

Cultural Co-operation On European Level



***in professional music
training***

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

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INTRODUCTION

Foreword

In the framework of a tender issued by the European Union for the performance of a study on cultural co-operation in Europe in the various cultural and artistic fields, the AEC (*Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen*) executed a survey within its membership, in order to gain insight into the co-operation on European level in the field of professional music training. The text in this document describes the results of the research conducted by the AEC. The research results were integrated into the complete study on cultural co-operation in Europe, which was coordinated by EFAH and INTERARTS and finished in 2003.

The professional music training sector in Europe: an overview

With 'professional music training' is meant training that gives access to the music profession. It must be clear that this goes beyond music performance only, as is usually understood: the music world offers a vast range of professions in addition to performance activities, such as music teachers in schools, instrumental music teachers, music librarians, musicologists, music managers, music recording engineers, music publishers, music therapists and many other types of occupations. In reality, the employment situation of musicians is a mix of a number of activities nowadays: musicians having permanent jobs exclusively in teaching or performance are becoming rare. Most professional music training institutions respond to this reality by adapting their study programmes and by offering broader training possibilities.

Most professional music training institutions offer training for music performers and music teachers (these can be courses for instrumental music teachers or for music teachers in general education, some institution offer both type of courses). Musicology, which is mostly taught in universities in the various European countries, is not part of the sector investigated. In terms of music genres, most institutions offer training in classical music, apart from a small number of institutions specialised in pop and jazz music training. Other music styles are increasingly entering the conservatoire environment: jazz has already done so several decades ago, in various institutions pop music courses are being set up, which is also the case for world music courses. However, overall there seems to be a difference in approach to these different styles related to European regions: in the North Western and Central part of Europe, institutions tend to offer courses in various styles (classical, jazz, pop, world music, etc.), which is also increasingly noticeable in Eastern Europe. In Southern Europe, pop and jazz training is mainly given in private music schools, which are not recognised and accredited by the state as educational institutions and therefore receive no government funding. More information about the situation of the pop and jazz training can be found in the report 'Professional Pop and Jazz Music Training in Europe', which was published by the AEC in 2002 and which can be ordered from the AEC Office.

Reflecting the situation of the cultural sector itself, there is a great variety of educational systems and approaches for professional music training in the various European countries. In 1997 the AEC conducted a study entitled "Caprices d'Europe", which compared all professional training programmes for violin performance in the various European countries. The result was a vast amount of information, showing a complex diversity in study content, educational approaches, final qualifications and levels of study. As a consequence, it was difficult to compare the collected data, which explains the ever-present problems with the recognition of studies and qualifications in the music sector. This problem seems especially relevant for those musicians wanting to teach in another European country and face great difficulties with the recognition of their qualifications.

This chaotic landscape of professional music training in Europe is expected to become more transparent when the effects of the Bologna Declaration, signed in 1999 by the European Ministers of Education, will be noticeable. The Bologna Declaration calls for a more transparent and comparable system of higher education in Europe by a number of concrete measures, which seem to have a significant impact in professional music training in virtually all European countries. The AEC has responded to this development by creating a project entitled "The effects of the Bologna Declaration on professional music training in Europe", which studies the

implications of the Bologna process (see for more information www.aecinfo.org). It is not the purpose to explain this subject into more details in the framework of the current study on cultural co-operation in Europe, but it is critical to mention these developments, as it is to be expected that once a more transparent and comparable higher education system will be introduced across Europe, there will be less problems with the recognition of studies and qualifications and the mobility of students, teachers and professionals as well as the co-operation between institutions for professional music training will increase significantly.

It is important to understand that professional music training has a strong foot in both the cultural and the educational sectors. This makes professional music training sensitive to developments in both fields and it should be clear that professional music training cannot be seen as belonging to one of those sectors only. In most European countries, professional music training is part of the regular systems for higher education, while in some countries professional music training resorts under the responsibility of the ministries for culture. In all cases, its strong connection to the music profession and therefore to the cultural sector in general is clearly shown by the active role of professional music training institutions in local cultural communities, by the fact that many students are active in the professional scenes already during their studies and by the participation of training institutions in various festivals and other musical events on national and international levels, as this survey has clearly shown. It is therefore impossible to make a strict separation between the music training sector and the professional music sector, although this is often done in an artificial way when dealing with the European co-operation programmes in education, training and culture.

On European level, the professional music training sector is represented by the *Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC)*. The AEC is an association of almost 200 institutions for professional music training in all European countries. Its aims are to promote the collaboration between member institutions and to represent the interests of the professional music training sector. These aims are achieved by various activities, such as an Annual Congress, an annual meeting of international relations coordinators in professional music training institutions, various regular publications and EU funded projects with specific themes.

In terms of funding, most professional music training institutions are funded by the state. Some private institutions exist as well: examples of private institutions that receive no government funding, but are recognised by the state and are therefore able to give out qualifications similar to those of the state funded institutions can be found in France, Spain and Italy. In various European countries, music schools specialised in pop and jazz exist, which are not funded and recognised by the state. However, these schools are mainly active as music schools and very rarely provide training for the profession.

