



*50<sup>th</sup>*  
*Anniversary*  
1973-2023  
**emu**  
**MUSIC SCHOOL UNION . EU**

European Music School Union  
50 Years in the Service of Music Education







European Music School Union  
50 Years in the Service of Music Education

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# 1973-2023: the EMU celebrates its 50<sup>th</sup> *anniversary!*

Let's step half a century back in time...

The year is 1973 and on the agenda is music education. At that time, the heads of several national associations of music schools had the visionary idea of organising European meetings, exchanging views and developing joint projects within the new transnational organisation they had just founded: the European Music School Union.

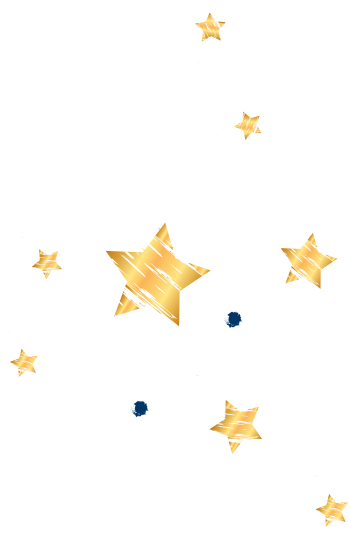
The challenge faced by this pioneering generation was twofold. On the one hand, after developing local and national networks of music schools in their own countries, there was a need to expand these networks beyond national borders, in the wake of European institutional integration. On the other hand, for these individuals firmly anchored in the historical context of the 20th century, music education and international exchange were seen as a means of fostering peace and friendship between European peoples.

The project takes shape rapidly, the EMU is formed, the first conferences are held and bonds of friendship blossom between the members, who reaffirm their desire to work together. We must remember that international dialogue at the time took place without the help of the internet, email, computers or mobile phones. Documents were produced using typewriters or handwritten and low-cost airlines and high-speed rail did not yet exist. That says a lot about the conviction and enthusiasm that drove the founding members of the EMU.

Another significant milestone was reached in 1985, when the EMU held its first festival, offering students from the various member countries an opportunity to learn about the diversity of European cultures and see first-hand how music fosters understanding and cooperation, overcoming borders and differences. Since then, 15 festivals have been held in a dozen countries, giving tens of thousands of young Europeans the opportunity to live a unique musical experience that will stay with them for the rest of their lives.

In 1989, the Berlin Wall fell, leading to the gradual dismantling of the iron curtain that had split Europe in two. This gave the EMU an opportunity to grow its network and welcome new European countries with equally strong musical traditions, providing new avenues for cooperation.

Ten years later, in 1999, the EMU has become so strong and established in Europe that it is able to set out its values in what it called the Weimar Declaration, solemnly and unanimously adopted in the presence of renowned artists. Based on the UN and UNESCO founding texts on the right of every human being, in particular children, to participate in arts and culture, it asserts the key role played by music



## I. 1973-2023: the EMU celebrates its 50th anniversary!

schools in personal and social development, calling on European and national institutions and public authorities to strongly support their work.

In the 2000s, following a period of European expansion unimaginable in 1973 and the resulting expansion of the EMU, music schools faced new challenges. How to develop new audiences and partnerships? How to devise new teaching methods, appropriate to the times and to a society in transformation? How to respond to financial, social and health crises? In the wake of the Weimar Declaration, music education, which is naturally pedagogical and artistic at heart, becomes increasingly aware of its educational, social, inclusive, public nature, its benefits in terms of health and wellbeing, and the contribution it can make to society as a whole.

To support this development, the EMU organised a series of capacity building seminars and, more recently webinars, which have substantially extended the reach of the association's work. Over the years, it has become a respected European organisation and a major force in the field of culture, while being in a unique position to foster European cooperation, not only with longstanding partners such as the International and European Music Councils, but also with partners from the fields of higher education, music in schools and academic research.

In 2023, 50 years after it was founded, 27 national associations of music schools belong to the EMU, where they share views, discuss best practice, work on joint projects and, most importantly, learn from one another. In today's rapidly evolving and increasingly complex European society, our shared heritage, the EMU, helps us better understand the present and anticipate the future of music education, while respecting the diversity, identity and heritage of the various countries and cultures of our members.

But as well as offering an opportunity to reflect on how far we have come and plan for the future, this 50th anniversary also shows that the great shared endeavour that is the EMU could not have existed without the pioneering spirit of its founders, the commitment of its successive leaders and the trust of its members who, in ever greater numbers, have aligned themselves with the ideals of cooperation and friendship from the outset.

