

# **Report on the Third European Meeting**

## **The Future of Music Schools in European Policy**

**Financing; Co-operating  
with regular schools**

**Prato  
21 October 2005**

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 and was opened by Her Majesty Queen Sophia from Spain, 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.

EMU organised its Second European Meeting at the occasion of its General Assembly in Malmö, Sweden in May 2004. This 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.

At the occasion of its General Assembly in Prato, Italy in October 2005 EMU organised its Third European Meeting. During this meeting attention was paid to the public levels that are/should be involved in the financing of the music/art schools, in connection with the wish to develop them well according to the needs in society and to the practical situation in the different European countries as to the co-operation mentioned. To the educational/political goals that are fulfilled with this co-operations and how

possible problems can be solved that arise from the situation that regular schools and music/art schools many times don't depend on the same public authority.

The meeting in Prato was designed to have the politicians and functionaries hold discussions among themselves, after which also the other politicians present could join in, with the EMU-people in a listening role. An exception was made for Gerd Eicker, EMU's vice-president, who also actively participated in the discussions.

The following politicians/functionaries were present:

- Dr. Hartmut Brauswetter, *Senior adviser State of Baden Württemberg Germany*
- Dott. Ambra Giorgi, *President Commission on Culture and Tourism - Regional Council of Tuscany*
- Mr. Bert Kuiper, *President Commission of Culture of Association of Municipalities Netherlands*
- Mr. Toni Martorell, *director for educational services of the town of Barcelona and responsible for educational policies in the federation of municipalities of Cataluna*
- Sen. Albertina Soliani *Member of Italian Parliament (Senato).*

The meeting was opened by Paolo Ponzecchi, president of the Italian Association of Music Schools and board member EMU and moderated by EMU's president Jan van Muilekom, who also spoke some welcoming words.

The two themes were extensively introduced by one single guest who then acted as general referent in a 10 minute-speech. This was followed by round discussions between the speakers and the other politicians present. 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.

# Opening

## Formal opening by Paolo Ponzecchi, president Italian Association of Music Schools

I am delighted that I can start this Third International Conference dealing with the music schools. I believe that from the point of view of the Italian Association, it is desirable to start off from the current situation in Italy that is wholly extraordinary. The musical system is essentially divided between the education of public and private schools. The approval of musical studies are exclusively done by public schools, these are the Conservatories and the Private Music Schools endowed with public rights, that train expert musicians They are the municipal and rural musical institutions that were acknowledged because of their qualities and a multitude of standard reasons, so they can issue diplomas and can regularly organize courses with public rights, basically courses equivalent to conservatories.

The other actuality in Italy is of course the type of school that we represent: public musical schools that are supported by the local communal authorities but if the party rules are going to enable it, a lot of musical societies can become a member of our national association.

There has never been in our country a legislative body that would favour music schools. Neither has been a law that would unambiguously direct the work in schools, the role of schools and acknowledge the goals of schools. The music schools played an important role in the musical education in our country, for they dealt with many segments that the state schools could not undertake, for example the education of adults and infants, who do not choose music as their profession.

But the music schools did much more than this. It is possible that the students apply to conservatories, of which there are 56 in 20 regions, and they get a regular diploma after finishing music school and applying as private students.

The schools have been doing this work for decades now – at high standards and employing many professors. It is important to find the appropriate rule for this sector, to define a norm, which would enable the people who have been working passionately with adequate competence to have jobs, not temporarily, but with at least the acknowledgement and dignity as their fellows in Europe.

So we search the acknowledgement, the legitimation because we want such significance as the music schools have, a role that they deserve without establishing the alternatives of simple competitions, because I propagate that the multitude of choices means improvement for the students' decision, and is never a punishment.

It is for sure that the new laws that were in force in Italy in the last few years are against these conceptions, because they are not practical therefore can not be effective in actual use. This is particularly true to the law made in 1999, but in force only nowadays. According to this law that is widely known as no. 508, the Conservatories have to reform themselves as equivalents of universities, but the roles and prerequisites are not determined.

Today the students may gain admission from the age of ten or eleven. This is not going to be permitted after the realization of the reforms. It is clear that the absolute application of them will not solve the problems, but risks the institutions turning against each other, for example the universities against conservatories. If the Conservatory becomes an institution of higher education, what will universities do? What is going to be the specific curriculum for the two institutions? The law no. 508 appropriates the institution of *musical secondary schools* that is secondary education specified for musical education, but does not clear the question of funds, neither does the issue of faculties and programmes.

According to the opinion of the Association of Italian Music Schools we can't go on like this, because there is a chance of losing the value of the passion shaped by our musicians in their everyday activities and studies before we could offer them a chance to show their competence and work with the young.

Of course, this discourse could lead further. The problems include the training of musicians. You all know that in Italy we have programmes from the 30's in force. In some cases they have been modernized as a result of research, providing vantage for the students of certain conservatories, but it did not happen universally and not always the same way.