Finally a short explanation about terminology: the term 'professional music training' is used on purpose instead of 'higher music education', as in some countries institutions that are offering professional training do not always have higher education status (e.g. in France, Luxembourg, Greece). The term 'conservatoire' can therefore sometimes be confusing, because in some countries it is used for a level which can be described as a music school offering non-professional training to amateurs, while in some countries a conservatoire will be an institution with higher education status. For higher music education institutions other names are also used, such as music academies, music faculties, music universities and Musikhochschulen. The survey has looked at the cultural co-operation of institutions offering professional music training, mainly on higher education level but in some cases also on other levels, as this would depend on the existing educational systems in the individual countries.

Already existing information on co-operation activities in professional music training

The research conducted by the AEC reflects the connection of professional music training to both education and culture. In order to understand the overall dynamics of European co-operation in the professional music training sector, it is necessary to look at the sources of support for these co-operation activities: do they originate from an educational background or a cultural one? It is therefore critical that, when looking into co-operation in this sector, activities supported by the European educational programmes have to be included in order to get an overall picture.

This is what the AEC had already done before the current study on cultural co-operation in Europe was commissioned by the European Commission. In the spring of 2002, the AEC started to collect information on co-operation between professional music training institutions, using a substantial questionnaire, which asked for information regarding co-operation in the framework of European programmes in education, training and culture, co-operation taking place outside these programmes and co-operation with institutions in third countries. The survey, which had an unusually high response rate, gave a fascinating insight on how international co-operation between institutions is being realised and its findings served as a basis for the work that the AEC was able to do in the framework of the current study.

Although it is clear that collaboration in the framework of European programmes is not part of the current study, it is necessary to have a brief look at this type of co-operation as well, simply to form an overall picture. Because of the connections of professional music training to both education and culture, leaving out information on co-operation realised by the institutions in the framework of the European programmes in education and training, would create a distorted image of the overall dynamics of the co-operation activities. Therefore we mention the main points only, which were the results of the survey dealing with co-operation between professional music training institutions supported by European programmes in education and training:

1. Although several excellent music projects have been realised in the framework of EU programmes, including a growing number of institutions participating in the exchange of students and teachers, these activities are usually initiated by a small group of active institutions.
2. Virtually all conservatoires have international contacts, but often these contacts are not structured and do not make use of the possibilities in the European programmes. Some examples: in Spain only 3 out of 24 eligible conservatoires were active in the ERASMUS programme in 2001/2002, in France 2 out of 36 eligible conservatoires, in Italy 10 out of 57, in the Netherlands 5 out of 11, in Germany 14 out of 24, in Hungary 2 out of 6, while in Greece, Luxembourg and the French part of Belgium none of the conservatoires can participate in ERASMUS because of problems with eligibility.
3. There is a low number of ERASMUS Intensive Programmes and Curriculum Development Projects in the field of music. The same applies to COMENIUS and SOCRATES Observation & Analysis, while no music projects in GRUNDTVIG or MINERVA have been identified. Projects initiated by professional music training institutions in the LEONARDO programme for training as also rare.

In relation to the Culture 2000 programme, the same survey again showed a very limited participation of music training institutions (only 3 institutions indicated to have participated in a Culture 2000 project in 2000/2001). The reason for this situation could be the main focus of Culture 2000 on the collaboration of cultural operators with a low priority on collaboration in training. However, as explained before, the reality of the cultural sector clearly shows a strong interaction between training and the profession, which makes a strict division between training and the profession a rather artificial one.

In relation to mobility on European level, a recent EU study on the mobility of artists clearly states that the mobility in professional training in the performing arts on European level (*Study on the mobility and free movement of people and products in the cultural sector* - Study DG EAC 08/00 executed by the partnership CEJEC - Université PARIS X-EAEA) is still too limited. In this report, the following conclusions relative to training in the arts were made:

1. There is insufficient or no co-operation and exchanges at the Community level between training institutions in the Member States schools and vocational training centres.
2. There is a lack of a real policy for training in the arts in the European Union.
3. Insufficient teaching of artistic subjects in secondary schools.
4. Insufficient teaching of foreign musical repertoires in national music schools.
5. Insufficient teaching of foreign languages in Conservatories and academies.

One can therefore make a preliminary conclusion, that the co-operation between professional music training institutions in and outside the European programmes should be stimulated and developed.

The specific characteristics of professional music training

Music has always been one of the most international art forms. Musicians and music groups have always travelled around the world. Orchestras without any foreign musicians are practically nonexistent, music festivals without any international component rare. Being the ultimate form of nonverbal communication, music does not need translation or any complicated explanation about cultural differences. Ensembles such as the European Union Youth Orchestra and the European Youth Jazz Orchestra, in which young people work together effectively on an artistically high level, seem to be the perfect examples of European integration.

