on students' inclinations, abilities, talents, and targeted program contents, taking into consideration a reasonable goal, tasks, and outcomes which will affect the students' cultural-artistic prosperity.

Art education is based on the Nacionalni kurikulum za predškolski odgoj, opće obvezno i srednjoškolsko obrazovanje [National Curriculum for Preschool Education, Compulsory Primary and Secondary Education] and special curricula for arts education. The purpose of the art area according to the curriculum<sup>6</sup> (Ministarstvo znanosti, obrazovanja i sporta 2011, 208) is to: enable students to understand art and actively respond to it by participating in the activities, learn different artistic contents and understand themselves and the world through works of art and media, and finally express their feelings, experiences, ideas, and attitudes through artistic activities and creativity.

The focus is on understanding art by encouraging the students' active participation, learning and musical expression. Indeed, art schools are an ideal place to accomplish the above-mentioned goals, and as they are still state-run and parents do not have to pay high fees because the monthly subscription is nominal, they are available to everyone.

## Organization of music schools in Croatia

As an opportunity for art education, music schools are a vital component in forming the culture of an individual and society. Since music schools

<sup>6</sup> *The curriculum is intended for preschool institutions, compulsory primary and secondary schools, and for the subjects "music culture" and "musical arts". On this basis, the Art Education Act should also be elaborated, but this reform has not yet been implemented in Croatia.*

encourage musical art, it is possible to develop music competences<sup>7</sup>, musical skills, knowledge and, as Gardner (1993) and Armstrong (2006) point out, music intelligence.

Music schools are an opportunity for children from the earliest age to deal with music in the institutional environment and with experts who follow and support their development. According to Središnji državni portal [Central State Portal]:

The aim of the music education system is to enhance society with music art through education and training of professional musicians of different profiles and professions. The tasks of music schools are to enable acquisition of musical skills and the students' full musical development, to promote music through public activity and upgrade music culture in the school environment.

Primary music schools can carry out the program of a music kindergarten, a music playroom, a preparatory program for music education, etc. Basic music education is carried out according to the primary school curriculum and lasts six years (students are mostly nine to fourteen/fifteen years old). Preparatory music education for secondary school is carried out according to the artistic curriculum and lasts two years. Secondary artistic education follows the arts curriculum and lasts four years (students are aged fourteen/fifteen to eighteen). Each level aims to acquire knowledge and abilities for work and/or continued education. In addition to the core part of the curriculum, which is mandatory for all pupils, the differentiated part of the art education curriculum is oriented towards subjects and/or modules that meet the learners' interests in accordance with the school's possibilities. The above-mentioned points underline that school identities can be shaped and school activities extended, both affecting modernization.

Students with a (pronounced) inclination for music can enroll in the first grade of primary music education when they are seven years old<sup>8</sup> and satisfy the criteria prescribed by the art education curriculum. They may

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<sup>7</sup> *To be competent means to have knowledge, skills, and qualifications, but also beliefs, attitudes, and motivation that will make it easier for individuals to work in a practical situation. (Vidulin-Orbanić, S., Duraković, L. 2012).*

<sup>8</sup> *As a rule, children enroll in primary art school after completing the first or second grade of compulsory primary school. Primary music schools must have a program for at least three musical instruments. Primary music schools offer individual and group lessons, as well as class tuition and tuition in larger ensembles (choir, orchestra). A primary music school class has twelve to seventeen pupils. The number of pupils in a group depends on the program and can range from two to eight students (Pravilnik o osnovnom umjetničkom školovanju [Regulations on Basic Art Education] 1993).*

also enroll in the first preparatory class of secondary music school<sup>9</sup> as long as they are no older than fifteen. After completing primary music education or preparatory music education for secondary school, students can enroll in the first grade of secondary music school if they fulfill the criteria prescribed by the art education curriculum and pass the entrance examination<sup>10</sup>. After finishing secondary music school and passing the entrance examination, students can enroll in music/art academies or faculties. Students who received individual, private education and did not attend art schools may, depending on their personal needs, take private lessons and do the final exams at basic art schools.

Primary and secondary music schools are elective. Primary music education is provided in certain regular compulsory schools, in separate departments, or in independent music schools. Students attend both compulsory school and music school. In the compulsory school, they have general subjects, while they study music subjects at the music school.

The compulsory part of the primary music education program comprises instrumental training as a basic subject, solfeggio (ear-training), and ensemble playing. The elective part of the program can be another instrument, music theory, or ensemble playing (Pravilnik o osnovnom umjetničkom školovanju [Ordinance on Basic Art Education] 1993).

In secondary school, the subjects depend on the orientations, which can be theory, vocal training, or instrumental training (Ministarstvo znanosti, obrazovanja i sporta 2008). Some students simultaneously attend secondary music school and secondary school (high school). Students who attend secondary music school receive the diploma as a musician and can acquire the following qualifications: instrumentalist, singer, music theorist, instrument maker, and restorer of instruments.

Students acquire musical skills, develop their musical understanding, and promote their musical skills through public activities in the environment in which the school operates. The aims of music education are to acquire knowledge, develop students' skills and abilities in a variety of artistic fields

<sup>9</sup> As an exception, bassoonists, tuba players, and contrabassists can enroll in the first preparatory class of secondary music school up to the age of 18, female singers up to the age of 20 and male singers up to the age of 22.

<sup>10</sup> Students may enroll in the first grade of secondary school up to the age of 17 and at maximum 18 years. There are exceptions, connected to occupations and for extraordinary talent. For more information, see Zakon o umjetničkom obrazovanju - Art Education Law (2011) [http://narodne-novine.nn.hr/clanci/sluzbeni/2011\\_11\\_130\\_2602.html](http://narodne-novine.nn.hr/clanci/sluzbeni/2011_11_130_2602.html) (25 August 2017).

and enable the development of their creative potential (Vidulin 2017).

Music education facilitates the development of cultural expression with respect to tradition, the nation, civilization, as well as the cultural and artistic environment. It encourages and promotes the students' intellectual, creative, esthetic, and social development in accordance with their abilities and inclinations and develops the ability to connect art works with the social environment and historical circumstances.

## **What a music school can provide to students – Examples of good practice in Istria**

### **Ivan Matetić Ronjgov Music School in Pula and the Comenius project**

The only music school in Istria<sup>11</sup> offering complete music education, from primary to secondary school, is the I. M. Ronjgov<sup>12</sup> Music School in Pula. The school distinguishes itself by, among other things, a good choir which is, in some of its performances, accompanied by the school's accordion orchestra, the dance ensemble, etc. The choir participates in the music programs of the Academy of Music in Pula, where students perform various musical works together with the students from the Academy and with renowned conductors. The choir gives many of concerts in Croatia, Sweden and Czech Republic.

In addition to numerous concerts for the community, one of the most important events was the participation in the Comenius project *The Roots of Eternity* (2011–2013), a multicultural music theater project. Together with the Austrian partners, who initiated the project (Landesmusikschule Bad Ischl), and the Music School of Pula, the High School Center Celje, Slovenia, also participated in the project. Since the project highlighted the folklore elements, the teachers from Pula showed the particularities of the traditional Istrian folk music “[...] with the desire to cultivate an autochthonous cultural idiom and to present Croatian culture” (Škara & Goldin 2013, 523). The authors point out that the project intensified the cooperation between students and teachers from different countries with the aim of creating a common European future.

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<sup>11</sup> In Istria there are 13 art schools (mainly music schools) with 1,139 students at the beginning of the 2015/16 school year (Državni zavod za statistiku [Croatian Bureau of Statistics – Basic art schools]).

<sup>12</sup> GŠ Ivana Matetića Ronjgova, <http://www.imr.hr/hr/>; Istarska enciklopedija – Istrapedia, <http://istra.lzmk.hr/clanak.aspx?id=994>.

Škara and Goldin, teachers from the Music School of Pula, note that one of the main ideas was to enrich the curriculum:

“From the didactical side, the project has enabled the integration and correlation of existing activities between theoretical and practical contents and performing musical disciplines. The combination of choir singing, dance, orchestra, and acting [...] was a new experience for all the participants. Contextual learning, opening, and linking elements of traditional Istrian folk music with contemporary art [...] requires a change in the educational paradigm. [...] It is important to point out that the work on the project encouraged the collection and processing of traditional folk music and intensified folklore lessons.” (Škara & Goldin 2013, 528)

### **Poreč Arts School and classical music competitions**

The *Poreč Arts School*<sup>13</sup> offers music and dance education. Apart from basic orientation towards performing music alone and in a group, the development of listening habits, students’ musical taste, and individual creativity have been encouraged at the school. In addition to numerous concert activities with talented students, the school organizes three competitions: the Competition for Young Guitarists *Porečki tirando*, the International Guitar and Violin Competition *Poreč Fest* and the Cello Festival – International Cello Competition *Antonio Janigro*.

#### *Cello festival – “Antonio Janigro” International Cello Competition*

In honor of the Italian artist Antonio Janigro, one of the greatest cello players of the twentieth century, a conductor and educator who has gained world renown as the founder and longtime leader of the Zagreb Soloists, a competition is held every second year for young cello players aged up to twenty years in one of the Croatian cities. The first competition was held in 1996 in Samobor, the second in Čakovec in 1998. Since 2000 it has been held in Poreč. The competition is growing and gaining an international reputation; it is recognized by the European Union of Music Competitions for Youth. The competition brings together talented young cellists and their teachers. To exchange experience and educational work, a master class is organized, a seminar for all the participants in the competition conducted by the members of the international jury. As part of this competition, there are concerts by renowned cello virtuosos, a welcome concert given by students and teachers from the school, as well as an opening ceremony concert and closing concert<sup>14</sup>.

<sup>13</sup> <http://www.os-umjetnicka-porec.skole.hr/>

<sup>14</sup> <http://www.os-umjetnicka-porec.skole.hr/skola/projekti>

Lada Duraković, a former editor of the music program of Radio Pula, has been following the competition as a journalist for several years. In an interview by the author of this text, Duraković points out that the original purpose of the cello competition was to raise children's interest in string instruments to open a string department at Poreč Music School. Today, thanks to this competition, the school has its own violin and cello classes. With the effort and commitment of leading people and school teachers, this competition has made the school one of the most active music schools in the county and beyond.

The most beautiful part of the story about the *Janigro* contest is the opportunity to follow the career of young people I first heard playing in Poreč. I am exceptionally happy that the Poreč episodes are one step forward in the students' and teachers' careers. (Duraković 2017).

Sandro Peročević, a contrabassist and former teacher at Poreč Music School, states in an interview with the author of this text that it was especially important that the competition gathered talented young cello players and their teachers. Apart from the competition part, it became a meeting point for teachers and a place for exchanging their educational and concert experiences. The events are of a high standard.

### **Matko Brajša Rašan Arts School in Labin and the Big School Orchestra**

The M. B. Rašan Arts School<sup>15</sup> in Labin offers music and dance education. Talented students represent the school at various events and participate in competitions. In addition to the preparatory program of music and dance, which introduces primary education, the opening of the jazz department is being prepared, which indicates the school's openness to other, non-classical genres. The Big Orchestra, which gathers accordionists, guitarists, violinists, flutists, clarinetists, saxophonists, pianists, and percussionists, is also active in the school. It emerged from the desire of students and teachers to play together. Thus, students and teachers create synergies and have the opportunity to socialize. The repertoire of the orchestra is manifold. The program includes music of different styles, from classical music, jazz, pop, rock, and funk to electronic and movie music. The orchestra gives many concerts. There were numerous tours throughout Croatia, but also in the Czech Republic, Slovakia, Hungary, and Slovenia. The orchestra also performs together with the school choir and vocal and instrumental soloists, giving music a new dimension.

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<sup>15</sup> <http://us-mbrasana.skole.hr/>



The Big School Orchestra had a striking performance at the famous festival in Opatija (Croatia), the 17<sup>th</sup> Liburnia Jazz Festival, which took place from 7 to 9 July 2017. The concert was titled The youth carries jazz on. It was announced on the website of the Liburnia Jazz Festival<sup>16</sup>:

The Liburnia Jazz Festival is proud to present the orchestra of young musicians from the M. B. Rašan Arts Music School from Labin because it is the youth that will continue the tradition of jazz. Besides classical music education, this school is one of the few in Croatia which also include jazz music in the program, and some of the members are Croatian jazz musicians (Damjan Grbac, Bruno Mičetić, etc.).

## Conclusion

Music schools are an important part of the music culture of a city, having a direct impact on the city's musical life. The teachers' positive attitude and dedication in terms of willingness to additional (unpaid) engagement, as well as their hard work, result in their leaving the traditional ways of working and moving towards new and different methods.

This paper has presented the work of teachers and students in some music schools in Istria. As one aspect, the orientation towards promoting the classical ideal of art music is evident, supporting competition as a form of expression and encouragement of excellence. The second aspect leads to openness to traditional music and other musical genres. The results of the analyzed projects point to numerous musical and non-musical benefits: Students play/sing and listen to each other, learn, measure their strengths, and become friends, which can inspire new musical initiatives. At the same time, teachers improve their musical and pedagogical capabilities and assume other roles such as producers and event organizers. The projects enable cooperation with local and regional authorities, whose duty should be financial support. Students and their teachers contribute to the city's and region's culture by giving concerts as part of the project. The concerts are open to the public with the goal of presenting youth music accomplishment and promoting music and the tradition of the city and/or the region.

A different way of working, in which artistic expression is combined with other musical practices, is a challenge for students and teachers. Students,

<sup>16</sup> [http://www.liburniajazz.hr/skola\\_en.html](http://www.liburniajazz.hr/skola_en.html)

according to these experiences, are approaching new challenges beyond classical education with greater enthusiasm, and their inner motivation results in greater desire for singing, playing, or dealing with different kinds of music. By monitoring their interests and encouraging them to discover other musical affinities, students and teachers interact in a more intense way, which has impacts on their emotional and social dimensions. Collective music-making, working together to play music, live concerts, and traveling together deepen their relations and leave a positive mark on children's and adults' lives. Working on the project, the teachers move away from the past education in (only) classical music, try out different musical genres, act as organizers, animators and leaders, examine their teamwork skills and establish their musical personality in a new and different context.

Maalouf emphasizes the following: "If we believe in something, if we carry enough energy, enough passion, enough joy of life, we can find the resources that today's world offers to achieve some of our dreams." (Maalouf 2002, 117).

Maybe some teachers realized their dreams of modernizing school, but could not imagine what it meant for the students. Music school out of the box is the way to bring music closer to the students—to their hearts and minds and to open themselves to the community, creating the European future.

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# SOCIAL COHESION: WHY MUSIC SCHOOLS MATTER

CASE STUDY: L'HOSPITALET DE LLOBREGAT  
NÚRIA SEMPERE

## **L'Hospitalet and its innovative cultural and educational performing arts policy**

L'Hospitalet is a city located in the metropolitan area of Barcelona, with a population of 260,000 inhabitants and a diverse social composition. L'Hospitalet is a working-class city. Its northern neighborhoods form the urban region with the highest population density in the EU (53,119 inhabitants per m<sup>2</sup>). In these neighborhoods, the share of non-EU citizens exceeds 40 percent of the population. The average share of non-EU citizens in European city is 25 percent. The state music, dance and drama school, EMMCA (Escola Municipal de Música – Centre de les Arts) has 2,000 students.

Music schools were not regarded as a priority in local policy until 2005. Before then, L'Hospitalet did not have any state music school. In spring 2013, middle-class citizens demonstrated for one in the streets of the city center. Finally, the local government reacted and started the process of establishing a music school under the umbrella of their social cohesion policies.

This was a big challenge: How to establish a music school that attracts similar shares of the population as in other big cities, avoiding social barriers, and developing a music school community that mirrors the local community.

## **Territory: music school in the whole city**

The music school started its activities in 2005, offering lessons in five locations (two cultural centers, two primary schools and one secondary school) without any central facility dedicated exclusively to EMMCA. The decision to spread the activities across the territory was a political one: If the music school was located in the city center, only the middle-class inhabitants who live there would come. Most of the families and young people in the outlying neighborhoods never visit the city center, as their everyday

lives take place around their areas. It was necessary to spread the music school facilities across the territory. Cultural centers, primary schools, and secondary schools were the facilities chosen to develop the activities.

Today, twelve years later, EMMCA has its headquarters in Gornal, a neighborhood that has been regenerated through an URBAN EU project<sup>1</sup>. Gornal is an urban area with a social risk sixteen points higher than in the rest of the city in terms of demographic regression, unemployment, degradation of public space, and other indicators (Ajuntament de L'Hospitalet 2017). Regeneration included new public services, of which the music school was one. Today, EMMCA has nine more locations beside the central headquarters.

## **The music experience: students at the core of the organization**

To overcome the tradition of music schools destined to prepare students for a professional music career, EMMCA was committed to developing the syllabus following four strands: functional learning, meaningful learning, cooperative learning, and lifelong learning.

Music schools in southern Europe pay strong attention to musical language contents (predominantly solfeggio). Inspired by the northern European tradition and committed to functional learning, EMMCA eliminated the segregation of solfeggio from the first steps of education, offering a more functional approach with instruments. This functional approach to education integrates theoretical terms into instrumental practices. That is why the theoretical contents taught are limited to meet the requirements of the particular instrument the students choose to learn.

Meaningful learning puts ensembles at the core of education. Instrumental ensembles are the most significant environment for musical engagement. The effects of ensemble playing on the musical development of students have been demonstrated by various academics, especially by underlining the mastering of difficult passages or improving their playing (Prichard 2012). Ensemble playing has further effects, especially on social interaction. The University of Hartford cites Lieberman: "being socially connected is our

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<sup>1</sup> URBAN was a FEDER, Regional Development Fund of the European Union to regenerate socially and economically deprived areas.

brain's lifelong passion. It's been baked into our operating system for tens of millions of years"<sup>2</sup> (Lieberman 2013). Several academics have listed the social effects (Hallam 2010).

Concerning cooperative learning, it is important to state that "one-to-one" teaching historically characterized the methodology used in the Catalan and Spanish education systems. Education centers focused on individual lessons, soloist repertoire and single performances. The consequences of these practices not only affect the social aspects of running a music school as a public service in terms of social coverage and efficiency of resources but also affect teachers' perceptions in terms of isolation due to the complex and often problematic relationships between teachers and students in the one-to-one experience and the students' hampered development of self-responsibility and individual artistic voice due to their dependence on the teacher's musical approach (Gaunt 2007). Learning from peers has been extensively studied and EMMCA uses this method in instrumental lessons, spreading the responsibility among the students in class. Students learn from peers at the same level as from the teacher. In the interviews they underline how useful it is to see the peers perform in order to learn how to find solutions.

Lifelong learning is the most difficult commitment to implement, as it is a real paradigm shift to motivate students to learn. Teachers create a friendly context to increase critical spirit and autonomy by using, from the very beginning, apps or other technological approaches to music. Moreover, the inclusion of adult students who want to start or continue their devotion to music gives young people an example of how the acquisition of knowledge is an endless activity.

## **Music styles: all welcome**

Not long ago, most music schools in Catalonia limited their offers to classical and, in a few cases, contemporary music. Jazz, pop-rock, folk, and world music were not part of the common academic programs. It was important to motivate potential students to come, to flatten hierarchies to attract well-known professionals of every style, to take steps to integrate local professional musicians into the teaching staff, and to include music styles

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<sup>2</sup> <http://www.hartford.edu/hcd/about-us/blog/2016-09-26-blog.aspx>

practiced in the city. From the very beginning, EMMCA offered a range of music styles: pop-rock, folk, world music, and jazz, besides classical music. EMMCA also decided to specialize in particular genres: jazz manouche was one of these special styles practiced in L'Hospitalet. The legacy of Django Reinhardt and Stéphane Grappelli grew in the city through an association of professional and amateur musicians devoted to jazz manouche (AMAJM)<sup>3</sup> and a famous festival (Django L'H)<sup>4</sup>, which invited several international professional musicians and attracted an interested audience. Now, with 200 students, EMMCA is the only state music school practicing jazz manouche.

EMMCA has always embraced a diversity of music styles, attaching the same importance to jazz as to classical music. In October 2017, 975 were studying at EMMCA. The shares of students playing classical and jazz instruments are equal: 38 percent.

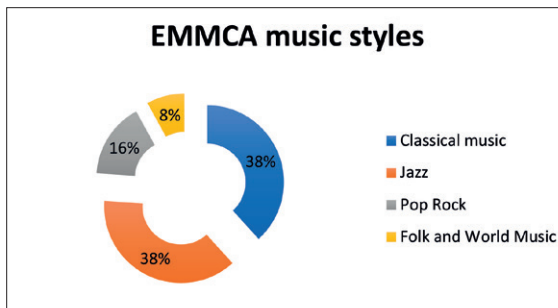


Table 1: EMMCA's musical styles

The distribution of instruments is also relevant: It is organized in the customary proportions to establish the ensembles mentioned above. The ensemble-centered activities at EMMCA result in a totally different distribution than in the rest of the country. According to the yearly statistics published by the Catalan Administration, the majority of people studying an instrument choose the piano (25 percent of students in music

<sup>3</sup> The Association of Musicians and Amateurs of jazz manouche (AMAJM) is an NGO which has been operating since 2008, committed to widely spreading jazz manouche (gypsy swing) in Spain. AMAJM organizes several activities addressed to musicians and the public in the Catalan area

<sup>4</sup> The Django L'H festival started in 2010, the centenary of the birth of Django Reinhardt. This is the only Spanish festival dedicated to the leading figure of jazz manouche. It takes place every November in L'Hospitalet, attracting the most famous music stars and an interested international audience: <http://festivaldjangolh.albertbello.com>



schools) (Departament d'Ensenyament Generalitat de Catalunya 2017). The distribution in the studied case (EMMCA) is totally different: The piano takes the last position with a share of 0.18 percent, as shown in Table 2:

Catalonia		L'Hospitalet	
Piano	25.81%	Violin	26.15%
Guitar	13.42%	Viola	10.23%
Violin	10.52%	Cello	8.96%
Flute	5.84%	Trumpet	5.88%
Saxophone	5.25%	Clarinet	4.52%
Voice	5.04%	Flute	4.52%
Clarinet	4.33%	Saxophone	4.16%
Drums	4.32%	Guitar	3.98%
Cello	4.32%	Trombone	3.71%
Electric guitar	3.52%	Classical percussion	3.62%
Classical percussion	3.12%	Keyboard	3.62%
Trumpet	2.66%	Bassoon	2.99%
Viola	1.70%	French horn	2.99%
Others	1.66%	Double bass	2.71%
Trombone	1.32%	E-G	2.62%
Electric bass	1.23%	Voice	2.44%
Recorder	0.93%	Drums	2.26%
Double bass	0.87%	Electric bass	1.90%
Accordion	0.66%	Folk double reed instruments	1.09%
French horn	0.64%	Oboe	0.72%
Oboe	0.63%	Early music instruments	0.45%
Folk double reed instruments	0.43%	Accordion	0.27%
Bassoon	0.29%	Piano	0.18%
Keyboard	0.29%		

**Table 2:** Instruments played in Catalonia in general compared to EMMCA

## Beyond music: dance and drama

Even though music is the core of EMMCA's philosophy, dance and drama are two other disciplines based on the same principles. Following the example of central and northern European music schools, EMMCA has been offering dance and drama beside music from the very beginning.

## Beyond the music school: breaking economic and symbolic barriers

Student-oriented syllabuses are not enough to attract children or young people with migrant backgrounds. Table 3 shows the monthly tuition fees approved by the municipality of L'Hospitalet for 2017 (Ajuntament de L'Hospitalet 2017). The three last programs include different subjects: The basic program includes instrument and ensemble, the deepening program includes instrument, ensemble and a complementary subject, and the advanced program includes instrument, ensemble and different complementary subjects as preparation for the entrance examination to higher education.

Ensemble playing	EUR 15.91	Deepening program	EUR 53.26
Early education	EUR 26.53	Advanced program	EUR 79.07
Basic program	EUR 39.74		

**Table 3:** EMMCA monthly tuition fees

Another factor to guarantee open access is the number of school instruments. EMMCA has more than twice as many school instruments as the average in municipalities of similar size. L'Hospitalet has instruments for rent for 55 percent of the students. The average in Catalonia is 24 percent (Diputació de Barcelona 2016).

However, for families in vulnerable situations, the price of the service or the difficulty of buying an instrument is not the only barrier. There are also symbolic obstacles. Most music schools in Europe attract white middle-class students and few music schools mirror the social composition of the cities they are located in. To achieve the same range of social groups at the music school, the municipality of L'Hospitalet developed a particular policy: to establish EMMCA's educational activities in the most problematic primary schools as part of the official curriculum.

An important aspect to consider when discussing the Spanish educational policy is the following: There are two different types of public schools: direct state schools whose teachers are civil servants, and publicly subsidized private schools. The number of teaching hours varies: publicly subsidized schools offer one additional hour per day. This extra hour enables the school authorities to charge the families an extra fee. This extra fee *de facto* excludes the most vulnerable families from this part of the school system, concentrating them in the purely state-run schools in the same neighborhoods.

Due to the abovementioned educational policy, state schools in the northern neighborhoods of L'Hospitalet have a high share of children whose parents are non-EU citizens (90 to 98 percent). These were the kind of schools chosen to start EMMCA's activities, giving new opportunities to students with migrant backgrounds.

The first question was: Which music should we offer? Considering that the purpose of this extension of music education was to counteract economic and cultural inequalities regarding the access of vulnerable children to music education, the two principals responsible for implementing the program (primary school and music school) faced the following dilemma: world music or classical music?

On the one hand, it was argued that world music could be relevant for them and connected to their cultural environment, connecting the art to their families and providing a pleasant atmosphere to these newcomers. However, this option could broaden the gap between their origins and their new cultural reality, underline the cultural differences, and maximize the identity outlines.

On the other hand, even though these children are new European citizens, they are seldom exposed to its culture due to school class segregation. Classical music could be a tool to make them feel as members of the European culture. But implementing classical music runs the risk of establishing what Gaztambide-Fernández calls a “civilizing approach” to urban music education, in which the aim is to further assimilate marginalized or otherwise *uncivilized* students through opportunities to participate in dominant modes of music-making (Gaztambide-Fernández 2015). So, which one to choose? Western or non-Western culture? Classical music is one of the more internationally recognized European cultural products. The decision was taken: Playing classical music could be a way to make those children feel empowered in European culture.

The second question we faced was: How to organize the program? Focusing on music generally or on instrumental skills? At this point, teachers were integrated into the discussions. The teaching staff wanted to use music to enrich school life, give children better opportunities, create closer the ties between the class members, and enlarge the students' cultural worlds. At the same time, the teaching staff was aware that improving the students' academic success was a challenge and that it was, therefore, necessary to counteract the lack of attention, concentration, and discipline. Playing an instrument could help improve the students' academic performance.

The result was that the first four primary schools involved in the program established string orchestras and the fifth school organized a wind orchestra, following the music school's pedagogical approach.

After the school orchestras had been running for four years, it was time to remove barriers from the rest of the styles and disciplines offered by EMMCA outside school hours. Besides the five schools focusing on classical music, another four schools gradually became part of the program, offering drama, dance, and jazz. In 2017, EMMCA sent teachers to nine primary schools during school hours, providing lessons to 1,112 children in primary school. This part of EMMCA's activity is connected to a local educational policy called *Tàndem*.

TÀNDEM-EMMCA SCHOOLS		1,112 students
Activity	Style	Number of students involved
<b>TÀNDEM L'H - MUSIC</b>		867
Escola Charlie Rivel	String orchestra	122
Escola Ausiàs March		117
Escola Lola Anglada		120
Escola Pau Vila		146
Escola Ramón y Cajal	Wind orchestra	201
Escola Ernest Lluch	New Orleans jazz	93
Escola Josep Janés	Jazz manouche	68
<b>TÀNDEM L'H - DRAMA</b>		<b>141</b>
Escola Màrius Torres	Drama	165
<b>TÀNDEM L'H - DANCE</b>		<b>104</b>
Escola Gornal	Dance	104

**Table 4:** Activities and styles offered at *Tàndem-EMMCA* schools

We will provide details on the impact on the academic results, the parents' participation, and the social composition of the music school in the second part of the paper.

The Association of Music Schools in Catalonia (ACEM) spread the implemented policy in L'Hospitalet by creating a working group called "One child one instrument" (UIUI), constituted by representatives of twenty-one municipalities. This group is still analyzing management and pedagogical strategies for implementing the activities of music schools in primary and secondary schools. It has not yet published any results, but more than 3,500

students in primary schools currently have instrumental tuition of varying intensity with a music school.

## **Bridging the gap: how to attract students to continue playing after the Tàndem project?**

In 2017, 6 percent of the primary school pupils involved in the Tàndem program continued their music education at music school. To maintain and increase this share, it was necessary to develop a new policy to guarantee equal access. Thanks to the cooperation with *Fundation Nina et Daniel Carasso*, which helped the municipality to open new services related to the program, it was possible to hire a new kind of professional: social workers to establish a bridge between primary schools and the music school. They started to connect children interested in music, their families, and the music school. It was important to build trust. Interviews with the pupils' parents in L'Hospitalet suggested a difference in attitude towards musical instruction, with parents from non-EU countries regarding classical music as something that is played purely professionally rather than as a hobby. Establishing a methodology of listening, the professionals build the necessary trust to change the families' initial skeptical attitudes so that they let their children leave their closed territory, both physically and symbolically.

## **A music school within the local, social and cultural network**

EMMCA is part of the cultural ecosystem of L'Hospitalet with a huge number of students and the wide range of different styles and activities offered. Studying music at EMMCA means playing in an ensemble, and playing in an ensemble means looking for audiences. The city is the place to make this happen. Every year, students are engaged in more than three hundred public concerts or dance and drama performances with an audience of more than 33,900 people. These public activities are organized together with more than forty stakeholders, ranging from cultural organizations, civil rights organizations and schools to trade and sports organizations.

A cooperative event that stands out is the "Toc d'inici". The launching of the local calendar celebration starts with a concert in the town square. The various community associations take part and present their popular imaginary figures that connect old traditions with contemporary culture. EMMCA's folk music department explored ancient melodies and arranged them for a diverse folk

orchestra: students of different ages, studying different music styles, and with different personal backgrounds, as well as amateur musicians from the city's folk associations. The name of this orchestra is "Banda Provençana", in homage to the first church of L'Hospitalet called Santa Eulàlia Provençana, built back in the seventeenth century. The orchestra rehearses on Saturdays and only plays once a year in the local calendar celebration: The first part of the event is a passacaglia, *Ball de la Balsa*, the oldest piece found in L'Hospitalet, which is played by a street band to invite people to the concert with the musicians, animal figures and popular imaginary figures. The second part is an open-air concert with bestiary dances and ancient pieces in the town square, especially contemporary compositions on every element of the tradition.

## **EMMCA's outcomes: a music school contributing to social change**

The case study presents an alternative music school model, the product of a public policy, and shows the impact of this alternative model on L'Hospitalet's social cohesion and the empowerment of vulnerable groups. The analysis has been made considering primary and secondary sources and working at the interface between some of them: interviews with members of the school community, data regarding school success, public administration data, an external assessment of the European URBACT program, the *Barcelona Quality Benchmarking*<sup>5</sup>, internal administrative data of the school, and testimonials by teachers, students and families concerned.

## **Why L'Hospitalet has spread the music school across the whole city**

The central headquarters of the music school are located in a deprived urban area. This strategy had two different results: to increase the self-esteem of the inhabitants (proud to have the "conservatory", as the representatives of the neighborhood declared at the district council when the local government presented the new headquarters project in October 2014) and to increase acceptance in the area of the middle-class families that come a long way

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<sup>5</sup> *The Barcelona Quality Benchmarking is an initiative of the Diputació de Barcelona to measure, compare, and evaluate the results of music schools compared to other local services through common and agreed indicators. The analyses are carried out by a working group of experts committed to sharing experiences and learning from peers. The last results offered by Comparison circles of local policies <https://www.diba.cat/documents/113226/127467/CCIEscolesMusica2016.PDF/2a650e3e-c5c0-40e6-8af0-a202290291d7> are related to 2015.*

to the music school twice a week. For most of them, their perception of Gornal changed: At the beginning, they felt insecure and hesitated to come to the music school because of its location. Now they appreciate not only its security but also parking spaces, the available shops, an open environment, and the friendly bars and coffee shops. The yearly survey of families and students by EMMCA shows this change of perception: 15 percent of the “observations” in the yearly survey at the end of the season (June 2014) were related to the location of the headquarters in Gornal. No one spoke about it in the survey of 2015.

