

Final Report



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



EMU Seminar



«From Seoul via Bonn to Budapest»

Development Goals for European Music Education: Access,
Quality and Social Challenges

Palace of Arts Budapest, 18 - 20 October 2012

Művészetek Palotája – Palace of Arts, Budapest



REPORT

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Access, Quality and Social Challenges

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Editor: Niklaus Rüegg



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Three days of fruitful exchange

The seminar « From Seoul via Bonn to Budapest », organized by the European Music School Union (EMU) in partnership with the European Music Council (EMC) and with participation of the Association Européenne des Conservatoires (AEC), took place in the impressive premises of the Palace of Arts in Budapest from October 18th to 20th 2012. In this seminar, major European music organisations wished to bring together a large representation of the European music education sector for a follow-up to the issues raised by the publications of UNESCO's Seoul Agenda and EMC's Bonn Declaration.

The aim was to join forces and enhance the dialogue between different levels and areas of music education in order to pursue the translation of the three goals set in these documents – Access, Quality and Social Challenges – into strategies, recommendations, and real actions. Some of these strategies are common to the whole music education sector in Europe, whereas others diverge according to the organisations and educational settings.

This is why the programme of the seminar offered the possibility to hold both parallel and plenary meetings in the wonderful premises of the Palace of Arts. Another added value of this seminar was the active presence of the Working Group Youth of the EMC, which monitored the whole meeting and gave the final wrap-up session.

Thursday afternoon October 18, the EMU held a working session for its own members, dedicated to the follow-up to EMU's annual conference in Riccione in May 2012. The outcomes of lively and fruitful discussions in three working groups will be addressed at EMU's next annual conference in Przemysl, Poland, in May 2013.

On Thursday night a delicious welcome dinner was served by a most attentive staff in a stunning hall with tremendously high windows overlooking the legendary River Danube. The Brass Ensemble of the Weiner Secondary Music School contributed greatly to the warm welcome for the 61 participants of this seminar at the Hungarian capital.

On Friday morning Gábor Pálfi, head of International Affairs at Palace of Arts, gave a welcome address to the distinguished international group. Helena Maffli, president of the EMU, expressed her great honour and pleasure to have three big international associations work together. She expressed her particular pleasure in welcoming the EMC Youth Group.

The day was packed with speeches and discussions, and two members of the EMC Working Group Youth gave presentations at the end of the working day with a competent wrap-up and getting the participants on their feet with a delightful body percussion-rap exercise.

On Friday night, after a long and intense working day, the participants enjoyed a delectable meal with exquisite Hungarian specialities. The Óbuda Folk Music School provided for a masterly concert set with traditional folk tunes, partly interpreted in a modern style.

Saturday morning was dedicated to an open meeting of EMC's Working Group Music Education and brought three applied examples of how music education can be promoted on a larger scale, with the inspiration and the help of a targeted application of the Seoul Agenda and Bonn Declaration. In three working groups, results of the meeting were described and goals were defined for actions to follow.

After a convivial farewell lunch the participants made their farewells. The exchange of ideas, plans and achievements contributed to an outstandingly fruitful collaboration in Budapest. The many personal contacts that were established or revitalised help assure the continuity of our efforts to safeguard and promote a flourishing music education sector in Europe.

Niklaus Rüegg – Reporter of the seminar



Helena Maffli, President of the European Music School Union, gives a warm welcome to the numerous international guests at the meeting.



The Wrap-up session with Maiju Kopra and Katharina Lane, WGY

Keynote speech 1: «Arts Education@UNESCO – Why? What? What's next?»



Silja Fischer

This Article is based on Silja Fischer's presentation at Palace of Arts on 19th October 2012.

Ms Fischer first gave an outline of the historical development of UNESCO's dedication to Arts Education: «Without UNESCO, we wouldn't be here today», she pointed out. As IMC is a official partner of UNESCO, the cooperation is very close. The UNESCO's approach to Arts Education is based on the following dichotomy:

- «learning through the arts/culture»
- «learning in the arts/culture»

As early as 1948, arts in general education is addressed by Resolution 2.54 of UNESCO's 3rd general conference. In 1972 the education report «Learning To Be» was published, followed by the education report «Learning: The Treasure Within – importance of education through art and creativity acknowledged» (1996). An IMC expert group submitted the postulation to the Delors Commission: «Music must be considered as an educational tool from earliest childhood and throughout life; it must be an integral part of all educational processes.»

The vision of IMC is to be the world's leading membership-based professional organisation dedicated to the promotion of the value of music in the lives of all peoples.

In 1999 the IMC outlined arts education and creativity at school as part of the effort to achieve a cultural peace.

In a first phase from 2000-2003, the IMC started to work on the implementation of UNESCO's arts education programme in South Africa, Brazil, Jordan, China, Fiji and Finland. In a second phase between 2003 and 2006, the Lisbon themes were publicised:

- Advocacy for and implementation of Arts Education at a policy and governmental level
- Impact of Arts Education on social, cultural and academic areas
- Quality of Education in relation to teacher training and pedagogical methods, and
- Promotion of partnerships for implementing Arts Education programmes.

The Lisbon Road Map for Arts Education was designed to communicate a vision and develop a consensus on the importance of Arts Education for building a creative and culturally aware society, to encourage collaborative reflection and action and to bring together the necessary financial and human resources to ensure the integration of Arts Education into education systems and schools. In phase 3, the Lisbon Road Map was finalised and distributed. The Seoul conference was prepared, and a UNESCO chair in Arts and Learning as well as Arts Education Observatories in the Asia-Pacific region were established.

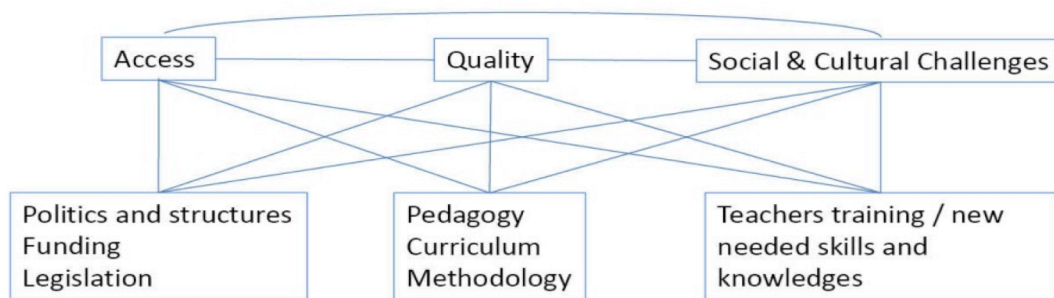
The Seoul Agenda

The Lisbon issues were condensed into three main groups of themes:

- Arts education is accessible as a fundamental and sustainable component of a high quality renewal of education.
- Arts education activities and programmes are of a high quality in conception and delivery.
- Arts education principles and practices are to contribute to resolving the social and cultural challenges facing today's world.

The Seoul Agenda appeals to UNESCO Member States, civil societies, professional organisations and communities. There are examples of implementations at national levels, like in the Republic of Korea and by EMC in the Bonn Declaration adapting the Seoul issues to Music Education.

The interconnectedness of the goals for the development of arts education and its reciprocity



IMC Five Music Rights (2001)

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.

For all musical artists:

4. to develop their artistry and communicate through all media, with proper facilities at their disposal
5. to obtain rightful recognition and fair remuneration for their work.

Keynote Speech 2: «Music (arts) education within EU policies»



Laura Giulia Cassio

This Article is based on Laura Giulia Cassio's Presentation in the Palace of Arts on 19th October 2012

Intrinsic value of arts and music education

Arts Education is relevant at the EU level according to the 2006 Lisbon framework: the promotion of culture as a catalyst for creativity, strategy for growth, employment, innovation and competitiveness. The assessment of the outcome of education on the basis of Lifelong Learning forms an integral part of this effort. Arts education is also relevant for the EU to improve education as a whole, and to promote cultural diversity and intercultural dialogue. In the 2011 council conclusions, arts and culture are considered a part of intervention strategies to raise self-esteem and increase resilience. In future the EU is willing to promote arts education at the levels of cluster access, social inclusion and school attractiveness. According to the EU principles, this will be implemented by creative partnerships.