I believe that Tuscany is a good example of how should we start working on a law concerning Italian music schools because we have one and the next speaker will give you more guidelines about it. We have law from 1994 that favours basic musical training, but not only the ones offered by music schools, but the ones of choirs and orchestras. We feel the urge to make it clearer and make a stand for what should be the purpose, contents, source, method of our work in a form that at least the Italian political world be sensitive to it, and at the same time have the goal to enable the Italian musicians to work.

# Theme 1.

## Public funding of music/arts schools: the role that local communities (local authorities) and public authorities should play at various levels

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**Introduction dr. Hartmut Brauswetter,  
Senior Adviser State of Baden Württemberg  
Germany**

### **Legal basis and financing of music schools in Baden-Württemberg**

Ladies and Gentlemen:

Musical education in the state of Baden-Württemberg is of great importance. I would like to mention the general music education across the schools and music schools in particular, as well as the successes of young people in musical competitions in general and the top competition “Jugend musiziert” (Young People Make Music) in particular, which is battled out in regional competitions, state competitions and the national competition. As a rule, participants from Baden-Württemberg do so well in this “Jugend musiziert” competition that the number of prize winners from Baden-Württemberg is almost three times as great as the proportion of the population of the state to the total population the Federal Republic of Germany.

In comparison with other federal states, Baden-Württemberg has the greatest number

of music schools and also the greatest number of pupils attending these music schools.

A music school system, such as the one in Baden-Württemberg, which is present in all regions of Baden-Württemberg and which sponsors broad involvement as well as that of talented musicians, has certain requirements. And one of these requirements is a legal basis and, above all, a legal basis for financing music schools.

The basis for sponsorship of music schools in Baden-Württemberg is the Young Persons’ Education Act, which was amended in 1975. At the initiative of the Regional Parliament of Baden-Württemberg, this law stipulated funding at a minimum rate of 10% of the cost of the teaching staff at the music schools. There were individual members of parliament who were behind this initiative and who had close links with the music schools. The good links between the music schools and regional politics and the constant flow of information regarding their work resulted in the music schools receiving their financial basis by means of this law. The signal from the state to the local authorities was: we are providing financial stability, so local authorities should do their part and provide the music schools with the financial stability they need in order to do their work.

At the same time, certain quality requirements were written into the law, including the stipulation that each music school be directed by a qualified music teacher.

During the years that followed, it was possible to significantly increase the level of state benefit on the basis of the Budget Law, which meant that the amount of funding was temporarily not just 10%, but close to 20%. However, in the process of this, the members of parliament attached great importance to this being spread, such that part-time teaching staffs were paid 2% less than full-time employees. By making substantial

investments in the employment of full-time members of staff, the aim was to employ more full-time employees, thereby improving quality and also giving music teachers the security of permanent employment.

The music schools that are funded by the state meet minimum quality standards, in accordance with the teaching plans of the Association of German Music Schools (Federal level). The schools offer instruction in a broad range of instruments as well as ensemble lessons. In this way they differ from private music teachers and private music schools. In addition to this, according to the Young Persons' Education Act, the schools are establishments of extra-curricular education and are non-profit.

During the 1970s and 1980s, numerous music schools were founded in Baden-Württemberg. In 1975, 120 music schools were funded and by 1985, this number had risen to 209. Over the past 15 years, the number of funded music schools has levelled off to between 230 and 240.

The financing of music schools is primarily based on parental contributions, which amount to over half of the costs of music schools. Added to this is the funding from the district, the local authorities and the state. Unfortunately, the state has had to constantly reduce its level of funding due to the difficult budgetary situation. The proportion of parental contributions has therefore risen consistently. However, increased parental contributions have also meant a reduction in pupil numbers.

In the past, a reduction in music schools was often envisaged during budgetary deliberations, but these were generally averted due to the support for music schools amongst members of the regional parliament. In financially better times, the political groups in government had an amount of money at their disposal during budgetary delibera-

tions which they were able to allocate to certain areas. Due to the debts of the music schools, the resources for their funding were sometimes even increased. In the past three or four years, however, this has no longer been possible. Due to the difficult budgetary situation, the reductions presented by the regional government were also grudgingly accepted by parliament, as there was no longer any possibility of shifting resources in favour of the music schools. As the future cannot be built on ever more debts, cutbacks were unavoidable in consolidating the regional budget in all funding areas.

As a result of the reduction that took place, the level of state benefit in 2004 was only 10.15%. In 2005, it is estimated that this will remain at the same percentage level and level off once again, near to the minimum legal funding level. But this minimum funding level of 10 percent can be relied on for the financing of music schools.

The financial possibilities of the local authorities are just as precarious as those of the state. According to the statements of the National Association, many local authorities took the state's reduction in 2004 as a signal to also reduce their own funding levels. However, on the occasion of a discussion with the Association, the Minister of Culture Rau clearly expressed that he could not accept the argument that the local authorities would also reduce their grants because the state had done so. The music schools are not state establishments, but predominantly local authority establishments, to which the state solely awards grants.

However, according to the information of the National Association of Music Schools, approximately 20 music schools in the state are currently in danger of closing due to the dramatic financial situation.