This territorial distribution has further consequences: In L'Hospitalet there are more inscriptions than in municipalities of comparable size, according to the Diputació de Barcelona Quality Benchmarking (Diputació de Barcelona 2016). L'Hospitalet has 1.00 inscription for every vacant place, whereas the average in other municipalities is 0.99. In terms of acceptance by the local citizens, 91 percent approve of L'Hospitalet, whereas the average in other municipalities of the same size is 86 percent. Thus, L'Hospitalet finds more acceptance in the city than other comparable schools according to the annual survey among students.

There is another consequence of the policy regarding location: The number of public spaces opened for artistic activities is considerably higher than in other comparable cities: L'Hospitalet has 2,412 venues, whereas the average for comparable cities is 412. This is possible due to different venues in different areas of the city. But EMMCA not only opens its doors to artistic activities. The school is also open to many non-artistic activities: 816 hours every year, compared to seventy-nine hours on average in other cities of the same size.

These achievements are processes and results at the same time: processes to increase the legitimacy of the public service, and results of the citizens' acceptance according to the results of the Barcelona Quality Benchmarking (Diputació de Barcelona 2016)

## **Students' music experience: What makes the difference?**

The student-centered syllabus, committed to functional, meaningful, cooperative, and lifelong learning, had different implementation paths. This mixture of organizational responses to the mission of EMMCA yields different results, as follows:

Ensemble-playing is compulsory for all instrumental students: Every music style is defined by the fixed historical template: symphonic orchestra for classical music, big band for jazz, the classic quintet for gypsy jazz, rock band, or folk group. The instrumental composition of every ensemble attributes a position in the school to every student. This is why EMMCA broke with the standard distribution of instruments in Catalonia, where 25.81 percent of students play piano. The composition of the ensembles not only enables group experience but also expands the instrumental possibilities in this environment. It is important to underline that most of the students of minority instruments like French horn or bassoon are former students of the Tàndem schools mentioned above. This is an opportunity for personal development, besides social development, thanks to the high number of instruments EMMCA can rent out.

Group tuition is a pedagogic approach to improve ear perception, rhythmic development, dynamics, timbre, interpretation, expression, comprehension of technical problems, and personality development, as well as to face stage fright (Biget 2001). EMMCA's devotion to group tuition is not based on economic advantages, but it certainly guarantees the sustainability of the service. Figures support this: The current annual fees for EMMCA students is EUR 766, whereas the average in other municipalities is EUR 1,332, taking into consideration that the salaries of EMMCA teachers are higher than average according the results of the Barcelona Quality Benchmarking (Diputació de Barcelona 2016).

Both pillars, compulsory ensemble-playing and group tuition, are highly appreciated by the students. The recent master's thesis by Pilar Cienfuegos at the University of Barcelona in September 2017 cited many testimonials by students confirming this (Cienfuegos 2017). Public activities complement academic activities: There are no comparable figures in other municipalities regarding the high number of concerts and performances addressed to the families, but there are comparable figures related to the activities addressed to the general public: The number of hours per year devoted to performances for the general public is 565 in L'Hospitalet and 161 in an average school (Diputació de Barcelona 2016). These public activities are also highly appreciated by the students, emphasizing how they make sense of their musical activity compared to other academic experiences in previous music schools (Cienfuegos 2017).

The results of this school organization of music experience compared to other municipalities in terms of average of years of student attendance are



the same (3.7 years). However, the number of students quitting in the middle of the academic year is substantially lower: 5.5 percent versus 8.8 percent on average. Taking into account that the rate of vulnerability is significantly higher in the city of L'Hospitalet compared with other cities in the region this result is remarkable.

	L'Hospitalet	Barcelona province
Unemployment	13.2%	13.6%
Income per capita	EUR 17,476	EUR 20,292
Access to housing (€ rent/ income tax IRPF)	35.8	31.7
% of population aged over 75 living alone	26.0	23.4
% of population born in non-EU countries	25.4	12.2
School attendance of 17-year-olds	79.1%	83.4%

**Table 5:** Position of the city of L'Hospitalet regarding the rate of vulnerability (Diputació de Barcelona 2016)

## All music styles are present: What are the impacts?

Classical music is no longer the core of the music school's curriculum. The first evidence of the broken hierarchies is that the shares of classical music and jazz in EMMCA are the same: classical music 38 percent, jazz 38 percent, pop-rock 16 percent and folk music 8 percent.

This situation gives high visibility to non-classical music. The large share of students studying pop-rock, their excellent education in popular music, and their broad music production makes EMMCA attractive to communities where classical music is not relevant. That is why pop-rock groups are present at every neighborhood celebration, linking EMMCA to urban groups of young people. Folk groups are involved in community parties, while jazz ensembles and jazz soloists participate in jam sessions or evening concerts. The whole city can enjoy EMMCA music productions. At the same time, the symphony orchestra plays in several concerts or crossover projects together with amateur groups in the city. The yearly number of public performances for the city is higher than the average in comparable cities (Diputació de Barcelona 2016) and this might be one of the reasons for the increasing acceptance of the institution.

Compared to the twenty-three municipalities of the same size mentioned in the Barcelona Quality Benchmarking (Diputació de Barcelona 2016),

L'Hospitalet offers music education in twenty-seven instruments compared to an average of nineteen. This broad range of instruments is directly related to EMMCA's focus on ensembles.

## **Beyond the music school: tandem projects**

The primary schools taking part in the programs are considered highly complex due to the social and cultural characteristics of the pupils. The effects of the program can be measured by three outcomes: academic results, family enrolment, and the testimonials of pupils, parents and primary school teachers. Academic results are measured by external examinations carried out by the Assessment Council of the Education Department. These examinations take place in every Catalan school at the end of primary education. The subjects assessed are the three languages taught (Catalan, Spanish, and English) and mathematics. The effects of the program on mathematics are remarkable: ten points higher than the other schools in the city with similar characteristics, and two points above the total average of schools in Catalonia.

Interviews with the primary school principals show that family involvement in school life has noticeably increased. It was difficult to establish family commitment in especially complex schools with cultural distance, parents' educational level, and the lack of free time as some of the barriers. But their children's music activities attracted parents to the concerts and made them feel proud, confident, and close to the school, according to statements made by principals.

Besides these objective results, EMMCA has videos and letters as testimonials by pupils, parents, and primary school teachers. Pupils speak about the joy of playing, their pride in being recognized and the motivation it gives them to play for others outside the school. Parents show their emotions when listening to their children play; teachers underline academic improvement, cohesion of the community, and the school's identity through music and arts. The testimonials indicate trends and provide some evidence, but their number is not high enough to draw relevant conclusions from them.

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## Bridging the gap: the music school, a mirror of the city

All the results shown so far are relevant in themselves, but their impact multiplies when it comes to their contribution to expanding the social composition of the music school. In 2017, 1,750 students took part in Tàndem projects and 6 percent of them continued their studies at EMMCA. Besides these former Tàndem students, others with a migrant background came to EMMCA. In the course of the 2017/18 school year, 25 percent of the EMMCA after-school-hours students had a migrant background, exactly like the city's population.

This diversity of the school life and its contribution to cohesion in L'Hospitalet and the creation of a local identity were recognized with a number of awards: the Award of the Catalan Parliament for the contribution to coexistence in a diverse community in 2015 (*Premi Conviure a Catalunya*), the 2<sup>nd</sup> LE MONDE Prize for Social Cultural Innovation in 2016 (*Le Monde Prix Européenne pour l'innovation urbaine, Action culturelle*) and the URBACT Good Practice for Inclusion in 2017.

## Conclusion

Projects such as EMMCA place culture at the core of the city's social change, bolster interaction between the citizens, promote cohesion and address issues such as cohabitation and urban segregation. This public music school, awarded with the label URBACT Good Practice, responds to diverse challenges by combating poverty and discrimination by promoting social inclusion, improving access to social, cultural, and recreational services, and through the transition from institutional to community-based services. It provides support for physical, economic, and social regeneration of deprived communities, investing in education, vocational training, and lifelong learning through development of education and infrastructure.

The results show how the policy implemented and the methodology used improve academic success in disadvantaged school environments. Space is created to gather young people from different backgrounds in music ensembles such as the symphony orchestra, jazz bands, and pop-rock bands, among other performing arts groups. The cultural life of the community is enriched by linking the school's activities to community groups and festivities.

The results of this case study can be interesting for other European cities. Other cities can achieve similar results by encouraging their music schools to venture beyond the school walls and go into primary schools with a high share of students at risk of social exclusion, developing their artistic skills and motivating them to continue practicing in stable ensembles in music schools together with citizens with all kinds of backgrounds.

In addition, the chosen location of the central headquarters is important to improve the area's image, to increase its sense of self-worth and change its appearance, increasing the local people's confidence and their possibilities for development. Locating facilities in socially deprived neighborhoods might also be an idea for other cities to adopt.

It is crucial to encourage the double perspective of academics and practitioners in order to deal with urban problems in a creative manner in which artistic education policies can be at the forefront of economic and urban change. Activism, even if it provides the necessary energy to demand political change, is not enough to deal with the present problems. Professionals able to adapt their abilities to the context are necessary. Practitioners also need academics to add a critical view and accumulate findings that can be transferred to different contexts. Even though music education has a long academic and investigative tradition, music schools are a phenomenon that has only recently begun to be researched beyond the pedagogical activities in classrooms. It is necessary to accumulate case studies, to analyze the impacts of different processes, and stimulate influential actors to use research results to improve their own practices.

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# WHO PAYS AND WHO PLAYS?

## MAPPING THE DISCOURSE OF PUBLICLY FUNDED INSTRUMENTAL MUSIC EDUCATION IN IRELAND

**CIARAN DELOUGHRY**

### Introduction

This article examines publicly funded local instrumental music services provided by some local Education and Training Boards (ETBs) in the Republic of Ireland. In common with most other countries, learning a musical instrument in Ireland is a cultural enrichment activity chosen for their children by mainly middle-class families. Potentially, children will experience interesting, pleasurable, and rewarding leisure musical activity during their school-going years; and music-making may extend into adult life. However, publicly funded instrumental music education is a scarce resource—if places on instrumental music courses become available only a minority of children will gain access.

The personal significance of my research interest emerges from a sense of disquiet that publicly funded educational organizations are willing to provide an elite form of instrumental music education which excludes members of disadvantaged social groups. As an instrumental music teacher with a publicly funded music school in Ireland, I have experienced learning musical instruments as a largely middle-class cultural choice. Until relatively recently, my student enrolment did not include children from low-income unskilled working-class backgrounds.

Boundaries of geography, finance, and restricted availability restrict access to those who live locally, can afford fees and are tenacious enough to remain on a waiting list. In effect, publicly provided instrumental music education presents as a market system of supply that fails to meet demand—often hidden behind a “façade of equal opportunity” (Lynch & Moran 2006, p. 222). My perception that a correlation exists between social class advantage and learning a musical instrument prompted my research questions:

To what extent is social class background a predictor of participation in instrumental music education?

To what extent does professional discourse contribute to socially inequitable musical participation?

My research aim was to examine the culture and discursive practices of publicly funded instrumental music services in order to answer these questions by unraveling dominant assumptions and belief systems that form the culture of publicly funded instrumental music services provided by some local Education and Training Boards (ETBs) in the Republic of Ireland.

### **Research method**

The inquiry was conceived as a single case study located in the public instrumental music education sector. The case study was dispersed over seven local ETB music services. Data was collected through a series of in-depth semi-structured interviews:  $N = 14$ . The study was piloted by an online questionnaire survey:  $N = 47$  [155 sent out]. Analysis of the interview data followed a process of grounded theory, or the “constant comparative method”, featuring recursive interplay between data collection and line-by-line reading of the interview transcripts in a system of *thematic coding*.

### **Social justice and access**

The study was guided throughout by principles of social justice which focus on equal entitlement, status equality, and parity of participation. The adoption of status equality as a means of assessing fairness and equity of distribution foregrounds the *equal entitlement* of individuals or groups to participate in any publicly funded provision. A social justice model draws on considerations of common humanity in the fair distribution of cultural goods among members of all social groups (Fraser 2001, p. 25).

### **Music education in Ireland**

In Ireland, music education presents with distinctively different functions in three public educational sectors: primary, second-level and instrumental music. In primary schools music is taught by the generalist class teacher. At post-primary level, music is an optional state examination certificate subject in most (but not all) schools, taught by a specialist class music teacher. Instrumental music is highly specialized and is accessed outside the general education system, subject to the payment of tuition fees. Apart from a small number of publicly funded music services, which charge “affordable fees” (approximately 20 percent of the real cost), private instrumental tuition in most areas of the country is expensive, and for many families the cost is prohibitive. Points of connection between the instrumental and mainstream



sectors occur when young instrumentalists play at school occasions and pass the performance section of the state certificate examinations. Leaving certificate music is highly valued as a means of attaining “points” for third-level entry.

### **School music**

All young people attending primary school in Ireland participate in some form of group music-making, usually Irish- and English-language group singing, tin whistle or recorder class, depending on the musical capacity of the school or the initiative of an individual class teacher. The primary teacher’s responsibility lies in children’s general learning in the social setting of the school classroom. Music is one area of the school curriculum and the quality of its delivery depends on the teacher’s prior experience of learning music, which might range from general school music to specialized vocal or instrumental proficiency. However, most primary teachers have not experienced the elements and interactions of music and so may not fully understand how to provide the “aural framework” for sequenced musical learning in the classroom (Wiggins 2008, p. 22). Furthermore, it is likely that the priority of literacy and numeracy marginalizes music on the school timetable as a once-a-week class activity. Similarly, in post-primary education, specialized instrumental music tuition is usually beyond the scope of the music class so that performance depends on students’ access to specialized out-of-school music tuition.

### **Instrumental music**

The location of this study is the publicly funded music school sector. The formal teaching of musical instruments in the music schools of Ireland follows the “conservatory model”. This “tried and trusted” system of instrumental music pedagogy is based on the Western classical musical canon, structured on the weekly individual fixed-duration instrumental lesson within a fixed timetable, supported by long-term commitment to a routine of parentally supervised daily practice. Group music activities in the form of chamber groups, bands, and orchestra support the one-to-one instrumental lesson.

Originating in the nineteenth century, music schools and conservatories developed as centers of advanced musical training in response to contemporary needs of orchestras, theater and the church at a time of economic expansion in prosperous industrial society (Wright 2005, p. 255).

As a system of specialist music pedagogy, the conservatory system is effective and efficient in achieving its educational aims of producing concert musicians and continues with little change into the present day. While the cities of Dublin, Cork, and Limerick and the County Cork area are moderately well served with music schools and services, the greater portion of the country has limited access to publicly funded music education.

This geographical imbalance has been documented in various reports since Herron's 1985 *Deaf Ears?* concluded that:

Irish young people are grievously disadvantaged when compared with their European counterparts [...] the young Irish person has the worst of all European "musical worlds [...] major portions of the country are denied the full range of instrumental tuition. This facility is available only to a fortunate few areas and within those areas only to those who can afford it" (Herron 1985).

Almost two decades later, Music Network's *Report of a Feasibility Study* (Drury, 2003) reiterated this state of affairs:

Without provision of access to a comprehensive, equitable, and publicly-supported instrumental and vocal music education service, this potential will not be fully realised for a significant number of children [...] Whereas some students are in a position to supplement their instrumental or vocal studies by availing of tuition services outside of school, the fact that large numbers of children in many parts of the country cannot do so creates inequity (Drury 2003, p. 7).

Both reports recommended equitable provision by way of a national system of music education, but neither report was addressed directly by government. Apart from general funding and staffing of music services, government does not concern itself with instrumental music education at policy level. However, in response to Drury's Music Network report, a scheme of multi-genre group vocal and instrumental music, "Music Generation", seeks to address this geographical imbalance in provision. Music Generation (2008) is funded in equal shares with private sector philanthropic grants and by government.

## A bounded cultural practice

A family wishing to enroll a child in an instrumental music course is likely to meet a complex of boundaries, both visible and invisible. The visible boundaries are the severely restricted availability of publicly funded affordable instrumental music tuition and the necessity to pay tuition fees, but the presence of less tangible cultural boundaries such as *social class background, musical taste identity, constructs of musical ability or gender stereotyping* renders this a difficult area to negotiate for those families who lack middle-class “know-how” or *cultural habitus* (Bourdieu 1984).

Research literature indicates layers of discursive practices which are of historical provenance and which reinforce the formal learning of musical instruments as a high cultural enrichment activity. Learning a classical instrument provides an effective pathway to acquiring cultural capital for middle-class families (Bennett et al 2009; Bourdieu 1984; Lareau 2002; Vincent & Ball 2007). Elite visions of music may present implicit boundaries for prospective learners in the form of a divergence in *musical taste* preferences. Learners’ musical values might or might not be aligned with the Western classical canon on which formal instrumental music education is founded (Green 2003; Lamont 2003; Woodford 2005). Conceptions of musical ability in the form of *inherent talent or developable ability* and achievement criteria through the grade exams pose boundaries that students will encounter throughout their musical tuition. At the core of the learning model is the effortful work ethic of the individual learner in developing *musical ability*. Certain key factors are regarded as ensuring long-term success: the individual lesson, regular home-based instrumental practice, and the achievement and competency criteria of the grade examinations (Davidson & Scutt 1999, p. 81). *Gender* is an influential factor in musical participation and instrumental choice, with the formal learning of musical instruments being generally regarded as a predominantly feminine activity (Delzell & Leppla 1992, p. 100–101).

## Musical identity

Study participants held a strong shared identity within the classical conservatory system. They characterized classical pedagogy as superior to any other because, as one teacher put it, “it brings you farthest fastest”. There was strong belief in the superiority of classical instrumental technique on the grounds that developing a classical technique primes a musician to play in any other genre.

“It’s very important to have a classical background [...] if you come from classical music, your technical skills are better.” (Marcus)

“Teachers teach as they were themselves taught—running towards the exams—instrument driven.” (Claire)

“Our hands are tied—we have to stick to a certain syllabus.” (Maura)

“Naturally conservative [...] we have our ways of teaching—we’re convinced of what we’re doing.” (John)

“Teachers would not be happy teaching other genres [...].” (Sarah)

The Western art music canon determines formal learning of musical instruments in the music schools. One administrator-participant revealed that his urban-based music service annually had hundreds of enquiries for guitar, voice, and keyboard that could not be facilitated even though the waiting list for the classical instruments was very short. This excludes a demographic of young people by way of musical identity, as many young people do not have a taste preference for classical music, especially if from a working-class background (Green 2003, p. 267). The *taste boundary* presents applicants with restricted musical choice.

## Conceptions of musical ability

There exists a contentious discourse concerning musical ability and giftedness. Supported by conceptions of musical ability which maintain that some people have inherited an innate aptitude for music, the talent assumption reasons that because few have the necessary “talent”, few people are destined to become expert musical performers (Sloboda, 2005, p. 297). Under the “talent” construct musicians are considered to have a special inherited musical ability and are primed to play instruments. Sloboda argues that there is no logical connection between the “talent” explanation and differences in the performances of learners, maintaining that the perceived outcome differentials indicate differences in performance that are entirely due to prior musical experience in particular family cultural backgrounds. Throughout the interviews, “talent” and ability featured largely in the discourse on instrumental music education.

“You are born with a talent and after that you can work to what you really are.” (Marcus)

“Confined to the child—its own natural ability—it can’t be improved beyond that—it’s a limit that everybody has [...]” (Paul)

“Even if they don’t have a lot of natural ability, it can be developed and can be taught.” (Margaret)

“Usually the students are good at any given subject, because they really like it and there’s something that motivates them.” (Claire)

“The superstars, as I call them [...] strongly supported from a very early age—encouraged, and [...] pushed by one or other of the parents.” (Frank)

Participants placed high value on instrumental learners fulfilling a personal musical potential. Different understandings were expressed ranging from innate musical “talent” through to a common human potential for developing musical ability, given suitable conditions, such as motivation or family culture. Most participants expressed a belief in “hard work” as a key factor in developing musical ability, acknowledging that learners must actively engage in their own learning. Participants spoke of the musical giftedness of prodigies arising from a family type, which nurtures high achievement in its children. A common understanding of “talent” was presented as genetic inheritance combined with musical family environment, activated through motivation and effortful engagement with the learning process.

## Gender

### From the questionnaire

‘My student enrolment consists of...’	Response Percentage	Response Count
Mainly females	43.2%	19
Slightly more females	29.5%	13
Equal no. of males and females	9.1%	4
Slightly more males	11.4%	5
Mainly males	6.8%	3

*Online questionnaire. N=44*

The questionnaire survey asked participants to estimate the gender breakdown of their enrolment. The result showed that 73% (adding the first two responses) had a student enrolment of more female students than

male, while 43% had a mainly female enrolment. Only 9.1% of respondents reported an equal number of male and female students.

### From the interviews

“Probably about three to two girls to boys [...]” (Sarah)

“I suppose it’s mainly female [...] it’s sixty-forty anyway—if not a bit more female to male.” (Eoin)

“Violins would be girls, guitars mostly boys, singers mostly girls [...] pianos then—slightly more girls [...] and teachers, mostly women.” (John)

“The gender would break down—sixty-five to thirty-five in favor of girls if we get to Leaving Cert level, it’s about eighty to twenty in favor of girls [...]” (Frank)

“In [this school] now I have 24 flute students and they are all girls.” (Órla)

“I think the flute is seen as a girl’s instrument [...] and I think brass instruments are seen as boy instruments.” (Margaret)

Participation was estimated in the ratio of 60:40 in favor of girls rising to 70:30 through secondary school. Given an apparently free choice, masculine and feminine stereotyping still determines instrument choice. Flute and violin are perceived as more feminine. Boys are perceived to be less inclined to choose orchestral instruments, but engage enthusiastically with self- and peer-learning rock instruments. Girls are characterized as conscientious, cooperative and easier to teach than boys. Boys are characterized as dis-engaged, easily distracted and prone to quitting easily. Boys who succeed are perceived to do so with less effort than girls when their interest is stimulated. The reduced male participation is attributed to the greater access to sports for boys. More girls are now playing guitar (a male instrument) since the appearance of television shows such as *The X Factor*.

Research shows that gender stereotyping extends to perceptions of which musical activities seem appropriate for males and females to the extent that musical instruments themselves are seen as subject to a gendered perception. High-pitched instruments are usually associated with girls and low-pitched, percussion, and electrically amplified instruments with boys (Abeles & Porter 1978, p. 65; Green 1994, p. 103; Hallam et al. 2008, p. 8; O’Shea 2008, p. 56).

## Social class advantage

### Gender of participants

Male	Female
33.3% (16)	66.7% (32)

### Age profile of participants

20 - 35	36 - 49	50 - 65
27.1% (13)	39.6% (19)	33.3% (16)

### Career stage

1 - 3 years	4 - 10 years	10 - 15 years	>15 years
0% (0)	26.1% (12)	30.4% (14)	43.5% (20)

### Social background

Middle-class	Working class
87.5% (42)	12.5% (6)

*Gender, age, career stage, and social class of instrumental music teachers (N = 48)*

Survey and interview data found a homogenous middle-class student population taught by a middle-class teaching staff. Most of the participants confirmed a middle-class student enrolment, and connected class with the cultural “fit” of learning musical instruments. Responses included:

“We don’t aim at it, but we end up teaching middle- to upper-class kids.” (Margaret)

“Of course, it’s the old thing — it’s fee paying [...].” (Claire)

“People who are educated tend to value the music [...] there is a cultural divide in attitudes to learning instruments [...] people who don’t care about education [...] a culture of unemployment.” (Sarah)

“Don’t expect a disadvantaged community to come to a city center music school!” (Frank)

“It wouldn’t occur to the lower class maybe to go to violin lessons [...] ignorance on their part [...] a lack of education.” (Brian)

“ [...] But they [disadvantaged groups] wouldn’t want it anyway!” (Eoin)

These statements may indicate the participants' own middle-class backgrounds. The questionnaire survey (N=48) found an 87.5 percent majority of instrumental music teachers coming from middle-class backgrounds, reflecting recent studies of Irish teacher social backgrounds that indicate teachers as an occupational group identified as mainly social class 1 and 2: professional, employer and managerial groupings (Drudy 2009; Lynch 1999, p. 123).

Members of the dominant social class maintain advantage through the assertion and legitimation of their own culture and taste (Bourdieu 1984, p. 246). Strategies of *concerted cultivation* characterize middle-class child-rearing. Parents seeking age-appropriate organized activities invest time and money in providing a range of rich learning experiences for their children, who participate more than any other social group in extracurricular enrichment activities. These are child-rearing strategies that engender a culture of personal effort and individualism (Vincent & Ball 2007, p. 1066). In contrast, parents in disadvantaged low-income communities prioritize *accomplishments of natural growth* by providing material and emotional security and happiness, and generally do not seek out organized out-of-school activities with which to develop special interests (Lareau 2002; Vincent & Ball 2007). Children of lower social groups participate in few organized activities, while middle-class children develop competencies in a range of cultural skills, which enhance academic success, thereby putting them ahead of children who do not possess the same level of competency. (Lareau 2002, p. 748f.)

## Out-of-school location

Structured out-of-school activity has long-term consequences for children's learning. The recent Economic and Social Research Institute (ESRI) report, *Growing up in Ireland – National Longitudinal Study of Children* (2013), found that children participating in structured out-of-school activities achieved higher reading and mathematical scores than those participating in unstructured activities (McCoy et al. 2013). These differentials of opportunity are likely to amplify and reinforce inequality in young people's general education outcomes over time. Most of the interview participants regarded an in-school location as the setting most likely to enable equitable musical participation.



“I think music education should be available to all children from primary school age upwards so they have the opportunity [...] to do music regardless of age, gender and money [...] it should be available in schools.” (Margaret)

“It should be compulsory in the school [...] music should be for everybody [...]. There could be an instrument they would use while they’re at school with a small maintenance fee.” (Paul)

“We’re not going to make inroads in terms of social inclusion in music education if it’s not done during the school day — we’re just not going to crack that nut unless those lessons are done during school.” (Elaine)

“I think in future we’re going to need — I won’t say more generic teachers, but teachers who are capable of working right across the spectrum [...] multi-skilled [...] and also well able to deal with a range of musical settings. I mean the one-to-one thing is great but that’s [...] you know quite limited—quite limiting [...].” (John)

Many participants recorded negative experiences as visiting specialists when they often found themselves at odds with the expectations of the primary schools. They described private teaching practices in primary schools where they taught individual fee-paying instrumental students or general musicianship to whole class groups.

“The principal wants them for the Holy Communion, not just for music. The [class] teacher [...] wants a break and leaves them at the mercy of the kids — or the teacher resents somebody else being in her classroom and makes life hell for them [...] go into the staffroom and nowhere to sit. [...] arrive at the school and there’s a staff meeting and ‘no, we don’t want you this week’.” (John)

“You know people look at the [instrument] teachers coming in after school and they have one impression of who those people are and what those people do — but they don’t see them as equivalents.” (Claire)

“We were second-class citizens — we weren’t allowed into the staffroom ...we weren’t welcome.” (Maura)

“The primary teachers’ response is they have enough on their plate and they don’t want to take on anything else — the department don’t want specialist teachers in the primary schools.” (Sarah)

“I was going into the classroom and the teacher was going off for a cup of tea for half an hour, and I'd take the class — and after having junior infants, second class, third class etc. [...] you wouldn't see an adult from one end of the day to the next — you wouldn't have an adult conversation [...] in an entire day I'd ring people for the sake of having an adult conversation.” (Orla)

Participants characterized instrumental music projects in primary schools as ad-hoc “under-the-radar” musical initiatives in which both parties may fail to set clear terms. The visiting specialist teacher frequently found him- or herself in a dysfunctional relation to the expectations of the host school. A level of dissatisfaction was voiced by participants in terms of lack of cooperation, conflict of objectives, feelings of low status-perception, or loneliness.

## Reconciling musical aims

The 1999 Primary School Music Curriculum document outlines the role of the class teacher in school music as the most appropriate person to present the music curriculum. However, there is an element of randomness in primary school music, since primary teachers draw upon whatever level of musical experience they may have, and they are not expected to have musical skills. In recognition of this, the document suggests utilizing the musical expertise of individual members of staff. It also approves seeking musical expertise from outside the school organization in order to support school music.

“[...] the class teacher is the most appropriate person to present rounded musical experiences in listening and responding, performing and composing.”

“A member of staff [...] may have a special interest or expertise in music [...] may wish to take responsibility for the general organization of the teaching of music in the school. The staff member need not have special skills but may enable the expertise of individual teachers to be availed of by others.”

“[...] a special need to support class teachers so that they can teach music

[...] seeking the support of organizations outside the school and working in collaboration with them in a spirit of involvement and inclusiveness”  
(DES 1999b, p. 28f.)

Many schools make private arrangements with visiting specialist music teachers who teach music in a variety of contexts. The most common arrangement is one in which some pupils receive private instrumental lessons during school time on payment of fees.

In recent years, a small-scale, but demonstrably viable, whole-school strings program, the *Primary Strings Project*, supported whole-class group instrumental music tuition in approximately twenty primary schools in the Republic of Ireland, mainly in disadvantaged areas of Dublin. The project was facilitated by the Arts Council through the National Concert Hall (NCH) Education Department, which funded the services of a project director tasked with developing group-instrumental tuition within the primary school curriculum. At the set-up stage, participating schools were supported by workshops in order to assist the school staff with initiating and sustaining the music program and the project director advised on the hiring of suitably experienced instrumental music teachers. The founding aim of the *Primary Strings Project* was to “bring instrumental music lessons to groups of children who would not otherwise experience them” and the inclusive practices that characterized the project have enabled children from very diverse backgrounds to participate in learning musical instruments (Conaghan 2014).

However, in 2013, during the recent severe economic recession, the Arts Council was obliged to withdraw all funding of the project. In the absence of state funding for such a program, schools are now obliged to source finance through fund-raising drives and contributions from parents in order to maintain the whole-school instrumental music projects. While the participating schools no longer have access to the mentoring and professional development previously part-funded by the NCH project, they all continue to maintain the instrumental programs that have proven themselves as beneficial.

## Conclusion

Developments in general education during the past fifty years ensure a basis of equity (if somewhat flawed) in apportioning the benefits of primary and second-level schooling. The study found the instrumental music education sector to be hidden from public scrutiny by a complex of cultural boundary markers, which effectively conceal a process of social and cultural selectivity. The scarcity of provision has significant implications for access and

participation, primarily in the manner that the music education resource is made available or, indeed, rationed.

Analysis of the interviews revealed that the signature learning model of individuated tuition, fixed-stage grade examinations and the Western classical musical canon construct a model of formal musical learning which is common in general acceptance and practice. Instrumental music teachers appear to have a measure of autonomy in their teaching practices. However, some administrator-participants stated their role as enabling instrumental teachers to teach in a manner in which they would be most comfortable. Given this flexible “hands-off” attitude of administrators, there might be an expectation that instrumental music courses would be characterized by a wide variety of teaching approaches and styles. The data gathered from the participants’ contributions in this study revealed a highly standardized pedagogy based on an epistemology of individualistic endeavor and achievement in the publicly funded music schools. Study participants described a narrative of one-to-one tuition that denied any alternative learning context: fear of the unknown with regard to group learning, and a shared conviction with regard to the efficacy of individuated pedagogy identifies this educational sector. Sheltered from social change, the learning of musical instruments exists in a world of high culture, as an out-of-school enrichment activity, mainly accessed by a demographic of society that possesses the necessary cultural capital (Bourdieu 1984; Lareau 2002; Vincent & Ball 2007).

Arts education in general is subject to a utilitarian pragmatic view that engagement during school years with a fine-art form enhances creativity, concentration, and motivation, enhancing students’ social skills and self-image (Hofmann-Davis 2008, p. 2, 46; Bresler, 1998, p. 11; Koopman 2005, p. 86). Learning a musical instrument fits this scenario and there is strong evidence that it is a belief shared by parents and educators alike. In the specific case of instrumental music education in Ireland, the access point as an out-of-school educational activity precludes universal participation.

The *Primary Strings Project* demonstrated a means of embedding an instrumental music program into the existing primary school music curriculum to make group music-making accessible to all schoolchildren. Funding instrumental music programs through the regional ETB organizations and aligning music services with local primary schools potentially presents a coherent model for further research. Inevitably, for government, the question of funding will take precedence over the educational considerations.

If instrumental music education is to be democratized and distributed as an equitable education provision, a paradigm shift is required which would have implications for post-graduate teacher preparation. What pathways can potentially lead from whole-class instrumental music to specialized tuition? Siting the access point to instrumental music education in primary schools would join up a number of loose ends and, at the same time, pose new questions. High-stakes graded testing might not be appropriate to the generalist education context of the primary school and a classical strings project might not be appropriate in every local situation. By necessity, current discourses that construct pedagogy, conceptions of ability and achievement, musical genre and even musical instrument choice would be subject to review and re-conception.