Intercultural dialogue, social inclusion and well-being

Intercultural dialogue is the core of the European project. Culture is considered perhaps the most appropriate element to foster dialogue between different cultures and nations. In the 2010 EU council conclusions, culture was identified as an important contribution to fighting poverty and social exclusion. National projects such as «el sistema» clearly show the impact of arts on inclusion. Therefore, musical schooling should make concerted efforts towards social inclusion and the reduction of poverty.

Within the framework for European cooperation in youth policy 2010-2018, the EU focuses on better access to and participation in culture from an early age on, and to a higher quality level. Ensuring better access to culture will help foster a creative generation. This new generation will be able to communicate better through cultural expression.

«Experts will identify policies and good practices in creating spaces in public arts and cultural institutions to facilitate exchanges among cultures and between social groups, in particular by highlighting the intercultural dimension of the heritage and by promoting artistic and cultural education and developing intercultural competences.»

One of the key issues is to foster well-being in education. The occupation with arts has a strong impact on psychological well-being, motivation and relations. At the same the costs of healthcare are increasing. Promoting arts education can help improve health and thus reduce costs. For the EU arts are also essential for skills and employment. Arts education should have a stronger impact on assessment processes. The project «Creative Partnerships» is one of the EU programmes that can enforce cultural awareness on a larger scale.

Promotion of cultural diversity and intercultural dialogue

The role of public arts and cultural institutions in promoting cultural issues is essential.

Experts will identify policies and good practices in creating room in public arts and cultural institutions to facilitate exchanges among cultures and between social groups, in particular by highlighting the intercultural dimension of the heritage and by promoting artistic and cultural education and developing intercultural competences. As a transnational cooperative effort, the EU offers the programmes «Creative Europe» and «Erasmus for all», structural funds and support for research. «Creative Europe» (2014-2020), with a proposed budget of € 1.8 billion for seven years distributed across culture (30%), Media (55%) and Cross-sectoral activities (15%), follows the basic ideas of a clearer focus and of what projects actually do.

«Erasmus for all», as proposed by the European Commission, will have a substantially increased budget (+70%), providing for teachers' mobility, traineeships abroad, higher education mobility, «Strategic partnerships», «Knowledge alliances» and «sector skills alliances».

The new EU programmes of cultural promotion follow the guiding principles:

- Only invest in areas with European added value
- Focus on certain key priorities to maximise impact



Laura Cassio, Simone Dudt, Silja Fischer

Panel discussion: No access without funding



Harry Rishaug, Simone Dudit, Timo Klemettinen, Jeremy Cox, Laura Cassio.

In a panel discussion with Laura Cassio, Simone Dudit, Jeremy Cox and Harry Rishaug, moderated by Timo Klemettinen, the participants agreed on the proposition that Music Education or musical projects cannot work without funding.

Laura Cassio stated that EU programmes like «Creative Europe» with € 1.8 billion are comparatively small programmes.

Simone Dudit underlined the Bonn Declaration as an argument to be used for fund-raising purposes towards local politicians.

The political question is: «What sort of music education do you want to have?»

Jeremy Cox pointed out that in the upcoming EU strategy from 2014 onwards, «Erasmus for all» will fuse together several previous programmes and will be funded through strategic partnerships. Single non-sustainable programmes will not be funded any longer; structural funding will be massively reduced. Building interdisciplinary creative partnerships with institutions outside the musical world will be the key means to receiving EU funding.

Harry Rishaug emphasised that high quality music and arts education cannot be achieved with little money. The political question in this context is: «what sort of music education do you want to have?»

EMC Session: Research as a tool for advocacy

EMC Session: Research as a tool for advocacy (Andrea Creech)



Dr Andrea Creech

Dr Andrea Creech is Senior Lecturer in Education at the Institute of Education, London, where she leads a programme of professional training for Conservatoire teachers, accredited by the UK Higher Education Academy. Following an international orchestral career Andrea was director of a Community Music School, developing programmes for learners of all ages. Since completing her PhD in Psychology in Music Education, Andrea has been Co-Director for several funded research projects relating to musical engagement across the lifespan. Andrea has presented at international conferences and published widely. She is a Board member of ISME and is on the editorial board of the IJME (Practice). In addition, Andrea is a Fellow of the Higher Education Academy, Secretary for the Education Section of the British Psychological Society, and is a member of SEMPRES, ISM and ESTA.

This Article is based on Andrea Creech's Presentation at Palace of Arts on 19th October 2012

Advocacy is used in the sense of «publicly supporting or recommending a particular cause or policy». Extra-musical outcomes of engagement in music are

- It can be «transformative»
- Perceptual, language, literacy skills
- Numeracy
- Intellectual development
- Creativity
- Personal, social development
- Possible selves
- Physical development, health, wellbeing

“Evidence suggests that learning an instrument can improve numeracy, literacy and behaviour. But more than that, it is simply unfair that the joy of musical discovery should be the preserve of those whose parents can afford it.” Michael Gove

Music is for all

The key message for advocacy activities is «Music is for all». All humans deserve access to high-quality musical opportunities. The UK Government has raised £40 million from 2007-2011 for the programme «**Sing Up**» for primary school children. The outcome has been remarkable: the children experienced a rich musical repertoire, musical role models and opportunities for performance woven

into school culture. The children (including boys) developed positive attitudes to singing, positive self-esteem and a sense of social inclusion.

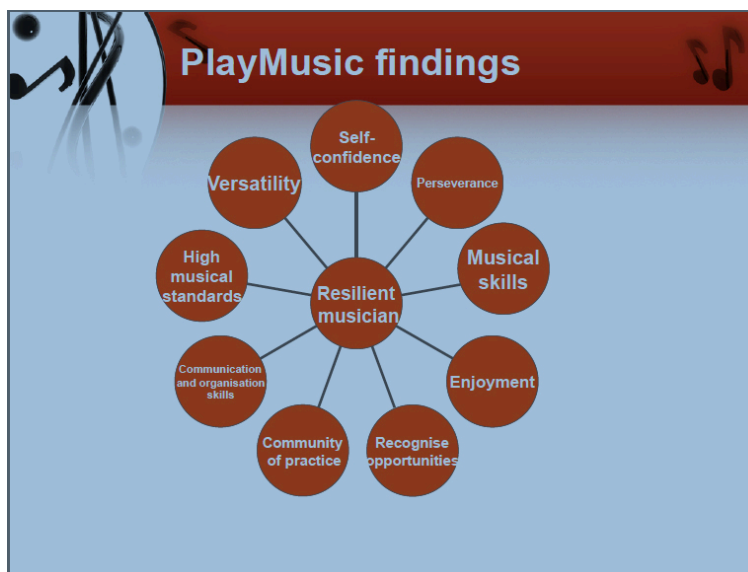
In the programme «**Musical Futures**» for secondary schools, non-formal teaching and informal learning are brought into more formal contexts to provide engaging, sustainable and relevant music-making activities for all young people. More than 1000 secondary schools adopted «Musical Futures». In these schools GCSE enrolments have risen significantly. MF boosted positive behaviour, motivation and confidence among pupils. The programme has also been launched in Australia, Brazil and the USA.

«**Play Music**» is a programme at the conservatoire level. There may be a significant dip in motivation, self-esteem and musical self-efficacy during students' first year in a Conservatoire. Students generally aspire to have performance careers but seem to increasingly worry about competition, stress and work opportunities.

«Play Music» helps with professional development. This programme proved to have a strong impact through in-house innovative curriculum changes

like mentoring, new assessments, professional development, sharing of practices and peer observations. The number of people over 65 is projected to double by 2071, reaching 21.3 million in the UK.

The research programme «**New Dynamics Of Ageing**» explores social, emotional and cognitive benefits of engagement with community music-making among senior citizens. Comparative studies have established that musical groups show much better results in their social behaviour, cognitive skills, emotional and physical well-being.