In the opinion of the Ministry of Culture, a few music schools are indeed threatened by

closure. Presumably, however, the primary aim of local authorities is simply to introduce cost-saving measures for music schools that are managed locally, or to transfer these to another legal form. There is no need to fear a great deal of closures in the state without substitution at this point in time.

In the round-dance of the federal states, Baden-Württemberg continues to occupy the leading position. The current comparative figures are still not available; yet in 2002 and 2003, Baden-Württemberg's amount of funding was almost double that of Bavaria. In 2002, this was more than all of the federal states of the former West Germany (not including city states) put together and in 2003 almost as much as these federal states together. For the sake of completeness, however, it must be added that almost every fourth funded school in the Federal Republic of Germany is located in Baden-Württemberg.

In numerous negotiations between the music schools and the Ministry of Culture and the MPs of the political groups in parliament, the music schools always presented their importance and their situation, which for decades was marked by an increase in the number of pupils, music schools and teaching staff. Today, this legal basis in the Young Persons' Education Act, which guarantees the 10% funding of staffing costs, is important for the future of music schools. This is an expression of the importance of music schools for musical education and the future of our state. It is not just about actively making music, but also about the musical education of future listeners, the future audience at concerts, operas and operettas.

The districts and local authorities also had to be more conservative with regard to their financial support of music schools and the parents can only take on a limited amount in addition. It is for this reason that the music schools realised very quickly that

they had to make structural changes, e.g. offering more group lessons instead of one-on-one lessons. There are also new models where music schools pass into the control of different sponsoring bodies.

They therefore see that the music schools in Baden-Württemberg are not able to rely on guaranteed funding, despite the minimum legal funding level. Precisely at a time when financial resources are reducing, it is important to find new resources. Also included in this is the constant need to present the work of music schools to sponsors, the economy, but above all to the parents, and to remind politicians of the responsibility they bear for the tradition of musical education in our state.

Cooperation among the schools, associations, music associations and unions of singers also creates new possibilities for the music schools.

The most important thing, however, is the reliability of funding from the state and the local authorities, which must also be ensured in the future. This means that no changes should be made to the Young Persons' Education Act with its 10% funding guarantee of staffing costs for music schools. The Ministry of Culture is on the side of the music schools, who for their part are doing their best to ensure a reliable level of musical education across the whole of Baden-Württemberg for the future.

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**Introduction Toni Martorell - director for educational services of the town of Barcelona and responsible for educational policies in the federation of municipalities of Catalonia**

First of all, I would like to thank the European Union of Music Schools, which, through its Chairman, has kindly invited me to participate in this round table to review the situation of arts schools and, in particular, music schools, and their funding in Catalonia.



Very briefly, Catalonia is an autonomous community of Spain that is home to 7 million inhabitants.

- **THE ROLE OF THE STATE:** the Spanish State is responsible for the overall organisation of the education system (with major education laws that establish the structure of the education system and the main equality policies –scholarships –)
- **THE ROLE OF THE AUTONOMOUS COMMUNITIES:** the State has transferred certain responsibilities entirely to the autonomous communities. They are in charge of managing the official education system, the non-official education system and specialist study schemes.
- **THE ROLE OF LOCAL AUTHORITIES:** Catalonia's municipal legislation only obliges its local authorities to maintain, adapt and supervise official state school buildings; they must also ensure that schooling is compulsory and, finally, they must work with the education department to acquire land on which to build schools.

Here is a brief summary of the way in which arts studies are organised in Spain:

- The education legislation in force and the new draft Organic Law of Education - currently going through Parliament – set out a dual route for arts schooling on the basis of specific objectives:
- the official arts education route leads to a diploma that has a well-defined professional objective,
- while the prime purpose of the non-official route is to enable students to receive training in a concrete artistic discipline (in this case, music).

Arts studies are organised through teaching channels and centres that comply with the following criteria:

- arts teaching in ordinary state schools: the curriculum covers the plastic arts and is taught by teachers who have a general teaching background; music is taught by

specialists and is also part of the curriculum; other scenic arts are taught on a voluntary basis and are always part of the general disciplines (languages for the theatre, psychomotricity for dance, etc.).

- arts teaching in arts schools: arts schools differ depending on their speciality (music, theatre, dance, expression, etc.). Here we are dealing with music schools which depend mainly on the local authorities, although some of them are private. Over the past 15 years, there has been little development of private schooling, while municipal schools have made a spectacular leap forward.
- higher institutes for arts studies: these are state-funded and each of the autonomous regions is free to develop them as it wishes. The teaching here is considered to be the equivalent of the higher levels of university education.

I am sure that you will forgive me for giving you such a general and simplistic overview of arts teaching in my country. I have had to simplify it to keep within the time limit and I have had to generalise it so that you have an overall idea of the system. It is a shame that it has had to be so simple, but I needed to situate it in its context, which is really the core concept of this discussion and round table: "Public funding of arts schools: the role that local communities (local authorities) and public authorities should play at various levels".