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# MUSIC SCHOOLS

FROM THE PAST TO THE PRESENT  
TOWARDS LIKELY FUTURE SCENARIOS

**DARIO DE CICCIO**

## Introduction

In Italy, music schools managed by private bodies boast a long tradition that directly continues the music education of the past. Adherence to European paradigms, starting from the Lisbon Process (2000), which introduced innovative elements into education systems, also affected these institutes which are a part of the so-called “voluntary or community sector”<sup>1</sup>. Based on recent legislative developments, private Italian music schools — entrusted in their freedom to the independent planning and administration of their “managers” — represent a substantial component of this “reformatory network” identified as a privileged tool in the “Promotion of art and humanistic culture in the school system”<sup>2</sup>. As a result, new social and educational functions have been revealed in these organizations which allow us to qualify them as an unshakable tool of shared social growth.

The research sets out to illustrate a pedagogical-legislative overview of private music schools in Italy with the aim of identifying lines of possible development for their activities. The methodology used is comparative, and draws mainly on a discussion of multiple educational, scholastic and legislative sources (both Italian and European) — the “National Guidelines”. Consideration is also given to data that emerged from a report on accredited research into the issue.

Based on a close examination, it underscores an advancement in socio-institutional awareness of the role played by educational organizations not attributable to state initiatives. The constant mentions in a wide range of legislative acts of the activities carried out by such bodies confirm this evolution, recognizing cultural and educational functions rivaling those carried out by mainstream institutions.

<sup>1</sup> Italian Law 106/2016

<sup>2</sup> Art. 2 of Italian Legislative Decree 60/2017

Thus, it is possible to allocate private music schools a series of social, cultural, and educational functions in competition with those undertaken at various levels by public education systems, letting them correspond with all those involved in the music sector—a renewed springtime.

Music schools in Italy boast a long, historical tradition which ties them to previous educational experiences. The centuries-long evolution of these establishments, from church schools (Gambassi 1997) to our own era, confirms the impetus that has always inspired artists committed to bringing education closer in line with social and cultural contexts.

For centuries, the related legal and institutional framework relied on private initiative and did not change substantially until the beginning of the nineteenth century, when certain music schools previously under the wing of private bodies (Spirito 2012, p. 1–6) were entrusted to the state. In Italy, several factors led in the nineteenth and twentieth centuries to a change in the juridical nature of some of these entities (from private to public), which were transformed into state music conservatories and as such became responsible for the training of music professionals: initially only performers and composers, but later also the related professions (teaching, musicology, music therapy, etc.). The conservatory-style organizational and curricular model soon spread widely and continued to standardize many public and private organizations for some time (Nutti 2011, p. 39).

As for basic school education, art and music gradually entered the curricula during the last fifty years, carving out substantial space for educational models in the various grades (Albarea 1996). Consequently, we originally had the inclusion of “internal” specialist teaching, accompanied over the last decade, as a result of educational institutions being granted legal independence<sup>3</sup> and the gradual opening up towards territorial “vocations”<sup>4</sup>, by forms of inter-institutional cooperation which allowed the music school world to enter into contact and dialogue with state educational institutions and in this way cooperate in the creation of relevant parts of the curriculum.

<sup>3</sup> Presidential Decree no. 275/1999 art. 10: *Regulations for the autonomy of school institutions*, according to Art. 21 of Law no. 59, March 15, 1997

<sup>4</sup> Ministerial Decree no. 254/2012. (November 16, 2012). *National guidelines for the curriculum at kindergarten and primary schools*. Official Gazette no. 30/2013. [online]. Available from <http://www.gazzettaufficiale.it/eli/id/2013/02/05/13G00034/sg>

Type of School	Music teaching
Kindergarten (3 years)	Music education, generalist teacher
Primary School (5 years)	
Lower Secondary School: general course or music-oriented course	Specialist teachers, music education (2 hours/ week for 3 years) and musical instruments in the music-oriented course (normally 2 hours/week for 3 years)
Music and Arts High School, a few Vocational Institutes (5 years)	Specialist teachers for every musical discipline (in Music and Arts High Schools: music history, theory, analysis, composition, music technology, ensemble music, performance and interpretation); music education in Vocational Institutes

**Table 1:** School types and music education

## Music teaching in the Italian education system

Private music schools in Italy began to spread quickly in the 1980s. Since then, the growth trend has been steady (Zanotti 2004, p. 161).

This evolution has also led to a new way of understanding learning, teaching, and education in general: from static linear procedures we have progressed to dynamic, life-long approaches (from birth to adulthood), both formal and informal, centered on the individual learners' personal needs and life experience. The result has been a global psycho-pedagogical reconsideration of learning that has affected both music schools and the world of artistic production. For this reason, both must be increasingly geared towards the education market — intercepting new needs, tastes, and expressive possibilities. This means they must present educational and cultural offers that can enter into a dialogue with a complex and constantly evolving artistic world.

In the current legislative framework, privately initiated and managed music schools operating in both vocational and amateur music spheres can become part of the so-called “third sector”, since they are very often collective entities that have emerged thanks to “the initiatives of autonomous citizens”<sup>5</sup> and “contribute, also in an associated form, to pursuing the common good, raising the levels of active citizenship, cohesion and social protection by encouraging participation and inclusion and the full development of individuals, and exploiting the potential for growth and employment”<sup>6</sup>.

<sup>5</sup> Italian Law 106/2016 art. 1 no. 1

<sup>6</sup> *Idem*

As a result, this sector embraces organizations with differing legal forms — associations, foundations, social cooperatives — and also includes teachers working as freelancers.

The complex of private bodies constituted for the non-profit pursuit of civic, solidarity-based goals of social interest which, in the implementation of the principle of subsidiarity and in line with their respective statutes or constitutive acts, promote and realize activities of general interest through forms of voluntary and free action, mutuality, or the production and exchange of goods and services.<sup>7</sup>

In recent decades, there have been many regulatory interventions at community and national level which have directly or indirectly affected these situations. One effective evolutionary impulse came from the *Lisbon Strategy* (Rinaldi 2009, 86–88) in 2000 which set itself the ambitious European Community objective of becoming “the most competitive and dynamic knowledge-based economy” (Fratesi 2013, p. 25), and as such to be “capable of sustainable economic growth with more and better jobs and greater social cohesion” (Fratesi 2013, p. 25). This strategy bolstered a principle of subsidiarity and a closeness between government legislation and local situations in order to promote those “objectives of life-long learning considered essential in the knowledge society” (Rinaldi 2009, p. 86).

This approach, involving private and public organizations, was already present in the *National Guidelines* of 2004<sup>8</sup>, in which the Italian school system (kindergarten, primary, and lower secondary school) called for the activation of “resources and initiatives in collaboration with local authorities and other educational agencies of the territory”<sup>9</sup>. This projection therefore featured traces of many of the planning activities in the field of music education carried out in the last decade in the various Italian regions, which have undoubtedly enriched the offering of music education for the new generations.

The principles of the Lisbon Strategy also established some new concepts, above all that of life-long learning, which inspired the implementation of in-service training/refresher courses for teachers of all disciplines in the Italian school system, including music, allowing activities especially designed for

<sup>7</sup> *Idem*

<sup>8</sup> *Ministerial Circular no. 84/2005: Guidelines for the definition and use of the portfolio of competences at kindergarten and primary schools*

<sup>9</sup> *Ministerial Decree no. 254/2012: National guidelines for the curriculum at kindergarten and primary schools: 14*

teachers (recognized by the national collective labor contracts) that were offered also by private associations, with the dissemination of best practices.

Normally, these private sector associations have had a formative function, very often attempting to “bridge the gap when it comes to music teaching, in certain cases by introducing methods that were completely absent in scholastic institutions” (Scoppola 2014, p. 112).

Only three years ago, the Italian Ministerial Directive 170/2016 introduced a specific regulation concerning providers of “Training for the development of staff skills in the school sector, certifying and ensuring the quality of educational initiatives”<sup>10</sup>, which gave associations—and among them music schools—certifying powers, provided they possess the required formal requirements:

Sector associations, linked to scientific communities and the recognized professional associations of school staff that intend to collaborate with scholastic institutions, individually or as a network, in order to provide staff training in relation to the specific requirements of the courses<sup>11</sup>

In this case, therefore, an area of competence is recognized as associationism and not a subsidiary role or merely supplementary compared to that of public bodies.

An important contribution for the implementation of music education and the potential role of music schools in particular was the 2011 Bonn Declaration on Music Education in Europe, which was linked to the *Seoul Agenda – Goals for the Development of Arts Education* and, in its considering education and musical training necessary for the cohesion of European society in the twenty-first century, defined the following objectives:

- Ensure that arts education is accessible as a fundamental and sustainable component of a high-quality renewal of education
- Assure that arts education activities and programs are of a high quality in conception and delivery
- Apply arts education principles and practices to contribute to resolving the social and cultural challenges facing today's world.<sup>12</sup>

<sup>10</sup> Ministerial Directive 170/2016 art. 1, no. 1

<sup>11</sup> *Idem*

<sup>12</sup> [http://www.chr-cmc.org/download/EMC\\_bonn\\_declaration.pdf](http://www.chr-cmc.org/download/EMC_bonn_declaration.pdf)

By recognizing the principle of subsidiarity, the Bonn Declaration motivated institutions at local, regional, national, and European level to define and put into practice common policies for the achievement of the objectives. There is no specific provision concerning music schools, although the declared principles could be extended to cultural activities in our schools.

Therefore, what the Declaration establishes does also concern music schools which are therefore considered effective allies of the State in assuring citizens those “musical rights” identified in 2001 by the *International Music Council*:

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.
- 4) to develop their artistry and communicate through all media, with proper facilities at their disposal.
- 5) to obtain just recognition and fair remuneration for their work.<sup>13</sup>

The statements of the Bonn Declaration have been reaffirmed on several occasions by later national legislation. A first significant intervention came with Ministerial Decree 8/2011 which, aiming at a network or cooperation between VET<sup>14</sup> providers, envisaged that educational institutions, in order to achieve their musical goals, could use additional resources including these associations. Following this Decree, the Italian Ministry of Education signed a memorandum of understanding with the National Forum of Music Education and took on board the Guidelines for the Intervention of Musical Associations (with operators skilled in teaching music) for music training at public institutions, with particular reference to infant and primary schools. In this way, associations, including music schools,

undertake to make available their wealth of skills and experience, of national and international associative and scientific relations, as well as ensuring that their educational proposals respond to clear, high-level teaching, organizational and financial standards<sup>15</sup>.

The goal of the Italian national legislation and its evolution is represented by the enactment of Legislative Decree 60/2017, which laid down rules for the

<sup>13</sup> <http://www.imc-cim.org/>

<sup>14</sup> *Vocational Education and Training*

<sup>15</sup> *Ministerial Decree 8/2011*

promotion of a humanist culture, the enhancement of cultural heritage and cultural productions, and the support of creativity, which, in order to ensure “humanistic culture and artistic know-how” through a coordinated and integrated educational system, acknowledges a possible role for “voluntary subjects operating in the artistic and musical fields”<sup>16</sup>.

Therefore, music schools can or must play a full part in this educational system, in which they are part of that “life-long laboratory for knowledge, practice, research and experimentation of artistic know-how and creative expression” which the world of education necessarily represents:

The system referred to in paragraph 1 includes other public and private actors, above all those of the voluntary sector operating in the artistic and musical fields, specifically accredited by the Italian Ministries of Education, University and Research, and Heritage and Cultural Activities<sup>17</sup>.

Consequently, private music schools function as cooperation partners — and are not merely subsidiary and/or surrogate — in the implementation of the National Arts Plan to provide new synergies between the public and private sectors.

If, with regard to general principles and petitions of principles, an overview of recent years has revealed a crescendo of statements of immense value, the Italian legislative panorama relating to the contractual, remunerative, and fiscal treatment of those working in music schools (and voluntary sector organizations in general) has not proved so agile and strategic. The applicable contracts have seen a series of models (long-term, short-term and everything in between), which, by setting out to reduce as much as possible the difficulties arising from the employment of temporary staff and the uncertainties of many different contractual forms other than an employment contract, have ended up introducing elements of rigidity which have slowed the growth of the sector and introduced new constraints. Furthermore, the increasingly complex political regulations concerning relations between state and private bodies, in some cases concerning those schools which benefit from public subsidies, have determined new structural arrangements (cooperative forms rather than associations).

The contractual sector is no less important than the pedagogical one, in that its focus, or the fact that it fully responds to sector needs, has had

<sup>16</sup> Legislative Decree 60/2017 no. 60 art. 2 no. 2

<sup>17</sup> Legislative Decree 60/2017 no. 60 art. 4 no. 1

repercussions on its legal status, as well as on the identity and social dimension of those working in it. In the fiscal sector, interventions have been transitory rather than systemic (taxes, etc.) and as such, ought not to be counted among the growth factors in the sector.

In the light of these considerations, we can glimpse only fluctuations in the present and future of music schools. For a progressive democratization of knowledge, European and national legislation and the social sciences now need shared educational facilities, including networks and cooperation.

Starting precisely from these characteristics, music schools must find the direction of their action, in which old and new functions converge in a single unit:

- Amateur and professional musical practice
- Experimentation/innovation
- Training/refresher courses
- New professions

Thus, today's music schools have a hybrid mission in which the management policy accompanies the cultural, artistic, and social side to create diffusive new opportunities for music, removing obstacles of various kinds, and encouraging greater understanding between different educational contexts.

Traditional spaces of learning and teaching (courses, lectures, musical activities, etc.) can be complemented by new pathways of knowledge which, adequately valorized, can add a "bottom-up impetus" which can be an effective accelerator of social renewal, knowledge, and the arts.

In this way, there will be an effective implementation of the principle of "substantial equality" envisaged by Article 3 of the Constitution of the Italian Republic:

It is the duty of the Republic to remove those obstacles of an economic or social nature which constrain the freedom and equality of citizens, thereby impeding the full development of the human person and the effective participation of all workers in the political, economic, and social organisation of the country.<sup>18</sup>

In all of the above situations, new social and educational functions are appearing which allow us to qualify them as a necessary tool for shared social growth.

<sup>18</sup> [https://en.wikisource.org/wiki/Constitution\\_of\\_Italy](https://en.wikisource.org/wiki/Constitution_of_Italy)



In parallel, for those working in these same situations, “strategic” musical education is required: advanced, intercultural, and socio-cultural and the result of an academic, practical, and social training of great substance that also fosters a crossover between cultural sectors. A preparation therefore that allows them to satisfy broad and changeable cultural and educational needs which are quite as broad and changeable as the musical dimension of human experience.

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# MUSIC EDUCATION AS A BASE FOR EMPLOYMENT OPPORTUNITIES

SITUATIONS AND PROJECTS  
IN SCHOOLS OF MUSIC AND DANCE

**ANA MERCEDES VERNIA CARRASCO**

## **Introduction**

Music education in Spain has been suffering for some years from a tremendous attack that affects the quality of education and the integral education of people. We are not going to enter into the benefits of music because they are already well known, but we assert that financial cuts have reduced the quality of education, and above all one of the fundamental pillars of education: music.

Music in Spain has lost importance in both formal and non-formal education, as well as music schools. Thus, we observe a reduction of hours in compulsory education and a lack of financial support for the music schools, which has resulted in increased tuition fees or simply the closure of many schools.

This is detrimental to society, not only in terms of educational and social quality but also regarding the sustainable development of a country, which must be supported, in part, by its culture, art, and music: concepts that must be alive in educational programs.

In Spain, as in other countries, music education and training are offered in both formal and informal contexts. In the formal sector there are music conservatories and authorized centers aiming at professionalization, and, within the official curriculum, primary and secondary schools as well as integrated centers where music has lost all its relevance. In the non-formal sector, there are music schools and private academies.

Music schools in Spain have their roots in the promulgation of the LOGSE (Law on the General Organization of the Education System), which reads as follows in Article 39.5:

Irrespective of what is established in the previous sections, courses in music and dance may be taken in specific schools, without age limitation, which in no case shall entitle students to obtain qualifications equivalent

to academic or professional titles. The organization and structure of such courses will be different from those set out in said sections. These schools shall be regulated by the education authorities.

The LOE (Institutional Law 2/2006, of May 3, Education), changed little in this respect. It only emphasizes in Article 48.3:

(...) studies of music or dance that do not lead to qualifications equivalent to academic or professional titles in specific schools, with different organization and structure, and without limitation of age.

In Spain there are currently over one thousand municipal music schools teaching more than 200,000 students. Their main objective is to train amateurs, organized in a flexible way and aiming at fulfilling a social, formative, and cultural function, accounting to all the students' profiles (AAVV 2009).

## Justification

The schools of music and dance, understood as serving a formative, educational, and cultural need, have a social function among their objectives that draws attention to the different demands and needs of the musical environment. On the other hand, music schools generate employability, precarious in many cases. A reform of both training and management is therefore needed.

Most music schools try to imitate music conservatories in terms of management and curriculum, which is, in our view, an error, since—as we have already pointed out—the objectives of music schools must focus on society, taking account of a constantly changing reality, thus creating new needs and interests.

From our point of view, music schools can be a good reference example of integral education, culture, integration, educational inclusion, and employability. With an efficient management, this is the reflection of a changing society.

According to Decree 91/2013 of 5 July 2013 issued by the commission for regulating the music schools in the autonomous community of Valencia, the purpose of music schools is to provide musical training to all people in

this region. Music schools do not have to follow the approaches of music conservatories, but can expand training and educational options that do not exclude research or projects directly linked to society.

According to this Decree, the objectives of music schools are:

1. To meet the broad demand for a practical musical culture in order to awaken vocations and skills that lead to a later integration into musical groups
2. To promote, throughout life, knowledge, practice, and appreciation of music
3. To impart the minimum theoretical aspects necessary for a more global conception of musical practice
4. To provide and promote general music education (theory, history, composers' lives etc.) to complement the practice of music
5. To offer music education to students without age limits
6. To offer specialized training in all musical trends and instruments, with special attention to those of popular and traditional Valencian music
7. To adapt the curricula to the students' interests, dedication, and learning pace
8. To form listening habits in all kinds of musical styles and develop the students' critical spirit
9. To promote the methodological renewal of music education through the development of creativity and musical practice in a group
10. To promote educational innovation and technological development in the music schools regulated by this Decree
11. To encourage students to participate in vocal and instrumental groups
12. To provide orientation and adequate training to students who, because of their abilities, special talent, and interest, have the skills and willingness to pursue professional studies
13. To collect, systematize and disseminate local and regional musical traditions
14. To collaborate and exchange experiences with music schools and other educational centers in national and international areas

When we consider the activities in music schools, we notice a discrepancy between what is and what should be.

## **Employability and schools of music and dance**

The economic crisis we have been facing since 2007 led to significant cuts in culture and education (among other areas), which caused many music schools to close. Increased fees made schools reinvent themselves with programs and offers that, in many cases, increased the classroom activities offered without securing the specialist teachers, hours, space and resources necessary. Fortunately, this has been changing over the years. Some schools realized that their survival depends on good management, that is efficient use of both material and personal resources and higher valuation of training by specialists.

Schools that had already regarded efficient management as part of their quality before the crisis, for instance some schools in the Basque Country, Catalonia, or the region of Valencia did not suffer too many cuts and even increased the number of pupils. These schools consider their environment and their social context and try to shape training and education from a social perspective, moving away from the strict approaches of the conservatories. Schools with good management did not have problems attracting staff, which indicates that music schools, besides being a social necessity, are a job alternative.

### **Teaching responsibilities**

For Monereo (2010), teachers' competence should include knowledge and strategies that enable them to successfully face problems and conflicts that usually arise in the course of their work. On the other hand, the author assumes that institutes, university teachers, or teachers and institutions in the field of non-formal education are faced with the same problems, adding that teacher training must start from authentic problems that may be of concern to teachers.

We agree with Pozo (2008), who states that social reality demands changed pedagogical models for schools and emphasizes that the constructivist model in schools tries to provide pupils with learning capacities to order the flow of information they face in their daily lives, and to offer them various theoretical approaches so that they are able to question them and understand why one approach is better than others, although the approaches do not reflect reality.

Of the competences suggested by Perrenoud (2007), each of which seems to be relevant, we first chose the ability to organize and manage learning situations, since it is the first step towards encouraging teachers to analyze the type of students they want to obtain and, therefore, the type of teacher they want to be. Another competence suggested by Perrenoud is the ability to involve students in their learning and their work because if students are not sufficiently involved there will be no significant response because, from our point of view, students act according to the interest in the subject they see in the teacher. Perrenoud also suggests the ability to face the duties and ethical dilemmas of the profession because there is no teacher without a deontological code.

Having knowledge is not the same as being competent, since a teacher might know different techniques, but does not necessarily know how to apply them (Parcerisa 2007). In Parcerisa's opinion, competences should be defined at each educational stage, with the objectives of each area or subject defined as capacities that allow progress towards competencies:

- The specific or transversal competences must be the reference for defining the objectives of each area or subject.
- To acquire competences, learning tools and skills must be gained to mobilize them.
- The contents must be related to the objectives to which they respond.
- Coordination among teachers is essential for teaching by competences.

Shulman (1987) lists seven categories of important teacher knowledge:

- Knowledge of the subject
- General pedagogical knowledge
- Knowledge of the curriculum
- Didactic knowledge regarding the contents
- Knowledge of the students and their characteristics
- Knowledge of educational contents
- Knowledge of educational purposes, objectives, values, and the historical and philosophical foundations

According to Ibernón (2007), teaching involves specific pedagogical knowledge, ethical and moral commitment, and the need for shared responsibility with other social institutions.

## Teacher training in music schools

Deficient or non-existent legislation in Spain's autonomous communities means there are great disparities in the organization of music schools and teacher training in the regions. Unfortunately, the list of schools that are models of good management and quality is not very long because this lack of regulation allows inequalities that significantly influence the quality of the schools' programs, affecting the selection of teachers who in some cases work in precarious situations, and in others lack training.

For example, when the Madrid music schools were privatized, the enrollment rate tripled, whereupon the City Council removed the subsidy that covered 70 percent of the costs. Thus, we find two types of schools: schools of high quality and with high costs, which have the support of parents (families with sufficient economic resources and musical knowledge), and private schools with continuous fluctuation of teachers because of job insecurity.

The Basque Country has one of the best regulatory frameworks in Spain and the target to achieve, within three years, third-party funding of music schools. The region of Valencia and Catalonia are also constantly fighting for the quality of their music schools.

## Associations

Society is greatly concerned about the loss of relevance of music education in Spain. Therefore, different associations, federations, and artists are trying to change the situation.

SEM-EE (Society for Music Education in Spain), a non-profit association that brings together thousands of teachers and students, as well as different schools of music and dance, universities, conservatories, associations, and professionals, has organized a series of activities in recent years to promote the value of music education in research and experience. They also organized meetings with politicians and representatives of culture and education to strengthen the Spanish education system by establishing music education and training as a fundamental pillar.

The 1<sup>st</sup> Congress of Music Conservatories, held in Valencia, was a good start to build a framework of knowledge from research in the context of Superior Conservatories, referring to different fields and educational levels.



In April 2017, the Superior Conservatory of Albacete hosted the 4<sup>th</sup> National Meeting of Music Schools. At the end of 2017 it hosted the 4<sup>th</sup> National and 2<sup>nd</sup> International Congress of Superior Music Conservatories organized by SEM-EE. In 2018, SEM-EE organized the 4<sup>th</sup> Meeting of Music Teachers and the 5<sup>th</sup> National Congress and 3<sup>rd</sup> International Congress of Superior Music Conservatories. There are also reports ready for submission to the Ministry of Education and other international entities which show the necessity of music education in the education system.

SEM-EE is part of ISME (International Society for Music Education), supported by UNESCO. It is currently part of INA (ISME National Affiliation), representing Spanish music education.

It is worth mentioning other associations and federations: FSMCV (Federation of Musical Societies of the Region of Valencia), COAEM (a confederation that brings together primary and secondary school teachers), UEMyD (Union of Music and Dance Schools) and ACEM (Association of Catalan Music Schools).

## **Musical projects to improve education and quality of life**

The formulation of the LOMCE (Organic Law on the Improvement of the Quality of Education in Spain) provides an open and flexible framework for the autonomous regions to focus on subjects they deem appropriate. This means that there will be regions promoting languages, while others focus on sports, and maybe some that favor the arts. In any case, it will be the actions of the people that mark and propose ways to follow.

The benefits of music are undisputed, although parents are more inclined to choose curricular subjects for their children that they believe allow them to join the labor market quickly. The error is to think about *which* training to choose in order to find work rather than *how* a person should be trained to be competent in any field and work setting.

This is the high-quality education that public administration must offer. In it lies the potential of music education: to equip people with values, skills, and competences so that they know how to apply what they learned in an efficient and meaningful way. In this way, and in the light of the social functions of music schools, we can develop projects aimed at improving the quality of education, such as AMURE or EMA (Adult Music Education). Projects that fight school failure or meet a real demand in the profiles of

adult students are supported by political will. They lose their full potential when this will is changed without taking into account the objectives and the results achieved. That is why music schools must strengthen their management, bring research into the classroom and disseminate their excellent projects and experience.

### **Management proposal for a music and dance school**

The first self-reflection by a management team at a music school must focus on the profile of the students to whom the curriculum is addressed. Examples of such student profiles are:

- Children aged 0 to eight years
- Pre-teens and teens
- Adults and seniors

The groups can be differentiated according to their interests and needs, since adults have responsibilities such as family and work and therefore do not have the same interests or time available for music classes. Their interests can range from pure entertainment, disengagement from obligations, or preparation for more professional training. In any case, it is different from the profile of adolescents who do not usually have the responsibilities that adults do., They must, however, attend compulsory education, which makes them subject to a schedule complementary to their school schedule, in addition to their possible desire to learn music during their leisure time, play with friends or prepare for professional training.

The youngest children can only enjoy music, accompanied by their parents and/or tutors, or not. They do not have a definite interest, although their first steps into music education will reveal a series of characteristics, which will influence them or, indirectly, their parents.

Thus, we defined profiles of individuals of different ages that may need to attend a music and dance school. We reflected on different offers that can be made to these people because the preferences will vary not only according to age but also to the socio-economic environment or other social and personal factors.

Formative Training Configuration	<b>Music</b>			
<p>The instrument, a subject or a workshop should not be imposed by the schools but chosen by the learner.</p> <p>The learners should be able to organize the content and schedule of their training</p>	Musical instruments	Groups	Further training	Workshops
	classical (also singing), popular/folk, modern (electronic)	classical, popular/folk, modern, jazz, flamenco, etc.	music terminology, composition (wide range: soundtracks, ...).	<ul style="list-style-type: none"> <li>- sound systems</li> <li>- pedagogical methods</li> <li>- emotional education</li> <li>- management and marketing</li> <li>- sensitization</li> <li>- music therapy</li> <li>- for pregnant women</li> <li>- for seniors</li> <li>- improvement of psychomotor capabilities</li> <li>- control of stress and stage fright</li> <li>- music and health</li> <li>- research in the arts</li> <li>- musicals/ music theater projects</li> </ul>
	<b>Dance</b>			
	classical, Spanish, popular/folk, modern, jazz, flamenco, contemporary, etc. free ensembles	anatomy for dancers, characterization and interpretation, history of dance, repertoire, music terminology, didactics of dance		
	Others	psychopedagogical office		

Figure 1. Proposal for a training plan at a music and dance school<sup>1</sup>

Training offers/schedules					
<b>Morning</b>	workshops	Instrumental / dance training	ensembles	complementary training	coordination
<b>After-noon</b>	workshops	Instrumental / dance training	ensembles	complementary training	coordination
<b>Evening</b>	workshops	Conferences	films	complementary training	coordination

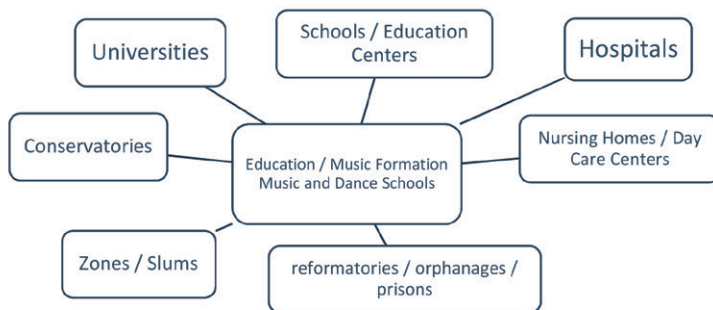
Figure 2. Proposal of schedules

<sup>1</sup> The teachers of subjects and workshops should be specialists and not, as has happened, merely fill their time slots without complying with the requirements.

The table above shows how the activities cover all times of the day. This is because of the diverse profiles of the different types of students. Retired people usually have time all day, but adults with families and jobs usually have their available hours in the afternoon or evening or very early in the morning. Adolescents, as we have already pointed out, are restricted by their schedules in compulsory education.

Another aspect that must be taken into account in music and dance schools regarding their social functions is that schools must establish relations with other educational, cultural, and social centers and entities, directing their activities to people who cannot come to school for various reasons.

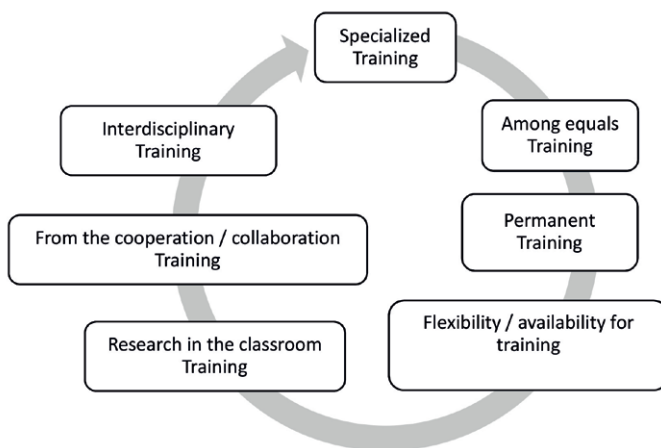
The following figure shows the proposed relations:



**Figure 3.** Relations with other centers/entities

## Teacher profile

With regard to employment opportunities and an efficient management, a music school must choose the best prepared teachers who are versatile and whose extensive and varied training allows them to cover a broad field of teaching, contrary to what has been done in the past: teachers only trained on their instrument, without didactic knowledge and, in some cases, without having completed their training. Today, music and dance schools must have teachers whose main focus is on lifelong learning, but to reach this objective schools must also offer a training plan and provide teachers with both the necessary tools and time for continued training.



**Figure 4.** *Teacher training*

The figure above shows a training plan along different lines of action which illustrates what schools must offer so that its teachers are in continuous training, acquire the knowledge necessary to conduct research in the classroom, and, consequently, advance and improve the quality of education.

Such a teacher will be able to offer high-quality and varied training. Therefore, when they acquire many different competences and abilities their employability will increase, as will their job security. From our point of view, this results in better education for the students and better educational quality and confidence for the school.

## Conclusions

Starting from more than twenty years experience in music schools, conservatories, and university, in addition to research and music education and an improved quality of life through music, we think that music schools meet a social need in making different offers: on the one hand, training and music education; on the other, improving people's quality of life, raising the quality of education, providing integral formation and educational inclusion through different music genres that can strengthen a certain social environment.

Employment opportunities depend on efficient management that involves varied and specialized teacher training that enables teachers to react to the different profiles of learners, their needs, and interests.

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# IL SISTEMA IN ITALY

FIRST CRITICAL INVESTIGATION  
 INTO THE PRIMARY PEDAGOGICAL APPROACHES  
 OF “IL SISTEMA DELLE ORCHESTRE  
 E DEI CORI GIOVANILI ED INFANTILI IN ITALIA”

**ANTONELLA COPPI**

## Introduction

Music is essential for a healthy life. Music should always remain in the school systems and students should always be exposed to it. Music allows people of all ages and cultures to think creatively, express themselves freely, and have a high level of self-esteem, all of which is important for a positive and successful life. Music is really the universal language of the world. The benefits of music education for young children in Italy and in the world are mostly universal, with culture-specific differences: important effects on the cognitive development, behavioral patterns and the emotional development of children.

A study in the USA on the cognitive mind stresses the fact that music creates connections in the brains of children and causes them to engage in sensory-rich environments. According to KidsHealth (2012)<sup>1</sup>, it is statistically proven that children in the US involved in music do better in both reading and mathematics. According to SIEM (Società Italiana di educazione musicale), a partner of ISME (International Society for Music Education), music also contributes to school readiness and develops the students' skills for language, literacy, inclusion, well-being and life.

