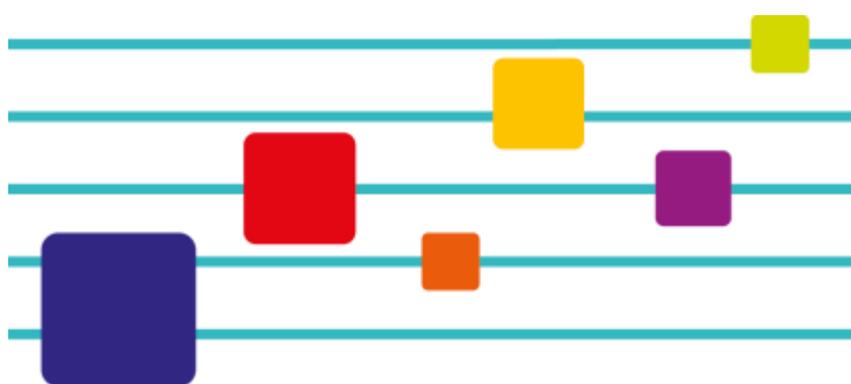


# Feedback from the AEC membership: Questionnaire on the European Agenda for Music

---

October 27, 2015



## FULLSCORE

**FUlfiLLing the Skills, COmpetences and know-how Requirements of cultural  
and creative players in the European music sector**

## Introduction

The European Music Council's proposal to create a European Agenda for Music has been widely welcomed and supported by EMC members. The main goal of this initiative is to constitute a platform which brings together the whole music sector in order to allow stakeholders to participate more effectively and with one voice in European cultural policy-making.

Working in close cooperation with the European Association for Music in Schools (EAS) and the European Music School Union (EMU) and under the framework of its project 'FULL SCORE', the European Association of Conservatoires (AEC) has offered to coordinate work on that part of the Agenda which deals with **music education**. As part of this work, AEC, EAS and EMU have committed to consult their respective members about the priorities to be addressed in the European Agenda for Music: what should be in it and how it should be constructed and, eventually, used.

In the summer 2015, the AEC management team sent a questionnaire to its member institutions requesting their feedback in regard to the production of a European Agenda for Music:

- How a comprehensive European Agenda of Music could help you in your work to promote music (in your organization/ at a personal level)
- Primary benefits of having a comprehensive European Agenda for Music
- Suggestions for changes as making the most positive contribution to music education in Europe
- Potential actions that could be taken by your organization for the contribution to positive change in European music education

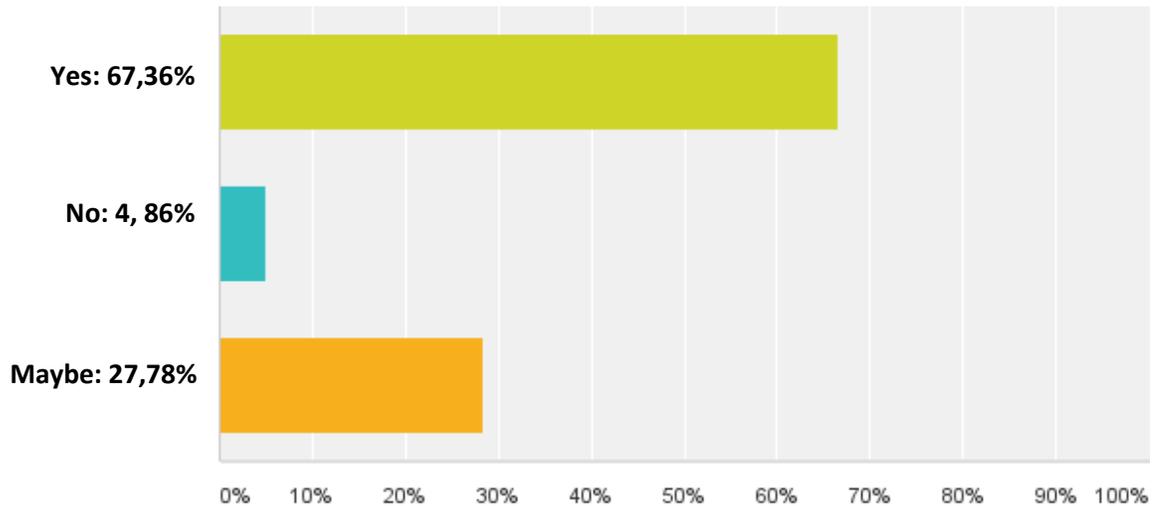
**The questionnaire was closed on October 27th, 2015 with a total of 147 valid responses.**

