



## **Open Space Working Groups during 31<sup>st</sup> Meeting of the EMU General Assembly and Conference 'Music Education in Nordic Countries' on 14 and 15 November 2006 in Kuopio, Finland**

Main theme of the working groups was the 'Road Map for Arts Education'. The Road map is a key outcome of the UNESCO World Conference on Arts Education in Lisbon in March 2006.

Main questions for the working groups were:

1. What should we do with the products of UNESCO?
2. Is it necessary that your national organisation also starts thinking in terms of the Road Map?
3. What does this Road Map mean to you personally?
4. Are there significant differences between your country's and UNESCO's approach to music schools? What are these?
5. What consequences could this have for the work of EMU?

### **After that the working groups reported their results in a plenary session**

*Matthias Pannes (Germany) reported the following conclusions from his own working group.*

- . Official publishing and translation in each language
- . Road map should be discussed in all countries with each responsible level in government
- . With regard to Music Education, a special paper about the Road Map should be added.
- . This paper should be based on the Weimar Declaration, which should be developed according to the current state of the Road Map's demands.
- . EMU should work to prevent a wrong interpretation of the Road Map by politicians
- . EMU should improve the priority of rights in the interpretation of the Road Map with regard to Music Education (e.g. children's right to actively making music)
- . EMU should demand specific Music Education on all levels
- . EMU should demand adequate quality of schooling levels for Music teachers (BA/MA)
- . EMU should work to make sure that everyone has access to Music Education
- . Arts/Music Education has intrinsic value and should not be regarded only in a functional context.
- . Thus politicians have to consider that Music is constitutive for human beings and that adequate Music Education should consequently be guaranteed, as a public duty.

*Anne Woodworth (Ireland) reported the following conclusions from the working group led by Marion van der Hoeven (Presidium)*

- . Much data has been collected to measure the social impact of music education. Taking into consideration the development of social attitudes, creativity – Bilbao effect.
- . Sports groups are very good at getting the message across about social value, inclusion etc.
- . Musicians need to be more visible – not merely as performers but as academics- contributing to general arts discussions, documenting and reporting of findings. Being inclusive and working with other arts forms.
- . Arts generally tend to be on the fringe, need to bring them into the centre. Only by cooperating with other art forms will music not be sidelined.
- . We must look to create partnerships, to educate teachers at primary and secondary level, to reach out into the community via parents and families.

Added value:

. When speaking to politicians, emphasise added value. Often a multitude of people are involved yet not taken account of when reporting.

e.g. concert – Performers, accompanists; Travel by bus, train, taxi etc; hire of hall-staff to man the hall; Publicity- newspapers, radio, TV, posters, local/national/international; Printing – local printers; Dress hire

. EMU needs to lobby at EU level – abstract all relevant data from UNESCO report.

Members of EMU must also lobby at local and national level.

. Important that EMU members work for themselves as well as to see the whole organisation pulling together.

*Antonio Cafolla (Ireland) reported on the working group led by Paolo Ponzecchi (presidium)*

On question 1:

. This is a very complete and complex document.

. EMU should develop its own policy and then adapt this UNESCO document to aid these aims.

. The danger is that the document is too open to interpretation.

. It is important not just to focus on music alone, but also on Arts.

. It is presented in only two languages so we should sum up our key points of interest and translate these into all languages of the EMU membership so as to be able to use it in communicating with politicians.

The most important thing is that it is a UNESCO document.

On question 2:

. Yes, we should use these terms to promote public awareness on the issues of arts education.

. We need to create "soundbytes" in terms of this document's findings and thinking for use by our associations.

. The important points here are: arts for all, understanding, cultural and social aspects of arts education, community building and social impact.

. Everyone will agree with this proposal so use it to give the EMU's policy's a "flavour."

. Teachers need to broaden their minds and to think "out of the box" and more in terms of the key points of this document. Especially with regard to community and social issues.

. Use this document to raise issues with politicians to create wealth in terms of life and quality of life.

On question 3:

. In some countries there is no such thing as an "arts teacher" as defined in this document. So it could be used by EMU to help music teachers relate more to the arts and therefore help bring arts in these countries together.

. The UNESCO document is a world document. The document relates to knowledge sharing. Does therefore the EMU have a role in reaching past the borders of the European Union? It is the question that is important here. EMU does not have to propose the answer but rather the question. We should use this document as a product to consider this point.

. Members in each city should first contact their local UNESCO representative with points of consideration from this document. Discuss it together and consider how far your association has come with regard to it. This is the first most important thing to do.

On question 4:

. Emu's music schools do not as a rule think in these UNESCO terms it is generally felt. So perhaps a one-day meeting could be organised with local media, teachers and politicians to highlight and debate a summary of these ideas?

. The document promotes the benefits of arts education for a healthy society. This is its overall biggest argument throughout.

. The key difference is that our schools do not think in terms of social and economic health. We can use this document as ammunition for the media to highlight this point.

. Many points of the document are relevant today in music schools within the EMU but the ideas of social/economic wealth are the way in to find an ideal solution for the establishing a music education system in each country.

. Media is the new way to highlight this.

. While politicians are intelligent, to them nothing is obvious - so use this product to break down the key music teaching issues when dealing with them.

On question 5:

. The EMU should put measures in place so that all members can get good advice regarding speaking with local political representatives. Good sources of information on this subject should be made available in all languages. This document is a good source for key points in music education within the arts but how do you actually talk about funding arts education to a politician? What do they understand? How do we approach them with regard to involving them in our struggle?

. The EMU needs more research facts and figures on real social issues in Europe to succeed. We need this to build our case. Hopefully we can help each other with information on this.

. We need to build an EMU Database containing all the information we can gather.

The great debate is on.

*Philippe Dalarun (France) reported on the working group led by Helena Maffli (presidium)*

The importance of the Road Map for our countries:

Some countries live today in a very particular situation, far from the general realities described in the Road Map. Nevertheless, this document can be used as an instrument of conviction in political work (creation of Art Schools in Catalonia, Music School Law project in Italy).

France is going through an important structural reform of music, dance and theatre schools. This reform shares the principles of the Unesco text: networking, importance of social aspects, cultural diversity, consideration of every form of art education.

In Luxembourg, Finland and Switzerland, the music school system is organized, and no major changes are to be seen in the near future. Independently of the particular situations, all countries agree that the Road Map is a reference concerning universal values and a precious document for everyone. It reminds us of the Declaration of Human Rights, which has influenced the whole humanity.

The EMU should promote all actions sharing the principles of the Unesco text and contribute to the diffusion of the Road Map on national and European levels.