Music is also one of the most important modes of communication experienced by young children that will support the development of their cognitive abilities: music in Italy helps integrate young children in the Italian culture and supports their interaction with social systems.

The behavioral patterns of children in Italy are greatly increased through their exposure to music. Thus, it is very important to involve children in music because they are better able to control their bodies in school and at home and play better with other children. According to some important studies

<sup>1</sup> <https://www.google.com/search?client=firefox-b-ab&q=Kids+Health+%282012%29>

on the power of music (Hallam 2010), the behavioral patterns of children regarding cooperation, collaboration, and group effort skills improve through musical exposure, effectively done through rhythmic activities. Musical exposure encourages self-expression and creativity in young children. It also encourages the child to engage in playful experimentation.

The Italian school system includes music education at a young age: usually two hours of musical instruction every week in pre-school, primary and middle school. But after this, free public music education closes its door: secondary schools do not offer any opportunity to study music within the curriculum (formal context). There are some musical high schools (*licei musicali*), but access is limited to a fixed number of students and regulated by an exam.

From age fourteen, music education in Italy is left to informal and non-formal contexts: some high schools try to offer instrumental courses in after-school programs for low fees, and some musical activities are held by religious groups. In Italy's current state of economic recession, state and private schools are losing a significant portion of their funding. This forces school districts to make serious choices about program funding. A loss in funding often translates into less money to support elective courses in music, too.

## The value of musical experiences

As a narrative overview, we started from the main idea of music as a language which can become a common language (Hallam 2010). Music education can help children to communicate through this language. As demographic changes increase the diversity in classrooms, schools or any other educational context, there is a need to find new ways in which learners can participate in activities that bring them together and break down boundaries (Higgins & Willingham 2017). Children have the capacity to participate in music experiences at different levels of engagement: in this way, music education provides benefits in a lot of different areas because it can enrich the quality of the children's lives, promote cultural awareness, make schools better places to learn, and promote pride in what has been accomplished (Elliot, Silverman & Bowman 2016). Music education experiences are important factors from a social and human point of view to help children grow as persons and collectively, because music education creates social bonds, promotes responsibility, improves the students' performance, develops self-discipline, promotes tolerance and provides constructive entertainment.



According to Susan O'Neill (2012), the self-esteem of children improves when they have a better sense of themselves. This can be directly related to music when children regard themselves as competent. Music also supports emotional development: Children begin to have empathy for other cultures through musical practice and are easily motivated and inspired by music. Children involved in music also cope better with anxiety and remain more relaxed and stress-free. It has repeatedly been proved that music has positive cognitive, behavioral, and emotional effects on children (Orman 2002). According to Abril and Gault (2016), music educators need to understand the children's abilities and deficits to develop effective strategies to aid their success. They should consult the team of teachers to establish a repertoire of strategies for the inclusion of all students. There is a variety of strategies and techniques to create a productive and successful inclusive classroom. To achieve successful inclusive music education, educators should develop creative approaches, maintain high expectations of their students and utilize the principles of *Indicazioni nazionali per l'apprendimento* (national directives for learning) to create effective learning opportunities for all students, providing multiple means of representation: different visual, auditory, and kinesthetic formats to present information, providing also multiple means of expression; different options for students to demonstrate knowledge and understanding and providing multiple means of engagement; different motivating, challenging, and music experiences appropriate to the age/stage of development to support learning (Coates 2012).

## **Music education: a bridge to connect people and culture**

Music is one of the distinctive aspects of being human and can be a bridge to connect people with culture, arts and humanities (Elliot, Silverman & Bowman 2016). Music education can encourage a joint journey towards transformative musical experiences. Creating opportunities for active music participation means finding ways to increase the number of accessible pathways that lead towards meaningful musical engagement. Music education is a way to social inclusion: this research has investigated the importance of connecting people, across issues and over time. By encouraging expansive and ongoing frameworks for interaction, this research seeks to create engaged communities of practice. Changes can only take place in a safe, positive, and nurturing environment (Abril & Gault 2016). In recent years we have been observing in Italy many positive environments where musical interventions take place, leading us to make some important reflections. Children of foreigners growing up in Italy require research and support, aimed at

guaranteeing rights such as protection, education and housing in a safe and legal context, as well as social inclusion according to the UN Convention on the Rights of the Child of 1989, ratified by the Italian government in 1991. Art. 27 states the following:

States Parties recognize the right of every child to a standard of living adequate for the child's physical, mental, spiritual, moral and social development. The parent(s) or others responsible for the child have the primary responsibility to secure, within their abilities and financial capacities, the conditions of living necessary for the child's development.

There is evidence that engagement in musical activities has an impact on social inclusion (self-awareness and social integration). Tackling social exclusion and promoting social inclusion are common concerns in many regions (Schippers 2010) such as the European Union. Many governments, ministries and agencies in the world see arts in general and music in particular as a key to solving social problems.

In May 2011, the European Music Council (EMC) invited active parties from the field of music education to discuss the implementation of the UNESCO Seoul Agenda, Goals for the Development of Arts Education. The main task of the seminar was to explore how the Seoul Agenda can be adapted to music education in Europe. The Bonn Declaration reflects on common focal points for the development of music education in Europe. It acknowledges the principle of subsidiarity and calls upon political decision makers at local, regional, national and European levels to define common policies that promote the development of music education in Europe at all levels and to put these policies into practice. On the other hand, the Declaration is directed at music education institutions and music education practitioners themselves, offering them a matrix for self-reflection, reviewing the goals and checking whether they are applicable. The participants of the seminar agreed that it was vital to recognize the value of music education in Europe for the cohesion of the European societies in the twenty-first century.

The Seoul Agenda: Goals for the Development of Arts Education reflects the conviction

[...] that arts education has an important role to play in the constructive transformation of educational systems that are struggling to meet the needs of learners in a rapidly changing world characterized by remarkable advances in technology on the one hand and intractable social and

cultural injustices on the other. Issues [...] included [...] were peace, cultural diversity and intercultural understanding as well as the need for a creative and adaptive workforce in the context of post industrial economies. [...] Arts education can make a direct contribution to resolving the social and cultural challenges facing the world today (Seoul Agenda, *Introduction*, UNESCO, 2010).

The three goals of the Seoul Agenda are closely interlinked and cover important aspects of arts education. The Bonn Declaration reflects on the arguments of the Seoul Agenda and gives interpretations of the three goals, placing its own emphasis on music education in Europe.

The outcome of these discussions, the Bonn Declaration, embraces the three closely related goals of the Seoul Agenda and offers tangible directions in the development of music education in Europe:

- *Access to music education*: Constitutes the first goal of the Bonn Declaration, which raises questions such as: Who should offer musical activities? Are these activities available to all those wishing to take part in them, and if not, why? The document emphasizes the right of all citizens to music education and, therefore, states that any obstacles encountered by those wanting to participate must be addressed.
- *High-quality music education – prerequisites*: Discusses whether those providing music education have received the necessary training for the jobs they are doing. Any shortfalls should be overcome through collaborations between formal, non-formal and informal music education providers. Both the educational institutions preparing the practitioners as well as their later employers are responsible for adequate training.
- *Social and cultural challenges*: The music education sector is addressed in the third goal of the Bonn Declaration. It is agreed that music comprises more than its artistic value, and music education has proved itself as an instrument for overcoming inequalities in society. This must be recognized by those active in the field of music education: however, using music education for these purposes requires adequate information and training.

The Bonn Declaration, which concludes with a set of recommendations for decision makers, is an important political document which helped the European music education sector to achieve the objectives laid down in the

Seoul Agenda, paving the way for the recognition of music education as a value for Europe in the twenty-first century.

José Antonio Abreu's brainchild, El Sistema, has shown the world a new way to offer music education to all children. El Sistema is a music education program for aspiring orchestra musicians launched in Venezuela more than forty years ago. Intended for students with limited means and now spreading to other parts of the world, it has become a subject of interest for music teachers and teacher educators in Europe and particularly Italy.

## **El Sistema: a vision**

El Sistema is a unique program, designed to achieve social change and offer children of underprivileged communities intensive music education through ensemble practice. It is a publicly financed voluntary sector music education program in Venezuela, founded in 1975 by Venezuelan educator, musician and activist José Antonio Abreu (Tunstall 2012, p. 273). It has become hugely successful, involving around 400,000 children and comprising approximately sixty children's orchestras, 200 youth orchestras, thirty professional orchestras, and dozens of choirs. El Sistema's philosophy is based on the main idea of music as a vehicle of social change: the search for musical excellence teaches students to strive for quality in all areas of their lives. El Sistema later adopted the motto "Social Action for Music". In other words, it is "free classical music education that promotes human opportunity and development for impoverished children" (Slevin 2013).

By 2015, according to official figures, El Sistema consisted of over 400 music centers and 700,000 young musicians. The program provides four hours of musical training and rehearsal per week day after school as well as work on weekends (Lesniak 2012). The program is known for rescuing young people in extremely impoverished circumstances from the environment of drug abuse and crime into which they would otherwise be likely to be drawn. The Venezuelan government began to fully finance Abreu's orchestra after it had succeeded at the International Festival of Youth Orchestras in Aberdeen, Scotland, in 1976. From the beginning, El Sistema has fallen within the remit of the Ministry of Social Services, not the Ministry of Culture, which has strategically helped it to survive. Abreu received the National Music Prize for his work in 1979 and became Minister of Culture in 1983. Today, El Sistema is supported by the government program: the country now has over 500,000 students with plans to expand it to 1,000,000 annually.

## The Fundamentals<sup>2</sup>

El Sistema's compatibility with various pedagogical approaches is a much-discussed issue among music educators, who sometimes see it as a pedagogy of competition with others. But El Sistema has proven to be efficient in this regard: it can absorb many pedagogical approaches because it is a set of principles, fundamental assumptions, and understandings rather than a strict pedagogical concept. In the course of widespread travels to observe El Sistema programs in different countries, I had the opportunity to see children playing Orff instruments in El Sistema Denmark; children dancing with Dalcroze movements in El Sistema Italy; in many places, children playing Suzuki repertoire; and even, in El Sistema Bosnia, a child having an almost-individual piano lesson while another child played the accordion and seven fascinated children watched and listened. (This last was simply because those were the only instruments around. Most of the work of this El Sistema program is choir singing.) In every case, the particular pedagogical concept in play seemed to synchronize naturally with an El Sistema learning environment, an ethos of inclusion and group activity. Currently, El Sistema is the model of music education for changing life studied most in the world. There are many projects born in Europe, Asia and America, Africa and Oceania that have been inspired by this model.

El Sistema promotes intensive ensemble participation from the earliest stages, group learning, peer teaching, and a commitment to keeping the joy and fun of musical learning and music-making present. In the following, the main themes that characterize the Venezuelan project are outlined (<http://www.elsistemausa.org/el-sistema-in-venezuela.htm>). Jonathan Govias, a member of the first group of Abreu Fellows at the New England Conservatory, wrote about the five main fundamentals that govern El Sistema's philosophies and values in order to show the differences between the Venezuelan teaching style and "conservatory-style" training (Govias 2014). Govias states that even though El Sistema is called a "system", there is no strict sense of a curriculum or pedagogical concept (*ibid.* p. 26). He then suggests an analogy of how healthcare and justice "systems" are considered large institutions rather than governing bodies that dictate a specific set of policies and procedures to be followed (*ibid.*, p. 21). The five fundamentals have been developed from Govias':

<sup>2</sup> This paragraph has been adapted from El Sistema documentations, published at <http://fundamusical.org.ve>.

[...] firsthand observation and practical hands-on experience within multiple nuclei [facilities within the physical location where classes are held] across a broad geographic distribution. They are qualitative distinctions only in the sense that they attempt to identify and explain the roots of practices without defining the proficiency or sophistication with which that practice is delivered (ibid., p. 24).

The five fundamentals encompass social change, ensembles, frequency, accessibility, and connectivity.

Eric Booth, an El Sistema Global advisory board member, supplements Govias' list by adding a few of his own topics to the list of El Sistema's core values: flexibility in teaching, the nucleo environment, the CATS teacher model, ambition and achievement. The fundamental elements<sup>3</sup> of the educational approach of El Sistema (which are continually being refined) are:

### ***Learning sequence***

Children of preschool age begin with work on body expressiveness and rhythm. Encouraging the children to keep their bodies active while playing (without losing technique) is a key feature of the program in later years. At age five, children pick up their first instruments, starting with the recorder and percussion. They also join a choir in order to build a community through ensemble work. By age seven, all children can pick their first string or wind instrument. They can change instruments but are not encouraged to do so frivolously.

### ***Instruction***

Early instruction includes singing and playing instruments, often focusing on a single note within a group song; this helps to develop a sense of quality sound. Learning how to use full standard notation often takes many years and is organically incorporated into learning. There are three levels of practice every week: full ensemble work, section work and private lessons. Learners often encounter the same teacher in both their group and individual lessons. This allows them to progress quickly, as bad habits are quickly corrected and good habits are regularly enforced.

### ***Learning through performing***

The children play in front of audiences as much as possible. This reduces the pressure of formal performance and allows performing to become a

<sup>3</sup> *ibid.*

natural part of the children's musical life. They frequently watch their fellow learners perform, allowing them to both observe and be inspired by the accomplishments of their peers. From a young age, the children are exposed to the variety of orchestras within the system, from the lowest level to the internationally successful Simón Bolívar Youth Orchestra.

### ***Environment***

El Sistema's primary focus is to create a daily haven of safety, joy and fun that builds every child's self-esteem and sense of value. Discipline is relaxed but enforced. Attendance is not an issue; the children themselves want to be at their local nucleo, with their teachers and their fellow learners. Hard work and true achievement are crucial to the success of El Sistema. However, there is always a feeling of fun.

### ***Teachers***

The majority of El Sistema teachers and nucleo leaders are former participants in the program. They understand both the social and musical mission of the program: they nurture both the individual and the musician at the same time. Teachers are able to give each learner individual attention. If they notice that a child has missed a second day at the nucleo without prior notice, they often go to their home to enquire about the absence.

### ***Curriculum***

El Sistema has a national curriculum, including an established musical sequence. However, local leaders can customize their program. When a local experiment produces good results, it is shared and may be adopted everywhere. The musical curriculum starts with simple arrangements of big pieces with a big sound. These masterworks are often reintroduced as the children progress through the system. As Gustavo Dudamel said, "We have lived our whole lives inside these pieces. When we play Beethoven's Fifth, it is the most important thing happening in the world."

### ***Music***

El Sistema introduces its learners to internationally known classical composers, Latin American composers and Venezuelan folk musicians.

### ***Work with parents***

El Sistema takes considerable time working with the children's parents. For a child of age two or three, teachers make home visits to ensure that the family understands the level of commitment required of them. As the children begin to learn their instruments, teachers instruct the parents how

to best support their child's practice schedule at home, giving feedback and encouragement. If a child wins a place in a youth or city orchestra, they receive a stipend; this not only recognizes their accomplishments, but places real value on music-making for the family. Thus, they do not need to take the child out of El Sistema to work.

### ***Building a community***

El Sistema grows from loving children first and loving music second. Emphasis is placed on creating a community in which learners support one another. Teachers and students alike are committed to being part of an environment where children feel safe and their efforts can lead to both personal and community success. El Sistema graduates leave with a sense of capability, endurance and resilience: they have the confidence to face enormous challenges in their lives. A deep sense of value, of being loved and appreciated, and trust for the group process and cooperation enables them to feel that excellence is in their own hands.

As Tricia Tunstall observes, accessibility means that no El Sistema program in Venezuela rejects a child based on talent. Government funding means it is a program that is free for all. This is very important because it is estimated that about seventy to ninety percent of the El Sistema participants live in poverty (Tunstall 2012). As a learning practice, El Sistema activities share a cooperative learning approach. When cooperative learning is applied, the learners become teachers of other learners, and teachers become facilitators. Ideas come from the learners and develop into learning and activity (Hoffman 2013). Learners become more independent, responsible for their own learning progress and more capable of applying what they have learned to solve problems within the framework of the subject. Cooperative learning creates a happy, enthusiastic environment that benefits everyone and helps children thrive in the twenty-first century (Dozza 2007). In this way, cooperative learning can enhance and even transform music teaching and provide learners with opportunities to embrace music with the joy and natural easiness that children possess. This is the mission of El Sistema.

### **El Sistema: methodological approach**

The methodological approach of El Sistema is not easy to explain to an outsider. Different pedagogical approaches such as Suzuki, Dalcroze, Kodály, Roland, Orff, etc. are combined.



The Suzuki method is applied in an inspiring program: It has its origins in Shinichi Suzuki's striving to change the lives of Japanese children shattered by the Second World War. Suzuki's writings are sometimes strikingly similar to those by Maestro Abreu: "I want to make good citizens," he wrote. "If a child hears fine music from the day of his birth and learns to play it himself, he acquires a beautiful heart." (Borzacchini 2011; author's translation). Suzuki strongly believed that music has the power to expand people's emotional sensibilities. He saw comprehensive music education as a way to restore the sense of wholeness, self-confidence, and connection with others in Japanese children.

Including the Suzuki methods in El Sistema's teaching therefore honors a long-standing resonance. Like Suzuki, El Sistema echoes elements of the Enlightenment and even Plato's Republic in which arts education is civic education and the link between great music and good people is a truth as self-evident as the rights to life, liberty, and the pursuit of happiness. Suzuki, Jaques-Dalcroze or other pedagogies in the El Sistema environment are examples of the flexibility that characterizes best Sistema-inspired teaching. Teachers are making small and large adaptations all the time, searching for what works best in specific situations and adapting it accordingly. By absorbing the best of many pedagogies, we breathe new life into them as part of the inclusive, vigorous, and joyful learning environment of El Sistema.

The backbone of El Sistema training is preparation for participation in orchestral ensembles, which are the soul of the nucleo community and culture. Equally important are choir singing, folk music, jazz, special needs programs and various other ensembles, which adapt well to a diversity of musical genres and origins. The functional, educational, artistic, and administrative structure that shapes El Sistema is the nucleo where orchestral and choir programs take place: The nucleo is a haven of safety, fun, joy, and friendship, with an ethos of positivity and aspiration, where all students are encouraged to explore their potential. The nucleo's walls are porous membranes, open to the community, with community members often volunteering, and often using the facility to support other needs of the community.

## **El Sistema-inspired program in the world and in Italy: a critical research project**

As the main part of the first critical research, I investigated how El Sistema-inspired programs have already produced extraordinary changes in different

countries in which severely impoverished communities are highly active. In detail, the main contents of the research are:

1. reconstructing the origins and the theoretical foundations of El Sistema
2. identifying its most influential projects in the world and gathering a panel of leading scholars to identify the key concepts
3. analyzing the contribution of the models to the Italian debate about the experience and identifying practical applications and uses of their pedagogical principles in Italian educational program settings: formal, informal and non-formal contexts

The following *research objectives* were pursued:

4. to inform the Italian people about the work of the scholars in this pedagogical movement
5. to make a contribution to music-education and pedagogical theory in Italy
6. to analytically map and show the active projects by June 2017, including organizational and didactic information
7. to start an education debate, especially on the role of music as an instrument for social change, multicultural integration, and inclusion
8. to find new paths for future research on the relationship between music education and social inclusion

Considering the main results of the research, many teachers reported strongly increased levels of concentration, discipline, motivation, and attendance. Today, El Sistema is a tried-and-tested model around the world. Many programs have applied this approach that can both create great musicians and dramatically change the lives of hundreds of thousands of a nation's neediest children. According to Maria Majno (2012), exports of El Sistema are now reaching the Far East with sustained attempts, for instance, in North Korea and China. Australia has also been effectively spreading its own message to nurture special musical talent. In Africa, attempts like the one by K. Devroop strived against the odds to introduce the resources of music on a smaller scale, in spite of apparent dismissal by those who downgrade this effort as irrelevant where daily survival is at stake. Latin

America, Africa, Asia, Oceania, and Europe trust in this project to make a change in their social contexts.

*Sistema Europe*, founded in 2012, is a network open to all European Sistema and Sistema-inspired organizations and individuals who aspire to undertake activities according to the principles of Venezuela's El Sistema (Sistema Europe's articulation of these principles can be found below). Sistema Europe's aim is to promote the Sistema vision, created by J. A. Abreu, in the different European contexts. The Network is run by the Sistema Europe Association, a non-profit organization established in 2014 with its headquarters in Austria. Through the Sistema Europe Network members can share, develop, and learn about Sistema practices in Europe, plan joint projects, attend performance and training events, seek mutual advice and guidance, and exploit appropriate funding opportunities<sup>4</sup>.

In 2010, thanks to the stimulus of Maestro Claudio Abbado, an enthusiastic supporter of the Venezuelan project since 1999, El Sistema was established in Italy under the name "Il Sistema delle Orchestre e dei Cori giovanili e Infantili in Italia (Onlus)". Currently there are more than sixty-five nucleus in the Sistema National Program. The Italian Sistema delle Orchestre e dei Cori Giovanili e Infantili can be seen as a paradigm.

In a brilliant article in the *Annals of the New York Academy of Sciences* Maria Majno wrote (2012):

Today, in Italy, the project is rapidly taking shape by implementing a national structure with official ties to the original model (a bilateral agreement that was signed in February 2011). In parallel, a network of regional initiatives is developing, with marked features in relation to the local characteristics that are a distinguishing trait of the country's eclectic style. According to the very diverse regional contexts, the focus may be directed to widespread in-school training (e.g. the Alto Adige/South Tyrol region), to the involvement of children as ambassadors of peace (Pequeñas Huellas in Piedmont), to a full-fledged, established music school renewing its course (Fiesole in Tuscany), to expanding youth ensembles (Emilia-Romagna), to pilot projects for the disadvantaged (the southern regions and a number of immigration-laden communities), or to productions aiming for higher artistic results, as in the previously mentioned pyramid of increasingly proficient ensembles, with exposure that rewards musical excellence.

<sup>4</sup> <http://www.sistemaeurope.org/>

The Italian network of regional initiatives developed from 2010 to 2017: in 2010 we had fifteen nuclei, in June 2017 there were seventy-five.

In Italy as well as in Venezuela, most of the activities are held in the nuclei. They are chiefly children's orchestras, but there are also special educational projects for children with disabilities, in particular for deaf children who "sing" along with the other young musicians by moving gloved hands (Coro Manos Blancas).

To sum up, the main aims of the program are:

- fighting educational poverty with music
- teaching the children to succeed in a collaborative environment at the highest level
- building their personal confidence and self-esteem, encouraging the children to recognize that they are an important piece of a bigger picture

All the programs of the nuclei share the fundamentals:

1. The power of music and how we can use it to change the children's lives (the emphasis can also be on how to approach and reach children who have no family support to make the most of their lives and avoid potential drug abuse or internet addiction)
2. Teaching methods (basic methods, including peer teaching and how to encourage it, how to obtain short-term results, how to monitor individual progress)
3. Working with a group (children of different age groups, different family habits or religious beliefs; how to communicate, how to support dialogue, tolerance, understanding and acceptance of differences)
4. How to set up a nucleo (structure, working methods, raising funds, dealing with parents, involving the community)
5. Developing conducting skills following the specific El Sistema methodology adapted to the reality of the children in refugee camps

6. Working with local talents: Italian music teachers are at the core of the system
7. The repertoire comprises classical music, Italian folk songs and lullabies from different countries
8. Participation of international pedagogues and artists who collaborate with the teachers, give master classes, perform in the camps or compose with and for the children

Il Sistema delle Orchestre e dei Cori giovanili ed infantile in Italia seeks to harness tolerance, dialogue and community spirit throughout the communities. By teaching music to young refugees, teachers working in the program seek to educate and inspire the children and strive for a better future, harmony, and dignity for all. Each of these facets is crucial to raising healthy children who will contribute to the future of our community.

## **Some reflections on the foundations of the research**

In *Il Sistema* in Italy, making music together means entering into relationships with others and coming into contact with identities that are “different”. Through this gesture and developing greater awareness of one’s own identity, a person can become richer (Tunstall 2012). But sometimes, by trying to undo the “diversity” that makes us all unique on a social (and educational) level, we tend to work more on the collective rather than the individual to create uniform communities in which the individual shall identify with the group, and the plurality of the subjects is not always respected. The presence of the “other” in society as well as in a school leads to conflicts, undermines normal operation and strongly influences the development and growth of the individual, especially if it concerns children or teenagers. In this regard, the research shall shed light on the attention that teachers involved in music programs are supposed to pay to the respect and appreciation of the personality of all boys and girls, their histories, roots, and cultures.

In this way, we can compare Il Sistema and the community music approach: If the pedagogical approach of our country expresses uneasiness and concern about the education of new generations, the needs to build strong personalities who can oppose violence, bullying, and the meaningless and weakening of children’s individual growth, the experience of Il Sistema may be that bridge between the processes of integration and inclusion for which

our community is claiming the need: the research data show the pedagogic nuclei oriented to the principle of empowerment, which is the system of knowledge, skills, and competences that allow an individual or a group to set goals and formulate appropriate strategies to achieve them by using existing resources (Coppi 2017). It supports the feeling being able to take effective action to achieve a goal and control, to support the influence of actions on events. From the perspective of somebody who experiences this, empowerment is, therefore, a process and means to *feel able to do something* (Lee 2010). The analysis of the research data shows that the Italian system is strongly oriented towards the pedagogical principles and means of connection, of inclusion between the institution and the individual, between the school and the teachers and between the teachers, students, and their parents—all agents with the ability to change the social context, make it more attractive, open, cohesive, democratic, free and legal, linked to the knowledge necessary for learning. In this regard, community musical activities constitute a fundamental approach to the development of these pedagogical orientations.

The studies on the capability approach by economist and Nobel laureate Amartya Sen go in the same direction. The capability approach is characterized by the decision to focus on the moral significance of the individual's capability to live the kind of life they have reason to value. This distinguishes it from more established approaches to ethical evaluation, such as utilitarianism or resourcism, which focus exclusively on subjective well-being or the availability of means to the good life.

A person's capability to live a good life is defined by a set of valuable "beings and doings", such as being in good health or having loving relationships with others, to which they have real access (Wells 2013). The theory of the capability approach can be transferred to an educational context: At the heart of the notion of capability is the idea that a person is able to develop a reasoned understanding of valued beings and doings. This, in itself, is a powerful argument for forms of education through which individuals can explore their own conception of what they have reason to value. If an important normative goal is expanding capability, then developing education is a part of expanding the capability to make valued choices in other spheres of life. Seeing education linked to expanding learning and valued choices entails an evaluation of education that goes considerably beyond those based solely on outcome measures, such as numbers of students enrolled, test scores, or income.

These indicators tend to aim at maximizing specific educational outcomes (or “achieved functionings” relating to education) but do not provide a means to evaluate the overall purpose of education in relation to human well-being. The first critical investigation provided an opportunity to organize and reorganize the origins of the theoretical foundations of the Italian Il Sistema model: multiculturalism in music reappeared as an important factor during the investigation of the more than seventy nuclei, 78 percent of which reported using a multi-music group practice, professional choirs, and orchestras (that are active not only in music education, but conform to the corporate social responsibility (CSR) report, promoting diversity and inclusion). Approximately 58 percent of the Italian nuclei indicated that they employed “other strategies”, referring to alternative educational and relational interventions in the context of prevention, education, and recovery aimed at different stages of life (childhood, adolescence) with particular emphasis on the migration of individuals and immigrant communities. This research, officially recognized in June 2017 by “Federculture” and “Comitato Nazionale Orchestre e Cori giovanili ed infantili in Italia”, will serve as a starting point for reflection and important discussions about the use of music education in different contexts.

## Conclusion

Il Sistema delle Orchestre e dei Cori Giovanili ed Infantile in Italia is an organization that strives to bring high-quality music education to disadvantaged communities. Its mission has spread across the country at a time in which funding for the arts is being cut by the state at national level. The system’s openness to a multitude of teaching styles offers its learners access to different ways of learning. However, the lack of pedagogical uniformity has brought concern to the Il Sistema community about its unique identity as a music organization.

This research identified challenges for cooperative projects between schools and other institutions, parents, children, teachers, but also showed that pedagogical approaches following the principles of music-making can be used for social change and building bridges in a multicultural setting. Music can connect people across cultures, continents, and religious beliefs. Music can bridge gaps between different socio-economic classes and different age groups and reaches a variety of under-served populations. The approach to education currently followed in the world is dangerously strongly focused on (and limited to) a culture of competition and authority. Therefore, teaching

artists have to pave the way for a new pedagogical world of transformation and sustainability, diversity and inclusivity. In this way, music as a practical tool for dialogue amongst peoples must be used to enhance and promote solutions for social and economic challenges. The power of music is immeasurable and filled with endless possibilities.<sup>5</sup> We should be grateful to the many teachers and other people who trust in it and work to offer music projects to change lives. Thus, the Italian Il Sistema constitutes a model in which the development of a personal identity takes place together with musical development, both aimed at the social purpose of growing up and learning to lead a life of dignity, joy, and empowerment.

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# THE DEVELOPMENT OF AN EXTRACURRICULAR ARTS EDUCATION NETWORK

10 YEARS OF THE “ARTISTIC SEASON” PROJECT (2006-2016)

**CARLOS GONÇALVES / NATALINA CRISTÓVÃO / PAULO ESTEIREIRO**

## Introduction

One of the strategies used by institutions in the education sector has been the establishment of networks and partnerships. Internationally, there are a number of such projects that can be defined as good practice in this area. In the specific case of Portugal, in the Autonomous Region of Madeira, there is a unique project entitled Artistic Season (AS) which involves public and private organizations of education, tourism, culture, and political decision-making in the area and aims to improve the artistic competence of students in the regular school system in an extracurricular and extramural context.

This article will deal with the objectives and functioning of this project, unique in its scale in Portugal, which is being implemented in all municipalities of the region and involves all students. As Artistic Season celebrated its tenth anniversary in 2016, this may serve as a first approach to a systematic evaluation to be carried on in the future. This paper is an effort to comprehend the functioning of the project as a whole, including its multidimensionality, together with the relationships established among its various components.

With these goals in mind, this article is structured as follows: first, we present a brief outline of the current situation, showing some of the principal strategies of networking and partnerships in music education in order to understand the background of AS; second, the promoting organization of this project, the Direction of Services of Artistic and Multimedia Education (DSEAM) of the Regional Direction of Education (Madeira), will be described to show the legal course leading to the political competence of the coordination of AS; third, we present the main objectives of AS, its functioning principles from planning through implementation to evaluation, and the typology of the events; we will conclude with some recommendations for improving the project.

## Current situation

Various studies have confirmed the advantage of creating networks and partnerships with the goal of improving students' and teachers' education, as well as improving communication with parents and creating synergies between institutions. For example, it was observed that social networks have increased the potential of networking in learning music through the benefits new online tools in music education (Goodman 2011, p. 187). Therefore, online learning communities (blogs, Wikis, podcasts, and social networks) have become common. They function as experience-sharing and contact networks (Finley & Burnard 2007, p. 139f.), with consequences for schools where the structure of the curriculum itself is already being adapted to include new technologies in music education (Finley & Burnard 2007, p. 189).

The importance of new technologies in music education can be argued with a simple comparison. The current revolution stemming from the internet and social networks represents for music education what television and social communication meant in the 1980s. As Richard Colwell stated, the fact that they reach an elevated number of people makes them essential tools for communication and learning (Colwell 1991).

In addition, the creation of networks and partnerships often enables enhancement of and adds value to informal and peer-to-peer learning that takes place outside the school system (Christensen, Horn & Johnson 2011) in a time in which social networks are enabling rapid sharing of knowledge and promote acquaintance with new technologies in an out-of-classroom context (Christensen, Horn & Johnson 2011).

Further, it has been acknowledged that they play an important role in networking through communities established by colleagues to obtain project funding, in facilitating intergenerational relations, and even in educating professionals involved in music education and in their social ascent (Hebert 2011).

Music, when made in a group, is a good way to start the creation of networks of people, helping to create communities and providing an incentive to interpersonal relationships (Mans 2009). The creation of informal communities also enables network learning, which contributes equally to the increase of individual music practice (Schippers 2010). Networking, not only in the arts but also in scientific activities, appears to be important for the development of individual creativity (Sawyer 2006).

Improved communication between educational institutions and parents (or guardians) is another benefit that has been observed in partner network creation (Hammel & Hourigan 2011). The creation of networks has equally led to an increase of communication and international cooperation between researchers in the music education field, which not only contributed to a better understanding of the current situation but has also resulted in an increase of research projects and scientific publications (Goodman 2011). Overall, network creation constitutes an important part of the learning process, if nothing else by uniting people in a debate on common issues (Gardner 2006, p. 62).