The Key Messages

- Engagement with music supports psychological and physical well-being throughout the third and fourth ages, regardless of cognitive capacity or (possibly) musical background.
- Musical development and progression are entirely possible for older people.
- Music making can protect against cognitive decline.

The findings of all these programmes prove that research is indeed a tool for advocacy. Researchers in music education must be outward-facing and engage with practitioners; equally, practitioners will enhance their advocacy case if their practice is evidence-based. The key message is that researchers and practitioners must collaborate in order to advocate.

The conclusions lead to three main goals that are very close to the Bonn Declaration:

GOAL 1: Ensure that arts education is accessible as a fundamental and sustainable component of a high-quality renewal of education.

GOAL 2: Assure that arts education activities and programmes are of a high quality in conception and delivery.

AEC Session: Polifonia/INVITE: Issues of Access, Quality and Social Challenge facing Conservatoires in their Instrumental and Vocal Teachers' Training



Jeremy Cox



Kaarlo Hildén

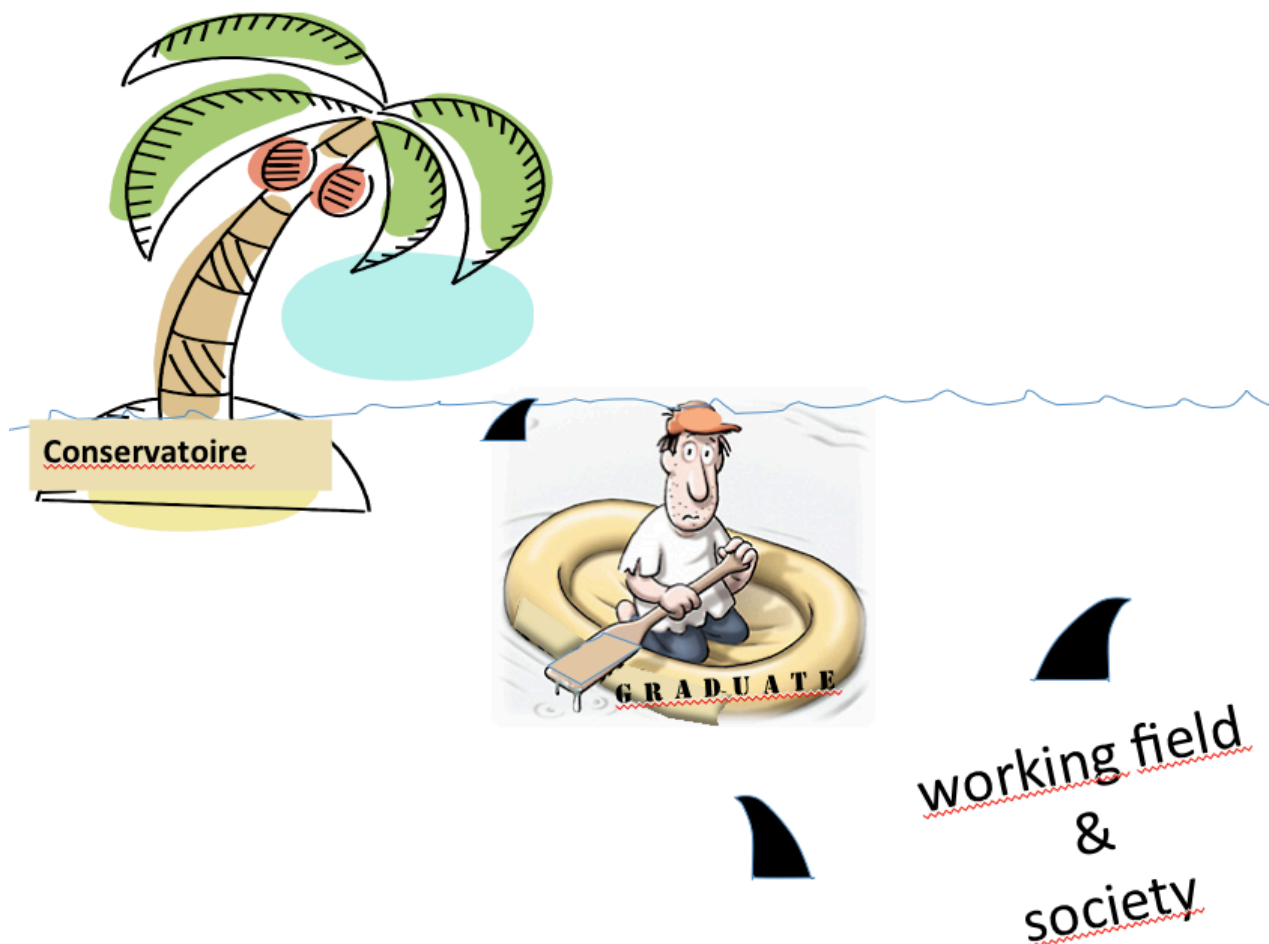
This Article is based on Jeremy Cox' and Kaarlo Hildén's presentations at Palace of Arts on 19th October 2012.

Today, the Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC, established in 1953) represents 281 member institutions in 55 countries and 90 percent of all European institutions that offer high-level specialised training for the music profession. AEC represents institutions that offer programmes of musical studies undertaken in the context of Higher Education that have a primary focus on students' practical and creative development. There is a long and diverse history of how this primary focus is perceived in relation to pedagogical training for conservatoire musicians. At its worst, it is expressed in the idea that the best conservatoire graduates become performers and composers, and the rest settle for teaching. The four «core» roles for today's musicians – composer, performer, leader and teacher – are rarely practised in isolation: «Carrying out an effective role as a teacher requires qualities of musical leadership and judgement as well as the competencies of a performer and, in some instances, those of a composer» (2002 UK report «Creating a Land with Music»).

Bonn Declaration: «All musicians who enter into music education must receive the pedagogical training providing the necessary academic, practical and social foundations for their work. Ideally this should be included as a compulsory element in the professional training of the musician.»

Musicians who return to teach in conservatoires will know what makes good practice in teaching. As teachers for younger age groups they will bring high-quality pedagogical as well as artistic skills to this work. For conservatoires, this means a conceptual shift from seeing their students as on an «aspirational ladder» to regarding them as forming part of a «virtuous circle» of musical improvement.

Bonn Declaration: «High quality music education practitioners need to be involved in music education at the earliest stage (already at pre-kindergarten and pre-school education) and to be included in all steps of music education throughout the life-long learning cycle.»

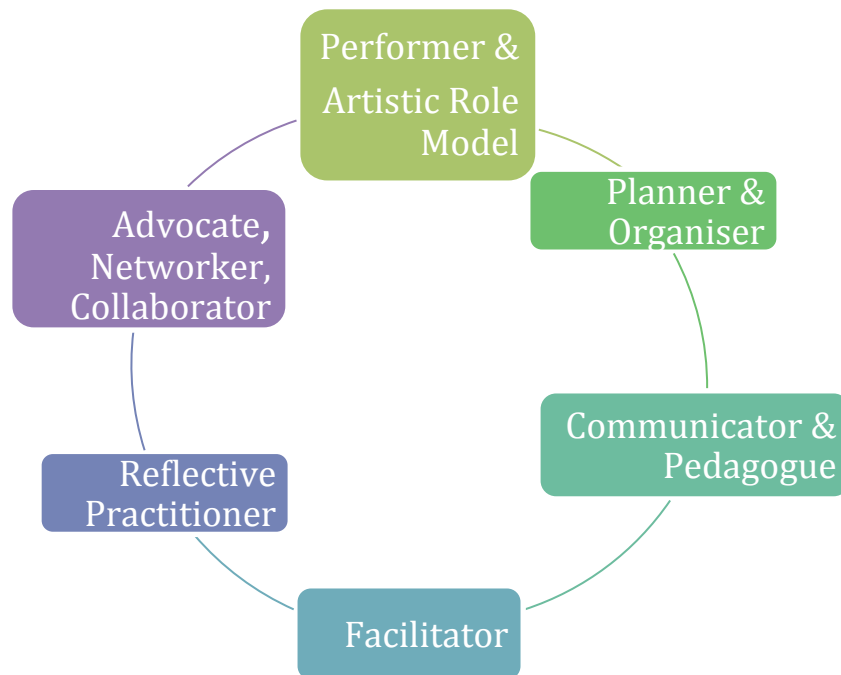


The Working Group for Instrumental/Vocal Music Teacher Training (INVITE)

The international working group INVITE has compiled a set of national descriptions of music teacher training systems in Europe. Their handbook on instrumental/vocal education (IVTE) includes a set of competences/learning outcomes and a mapping exercise of the current situation in Europe. A description of the latest trends in the profession and future perspectives round up this work. Through nine site visits to higher music education institutions (HMEI), the working group INVITE explored how the national education systems affect ways of defining learning outcomes and educational goals in the conservatoires; what role conservatoires take in developing music education at primary and secondary levels; how the professional expectations differ from one European country to another; and how students are prepared for a

teaching career in different countries. The national teachers' accreditation processes for instrumental/vocal teachers were examined, and contractual and salary arrangements, working conditions, and the conservatoires' roles in shaping future national strategies were compared.