At the same time, in professional music training there are some specific characteristics that seem to complicate co-operation on European level. For example:

1. The individual character of music education, in which one-to-one teaching is still the most effective method of training, implying an unusually strong connection between teacher and student. This makes some co-operation activities, especially when dealing with the exchanges of individual students, in professional music training a more complicated matter in terms of practical arrangements. The specific artistic and educational intensity of the student-teacher relationship is one of many educational practices that distinguish music from all other disciplines; it is therefore crucial for the music institutions to address such issues in terms of music itself.
2. Musicians teaching in professional music training institutions are mostly professionals with small part time contracts allowing them to pursue a performance career next to the teaching obligations. This often makes it difficult to involve teachers in substantial European co-operation activities, especially because it might mean loss of income when the musicians would be unable to take on paid work because of a voluntary participation in a European project.
3. Another important fact, which distinguishes music very clearly from the other art disciplines (except dance), is its long developmental process. It is highly unlikely that a musician will start with music training after secondary school: various studies have shown that in most music genres, the music activities start at a very young age. After a young start, most musicians (both professionals and amateurs) continue their music activities and music learning until or well after retirement age, which in a way makes music the ultimate example of a life long learning process.

These three points make it often very difficult to develop initiatives in the European programmes, which are strictly divided into types of learning (formal/non formal education), sectors (education, training and culture) and levels (the various levels in SOCRATES). This effect is being confirmed by the results of the current survey, which shows that professional music training institutions realise co-operation activities outside European programmes, which do not fit the sometimes strict and artificial boundaries of these programmes.

SURVEY RESULTS

Previous research

As explained before, the information collected by a questionnaire that the AEC sent out in early 2002 served as a first basis for the current survey. The first questionnaire asked information about co-operation activities between professional music training institutions, including the participation in European programmes. Out of the 156 questionnaires sent out, 107 responses were received, giving the questionnaire a high response rate of 69%. Replies were received from all European countries, except from Slovenia, Bulgaria, Albania, Bosnia-Herzegovina, Macedonia and Yugoslavia, but included countries such as Turkey, Ukraine, Croatia and Russia.

For the current survey, question 7 of the first questionnaire was relevant, asking the institutions whether or not they had realised any corporation activities outside European programmes. 81 institutions (77.1%) answered in favour of this question, while 23 institutions (21.9%) answered negatively. These 81 institutions were then sent the questionnaire developed for the current study, with questions relevant to the European co-operation activities outside the framework of European programmes only. An example of this questionnaire can be found in the annex to this text. The remaining 23 institutions were included into the results of the current survey as institutions not having any European co-operation activities outside European programmes. The covered periods were the academic years 2000/2001 and 2001/2002.

Of the 81 institutions having received the second questionnaire for the current study, 40 institutions sent replies, providing a response rate of 49%. As the deadlines for the survey were extremely tight, chasing up of the remaining institutions was not possible, which usually is standard procedure with any questionnaire that the AEC sends out, resulting into the high response rates achieved in the past.

The following European countries were covered by both surveys:

- | | |
|-------------------|-----------------|
| 1. Austria | 15. Lithuania |
| 2. Belgium | 16. Luxembourg |
| 3. Belarus | 17. Norway |
| 4. Czech Republic | 18. Netherlands |
| 5. Denmark | 19. Poland |
| 6. Estonia | 20. Portugal |
| 7. Finland | 21. Romania |
| 8. France | 22. Russia |
| 9. Germany | 23. Slovakia |
| 10. Greece | 24. Spain |
| 11. Hungary | 25. Sweden |
| 12. Iceland | 26. Switzerland |
| 13. Italy | 27. Turkey |
| 14. Latvia | 28. UK |

Institutions in the following countries indicated in the first questionnaire not to have any activities outside the European programmes: Greece, Hungary, Portugal, Luxembourg, Iceland, and Ireland. Therefore no information is included about these countries in the current survey on co-operation.

No information was received from Bulgaria and Slovenia. Information on Cyprus, Malta and Liechtenstein is not included in this survey, as in these countries there are no professional music training institutions.

Types of European co-operation activities

The various types of activities in the field of European co-operation can be described as follows:

- The **exchange of individual students**: long term student exchanges are usually realised through the European SOCRATES program for education, but shorter exchanges (less than three-month periods) will have to be realised outside the framework of European

programmes. **51,2% of institutions** confirm to have realised exchanges of individual students, although no information is given on the actual length of the exchanges.