The Artistic Season (AS) project, initiated in 2006 in the Autonomous Region of Madeira (Portugal) and unique in the country, has augmented some of the benefits derived from such partnerships: learning and informal evaluations between peers; increase of individual studies; communication with the family; interpersonal relations, etc.. In spite of the project's relevance and the fact that it involves all the Region's municipalities and around 100 partners, a study of this network of organizations with educative, cultural, political, and touristic goals which are united through children and artistic education of young people in the community, has yet to be undertaken.

## **The Direction of Artistic and Multimedia Education**

The Direction of Artistic and Multimedia Education (DSEAM) is a regional public authority of the Autonomous Region of Madeira (RAM) that was established in 1980 and promotes the concepts of networking and partnership (Gonçalves 2014; Mota & Abreu 2014; Esteireiro 2014; Mota & Araújo 2013; Gonçalves & Esteireiro 2009; Cristóvão 2007). The AS project has its legal basis in this public body and is established in the specific legislation of the Autonomous Region of Madeira. This legal foundation, which does not exist in any other part of Portugal, enables the realization of a project of this dimension through networking, involving public and private entities, schools, hotels, and students from different municipalities and of different ages. Thus, the present legal framework is very important for the survival of this project, as it provides for the existence of an entity with the purpose of simultaneously coordinating regular learning and promoting students' concerts in extracurricular and extramural activities that take place out of school in partnerships with external public and private entities.

Created in 1980, the present DSEAM had acted as a pilot project for nine years before it received a legal framework. Thus, in 1989, it was given a legal basis with the name of the Cabinet of Support of Musical and Dramatic Expression, although at the time its only legal task was to coordinate music and drama activities in what was then the primary school system.

However, in 1993, with the Regional Regulatory Decree n.º 31/93/M of September 28, this organization, apart from coordinating generic art education at preschool and elementary school levels (first four years), was given the legal obligation of creating art groups, promoting festivals and regional arts events, and collaborating in networks with “official and private entities in its area”.

In 1997, the organization was given the legal attribute of “providing creative leisure activities” in Article 8 of the Regional Regulatory Decree n.º 13-D/97/M. Thus, the Centre of Support of Artistic Expression was born, which has, among others, the following goals:

- a) Providing creative occupation of free time for children and youth of school age in the areas of arts education, namely: string instruments, choral and instrumental practice, drama and theater, dance, visual art;
- b) Promoting exchange of art groups, namely; orchestras, mandolin and folk ensembles, wind bands [...], dance and theater groups; [...]
- d) Participating in activities and performances promoted by official and private entities.

These leisure activities were used to teach arts to students who voluntarily enrolled and who were encouraged, according to the pedagogical goals on which the project was based, to take part in groups such as orchestras, tunas, bands, theater groups, and choirs. As their quality improved, these groups were increasingly invited by various entities to perform in official and private events.

With the evolution of the project, the Direction of Artistic and Multimedia Education was given wider responsibilities in 2001 through the Regional Regulatory Decree n.º 27/2001/M. Article 27 of this Decree provides the legal bases that made the AS project possible in 2006, through the following paragraphs:

- b) To promote extracurricular activities in arts education, namely in the areas of music, dance, theater and visual arts;

- c) To promote the creation and coordination of music, theater and dance groups, namely, choirs, orchestras, ensembles, bands, theater and dance groups;
- d) To promote concerts and shows in the entire Region with music, theater and dance groups;
- e) To participate, whenever solicited, in concerts, shows and other events promoted by official and private entities;
- f) To promote exchange at regional, national and international levels, in collaboration with official and private entities, with a view of promoting educational, cultural and traditional values of Madeira.

In 2016, about 1,100 children from infancy to the end of compulsory education were involved in dance, theater, music, visual arts, and multimedia as extracurricular activities at DSEAM. As a result of these activities and with the development and acquisition of artistic competences, in 2016 there were eighteen groups involving 300 students selected by the teachers in charge of the groups.

N.º	Group	Foundation year
1	Children Choir	1987
2	Madeiran Traditional Instruments Ensemble Si que Brade	1987
3	Mandolin Orchestra	1987
4	Youth Choir	1991
5	Wind Orchestra	1993
6	Clarinet Ensemble	1996
7	Incorporarte	1999
8	Regina Pacis Vocal Ensemble	2001
9	Guitar Ensemble	2002
10	Percussion Ensemble	2003
11	Accordion Ensemble	2004
12	Stage Expression	2004
13	Recorder Consort	2005
14	String Ensemble	2005
15	Dolcemente	2008
16	Alta Cena	2012
17	Kaleidoscope	2012
18	Nymphs of the Atlantic Vocal Ensemble	2013

**Table 1:** The 18 artistic groups of DSEAM.

## The Artistic Season Project: goals, functioning and evaluation

In 2005, it was acknowledged that the annual number of events presented by students involved in extracurricular activities implied the need of systematization due to the enormous demand of local and regional institutions. Therefore, in 2006, the DSEAM created the Artistic Season project with the purpose of achieving an average of 200 events a year, in cooperation with the municipalities of the Region and about 100 public and private entities pursuing the principle of decentralization. The events featured eighteen arts groups with approximately 300 students and teachers involved in extracurricular activities. They are joined by thousands of students of all school grades and all the municipalities of the Region, participating in dozens of events throughout the year.

At the time, the primary goals, which have been maintained during the past decade, were the following:

1. Higher motivation of students involved in extracurricular activities as a result of opportunities to perform frequently in a professional context;
2. Offering teachers incentives to involve themselves in arts projects outside the formal context both as teachers and performers;
3. Promotion of local cultural spaces with minimal cost for the municipalities;
4. Providing theater, music, and dance events to the population of the various municipalities of Madeira, mostly free of charge;
5. A better cultural content available for tourists in the region;
6. Meeting the overall demand of public and private entities for events more effectively through annual planning.

In order to reach these ambitious goals, a partnership model was developed. Now that it has been in place for a decade, the model can be summarized as shown in the following diagram.

The diagram shows that, after ten years of the Artistic Season project, the developed regional network of concerts enabled the development of a model of partnership involving entities from different areas such as media, tourism, municipalities, schools, regional administration, and other public and private institutions, which should continue to be followed up and the subject of further research.





Figure 1: The Artistic Season network

## The six main categories of Artistic Season

AS is organized in six main categories: Regional Arts Week (SRA), Interactive Events, Tourist Animation Concerts, Competitions and Festivals, Multidisciplinary Projects, and Ensemble Concerts. In order to better understand each of these categories, we shall describe them briefly.



**Figure 2:** The six main categories of Artistic Season.

## Regional Arts Week

This is the biggest event of AS regarding student participation and the number of schools and partners involved. Around 3,500 children of all school ages perform on various stages, where they are joined by other DSEAM art groups and of the Madeira Conservatory– Vocational School of Arts, and offer moments to enjoy artistic achievements for thousands of residents and tourists, just like during the Regional Exhibition of Visual Arts (Cristóvão 2016). The SRA comprises various public events, such as the opening performance at the official opening, a garden party, events with various arts (drama/ theater, dance, traditional Madeiran string instruments, instrumental music, choirs, pop/rock bands, visual arts), ESCOLArtes, exhibition and regional competitions in visual arts, the School Audiovisual and Cinema Festival (FACE), Youth Song Festival, shows with art groups from various institutions such as DSEAM, Madeira Conservatory – Vocational School of Arts (CEPAM), Centers for Occupational Activities (CAO), and other community groups.

## **Interactive Events**

The Interactive Events were conceived with the aim of *encouraging interaction between students of regular schools with artistic groups*. Initially it was named *Active Audience* and evolved into *Interactive Events* as a more apt description of the participation of the students of regular schools. This type of event involves the students' families, thus contributing to audience education. The Interactive Events are among the most sought after, completely filling the available audience space<sup>1</sup>.

## **Tourist animation concerts**

Bearing in mind the history and tourist identity of the Autonomous Region of Madeira, one of the principal aims of the AS project is to provide entertainment events for tourists. Throughout the year, there is a series of activities corresponding to the tourist calendar. December is undoubtedly the month with the largest number of events due to the Regional Tourism Direction's demand for DSEAM groups to perform at various locations in the center of Funchal.

## **Competitions and festivals**

Various competitions and festivals take place throughout the year with the aim of stimulating artistic excellence and love of music. Among them, the Children's Song Festival stands out with its thirty-six-year history. It is the children's festival with the most consecutive stagings in Portugal since 1982. Hundreds of original songs for children have been composed for it, resulting in an important pedagogical musical heritage. AS has also included the Madeira Youth Festival since 2013 and the Young Artists Competition for the past sixteen years.

## **Multidisciplinary projects: operas, musicals and ballets**

One of the main values of the organization is its teamwork. Thus, multidisciplinary projects were born that, over time, have strongly influenced the participating groups and audiences. Over the past ten years, eight

<sup>1</sup> To find out more about Interactive Events at DSEAM, see Sousa (2010).

multidisciplinary events were presented, including adaptations of famous operas by Mozart, Verdi and Bizet, world premieres of operas, two original musicals and one ballet, all of them world premieres<sup>2</sup>.

### **Performances by eighteen artistic ensembles**

Apart from participating in the above-mentioned projects, the eighteen ensembles develop their own repertoire, performing in events that are part of AS. In these events, the groups have the opportunity to interpret a varied repertoire that aims to meet both the young participants' musical preferences and the pedagogical requirements for their artistic development.

### **Final considerations and recommendations for the future**

During the past decade, the AS project has achieved its goals by establishing a wide network of partnerships. In those ten years, an average of 207 events and 56,201 audience members per year make an average of 274 audience members per event. As previously indicated, the students and teachers felt more motivated due to their participation in groups that performed in AS. Thus, it can be affirmed that the dynamics and synergies created by this partner network are making a contribution to the students' artistic education, also resulting in an increased number of study hours.

Apart from the goals defined at the beginning of the project in 2006, this study suggests that there have been a number of unexpected positive side effects derived from the AS project: (1) more online sharing of videos, scores and other educational resources between students—in social networks created by teachers and students—that enhanced informal learning among peers in a group, similar to the example described in Finley & Burnard (2007) and Christensen, Horn & Johnson (2011); (2) creation of a space for intergenerational relations: groups with teachers, students and occasionally professionals; (3) contribution to students' individual music studies, a phenomenon already mentioned by Schippers (2010); (4) contribution to better organizational communication with the family, resulting in increased acknowledgment and involvement, as observed by Hammel & Hourigan (2011); (5) enhanced contact with the local reality, as the project gives young people the opportunity to perform in a professional context for an external audience.

<sup>2</sup> To find out more about multidisciplinary projects at DSEAM, see Gonçalves (2011).

In spite of the success and positive effects of the partnership model established in the AS project, some situations were identified which require further thought. Therefore, we formulate the following recommendations:

*Recommendation 1*

*Increasing the number of interactive performances, especially in communities with less developed cultural habits:* Given its success, the “interactive performance” cycle could be repeated more often during the year. These events involve students from local schools and are important for engaging the children and family members, thus contributing to the improvement of cultural habits.

*Recommendation 2*

*Increase the number of multidisciplinary events (operas, musicals and ballets):* Although these events are complex in terms of production, they help to raise the teaching standards, while being rewarding for the audience at the same time.

*Recommendation 3*

*Encouraging partnerships with professional musicians and artistic groups connected to venues:* So far, the AS project involves few professional and amateur musicians. This would be a strategy that would give more value to the role of professional musicians and amateur groups, while simultaneously functioning as a motivating factor for the students, possibly including participation in such groups.

*Recommendation 4*

*Creating programs for artistic exchange:* Although some groups of AS were involved in exchange, the potential for growth in this area is large. As exchange seems to be a very important motivation factor for the students, it should be among the project’s priorities, using the available European programs.

*Recommendation 5*

*Finding strategies for more partner involvement:* This study clearly indicated that some partners were not as committed to the project as would be desirable. It would be important for the sustainability of the project to find additional motivating factors to enhance their involvement.

*Recommendation 6*

*Maximizing the social aspect of the AS project:* While the AS project seems to

have achieved a significant artistic result already, it could be more inclusive, be it through involvement of economically challenged students or students with special educational needs. The AS project has already involved such inclusive groups, but at the moment the initiative is not being developed.

#### *Recommendation 7*

*Rethinking the existing artistic groups and creating new ones:* The artistic quality of the groups varies greatly, and some are less attractive for the audiences. It would be important to rethink some of the groups regarding their repertoire and artistic quality, as well as considering the creation of other innovative artistic groups.

#### *Recommendation 8*

*Creating a venue evaluation system:* Some of the venues are less involved in the project, and the events produced there were less well attended. It is important to create a venue classification and evaluation system which would enable efficient monitoring in order to avoid presenting events in venues with little involvement or lacking conditions for event organization.

#### *Recommendation 9*

*Improving the benefits to sponsors:* This is a crucial question, as AS has very limited resources and arts sponsorship is not very motivating. It is of urgent importance to discuss motivation factors with the sponsors so that they continue supporting the project, to make the project more sustainable and ensure better funding.

#### *Recommendation 10*

*Improving conditions for the media at events:* Media presence is vital for publicity purposes. However, due to the large number of events and competition with other cultural activities, it is often impossible to guarantee enough visibility. It is important to increase journalists' motivation to attract more interest in the events.

Finally, we believe that the relevance of the AS project, with all its positive outcomes, is an example of good practice in arts education, both nationally and worldwide.

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# GROWING TOGETHER

## UNIVERSITIES OF MUSIC AND MUSIC SCHOOLS IN SWITZERLAND

**THOMAS BOLLIGER / FLORIANE BOURREAU**

### Introduction

Switzerland is well known as a tourist destination, for courtesy, its beautiful countryside and the mountains; Switzerland is famous for cows, chocolate, watches and private banks. But what about music and arts?

American actor, director and playwright Orson Welles once stated (in *The Third Man*) that the only contribution of Switzerland to world culture was the cuckoo clock. We would like to challenge this assumption. Indeed, it is easy to prove that the statement is wrong, mainly because the cuckoo clock was developed in the middle of the eighteenth century, not in Switzerland but in Schwarzwald, the Black Forest area in southwestern Germany. And whereas the mechanism for producing the cuckoo call has hardly been improved since its invention, Switzerland is a place where culture, innovation and artistic education are dynamic and vital.

Despite its reputation, Switzerland offers a wide-ranging array of occasions to approach music of all kinds, by listening, learning musical instruments or practicing in groups or bands, choirs, ensembles and orchestras. We have high standard jazz, pop and rock, as well as traditional music, not to mention the renowned classical orchestras and the lively contemporary music scene; we host world-famous music festivals and organize top-level international music competitions.

### Panorama of Swiss music schools

Switzerland has approximately eight million inhabitants, one million of whom are children and young people. We have four official languages and twenty-six cantons. This means that twenty-six regional governments have considerable autonomy with respect to educational laws, resulting in very different systems, traditions, and customs from one canton to another.

In state schools, music is taught roughly two to three hours per week. Sometimes it is the general teacher who takes music lessons; sometimes it is a teacher with particular training or a musician with special pedagogical

training. Traditionally, every canton has its own syllabus, but efforts are under way to coordinate and harmonize the different curricula (HarmoS, <http://www.edk.ch/dyn/11737.php>).

Regarding instrumental and vocal teaching and learning in music schools and conservatoires, it can be stated that Switzerland and the Principality of Liechtenstein have over 400 officially recognized music schools, that is 296,000 students and approximately 12,500 instrumental and vocal teachers. Again, from one linguistic region to another, from canton to canton, and also from big cities to smaller villages, there are important differences in the organization, study programs and exams, financial support by the local community and the canton, as well as divergences in musical and pedagogical developments.

### **Music education in the National Constitution**

Switzerland being a direct democracy, the citizens have the possibility – through complicated, time-consuming and expensive procedures – to participate in the law-making process and propose initiatives for new rulings. For music education, September 23, 2012, was a historic day in Switzerland. In a national vote, a vast majority of almost 73 percent of the Swiss people (and all twenty-six cantons) accepted a new article in the Swiss constitution promoting support and, if necessary, coordination of music education at national level. Beside the legal and practical aspects, we are very proud of this large and nationwide support for music education.

This new legal article contains three elements:

- enhancing the quality of music education in state schools, notably by ensuring and developing appropriate music teacher training
- ensuring access to music education in conservatoires and music schools for all children, regardless of their social or economic background; financial and educational support for young talented musicians
- supporting young talents

Thus, music education is now sustained by our National Constitution; the Confederation and the cantons are responsible for its quality and development.

What has been accomplished five years after this crucial vote?

Important efforts have been made to promote young talents. Youth and music camps are organized, and instructors are trained specifically for them. Efforts are being made to improve music education in state schools all over the country and coordinate music teacher training (at national level). There are financial guarantees for the Swiss National Youth Competition ([www.sjmw.ch](http://www.sjmw.ch)). Discussions are under way concerning financial support by the Confederation for the Swiss Youth Symphony Orchestra ([www.sjso.ch](http://www.sjso.ch)).

In general, we think that there is still much to be done to ensure access to music schools and conservatoires for economically disadvantaged and physically or mentally disabled children. Furthermore, the coordination of projects already established in conservatoires and music schools with the national efforts of the youth and music programs is under way (Federal Administration / Youth and Music, <http://www.bak.admin.ch/jm>)

## Music schools and conservatoires

In line with the legal article, music schools in Switzerland are committed to providing access to music for all. Therefore, school fees are subsidized, and the course locations are spread throughout the country.

As an example, the Conservatoire populaire de musique, danse et théâtre ([www.cpmtd.ch](http://www.cpmtd.ch)) in Geneva has forty-five locations dispersed throughout the canton, underlining the policy of decentralization and outreach. Each conservatoire has its distinctive features. In this specific case, the charter<sup>1</sup> emphasizes multi- and inter-disciplinary approaches, group education, collaboration with state schools, and workshops and projects fostering creativity and innovation.

## Professional training at music universities

In line with the Bologna process, the Swiss government recognizes nine universities of applied sciences and arts – seven in the public sector – hosting seven music universities (Musikhochschulen).

<sup>1</sup> [http://www.cpmtd.ch/index.php?option=com\\_content&view=article&id=1&Itemid=83](http://www.cpmtd.ch/index.php?option=com_content&view=article&id=1&Itemid=83)

To be more specific, we will discuss some features of the French-speaking area, namely the *University of Applied Sciences and Arts Western Switzerland–Haute École Spécialisée de Suisse Occidentale*, or HES-SO.

Founded in 1998, HES-SO is the largest “Haute école Spécialisée–HES” in Switzerland with almost 21,000 students. Fostering a close relationship with developments in the field, it has become an important source of new skills and ideas, knowledge and know-how, innovation and creativity. Indeed, HES-SO carries out applied research and development projects and integrates the results into its teaching and training. It provides services to third parties and ensures exchange with practice circles.

The *Music and Performing Arts* department educates future professionals in contact with the artistic community in the areas of pedagogy, interpretation, composition, and theory; it covers different styles: classical music, jazz and pop, as well as theater and dance. It hosts two music universities: Haute école de Musique de Genève (HEM) and Haute école de Musique Vaud Valais Fribourg (HEMU). After three years of training in a general bachelor's program, the students continue in a master's program (MA) of their choice. The *Master of Arts in Music Education* can be taken as a first – and sometimes single – professional qualification, or as a second degree, usually after an MA in interpretation; it prepares students for teaching in state schools or conservatoires. Pedagogical competencies are therefore essential components in the professional portfolios.

The Master of Music Education has three majors:

- instrumental/vocal teaching and learning
- music in public schools
- Dalcroze eurhythmics

The two years of master's studies lead to a personal project designed around three axes:

- artistic projects, including recitals and creative performances
- teaching experience and portfolio
- reflective analysis

## Theoretical foundations

Before going into the day-to-day reality of our instrumental/vocal teacher education, we would like to briefly outline some aspects of the theoretical foundations which guide our approach.

The overarching theoretical idea might be summed up by the notion of *constructivism*. Geneva, our hometown, is the place where the world-famous Swiss child psychologist Jean Piaget (1896–1980) conducted his huge research program on psychomotor, social, perceptual and, first and foremost, intellectual development over six decades. A professor at the University of Geneva, he developed his theory of “genetic epistemology”, that is the study of the origins and development (“genesis”) of knowledge (“epistemology”). Later, Piaget considered that children construct their cognitive structures from birth to adulthood. To put it simply, he conceived knowledge acquisition and the development of cognitive structures as a continuous process in which active questioning of reality is key. Information and understanding, he showed, are constantly created and expanded as the child, like a budding scientist, interacts actively with the physical and social world around him (Piaget 1947).

### Socio-cognitive conflict

It is often presumed that social interaction fosters cognitive development mainly through imitation processes. In this view, interaction with a model or at least a person on a higher cognitive level would seem to be necessary for younger children to progress and develop. Contrary to the above assumption, the Geneva school of social psychology has shown that – under certain conditions – it is the confrontation between contradictory points of view among children at the same developmental stage – more specifically, on the same “pre-operatory” level – which instigates progress (Doise & Mugny 1981). Pure imitation of a superior model hinders the development of understanding and success, whereas the conflict of contradictory viewpoints – so-called “centrations” – in homogenous groups favors progress.

In other words, applied to our professional field, let us formulate the thesis that socio-cognitive conflicts have a role to play in teacher education. Beyond imitating and copying existing models, inventing new means is key. Taking our cue from Piaget, we would like to say: “You have to make inventors, innovators – not conformists”.

## Enaction

One of the foremost academics in the field of cognitive science, the late Francisco Varela, would certainly agree with this claim. He defended the idea that a learning organism grows and matures to the extent that it has opportunities to transform its “Umwelt”, that is its environment, and thereby alter itself.

By coining the notion of “enaction” or “embodied action”, Varela and his colleagues wanted to highlight the point that there is no independent perception of the senses receiving information from a supposed “outside world”. Perception, they assert, is intrinsically linked to action; the sensorimotor capacities being imbedded in a biological, psychological and cultural context (Varela, Thompson & Rosch 2016/1991).

Let us illustrate this theoretical statement with a classic study cited in the seminal and recently re-edited book *The Embodied Mind* by Varela and colleagues. In this learning experiment with young cats, two groups of kittens raised in the dark were exposed to light in a maze under controlled conditions. The first group of animals could move around normally and actively explore the puzzling circuits in the maze. The kittens of the second group were confined in a basket on a simple carriage pulled by an animal from the first group. The two groups, therefore, shared the same input, the same visual experience, either actively exploring or passively receiving visual information.

After several weeks of this treatment, the active kittens behaved quite normally in the maze, whereas the kittens in the second “passive” group, once on their own, behaved awkwardly, bumping into obstacles as if they were blind (Held & Hein, quoted in op. cit. p. 174).

This study tellingly supports a key point of our conception of teacher training. Indeed, becoming a teacher is not a matter of just gathering information and witnessing wonderful performances even by the very best maestros. On the contrary, becoming a teacher means being active in different contexts, taking risks, learning by trial and error, and confronting different standpoints. As trainers, we do not need to hand out a book of recipes for any pedagogical problem that might occur, but must train confidence, patience, and perseverance.



## Apprenance

The third theoretical concept is “*apprenance*”. This term is a French neologism, *apprendre* meaning *to learn*; *apprentissage* meaning *training or apprenticeship*. *Apprenance* goes a step beyond students' learning, be it individually or in groups. It has a broader meaning in the sense of learning as an organization, growing as a network. The notion of *apprenance* – introduced by French author Philippe Carré – is linked to systems science, that is the art and practice of learning as a whole, all together (Carré 2005). More specifically, we are learning as a network of students and teachers in music schools, specialized professors of education and full-time students, staff, and scholars or other experts we invite regularly. According to American systems scientist Peter Senge, the term might be translated as “learning organization” (Senge 2000).

Fundamentally, our challenge is to develop a network of students and educators, coaches and practitioners, instructors and staff, interested in developing new solutions to new problems. Frequently, we feel that we do not have ready-made solutions to offer students. This means that as university teachers and school boards we sometimes need to admit our ignorance and humbly accept learning together.

## Appropriation

As we have seen, confronting viewpoints among trainees is a very important feature. It makes the training specific because the students live unique situations, in particular settings. They live in “ecologically situated conditions”, so to speak. In other words: in their *own* environment<sup>2</sup>.

The proposed training, therefore, depends on the learners themselves: adapting to their dispositions and needs, fostering networking and exchanging experiences. Consequently, students become engaged in a dynamic process in which both the sources of knowledge and the learners themselves are mutually altered. In this sense, appropriation opens a field of personalized learning. This notion points to a constructivist perspective which challenges the idea of professional development seen as a cumulative acquisition of knowledge and know-how.

<sup>2</sup> The famous “Umwelt” according to Jacob von Uexküll.

## Architecture of the instrumental/vocal teacher training syllabus

In line with the concepts outlined, the architecture of our Master of Music Education – specifically the instrumental/vocal teacher training syllabus – places the students at the heart of their learning. The system is based on four complementary core fields: educational sciences, specialized pedagogy (didactics), field experience and reflexivity.

### Educational sciences

The educational sciences we impart are approached in a transversal manner referring to the history and philosophy of pedagogy, to sociology, psychology etc. The students are encouraged to question their ideas about teaching, reflect on their values, develop their conceptions of child development and learning, and start conceiving educational projects. We sometimes practice the strategy of *classe inversée*, which is the “reversed class” in which students prepare seminars themselves in small groups. This is typically a situation in which they can discuss and learn together.

Occasionally, we organize public conferences and seminars where current topics of general interest can be discussed. For example, the HEM in Geneva hosted two major meetings during the academic year 2016/17. The subject matters were *Group Teaching with Beginners and Electronic Devices in Instrumental and Vocal Learning and Teaching*. Such symposia bring together up to 160 trainees, music school teachers, professors, scientists, and scholars. Formal discussions in plenary sessions and smaller groups as well as non-formal encounters offer a broad array of occasions for exchanging experiences and ideas, learning and networking. These gatherings are crucial to reaching our target of growing together.

### Didactics

Over the last twenty-five years, we strived to establish instrumental and vocal didactics (specialized pedagogy) for almost every single instrument of classical music, early music, jazz and pop. We have always been convinced that experienced and esteemed music school teachers do a better job in this field than scholars or professors at music universities, though the experience of the latter might be helpful and inspiring for concepts. This collaboration

with distinguished music school teachers helps us to build bridges between professional training and the field of music teaching and learning.

Every year we organize a co-teaching day involving all our students as well as all pedagogy and didactic teachers in order to focus on major topics. It goes without saying that this is again an excellent opportunity for growing together.

As further developments, we plan to step out of the disciplinary boundaries and emphasize the richness of music itself in individual and collective practices, traditional and innovative approaches, simply musical and trans- or interdisciplinary projects.

### **Field experience**

The third core field is the opportunity for students to implement what they have discovered and developed previously.

### *Pedagogical internships*

These external placements are possible thanks to the partnership with local music schools. In a framework of alternation between academic preparation and practice in the field, the internship is an important part of the training:

- a) It is a field of illustration, application, testing, and strengthening of professional standards;
- b) It offers a moment of professional socialization and appropriation of the knowledge and gestures of the profession;
- c) It embodies a test where rational knowledge and experience meet and marry;
- d) It is part of a reflexive approach (Schön 1983/1994).

The pedagogical internship consists of twenty-five lessons in the class of an experienced trainer-supervisor teaching the same instrument as the student during three semesters. The student is required to primarily follow three pupils, including a beginner, a particularly talented pupil and a child with difficulties, according to the specifications. The internship is divided into three areas: observation, teaching practice, and feedback, synthesized in two internship reports: one by the student summarizing observations and reflections on their “educational path”; the other by the supervisor focusing on the “evolution of the internship”.

According to the code of conduct, the pedagogical internship aims at an immersion in teaching young pupils, an adaptation to the realities and objectives of music schools, and an open mind to the richness and diversity of instrumental and vocal techniques, musical interpretations and pedagogical approaches. In other words, the student is invited to adopt an open attitude avoiding judgments, and a constructive and committed approach.

This immersion in a class triggers reflection on the professional identity of the designated music school teacher. According to one of the documents distributed to all HEM training partners, the supervisor embodies three complementary roles:

- coach (professional colleague)
- trainer (field supervisor)
- formative evaluator (internship supervisor at the institutional level)

At the same time, students see their supervisor as a source of tacit, implicit and contextualized professional knowledge (Carter 1990, Martin 1997, Stanulis 1994), “libraries of anecdotes” (Fairbanks et al. 2000, p. 102) and knowledgeable actors (Puk, Haines 1999, p. 541).

At the interface between theory and field practice, supervisors help students to develop their knowledge, essentially decontextualized – descriptive or analytical – in their supervised teaching experiences (Zanting et al. 2001b, p. 725), into “situated” professional knowledge (Hofer, Pintrich 1997, p. 67).

Based on this consideration, the following question arises: How can we assess and optimize the transformation of the activity of both the student and the supervisor? In order to explore this formative dimension of the internship, a research-oriented “analysis of the activity” was conducted by Bourreau (2014).

### *Research on the internship*

The internship situation potentially offers several types of links between the activities of the actors involved, from the activities “co-constructed” to the convergence of the individual activities (configuration of collective activity). The oscillation between collective (social) and individual (subjective) activities, typical of a training situation, reflects the relationship between the existing and the possible. The activity thus emerges from a relationship of

mutual or bidirectional constraints (Lawrence & Valsiner 2003). This approach, clarifying the way in which the actors organize themselves in interaction with the environment (biotic and abiotic), was initiated by Maturana and Varela (1994). It is based on the postulate of enaction. Thus, analyzing the activity of several actors in interaction amounts to analyzing an action-situation coupling, embodying a constant “co-determination” (Theureau 2002) between the activity of the actor and his environment. This coupling is asymmetrical: the interactions do not concern the environment as an outside observer can understand it, but the actor’s “own domain” (Theureau 2003).

The research was conducted in the context of an internship of a piano student attending instrumental teacher training in Geneva. The student was an intern in one of the partner institutions of the Geneva basin, in a piano class of the Popular Conservatory of Music, Theatre and Dance of Geneva (CPMDT).

In order to analyze the activity of the student and the supervisor during the three possible settings of the internship – observation of the teacher, teaching practice and feedback – a multi-step protocol was established:

- Observing the dyad supervisor/student during the internship – audio-visual recordings in situ
- The protagonists described their activities while viewing the audio-visual recording – self-confrontation interviews
- Dividing into significant elementary units (SEU) from each actor's description of the activity flow . Being part of the analysis of the course of action, the SEU can be an action, a verbal communication, an interpretation, an emotion, or a highlighting (Theureau 1992).
- Evincing the individual-social dimension of the experience, treatment of the discrete units (unit of action U, knowledge S, representamen R, potential news/expectations A, intentions E, *interprétant* (learner's meaning)
- Comparing, classifying and coding the orientation of units.

Some results:

#### 1) Teaching activity

Having compared these orientations quantitatively, it is interesting to highlight the noticeably similar proportions. For example, two-thirds of the time the supervisor and the student are busy with “beams of concerns” directed towards the pupil they teach; during a fifth of the time, these units are alternating between themselves and the pupil; in only little less than a

tenth of the time, these units are directed towards themselves. The notable difference is that the supervisor is concerned with the training of his student when he teaches to his pupil.

*Interpretation:*

The analyses reveal that, by and large, the teaching activity is approached similarly by means of practicing and questioning; interactions between the teacher role and the observer role—in either configuration—are only sporadic. However, the form of such communication changes according to the protagonists. Indeed, when the student interrupts her own teaching to seek the approval of the supervisor, the latter acts in an advisory manner, like a teacher-colleague. On the other hand, when the supervisor stops his instruction, he would rather give an account of his intentions. This ascertainment suggests that this part of the internship must be enhanced by a thorough interview.

2) Observation of teaching activity

In this situation, the orientation of the supervisor observing the student is very different from that of the student. Indeed, the most significant difference lies in the focus on the teacher. Commenting his supervision, the supervisor observes what he sees and what he thinks he should have done, while the student observes by interiorizing her teaching.

*Interpretation:*

Unlike the teaching itself, the observation of teaching is manifold (Bourreau 2016). We found that during this phase (S = supervisor; T = trainee)

20% (S) and 35% (T) of the time is spent on the internal simulation of the teaching activity;

7% (S) is simulation and questioning of his own piano practice, whereas this is 31% for T;

27% (S) is discovery of a teaching practice, such as a teacher-colleague, whereas this is 8% for T;

24% (T) is focus on the pedagogical practice of the training supervisor as an expert, whereas 46% (S) is expertise by comparison between observed and personal pedagogical practice.