Now that I have delivered this panoramic and very brief vision of the state of arts teaching in Catalonia, let us move on to the way in which the Federation of the Districts of Catalonia views arts studies:

- Reflection on the music teaching programme, from the definition of its social function to the design of the operational instruments that we use in order to guarantee application of the political objectives

that are determined, in terms of a country-wide perspective; that is, we need to design a project that has general structural coherence and that is global and extensive. Global, because it needs to apply to the whole of Catalonia and extensive because it must take account of all levels and types of music teaching. We have to be quite clear on this – it is the goal of a whole region.

- Of course, this requires a decisive and courageous gamble on the part of the education department (the autonomous government) in order to establish a rigorous model for the teaching of music – one which is modern and, above all, far more socially-orientated. The current legislative framework makes it possible to identify the limits and potential. But launching it depends on political will. In my opinion, that is the political challenge for the competent authorities. And that is what the present government of Catalonia is working towards.

I would also like to dwell a little on the meaning of the expression “a rigorous, modern and, above all, social model for music teaching”, and in particular, in my role representing municipal authorities as being the basic structures of society, I would like to explain very briefly what we mean by the “social dimension of music teaching”.

This vision goes far beyond the narrow provision of equality of opportunity for students, without any limitation based on social origin; I am not referring, therefore, simply to the much-needed correction of the social imbalance, although this aspect is far from negligible. This vision goes much further, since the teaching of music (as can be said of any other type of artistic or non-artistic teaching) is justified insofar as it is placed at the service of society; and in the case of special study schemes, which themselves take on their full meaning depending on their capacity to provide diverse responses to different needs, on the basis of social reality as it stands.

If we take this idea as our starting point, we can safely establish that one of the objectives of compulsory schooling is to cultivate a taste for music and the existence of music, and that, with high quality syllabuses, music schools should provide a solution for gifted pupils and also for those who do not intend to become professional musicians. Moreover, this should be irrespective of the age of the pupil. It is also logical for music schools to reflect the needs of the area in which they are situated, and to respond to these needs. Practicing music will, therefore, be one way for citizens to spend their leisure time, and we will be able to reinforce the image of music teaching and give it meaning without making the academic diploma the principal goal. It will then appear logical for higher education music academies to cater for all forms of music and all the professional profiles of the music world.

These are the aspects that define the idea of “a rigorous, modern and social model for music teaching”, which the municipal authorities of the Federation of the Districts of Catalonia wish to support.

For a long time now, when talking about the model for municipal music schools in Catalonia, we have been referring to a music teaching model for one community or region. Let me reiterate – when we talk about the municipal music school, without specifying the locality on which it depends, by the term “municipal” we are referring to the concept of proximity rather than belonging. I think that, to clarify our position, we can talk about “the local music school”, “the music school within its community”, “the music school belonging to the community”, “the music school that the community sees as belonging to it”. This is the education centre model that the FMC supports.

If, however, we fail to add the notion of region and autonomous community to this clearly municipal-based vision (meaning by

this “belonging to the municipality”, whether this applies to one or more municipalities, or even of a federation of districts), the vision remains incomplete. Who is responsible for deciding on the percentage of the population that can study music? Who is responsible for defining how many orchestras should exist in a region like Catalonia, from a cultural and educational point of view? Who is to issue and administer the education laws on arts-related teaching? And who should have the authority to design public policy on the development of arts-related teaching?

The answer to these questions is more than obvious: first of all, as far as I am concerned, it is not the users who should decide on the provision of, or the model for, arts teaching. In no way should it be the centres that must decide on the provision of, or the model for, arts teaching, nor should it be any one of the municipal authorities. Effectively, therefore, it is the government of the Generalitat of Catalonia which is the competent authority for establishing a vision for the region.

Does that mean that users, teaching centres and municipal authorities have no responsibility in the matter? Obviously that is not the case: users must be able to choose a high-quality centre and centres must be autonomous in terms of their organisation and teaching so that they can best serve the defined objectives; moreover, if they have public funding, they must account for the results they achieve. Finally, municipal authorities must have an influence on the model for centres in their locality, based on the need for cultural stimulation, by adapting to the model for centres that serve a social purpose.

So, on the basis of what I have said, it is obvious that the funding model that we refer to as the “three thirds policy” is the model that we are introducing into Catalonia, and it will remain the model for the future. The “three thirds” funding model stems from

the idea that everyone involved in arts teaching (users and public authorities at all levels) must participate in its funding. Public authorities participate via their will to implement public policies for the cultural education of the population, and users participate because they must become involved in, as well as make a financial contribution towards, their special study scheme.

So, if we apply this criterion, the cost of a place in a music school is to be borne in equal parts by users, municipal authorities and the autonomous authorities.

I do not wish to tire you out, so it is time for me to end. But, on the basis of what I have just explained, I would like to make a quick analysis of the current situation in Catalonia: municipal authorities have played a fundamental and crucial role in the development of this idea of music teaching. There is still a long way to go, and we have to start by convincing parents that obtaining diplomas and attaining high levels is not the sole or even the fundamental indicator of the quality of the education received by their children. We then need to convince certain teachers to re-examine their idea of music teaching. Finally, we need to convince the authorities that it is crucial to define a teaching model for music with a highly flexible, unregulated structure that will not necessarily lead to a diploma, but which will, it goes without saying, always remain at the service of a specific collective project, with excellence as its principal and basic objective, enabling all pupils to achieve success.