Instrumental/vocal teacher roles & competences



Referring to the Bonn Declaration principles of quality, access, societal and cultural challenges, the teachers' skills are reflected in:

- the ability to act as a source of musical inspiration and to create musically rewarding learning opportunities (offering a pathway to professional studies, if desired)
- the ability to make use of a variety of learning contexts and pedagogical settings for wider access
- the ability to respond to different individual and societal needs.

Questions for Discussion

A wide range of discussion topics were elaborated concerning:

- HME and the Promotion of Pre-College Music Education
- National and trans-national issues (professional expectations, teaching in other countries, accreditation processes, national strategies)
- Diversity (different types of learners, educational values and cultures, curriculums preserving endangered areas of musical activity, musical traditions, styles, practices and instruments within the community)
- Teaching issues in HME (interaction and collaboration between teachers of different instrument groups, shared vision of goals and learning outcomes within a large group of HMEI teachers)
- Formal/Informal learning (time and space for informal learning, acknowledged competences for IVTE teachers to promote pupils' informal music activities and learning)
- Exchange, Professional Development & Research (student and teacher exchange in IVTE programmes, opportunities for professional development, new music technology incorporated into teaching and learning, research in HME).



Source: the CultureBridge Project, Helsinki Metropolia University of Applied Sciences

EMU session: Quality and Equality in Music Education



Helena Maffli



Harry Rishaug

This Article is based on Helena Maffli's and Harry Rishaug's presentations at Palace of Arts on 19th October 2012.

EMU was founded in 1973. Today this unique supranational platform incorporates 26 countries, 150,000 specialised teachers, 3,000,000 pupils under 25 years, and 1,000,000 students over 25 years. Besides strengths, weakness and threats, a SWOT analysis in Tallinn 2011 identified the following opportunities for the future: Creative industries, multimedia, new technologies, new target groups, innovation and tradition, closer partnerships and collaborations. The three goals of the Bonn Declaration need to be specified. «Access» means monitoring the integration of children from all social classes into music schools to uncover reasons for restrictions: fees, language, genre, teaching forms, networks. Broader access can also be achieved through the smart use of new technologies and Lifelong Learning.

We need: research, monitoring, mapping, evaluation, consultation, dialogue, co-operation, networks to share good practices.

A broad discussion should be held on a shared understanding of «quality». Quality criteria and definitions of appropriate teachers' profiles should be found. The most inspired musicians are attracted by flexible employment models. Teachers should be aware of the tension between access and quality. Avoiding exclusion in Music Education is also a criterion of quality; so is access through good e-learning, slow learning and a good co-operation with the parents. Music schools also have a «social responsibility», which can be pursued by «thinking out of the box», developing an awareness of social challenges, building networks, and establishing partnerships at various levels.

The dialogue between partners in different educational settings, between Music schools and public schools and among the music schools themselves must be stimulated. Specific co-operative structures for each country should be developed.

Quality and Equality

The Nordic type of culture schools can be found in Norway as well as in Sweden and Finland. They have similar structures – probably the result of years of close co-operation and mutual visits.

The issues of quality and equality – in Norway they should rather be placed in the order *equality and quality* - go precisely to the core of the discussions concerning music and art school development in this country. In particular *equality* of opportunity is considered to be a core value in Norway. Each individual by law has the same rights to health and social care and free access to the compulsory public school system. Studying is free for students, even at university level. In many respects Norway is privileged: in this rich country the government doesn't need to struggle for the money necessary to keep things going. The main challenge is instead to not use too much of the enormous income from the oil industry in the North Sea. Music and art education is considered more of a leisure activity than an important part of a holistic education system. At the same time no other country invests more in education per capita than Norway¹.

State Support for Music Schools

The first municipal music schools were established in the second part of the 1950s. Fairly rapid growth occurred during the seventies when about 150 music, and increasingly music and arts schools, opened. Today there are music and arts schools in all municipalities.

There are two important reasons for the growth. One is the targeted state support throughout several decades, the other is the section in the Education Act, adopted by Parliament in 1997:

Parliament 1997: "The law"

Education Act

*Section 13-6. Provision by municipalities of courses
in music and other cultural activities*

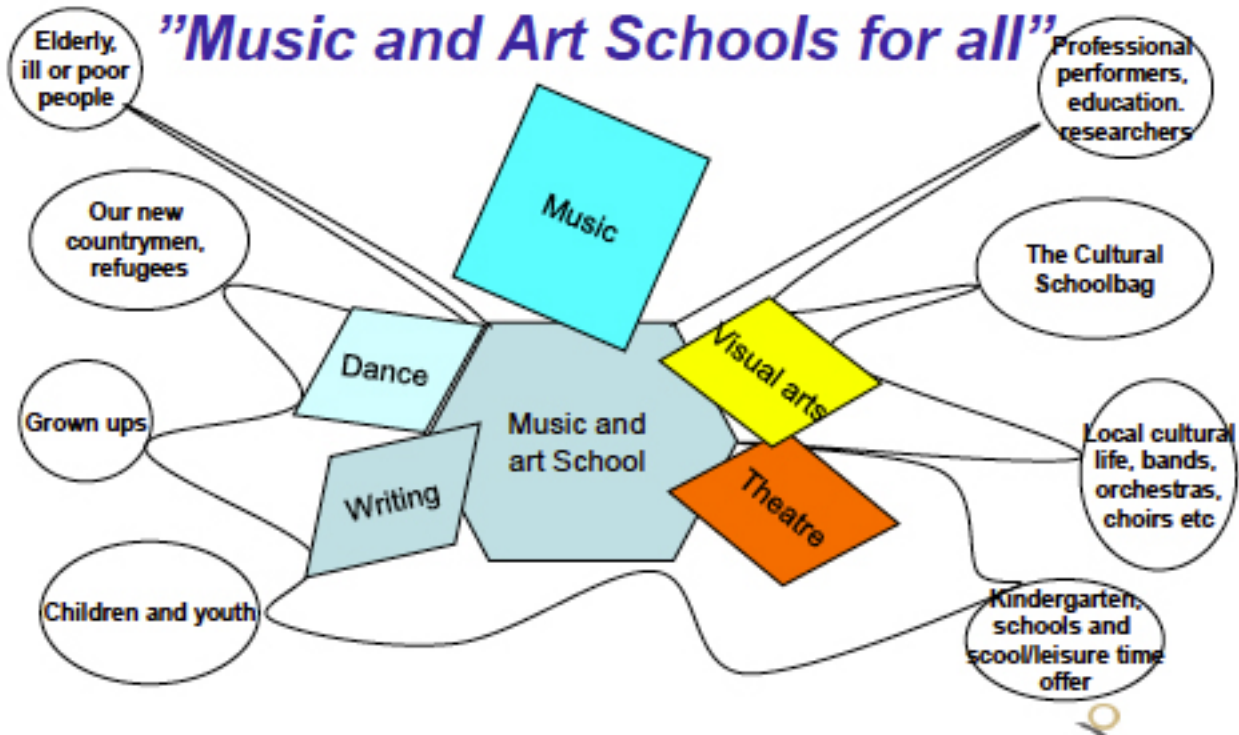
All municipalities, either alone or in cooperation with other municipalities shall provide courses in music and other cultural activities for children and young people, organized in association with the school system and local cultural life.