It appears that the positioning as “student” or “supervisor” is quite rare: 24% and 46% of the observation time respectively. Positioning as a professor or pianist in an internal simulation or as a teacher-colleague through discovery is also omnipresent.

This finding correlates with some studies that focus more on the evolution of the trainee-supervisor relationship over time, showing that the trainee's passive attitude during the interactions progressively evolves into a collaborative relationship allowing reflection and occasionally opposition (Trohel 2000a, Waite 1995). Martin (1994) defined this evolution as a gradual transition from a "formal" to a "cordial" relationship (valorization of the discussion) and to a "friendly" relationship (sharing of skills and knowledge). In parallel with the student's professional development, the supervisor-student relationship evolves into a more consultative and collaborative relationship (Chaliès & Durand 2000a, Maynard & Furlong 1993) and a relationship characterized by "trust, sharing experience, moral support and complicity" (Awaya, McEwan, Heyler, Linsky, Lum & Wakukawa 2003, p. 45). All these results reinforce the idea that observation during the training period is both instructive for the student, who alternates between simulation of teaching and practice as an expert, and for the supervisor, who can discover a new teaching practice (27% in our case).

Questions regarding the interpretation of the results:

These results, sometimes surprising, question the form of the internship and its possible development. The expansion of the consultancy interview appears crucial for accomplishing an effective professional training by initiating a dynamic of reflection on the action, thus completing the reflection in the course of action (in the sense of Schön) that "tends to concentrate interactively on the results of the action, on the action itself and on the intuitive knowledge implicit in the action" (Schön 1996, p. 208).

From this perspective, training the trainers is a major challenge in the further development of our syllabus.

Encouraging reflective competencies on both sides—supervisor and student—might possibly help to avoid the pitfall of unilaterally transmitting an exclusive teaching style.

During the self-confrontation interviews, we were also able to observe the triggering in the actors of many realizations exceeding the reflexive questioning. In addition to the internship situation, the self-confrontation would have a formative dimension.

As a consequence of these results, a new teaching unit has been set up at the HEM of Geneva. "Analysis of activity" is now an integral part of the teacher training syllabus.

### *Project in group pedagogy*

Another field experience required of our students is a project in group pedagogy. The trainees have to design, prepare, organize, and carry out a public project with three or more pupils. Brass players are accustomed to such settings, but for other students this is a totally new challenge allowing them to experiment with group pedagogy. The best projects of recent years involved groups of different sizes and had creativity, improvisation, and interdisciplinary approaches as key components. Time and again, these projects, which sometimes require considerable effort, stimulate future colleagues and school boards. Occasionally, they open doors.

Students who have accomplished a first Master of Interpretation do not have to take a second instrumental or vocal exam. Instead, they have to do what we call a “Concert Médiation”. This is an educational concert in which they not only play music but communicate in new ways with an audience unfamiliar with classical music concerts: for instance, in a prison, in the street, in a hospital, in a school or in a home for elderly people.

One of our students produced the play *Kreutzer vs. Kreutzer* by English playwright Laura Wade. She combined theater with music featuring the Kreutzer Sonata by Ludwig van Beethoven and the first String Quartet by Leoš Janáček. In working with the actors she had carefully chosen, she appreciated the similar “spirit” of actors and musicians. She noted that the usual theater audience appreciated the music whereas the music lovers started to cheer a theater performance. Writing about the mediation process, she stated: “When searching for a concert mediation project, I was intrigued by the idea of combining music and theatre despite my complete lack of experience in the theatre domain. Working on this project has been at once both incredibly motivating and stimulating. [...] Due to my lack of experience, I certainly experienced difficulties, but difficulties from which I have learned much! Indeed, when first conceiving the project, I felt completely lost and did not at all think that it would actually work.” Though, as she writes, it was “a steep learning curve”.

In our view, this challenging and arduous experience was a wonderful occasion of learning and growing together, for the student and her violin professor, for the actors and the tutors, and in some way even for the audience.



### *Outreach*

Over the years, the HEM has established agreements with conservatoires, orchestras and universities abroad. It is our privilege to collaborate with partners including

- ESNCM, The Edward Said National Conservatory of Music in Palestine (<http://ncm.birzeit.edu/en>)
- EL SISTEMA in Venezuela—unfortunately on stand-by for security reasons ( <http://fundamusical.org.ve/>)

NEOJIBA Youth Orchestra Project in Salvador de Bahia, Brazil (<http://neojiba.org/>)

- different institutions and universities in France, Canada, India and China

Our students like to act as junior tutors and musicians in these projects. They are willing to participate even during their summer vacations. They appreciate taking part in projects in which classical music embodies a deeply felt hope for social, cultural and political development. These outstanding experiences are extremely enriching, not only for the participating students themselves but also for the entire student and teacher community.

### *Reflective practice*

The core field “reflective practice” is also very important because it allows trainees to remain in a process of continuous development and transformation. This is working on the future, laying the foundations of lifelong learning.

### *Analysis of activity*

The seminar “Analysis of activity” particularly addresses reflective practice. It was introduced in the 2015 syllabus, following the research presented above. It has two parts: a theoretical introduction and self-confrontation interviews. The latter are individual and semi-collective, disciplinary and multi-disciplinary.

As mentioned above, students are encouraged to analyze their own activity, that is to say their own teaching, using video recordings. This self-analysis

can in fact be a very difficult exercise. The first reaction often does not go beyond criticism and self-judgment, which we call the *surface effect*. Learning to observe themselves allows students to change perceptions and perspective and thus fosters a deeper understanding of a situation. This also makes it possible to keep in mind that every situation is unique and bears the potential of self-transformation.

### *Portfolio and master's thesis*

Our students have to draft a number of written assignments: a report on their placement, a report on their teaching experience with pupils, a report on an experience in group pedagogy, and the master's thesis. This thesis can have various forms such as deepening a theoretical question linked to pedagogical procedures, producing pedagogical material with some reflective developments, empirical research linked to music teaching and learning, or presentation and analysis of an outstanding project.

Over the past years, we have established a network of internal and external tutors through careful selection and regular meetings. Choosing the right tutor for the right thesis is sometimes difficult, and occasionally risky. Sometimes – fortunately not too often – we have failures. Nevertheless, tutoring a master's thesis is often an opportunity not only for confronting viewpoints but also for thorough study and learning together. We can say that the quality of the theses has improved tremendously since our first masters graduated in 2010.

Since last year we have introduced public presentations, a measure which triggers a dynamic process between the presenters, the jury, and the next generation of candidates. As an organization and with all our partners, we have learnt a lot.

## **Conclusion**

Thanks to this multi-pole system of our teacher training syllabus, each student has an individual and personalized experience while being part of a community. Thus, trainees learn while contributing to the development of their fellow students, the improvement of the teaching and coaching team, and the enhancement of the training itself.

Based on the constructivist notions of socio-cognitive conflict, enaction, *apprenance* and appropriation, we showed how trainees and trainers are

involved in dynamic processes at different levels, where each individual participant and the network of learners as a whole constantly develop.

In the next years, we would like to launch regular formal consultations between the teacher training at the Music University and the music schools. We hope that these formal consultations, together with an expansion of our network of partners, will constitute a platform on which we can grow together.

It is our sincere aspiration to contribute to the well-being of our society by growing together in music, in artistic developments and in pedagogy.

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# MUSICIANS IN SCHOOLS AND THE AÏCO PROJECT

MARTIN PAUL STANISLAS GALMICHE

## Introduction

According to John Dewey (1934), the crux of art (as experience) lies in the connection between the human being and their close everyday environment. We shall start here with the following “mise en abyme” of Dewey’s vision, which emerges when we try to apply this vision of art to art education: the crux of art education should lie in the connection between the structure of artist education and its close everyday environment. In other words, if art is a construction of a connection with our surroundings, the minimum that the structure of artist education should provide is a connection with our surroundings, that is to say our natural, social and cultural environment.

At the end of this article, the AÏCO project (*Apprentissage Instrumental et Invention Collective*, Instrument Learning and Collective Invention) is presented, a project carried out by Lyon Conservatory which aims to offer learning of an instrument at Conservatory level to children in areas in which the city usually has difficulties in promoting culture and art education. However, as this project has a strong connection with music education in primary schools, it is necessary to begin this paper with a presentation of music in schools in France and, more specifically, in Lyon.

In this article, the word “school”, when used alone, always refers to a primary school (not a music school).

## Music in French primary schools

### The place of music in schools

No one truly doubts the importance of music for children. Many people also share the same feeling, namely that music plays a critical, ancient role that it has passed through generations with an indescribable force. Almost no one would consider it worthless, uninteresting or superfluous. And sometimes an

unprovable conviction even lingers: the conviction that music is at the heart of major issues concerning children in school.

But to tackle the matter of music in schools, this feeling is not enough. At a time when society is trying to redefine the parameters of school, its “rhythm”, as it were, it would seem strange not to think about its content, its “curriculum”. This train of thought is not just about expressing noble goals such as reading, writing, and counting. In addition to achieving these goals, what everybody wants above everything else is that children may leave school with confidence: confidence in themselves, their potential, their personality, their personal intelligence, and their own strategies towards learning. Confidence and desire. In fact, these noble goals are more likely to be reached if confidence is built as early as possible. It may be that building this confidence goes hand in hand with a dose of positivity, a form of satisfaction, with play and even pleasure within the learning process. From this point of view, fortunately, music is by no means the only subject capable of inducing the conflation of learning and pleasure. But I firmly believe that it is at the heart of the matter: music, as it is a form of play, is intrinsically connected to this conflation.

Musical pleasure is somehow mysterious. But music is here, we need it, it is a fact, it belongs to the mysteries which can chase boredom out of our lives, as do imagination, fiction, the absurd, poetry, humor, or nonsense. These mysteries should be protected the way a nature reserve is protected, like a spiritual reserve.

Music is play and pleasure, full of mysteries, but it also requires precise work. In the eyes of children, music is able to question the grotesque vision they sometimes have (as do we) of the learning process, a vision that willingly separates the notion of pleasure from the notions of precision, diligence, and focus. To confront such a caricature is not just symbolic; it is, among other things, a spark that brings concrete meaning into the context of this positive new image of school that we would like to see.

### **Musicians in school space and school time in France**

For many years, professional musicians in France have been taught to give life to music, the children's and their own, in the schools. The training centers for musicians in schools (CFMI) have established a two-year full-time training course. These professionals are musicians above everything else. But the



interest and challenge of their job lie in the relationship that they have to create between the artistic-cultural world and the world of education. This question is at the heart of current issues regarding schools and it seems hard to tackle such issues in a modern way if we do not support the training of these professionals. Further information on CFMI and musicians in schools may be found, for instance, in Authelain (2003), Authelain (2014), Desseigne (2014) and Galmiche (2013).

The training of musicians in schools puts the emphasis on the pedagogy of the artistic project in class, during school time, together with the teacher, and sometimes other participants. Such an approach has a very specific goal and has been the subject of consideration among professionals for many years.

- If musical learning processes are deemed essential, they should occur during school time, during the time of general education for all pupils, just like grammar or mathematics.
- The whole class is the ideal unit for a musical project, even if work sessions in smaller groups are useful from time to time. Moreover, in a group that is used to working together, the collective practice of music is beneficial as it brings about mutual listening, shared musical pleasure, and attentiveness to the group to harmonize body, voice, and movement with others.
- Cooperation with the teacher is essential. In the eyes of children, involving the teacher in musical practice or related practices adds significant value to the project. The teacher's involvement guarantees the cohesion of the group and enables the musician to lead the sessions with as much musicality as possible.

When all the requirements are met, the musician can jump straight into the heart of the practice: teaching not by talking about a subject but by being the subject. Practicing music, playing music, being a musician, and setting the proper stage for children to be musicians as well, in the same way that you can try to feel like a writer in order to learn writing, a physicist to learn physics or a historian to learn history.

This approach opens an infinity of educational possibilities, but it sometimes also requires basic skills which need to be acquired and constantly improved: Playing, singing, watching, performing, moving, talking, listening, dancing, all of them by heart, in rhythm and sometimes simultaneously. And especially creating, offering the children a place for creation, and then sorting things

out, organizing the propositions. Know-how must always be renewed, updated and improved. When an approach becomes routine, it fails. However, it does not have to be thrown away: the musician should remember it and invent another one. It is an endless process: being in doubt, then knowing for certain, then doubting again.

### **Available space for music in French schools**

How much space is granted to these musical classes on the school premises? In concrete terms, the actual space allotted to music in French schools is highly variable. In a minority of schools, there is a music room big enough for the class to move around in, form a large circle and dance, sometimes with a piano or stereo system. In other schools, teachers have to move the tables of the library or another inadequate room. For the musician in school and the children, this makes a huge difference. Besides the obvious practical concerns of finding the necessary space for playing and dancing, the fact that a school has a room dedicated to music and dance within their own walls sends a highly symbolic and meaningful signal that will affect the way music is perceived by teachers and their classes. Does such a place exist when a new school is planned? The question remains of availability of sufficient resources, or rather of whether the matter is regarded seriously enough and considered a priority.

### **Extracurricular sessions**

Music classes on the school premises but outside the school hours are a completely new adventure. It is important to specify the outlines, especially when the extracurricular time is being reorganized. At the risk of appearing negative, let us start by listing a few pitfalls of extracurricular sessions.

- The number of students in the group may fluctuate at the expense of continuity and progress in the musical work.
- If these work groups only work with a small number of children, the selection process for registration is a puzzle which can end up being driven by mere organizational considerations. Children are sometimes enrolled for practical reasons (keeping them busy during lunch time, instead of at a daycare center or a study period in the evening). Their motivation is ambiguous, and the approach becomes occupational.

- As the children are not with their whole class and their teacher, they do not attend these sessions with the same concentration.
- If there are discipline problems, these sessions may be more tiring for children than more peaceful learning in class.

From a quantitative point of view, the hourly volume of music sessions will remain a drop in the ocean of extracurricular time, unless at least five or six music rooms are available in every school. In any case, the development of extracurricular sessions is questionable as soon as it encroaches, even slightly, on the hourly volume of intervention during school hours, a volume that should not be diminished or even maintained, but increased.

On the other hand, if new classes are created, they can be a very interesting addition when the project is not decreed but conceived with the actors of school education, and when it finds its origin in a specific local initiative: a specific range of instruments in the school, the need for an additional session in order to implement a class project or partnership with a local music school or a conservatory. In some cases, such extracurricular sessions may be a bridge to new possibilities for some children, towards out-of-school musical learning in a music school or in conservatories.

### **Music during school hours, outside the school premises**

In terms of space and time, three main categories can be defined to address music in school:

- music during school hours and on the school premises;
- music outside school hours but on the school premises;
- music during school hours and outside the school premises.

Of course, these categories are less defined for the rare schools with a music school or a part of a conservatory within their walls. In these schools, other horizons open naturally regarding the organization of time and space.

For many reasons already mentioned, the first category has a specific priority status, and the second can be an interesting addition in certain specific cases (but can only remain marginal in terms of the hourly volume).

Music during school hours but outside the school premises is an important topic of discussion for the cultural openness of children to their musical environment. In a broader sense, if a school wants to become permeated with the identity of the cultural life that directly surrounds it, it seems difficult to achieve this goal without trips to local cultural places which will depend on the environment (concert halls, theaters, museums, natural or historical sites, scientific places).

For instance, music outside the school premises consists in conceiving class projects together with a concert hall, possibly including a rehearsal period of a few days in that place. It may also consist in granting classes enough resources to move around and attend concert halls during school hours with an adequate schedule. After all, one of the purposes of school is to sharpen curiosity, to make exploring the unique experiences offered by live artistic performance a habit.

But these unique experiences take on their full meaning when children also have a background as a musician. Then, what they will remember best is the bridges they can build themselves between their own practice and the magic of a concert. They catch a glimpse of the fact that the world of music is also theirs, infinite and yet within reach.

## **Music in primary schools in Lyon: the role of the Conservatory**

### **French Conservatories and Lyon CRR**

In France, the word *Conservatory*, when used alone, can have two meanings, which may be confusing.

CNSMDs (*Conservatoires Nationaux Supérieurs de Musique et de Danse*) provide tertiary education to musicians and dancers who wish to become professionals.

CRCs, CRDs and CRRs (*Conservatoires à Rayonnement Communal, Départemental ou Régional*) provide art education (generally music, dance and theater) from basic level (six-year-old children) to pre-professional level (for those who wish to continue their studies at, for instance, institutions such as CNSMs). Therefore, they have a broad mission, from art education for all to high-level technical training.

The *Conservatoire à Rayonnement Régional de Lyon* is one of the largest CRRs in France (about 2,400 students and forty disciplines of music, dance and theater). It is situated on the prestigious and luxurious Fourvière hill but has five smaller buildings in other city districts.

In the following, unless specified otherwise, the word “conservatory” refers to Lyon CRR.

### **The musicians-in-schools department at Lyon Conservatory**

In addition to the classical courses, the Lyon CRR has a “musicians-in-schools department”, involving thirty-two musicians.

The partnership with school teachers is a fundamental aspect of their approach. In general, the role of musicians in schools is not technical instrumental training; instead, they work on creative projects such as vocal creation, song interpretation, body percussion, sound exploration, world music, etc. They generally collaborate with other fields such as literature, geography, history, plastic arts, dance, etc. They pay great attention to the fact that children can effectively practice in a creative way, using their hands, body, and voice. Music is the topic of their teaching, but instead of *talking about* the topic, they *are inside* the topic, together with the children.

There is a musician from CRR in almost every state primary school in Lyon (but not in all the classes of each school).

### **Bridges between music education in primary schools and instrumental training at the Conservatory**

Musicians in schools bring the essence of music education to children in a large part of the population, with no distinction being made regarding place of residence, social level and financial situation, because action is evenly spread over the city’s territory and the teachers involved operate during school hours, i.e. the education time for all children.

However, many questions remain concerning access to instrumental courses at the Conservatory (outside school hours) in terms of cost, location, and cultural environment. In some areas, in addition to these difficulties, there is another one: Children do not participate in such a course just because they

and their families do not believe that it is accessible.

In addition to its main location on Fourvière hill, there are also CRR instrumental courses in a few other places called “sections” in various city areas. Most of these sections are located in primary school buildings. The question is how each CRR section can create a connection to the surrounding area according to its social profile, cultural environment, and location.

Coming back to our initial statement referring to John Dewey, we think that

- bridges can be built between the CRR sections and their surrounding areas;
- such bridges may rely on a connection between primary schools and the CRR, i.e. between the CRR musicians in schools and the CRR instrument professors.

## **Music at Jean Giono school, Lyon 8**

### **Music at Jean Giono school during school hours**

The Jean Giono primary school is located in a severely disadvantaged area, far away from the city center and Fourvière hill.

This school provides a special work environment because the principal and most teachers are extremely motivated to provide music education. The other important point is that the CRR section of Lyon 8 (providing instrumental training outside school hours) is located in the Jean Giono school building. This point will be further discussed below.

In agreement with the principal, the teachers, and CRR, it has been decided to put the emphasis on music education in this school during school hours (more than in other schools; unfortunately, such emphasis is not possible in all schools in Lyon for financial and/or political reasons). It has been a long process of several years to build such a partnership. Today, Jean Giono school is the only school in Lyon (and maybe in France) where all the classes (from CP to CM2, i.e. from age six to age ten) have a one-year music project in collaboration with a CRR musician. The CE1 classes (seven-year-olds) even have a music-dance co-intervention (lessons with three adults: the teacher,

a musician and a dancer). The interventions are organized in such a way that all the children go through five well-defined musical steps during their school years, as described below:

Class	Age (approx.)	Music education
CP	6	Fundamentals (voice, sound exploration, space and body perception, listening and watching, group practice, etc.)
CE1	7	Music and dance (with a musician and dancer)
CE2	8	Specific style (changes every year: jazz, classical music, musicals, opera, etc.)
CM1	9	Collective creation with emphasis on voice
CM2	10	Collective creation with emphasis on instrument

**Table 1.** Music education program at Jean Giono primary school

Of course, these categories are not exclusive: Children may dance in CM2, play instruments in CM1, etc. And above all, the children sing in all classes.

In addition to music education during school hours, there are four extracurricular workshops at Jean Giono school: voice, percussion, dance, and piano (a project called “La Cité des pianists”, information available at [http://www.asso-larrosoir.com/spip.php?page=groupes&id\\_article=164](http://www.asso-larrosoir.com/spip.php?page=groupes&id_article=164)).

### **Collaboration with the Conservatory section: a difficult issue**

Music education at Jean Giono school during school hours and extracurricular time has now been well developed. The benefits are obvious. The first manifestation of these benefits is the children’s motivation when they come into the music room. But in many cases, there are also other benefits in terms of expressivity, listening and collective work, in particular for the children who have just arrived in France (they do not speak French yet and may have some difficulties to integrate themselves into their class).

But collaboration with the CRR section (instrumental training outside school hours) hardly exists. In addition, the CRR section itself is less and less active. Is it a cause or a consequence? It is surely both.

Most of the children attending the CRR section courses come from remote areas. For several years, an effort has been made to encourage children from Jean Giono school to follow the CRR courses, which take place at their own school in the evenings or on Wednesday afternoons. But it is actually difficult for them to feel integrated and to build their self-esteem in this environment. Of course, another difficulty is the cost of the CRR courses and the instrument.

But the biggest problem is that the children have to follow a two-year discovery course before entering the CRR courses, and during these two years they are not only supposed to attend the weekly courses at the local section but also to attend a certain number of sessions at Fourvière, on the other side of the city. For many families this is impossible in terms of time management and logistics.

## **The AÏCO project**

A new project is being developed in order to

- breathe new life into the CRR section, with the purpose of improving the social mix;
- offer instrumental training to children from the school's neighborhood (i.e. children from Jean Giono school);
- create a link between the CRR section activity and the music projects of the classes during school hours.

We now return to the initial question of the connection between the music teaching structure and its surroundings, i.e. its social and cultural environment. Which artistic and pedagogical approach and organization should be proposed to offer adequate instrumental training to the children from the area?

This project has been named "AÏCO", "Apprentissage Instrumental et Invention Collective" or "Instrument Learning and Collective Invention".



The main ideas of this project are the following:

- Music education provided during school hours in CP and CE1 (ages six–seven) by the CRR musician at Jean Giono school should be improved through an instrument discovery program during school hours with three CRR teachers (violin, harp and flute). It shall be considered a discovery course, different from but equivalent to the CRR classical extracurricular discovery course. It shall be a free, local discovery course for everybody at Jean Giono school.
- At age CE2 (eight), the children shall then have the option of learning an instrument with a CRR teacher in the CRR section (outside school hours). Of course, only some of them will take this option, but the others will go on practicing music within the musical project in class during school hours.
- In CM1 and CM2, some children will have instrumental skills. They will play a special role in the creative musical project of their class during school hours. This will provide them with self-esteem and satisfaction towards their school teacher, friends, and parents.

The last point is important because children really need a “positive pride” in their learning, efforts and engagement. This positive pride may be gained through the picture they give when playing music in front of other children, adults, and their families.

Another central idea is to invent a new artistic and pedagogical way of teaching music in the CRR section. The main pedagogical and philosophical aspects of the approach are:

- Instead of one-to-one academic courses, the children learn to play through joint work on a collective creative project and develop the necessary human and musical skills. This is organized in a four-year cycle.
- They have one long weekly course (two and a quarter hours) on Wednesday afternoons, held by a team. This team consists of five people: a harp teacher, a violin teacher, a flute teacher, a musician (from the CRR musicians-in-schools department) in charge of the pedagogical and artistic coordination, and an educator in charge of the social and administrative coordination. After class, the team has a forty-five-minute briefing session to prepare the next class.

- The fact that the children have only one course in only one place (close to their homes) is extremely beneficial to family organization.
- The weekly course is split into several parts: music education, collective practice, instrumental training (in small groups) and collective work on a joint artistic project (the group being considered an ensemble, including the teachers and coordinators).
- The children learn the musical terms in a sensitive way and only write or read music when there is a connection to their own creativity.
- The price is extremely low; instruments are provided free of charge.

By offering an original, ambitious, creative, and collective approach to instrumental training, we hope that children from other areas will come to the CRR section because this pedagogical approach does not exist anywhere else. This would allow improvement of the social mix thanks to a creative musical pedagogy.

## Conclusion

The AÍCO project started in September 2017. We obviously need time to evaluate it, but at this stage it is already worth noting that, when facing a problem, it is sometimes necessary to go back to the basics and ask profound questions on the meaning of things and why we do certain things. As far as music is concerned, we teach, learn, and play music because we love the pleasure of playing together. Maybe these questions should be applied in broader contexts, not only to areas of social disadvantage.

New pedagogical approaches are sometimes invented in the course of work with mentally disabled children, and as a result new concepts are developed to improve the pedagogy for all children (this is why reducing human and financial resources dedicated to disabled children is not only a disaster for disabled children, but for all children). In the same way, new pedagogical approaches may be invented during work in socially "disabled" areas (where people are, obviously, not disabled, but where the city itself is disabled from a cultural point of view). Therefore, increasing human and financial resources dedicated to such areas is not only beneficial to these areas but also to others.

To conclude, we may ask the following question: Is learning how to play a musical instrument a human right? Should this question even be addressed in these terms? It may be preferable to choose Martha Nussbaum's (2011) capability approach, which includes the capability of *playing* (capability number 9) and, therefore, also the capability of *playing music*. Learning how to play a musical instrument is not a fundamental human right, but music education at school is a necessary condition for the emergence of such a capability.

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## ACKNOWLEDGMENTS

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# SOURCES OF DIVERSITY

CONVEYING AN INCLUSIVE ATTITUDE FOR (FUTURE) INSTRUMENTAL/VOCAL TEACHERS AT A MUSIC UNIVERSITY – DEDICATED TO ARTISTIC EXCELLENCE.

**BIANKA WÜSTEHUBE**

The development of professional fields of music education, and especially the ones in music schools for the graduates of instrumental music education studies, is very important to the Anton Bruckner Private University. It is part of reflection and research work. Many of our graduates strive for a job at a music school. In Upper Austria, there is close cooperation between the music schools and the University's Institute for Music Education. For example, the mentoring for the students is done together and there is an ongoing exchange between teachers at the University and the music schools concerning the development of professional fields.

The so-called *Potsdamer Erklärung* (Potsdam Declaration) for inclusion in 2014 was very important for the whole development of the professional fields of music education in the German-speaking area (VdM 2014). By considering inclusion an opportunity, the topic no longer concerned only particular individuals but everybody. The *Potsdamer Erklärung* triggered many publications that refer to it, for example the book about diversity in music lessons written by Bradler (Bradler 2016). The topic was represented by the participants in the last two German music school congresses in 2015 and 2017. But what is most important is that the explicit demand for inclusion has encouraged many teachers who already understand its significance and who have already worked to achieve it.

The following part of the *Potsdamer Erklärung* was also essential for the projects described below:

Against the background of inclusive processes and accessibility of music schools, their programs must be designed in such a way that they are open to and suitable for all children and young people, regardless of their linguistic, cultural, social, intellectual, and physical capabilities (VdM 2014)<sup>1</sup>.

<sup>1</sup> Translation by the author of this article.

The term “inclusion” is meant to describe joint music-making by people regardless of their talents, disabilities, origin, skin color, belief, and sex. This is how the term inclusion is used in the following text.

What does this general reorientation of music schools mean for the training of instrumental teachers? And how can we teach inclusion to a future music teacher? In the first part of this article, the characteristics of instrumental and vocal studies will be discussed. In the second part, the meaning of this inclusive orientation for the development of the curriculum will be considered. In the third part of this article, three projects carried out by the University with the aim of answering these questions are described in greater detail<sup>2</sup>.

Georg Feuser, one of the main representatives of inclusive pedagogy, said in a lecture at the University of Music and Performing Arts, Vienna, in 2017: “Think about it – you are a school for students with special needs!” What did he mean by that? His statement referred to the situation regarding exclusive education at music universities, especially the situation concerning instrumental and vocal studies.

The students have already managed to pass the entrance exam. They have been practicing their instrument for their whole lives, or at least many years. Many of them have been participating in music competitions or played in youth orchestras. To play in these orchestras, they must pass an audition. Competitiveness in such orchestras is enormous, and peak performances constantly required. The idea of academic excellence is fundamental to the whole course. The entrance exams at the beginning of the course identify the best students. In the following years, they practice to become a soloist on stage. The level to be achieved is defined by the musical works to be played, so individual choice is limited. Students play what teachers suggest. Teachers of the principal courses also have to pass a strict selection procedure to teach at a music university. Being “elite” forms the basis of education in its entirety.

Apart from exclusive students and teachers, Georg Feuser also referred to the curriculum in his statement “you are a school for students with special needs”. He meant that, in order to really acquire inclusive and intercultural

<sup>2</sup> The text is partly based on the article by Wüsthube, Bianka (2017): “Ich sehe die Welt anders!” – Von dem Versuch an der Anton Bruckner Privatuniversität in Linz eine inklusive pädagogische Grundhaltung zu vermitteln. In: Gerlang, Juliane; Keuchel, Susanne; Merkt, Irmgard (eds.): *Kunst, Kultur und Inklusion. Ausbildung für künstlerische Tätigkeit von und mit Menschen mit Behinderung*. Regensburg: Con Brio.

competence, one would need a degree in educational theory. This is impossible in instrumental and vocal studies at a music university due to the limited time.

What can be done? As an idea, the master's programs at Anton Bruckner Private University include the elective module "world music" which may become mandatory for the bachelor's programs. Of course, it is important to be informed about different cultures and ways of living. But should every teacher be able to play every style in the world? Or are they even able to do that? Are we not in danger of assuming that "we" then know how "they" live? Educational scientist Paul Mecheril states in the intercultural context: "Understanding the others is a colonial fantasy."<sup>3</sup>

One of the optional focuses in the study programs is "Making music with people with special needs". About five students per year (of about fifty students enrolled) choose this focus. They usually report one insight: They notice that it is crucial to take every person's individuality into consideration and to "pick up" every student with their particular qualifications.

If we regard this insight in connection with inclusion and interculturality, we find a fundamental attitude. Feuser talks about "seeing the possible in the real"<sup>4</sup> (Feuser 2017). Mecheril coined the term "Kompetenzlosigkeitskompetenz" (Mecheril 2013, p. 15): the competence of no competence, a fusion of understanding and non-understanding and of knowledge and no knowledge. What does this mean?

The point put forward was that at issue are a fundamental reflexive attitude, reflecting on your actions, and a culture of recognizing others.

What is the definition of a reflexive attitude in our artistic context? How can students get in touch with it? Following our intentions, there are two major points:

1. *Teachers respect their students as artists with creative potential and as equal partners while making music. They acknowledge the diversity and equal value of every creative expression.*

To be able to act upon this demand usually requires a fundamental change in the teacher's way of thinking. Instrumental or vocal lessons

<sup>3</sup> Translation by the author of this article.

<sup>4</sup> Translation by the author of this article.

are still pervaded by the principle of master classes. The students have usually experienced training in which they did not make music together with their teachers and were not acknowledged as equal artists. Furthermore, there is a clear hierarchy of the value of musical expressions. As early as in music schools, there are competitions that determine the value of music solely by the description of the technical requirements of the works to be played. Besides technical requirements, there is also insufficient acknowledgement of different musical styles.

- 2. Teachers do not judge; they have an appreciative attitude towards their students and handle mistakes as a trigger for new productive expressions. They believe in their students, are open and unbiased. This enables development.*

The educational biography of students is often challenged by these demands. They have been trained to distinguish between “right” and “wrong” during their whole music education. They went to private lessons to hear whether their intonation and bow technique were good, etc. Even after students have passed the entrance exam, playing at an extremely high level, it happens that they are told: “... this is NOT how you are supposed to play Bach.”

The team of the Institute of Music Education realized that students with this kind of music education in their “backpacks” cannot learn a whole new pedagogical attitude from theory. They cannot learn it in one exclusive course on “inclusion”; neither can they learn it through lectures.

First, they must experience being an artist and an active musician in an inclusive group. Following this, they can reflect on what they have experienced. In a third step, they should act as teachers and initiate these group processes.

But where should we take these inclusive groups of musicians from?

The composition of some seminar groups has been discovered to be an inclusive group of students: The students come from many different countries. In the last semester, for example, there was a seminar consisting of twenty students from nine nations. A mixed ensemble consisting of classical and jazz musicians as well as composers and conductors with different music experience: folk music, orchestra playing, church music, music school, brass music, autodidactic studies, and big band.