Thank you for your attention.

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**Introduction Sen. Albertina Soliani, Member of Italian Parliament (Senato)**

I thank AidSM very much for the invitation to this European Forum and I wish to say

right away that this network, as a European one is a very considerable effort, I would say in a nutshell that it is more quality music to everyone, more than many European countries, it is a Europe widened, it is more than politics in a sense that our network plays an important role in European education concerning culture. I think it is desirable to have a distinct conception of what we are doing; otherwise it is difficult to have an appropriate policy and to express our civil cultural wealth. I believe that to shape the consciousness, the cultural consciousness of Europe, the people, to express the civil cultural wealth of the European nations through music is a big decision, meaning this is a responsibility of the European civilization, that we feel towards the other countries of the world.

I believe that spiritual and cultural values are efficient development factors in global competition. Well, I don't know, I didn't have time to ask Paolo, if there is one manifesto, one forceful guideline of the network of music schools towards Europe, and first of all towards the future of Europe with political hints, trends, which can be transformed to various national or regional experience.

After this introduction I wish to tell you that there is a need for a political turn towards the future. We are looking for a new scheme for the society of Italy in Europe. There is great need for cultural revival in Italy, but these politics do not exist and the politics of today do not fit into my view. We hope that new strategies are going to show in political torrents, within a few months. I suppose that in this cultural and musical strategy we have to think of the music that is present in basic training and life-long learning. Let me tell you that the big plan concerning the Italian society is an programme to teach 'cultural literacy' and let me say this oddity that this teaching of 'cultural literacy' is a great chance for everyone concerning acquirement of music and musical culture.

The settlement of the universal right of education must contain musical education. Italy, as we all know, has seen, has heard, she feels identified with music and art, but we don't have a musical culture of adequate quality for everyone, thus this is our goal for the future. Otherwise a kind of illiteracy concerning music is about to come true.

Well I wish to say that music schools in Italy mean protection against illiteracy, but they have to become a strategically force for future's sake. I certainly believe that the combination of national politics between education and culture is inevitable, but only when it is well distinguished, and only when the identity and profile of music schools is properly defined compared to others. So this is a large perspective, which means that identities should be clear, in a word it means development in that respect that it reaches a level that is equally challenging for all.

Concerning the Italian situation, I wish say in a few words, thus risking inaccuracy that there is not an adequate legislative control over music in general and there is not a law concerning music schools. Finally I wish to tell you that there is no regulation of the curriculum concerning music. One of the reasons for this is a historical one, a kind of 'cultural separation' that has been going on for centuries. On one side there is the school system with some courses (conservatories, experimental musical secondary schools, and musical grammar schools that exist only in perspective). On the other side, there are the music schools, prominently, but in a way out of the system. I believe we have to establish a system, a pluralistic, but ultimate strategy. The government did not do anything new in this respect, but I'd like to point out that these were five wasted years. I quote a law from six years ago, that is still not in force. There is an ultimate law from the part of the current government concerning the formation of musical secondary schools, but I have to add that they would come into force in

2007/08, but as they are problematic, they are likely to change in a few months. What is to be done then? Well, this week, more precisely in this phase I made a proposal hoping that we can work in a new government, all in all that there would be a new government that could work on the strategy of the system. But in the last few I have made a memorandum for a national bill. I am going ask for the help of a committee and obviously the association of music schools in the final phrasing. That should be done in a way that guarantees regulation of music schools providing European results. So far this affirms that the state in a national parliament level acknowledges the importance of the organization of musical education, the integration of musical institutions, and an educational system based on agreements with the Italian educational facilities that are autonomous in the constitution.

As I see we are close to the Spanish Catalan model, after all, with the communes, provinces and regions, that is, the agreement with local communities, exactly because these schools are their children, I wish to say, similarly to Italian schools, that are the children of the community of social relations and determination that share each others goals.

So when I say great conceptions, I mean the things that become a political catalyst in order to protect the social and cultural values of music schools. Another thing that has to be stated is the quality of the agencies that deal with musical education and musical schools. A quality that is linked to the fact that these are actual schools with a qualified crew not only in musical but pedagogical competence as well, that are ready to reform methodology, didactics and the process of educating pupils, that is documented and authenticated with tools of evaluation.

I am going to appropriate these criteria in my bill, there will be a national committee founded in the transitional phase that will

deal with all aspects of this proposal, that will record the demands and an important chapter dealing with monetary funds, because nothing can be done without money. I report with grief that in the last few years in the parliament and as well as in the new monetary law that we are currently discussing there were intensive cuts from local organizations, so it is evident, that the resources are going to dwindle, the cuts involving culture were too great for the communities. So we are on this front, the cuts involve institutions, in addition the financial status of the families have likewise worsened. But the families do not go and tell that they have little money, they simply make the children understand and don't apply at all.