The introduction of «The Cultural Lift» in 2005 implied both a lifting of culture and a promise of culture by the government. The document has a statement regarding music and art schools, revised in 2009 as the «Music and Arts School Lift»:

«The Government will give municipal schools of music and the arts a boost, with a view to ensuring a place for every child who wishes to attend, at a reasonable price. This position is secured by state support and a solid financial situation in municipalities.»

2013 may be a turning point. From next year all children aged six to nine years will be offered music and art school lessons free of charge in school time or in the after-school programme. If this, in coming budgets, includes pupils at higher grades in the compulsory school, it could in due time fulfil the long-held vision of the Norwegian Council for Schools of Music and Performing Arts - «Music and arts education for all».

¹ Anne Bamford: Art and Cultural Education in Norway



Four music and arts schools were selected by the Ministry of Education as demonstration schools, each to act as good examples for other schools by presenting their way of working to others. Music is the dominant subject with 70 percent of all students.

The Quality Challenge

Quality cannot be discussed properly without considering equality. Also the structure or methods used by the schools, as well as the ideology on which these are based, are quality matters. Directly related to the quality aspect are too large groups in group teaching or too short time for individual lessons. An even more basic quality question is how the schools share resources between the average pupils and the fewer ones with an obvious talent - the potential professional musicians or artists. The music and arts schools have a particular responsibility for the obvious talents. Talent programmes should be developed. The «Saturday School» is an important partner making up the "string pyramid". A considerable number of players from the "pyramid" have been recruited by the city symphony orchestra, The Trondheim Soloists, and by ensembles and orchestras outside the country. Music and Arts Schools need teachers with broad qualifications. They should be qualified to work at the different levels, including classroom teaching.

Throughout all these years, the Norwegian Council for Schools of Music and Performing Arts has

been a prominent actor on the political scene, and also a strong advocate for high-quality education at all levels. The Council contributed heavily to in-service training programmes for teachers and leaders, both in music and art schools and compulsory schools as well as regional network programmes. In close co-operation with the National Norwegian broadcasting company, the Council presents young music, dance or theatre talents on TV. The National Council is also strong in building networks with other institutions and organisations and is constantly promoting research on all areas of the music and art schools.

Final conclusions:

The music and arts schools have not - at least so far - achieved the ambitious visions formulated by the stakeholders. Even if Bamford is pointing out weaknesses and serious challenges for the music and art schools, she claims that Norway has a world-class reputation for commitment to arts and cultural learning that should be possible to maintain and enhance.

This is a confirmation that at least some of the work done and actions taken in Norway throughout the years seem to accord with the recommendations of the Seoul Agenda and the Bonn Declaration.



Harry Rishaug, Helena Maffli

EMC meeting: Campaigning for Music Education: exchange of best practices, open space working groups.

1. THE HONDARRIBIA DECLARATION

Arts Education for a society of sustained development in the 21st century.

(Anna Grinyo, president Union de Escuelas de Musica y Danza)

The Hondarribia Declaration is a synthesis of the ideas of the Lisbon Roadmap, the Seoul Agenda and the Bonn Declaration, starting from Arts Education as being a human right. This document was signed on July 2nd 2012 by the EMU, the Spanish Union of Music and Dance Schools UEMYD, the Basque Association Music Schools EHME and Donostia, and is due to be signed also by the Basque Government and by the associations of the Basque municipalities.

«Arts education reinforces the cultural and economic development of our societies by promoting a generation of creative citizens, capable of innovating and encouraging practices to stimulate well-being and social cohesion, diversity and intercultural dialogue, whilst preserving their identity and heritage.»

2. Music Education in the Swiss Constitution

(Niklaus Rüegg)

After a political process of six years, the Swiss music organisations achieved the implementation of Music Education in the Swiss Constitution.

In 2007 a people's initiative was launched, headed by the Swiss Music Council. After collecting 154,000 signatures, the proposal was submitted to the Federal Chancellery. Following a political process, both National Chambers of the Parliament as well as the Government approved a counterproposal which still contained the principal requests of the initiative. That is why the music organisations withdrew their original text in favour of a constitutional article that was supported by all stakeholders. In a tremendously successful nationwide vote on September 23rd 2012, 72.7 percent of the Swiss citizens approved the proposal to make music education an issue of state-controlled responsibility:

Swiss Constitution Art. 67a (new)

«Music education»

1 The Confederation and the Cantons shall promote music education, especially of children and young people.

2 Within the scope of their powers, they shall endeavour to ensure high-quality music education. Should the Cantons fail to achieve harmonisation of the goals of music education at schools by means of coordination, the Confederation shall issue regulations to achieve such harmonisation.

3 With the participation of the Cantons, the Confederation shall specify principles for the access of youth to music-making and the promotion of musically talented persons.

3. EMC Working group meeting on music education in Utrecht, 23 February 2010

(Timo Klemettinen)

On 23 February, the European Music Council invited several European music organisations to a discussion about the state of music education and how to move forward in the future. The aim was to take stock of what is on the agenda with regard to music education at the invited organisations, and to think about joint advocacy actions. Almost three years have passed since this meeting, and many topics have been tackled since.

Organisations that participated in this first meeting:

- European Association of Conservatoires (AEC), Martin Prchal
- European Music School Union (EMU), Katalin Asztai
- European Association for Music in Schools (EAS), Adri de Vugt
- International Society for Music Education (ISME), Hakan Lundström
- European Modern Music Education Network (EMMEN), Ondine Quakelbeen, Bernard Descotes
- European String Teachers Association (ESTA), Werner Schmitt
- European Union of Music Competitions for Youth (EMCY), Peter Weinstock
- Cité de la Musique Paris, Marie-Hélène Serra
- Jeunesses Musical International (JMI), Emilie Fillod
- Europa Cantat, Sonja Greiner
- European Network for Opera and Dance Education (RESEO), Isabelle Joly
- European Music Council, Timo Klemettinen, Simone Dudit

In an introductory round, the participants were invited to present their main issues with regard to music education. The list gives an overall picture of focal issues like:

- Diversity
- Training
- Teaching methods
- Infrastructure (bodies involved)
- Politics
- Exchange at European level
- Target groups
- Music education and social values/ community/ society.

The participants at the meeting agreed that information about existing studies needs to be collected and made available. It is also important to gather statistical data about the music education sector in order to demonstrate the strength of the sector.

As a result of the meeting it was concluded that the EMC should perform collective advocacy work for music education. Martin Prchal suggested that the EMC should push for the installation of an EU pilot project to assess the inclusion of an arts education strand within the culture programme.

The main aims of the working group:

- To create strong networking in support of advocacy work targeting the EU
- To map existing statistics and collect documents on music education
- To exchange information and best practices
- To explore the possibility for a joint EU project.

WGY Wrap Up EMU/ EMC Seminar

By Katharine Lane, chairperson WGY and Maiju Kopra, Vice-chair WGY

1. First of all, we heard about how pleased everyone is to see all three major European Music Education Networks working together in this seminar. We also heard how music schools have a responsibility in the future development of music education.
2. Music education is important. I guess everyone in this room, hopefully, agrees with this. I personally am really happy to hear that now we're also talking a lot about what music can do and how can you help through music, instead of thinking how can we build up factories that will give us virtuoso players, who could teach a bit on the side, because they've got some experience in teaching, because they've personally had a teacher before. As we heard, in the end it might go well...and we do need the virtuosos too, but let's keep in mind that music affects everything. In my opinion every child should have the possibility to listen and actually feel and make music, starting from as early as possible. With music education we can raise people with the capacity for compassion, with social skills and the ability to think. We need people who are able to think creatively and are brave enough to do so. With music we can create an environment that embraces creativity and gives permission to be creative. This wouldn't solve all the problems that we have in our societies, but you have to admit that it would be a good start, maybe even a fantastic start.
3. The IMC took us on a journey along the long road of developments within UNESCO, which brings us to this point today. The UNESCO Seoul agenda shouldn't just call upon member state policy makers but also on civil society, professional associations and communities.