Although all of them study at a music university, their musical socialization and methods differ widely. They have been active in different artistic and pedagogic fields and, furthermore, their plans for the future are diverse: from artistic activities like giving concerts in many different formats, and pedagogic activities to scientific work, journalism, and politics (Mahlert 2017, p. 26).

According to Paul Mecheril, this is definitely an inclusive group, and this heterogeneity of experiences is benefits us. “Every constellation of people from different cultural backgrounds is a potential case of intercultural communication. The communication situation of the same or similar cultural belonging can also be understood as an intercultural situation”<sup>5</sup> (Mecheril 2013, p. 19).

In the following, three projects are described: The seminar “Elemental music education”: The main focus of this seminar was elemental music-making, in order to base the artistic processes on inclusivity when dealing with a diverse range of people. In elemental music education, music practice is open. Everyone is welcome to be creative with the qualifications they have. The artistic outcomes are different. Every participant works with their particular potential and all participants are equal. This inclusive practice works for any group, including instrumental group lessons or work with school classes, people with special needs, seniors, adult beginners, or professional musicians, and for the seminar group mentioned earlier.

In this practice, music emerges from the process and in the moment in which the sound can be heard, without prescribed tunes, during improvisation. The general orientation of elemental music-making is to ensure a place for every participant in the group and create an atmosphere in which every musician can work with their particular qualifications and following their wishes. Everyone is important and shapes the overall musical picture of the group.

This is an example of a session: After a warm-up in the group, those who play an instrument are given it. It may be an ensemble with a saxophone, a cello, singing, triangle, and electric guitar. Then, the favorite song of one of the participants is played: the lullaby “Guten Abend – Gute Nacht”. Some of the participants can play the melody by heart, some of them play the fundamental tones, some of them may play a tinkling sound on the triangle.

<sup>5</sup> Translation by the author of this article.

Following that, the teacher presents some dream ideas to the group, which are spontaneously realized in music: lying on a wonderful sunny island; being chased by a wild animal; flying on a magic carpet; being trapped in a dark dank cave etc. The participants then develop dream ideas on their own in smaller groups. In the end, all ideas are connected and this dream composition is played together.

The scene described may not sound remarkable: The participants play the arrangement of a song and develop little pieces of music that refer to given topics. Although it sounds simple, students are faced with a number of challenges:

First, to play a piece of music without notes is a new experience for many classical music students, and it scares them. To illustrate that, the following scene took place in a course: An outstanding piano player refused to improvise and said he could not play without notated tunes. There was also a blind student in this group. This student then said the pianist should not make a fuss as he spent his whole life making music without scores. The same statement could probably also have been made by an autodidact from the jazz department.

Second, playing the fundamental notes of a song requires vertical listening. This is an unusual task for musicians who are used to playing without accompaniment. Folk musicians show them how to do it: They just start playing, without fear of wrong notes. The most important thing is the drive. The composers in the session provide interesting harmonic changes.

Third, complete absence of instruction and judgement of whether something is right or wrong is unsettling for students. They miss it. But the demands for a clear task and judgement decrease throughout the semester.

Fourth, improvisation is a huge step for classical musicians. Even for jazz musicians, improvising a dream is a challenge. There are no patterns or scales which they can stick to. Students with experience in the sound production of modern music have a clear advantage.

Fifth, playing in an ensemble without a leader means that the participants have to take over responsibility for themselves and others, which is a new experience for many, since there are clear hierarchical structures in an orchestra. The biggest challenge is to develop music in a group which suits every participant, so that they can make music in the group.

Finally, taking over the responsibility for their own musical expression often requires a step out of their comfort zone.

After this mutual experience and studying selected texts, the students reflect on their musical processes, the artistic outputs, and their own learning experiences. They discuss the consequences of the teacher's methods.

Following the same principle, we make music when teaching different target groups such as children, teenagers, adults, or seniors. The students make music in a mixed group together with everyone else. The focus of the students' reflection is on the perception of their own role in the inclusive group, their pedagogical learning experiences and the perception and naming of inclusive methods.

Another example is the music group *Join in* which is a group of people from all over the world (Afghanistan, Germany, Eritrea, Iraq, Iran, Japan, South Korea, Austria, Somalia, Syria,). With its new location, Anton Bruckner Private University also has new neighbors: the refugee shelter run by SOS-Menschenrechte. We wanted to combine the artistic potential of both sides: the inhabitants of the shelter and the students. The refugees came to the university once a week to make music together with students and teachers. In the meantime, there are participants from all over Linz. Some of them have started to learn an instrument (students give lessons) or regularly attend university concerts.

*Join in* is about making elemental music together for all levels. The students usually reflect on the intercultural aspects. One crucial topic is dealing with a learning process versus esthetical experiences. Some of the participants join us only once, for example because they leave the country afterwards. There is no one universal language. In the debriefing, we often notice that it is a huge challenge for students to just make music in the moment, without instructions or sheet music, since they are still part of a competence-oriented institution.

The last example is the *Kindermitmachkonzert*: a family concert that takes place every year. Last year we dedicated the concert to the topic of diversity. The students worked artistically with the topics "appreciation" and "transculturality". The overall topic was "a backpack full of music": The students "unpacked" their own musical experiences and worked together with the audience to create musical interaction between different cultures. The audience could listen to music by musicians from many

different countries, who not only created amazing timbres but also new and esthetically fascinating sounds which emerged from the interaction between the musicians. For example, a Serbian drummer, a Turkish guitar player, an Austrian saxophonist, and a Syrian bouzouki player played together.

The whole concert was based on the children's song "Twinkle, Twinkle Little Star", which was changed according to the transcultural interpretation. Mozart had already composed variations. These variations symbolized that every human being already carries diversity in themselves. A little present for the children at the end of the concert enables them to tackle the topics of change and cultural diversity themselves at home after the concert to deepen understanding.

Hearing about the projects, one could wonder if something has changed at the Institute of Music Education, if something like an inclusive competence has been developed, if inclusion has become a bigger issue. The answer is yes:

- Teachers and students at our Institute can feel that an inclusive attitude is the foundation of our Institute and our studies.
- In the spring semester 2017, two master's projects dealt with the topic of transculturalism. One of them developed a concept for a performance with teenagers with a migration background. The other one dealt with the topic of "home country" in an artistic way. Two more master's theses were completed in connection with transculturalism.
- The concert described above won a prize for interculturality awarded by the city of Linz. Part two of the concert took place in January 2018.

Apart from projects and courses, we observe that students are starting to be interested in thinking outside the box. During discussions and in the reports in which students reflect on their experiences, we see how they are learning more and more to appreciate inclusive groups and think about appreciation.

To conclude, let us quote a motto of the Olympic games in Rio in 2016: "Let's look for resemblances and celebrate our differences" (Casé 2016). Casé said this at the opening ceremony and it has been the fundamental motto of the Institute for Music Education at the University in Linz ever since.

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# EXPLORING MUSIC

## CLASSROOM TEACHERS' PERSPECTIVES ON MUSIC COLLABORATION PROJECTS IN AUSTRIAN PRIMARY SCHOOLS

**LINDA AICHER**

### Introduction

In the last decade, various forms of collaboration emerged between Austrian music schools and primary schools. Through collaboration with compulsory schools, music schools are able not only to address a small percentage of children but to offer *all* children equal access, regardless of their parents' support and interest. Austrian primary schools are gradually changing from half-day to full-day schedules—this affects music schools. Compulsory schooling with a full-day schedule restricts the pupils' possibilities of attending music schools in the afternoon. Music schools are therefore encouraged to find alternative ways to reach out to children who have an interest in additional music and instrumental classes.

This topic has also reached music education research. Various kinds of collaboration projects have been examined, mainly from the perspective of music school teachers, including German team-teaching projects such as JeKi/JeKits in North Rhine-Westphalia (JeKits-Stiftung, n.d.). Up to now, the discourse has failed to fully include the primary school and classroom teachers' perspective. In Germany, research on team-teaching projects such as JeKi/JeKits or MUBIKIN in Nuremberg partly includes the participating classroom teachers' experience of these projects. They mainly focus on how the participating music school teachers and classroom teachers negotiate who is responsible for classroom management and teaching tasks (Bonsen, Cloppenburg, Heberle, Kranefeld, Naacke & Niessen 2015; Lehmann-Wermser, Hammel & Krupp 2014; Niessen & Lehmann 2012).

Classroom teachers' musical experiences and interest, their ability to provide musical experiences, as well as their perceived opportunities and obstacles with regard to team teaching, whether they are part of a collaboration project or not, remain peripheral.

In Austria, research and reports focus on descriptions and peculiarities of specific team-teaching projects in individual schools described by the collaborating music school teachers. Often, statements by the participating

classroom teachers are included to present a well-rounded picture of the actual project (Kanitz-Pock 2014; Königer 2016; Mayrlechner 2014). However, a comprehensive examination of classroom teachers' experiences and expectations when participating in different music team-teaching projects is missing.

Briefly then, little is known about the other partner in the collaboration, the primary classroom teacher. This is also apparent in the actual implementation of collaboration projects in which the characteristics of primary schools were somewhat neglected by music schools. Team teaching is often treated as a "gift" from music schools to primary schools for which they should be grateful. A music teacher in the JeKi project reported that he did not feel welcome as the project was "imposed" on the school (Niessen in Weber-Krüger & Oravec 2016, p. 41). This starting position weakens collaboration between music and primary schools and may lead to different expectations and misunderstandings on both sides. For building strong partnerships between equals it is essential to be fully informed about both partners in the collaboration.

Hence, this article concentrates on the perspective that primary classroom teachers have on music, music teaching and team teaching. After presenting general requirements for teaching music in primary schools, I will include results from a survey study examining Austrian primary music teaching from the perspective of classroom teachers without a focus on collaboration (Aicher 2014), as well as initial results from a subsequent qualitative study in which classroom teachers were interviewed about their music teaching and their ideas of collaborating with music school teachers.

## Conditions of collaboration projects

I only refer to team-teaching projects aligned with the primary music curriculum and taking place during the regular school day. This kind of collaboration, within the pupils' regular music classes, was also legitimated as one option among others in the document *Kooperationen von Schulen und Musikschulen* (cooperation between compulsory schools and music schools), published by the Austrian Federal Ministry of Education in 2013. It is described in the document as follows:

Compulsory school teachers collaborate with music school teachers to implement a primary music curriculum that goes beyond the regular



music educational goals. The weekly team teaching enables artistic encounters with music based on the actual primary music curriculum in the regular school day. The collaboration leads to a win-win-situation for both partners and unfolds qualification dynamics on both sides. (8)

In Austria, most of the current team-teaching projects are negotiated between individual music schools and primary schools. The only centralized project is the ELEMU program, presented by Eva Königer at the European Music School Research Symposium (see page 55). ELEMU was founded by Musikschule Wien (music school of the city of Vienna) and the Vienna School Board in 2013. Currently, about 3,900 children in sixty-one Viennese primary schools receive extra music lessons amounting to two hours per week in total and taught cooperatively by music specialists from Musikschule Wien or Johann Sebastian Bach Musikschule and their primary classroom teachers (Königer 2017). Within the first two years in an ELEMU class, pupils are engaged in general music training taught by teacher of elemental music together with the classroom teacher. After this period, pupils may specialize in choir, band, orchestra, percussion, or music theatre, depending on the music specialists' orientation in third or fourth grade.

Projects that encourage active music-making based on the primary schools' music curriculum are mainly covered by music school teachers with an emphasis on "elemental music education" ("Elementare Musikpädagogik", EMP), since the content of the EMP curriculum is similar to the music curriculum of primary schools. A distinctive component of elemental music is that everybody is welcome to participate from the very beginning and shape the actual process of creating music regardless of musical qualifications. Elemental music teachers are prepared to start from their pupils' own musical experiences and to work with groups. However, these groups are usually significantly smaller than a school class with about twenty-five pupils.

This intensified kind of collaboration is referred to as team teaching or tandem teaching. It takes place within the pupils' regular music class, covers the music curriculum without any additional instrument or voice specialization, and is mostly offered in primary schools. As described above, both teachers work together on the music curriculum, which provides that pupils experience music through voice, body/movement, and various instruments, taking the pupils' own experience as a starting point for discovering many facets of music. The emphasis in team teaching of this kind is on offering (elemental) music-making to all pupils as a profound esthetic

experience. Learning happens implicitly through the actual music-making—knowing *within* rather than knowing *about* is the goal.

As elemental music specialists have vast experience of musicking, they can assist classroom teachers as “native musicians”—comparable to teachers of foreign languages and “native speakers” (Röbke 2014). They are able to cover the wide array of music activities in the primary music curriculum by immersing themselves and the pupils in music-making activities such as composing, improvising, and playing classroom instruments in addition to singing and moving to music. By considering the pupils’ differing musical knowledge and abilities, they can offer artistic and enjoyable music experiences for all pupils that go beyond the acquisition of skills.

### **Primary classroom teachers – the partners in collaboration projects**

In contrast, classroom teachers are generalists with vast knowledge of various subjects and pedagogical aspects. They are trained at university teacher training colleges. Within three years, they have to gain skills and competences to teach a great array of subjects—local history, geography, biology, German reading and writing, mathematics, drawing, handicrafts, physical education, and music.

Classroom teachers have to provide one hour of general music education per week in each grade, in line with the Austrian music curriculum for primary schools. The curriculum emphasizes active music-making including singing, performing on classroom instruments (including the body as an instrument), listening to music, moving and dancing, and creating music (Federal Ministry of Education 2008).

With music being a small part of general elementary teacher training, primary classroom teachers often lack confidence and competence in covering all areas of the demanding music curriculum if they have not experienced music-making in various ways prior or in addition to their teacher training (Aicher 2014). Hence, the quality and extent of music education greatly varies in Austrian primary schools (MeNet, n.d.) depending on teachers’ musical interest and expertise.

In 2014, I examined the state of Austrian primary music education as perceived by primary classroom teachers (Aicher 2014). A questionnaire was

sent to 1,323 teachers in 234 primary schools in all nine Austrian federal provinces, based on a systematic school-based sampling design. With a response rate of 49.3 percent, 652 primary classroom teachers gave insights into their attitudes toward the subject of music and their music practices in primary school. They also reported their own perceived competence in teaching music overall (compared to other subjects) and in various music activities specifically described in the curriculum. 92 percent of the respondents were female. This high percentage of women is characteristic of primary school teachers and corresponds to Austrian statistics. Most teachers work full-time, have been teaching for twenty years on average, and are responsible for one classroom in which they teach seven different subjects including music. In total, 87 percent of the respondents teach music. Of all 652 respondents, 16 percent have further qualifications in music. Only 0.5 percent of those with further qualifications in music do not teach music.

The representative results relevant for team-teaching aspects are as follows: The level of the classroom teachers' perceived competence in music activities consistently determined the amount of time spent on these music activities. Teachers who expressed low competence in music overall tried to avoid music-teaching responsibilities by handing them over to colleagues. They rated their competence highest in activities that were less concerned with active music-making, specifically learning about music and listening to music. Teachers who attended music courses in addition to their regular music classes in college were more likely to teach music than others.

Examining music activities in detail, teachers reported that singing was the most frequently implemented music activity, followed by moving to music and listening to music. In higher grades (grades three and four), active music-making decreased and teachers focused more on music notation and learning about music. Competence in playing classroom instruments and creating music was perceived as lowest and, hence, less implemented in music lessons. Overall, the teachers' own perceived competence in singing and playing instruments heavily determined their perceived overall competence in music, whereas other competences such as listening or dancing to music do not influence their own perceived overall competence in music teaching.

Although teachers reported that they liked to teach music and were able to convey the enjoyment of music to their pupils, they perceived that they were only somewhat able to deliver the content of the music curriculum and

somewhat satisfied with how they teach music. Overall, findings indicated that the teachers' competence in music teaching was low compared to other subjects they taught. Of all subjects, only textile and technical handicraft teaching scored lower than music teaching. These two subjects are partly taught by specialists.

To summarize the thought-provoking results, the primary classroom teachers' competence in teaching music is low. They neglect playing classroom instruments as well as composing and improvising due to their perceived low competence. 19 percent of the survey participants responded that they would like to hand over music teaching to someone else. Hence, offering alternatives and support for primary classroom teachers seems to be relevant in order to offer quality music-making to all primary pupils.

In a subsequent qualitative study, seven classroom teachers were interviewed about their informal and formal musical education, their music teaching and their ideas and interest in team teaching, as none of the teachers was currently working in a music collaboration project. All these teachers were musically inclined, ranging from almost no formal musical education besides their music classes in teaching training college to additional instrumental studies or elemental music. Their teaching experience ranged from four to over thirty years. Three teachers were responsible for music in their own grade, two took over additional music classes from colleagues, and two were not responsible for teaching music—one handed it over to a colleague, the other one had no teaching responsibilities as she was the principal. Results of the qualitative and quantitative study are presented to answer the question of what classroom teachers are looking for in team teaching.

## **Primary classroom teachers' expectations and interest in collaboration**

Music-making is taking place in primary schools. However, results of the survey and the interviews show that the focus of classroom teachers is clearly on singing. Teachers report very often that this is done with CDs. In the interviews, music lessons were even referred to as singing lessons several times. Helen, a teacher in her mid-fifties, now working as a principal, stated that she did not feel confident in singing any more after not having taught music for several years, so she started using CD – “and this was the minimum I could do for my pupils! The maximum would have been to

include rhythmical phases with mallets, body instruments, or accompanying movements in each singing lesson. If you are not good at this, you can't do that, for example singing and helping them with the xylophones at the same time. But I would have really liked to do that!" (Interview Helen 2017). Other teachers also expressed in their interviews that singing accompanied by various instruments rarely happens, even if these are classroom instruments or singing accompanied by a guitar or piano.

Anna, a classroom teacher with an emphasis on elemental music, stated that "the kids *love* singing with the guitar. It is always special for them that I can play in so many different ways. I can play songs slow and faster, higher and lower. Things you cannot do with the CD" (Interview Anna 2017). She further reported that only two out of fifteen teachers in her school use the guitar or the piano, whereas all other teachers use CDs. Hence, the pupils' esthetic experience of singing remains questionable when teachers mainly rely on CDs.

With singing being the most frequent music activity in primary schools, it can be stated that this declines once pupils move to higher grades, since classroom teachers do not feel ready to make music on an advanced level or with older pupils. The classroom teacher Karen, whose avocation is singing, reported that she handed over music in third grade to another teacher specialized in music because she loved singing so much and was not successful in conveying it to all her pupils, which led to an emotional crisis for her. Providing singing and musical experiences in general for pupils in grades three and four seems to be even more challenging for classroom teachers.

Elemental music teachers could assist classroom teachers with connecting singing, playing instruments and movements with various levels of complexity. Especially in grades three and four it is important to continue active music-making according to the pupils' abilities. As Helen stated, "the cognitive part in music is covered by classroom teachers anyway" (Interview Helen 2017) if this is learning about composers or listening to music without any further connections.

Music activities that allow pupils to be creative, such as composing or improvising including playing classroom instruments, remain clearly on the fringe, as the classroom teachers' reported low competence also determines the amount spent on them. In grades three and four, active music-making happens even less. This means that team teaching needs to focus on active music-making that opens up spaces for pupils to be creative rather

than reproductive. This kind of musicking is at the core of elemental music education. Hence, elemental music specialists are very well prepared for team teaching in primary music classes and also sought after, as pointed out by the classroom teachers in the interviews. Classroom teacher Julia, with about thirty years of teaching experience, stated that, from the first grade on, she would love to have “a lot of experimenting and exploring in the music lessons where pieces are created without knowing beforehand what will be created. A real process!” (Interview Julia 2017).

Teacher Tessa, who plays several instruments herself, noted that especially in higher grades she would like to include more music theory derived from active music-making rather than presenting the knowledge without experiencing it. She further suggested that elemental music specialists could show her how to do this as they follow the principle “experiencing first, then identifying, and finally labeling” (Erleben-Erkennen-Benennen) (KOMU, Conference of Austrian Music School Associations 2008, p. 4).

Another teacher, Susanne, who regularly attends elemental music workshops, emphasizes that this principle of “experiencing first” is important for her own musical learning. In order to implement music activities in her class, she first has to personally experience them. The ways she learns music are the same ways she then teaches the children. She even classifies her learning style as “childlike”, as she cannot read music very well. She further stated that she could learn how to engage herself and her pupils in creative musical processes from team teaching through the experience of elemental music specialists. Furthermore, if elemental music specialists were available for team teaching, “music lessons would undoubtedly be more multifaceted. They would cover more areas of music... Our pupils would really deserve it. Teachers who know how to stir things up and bring along great musical ideas.” (Interview Susanne 2017)

Five out of six interviewed classroom teachers interested in team teaching emphasized that they would like to play an active role in team teaching. They do not want to be solely responsible for discipline, functioning as “a barking dog” (Interview Anna 2017). They want to closely collaborate with their partners from music schools and participate with the expertise they have. There has to be a prior understanding of what teachers expect from each other, the roles they both want to play, the contents to be included, and the organization. In addition, there have to be regular discussions about the roles of the people involved in the actual music lesson.

This refers to three key aspects which are essential for collaboration, as discussed by Gräsel et al. (2006) and also shared by some German collaboration projects previously mentioned (e.g. Bonsen, Cloppenburg, Heberle, Kranefeld, Naacke & Niessen 2015): *shared goals and tasks*, *trust* and *autonomy*. Subsequently, they differentiate between three kinds of collaboration. Firstly, *exchange*, in which both teachers inform each other about the terms and conditions without further negotiating shared goals. Both teachers have a great deal of autonomy and time-consuming arrangements are unnecessary. Secondly, the *work-sharing construction* focuses on sharing work efficiently, depending on both teachers' competences and interests. Therefore, the goals have to be negotiated. Planning takes place in the team. Teachers have to trust each other to perform their duties well. Thirdly, *co-construction* means that both teachers shape their teaching as a team, resulting in the creation of new knowledge or teaching strategies. This requires a great deal of time for negotiation, as well as trust.

*Work-sharing construction* seems to be the kind of collaboration that primary teachers are mainly looking for. They want to participate with the expertise they have. There has to be a prior understanding of the roles both partners feel comfortable with. This is also important for developing trust. It also includes an understanding of the local school culture in which team teaching takes place. While classroom teachers expect the music specialists to take over the leadership regarding contents and guidance in the actual implementation in class, the classroom teachers' knowledge of the pupils and their pedagogical know-how—e.g. knowing the pupils' abilities or habits, or organizing various kinds of group constellations—essentially contributes to unfolding the musical-esthetic potential of music in primary music classes. Learning from and with each other takes place. To cite the Federal Ministry of Education (BM:UKK 2013), it “*unfolds qualification dynamics on both sides*” (8).

Classroom teachers would sometimes also welcome being “participants” along with their pupils. That means they would have time to observe the children during this process. Teacher Julia states that “as a teacher usually being solely responsible for your class, you are always two steps ahead when you teach. In team teaching, one can focus on being in the moment with the children” (Interview Julia 2017). Through active participation, they also have the chance to regularly experience other or new kinds of music lessons. This continuous possibility is necessary to learn how to do it yourself, as teacher Susanne states. This directly refers to qualification dynamics.

In several cases, this kind of team teaching was compared to the collaboration classroom teachers undertake with native speakers for English classes. One teacher reported that the native speaker always stimulated the kids so much that teaching in the following hours was barely possible. Unfortunately, the native speaker did not discuss beforehand with the classroom teacher how to organize the lessons. Another teacher reported that she flexibly took over parts in the English lessons with the native speaker and that this kind of team teaching was highly successful. A comparison with “native speakers” is also drawn in music education research with “native musicians” as described above. Comparable to teachers of foreign languages, elemental music specialists immerse themselves and pupils in various kinds of artistic and enjoyable music-making, considering the pupils’ own musical knowledge and abilities and going beyond the acquisition of skills.

## Conclusion

The aim should not be to replace primary classroom teachers in music teaching, as music—especially singing, listening, and moving—is taking place in schools (Aicher 2014); the aim is to ensure that *all* facets of the broad music curriculum are covered and to immerse pupils into quality music making.

Strong collaboration definitely requires strong partners on both sides. While it is important for both partners to offer strong musical and educational teacher-training programs with their corresponding focuses, it is also important to provide opportunities for primary classroom teachers and music school teachers to become better acquainted. For future music school and primary classroom teachers, joint music classes could promote mutual acquaintance so that possible future team-teaching projects have common ground from the beginning. For in-service teachers, joint professional development activities or advanced training could enable both partners to experience joint music-making and provide space for reflection that evaluates the strengths and experiences of both teacher groups in order to foster understanding.

All these endeavors will remain useless if collaboration projects do not provide opportunities to jointly negotiate goals, contents, and teaching responsibilities prior to and during the actual project. Deduced questions, among many others, may guide music school teachers in preparing or



reconsidering team teaching: What expectations do both teachers have? In which roles do both teachers feel comfortable? What kind of musical qualifications and interests does the primary classroom teacher have? How should the lessons be organized? What does the elemental music specialist know about the local school culture?

It is most important that team teaching is based on mutual respect, acceptance of expertise, and on trusting the participating people to enable enjoyable musical moments for all participants. Therefore, it is essential to keep on finding out more about each other.

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# ELEMU

## A COLLABORATION PROJECT BETWEEN THE VIENNA MUSIC SCHOOLS AND PRIMARY SCHOOLS OF VIENNA

**EVA KÖNIGER**

### Introduction

For many years, there have been different music projects and forms of collaboration between music schools and primary schools in Austria. These projects were initiated by dedicated teachers from music schools or primary schools. Some of the collaboration projects are pilot projects that are still continuing while others were one-off projects.

Apart from the challenge of finding additional resources, the legal situation of external teachers has been unclear for school collaboration projects. Demarcation of the responsibilities of the collaboration partners has been vague and solved individually. Some projects were not implemented at all because of these open questions.

Meanwhile, both sides are increasingly interested in collaboration. For different reasons, both institutions are facing changes and challenges. In the last decade, there has been a noticeable trend towards full-time school forms, especially in urban areas. Music schools in Austria belong to after-school activities. The change toward full-time school forms, therefore, has a huge impact on music schools.

Primary school teachers in Austria are trained to cover all subjects. Music education at the university teacher training colleges cannot be in-depth. Many primary school teachers start feeling insecure or incompetent when it comes to teaching music in practice, mainly when playing instruments and creating music (Aigner 2014, pp. 16–19). Primary school teachers with and without a musical background are increasingly showing interest in collaborating with music school teachers.

In December 2013, the Ministry of Education, Arts and Culture published a brochure that addresses collaborations between schools and music schools. According to the brochure, schools are invited to actively take part in collaborations with cultural institutions such as music schools,

orchestras, and concert organizers to allow young people direct involvement with different forms of art. These offers are seen as an enrichment and complement to music education at school and as a bridge between education in and out of school (BM:UKK 2013, p. 4).

The brochure clarifies relevant issues such as responsibility for the school curriculum, assessment, the burden of costs, and the duration of the collaboration.

The roles of the primary school teachers and the music school teachers are clearly defined. According to the brochure, both teachers have to be present at the lesson and both take responsibility for teaching. The primary school teacher is responsible for the curriculum, assessment, and implementation of the teaching. The music school teacher comes in as an external expert in music (BM:UKK 2013, p. 6).

Different forms of collaboration are described in the brochure:

Model A: Local collaboration

Model B: Music classes

Model C: Team teaching with a music school teacher

Model D: Class music-making as an additional activity  
within the curriculum during compulsory school hours

Model E: Class music-making as an additional extra-curricular activity  
outside school hours

Model F: Collaborations as part of leisure hours at full-time schools

(BM:UKK 2013, pp. 6–9)

The biggest change presented in the brochure is the wider definition of the term *project*. Previously, a project was limited to a period of one to several weeks. In the definition of the term *project* in the brochure, a project can last for a short period to several years. This change makes long-term collaboration between music school and primary school legally possible (BM:UKK 2013, p. 6).

## ELEMU – a collaboration project in Vienna

Against this background and as part of a change process called Music in Vienna 2015+, the collaboration project ELEMU was developed in Vienna. The aim of the reform was to offer access to instrumental education to every interested child, to have more and more flexible offers of music education for children, and to incorporate music school activities in schools during compulsory school hours and afternoon care at school.

ELEMU was inspired by *JEKI (Jedem Kind sein Instrument, an instrument for every child)* a collaboration project in North Rhine-Westphalia in Germany. The idea was to change *JEKI* into *JEM (Jedem Kind sein elementares Musizieren, elemental music-making for every child)* which aims to give every child the opportunity to experience elemental music-making in all its aspects and possibilities.

ELEMU is an abbreviation for *Elementares Musizieren* (elemental-music making). Elemental music-making means making music with the body, the voice and instruments from the very beginning. It offers ways of music-making regardless of previous musical experiences or musical pre-education. It often occurs in a close relationship and interplay with language, motion and different ways of sound visualization.

With this notion, ELEMU became the name of a collaboration project between the Vienna Music School and the Vienna School Board.

The declared aim of this collaboration is to offer access to active music-making to as many children as possible. Therefore, this collaboration involves the entire class from the very first music lesson and takes place during compulsory school hours.

The institutions involved are the Vienna Music School with its music schools in most districts and the Vienna School Board with some selected primary schools. Associated partners are the private music university MUK – Music and Arts University of the City of Vienna, and a private music school, *Johann Sebastian Bach Musikschule* (Pilwachs 2015).

## The background of ELEMU

ELEMU started in September 2013, at the beginning of the school year 2013/14. The project addresses school children aged six –ten, takes place during compulsory school hours and is, therefore, free of charge. The institutions involved cover the costs: In September 2017, the Vienna Music School funded ninety-seven classes, and the Vienna School Board funded fifty-nine classes with external music teachers employed by the School Board.

The Vienna Music School, together with the Music and Arts University of Vienna (MUK) and the Johann Sebastian Bach Music School are currently supporting twenty-five primary schools. The external music school teachers are either employed by the Vienna Music School, MUK or the Johann Sebastian Bach Music School.

For the additional time they spend, some music school teachers receive financial compensation for team conferences. But the teaching time in the school class is paid at the same rate as instrumental lessons at the music school. This is an unsatisfactory situation for many music school teachers, as the effort and the challenges of teaching school classes are tremendous (Kühne 2015, p. 105; Königer 2015). The additional team conferences for primary school teachers are part of their annual working hours with no extra remuneration. With these payment regulations, free access to music education is guaranteed for all schoolchildren in ELEMU classes.

By September 2017, almost all twenty-five collaborating primary schools had completed a four-year cycle, which means there is an ELEMU class in each grade. In addition, the Vienna School Board has introduced ELEMU to thirty-six other locations with joint teaching of music and primary school teachers.

In the 2017/18 school year, a total of 3,900 children from sixty-one primary schools in 156 classes were benefitting from ELEMU (Pilwachs 2017).

## Core principle of ELEMU

The core principle of ELEMU is providing access to music-making for as many children as possible. Making music is the heart of every music lesson. The children should be actively involved from the very beginning. Each child should be given the chance to participate in making music. The children do not require any previous knowledge or musical pre-education. The teachers

should assure that everyone in class can contribute to joint music-making from the very beginning with their own skills and experiences.

To facilitate this process, the music teacher comes in as an *external music expert* (BM:UKK 2013, p. 8) together with the primary school teacher of the class. Peter Röbbke, head of the Department of Music Education Research, Music Didactics and Elementary Music Education at the University of Music and Performing Arts, Vienna compares the music teacher to a native speaker for language teaching and uses the term *native artist* (Röbbke 2012) for the external music teacher.

The reform process clearly acknowledges children from marginalized backgrounds and declares that music education should reach out to all children. Therefore, ELEMU strives for open access for all children involved to minimize linguistic, financial, cultural or other barriers to musical and instrumental learning. Many of the ELEMU locations are in deprived areas so that children are reached who otherwise have no access to music school education.

The whole class takes part from grade one to grade four, from age six to ten. Active music-making and dancing takes place from the first lesson in grade one up to the last lesson in grade four. Participation of a class throughout the four years enables intensive involvement with music.

The school collaboration is seen as an extension of the music curriculum. The primary school curriculum prescribes one music lesson per week. ELEMU classes have an extra music lesson. Both lessons take place during compulsory school hours under the guidance of one or more music school teachers and the primary school teacher.

Team teaching by a music school teacher and a primary school teacher is another core principal of ELEMU. Conferences of the teachers involved form an essential part of team teaching. Ideally, the teachers involved in team teaching should have equal status. This does not require the same expertise. The teachers bring in different expertise and different perspectives, depending on their professional backgrounds. These differences can be challenging; they are resources and impediments at the same time, depending on the extent to which the collaboration partners are able to use the differences. Mutual respect and appreciation are basic attitudes required for constructive cooperation (Buchborn & Röbbke 2011, p. 7). Another essential aspect is how and if the collaboration partners approach each other

regarding their values, attitudes and experiences so that they can reach a consensus on planning and conducting their lessons.

