

Report on the Second European Meeting

The Future of Music Schools in European Policy

**Importance,
Legislation Issues,
Stimulation of Quality**

**Malmö
9 May 2004**

European Music School Union
Europäische Musikschul-Union
Union Européenne des Ecoles de Musique



General Introduction

In February 2003 in Madrid, EMU organised its First European Meeting with politicians and high functionaries from more than ten different countries of Europe. On this meeting, which was organised in close cooperation with the Spanish Ministry of Education and Culture, a short report was published that demonstrated the value of bringing together the world of Europe's music schools and the persons bearing responsibility on a national and sometimes European level for their financing and general well-being. Also after the meeting many of EMU's national representatives maintained contact with the politicians and functionaries present at the meeting.

At the occasion of its General Assembly in Malmö, Sweden in May 2004, EMU decided to have another meeting like the one in Madrid.

This time the meeting was not so much focussed on gathering general information and opinions from the different countries, but more on in-depth discussions of certain topics that met with a lot of interest from all people present at the Madrid-Meeting. These topics were, successively:

- Importance and Characteristics of publicly financed Music Schools
- Importance and possible characteristics of national laws concerning Music Schools
- Importance and possible characteristics of systematic stimulation and control of Quality within the Music Schools.

Whereas the Madrid-Meeting also saw a lot of discussion between representatives of the national Music School systems and the politicians present, the meeting in Malmö was designed to have the politicians and functionaries hold discussions among themselves, with the EMU-people in a listening role. An exception was made for Mr Gerd Eicker, EMU's vice-president, who also actively participated in the discussions.

The meeting was moderated by EMU's president Jan van Muilekom, who also spoke some welcoming words.

The following politicians/functionaries were present:

- Mr. Jean-Claude Cremer, Adjoint Député-Bourgmestre Belgium-Wallonia
- Mr. Niels Graesholm, Danish Kulturstyrelsen
- Mr. Per-Eivind Johansen, Norwegian County Council Member
- Mrs. Viera Kacvinska, Ministry of Education Slovakian Republic, Division for International Cooperation
- Mr. Lennart Kollmats, President Cultural Committee Swedish Parliament
- Mr. László Kozma, Chief Counsellor Hungarian Ministry of Education
- Mr. Bert Kuiper, Association of Dutch Municipalities, Chairman Commission Culture and Media
- Mr. Freddy Marien, Adviser Flemish-Belgian Ministry of Education
- Mr. Jan Morong, General Director Ministry of Education Slovakian Republic
- Mr. Jan Olav Olsen, Member Norwegian Parliament
- Mr. Jan Palkovic, Ministry of Education Slovakian Republic for Music Schools and Music Education
- Mrs. Edna Rasmussen, Danish Kulturstyrelsen Rødekro Musikskole
- Mr. Sebastia Ruiz, Mayor in Cataluna, Spain

All three themes were extensively introduced by one single guest who then acted as general referent in a 15 minute-speech. This was followed by an open discussion. Further on under every theme these speeches are almost entirely published, after which you will find some notes on the content of the discussion afterwards.

Importance and characteristics publicly financed music schools

Introduction Lennart Kollmats, President Cultural Committee Swedish Parliament

Dear friends!

.... I am the chairman of the committee of culture affairs of the parliament of Sweden.

....

I represent the liberal party and the tradition of the parliament is that even the opposition can occupy the chairman position.

...

I would also like so state that I am on this occasion not representing the majority; this will be my own thoughts.

The headline is Importance and characteristics publicly financed Music Schools

...

First, my basis is that culture has its intrinsic value and culture is in primarily not a mean for achieving other goals. Culture has its own goals and for me and for the liberal party in Sweden they concern freedom, quality and the value of people from other countries and their cultures.

But, I will still name some areas where culture in my view has a great importance even in other ways and can be arguments to the minister of finance.

First, we need culture as a strong support for democracy and democracy is highly dependent of the freedom of speech.

...

Free debate is for me a foundation for a living democracy. Where we are free to express thoughts, opinions and feelings. It is wonderful to be able to do that without being afraid of jail or persecution of any kind.

The other area which I want to tell you about is the influence of culture for the development of a society. I want to begin with creativity. That is something we need to practise and create art. I think we are united in that, but it is of great importance to develop technology and science too.

Artistic ability, scientific research, technical innovations depend upon each other, the ability to think differently, the courage to invert conventional ideas and I think the interplay between artists, researchers and technicians are all keys to both economic and cultural innovation within society. Culture has its strength in opening the mind by every individual, child, youth and grown up.

....

There are of course, other areas too, where culture has great impact on for the economical growth.