- The **exchange of groups of students**: for this type of co-operation there are no possibilities in the framework of the European programmes. It is therefore not surprising that **48,8% of the institutions** indicate to have realised this type of activity outside the framework of European programmes. When asked to give examples of this type of activity, mostly the participation of groups of students in competitions and festivals was mentioned.
- The **exchange of teachers**: **55,3% of institutions** indicate to be active in this field outside the European programmes as well. This high level of activity could be due to limited financial possibilities and rather strict regulations within the European programmes in relation to the mobility of teachers.
- **Curriculum development projects**: this type of activity, with the aim to develop a study programme with a partner institution abroad or to adapt an existing study programme by exchanging information with other institutions on European level, is obviously most relevant to the European educational programmes, which is confirmed by the fact that hardly any examples of curriculum development projects taking place outside the framework of European programmes were identified. After a closer examination of the examples provided by the institutions on joint curriculum developing projects, finally only one example qualifies as a true curriculum development initiative: the establishment of a new master degree study in Arts Management by the Estonian Academy of Music with the support of UNESCO.
- **'Joint' activities and 'other' activities**: although information on these two last types of activities was asked separately, this seems to have created confusion with the respondents. Many respondents filled in the same types of activities under both the question regarding joint activities' and the question regarding 'other activities'. **61% of the institutions mention to have realised joint activities, while 39% list other activities.**

Examples of 'joint' and 'other' activities

The following types of activities can be distinguished based on the information received in relation to questions about 'joint' and 'other' activities:

- A. 28 examples of participation in **music festivals** are mentioned
- B. 12 examples of participation in **music competitions** are mentioned
- C. 13 examples of participation in joint **music ensemble concerts and concerts tours** are mentioned
- D. 10 examples of participation in **music summer courses** are mentioned
- E. 5 examples of participation in **joint meetings, seminars and conferences** are mentioned.

Overlooking the information received for the questions in this part of the survey, the following observations can be made:

- In relation to music styles, most answers seem to be related to classical and jazz music. In some cases world music is mentioned as well. Several answers seem to be relevant for various music styles. Significant was the high number of examples given of competitions or festivals in the field of contemporary music and composition.
- Many answers give examples of co-operation with institutions outside Europe; these answers were not taken into account in the final analysis, but they still reflect the highly international character of professional music training, which extends beyond the borders of Europe.
- When overlooking the information on activities realised both in and outside the framework of the EU programmes, the impression is confirmed that, although several excellent music projects have been initiated on European level, these activities are usually initiated by a small group of active institutions. These seem to be mainly the large institutions with strong international reputations in the main cities, which attract many proposals for international cooperation. One could conclude that these institutions seem to be also the ones with the greatest access to outside funding, but examples of regional conservatoires with an active international portfolio of activities exist as well.
- Several activities were found with a strong regional emphasis: mainly in Scandinavia there seems to be a highly dynamic level of co-operation stimulated by the Nordic Music Council

and the Nordplus Programme. Other examples are ABAM and ECUME, both initiatives related to a specific geographical area (see case studies for more information).

- Most of the co-operation activities happen on a bilateral basis, with institutions making contacts and realising activities with organisations abroad on a one-to-one basis. Some multilateral activities were also found, such as the activities of the Nordic countries, ABAM, ECUME, the CHAIN Network and the International Summer Academy Prague-Wien-Budapest (see case studies for more information).
- A small number of institutions mention the participation in international musicological conferences, which reflects the more practical character of professional music training. Very few professional music training institutions in Europe seem to have started to include a more research oriented approach in their co-operation activities.
- One type of activity which seemed to be very popular in the past, the so-called "exchange concerts", in which a small group of students went to another institution for a visiting concert, has been mentioned by only one respondent. When compared to the high rate of exchanges of students groups responded to the very first question of the questionnaire, this seems to be rather surprising: apparently the student group visits are not used for concert performances.
- Only one institution mentions to have actually signed formal bilateral partnership agreements with its partner institutions abroad. Although this fact was not specifically asked for in the questionnaire, the character of the replies seems to imply that many of the bilateral activities realised outside the European programmes seem to be based on informal personal contacts and arrangements. Most of the multilateral activities do have developed formal arrangements. However, the seemingly informal character of the bilateral activities complement the formally established activities realised through the European programmes.
- One institution mentions to be involved in a developmental aid project to restore higher music education after the wars in the Balkans.

With what type of organisations do the institutions co-operate on European level?

82,2% of the institutions co-operate with educational institutions in other European countries. The list of co-operation partners is very long with many examples. Some trends are noticeable:

- There are no clear geographical patterns of co-operation on European level, apart from co-operation between institutions in the Nordic countries and in the Baltic area, which have established multilateral co-operation networks, such as the Nordic Music Council and ABAM. The ECUME network provides a multilateral basis for co-operation in the Mediterranean area.
- The co-operation activities outside the European programmes mainly seem to complement these programmes, as they realise activities that do not fit the strict regulations of the European programmes. Especially noticeable is the co-operation with educational institutions with levels other than higher education; indeed, for this type of co-operation across the various levels in education, possibilities in European programmes are limited. In addition, these activities also seem to focus on co-operation with European states that do not have access to European programmes yet (Russia, the Balkan countries, Belarus, Ukraine, etc) and with institutions outside Europe.
- Co-operation activities were also identified with institutions in countries where professional music training institutions have eligibility problems for European programmes, as they do not have higher education status.