The report herewith presented offers an overview of the 147 answers received from AEC member institutions on what the European Agenda for Music should address. All the individual responses to the questionnaire have been attached to this report as supportive material (See attachments 1 and 2).

## General trends per question:

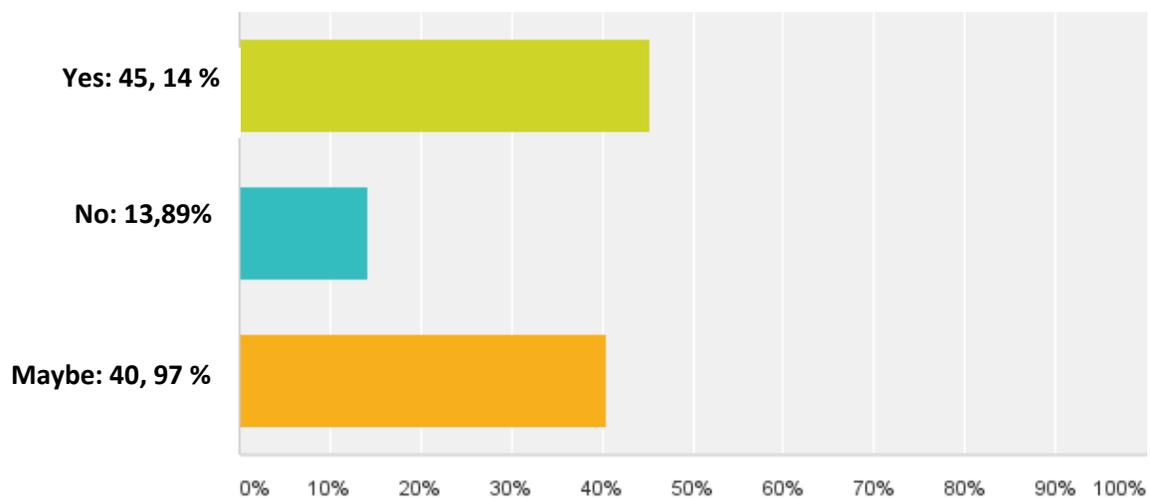
Do you think having a unified and comprehensive European Agenda of Music will help you in your work to promote music...