Furthermore, the EMU owes its existence to the thousands of art and music schools, their professional teams and their millions of students throughout our continent, who strive every day to make music and culture an integral part of European society.

Therefore, despite the major challenges we face today, the EMU continues to contribute to the construction of a more harmonious, respectful and creative society, inspired by the values music conveys.

Happy 50th anniversary to the EMU!

**Philippe Dalarun**  
*President of the EMU*





# The *founding* of the EMU

## 1973: The preliminary meeting

Understanding the founding of this European association in 1973 means travelling back into the past of the countries involved. 50 years on, some of them have different borders and belong to a Europe which has changed radically since then. Some nations have split up, while others have unified and no longer have the same borders they once did. Nonetheless, from the very start of this new European organisation, there was a clear willingness to overcome boundaries and divisions, uniting east with west, and north with south. Indeed, the vision was to harness the work and experience of music schools to promote a more open and harmonious Europe, able to work together through ongoing discussion and dialogue.

In the early 1970s, Europe had very few national music school associations. The most established at that time were the VdM (Verband deutscher Musikschulen) in Germany, the FNUCMU in France and the SOM in the Netherlands. Personal relationships and contacts among the leaders of these associations, especially between Diethard Wucher (Germany) and Maurice Gevaudan (France), and between Rainer Mehlig (Germany) and Herman Waage (Netherlands), laid the foundations for the creation of a new association to represent the interests and promote the role of music schools around Europe.

The story of the EMU began in Saarbrücken, Germany on 16 - 18 January 1973. The preparatory meeting for the founding of the organisation was held during the assembly of music schools associated with the VdM.

Some countries did not take part, while others, like Italy and Spain, did not yet have their own national associations, and were therefore not in attendance when the EMU was founded.



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*Many developments took place  
in the last 50 years in Europe.*

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The preliminary meeting was attended by 32 people representing ten countries from across Europe:

**Norway:** Egil Nordsjøe, Jørg Johnsen and Herbert Bergene

**Finland:** Matti Vainio

**Sweden:** Vigo Löfcrantz

**The Netherlands:** H.C. Wilmans, Herman Waage and P. Kurpershoek

**Belgium:** Camille Swinnen

**France:** Maurice Gevaudan, Michel Vigneau, Michel Vergnault, Jean Werner, Genevieve Darras, Henry Claude Fantapié, Guy Dogimont, Alain Grimois and Daniel Lebart

**Germany:** Diethard Wucher, Roland Scholl and Rainer Mehlig

**Austria:** Rupert Doppelbauer, Hans Rubey, Ernst Huber, Bernd Kohlschütter and Reinhold Friedl

**Switzerland:** Edwin Rüegg, Klaus Wolters and Roland Fink

**Yugoslavia:** Slobodan Petrovic, Andrija Tomasek and Rudolf Zakrajsek

On 18 February 1973, the representatives of these ten countries unanimously approved the founding document and the articles of association. The offices of the VdM initially served as the headquarters of the EMU secretariat.

The EMU's statutes were made up of ten points. The President, Vice-President and five members of the board remain in post for a duration of four years. The articles of association were written in German, French and English.

The first iteration was approved unanimously. The association's governing bodies are the President, the board and the general secretariat. Votes were cast and Diethard Wucher from Germany was elected President in an open ballot. Maurice Gevaudan from France was then elected Vice-President and three members of the board were appointed: Slobodan Petrovic from Yugoslavia, Edwin Rüegg from Switzerland, and Herman Waage from the Netherlands.

The results of the election had to be ratified during the association's first general assembly.

The first documents published by President Wucher already set out some of the new association's key objectives, including expanding the association's membership by enlisting new countries and exchanging information on music schools in member countries. It was suggested to President Wucher that reports from member countries be published in a booklet entitled "Music schools in Europe". This was seen as a particularly important point and has been a regular feature on the agenda of every board up to the present day.

### 1974: The first general assembly

The first general assembly following the association's founding was held in Suresnes, Paris, from 8 to 10 March 1974. The results of the elections were ratified along with the board's term durations. Having already been in post for a year, it was decided that the board's members would serve a further three years, totalling four in all. During the first general assembly, a number of details were finalised and the recognition of the status of music schools in member countries was initiated.

In their reports to the assembly, each member country stated whether it had a national music school association in place and any specific laws for music schools. Mr Gevaudan reported that France had had a national organisation since spring 1974 for all non-professional music school associations, which the five unions in the Paris region had joined. Mr Vainio noted that there was a law in place in Finland on music schools and Mr Petrovic stated that in Yugoslavia, only Slovenia had a law referring to music schools. The texts of both laws were made available to other member countries.