51,2% of the institutions co-operate on European level with organisations other than educational institutions. Examples of these organisations give a fascinating list with the following types of organisations:

- Music festivals and summer academies
- Professional organisations: modern music ensembles, jazz orchestras, symphony orchestras, opera houses, composer unions and choirs
- Cultural institutes (Goethe Institute, the British Council)
- National and international foundations in the field of music and the arts, mainly for the financial support to scholarships of individual students

- Youth activities: the participation of students in international youth orchestras, Big Bands and choirs.

The co-operation with other types of organisations is supplementary to the co-operation with educational organisations. 20 institutions (51,3%) prefer to co-operate with both kinds of organisations, 14 institutions (35,9%) collaborate with educational organisations only, 3 institutions (8,1%) only co-operate with other types of organisations.

How are the European cooperation activities funded?

When asked about how the institutions fund those corporation activities, an interesting pattern appears with information on support by national, regional and local governments, foundations, sponsorship and other types of financial support.

- 73,2% state to fund the European cooperation activities related to this survey from their **own institutional budgets**. This type of funding is mainly used for the exchange of teachers and the exchange of groups of students.
- 12,2% state to fund the European cooperation activities related to this survey through **local state funding**. This type of funding is mainly used for the exchange of groups of students and joint activities. As examples of this type of funding, mainly financial support from city councils was mentioned, especially through various town-twinning arrangement.
- 17,1% state to fund the European cooperation activities related to this survey through **regional state funding**. This type of funding is mainly used for the exchange of teachers and the exchange of groups of students. Most of the replies originated in Germany and France, although no details were given of the funding sources.
- 48,8% state to fund the European cooperation activities related to this survey through **national state funding**. This type of funding is mainly used for the exchange of individual students and teachers, the exchange of groups of students and joint activities. As examples of this type of funding were mentioned ministeries of culture and education in various countries, state-supported agencies and programmes (the Association Francaise d'Action Artistique – AFAA, OJAM – Franco German Youth Organisation, SACEM, FASEM (Foundation with SACEM, GEMA, AKM, Suisa) in France, the Deutsche Akademische Austausch Dienst - DAAD in Germany, the Arts Council in the UK, the Quota Programme for academic exchange in Norway and a programme of the Dutch ministry of education and culture for the bilateral co-operation in higher education, in this particular case for a project for co-operation between the Netherlands and the Czech Republic) and state-supported composer unions.
- 19,5% state to fund the European cooperation activities related to this survey through **national, regional or local cultural foundations**. This type of funding is mainly used for the exchange of individual students and joint activities. The respondents in general list various private national and local foundations in the field of music and the arts.
- 9,8% state to fund the European cooperation activities related to this survey through **corporate sponsoring**. Only a very few institutions list this type of funding, which is mainly used for the exchange of individual students.
- 26,8% state to fund the European cooperation activities related to this survey through **other funding**. This type of funding is mainly used for the exchange of individual students and joint activities. As examples of this type of funding, mainly cultural institutes (Goethe Institute, British Council) were mentioned, as well as service clubs (Rotary) and the financial support given by foreign diplomatic missions (embassies). When asked for more details in relation to the cooperation with cultural institutes, the professional music training institutions replied that the cooperation mainly existed in receiving funding from the cultural institutes for specific cooperation activities or an appearance in cultural activities initiated by the cultural institutes in the country in question.

The role of governments in the European cooperation in music training

The role of governments in the cooperation between professional music training institutions is never direct: no specific programme for this purpose has been identified. However, as part of

the overall national educational structures, professional music training institutions have been able to participate in programmes implemented by national governments designed to promote international cooperation in higher education. Examples of the programmes are the DAAD in Germany, the Quota Programme for academic exchange in Norway and a programme of the Dutch ministry of education and culture for the bilateral co-operation in higher education. Again, these are state-supported programmes to promote collaboration, which does not imply that the governments actually work together themselves.

Only one specific example was found, in which government actually cooperate directly: the *Committee Cultural Agreement Flanders - The Netherlands* (CVN) has set up a collaboration between the ministries for education and culture in Flanders and The Netherlands, which is currently discussing various types of collaboration in the field of education and culture. One far-reaching proposal is a close collaboration in relation to accreditation and quality assurance in higher education in Flanders and The Netherlands, which will also be applicable to professional training institutions in the arts in both countries. This might imply a closer collaboration in terms of curricular content and administrative approaches in the professional training institutions in the future.

Another type of collaboration on the level of the national culture ministries, which is being researched in the overall study on cultural cooperation in detail, is the collaboration based on bilateral cultural agreements between various European countries. After making a round with questions related to these cultural agreements, it was found that these cultural agreements hardly play a role in the promotion or support of the cooperation activities. Surprisingly enough, most respondents did not know about the existence of such bilateral cultural agreements and when they did, they responded that the agreements were very rarely backed by sufficient budget to help the institutions realise their plans. A more effective bilateral way of working seemed to be realised on local governmental level through the existence of town-twinning arrangements, which very often have clear cultural components.