### 1. ...at the level of your organization?



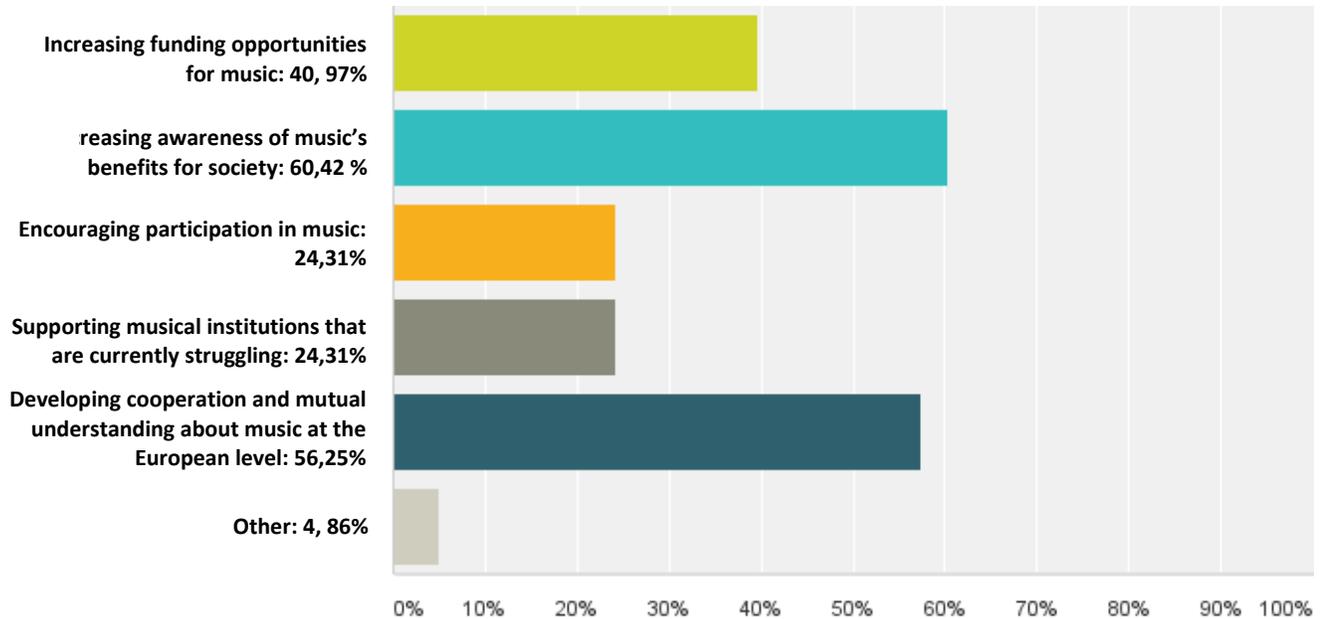
(Total responses: 144 valid responses, 2 skipped)

### 2 ... at your own individual level?



(144 valid responses, 2 skipped.)

3. Of the six options (five plus one free choice) given below, please tick two that you would regard as primary benefits of having a comprehensive European Agenda for Music:



Other benefits:

- Preserving European diversity in music
- Recognizing the importance and diversity of music in Europe
- Awareness of the option to combine musical education with movement and dance
- Strengthening society
- Conducive to common goals and standards, e.g. by the establishment of exam level system like Trinity or Royal College
- Employability, Digitalization, Internationalization

(144 valid responses, 2 skipped)

**4. What single change would you suggest as making the most positive contribution to music education in Europe? (Open Question)**

This question received 73 valid answers. Among the changes mentioned, the following ones were the most popular:

- To ensure/ facilitate access and participation for Music Education
- To recognize diversity in HME
- To enhance Mobility: fostering international exchange among teachers and students
- To fostering the value of Music Education in Society
- To proposing music education be a compulsory aspect of the curriculum in all European schools (primary and secondary education)

⇒ To see all the individual answers to this question please see appendix 1

**5. What single action could you or your organization take as your contribution to positive change in European music education?**

This question received 73 valid answers. Among the actions mentioned, the following ones were the most popular:

- To adapt their curriculum so students are harnessed with more varied skills that will enable them to enter the job market (e.g. entrepreneurial skills, IT skills)
- To participate in more international networks and projects, such as mobility programmes, student and teacher exchanges, etc.
- To implement innovative pedagogic approaches and high teaching standards to increase the quality of music education