You can think of the music-industry.

...

Sweden is a music-country to be counted on and even if everyone is not going to be rewarded as some of those who are well-known the music is important through all the life. That's one reason for my asking, my appeals to the politicians of the communities to take care of the music or culture schools. It is also very important that the fees have to be very cheap or, even without any fee at all.

These were two examples, design and music, there are more but I think my point is clear; the culture has a great importance for the future of every country and its economical growth.

I became very sad, when I heard our prime minister's declaration for the Government of this year and he didn't use the word culture at all, in spite of the speech being about economic growth.

A third area, which has been lifted as an argument for culture's relevance, is the culture's importance for health.

In Sweden we have a proverb which says; a good laugh makes your life longer and that is precisely what it does.

If you are mentally feeling well, the body is feeling better too. And I think you can remember the feelings after a good film, a good concert, a good theatre or a good book and all of these are easy to access in different ways.

People don't need to go to the concert hall, there are discs, you don't need to buy books, and there are libraries.

...

Well, there are many things going on on this area. At a national conference I saw headlines like Culture is the exercising of the brain, culture consumers live longer, culture prevents stress, and culture prevents dementia so you understand I am running for taking part in culture events.

...

Finally; okay, but where are the culture or music schools? They are a part of the society, we need them, but, do we need a law to get them?

I know this is a discussion in your organisation, but in my opinion, in Sweden, we have three levels of determination, the national, the regional and the local, all with their own determination.

For me culture is not a good item for laws, I believe in my colleagues on regional and local level.

Every culture school, as I prefer to call them, must find its own way in interplay between local politicians, the school, including the head of the school, teachers, pupils and parents. You can have different traditions in different parts of the country.

...

Culture is also very important to integrate minorities and handicapped youths to understand each other.

Another question is which kind of music will be on the timetable and I will answer with a metaphor...

I think it is the same about the choice of music. You can kill an interest by giving pupils just classical music or from the beginning tell them what is good or bad music.

Back to the main part of my talking here and my answer to the question; do we need culture is of course; Yes, we need culture for it's own value, for democracy, for the economic growth and for health and don't forget, in the

first place it is for our youths and the children we need the public

contributions. From the society we, who are politicians will give the contributions and then it is your responsibility to make the best of them.

Discussion

During the discussion, roles of the music schools other than those already mentioned were identified, such as helping refugees and immigrants feel at ease in our societies. At the same time some politicians gave a little warning to the Music School System. While it is good to safeguard our own musical heritage, at the same time it is necessary to be open to other musical styles.

In order to make music schools accessible, the importance of low fees was mentioned. It was commented that in The Netherlands some schools charge fees according to the income position of the pupil/parents. In Belgium the fees are at a very low rate, less than 5% of the total costs.

Importance and possible characteristics of national laws

**Introduction Jan Olav Olsen, Member of Parliament,
Member of the standing Committee of Research, Education and Church Affairs**

Mr. chairman, ladies and gentlemen,

I have been invited to give an introduction to our next topic for discussion: firstly, the importance of national legislation for the establishment and development of arts schools, and secondly, characteristic features of such legislation. I must confess that my knowledge of relevant legislation in other countries is rather limited, so I am going to confine myself to a description of the situation in my own country, Norway.

The forerunners of our present-day arts schools were a small number of music schools – concentrating solely on music instruction. During the seventies and eighties the existing music schools became both popular and successful, but to a large extent they were only found in larger - and prosperous – communities. Local councils were not required by law to provide for music schools, and if councils found it possible – that is: found the money - to introduce this kind of non-obligatory music instruction, they were completely free to do whatever they liked. We had no central rules, regulating organization, admission policies or finance. In the late eighties Parliament introduced a limit on fees from pupils/parents, making it illegal for local authorities to charge a larger fee than the national limit. At about the same time, Parliament introduced a system with grants to local authorities with music schools. This grant was, however, much too small – even combined with the fees from pupils/parents – to cover the real costs of operating the schools, and the local authorities - even after the introduction of government grants – had to foot a large part of the bill. But – as I mentioned – establishing music training within the scope of a music school was a matter for the local council itself to decide.

In 1998 Parliament decided to incorporate statutory provisions concerning music schools in the Education Act – a general Act regulating all primary and secondary education in Norway. A little later, the name was changed from music school to arts school, with a corresponding extension of the subjects taught – from music to for instance drama, painting and dance. But even if the arts schools were incorporated in the Education Act, the arts schools are still not part of the ordinary school system – you have no right to attend one of these schools and you are not obliged to attend an arts course.