The Bonn Declaration evidenced this filtering down and implementation, and demonstrated how it has already had a big impact on primary education in Greece, the choral world and Switzerland. It shouldn't stop there – we need to distribute, talk about, use and endorse the Bonn declaration.

The European Commission – appreciates the value of arts:

4. Arts as key to human endeavour
 - Arts to improve education
 - Arts for dialogue and inclusion
 - Arts for well-being
 - Arts for skills and employability.

The arts are a powerful force for social inclusion, aiding personal development in young people and fostering well-being.

The arts are a tool for **learning how to learn**. While we all recognise these factors, we need to focus on economic justification for this work. The EU can offer or assist:

- Cultural exchanges through member states.
- The creation of partnerships.
- Creative awareness and the freedom of cultural expression.
- The main challenge is the creation of demand; initiatives may be successful if cultural institutions take ownership.

5. Funding

We heard about the proposed changes to funding with Creative Europe and Erasmus for All. As budgets for both are expected to increase, there will be many more opportunities through education and Erasmus for All.

Everyone recognises the need to think more laterally - beyond the field of music, outside of our sector, and to connect with others in the fields of education, health and social justice. Audience development will be a key aspect of the new funding programme, and is linked to cooperation projects and working in partnership with others. We need to develop strategic partnerships; now that other sectors will be following that model, we need to mobilise ourselves sooner rather than later. That is why there is strength in documents such as the Bonn Declaration, as it has the backing of many credible and respected organisations and institutes. There is strength and safety in numbers.

We also need to be wary of continuing short-term one-off projects, as these are not sustainable but generally very time-consuming. It is important to coordinate research and evidence between partners, and to look at who else is providing music education. The future of funding can be summarised by the following points:

- New programme
- Strategic partnerships
- Working holistically in the community.

6. Research

Research clearly demonstrates that learning to play an instrument improves literacy, numeracy and behaviour. We now need to get better at advocacy; research needs to be more outward-facing and to engage with the public.

We heard about a range of innovative initiatives such as Sing Up and Musical Futures and Play Music. We also began to explore the issues around lifelong learning, given the issues we face with our rapidly aging population. How can we promote the research message?

- Academic writing
- Media articles
- Conference presentations
- Teacher education
- Public engagement.

7. If governments and other parties are pulling culture and music education down by cutting finances and taking away opportunities, we need to have a plan on how to fight against that. I take that back a bit, by fighting I don't mean fighting through negativity. We should try to lose negativity, because we can achieve better outcomes in our 'fights' if we actually come from and with positivity. We need to make the politicians and the people, who are sitting on top of the money pile that we want to put into culture, see that music is beneficial. We have research reports showing that. So it's not a fight in the sense of what it means to have a fight. It's about raising awareness and understanding. It's about values. We all know that music in itself is valuable, but hey, it's the trend of today that we need to show how music can benefit other aspects of life. Music can't cure cancer or remove tumours, but it definitely can help in the recovery process or in relieving the pain. We know that, don't we? But does the rest of the world know that? We should really be very aware of all the studies going on around the world and their results, and to use this in our advocacy work; or perhaps we could even find forms of cooperation or partnership?

8. Vocal teachers

We need to challenge the stereotypes of the two options for music graduates: to achieve the 1st choice of becoming a professional performer, with becoming a teacher seen as the less prestigious 2nd choice option. We need to empower students to value becoming a music teacher in order to maintain quality in teaching. A virtuous circle. We heard once again the dire message of the need for a more collaborative integrated education system.

Finally, there is a need to encourage young professional musicians to visualise their adult self – where they want to be and what they want to do. Young musicians should be given the confidence to be unafraid, and to establish themselves as entrepreneurs.

9. In our Manifesto for Youth and Music in Europe, we call upon policy makers to rethink their existing strategies and to acknowledge the value of young people. We want to see and live in a world where music is appreciated and is used to enhance well-being throughout society. Now it's the time to start bridging the gap between formal, non-formal and informal education. Guaranteeing access to music for all, well, it shall create a win-win-situation. In order to build this kind of an ideal world, we need to educate the people who are the future, that is, the youth. The working field is constantly evolving, and so should the training of the future professionals. Social inclusion, helping people with disabilities, minorities, elderly people, prisoners, hospital care...you name it. There are a lot of things and places that are in the need of music and music education. You can make a change through music and you can help through music. It's not about who are you teaching, but what you are trying to teach them through music. It's about how are you teaching.

10. Quality & Equality

“If you change nothing, nothing changes.”

We need a new mind set on social responsibilities across Europe, and should begin to think outside of the box. We need to reach stakeholders and invest more time in advocacy. We should strive to achieve equal rights for all to attend music schools. Once again, it is vital to remember the importance of strong national associations.

11. Round Up

Music education needs to be more holistically embedded in society. We need to work together to build strategic partnerships. Commissioner Vassilov tweeted a few weeks ago – “music unites people, especially youth.”

12. EU's Creative Europe is raising the profile of culture, and we need to start using that to benefit all of us. The EU wants to think creatively, and we should do so too. Start small, start locally, and then expand. We have these networks: here are three big umbrella organisations from across Europe, so let's use this opportunity to link together our local and national knowledge and networks. And let's really start thinking how we can make a difference. After Budapest, don't just go back home and think “oh, I had a nice time in Budapest, met a lot of nice people and had lots of good conversations.” Instead, please go back home and think -- Can we do something together to raise awareness and actually make a change? We believe that we can.
- It is really nice and very much needed that people have these kinds of meetings and gatherings. But what's crucial is what happens after these conferences. So that's why we've prepared a small rhythmical activity especially for you, just to make sure you won't forget about all the things that took place in here.

13. Body percussion with the lyrics “I Solemnly declare” and “I won't forget, no!”



Programme

Seminar - From Seoul via Bonn to Budapest - Development Goals for European Music Education :
Access, Quality and Social Challenges

18 - 20 October 2012, Palace of Arts, Budapest

Thursday, 18 October

- 13.15 Welcome and registration EMU members
- 14.00 EMU meeting (EMU members only) Agenda based on the outcomes of the working groups in EMU's conference 2012 in Riccione, Italy: Seoul Agenda, Bonn Declaration and their implementation in European Music Schools
- 17.00 Closing
- 18.30 Welcome participants dinner
- 19.00 Musical performance Brass ensemble, Weiner Secondary Music School
- 19.15 Buffet dinner

Friday, 19 October

- 08.30 Registration
- 09.30 Opening and welcome Gábor Pálfi (head of International Affairs Palace of Arts),
Helena Maffli (president EMU)
Silja Fischer (secretary general IMC)
Laura Cassio (European Commission)
- 09.45 Keynote speech 1
- 10.15 Keynote speech 2
- 10.45 Refreshments
- 11.00 Panel discussion **No access without funding**
Laura Cassio, Simone Dudt (secretary general EMC)
Jeremy Cox (CEO AEC), Harry Rishaug (Norway)
Moderator: Timo Klemettinen (board member EMU)
- 12.30 Lunch

Plenary sessions

- 13.45 EMC session **Research as a tool for advocacy**
Andrea Creech (University of London)
- 14.30 AEC session **Polifonia/INVITE: Issues of Access, Quality and Social Challenge facing Conservatoires in their Instrumental and Vocal Teachers' Training**
Jeremy Cox, Kaarlo Hilden (Sibelius Academy)
- 15.30 EMU session **Quality and Equality in Music Education**
Harry Rishaug, Helena Maffli
Wrap-up by EMC Working Group Youth
- 16.30 Conclusions
- 17.00 Closing
- 19.00 Musical performance Hungarian folk music, Óbuda Folk Music School
- 19.15 Dinner

Saturday, 20 October

- 09.30 EMC meeting (all participants) **Campaigning for Music Education: exchange of best practices, open space working groups**
Open meeting of the EMC Working Group Music Education