This is the situation of the affairs in our country; I believe that two things are necessary from my point of view. The first is that the musical schools be self-supporting in a network, and give prospects for the future, not depression in spite of the circumstances, but investment into the future. Thus I democratically believe, that who believes that he can give a new perspective to Italy, has nothing to do but hope a new government, an administration lead by a man who is in the soul of Europe, like Romano Prodi, I have to say this, and of course I have the hope. Thank you.

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### Summary and discussion

Starting from the different situations in Toscana (Italy), in Catalonia (Spain) and Baden-Württemberg (Germany), the reporters and the discussing parties reached a general agreement, which is worth mentioning: On the one hand, music schools are explicitly communal institutions / establishments which need an adequate communal support to make these schools as educational institutions available for all the children, adolescents and partly for the adults of the community. On the other hand, these institutions perform also an educational task for which the state is finally responsible.

From this fact follows the obligation of the state that it should support the work of the public music schools also financially, simultaneously with the demand of certain quality standards. Nowadays, it happens on very different levels in Europe, reaching from the existing regulatory enactments to the expected declaration of intent. According to the importance of the musical education as the basis of cultural identity and diversity - which is acknowledged by all decision makers - the assurance of the development of these schools has to be continued even by the state

## Theme 2.

# The necessity/ advantages of a co-operation between the music/ art schools and the regular schools

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**Introduction Dott. Ambra Giorgi, President  
Commission on Culture and Tourism of the  
Regional Council of Tuscany, Italy**

Good evening, first of all I would like to thank Paolo Ponzecchi, president of the Association for the invitation. At the same time I wish to congratulate him on the success of this initiation, which must have taken him and his colleagues a lot of effort. I am going to talk about a few things mentioned before, but necessary to be said so that I can introduce my speech and represent the region of Tuscany.

One of these things is the circumstance told by Ponzecchi in his speech. I would like to start with a brief glimpse over the normative situation of the legislation in our country, Italy, that is complicated and has become more complicated thanks to this new invention, which is the *musical secondary school*, that has not been initiated yet. We have a law from 1999, law no. 508, that has reshaped conservatories at the same time connected them to the level of higher education and endowed them with the right to issue primary and secondary level academic diplomas. This change triggers the process of drastic reestablishment of conservatories, though the curriculum is essentially parallel to secondary higher education and situated similarly to the pre-academic

training, of which –together with the degree of the higher education - it is a prerequisite. In addition Furthermore there is law no. 58/2003, that is the *Moratti alternative that has completed the picture by creating the musical secondary school* the one previously lengthily described by senator Soliani - in the second cycle of education. Well, these changes in courses and careers naturally force out the necessity of the re- definition of the role and function of a multitude of private and public institutions that currently do their jobs in cooperation with conservatories. They provide a parallel and integrational musical training of a great artistic value and functional trends in musical education, which could determine among other things the attendance of secondary level higher education institutions and the synchronous admission to different academic years of conservatories. Now these co operational and integrational forms have come to life in Tuscany with more than one wealthy system of institutions, that are often open to the public, like communal music schools, that should not be eliminated, good gracious no! They do not have to disappear, but are in need of a transformation in cooperation especially with the *musical secondary schools* to be founded. When it is time for their foundation, these schools should have all the professional and educational sources that are not always easy to find.

On the other hand the higher education must not cease to be able to provide adequate vocational and postgraduate courses for its students. It has to keep up the good relation with the educational centres that are particularly capable of establishing and sustaining remarkable national and international relations of art. Otherwise the very same law – the no. 508 – that transformed conservatories, appropriates and supports the possibility of consensus with all kinds of public and private institutions, that have various designations in this extraordinary sector of education in order the general educational aims to be reached. In any case,

the national legislation has serious defects concerning basic musical education, indeed, as it has been mentioned before, there isn't a national legislation that would determine the principles of it, neither is there one that would support all the active institutions.

And there is no determination in the state in question to cope with the defects. At the moment the current administration's does not focus on preserving the stimulating musical education of all levels, but on narrowing it down to musical high schools. In contrast to this, as we know, in order to cope with these problems the local autonomies began to gain conservatory experience, increased it, got qualifications, and became very-very valuable structures. But in spite of having past experience, from normative point of view these structures remained benevolent attempts from local organizations. They distinguish each other on a qualitative basis, for there has not been a national norm for ten years now that would qualify or define them or give them an accurately determined role by prescribing qualitative standards. Well, having said all this about the national situation, let us see the affairs in Tuscany. There are about a hundred public and private conservatories and the region, in spite of the lack of sources increased the last few years, preserves the activities of these and all other institutions involved in musical education at any level by monetary support and aimed initiatives.