The Education Act requires every council to offer instruction in the arts – if necessary in co-operation with neighbouring councils. Norway has a huge number of cities, towns, other municipalities and rural districts – more than 430 entities. And many of them are quite small, with the smallest ones having less than 1 000 inhabitants. For the smaller councils co-operation with other councils in offering arts instruction is very sensible, providing for better qualified teachers and a larger variety of subjects.

The Education Act does not specify anything about capacity or the number of subjects that should be taught. Here local councils have to take the necessary decisions.

As mentioned before, Parliament has for many years put a limit on the charge paid by pupils/parents. This limit was introduced many years before music and arts schools were incorporated in the Education Act, and was based on the political desire to ensure that a difficult family economy should not exclude pupils from attending an arts school. The limit was introduced as a prerequisite for receiving direct government grants for arts education – notwithstanding the fact that the local councils covered 10 times more of the total expenses than the sum paid through government grants.

The limit on fees paid by pupils/parents was fixed at 1 600 Norwegian kroner a year in 1992, and remained fixed at this sum right up to 2003, when the limit was abolished as a result of a Government proposal. The major part of local government funding in Norway comes to the municipalities in the form of a lump sum. The money is then spent according to the priorities of the local council. As I have mentioned, grants for arts schools came in the form of direct government grants – earmarked for this specific purpose. The Government proposed that the system of direct grants should be abolished and instead be incorporated in the lump sum. Since the financing of the arts school are now the sole responsibility of the local councils, the disappearance of direct grants also meant the disappearance of the limitation of pupil/parent fees. In the future, the council will set these fees.

Of course, the abolishment of direct grants and the limit on pupil/parents fees were hotly discussed, and the opponents maintained that we would witness a dramatic increase in pupil/parents fees. And, indeed, we have witnessed increased fees – but so far these increases have been far from dramatic. I do not see eye to eye with my friends in the Art School on this point, but in my view the increased fees can be said correspond with the index-linked 1992-limit. And we talk of a total sum of 200 Norwegian kroner pr. month – equivalent to the price of a good quality wine in Norway. Hardly an exorbitant sum! But, of course, we will monitor the situation closely, and Parliament has asked the Government to report back to Parliament in case of a situation were these schools are priced out of the reach of ordinary families.

Parliament has stressed the fact that our arts schools shall be open for all pupils, and not only for pupils with special talents. This does not mean, however, that outstanding talents will be neglected. In order to create positive opportunities for extra talented children,

we are establishing special programmes for developing their talents. Quite a few of our outstanding musicians started their basic training in a music school.

In Norway we have full political consensus on the importance of arts schools – and we all hope that our arts schools in time will develop into local cultural centres – in close co-operation with primary schools and with local cultural association of all kinds. But at the same time this harmony does not exclude the existence of political debate and political differences. And the debate on the future of arts schools in Norway demonstrate the same disputes and controversies as we find with other political issues. One “fault line” is the debate between those who want to delegate as many powers as possible to local government and between those who believe that as much as possible should be regulated by the Government, preferably financed through earmarked direct grants. That is why issues like qualification requirements for teachers, the number of pupils and how these schools are to be organized are issues that are decided by the local councils. Arts schools are the responsibility of local authorities, corresponding to our system of primary education.

My conclusion is this: national legislation in Norway has proved to be effective in providing for arts schools in every municipality, but the general responsibility for operating the schools still rests with local councils – and in the end – and in my opinion – that is the way it must be.

Discussion

Within the group of people present, some were in favour of national laws obliging local communities to create music- or culture schools or of holding a big carrot in front of their nose in order to lure them to do so, and to then press them to achieve

certain standards. Others were more in favour of giving full responsibility to local communities with no legislative obligations at all. These two views each presuppose a fundamental condition: the first, that the local communities have enough financial capacity and/or can collect taxes, the second that there exists a strong format at the national level to serve as an example.

**Importance
and possible
characteristics
of systematic
stimulation and
control of quality**

**Introduction Laszlo Kozma, Chief
Counsellor Ministry of Education Hungary**

Quality control, management

Hungary today is a member of the European Union. This membership means a new economic context, which calls for new and pragmatic knowledge. Education system must adapt to changes in society and economy. Of course, Hungary is and was a part of Europe, its historical development is a part of European history and culture, but now we have had new opportunities in broadening political, economic and cultural relations. The changes shows the terminology as well: long life learning, information society, learning society. Education must respond demands of labour market, the knowledge learned in the school must be effectively used in the industry, services, agriculture and other fields of labour market. But, beside entering a new type of society and economy, it is a very important task to preserve and reproduce cultural heritage and collaborate with our partners in exchanging of culture values.