⇒ To see all the individual answers to this question please see appendix 2

## Remarks:

- This questionnaire was created and sent on July 2015 to all AEC member institutions. Responses were gathered from July 30<sup>th</sup> to October 27, 2015 to, with a final participation of 147 respondents out of the total number of AEC member institutions from the Higher Music Education sector.
- The main trends in topics that respondents believe the Agenda should address (Question 4) are:
  - Equality of access to music education.
  - Need to increase its presence primary and secondary schools and the sustainability of public funding.
- On the subject of what can individual organizations do to contribute to change European music education, the general trend is that institutions believe they should:
  - Adapt curricula to the new skills that the labor market demands such as non-classical music training, entrepreneurial skills, etc.
  - Participate more in specific international networks to have more pressure power on decision makers.
  - Be more engage in more international joint projects such as teacher or student exchanges
- In general terms, respondents are more positive about the usefulness of the EAM to promote music at institutional level rather than at individual level. It is believed that a comprehensive European Agenda for Music will mainly facilitate the tasks of raising awareness of the benefits of music for society as well as increase opportunities for funding and cooperation at a European level. Individual suggestions repeatedly stress the necessity of the Agenda to include items on equality of access to music education, inclusion of Music on the Education curricula, and the adaptation of music education to current socio-cultural challenges.

## Appendix 1: Individual responses Question 4

### What single change would you suggest as making the most positive contribution to music education in Europe?

- Creating a **diverse musical landscape** in which traditional artistic hierarchy isn't the one and only standard.
- Arrangement of **policy** to keep the music and the art education in general as the **obligatory part of study plans in level of basic education in all European countries**.
- Development of **research in music pedagogy** through the **new technologies and media**.
- **Assuring the right** of all citizens to a music education and removing any obstacles encountered by those wanting to **participate**, in particular by citizens from disadvantaged background
- Include music education on a structural basis **in all school levels**.
- **Exchange** of teachers and students.
- Implementing in societies mind that making music is a "win-situation" for everybody and that making music should be something "natural" for everybody.
- Each Country has a tradition in music education, based on his historical and cultural background. I would find useful to **keep those differences alive**. For many years the same goal (music education) has been reached in many different ways, all good.
- I believe that variety is the real richness in every field of education, since every person is different and the vocation for any good teacher is to find the right way to make every student improve his skills. The comparison between different methods is correct, **keeping the peculiar tradition** of each Nation.
- Music education not only improves student's communication skills, attention, and memory, but that it may even close the academic gap between European and different cultures.
- As a response to the **current refugee-situation in Europe**, the participation and **access** of everyone to music praxis should be strongly emphasized.
- Opening the institutions up to new citizen / global music.
- **More joint performance** projects.
- I think what would be most beneficial generally would be to have a much more serious and responsible commitment to music education as a human **right** (based on the International Rights of the Child convention). In this regard, making the right for children and youth to be able to express themselves through the access to a wide range of musical instruments, awareness and experience of these instruments and their capabilities, and the availability of quality music pedagogy locally through the adequate dimensioning and higher-education training of qualified music educators.

- Extending beyond this is the creation of **availability and opportunity** throughout adulthood of amateur and semi-professional venues and organizations for music-making, either as a pastime or as a vocation.
- Obviously the third part is the long-term commitment to the established national and regional venues and organizations, including orchestras and ensembles that support the public through performance.
- **Research and communication** about: Arts education can make a direct contribution to resolving the social and cultural challenges facing the world today.
- Making music education **accessible** for everyone, particularly children, but also people with disabilities.
- Easier **exchange** in all respects between the institutions.
- Feste Verankerung musikalischer Bildung in den allgemeinbindenden Schulen, 2h wöchentlich für jedes Kind und alle Jugendlichen. (To make music education **at schools obligatory 2h a week for children and youth**)
- Music education, including participatory approaches, must be a **compulsory aspect** of the curriculum in all European schools.
- Sustainability in public funding practices and a balance between long-term structural funding and short-term project funding; this includes core funding to bodies organizing activities in the field of music and education.
- It would be good to develop a special programme, which would support the performances or auditions of international students organized by theatres or music agencies. Students have to find a real backup not only as far as education is concerned but also in the first steps they make as professional musicians. Without actually supporting graduates in finding job after studies music education is not successful.
- To enhance the performance teacher's awareness about the impact of educational issues on their duty.
- Including or adding Higher Music Education to the university, as well as another career of art in order to recognize these studies and give the students **the same rights and opportunities for grants**.
- Public funding for formal, non-formal and informal music education in order to ensure that music education is accessible for all.
- **Exchange** ideas and practice about music education in the social context
- More international '**mobility**' between schools, more sharing of expertise and good practices.
- At Higher education level: more **interdependence between universities** ( non-musical faculties) and conservatoires (or music faculties) as "communicating vessels"; withdrawal from study is nowadays increasing its percentage and music is going to be considered the ""Cinderella"" "of subjects, so in students' choice, non-musical faculties win the battle in the