12.00 Lunch

Departure



List of participants

Seminar - From Seoul via Bonn to Budapest - Development Goals for European Music Education: Access, Quality and Social Challenges
18 - 20 October 2012, Auditorium Palace of Arts, Budapest

Aavik	Silja	Estonian Union of Music Schools	Türi	Estonia
Baerten	Herman	Musica, Impulscentre for Music	Neerpelt	Belgium
Balvay	Béatrice	ZEBROCK	Paris	France
Been	Aad de	Royal Conservatoire (Koninklijk Conservatorium) Bartók Béla Conservatory, Secondary School of Music	The Hague	Netherlands
Békési	László	Music	Budapest	Hungary
Carlönberg	Inger	Swedish Council of Schools for Music and the Arts	Solna	Sweden
Coninx	Stef	European Music Council/ Flanders Music Centre	Brussels	Belgium
Djuric	Aleksandar	Music School Josip Slavenski	Novi Sad	Serbia
Ember	Csaba	Association of Hungarian Music and Art Schools	Budapest	Hungary
Erdmann	Helmut W.	European Composers' Forum	Vienna	Austria
Garcia	Edgard	ZEBROCK	Paris	France
Germeys	Linda	Artesis Hogeschool Koninklijk Conservatorium	Antwerpen	Belgium
Goddard	Claire	European Union of Music Competitions for Youth	Munich	Germany
Greiner	Sonja	European Choral Association - Europa Cantat	Bonn	Germany
Grinyó	Anna	Unión de Escuelas de Música y Danza (UEMyD) KOMU - Konferenz der österreichischen Musikschulwerke	Barcelona	Spain
Gutschik	Gerhard	Musikschulwerke	Vienna	Austria
Haasma	Urvi	European Music School Union	Utrecht	Netherlands
Hamon	Maud	Plate-forme interrégionale	Villeurbanne	France
Hansen	Stein Erik	Norsk Kulturskoleråd	Trondheim	Norway
Heikkinen	Agneta	Europe Jazz Network KOMU - Konferenz der österreichischen Musikschulwerke	Pantin	France
Heiler	Peter	Musikschulwerke	Bregenz	Austria
Jakobi	Ruth	Association of Music School Teachers/Professional Council of Music Schools	Paris	France
Jóhannesdóttir	Grendal	Latvian National Music Council	Reykjavík	Iceland
Klisane	Jolanta	European Orchestra Federation	Riga	Latvia
Kellerhals	Daniel	Savonlinna Music Institute	Truebbach	Switzerland
Konttinen	Sampsa	European Music School Union	Savonlinna	Finland
Koops	Gerrie	Working Group Youth EMC	Utrecht	Netherlands
Kopra	Maiju	Swedish Council of Schools for Music and the Arts	Tampere	Finland
Krafft	Dag	Working Group Youth EMC	Hallstavik	Sweden
Lane	Katharine	Hungarian Music School Association	Taunton	UK
Margit	Magyar	European Choral Association - Europa Cantat	Budapest	Hungary
Móczár	Gábor	Royal Conservatoire Antwerp	Pomáz	Hungary
Moorsel	Annouk Van	European Music School Union	Antwerpen	Belgium
Moort	Willem van	Bartók Béla Conservatory, Secondary School of Music	Utrecht	Netherlands
Németh	Márta	European Music Council	Budapest	Hungary
Osada	Julia	Hungarian Music Council	Bonn	Germany
Páldy	Ágnes	Palace of Arts	Budapest	Hungary
Pálfi	Gábor	Austrian Music Council	Budapest	Hungary
Peschl	Wolf	Teleki - Wattay Music School	Vienna	Austria
Polányiné	Judit	European Music School Union	Pomáz	Hungary
Takács	Judit	European Music School Union	Utrecht	Netherlands
Ponzeccchi	Paolo			

Rademacher Rakin	Ulrich	European Music School Union	Utrecht	Netherlands
Martinovic Rettig	Radmila Bettina	Association of Music and Ballet Schools of Serbia Bernd Hellthaler Medienbeteiligungen Verband Musikschulen Schweiz / Swiss Music School Union	Novi Sad Berlin	Serbia Germany
Rüegg Ruiter	Niklaus Frans de	International Music Council	Basel Paris	Switzerland France
Ruszinkóné Czermann	Cecilia	Farkas Ferenc Music School	Dunakeszi	Hungary
Schanda	Beata	Hungarian Music Council	Budapest	Hungary
Sejane	Solvita	Latvian National Music Council	Riga	Latvia
Szakács	Erika	Music School Győr	Győr	Hungary
Szálka	Zsuzsanna	Palace of Arts Royal Conservatory/European Association for Music in Schools	Budapest	Hungary
Vugt	Adri de		The Hague	Netherlands
Speakers				
Cassio	Laura	European Commission	Brussels	Belgium
Cox	Jeremy	Association Européenne des Conservatoires	Utrecht	Netherlands
Creech	Andrea	University of London	London	UK
Dudt	Simone	European Music Council	Bonn	Germany
Fischer	Silja	International Music Council	Paris	France
Hilden	Kaarlo	Sibelius-Academy	Helsinki	Finland
Klemettinen	Timo	European Music School Union	Utrecht	Netherlands
Maffli	Helena	European Music School Union	Utrecht	Netherlands
Rishaug	Harry	Norsk Kulturskoleråd	Trondheim	Norway



Biographies

Seminar - From Seoul via Bonn to Budapest - Development Goals for European Music Education :

Access, Quality and Social Challenges

18 - 20 October 2012, Palace of Arts, Budapest



Laura Giulia Cassio

Policy officer at the European Commission since 1998, Laura Cassio joined the Unit "Cultural policy" in DG Education and Culture in 2009. She deals with issues related to access to culture and synergies between culture and education, beside other topics linked to the social dimension of culture. In the framework of the Open Method of Coordination on culture, she coordinates groups of governmental representatives focusing on better access to and more participation in culture (2011-2012); the role of cultural institutions in promoting intercultural dialogue (2012-2013); and creative partnerships (2012-2013). In her previous positions at the European Commission, she worked on Education policy, and was in charge of the broad topic of social inclusion through education (issues related to migrant education, early school leaving, vocational guidance).



Jeremy Cox

Jeremy Cox has been Chief Executive of the Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC) since January 2011. Prior to joining the AEC, Jeremy had more than ten years' experience as Dean of the Royal College of Music in London, with overall responsibility for learning, teaching and research in that institution. While there, he oversaw the review and modernisation of all the RCM's programmes at Bachelor, Masters and Doctoral level and led the College's preparation for the 2008 UK Research Assessment Exercise. In 2004, he was elected a Fellow of the Royal College of

Music (FRCM).

Jeremy read Music at Oxford University and completed his Doctorate there in 1986. His specialist field is the songs of Francis Poulenc and he has a book in preparation on this subject. While at Oxford, he sang in the Chapel Choir of New College and subsequently performed with a number of specialist chamber choirs, including the 'Clerkes of Oxenford', 'Cappella Nova' and 'The Britten Singers'. Alongside his work in a range of Music departments and institutions in Oxford, Manchester and Stirling, Scotland, he pursued an active career as a singer and conductor and occasionally turned his hand to composition, mainly for voice and chamber ensembles.

Jeremy has been closely involved in European developments in higher music education since the start of the Bologna Process and was the chief architect of the AEC's 'Polifonia' Learning Outcomes that are now widely used as reference points across the European higher music education sector. In addition to scholarly articles and book chapters relating to his research interests, Jeremy has written AEC guides on Curriculum Design & Development and on Admissions & Assessment, and has worked as an expert advisor for the AEC and for the Tuning Process in Europe and Australia.

As part of the AEC's growing activity in the area of accreditation, Jeremy has Chaired evaluations of several higher music education institutions and programmes across Europe, and has participated in several of the AEC's pioneering collaborative initiatives with national accreditation agencies. In his role as AEC Chief Executive, he now advises on the selection of experts from among the AEC's membership to form panels for quality enhancement site visits.