It can therefore be concluded that the national governments mainly contribute to the European collaboration in music training in an indirect way through the funding they give to the institutions themselves and, some cases, to various programmes to promote international collaboration in higher education.

CASE STUDIES OF EUROPEAN CO-OPERATION ACTIVITIES IN THE FIELD OF PROFESSIONAL MUSIC TRAINING.

Association of Baltic Academies of Music (ABAM)

The Association of Baltic Academies of Music (ABAM) was founded in the autumn of 1995 at the initiative of Rector Juozas Antanavicius (The Lithuanian Academy of Music in Vilnius) and Rector Wilfrid Jochims (Hochschule für Musik und Theater Rostock) as a regional network of music academies from the countries surrounding the Baltic Sea. To begin with, the network included 8 institutions, the rectors of which participated in a founding meeting in Rostock by the end of October 1995: The music academies of Tallinn, Riga, Vilnius, Gdansk, Poznan, Krakow, Rostock, and Odense. Add to this, the Academy of Music and Dance in Jerusalem – as associated member.

Already in 1996, the number of members increased considerably, as the Sibelius Academy (Helsinki), the Chopin Academy (Warsaw), The Royal Academy of Music in Stockholm, and the Academy of Music in Piteå joined the network. Subsequently, with the Norwegian Academy of Music (Oslo) and the academies of St. Petersburg, Lübeck and Hamburg added to those above, the number of members has reached 16 ordinary members (plus Jerusalem). This has stopped the accession of new members, as it was already resolved at the founding of the association that the ABAM was to remain a manageable, energetic, and flexible organisation with an upper limit of approx. 15 member institutions.

Students- and teacher exchanges, master classes (including summer campuses), major joint projects within areas such as orchestra, chamber orchestra and opera, as well as mutual developing initiatives within, for instance, contemporary music and music pedagogic were and are the central aims of the network.

From the very start, the association was based on an elected leadership consisting of a president and a vice president (both elected for a period of 2 years) and with annual rectors conferences as a direct basis for decision, but without an actual secretariat. The basic regulations were and are correspondingly simple, just as there has been no mutual economy. Thus, the ABAM has not been operating with membership fees, but has exclusively based its joint arrangements on the fundamental principle that the organizing (host-) academy must take care of the project- and accommodation expenses (and as such apply for fund grants etc. to finance these) whereas the participating academies, as far as possible, cover the travelling expenses for their own participants. However, in a number of cases, it has been possible to obtain financial support for exchange purposes etc. through existing international exchange programmes as Nordplus, Tempus, and Socrates.

Through the years, the activity level has been considerable with, for instance, annual summer campuses in Rostock, annual orchestral seminars in Odense, a major opera seminar in Lithuania, chamber music seminars in Tallinn, Riga and Vilnius, contemporary music seminar in Gdansk, numerous other (often more bilateral) initiatives and contacts, as well as the joint participation in the Stockholm Arts and Science Festival – with a special ABAM marathon day in the Culture House of Stockholm as the highlight.

In spite of this, the rectors conference has acknowledged lately that a continuation on these, till now, rather loose premises, will not be sufficient and it has therefore been decided to extend the constitutional basis of the network, including the introduction of a minor membership fee.

Festival and Summer Music University of the Danube Lands

The charming landscape on the eastern border of the Alps, where the very ancient road leads from the Danube to the South, has always been a favourite destination for the Viennese society, already in the past. The Emperor as well as the bourgeoisie came for cure, rest and recreation. Music and arts have a long tradition in this district. Baden, the pretty 'Biedermeier' city situated in the south of the Vienna Woods is famous for its thermal springs. Schubert and Mozart liked to stay here. Beethoven composed in Baden his 'Ninth Symphony' – today's musical symbol of uniting Europe. Poets, musicians and painters of legendary Vienna at 1900 such as Schnitzler, Kokoschka, Mahler, Schönberg and Fritz Kreisler found inspiration and energy for their artistic work in the mountain health resorts Gloggnitz, Reichenau and Semmering.

Today in this classical region of recreation and culture, the International Summer Academy Prague – Vienna – Budapest with its artistically high – ranking master classes and concerts enjoys increasing popularity. The academy has been organized since 1990 – in cooperation with the Music Academies of the Danube Countries. The unique common cultural tradition of Central – Europe is getting a revival by youth and music. Every year during two weeks in August an elite of prominent professors and selected master–students from the leading Music Academies from the Danube Countries, of Europe and from all over the world come together for artistic work, to share their musical experiences and to enjoy new human contact. In this way the International Summer Academy wants to help in a symbolic way in creating a bigger common Europe. During 37 concerts, the churches, castles and concert halls of the region resound with music played by young international artists. They give an exceptional cultural atmosphere to the academy, which has in the meantime become well-known even far beyond Europe as the famous Summer Festival of the Music Academies of the Danube Countries.