horizon of employability; a more **collaborative policy** between institutions in terms of more interchangeable curricula could easily help students in completing their degrees.

- Greater awareness and acknowledgement of the contribution of artistic endeavors to society.
- Cheap music education for young kids to develop brain functions at an early age.
- To change the education of the instrumental pedagogics at the Music High school, to make them more competent for different profiles of work.
- Better opportunities for every child to sing and/or play an instrument in a larger context such as a large school orchestra or a large school choir.
- High standards of music education for every child attending primary school, and **recognizing music** to be as important a subject as Maths or Science.
- Increasing awareness of music's benefits to society.
- The right for every child to have free access to instrumental tuition in their own school.
- **Goal 1: Access.**
- Encouraging outreach at every level, connecting through music performance and music making, different cultures and thus contributing to a society of better mutual understanding.
- Strengthen the musical education in the various European education systems.
- Music education should be an obligatory subject in public schools from class 1 - 10.
- Increase not only the access to music, but make it more **VISIBLE** using studies or other approach to make people more aware of its benefits and encourage the music practice (at an amateur level though).
- Cultural **diversity, Exchange, developing intercultural understanding**, interdisciplinary projects, digitalization.
- Recognition and tangible support for music education by **national governments** and the European Union's institutions.
- Putting music in the center of education of young children.
- Interrogating the way young musicians (before 18) should be prepared to follow higher music studies by comparing and evaluating the music education systems in Europe in the optic of pre-professional education.
- Make music education accessible to all, and at every level, with well-qualified teaching staff.
- more sheet music in public libraries
- To facilitate **access** to music education.
- Greater exposure to **quality** live music.
- Equality in access in all the different musics and a special support in the creative music.
- Focus on the **impact of music on social cohesion and inclusion**.
- Music education must be a continuous, joined-up process from birth, through childhood
- and into adult life. Efforts should be made to convince political decision makers to make access to arts education easier.

- Supporting not only the great and well known institutions but also the diffusion of "good" music through the common media.
- Improve **access** to Music education in Europe through state funding of Music programmes at all levels of education for all children.
- Sustainable **public funding** for the provision of music education within society and for the promotion of participation in music as a cultural pursuit which goes beyond institutions and permeates throughout society.
- Opening up towards society in many various ways... making ourselves visible and make it clear in what ways we contribute and take on responsibility in society.
- Develop **the research-based teaching** since beginning of 1st cycle.
- Creating international interdisciplinary collaborations to form joint creative courses, which are at the same time supported by and embedded in research projects and groups.
- Putting music back into school curricula in all countries.
- A stronger sense of the **value of music to society**, and that maintaining and nurturing the highest standards of music education is supported by government and society.
- To enhance the importance and qualification of musicians as music educators, making them able to teach music to all, in formal, non-formal and informal music education environments.
- To give everybody **access** to music education.
- More emphasis on music pedagogue training in every aspects of music education (pre-school education, music as a part of comprehensive education, music education for specially talented i.e. professionally oriented music education, life-long-learning music education)
- **Access** to Music Education - the right of all citizens to a music education and therefore states that any obstacles encountered by those wanting to participate must be addressed.
- **Recognizing diversity** as a key issue for continued relevance. It is not sustainable to regard music in Europe as the sole domain of a white, middle class cultural and intellectual elite.
- To allow more students to enter the first year but only the most serious ones to enter the second year and further study.
- Obligatory music education by professionally trained - at music universities - teachers in every single school instead of primary education teachers whose musical education is on a very low level.
- More **flexibility & variety in study programs** - through exchanges, online learning, and more personified/tailor made curriculum.
- Emancipation of all kinds of Music in education, training and research on university level worldwide.
- Music is not in European property.
- A genuine change of attitude of politicians, in the sense of considering the music (and culture in general) as a true factor of education, social cohesion and progress. Music (culture) is not a