It is truly important for me to add that the region of Tuscany will maintain this support in spite of subsequent reductions of cultural funds. It is because a culture political decision like this can not be given up, the public intervention is decent in this sector, because the musical education is an outstanding value in itself, both in the cultural and the social sense, so it plays an important part in strengthening the ties of a society. From the normative point of view, there are two laws dealing with these issues. The law no. 45/2000 on performance, through which such institutions are financed that are fa-



cilities of high education and performance and have the characteristic of the didactical unity of vocational and postgraduate courses or the ones that end up teaching pupils. This law is backed by 361 500 Euro a year. The other, namely law no. 88/1994 that contains the first technicality, so it is a law older than ten years and supports the educational activities of the conservatories in the region. This is as law born to widen musical culture among the citizens of Tuscany, not only enabling them to actively practice music, but providing them with elements of musical culture and initiating them to the experience of listening to music, regardless of age and level of qualification. The aim of it was when it was created and of course still is that it involves the whole community, unlike law no. 45, which, as I have just referred to, aims at institutions providing higher education. So it is a law that aims at spreading the musical idiom in social communities and beyond, as long as it applies to choirs and orchestras, that is, to music schools for choirs and orchestras. It is definitely about many things, it is a complicated law, because it connects a lot of different things with various demands and goals and a likewise complex mechanism of distributing benefits.

A law that appropriates a renewable three-year plan that can initiate various further rules different than the last one every time it is renewed. Currently the 2005-07 three-year plans are in force that was accepted several months ago by the regional council. Unfortunately the budget for this law is scarce: in 1994, when the law came into operation, it began with 800 million Lire, today we have 464000 Euro, which is about 900 million Lire, which means a really ridiculous increase in ten ten years. In 2004, just to provide some figures, 4442 courses were financed in the whole region, 3365 of which were carried out by conservatories, that means 55.52 percent of the total courses carried out, 530 were organized by the association of musicians, 547 by the

associations of choirs. The provided budget is disproportionate for sure compared to the demands of Tuscany. This is one of the problems, but evidently not the most serious one. I am sure if there was more money for culture in Tuscany, the conservatories would have more economic support, and so more opportunities of development. The actual problem is, I warn you, is the change in the structure of legislation concerning public schools, that leave the roles unclear and shows the sign of chaos in the subject of musical training and education.

On the one hand there is a gap in basic musical training in public elementary and secondary schools. In this field the conservatories have substituted and still substitute the deficiencies of the public institutions. On the other hand, the law that transformed conservatories did not clear the relation between conservatories, music schools and the new *musical secondary schools*, to such an extent, that conservatories continue issuing diplomas. This conflict naturally requires a national confrontation that must lead to a clear picture of normative technicalities. I was listening to the speech of senator Soliani with great interest, when she referred to the bill she worked on. I hope that this bill will become a real perspective and a real picture of reference to which the work of the regions will be able to be attached. Concerning law no. 88, it surely had an important role in the last ten years. Tuscany and the person who created this law for Tuscany had a wide breadth of view having done this decision ten years ago.

So it was undoubtedly an important law on spite of the complicated mechanisms that keep it up. Now it is undoubtedly going to be altered, the city Councillor agrees on it too, it is going to be altered so that the distributing mechanisms can become simpler and more sources can become available to conservatories to establish quality long-term relationships with public schools and the system of adult education. Implicitly the technical details of the alternation of law



no. 88 is not an item on the agenda of this conference, but I hope that on some other occasion we will have the opportunity to talk about it. It is a question to be answered, and it is whether the conservatories of the choirs and orchestras should or should not be kept together. It had its reasons, but today there are much less...I am changing the tape.

Well, I am going to finish it turning to the Tuscans, and I apologize to the ones that are not from Tuscany, but I am going to finish it this way, with an invitation to Tuscan music schools and to the Association to bring about a mutual consideration on the basis that we can start an actual confrontation with the Cultural and Educational Committee of the Region of Tuscany, with a competent councillor, so that we can start the alternation of law no. 88.

Thank you.

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### Introduction Bert Kuiper, President Commission of Culture of Association of Municipalities Netherlands

#### Co-operation school of music – primary education

##### A few figures

With regard to extramural music education nothing has been laid down in law in the Netherlands. Municipalities can make funds available to music schools from the so-called general fund in the municipal treasury. The statistics on 2003 from the central statistical office and the art connection show there were 230 institutes for artistic education, including 107 music schools. They attracted 425,000 students and pupils, two third of these taking music lessons. Of these 277,000 72%, that is close to 200,000, were youngsters under 18 years of age. Sixty per cent of the income is made up of municipal subsidies. These subsidies are still going up and in 2003 amounted to 158 million Euro, or 10 Euro per resident (in

that year municipalities spent a total of 188 million on music and cultural education).

A comparison: in the Netherlands there are about 7,000 primary schools with a little over one and a half million pupils. In addition, there are 700 schools for secondary education accommodating almost one million students. This means that on an annual basis the music schools serve roughly 10% of these students (calculated over a number of years this may be a higher percentage). At the end of their primary school pupils have to meet the basic objectives of artistic education. It is the intention to leave schools increasingly more freedom in giving it their own interpretation. However, reports from, for instance, the schools inspectorate show that up till now students were not meeting the required standards in the field of art and culture.

#### General policy

All government bodies in the Netherlands are of the opinion that children should be acquainted with art and culture as early as possible. If they do not receive this cultural stock-in-trade at home, the schools can fill the gap. The usefulness is evident.