Dr Andrea Creech

Dr Andrea Creech is Senior Lecturer in Education at the Institute of Education, London, where she leads a programme of professional training for Conservatoire teachers, accredited by the UK Higher Education Academy. Following an international orchestral career, Andrea was director of a Community Music School, developing programmes for learners of all ages. Since completing her PhD in Psychology in Music Education, Andrea has been Co-Director for several funded research projects relating to musical engagement across the lifespan. Andrea has presented at international

conferences and published widely. She is a Board member of ISME and is on the editorial board of the IJME (Practice). In addition Andrea is a Fellow of the Higher Education Academy, Secretary for the Education Section of the British Psychological Society, and is a member of SEMPRES, ISM and ESTA.



Simone Dudt

Simone Dudt studied cultural sciences in Hildesheim, Germany and Marseille, France focusing on Fine Arts and Music. She worked for the educational programmes of several museums and music schools, as academic assistant at the University of Hildesheim and as an assistant at the regional music council in Hannover. She has been working for the European Music Council since 2004, where she co-ordinated the EU funded “ExTra! Exchange Traditions” project from 2006 to 2009. Within the ExTra! project she co-ordinated the “Music in Motion. Diversity and

Dialogue in Europe” publication that the EMC published together with Bernd Clausen, Ursula Hemetek and Eva Saether. Simone is executive editor of the EMC’s “Sounds in Europe” magazine, which provides an overview on diverse music topics and cultural policy in Europe. In 2010 she was elected to the Board of Culture Action Europe, a European umbrella organisation that advocates for culture at the EU institutions. Currently, she is Secretary General of the European Music Council.



Silja Fischer

Silja Fischer studied at the Humboldt University in Berlin and at the Foreign Languages Institute in Moscow. Ms Fischer joined the General Secretariat of the International Music Council in 1993 and served until 2002 as Executive Assistant to the Secretary General. She then occupied several positions before she was appointed Secretary General of the IMC in April 2009. In this capacity, she is in charge of the day-to-day business, membership relations, official representation as well as programme implementation. As IMC is an NGO official partner of UNESCO, Ms Fischer ensures also the liaison with the

UNESCO Secretariat as well as with diplomatic representations of Member States to UNESCO.



Kaarlo Hildén

Kaarlo Hildén is the Dean of the Faculty of Classical Music at the Sibelius-Academy, Helsinki. His earlier assignments include Programme Manager in Hanasaari Cultural Centre, Senior Adviser and Board member in Helsinki Metropolia University of Applied Sciences, Head of the Degree Programme in Music in Helsinki Polytechnic and Lecturer in music theory and piano improvisation in Helsinki conservatoire & Sibelius-Academy. In 2006 he took the initiative to form a network developing international collaboration in the field of instrumental/vocal teacher education. In

2007-2009 the network continued as a working group within the AEC project 'Polifonia' (Working Group for Instrumental and Vocal Music Teacher Training), chaired by Kaarlo Hildén.



Helena Maffli

Helena Maffli studied piano, English and Musicology in the USA and Finland. She has performed extensively and led an important teacher's career at the Conservatoire de Lausanne, Switzerland, of which she was Director from 1999 to 2012. She is a former board member of the Swiss Association of Music Schools and the Swiss National Youth Music Competition and current board member of the European Music Council (EMC) and European Music School Union (EMU). In 2011 she was elected president of the EMU.



Harry Rishaug

Professional background:

1974 – 1983 : Project manager state supported development program in Trondheim (-1983); Teacher brass instruments Trondheim Municipal School of Music (TKM), advisor music to primary and secondary schools, department manager TKM (1981-83); Vice president/President The Norwegian Council for Schools of Music (1980 - 1984)

1983 – 1995 : Principal Trondheim Conservatory of Music; Elected leader of the board of conservatory principals (1986 - 1990); Appointed by ministries of Education and Culture to lead the steering board of the first development

programme for culture schools in Norway. Appointed member of the State Music Council (1989-93); Member of the board of Music Information Centre, Norway (1989 -93)

1995 – 2003 : Vice general manager family companies (Rishaug Group - Norway/Denmark); President Norwegian Jazz Federation. President Trondheim Soloists (1999 - 2002); Vice President St. Olav Festival, Trondheim; Vice President Ringve National museum of music and musical instruments, Trondheim.

2004 – 2011 : Managing director Norsk kulturskoleråd (The Norwegian Council for Schools of Music and Performing Arts (- 2008). Senior advisor Norsk kulturskoleråd. Initiative to and partaker in "The committee of January 8th" - dialogue and cooperation between Norsk kulturskoleråd and the leaders of amateur music organisations in Norway. Strongly involved in the planning and meetings of the Nordic group of EMU- members, in particular the programme "The Cultural Greenhouse".

Partaking in EMU Working group "EMU in Future" / Arts Connection

Partaking in group coordinating and developing music talent programmes in Norway (Together with culture school principals in Trondheim and Oslo, and presidents and managers from The Norwegian Academy of Music, Barrat Due Music Institute).

Author of a number of publications: teaching materials, surveys, articles in periodicals and

newspapers, guides to municipals for music school development (1982) and development of culture schools (2010). A number of speeches regarding music and culture schools, Norsk kulturskoleråd and culture school strategies/politics in Norway and abroad. Initiative to several research programmes related to music education, in particular the social implications but also the good examples of national relevance.
Performing trombonist, conductor and teacher through 25 years.



Timo Klemettinen

Timo Klemettinen was born in Imatra, Finland 1965. He entered the Sibelius Academy 1984 and graduated as Master of Music (MMus) in 1994. Since graduating he has worked as a freelance musician (classical and pop-jazz), music teacher and director of a music school. Since 1999 he has been working as Managing Director of the Association of Finnish Music Schools and during the years 2007-2011 as Chairman of the Finnish Art School Association. He is one of the founders of the Finnish Music Council, and was appointed the council's General Secretary in

2003. During the years 2008-2012 he was chairman of the Finnish Music Council. Mr Klemettinen is well experienced in international networking. During the years 2008-2012 he was chairman of the board of European Music Council (EMC), and since 2007 a member of the Board of International Music Council (IMC) and Board of European Music School Union. He also has further international working experience in Nordic culture organisations, European Conservatory Union and UNESCO Advisory Committee for Arts Education.

About the European Music School Union

The European Music School Union (EMU) is the European umbrella organisation of national music school associations in Europe. The EMU is a non-governmental and a non-profit organisation. The EMU represents a supranational platform comprised of member associations from various countries. These countries need not be members of the European Union (EU).

At present, national music school associations from 26 European countries are member of the EMU. Thus, the EMU represents more than:

- 6,000 music schools
- 150,000 teaching staff
- 4,000,000 pupils/students
- 1,500,000,000 Euro turnover

The EMU has achieved the status of councillor within the European Council (EC).

The EMU is a member of the European Music Council (EMC) and the International Music Council (IMC). EMU's organisation comprises: the General Assembly, the Presidium and the General Secretariat, which is presently situated in Utrecht (the Netherlands).

National member associations of the EMU are officially acknowledged to work for the public interest and, as a rule, they receive public funding. Their task is to secure nation-wide standards and to develop infrastructures for the work of their member music schools, such as: curriculum development, organisational assistance and further trainings. Some countries have laid down legislation related to music schools. Guidelines for membership to the EMU are set out in the EMU's Statutes.

Music schools in Europe are institutions especially devoted to music education and chiefly geared towards the practical aspects of music-making. Although the term 'music school' is common in nearly all European countries, there are no binding international requirements that a music school must fulfil.

Membership of one of the national music school associations affiliated to the EMU, however, entails certain conditions, such as: public responsibility and public funding, quality standards in structure and curricula, a wide range of subjects, qualification of teaching staff, public performances and so on.

Music schools are generally attended by children and youngsters but, as a rule, are also open to adults up to senior age. Music schools enable people to participate in music making at every level up to preparation for professional music studies.

A 'music school' in Europe is a clearly defined institution, which forms an integral part of the European educational system. Many music schools co-operate closely with regular schools.

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