mere decoration in a world of technology and economy, but a key element of our identity and to our survival as a democratic society.

- That school choirs and/or school orchestras are made **compulsory** in primary and secondary schools.
- More **Lifelong learning courses** as necessary tool for modernization of the music education. Of course only if they are well organized with clear goal, and not just technically guided, as in Serbia.
- Recognizing **the value of music education in Europe** for the cohesion of the European societies in the 21st century.
- Enhanced **possibilities for travel/exchange** and wide options for individual choices within the studies.
- Promoting and **supporting the mindset transformation of all actors in Music** (students, teachers, governance, etc.) towards the definition of a new paradigm and beyond the current cultural 'barriers'.

## Appendix 2 - Individual responses Question 5

### What single action could you or your organization take as your contribution to positive change in European music education?

- Creating an **environment in which curiosity** is the main driving force of young talented musicians.
- Developing the methodic center for art education and its support in all levels. **Active participations** in strategic activities for implementation of a new methodologies and technologies in art education development and support.
- An inter-disciplinary and master on Music Education & New Technologies with joint programmes between partner Institutions.
- Developing **cooperation** with other HEI in Europe, improving exchange programs
- Expand and **strengthen the network** of conservatories: between conservatoires themselves and with selected partners.
- Offer places for **international** students.
- Play concerts in other countries.
- **Exchange** of students and teachers from other countries to enrich the points of view of different educational systems.
- Taking fully part in all **Erasmus+ actions** following overseas and neighboring the EU Countries projects.
- I can suggest one action which can improve connection between musical education of different countries based on an **exchange of teachers**.
- Promote **diversity** and inclusion.
- Organize joint symphonic concerts.
- The **quality** of music education offered to the educators. If music education is taken seriously, music education practitioners must have adequate training in music; I think there is not enough focus in Music Education as a discipline in its own right. At my college we offer a full Bachelor in Music Education where the largest subject is Music Didactics. It is a huge area. And also I find that the Bonn Declaration doesn't provide enough support and incentive for Music Education Research. If we're going to keep up with the times and support the future of music education, Music Education Research needs to be funded, better networked and better applied.
- **Communicate about the value of music in education**, in social environment, development of people, etc.
- **Engage in the political debate** at all levels of society, at macro (the governing body - for example the ministry of education) as well as micro level (institution itself).
- Stärkung der Lehrerbildung.( Strengthening of **teacher education**)
- Political action.

- Trying to contribute to the **enhancement of the quality** of music education offered to the educators and music practitioners.
- We gradually introduce studying in English to our University, offering now BA and MA studies in English at two departments (Vocal and Piano) with plans to extend the project to the remaining departments.
- deal with others measures of permanent professional development
- **Participate** in concerts programs with our own music and offering support for organization of the events.
- Increasing young musicians' mobilities.
- Promote experiences and practice for involving people to involve people of different culture.
- Setting up inter-school collaborations, in order to **share and exchange expertise**.
- try to foster music performance at all levels of study: beginning from primary school
- Promotion of **excellence** and relevance.
- Develop music school for young kids. Maybe as computer games to start with.
- To do this. The BA/ Master education for Instrumental pedagogics is changing and developing at Folkwang University based on these Thoughts.
- A strong dedication to develop music didactics targeted at children's skills at a broader level.
- Supporting an even higher **quality of teacher training**.
- Encouraging students still enrolled in the previous system courses to move to the three cycle system ones. Improving and encouraging the study of didactical methodologies in music.
- Additionally our institution is ready to help furthermore, by organizing cultural and academic events, dedicated to this common aim.
- Engage in school outreach with graduate students.
- **Goal 2: Quality.**
- incorporating social sustainability as an important element in all the educational offerings
- Take part in a European musical Event.
- Letting children in our music university.
- We just started a new programme in a Swiss region called: A violin in my school. The project aims at teaching violin to school students (not music school student, but cooperation with the regional schools). A foundation is financing the project, which makes it free for the students. Such projects should definitely bloom around Europe.
- Music Education as a lifelong learning process, high quality Music Education programmes with a strong connection to the needs and developments of our times (professionalization, digitalization, intercultural understanding, interdisciplinary project development, connecting HEI's with regional partners).
- Participation in initiatives concerned with **advocating music education to policy-makers and society in general**.