- Introduction to art and culture is necessary; recently notions such as identity and a bond with the Netherlands were introduced: so, in 2006, a Dutch syllabus of history, science and culture will be programmed;
- It is beneficial for the development of the individual;
- It has a positive effect on the social cohesion and the atmosphere in school.

Moreover, for a number of years it is considered important that activities do not only take place in school, but students also experience art and culture in action that is on the stage, in libraries, in art centres etc.

#### Culture and school 2004-2007

##### Schools

For many years already the government has embraced a project policy.

Now, in the period 2004-2007, an increasing number of primary schools can receive a government subsidy of 10.90 per student per academic year for structural culture-and-school policy, in addition to the funds schools have at their disposal for art and culture from regular government funding or parents' contributions. They are expected to use it as follows:

- A. To develop a view on culture-and-school and incorporate this in the education policy
- B. To translate this view in suitable cultural activities in close co-operation with cultural institutions.
- C. To take part in networks of schools and institutions on art and culture
- D. To pay attention to the promotion of expertise of the staff in the area of cultural education.

Starting in 2007 this amount will be added to the lump sum the schools have and will no longer be labelled.

#### **Provinces and 30 municipalities**

In that same three-year period the provinces and the 30 largest municipalities will receive 1.00 per student per academic year from the government (in 2006-2007 1.50 per student per academic year) to support schools in their culture-and-school policy. In addition, they may spend public funds, invested in the action plan culture policy, on culture-and-school.

#### **Project bureau**

There is a special project bureau in the ministry of education which supports schools and local authorities in this process. For instance, there are special products, websites, news letters, meetings, research etc. The ministry, municipalities, provinces and their national umbrella organisations are closely involved, also with regard to the contents. This form of co-operation between various authorities has been introduced in the Netherlands in the last few years and it works satisfactorily.

#### **The future of music schools**

With the organisations in the world of arts there is some fear that, because of the government subsidies for culture-and-school, the municipal subsidies for music in schools may be reduced or even terminated at the time all primary schools will receive the government subsidies. But in view of the size of these government grants it should be clear that they will not cover more than a first acquaintance with art-and-school within the educational syllabus. The music school, however, has a lot more to offer: general musical education, instrumental and vocal lessons, and on top of that, courses as desired in a continuous learning sequence; playing in a group; playing to an audience; workshops; band coaching by pop groups; preliminary training for the art teacher training; concerts by third parties; festivals; availability of halls, materials and instruments etc. But in this area there are an increasing number of competitors: private teachers or partnerships of teachers who do not work in accordance with a collective labour agreement. The music school that can prove its additional value that can demonstrate its own position in the network and is not afraid of co-operation with schools, cultural institutions and other parties stands a much better chance of success and continuity than an institution that is scared of all those new developments. Together with the federation of music schools the association of Dutch municipalities wants to make a contribution to a self-assured group that presents its own modern and extrovert face.

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#### **Summary and discussion**

The reporters pointed out the difference in the starting points of the state-owned educational institutions which transmit a general knowledge and in the starting points of the community music schools considering especially the regulatory fixed position of state schools. As music as

subject cannot show /produce such a variety of musical education as the offer of music schools does, but at the same time the importance of the musical education is by all children recognized, a kind of co-operation offers itself between the state-owned educational institutions and the music schools.

Unfortunately, no concrete examples were mentioned during the discussions, how a co-operation like that could function, what possibilities there are and what contents and goals could be reached.

In connection with all these there are some publications at some national associations and unions.

### Summary

From the reports of the reporters coming from four different countries of Europe (Italy, Germany, the Netherlands, Spain) and during the discussions became evident, that not only the situation /position of the existing national music school system is completely different from each other but their development in the future too; - starting from the structure to the retention of the attained status.

It was also in opposite viewpoints discussed to what extent the regulatory fixed positions of music schools in the state organisation essential or desirable are.

The parties came to an understanding in their opinions that the work /existence of music schools is essential and irreplaceable, the work of these schools must be extended in order to enable the access to these schools for every child.

The different positions made obvious that the cultural diversity of the nations is a significant characteristic of Europe. Every country follows its own conceptions of culture and the conception of education that for this culture necessary is without the denial of the value of music. This belief / conviction and this mutual goal bring together the national associations /unions in the EMU (European Music School Union).

## Colofon

### Report:

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### Final editing:

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*The European Music School Union (EMU) is the European umbrella organisation of national music school associations in Europe. The EMU is a non-governmental and a non-profit organisation. The EMU represents a supranational platform comprised of member associations and more than 6000 music schools from various countries. These countries need not be members of the European Union (EU).*

*The aims and prominent tasks of the EMU are: To promote music education and music practice; to co-operate by exchanging information on all questions concerning music schools; to promote exchanges of student delegations, teachers, pupils, orchestras, choirs, other music groups and so on; to raise the interest of the competent authorities and the public on questions of music education in general and to encourage amateur music and music studies; to help create and develop nation-wide federations of music schools of councillor within the European Council (EC). To maintain regular contact with interested international institutions such as the United Nations Educational, Scientific and Cultural Organisation (UNESCO), the International Music Council (IMC), the European Music Council (EMC) and others.*