CHAIN Network of music and dance

The CHAIN Network comprises a maximum of 20 members (conservatories, music institutions of higher education) drawn from the enlarged Europe plus the Russian Federation. Its aims are:

- To facilitate international teacher and student exchange by providing and sharing a network of contacts
- To promote and facilitate an annual competition, the *Concours Moderne*
- To promote and facilitate the organisation of Intensive Projects (or IPs), that is, concentrated periods of intensive activity by CHAIN members
- To raise funds to develop the work of CHAIN and its members

There are three structural bodies within CHAIN: the Conference of Rectors, the Executive Committee (EC) and the Conference of International Co-ordinators (CIC). An annual CHAIN Rectors' Conference combined with the yearly AEC Rectors' Conference. Once a year the International Coordinators meet at the AEC international officers' meeting in September. Coordinators discuss matters of common interest and report to the Rectors' Conference and to the Executive Committee as appropriate.

The *Concours Moderne* (a competition for contemporary music) and the new style CHAIN Projects are the only official activities of the network. Partners are at liberty to institute their own bilateral or multilateral exchanges/theme weeks and to publicise these to all partners. In this case, the initiating institution and the participating institutions are responsible for all funding and administration. The CHAIN organisation is therefore a mechanism for contacts, not an agent for bilateral or multilateral exchanges, except with regard to the *Concours Moderne* and CHAIN Intensive Projects (IPs). Nevertheless the CHAIN organisation will facilitate fund-raising also on behalf of individual projects in which other CHAIN institutions are involved.

'Jeunesse Moderne' – Summer Academy for Contemporary Chamber Music

The Conservatoire National Supérieur de Musique et de Danse de Lyon organises in collaboration with Jeunesse Musicales Germany an annual summer academy specifically for student ensembles for contemporary music. The Academy takes place in alternating venues (1 year Germany, the next year France, etc.) for 10 days during the last week of August. In the Academy the Lyon Conservatoire cooperates with several Musikhochschulen in Germany, while inviting students and teachers from institutions in an additional third country each year, which will be Poland in 2003. Financial support is given by OFAJ (Franco German Youth Organisation), the Allianz Kulturstiftung, SACEM and FESAM (a foundation with the participation of SACEM, GEMA, AKN, SUISA). The Academy accepts 40 students each year, of which 15 originate from France, 15 from Germany, 6 from Poland, 2 from Switzerland and 2 from Austria. It also appoints 3 professional composers (1 French, 1 German and 1 Polish), which are obliged to write a composition specifically composed for this occasion that will be studied and performed by the students. The main instruments for the academy are violin, viola, cello, flute, clarinet, piano and percussion. The daily schedule exists of a intensive programme, which includes 1,5 hours improvisation in ensembles, 2 hours work with a composer on his/her compositions specifically written for the academy, 2 hours work on other contemporary

repertoire and 1 hour of instrumental workshop. All ensembles are mixed in relation to the nationalities and are expected to perform 4 concerts of 1 hour each at the end of the Academy. This project is a wonderful example of working in the field of music creation and performance in an international setting.

SCART – Structural Cooperation in ART Education between the Czech Republic and the Netherlands

SCART is an abbreviation for the project Structural Cooperation in ARTS Education, but 'scart' is also the acronym for the data-cable that provided a high quality connection between electronic audiovisual equipment. The SCART project established indeed a high quality connection for more than 3 years (1999-2001) between 10 institutions of professional higher art education in the Czech Republic and the Netherlands. SCART has achieved this international exchange of high quality via 21 subprojects, which have been undertaken under the SCART umbrella. The project involved institutions for music, fine arts and theatre training in Utrecht (project coordinator), Amsterdam, Prague and Brno. The project was funded by a temporary programme established by the Dutch government to promote the collaboration between consortia of institutions for higher education on bilateral international level.

The project had a very dynamic schedule with many students and teachers being exchanged between the Czech Republic and the Netherlands and an innovative and interesting combination of subprojects dealing with educational aspects (e.g. the implementation of the Bachelor/Master structure and quality assurance) and artistic activities (e.g. joint concerts of music students, joint theatre productions and collaborative work in fine arts).

Unfortunately, the funding programme of the Dutch government has not been prolonged, with the institutions now continuing their collaboration through the European programmes and the active town-twinning scheme of Utrecht and Brno.

CONCLUSIONS AND RECOMMENDATIONS

General conclusions related to the survey

- a) Professional music training has close connections to developments in both education and culture. Because of its position within the national structures of education and its direct ties to the cultural life in the member states on local, regional and national levels, professional music training cannot be seen as a subject area belonging under one heading 'education' or 'culture' only.
- b) As a consequence, looking into co-operation between professional music training institutions from a cultural angle only, would give the wrong picture of the real situation: information on co-operation in professional music training approached from the educational side should be included to create a complete overview.
- c) In order to achieve this complete overview, the AEC provides in this study also information on research done on co-operation realised by professional music training institutions in the framework of the European programmes for education and training. The main conclusions of this research is that the co-operation of professional music training in the European programmes is still limited, not structured and in strong need of promotion and development. This conclusion confirms the findings of another study commissioned by the European Union, which looked into the level of mobility of artists and stressed the importance of an increased level of mobility between training institutions in the arts.
- d) Whenever studying the subject of European co-operation in professional music training, one has to take the specific characteristics of the sector into consideration: for example the individual character of the training and a long developmental process are vital characteristics of professional music training, which could complicate a more active approach to European co-operation.