- Emphasizing on outreach to the society, spreading music and spark public participation in music performance.
- Elaborating a **network of Conservatoires**, Higher Schools and Hochschule active in former, present and future European Capitals for Culture to facilitate exchanges and inter-schools orchestras.
- My organization can contribute to **raising a generation of well-qualified teachers**.
- Educate good conductors and music teachers.
- More visibility in **projects** that have a clear impact in society.
- Promote the importance of high quality instrumental education
- Developing further the institution's involvement in social programs (development of a "solidarity" certificate for chamber musicians, for example).
- Organize a creative ensemble with students coming from different countries and playing different kind of music.
- **Joint research** on the issue.
- We could organize more music activities open to small children.
- As a Swiss institution and performer/professor, it's not easy to have any big influence excepting, perhaps, through collaborations with colleagues making growing the specific networks.
- Contribute to the above mentioned through educating musicians for every musical setting
- European music education is in a constant state of change and development - each institution can contribute to this ongoing development by developing quality curricula which are informed by current developments and policy within the European context, resulting in high quality graduates who can contribute to music and music education across a range of contexts within the overall European cultural context.
- Making **the access** to music education possible for all despite of the societal backgrounds.
- Reaching out to society in new ways!
- Share understanding of that **research** based education.
- A greater effort to make conservatoire education available more widely.
- A stronger sense of nurturing both the musician and the entrepreneur in our students, ensuring that they are highly skilled musicians with the adaptable skills to live and work in a variety of contexts, and that they appreciate the value of their musical skills living and working in these different contexts.
- To be aware of the **new needs of the society**, and preparing the future musicians and music educators for the challenge of continuous changing. We must change our minds about what is to make music and who can do it, broaden the music activity, including more types of music - not only classical or academic music- and more music performers, considering the preparation of non-professional musicians.

- To improve the qualification of future music educators, in order to be able to adapt to people who want to participate in music making, not only as listeners, including elderly people.
- **Take part in joint projects** which combine the strengths and resources of different European organizations.
- High quality music education - assure those providing music education have received the necessary training for the jobs they are performing.
- Raise awareness on the realities of **cultural diversity**.
- I will leave higher Music education and work on the problem from a more powerful position.
- Promote projects for sharing musical practices.
- Implementing new curricula for music education students.
- Giving more opportunities to aspiring young students to prepare for the conservatory.
- Rethink relevance of international relations in order to broaden up intercultural awareness.
- Make a greater effort to show society that what we do, as an institution of musical education, provides real benefits that can be checked and measured.
- Strengthening the bonds between our higher arts education institution and the primary and secondary school system.
- We should fight for right to organize **LLL** without control of the Ministry of education. If one institution is accredited for high education, why isn't she accredited for LLL, too? This is the case with Serbia.
- Articulate what we consider to be our strongest qualities, work for better possibilities for funding travel and accommodation for students who are on exchange programmes.
- **Spreading debate out** at Institution level on changes of the paradigm in HE (music role in society, musical rights, democratization of education, etc.)