If team teaching is experienced positively, there is an exchange of expertise between the teachers involved. According to a 2015 study by Ines Kühne, music school teachers and school teachers appreciate learning from each other. The teachers benefit from the other side's expertise and gain more competences for themselves. It is then experienced as a chance for their own professional development and to provide meaningful music education for the children (Kühne 2015, p. 108).

## **Structure and content**

In the first ELEMU year, the focus is on making music with the body, the voice and instruments and in a close relationship and interplay with language and motion. Ideally, it is a year of experiencing music in many different ways: experimenting, improvising, composing, reproducing and producing music.

The second year consists of orientation and preparation for the focal point of the school. In many locations, an additional music teacher comes in to introduce the focal point. This also allows work with smaller groups.

The chosen focal point will be continued and explored in greater depth during years three and four. The focal points arise from the circumstances and needs at the location as well as the artistic biography of the music school teacher(s). Experience shows that the ability to adapt focal points to the needs of the location is a great asset in implementing ELEMU (Hieltscher 2017). Meanwhile, there is a broad variety of focal points: ensemble classes based on world music, folk music, pop music, continued elemental music, brass classes, percussion classes, singing classes, string classes, music theater classes, and movement and dance classes (Pilwachs 2015).

## **Effects at primary schools and the Vienna Music School**

The schools with ELEMU classes experience a change in their everyday school life. Principals of primary schools report a positive response by the children, their parents, and most teachers involved. With ELEMU, the concept of music education is lived experience. Children experience themselves as being actively involved in and intensely engaged with music. This allows them



to find their personal access to the emotional value of music, to their own expressiveness via music and to their development potential.

A principal describes the enrichment of everyday school life as “sounding and singing in the whole school building” (Stiebitz 2017). Through active engagement of the music school teachers in the cultural life of the primary school, there is a clear change of cultural life: more concerts and higher quality of the musical contributions to school concerts can be noted. This has an effect on other classes as the children sing and dance together at different school events.

A comparison to the study by Bastian (1999) can be found when principals and primary school teachers speak of the strong development of children in ELEMU classes. There can be an increase in the power of concentration, self-esteem and creative expressiveness. Within the class, there is the potential to develop social competence and to experience integration and mutual understanding.

For music school teachers, school collaborations are a relatively new field of practice that has become increasingly important. Music school teachers face new challenges of having to teach big groups and deal with the whole class. The Vienna Music School has, therefore, founded the expert group *School Collaboration (Fachgruppe Schulkoooperation)*. This group supports those colleagues teaching in school collaboration projects and represents their interests.

In the Vienna Music School there are several expert groups, each covering the teaching of a specific instrument. The expert group *School Collaboration* is a very diverse group of colleagues with different music education backgrounds, such as vocal or instrumental music education, elemental music education, music and movement education/rhythmics, dance education, and education for *Singschule* (a former type of training for music teachers focusing on singing with groups of children). Most music school teachers work together in a team, and if team teaching is experienced positively, there is again an exchange of expertise. Ideally, there is a field of expertise: elemental music/rhythmics teachers and *Singschule* teachers have great experience with innovative methods of making music in groups, while instrumental, vocal, and dance teachers have profound musical expertise in the instrument or voice, or dance, and primary school teachers have profound knowledge of classroom management, the group dynamics of the class and the individual children (Königer 2016, p. 187).

In the expert group, further education is organized. There are regular conferences and internal exchange. The exchange covers different issues such as organizational and communication problems between primary school and music school, issues regarding team teaching and communication in the team, difficulties regarding specific class situations or particularly making music with the whole class (*Klassenmusizieren*) and elemental music-making with the class, as well as input on topics such as music and multilingualism, children in the autism spectrum, dealing with heterogeneous groups etc. (Königer 2014–2017).

Once a year, at the beginning of the new school year, a training session involving all teachers – music school teachers and primary school teachers from different schools and ELEMU teams – is organized. These workshops cover music-making with big groups and allow the team partners to experience themselves as being actively involved in joint music-making. The music teachers report that after the workshops the primary school teachers increasingly understand their way of working.

A future curriculum for school collaborations is in progress and should bridge the different music curriculums in primary schools and music schools. It should also offer guidelines for new colleagues entering the field of school collaboration.

## The future

In the 2016/17 school year, the first four ELEMU years have been completed in most of the ELEMU locations. This means that, by now, every ELEMU location has one ELEMU class at each level. Interest in music and dance has been awakened. The question is how to continue with this interest.

Some locations offer ELEMU Plus, which is a special scheme for interested children to continue with instrumental lessons or movement and dance after compulsory school hours. Fees are required for this program, which takes place in smaller groups with the same music school teacher at the school.

The children from an ELEMU class have experienced extensive music-making. How can this be further developed at the next school level? In 2018, the Vienna School Board wanted to launch a pilot project in a secondary school that shares its premises with a primary school: a continuation with the same music school teacher but for secondary school children.

ELEMU has been received positively. More primary schools want to be part of the program. Principals of district music schools and secondary schools in the same district are considering different forms of continuation. But it is all about money and, therefore, political will. To quote Kühne (2015): The political will to connect music schools and schools of general education is relentless and fundamental. In the context of political work, the financing of collaborations could be secured.

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# INCLUSIVE PEDAGOGY IN ARTS – EUROPE

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## Introduction

This article presents the project “Inclusive Pedagogy in Arts – Europe” (IPA-E). The project is co-funded by the Erasmus+ program of the European Union. There are seven partners in this IPA-E project: Kuopio Conservatory, Finland; Šiauliai 1<sup>st</sup> Music School, Lithuania; Kreismusikschule Vechta, Germany; Savonia University of Applied Sciences Music and Dance, Finland; Šiauliai University, Lithuania; University of Vechta, Germany; and the University of Music and Performing Arts, Vienna (mdw), Austria.

The project partners are pioneers in developing inclusion in their own countries, both in music schools and art teacher training. All partners have same values and willingness to develop inclusive pedagogy in arts. Sharing experiences will advance their theoretical and practical knowledge. Mixing different approaches always promotes new innovations and best practices, which will deepen inclusive thinking, teachership and curriculum work.

First, an overview of the legal situation is given, which is binding for all partners. The current state of discussion about inclusion is discussed, especially in the areas of music and dance. Then, the paper discusses approaches, ideas and development methods for inclusion in terms of the IPA-E project, both in Finland and Austria. Recent successful and proven practical examples of inclusion developed at Kuopio Conservatory and Savonia University for Applied Sciences on the one hand, and the University of Music and Performing Arts, Vienna on the other, are presented. They may be the starting point for European developments.

## Who has the right?

There is one primary question that triggered the discussions that resulted in Inclusive Pedagogy in Arts – Europe (IPA-E): Who is entitled to pedagogically high-quality and goal-oriented music and art education? This question is especially thorny in civilized Europe with its long pedagogical tradition in music education, and yet, students with special needs are a rare sight in

music schools. This is also the case in other art institutions (dance, drama, visual arts). The most important laws and statements obliging us to take into account different learners are the Salamanca Statement by UNESCO (UNESCO. 1994. The Salamanca Statement Principle, Policy and Practice in Special Needs Education) and the UN Convention on the Rights of Persons with Disabilities (United Nations. 2006. Convention on the Rights of Persons with Disabilities, CRPD).

## **Background of the IPA-E project in Finland**

Kuopio Conservatory is the pioneering music school in Finland for inclusive music and dance education. A difficult question was directed at the Finnish Board of Education in 2002: Is it possible to receive music tuition in the Finnish music school system if you are a so-called different learner, or in particular, if you are a child with an intellectual disability? The question was asked by Anna-Elina Lavaste, Director of Kuopio Conservatory, during the preparation of a new national curriculum for basic art education. The answer was no. The Board of Education had a problem: The Finnish law on equality did not apply to basic art education. It was only a matter of weeks before the term “individualized tuition” (IVT) was made one of the criteria for the national curriculum of basic education.

In 2002, music schools in Finland were faced with a new challenge. They had to begin to turn their attention to “different learners”. This meant that music schools were required to consider how they might open their doors, in a spirit of equality, to music students unable to adhere to the normal school syllabus due to a disability, illness or condition, or any other comparable reason. The criteria for the curriculum particularly emphasized that individualized private studies had a pedagogic purpose and did not constitute music therapy intended as medical rehabilitation. The most dramatic change was that individualized education allowed intellectually disabled children and young people to study music with clear-cut aims and purposes.

During the period 2002–2004, Kuopio Conservatory tested individualized private tuition with funding from the Board of Education and developed the administrative and pedagogic guidelines for IVT. The experiment had four components: individual tuition, group tuition with both dance and music, IVT in early age music education, and re-evaluation of the prevailing climate and know-how transfer. Further training for teachers and the creation of a network of partnerships were also to be considered.

## Results of the experiment 2002–2004

For individualized studies to succeed, the essential requirement on the part of a music school is a tolerant, broad-minded attitude to difference. It was already apparent in the early stages of the experiment how special education and different students—especially the intellectually disabled—were still an unknown quantity as far as music school teaching staff were concerned. As the debate continued, both officially and unofficially, IVT nevertheless inspired teachers to think about their students more as different learners. The success of individualized learning also requires specialized teaching skills for teachers to identify a student’s way of learning and strengths. It emerged very clearly during the trial that there was a need for both further teacher training in the field of special education and for study materials (Knuuttila 2004). From 2004 to 2017, Kuopio Conservatory further developed individualized tuition in early age music pedagogy, instrumental instruction, chamber music groups, orchestra playing, rhythmical music pedagogy, and dance. Today, IVT is business as usual for the teaching and administrative staff. After fifteen years, Kuopio Conservatory can be called an inclusive music school.

## Research before IPA-E in Finland

In her thesis (2009), Director Anna-Elina Lavaste’s aim was to give a general overview of the nationwide situation of individualizing instruction. She also found it important to gather knowledge of the lines of action, introduce the examples of good practice music schools have developed in individualizing instruction and observe the problems and thresholds that may impede the organization of individual teaching.

The central goal of this thesis was to investigate how the individualization of the curriculum and instruction (§ 10), which is part of the basis of the comprehensive music curriculum in basic art education (issued by the Board of Education in 2002), is carried out in the curricula and practical work of music schools. This question had not been studied before.

The data for the study was gathered in a survey that was sent to the principals of eighty-five music schools at the turn of the years 2008-09.

Of the thirty-seven answers, thirty-five contained statistics, and two were only verbal. Nineteen of the music schools participating in the inquiry individualize their instruction. This is done in many ways, but the personal

study plan (PSP), which the basis of the curriculum requires, is hardly ever used. The results of the study also show that, compared with normal instruction, music schools seldom use individualized instruction and find it pedagogically extremely demanding. They need more knowledge, training, and a clearer operations model attached to it.

One important finding of the study is the flexible practice that many music schools use to help so-called different learners and students suffering from temporary learning difficulties. The line between flexible practice and proper individualization of the curriculum and instruction is difficult to draw, and not all music schools find it necessary. Thus, exact statistics for lessons and students are not possible. The study gave many new insights into the subject, but also raised many questions about the establishment and development of individualized instruction in Finnish music schools (Lavaste 2009).

Anni Puitinen's master's thesis (2012) shows that persistence and belief in the potential of learning at all levels of society appeared to be a major force for change in the creation and development of a more inclusive music education culture (Puitinen, A. "It's really step by step", 2012). The aim of Elina Vetoniemi's master's thesis (2016) was to investigate music educators' attitudes towards inclusion. The music educators participating in this study were students in an in-service training program called MEOK. Three aspects of the educators' views of inclusion were examined: different types of attitudes towards students with special needs, experiences of in-service training to strengthen inclusive practices, and views on the development towards an inclusive music school.

The study was a qualitative phenomenographic case study. The research material was collected in semi-structured interviews. Four educators were interviewed. They all worked at the same music school and attended MEOK in-service training. The interviews were conducted at the end of their training. The results reflect the efforts of one music institution to move towards an inclusive music school as well as music educators' own concept of teachership and the development towards inclusive teachership. Education, experience of diversity and the availability of necessary support are the main factors behind attitudes of inclusion. The results indicate that the music educators' attitudes towards students with special needs were open-minded. Challenges in teaching were seen as positive and the adaptation of working procedures was regarded as meaningful. Music educators saw that the in-service training offered by the MEOK project was supporting their inclusive thinking and teachership. In-service training was found to be a good way



to increase inclusive thinking and music schools were thought to be well qualified to become inclusive music schools (Vetoniemi 2016)

### **In-service training**

There have been different kinds of training in special music pedagogy for teaching staff, the most remarkable being the MEOK project from 2010–2013 (Centre for Special Pedagogy in Music, [www.savonia.fi](http://www.savonia.fi)). The project (MEOK 2010–2013, European Social Fund) greatly advanced inclusive pedagogy and inclusive teachership in northern Savo. It was developed by the Savonia University of Applied Sciences together with Kuopio Conservatory and the Kuopio Department of the Sibelius Academy. The aims of the MEOK project were to renew the skills and knowledge of those working in different musical fields: music educators and instrumental teachers, class teachers, church musicians etc., who use music pedagogy in their work. At the same time, new methods and teaching materials were developed, as were innovations. There were over 40,000 visitors to the MEOK website, which shows the need.

There were six different specializations in the MEOK project: long-term further education, short courses, development of education of music pedagogy, development of working methods and equipment, creation of virtual services, and working life connections and networking. Another point was to improve the relationships between those working in this field and the organizations focusing on renewing skills and knowledge and on the concept of life-time learning. All this development work for inclusive music and dance pedagogy at Kuopio Conservatory, Savonia University of Applied Sciences, and the Kuopio Department of the Sibelius Academy (church music) in Finland led to the IPA-E project.

All this will lead to a new European model of in-service training in inclusive art pedagogy, which is highly relevant, current and urgently needed. That is why the dissemination of the IPA-E project is very great and will further develop inclusive art pedagogy in an equal Europe.

### **Inclusion**

Disability can of course be understood very differently across different communities and cultures. In order to pursue a coherent approach to inclusive education for children with disabilities, a definition of disability

is required. It has been argued that inclusive education is not only about addressing issues of input, such as access, and those related to processes, such as teacher training, but also involves a shift in underlying values and beliefs held across the system. It requires that all children, including children with disabilities, not only have access to schooling within their own communities, but also have appropriate learning opportunities to exploit their full potential. The approach is underpinned by the assumption that all children should have equivalent and systematic learning opportunities in a wide range of school and additional educational settings, despite the differences that might exist (UNICEF 2012. *The Right of Children with Disabilities to Education: A Rights-Based Approach to Inclusive Education*).

The question is to what extent we are able to implement inclusion in art pedagogy. In this IPA-E project, we are collecting examples of best practice and deepening inclusive thinking. The way towards inclusive pedagogy can be long, but inclusive education urges us to

- exploit the open learning potential of each student
- reform the curriculum and promote cross-cutting pedagogy
- develop a common curriculum for all, based on individualized instruction
- become and support teachers who include rather than exclude (Skidmore 2004).

### **Inclusive teachership and inclusive education**

The starting point for inclusive pedagogy is to understand the students' equal participation and individual needs. With versatile teaching methods, all students benefit from inclusive values-based teaching. According to Haydon (2010), the educational equality of society can be measured, among other things, by the possibilities a person has, irrespective of their background, to learn their profession (Vetoniemi 2016). According to Dyson's (1999) analysis, the concept of inclusion can be opened, for example, through ethical and rights-enhancing thinking. Inclusion is based on participatory democracy in social justice, where no one is discriminated against and diversity is considered richness (Moberg & Savolainen 2015). Dyson, Ainscow and Booth (2006) include the following in their definition of inclusion:

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- Inclusion is the opposite of discrimination.
  - Inclusion is teaching everyone.
  - Inclusion concerns all those who are at risk of being marginalized.
  - Inclusion is developing the common school for everyone.
  - All people with disabilities or special needs have the right to inclusion.
  - Inclusion is a goal in both education and society.

Inclusion can challenge a teacher or a society to plan their teaching and activities more carefully. This may also add to the need to redefine concepts that are linked to diversity: Who is different or who is outside involvement and opportunities (Kaikkonen & Laes 2013)?

### **Behind the inclusion attitude**

There are many very different aspects of the development of integration. Halvorsen & Sailor (1990) cite four factors influencing integration, which they refer to as obstacles. These four obstacles to physical integration are: 1. attentive, 2. administrative, 3. legislative, and 4. pedagogical barriers. Idol (2006), in turn, cites the attitudes of teachers and principals to inclusiveness in their own research. The results of his research reveal that, for the purposes of inclusion, teachers considered the principals' support and attitude to the teachers' work particularly important (Idol 2006).

Attitudes behind inclusion can be discussed in terms of both retarding inclusion and encouraging inclusion. The aspects of teacher integration and inclusion attitudes described above can be both inhibiting and promoting factors, depending on the situation. All inclusion issues are important, but the most important can be called implication, a prerequisite for equality. In her dissertation, Suvi Lakkala (2008) points out the assumption of the social model and respect for diversity. According to the social model, disability is a socially created state. Its manifestation depends on how society responds to disability. According to the social model, deficiency is found in a society that is unable to take into account the natural diversity of its individuals (Lakkala 2008). Lakkala (2008) points out the important role of good interaction and taking into account the different starting points of students, for example,

in relation to learning motivation. Being accepted by your own milieu helps keep you fit and creates a strong sense of belonging. The example explains how to teach a small group with many problems and how the teacher finds a better approach and boosts students' learning motivation by showing interest in them and respect for them. Creating interaction and considering the students' starting points significantly changed the learning atmosphere (Lakkala 2008). Inclusive teaching and pedagogy are illustrative and multifaceted, allowing students of different ages and with different ways of teaching to benefit from teaching as much as possible. The starting point for teaching is the students with their own strengths (Seppälä-Pänkäläinen 2009).

### **Inclusive teaching takes place on three different levels**

These three levels are an inclusive school culture, the orientation of the teacher's work, and inclusive education. The following considers the levels of inclusive education according to Lakkala (2008).

Three levels of inclusive teaching:

- 1) Inclusive school culture: Appropriate working conditions for teachers
- 2) Orientation of the inclusive teacher's work: Education and in-service training of teachers
- 3) Actual teaching work aiming at inclusion: Flexible curriculum, strengthening the involvement of students

#### *Inclusive school culture*

The first level, an inclusive school culture, is important for the general value of inclusion. It includes the essential attitude that teaching students is based on natural diversity. The value base of human diversity, equality, and social and cognitive justice should also be reflected in how we treat other people in practice. Choosing the first level requires choices and decisions from society's decision-makers as well. This will enable the necessary support services and the appropriate framework to be achieved by the school and the teachers in everyday life. In addition, cooperation and planning with different parties has to work (Lakkala 2008).

### *Orientation of the inclusive teacher's work*

At the second level, Lakkala describes the orientation of the inclusive teacher's work or the foundation of this orientation, with which she associates a socio-center-based learning concept, a multi-purpose solicitous approach, theoretical knowledge of the growth and development of children and young people, and process evaluation and reflective work. The second level is relevant to the development of inclusive teaching, as the orientation of the teacher's work can be influenced by the basic and continuing education of teachers (Lakkala 2008). Inclusive teaching is based on a solution-centered approach in which teachers actively cooperate in observation and reflection. A student is always approached taking into account their overall situation, not just assessing their ability to learn. It has been shown that social and emotional factors have a significant influence on learning, emotions, and motivation (e.g. Carrington & Robinson 2006). As an essential part of the cooperation between teachers, there is cooperation between teachers and parents to jointly seek ways to solve problems. Lakkala also states that an inclusive school is a prerequisite for multi-professional staff, whereby the professional skills of different fields are available to the school staff (Lakkala 2008).

### *Learning inclusive education*

At the third level, the model of inclusive teacher education in Lakkala is based on a pedagogy of difference. Lakkala (2008) describes the pedagogical difference as, among other things, ensuring the involvement of all students. All students are members of the community and their involvement in the community is to be strengthened. A pedagogy of diversity and inclusion in education means considering the needs of a wide range of students in the curriculum, the teaching methods, and the projected achievements (Lakkala 2008; Lingard 2007). The inclusive school has been found to significantly change the teacher's job profile, and change is sometimes a major challenge for the teacher. The role of the teacher as a distributor of information has changed into the role of a tutor. However, the new role as a guide to learning is not the opposite of teaching (Luukkainen 2005). Much more change can be seen, so that teachers should strive for continuous professional growth and try to face a student both individually and as a member of the community. Cooperation with colleagues can be seen as a major factor in teacher education and professional growth (Alila 2014; Weiner 2003). Further, work guidance has been found to be an important supportive measure for inclusive

education (Alila 2014). Sanna Alila (2014) explored the possibilities of job counseling to support inclusive teaching and its development. According to her, the use of counseling in the field of teaching is comparatively rare (as opposed to in the healthcare sector, for example). However, the results of her research show that not only training, but also work guidance and various other types of guidance can be used to support inclusive teaching from both an individual and a community point of view (Alila 2014).

## **What is the situation in Austria like?**

Austria is on the way to inclusive institutions, too. Education is the most important resource in Europe. Like many other EU partners, the Inclusive Pedagogy in Arts – Europe project uses one of the current action programs and model projects for strategic partnerships. Organizations from four different countries participating in the program work together to develop and test innovative concepts, methods, and materials for inclusive pedagogy in music and dance. The aim is not only to increase the quality and efficiency of European education systems, but above all to promote inclusive perspectives and attitudes at societal level. Each of our partner institutions is committed to the values of inclusive music-making and working to develop outstanding and exemplary practices for inclusive music-making. It is desirable that all facets of music are accessible to as many people as possible and that music inspires them. The participants commit themselves to the values of participation, inclusion, and diversity. The best models are presented, and ideas are discussed with the aim of developing new models. The participants in the IPA-E project are obliged to comply with the UN Convention on the Rights of Persons with Disabilities (2006), which in Article 24 calls for the right to the highest possible education and the right to the social participation of all people. The signatory states have undertaken to set up an inclusive education system (<https://www.un.org/development/desa/disabilities/convention-on-the-rights-of-persons-with-disabilities.html>).

## **Transformed image of disabled people**

The image of disabled people has been transformed over the last few years. The focus of the discussion is no longer on the deficits of the individual, but on the opportunities for participation created by a barrier-free environment. In 2008, Austria ratified the UN Convention on the Rights of Persons with Disabilities. This set new standards regarding the rights of

people with disabilities, for instance respect for inherent dignity, individual autonomy including the freedom to make their own choices, personal independence, non-discrimination, effective participation and inclusion in society, as well as accessibility ([https://www.sozialministerium.at/site/Arbeit\\_Behinderung/Menschen\\_mit\\_Behinderung/EU\\_International/UN\\_Behindertenrechtskonvention/#intertitle-1](https://www.sozialministerium.at/site/Arbeit_Behinderung/Menschen_mit_Behinderung/EU_International/UN_Behindertenrechtskonvention/#intertitle-1)).

In 2010, the federal government considered it useful to develop a National Action Plan for the implementation of the UN Disability Rights Convention for the period 2012–2020, which includes the guidelines of the Austrian disability policy. This strategically designed action plan creates conditions for political participation, transparency, predictability, accountability and development. It defined complementary objectives and measures of disability policy for many areas of life (<https://broschuerenservice.sozialministerium.at/Home/Download?publicationId=165>). This national disability action plan ensures that inclusive education is part of the training of teachers-to-be. The aim is an inclusive school system through measures such as increasing the number of integration classes in the first phase of secondary schools and implementing public awareness projects. Able-bodied children and young adults also profit from an inclusive education through different pedagogical approaches in which individualization and skills-oriented methods are emphasized. By 2020, disabled people will hopefully be able to enter the teaching profession through adaptation of the training. Disabled people should have the opportunity to study without undue difficulties and external help. The major aim is to offer university education providing equal opportunities to all prospective students. Disabled students can realize their creative potential by discovering ways to overcome their disability in order to reach their goals. This requires more flexible course structures in order to enable disabled students to overcome any inherent difficulties.

### **Strategies at the University of Music and Performing Arts, Vienna (mdw)**

The mdw strives to develop strategies to improve the social dimension in higher education, to make them heterogeneous and diversity-sensitive and to promote more inclusive access and participation. The development plan of the mdw reads as follows:

Due to the rapid changes in the work fields and social developments which face mdw graduates with new challenges, it is important to constantly sharpen the content alignment of the university and to adapt

the offered study programs accordingly. [...] Throughout the mdw's pursuit of excellence, it is important to consider how diverse career paths can be, and that a world career and international success on big stages are not the only career goals, but to constructively shape the cultural and artistic life in today's knowledge society under the prevailing social, economic and political conditions. (Entwicklungsplan 2019–2024, p. 7).

And further:

A diverse, gender-fair and possibly inclusive mdw is aware of its institutional mechanisms of inclusion and exclusion, which must be reflected and taken into account when formulating measures and projects. Also in the future, the mdw wants to provide access to music and the performing arts for broad social groups, taking into account social changes. [...] Equal opportunities, lived interdisciplinarity and interculturality contribute significantly to the artistic, pedagogical and scientific success. (Entwicklungsplan 2019–2024, p. 33).

### **Department of Music Education Research, Music Didactics and Elementary Music Education (IMP)**

At the forefront of our teaching and research activities is the work with students who later want to initiate and accompany “music learning” processes in schools, music schools and other professional areas, and make them more attractive. Our mission statement reads as follows:

We set our work with the students in the centre of our teaching and research activities. Later on they will be called to initiate, stimulate, promote and make music learning attractive in schools, music schools and in other professional fields. We, the whole team of the IMP, like to engage ourselves in the creation of concepts in most different fields of practice for a living and joyful creative music making. (<http://www.musiceducation.at/en/home/>).

This department promotes workplace inclusion, supports a comprehensive process of change, plans for further education and further training for employees by providing scientific, technical, educational, special educational, and practical courses for students and teachers. It also offers a platform for the exchange of experiences and challenges. In this way, we are connected to the ideas of Robert Wagner (2012) and Georg Feuser (1998).



### *Inclusion as part of the curriculum at IMP*

In recent years, there have been various approaches to research into inclusive musicianship. Good examples of inclusive music-making were developed and examples of good practice were given. Students have received training in inclusion since 2004. First excursions were made to visit teachers at music schools who work with children and adolescents who have cognitive or sensory difficulties. They learned organ, saxophone, piano, or trumpet. From this starting point, the compulsory module Inclusion in Music Education was implemented in 2008 by Peter Röbbke and Beate Henningberg. Since then, a much larger network has developed. Also in 2008, Helga Neira and Beate Henningberg offered lessons at the Children's University in summer—for all children. In the same year, the Department of Music Education, in cooperation with all public Vienna Music Schools, started yearly congresses to train music teachers. In 2010, the music group All Stars inclusive was founded at the University as a practical exercise for students. The artistic leaders were Marlene Lacherstorfer and Bernhard Lengauer. In 2012, the first Inclusive Sound Festival was planned by Helga Neira, Michael Weber and Beate Henningberg, and held with seven inclusive bands from Austria on Michaelerplatz, a beautiful square in the center of Vienna. Since 2012, inclusion in music has been a compulsory subject in every bachelor's and master's program. At the moment we are working on a national website to integrate approximately forty Austrian interest groups in this field.

### *Inclusive research at IMP*

Practical research on diversity and inclusion plays an important role. First, we were interested in the role of the volunteer musicians in the band. We called this group “the third pillar”, as they are an important aspect in addition to the disabled members and students. These people often hold a qualification in social education, music or music teaching, but also music analysis or medicine. They have sometimes spent time working with people with special needs; in some cases their main job is in this field. Our research is investigating the motivations of these volunteer musicians and the role played by their previous experiences in inclusive music-making. Another important aspect is whether they have found new impulses and initiatives by working with the band, and if so, which. The requirements were participation for one semester, attendance every week, and involvement in making music. We conducted narrative interviews, the results of which were very interesting. The voluntary musicians spoke about enrichment, being a part of

something, experiencing their own musicality, feeling human, relationships, deep movement and fascination. Often the participation in the band was a stimulus for something new, and the band made people more independent (Hennenberg 2017). The second project was participatory. People with learning difficulties from the band and their carers or care staff participated as experts (Hennenberg 2017). In another research project students investigated creative music-making with attendees of a Vienna daycare center and published their results (Hennenberg 2016).

### *Making music in heterogeneous groups*

Which skills does a person need to play music in heterogeneous and mixed-ability groups? Band leader Lacherstorfer lists the following:

- Flexibility and a variety of methods. The challenge is to address each individual according to that person's musical ability. Each group member, each participant, should be actively involved in the music-making process. Therefore, a large pool of methods and a high degree of flexibility is required.
- Allowance for ability: For every fellow player, individual skills and the condition he or she is in on that day should be addressed, with openness to the people and the intention to exactly find out their possibilities. Underload or overload can be prevented.
- Parallel offers on different levels of difficulty: Individual components, which can be used in parallel, represent musical offers on different levels and of different degrees of difficulty. They should be flexible according to the current conditions, wishes, and needs (Lacherstorfer 2016).

### *Master's theses about inclusive music-making*

Many master's theses on inclusive music making were written at our department. Bernhard Lengauer wrote about "All Stars inclusive: Musizieren mit einer inklusiven Band", 2014. He asked to what extent the experience of music has an effect on disabled people. He demonstrated how music students at the department work appropriately and fairly with people with special needs and how they exploit their creative and musical potential. He described the challenges of working with integrated music groups at the

department, methods of learning songs, running rehearsals, and the post-processing of these rehearsals. He strived to answer the question of how to elicit the most from a band with such varied potential and requirements.

Tom Käfer wrote about the first Integrated Sound Festival 2012. His work shows how ensembles have been formed in recent years that allow people with and without disabilities to make music without barriers. Through public performance, the group will not only be recognized but also have the chance to counteract public reluctance and preconception. Through this awareness, a notable change of thinking can take place, in accordance with the UN convention.

### **Some thoughts on the band All Stars inclusive**

The concept came to the attention of the Federal Ministry of Science, Research and Economy. In 2016, the project was awarded both the Diversitas Prize 2016 and the Ehrenpreis des Österreichischen Inklusionspreises. Key factors for these awards were elements such as resource orientation, sustainability, innovation, and internal and external impact. Since 2011, the band has performed at many public events, for instance at the mdw's Campus Festival, on the mdw's Day of Music Education, at the Whitsun Festival in Vienna, and at the award ceremony of the Inclusion Prize itself. The students participate in the band for one semester, in the rehearsals and performances. They have the chance to join the band as observing members to get a feeling of how the group works. Then, they can work independently with the group, see what is required, and make music with either disabled or able-bodied members. In one semester, each student has the opportunity to work with musicians of differing skills levels on different instruments. They establish relationships with disabled people and gain valuable experience. Once a semester they teach a ten-minute sequence.

### **Key tasks of the IPA-E project**

Many questions need to be answered: How can all members of our universities be actively involved in the search for inclusion and diversity? Which potentials emerge when universities perceive the heterogeneity of their students? How can new technologies and forms of contact be tested and how can active inclusion and research be combined? What is the role

of social media or online courses in building specialized networks and integrating them into a wide range of education and training programs?

Could the modularization of subjects or sectors, even in the early promotion of talent, make an important contribution to the social dimension of higher education? What is the situation of students with non-traditional access to university? Can informal learning be recognized, and if so, to what extent? Which framework conditions can be created to promote the permeability of educational pathways?

The most urgent tasks of the IPA-E-project are: How can the already well-developed examples be improved? Which new methods can be developed for inclusive music and dance education in Europe? How can inclusion ultimately succeed? In our music teacher training, we often hear students say, “it was this work in the inclusive field that really made me a teacher, that made me sharpen my teaching focus and broaden my teaching repertoire” (Hennenberg 2007). We have to reinforce that. It is also important to describe the qualitative characteristics of inclusive music teaching and learning.

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Music education in Europe reflects the colorful diversity and rich tradition of the cultural identities of our continent. Within the music education landscape music schools are institutions specially focused on the practices of music-making. The First European Music School Symposium, which took place at the University of Music and Performing Arts Vienna in October 2017, brought together more than 150 researchers and practitioners from twenty-five European countries. The two cooperating partners, European Music School Union and Austrian Conference of Music School Associations, ensured a lively exchange between research and practitioners.

This post-symposium publication presents contributions from twenty-nine researchers from thirteen European countries and paints a multicolored picture of music schools in Europe.

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