Ms Swinnen from Belgium spoke about Luxembourg's wish to join the EMU. Mr Löfcrantz from Sweden suggested two points for future agendas, namely defining the objectives of music schools and establishing which segments of the population schools should be targeting.

Among the information exchanged, President Diethard Wucher reported an interesting fact that the average cost of attending a music school for a student in Germany was around 300 Deutsche Mark (DM) a year.

Regarding the possibility of joining other international associations, the EMU had been working on becoming part of the International Music Council, but its membership had not yet been confirmed.

The assembly determined the association membership fees from 1 January 1975 according to the following criteria: 200 DM as a basic cost + 2 DM for every school represented (up to a maximum of 500 schools = 1000 DM)

### **1975:** The second general assembly

The second general assembly was held in Tampere, Finland from 9 to 10 May 1975.

The key themes of the general assembly included the creation of comprehensive documentation on the network of music schools in Europe, as well as the initiatives in place in music schools for student and teacher exchanges in the individual member countries. A study trip to Finland, the country hosting the assembly, was held at the same time. The suggestion from the director of Helsinki's Accademia Sibelius to initiate cooperation between the EMU and the International Association of Conservatoires was met with great enthusiasm by attendees. During the general assembly, various activities of the EMU were discussed, including meetings between youth orchestras; relations with Jeunesses Musicales International with which the EMU is collaborating on the organisation of a two-week music summer camp for students in Groznjan, Yugoslavia; relations with the European Union of Music Competitions for Youth; promoting exchanges between music school teachers and students in different countries; and relations with the ISME (International Society of Music Education) and the ESTA (European String Teacher Association).

In the second general assembly, Denmark was admitted as the EMU's 12th member country. Once again, the assembly provided an updated overview of the laws involving music schools in its member countries. As well as Finland, Liechtenstein and Yugoslavia also

had laws on music schools. Austria had such a law in two federal regions, Switzerland only had one in the canton of Basel, and of the 11 federal regions in West Germany, only Baden-Württemberg had a law on music schools. The government in the Netherlands established some conditions regarding the qualification of teachers.

One objective which every board would focus on is expanding the membership of the EMU. To this end, the secretariat wrote a number of letters to the diplomatic representatives and the ambassadors of various countries, including Czechoslovakia, East Germany, the UK, Iceland, Italy, Poland, Romania, the USSR, Hungary, Ireland, Portugal, Spain, Greece, Luxembourg, Turkey and Bulgaria. Unfortunately, these efforts proved fruitless.

Over the years, the board would regularly help to organise the general assembly in order to establish and work on the objectives set out. The creation of permanent working groups (formed much later, at the 1990 general assembly in Austria) would make this process much easier.

These working groups focused on:

- 1: Political relations between the EMU and Europe
- 2: Pedagogical research and professional training
- 3: Pedagogical organisation of music schools
- 4: The status of music schools and teachers - statistics
- 5: EMU infrastructure

This is roughly how the board works to this day, focusing on additional, new objectives to be met.



**Paolo Ponzecchi**  
*Board member of the EMU*

# The *board* of the EMU

“Every association needs a group of dedicated people with a vision for future development. Every Presidium that the EMU has had in the 50 years of its existence has contributed (in their own way) to the development and transformation of our network, into a modern, active, cooperative, future-oriented association – a leader in the European music educational environment.”

**Helena Maffli,**

*Honorary member of the EMU*



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“The EMU’s unique position in Europe as the umbrella organization of exclusively national associations is a major asset but also a particular challenge.

How can we form a presidium representing most European regions, small and large countries, with an age and gender balance reflecting the reality of music schools?

How can we find presidium members with sufficient experience, language skills and time to assume an honorary position?

How can we gain a shared vision while all nations have their own traditions and practices which they are proud of?

Looking back over the 50-year history of the EMU, I am pleased to see that many of these challenges have been met. Just look at the diversity: during the first 25 years, 10 countries were represented in the presidium, with 18 different men and 2 women, whereas the second period consists of 16 countries represented by 18 men and 10 women. This is due to events in European history, but largely to developments within the EMU itself: new member countries, active regional groups across Europe, shorter election terms and EMU-financed expenses for all presidium members.

My own experience as a board member and subsequently the first female President of the EMU is part of this development. I am proud of the EMU, which, over the decades, has been resilient and capable of adapting to educational and societal changes – as are European music schools in their fascinating richness and diversity.