Since the 1990-s, the years of transition, the education system and regulations have changed as well. New types of schools have emerged, new church and private schools were established, the institutional autonomy of a school was developed, and the whole process was supported by the development of self government, and local government system. Today the maintainer of the institution can be not only the state, but without restriction church legal entity, higher education institution, company, co-operative, foundation, non governmental organization, interest representation bodies of the national and ethnic minorities, associations and other legal entity; natural private individual (as private entrepreneur).

Of course, together with so deep changes must find new ways of quality controlling. In connection of the changes we must search

and find new ways, which can help realize our goals. New ways of controlling and securing the quality must be developed and opened. Earlier the state control was a central control, operated by the government, ministerium as a centre of controlling, then were the municipal and local organisations of controlling. Before 1985 there was a school-inspectorate system in Hungary, which was then dissolved, terminated, that is, transition began before 90-s years. The way of development was a multi-level controlling system. So, on the end of 90-s was formed the concept of quality control, as a self-management system. The new developments of act on education gave responsibility and authority for self-governments, local governments even on the field of quality development system.

Today the quality policy is on three levels in the act on education: responsibility of the minister of education, responsibility and tasks of local governments and responsibility and tasks of the institutions of education, the schools. Decentralising requires a balance of responsibility between the centre and the periphery, between politicians and professionals. There must be a clear division of accountability.

It is a commonplace that the idea and method of quality control and development came from industry. Of course, education had his own „quality control” system, that is, at the beginning „input-control”, as entry-examination, today even in the secondary schools, then in-process system, that is, evaluation with text and numbers, and, on the end, in form of examinations – for example, maturity, there were an „output-control” as well. The new is, that these methods, completed with others, create a whole controlling system, pedagogical programs together with economic operation of the institution.

The development of quality control can we see in development of regulation, in the Act

on education. Concept of quality today is present, is built in Hungarian regulation of education. In the modification of the Act LXXIX of 1993 on public education is built the program of quality management. The institution of education, the schools must elaborate their own program of quality development. The institution of education must decide his own policy of quality control, so securing fulfilment of its tasks. The institution, that is the school, must build and operate quality development organisation. The institution of public education in his quality managing program must decide and elaborate quality policy and quality development system.

The head of institution, the director must elaborate, work out quality managing program, and it must be approved by the teachers staff. The quality development program of an institution must be approved by the maintainer, who, (with the state) provides subsidy for the performances of the tasks. Regulation of quality development appeared in the Act on public education in 1998, but the regulation of quality management was presented only on upper level of legislation, in departmental order. In the last year appeared the regulation on the level of the Act. The quality control system of an institution must stay in close connection with the quality control program of the local government or maintainer. The local government has the responsibility to secure the elementary and secondary education, so it must elaborate the quality development and control plan for all of his institutions. In this plan local government decides, what wants from his institutions. And schools must take into consideration the expectations of local governments in elaboration of their development plans and regulation of their work. The principle of functioning, of decision-making of public education is separation of tasks. Regulations about working and operating of an institution are elaborated in the institution, but the maintainer must approve

them. This principle of management works in operating and in improvement of quality development program as well.

The music school system is a part of educational system, and is supported financially by the state. The music schools make their quality programs as well.

The core of quality management is the planning and controlled fulfilment of planned tasks. So the quality policy and planning can use the local action plans and municipal development projects.

The minister of education has broader tasks on the field of regulation. The minister must establish and operate a country-wide service system supporting quality management. The quality policy is a part of management activity of institutions, and the minister of education must support the management. The minister has the right and task to order nation-wide evaluation and measuring of results in public education.

This was the broader frame, context of quality assurance and development. Quality assurance is the activity, in course of which the public education institution continuously ensures the accession of the professional objectives and the operation of the institution for the satisfaction of the demands of the students, the parents, the teachers and the maintainer of the institution, and that of the also the labour market. The education program and the teaching program of an institution is a close connection with the quality assurance program, and they must be approved by the maintainer together.

Today the quality development program is a part of the National Development Program of Hungary. It is present in the meantime development program of the Ministry of Education. On the ground of these programs Hungary can take part in the structural development programs of the European

Union, in the several tenders. An important development program was COMENIUS 2000, in which 1400 education institutions – music schools as well – took part, as in a great development program.

Discussion

All people present agree that the national governments should see to it that self-evaluatory systems are introduced in music schools and that at the same time the local communities should exercise some control over the results of the music schools, preferably on the basis of a local development plan. It was mentioned that in Belgium reports that evaluate these results are publicly accessible.

The Netherlands, October 2004