Specific conclusions related to this survey

- A. Although taking into account the previously collected information about the co-operation in the framework of the European programmes, the information collected by the survey in the framework of the current study on European co-operation in the field of culture has looked into co-operation outside the European programmes only.
- B. When overlooking the information on activities realised both in and outside the framework of the EU programmes, the impression is confirmed that, although several excellent music projects have been initiated on European level, these activities are usually initiated by a small group of active institutions.
- C. No specific programme for the co-operation on European level in the field of professional music training or higher education in the arts in general has been identified, both on the level of the member states and the European Union.
- D. The most popular type of activity in European co-operation in professional music training is the organisation of joint intensive activities. Another popular activity is the exchange of teachers. This could be the result of the rather strict and inflexible rules to these types of activities in the framework of European programmes. The same applies to the exchanges of groups of students. Curriculum development projects play no significant role in this context, which could indicate that these are mostly covered by the European educational programmes.
- E. When looking for examples of joint activities, the examples given could be described as music festivals, music competitions, music ensemble concerts and concert tours, music summer courses and the participation in international conferences. These examples were related to classical music, contemporary music and jazz.
- F. Several activities were found with a strong regional emphasis, mainly in the northern European area (Scandinavia and the Baltic region).
- G. The basis for these activities, which are realised outside the framework of the strict regulations of the EU programmes, seem to be rather informal and based on personal contacts.

- H. Most of the professional music training institutions work together with other music training institutions abroad. In addition, institutions also operate with other types of organisations, such as music festivals, professional organisations and cultural institutes.
- I. In terms of funding, most of these activities are funded through the budgets of the institutions themselves, which indicates limited possibilities to apply for outside financial support. Other types of funding mentioned were cultural foundations and financial support from state supported organisations on national level and, to a much lesser extent, on regional and local levels. Remarkable is the limited use of corporate sponsoring. Another surprising fact seems to be a lack of use of the cultural agreements signed by countries on bilateral level and which are frequently mentioned in other components in the study on European cooperation in the cultural sector.

Recommendations

European institutions and national governments should:

1. Give more attention to training in European co-operation in the field of culture, thus enabling training institutions to properly prepare students for an increasingly European employment market.
2. Have greater understanding for the specific characteristics of professional music training in this context.
3. Approach professional music training with greater flexibility in relation to their position on the border of the headings 'education' and 'culture'. Situations in which professional music training will be excluded under one of both headings should be avoided at all times.
4. Give more attention to the European dimension of the continuing professional development (life-long-learning) of professional musicians.

ANNEX: QUESTIONNAIRE USED FOR THE AEC SURVEY

Please return this form to the AEC Office before March 1st 2003 by mail, fax or e-mail

AEC QUESTIONNAIRE ON EUROPEAN ACTIVITIES

Name Contact:
Function:
Email address:

Name institution:

Total number of students (incl. fulltime and part-time):
Total number of staff members (incl. teaching and administration staff):

Please be informed that we are only looking for information regarding co-operation activities **within Europe which are NOT supported by the European programmes**. The information should refer to the academic year 2001-2002.

1. What type of European co-operation activities have you realised in 2001-2002?

- Exchange of individual students (both long term and short term) (1)
- Exchange of groups of students (2)
- Exchange of teaching staff (3)
- Curriculum development projects (4), please list:.....
.....
.....
- Joint activities (5) (summer courses, ensembles, festivals, competitions, etc.), please list .
.....
.....
.....
- Other, please list (6):
.....
.....
.....

2. With what kind of organisation do you co-operate?

Please refer to the activity numbers mentioned in question 1

Activity number

- Educational institutions (Conservatoires, ...), please list:
.....
.....
- Other type of organisations: (orchestras, concert halls, recording studios, festivals, etc.), please list:
.....
.....

3. How are these activities funded? (More options are possible.)

Please refer to the activity numbers mentioned in question 1

Activity number

- Budget from own institution
- Local state funding, please list:
.....
.....
- Regional state funding, please list:.....
.....
.....
- National state funding, please list:.....
.....
.....
- National, regional or local cultural foundations, please list:.....
.....
.....
- Corporate sponsoring, please list:.....
.....
.....
- Other, please list:
.....
.....

4. Can you please send us information concerning these projects (e.g. website, published texts, brochures, newspaper articles, etc.)? This can be sent in any European language.

- Yes
- No, not available

Activity Number

- Website addresses of activities:
.....
.....
.....

5. Additional Comments:

.....

Thank you very much for your kind co-operation!
 The AEC Office

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