I am deeply grateful for my time in the EMU. The motivation and competencies of all presidium members I have known in the past and at present has made it possible – although not always easy – to define a vision and mission for the EMU, based on shared values in ever-changing times.”

**Helena Maffli,**

*Honorary member of the EMU*

## “The EMU looking back ...

In 1996, as the chairman of the German Association of Music Schools, I became a member of the EMU's presidium. We met about once a year, outside of the General Assembly. The secretariat-general was paid for at that time by the association of the sitting president. In the General Assembly, the host association paid the expenses of two delegates.

In 1999, Jan van Muilekom became President and I, Vice-President. At my suggestion, in 2001, the position of secretary-general was institutionalized in 2001. This was enabled by reducing the payment of expenses to only one delegate and increasing the membership fee. The official secretariat-general was based at the office of the Dutch Association, with Gerrie Koops as the first EMU-paid secretary. The position of the president was therefore no longer restricted by the financial situation of the national association.

The activities of the presidium thus increased. More meetings in the various member countries (approx. every 2 months) allowed for a better exchange of knowledge, as well as the introduction of new ideas for the members, such as international seminars on current topics with expert speakers in various countries. The International Youth Music Festival (which first took place in 1985 in Munich and was my personal introduction to them) was supported in a 3-year cycle

In 2005, Timo Veijola became president, but unfortunately due to illness, he could only carry out this role for a few months. During 2005, I took on the position of President until 2011. The collection of knowledge and its documentation was another main focus of the work carried out. The representations of the different national music school systems were collected and published in the book “Music schools in Europe”. The statistical surveys were brought up to a new standard and updated every 2-3 years. The various publications produced are a testimony to the activities conducted during this period (see “History of EMU”)



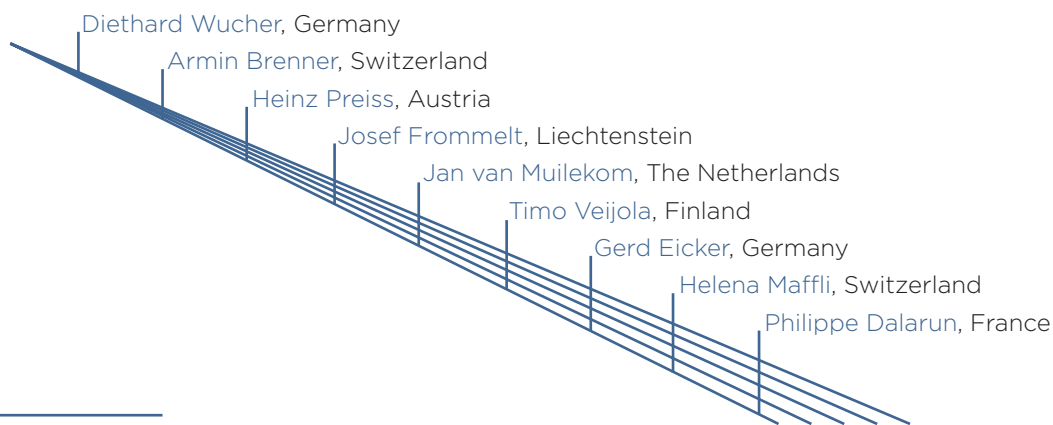
**Dr. Gerd Eicker,**  
*Honorary member of the EMU*



#### ***Honorary Members:***

Diethard Wuchert†, Germany  
Maurice Gévaudan†, France  
Heinz Preiss, Austria  
Josef Frommelt†, Liechtenstein  
Ib Planch Larsen†, Denmark  
Rainer Mehlig†, Germany  
Timo Veijola†, Finland  
Gerd Eicker, Germany  
Helena Maffli, Switzerland

#### ***Overview EMU Presidents 1973-2023***



General Assembly 2015



## Overview boards of the EMU 1973-2023:

### 1973 - 1977

Diethard Wucher, Germany (President)  
Maurice Gevaudan, France (Vice President)  
Slobodan Petrovic, Yugoslavia  
Edwin Rüegg, Switzerland  
(1973-1975) Armin Brenner, Switzerland  
(1975-1977) Herman Waage, The Netherlands  
Rainer Mehlig, Germany (Secretary General)

### 1999 - 2003

Jan van Muilekom, The Netherlands (President)  
Gerd Eicker, Germany (Vice-President)  
Timo Veijola, Finland  
Nuria Sempere, Spain  
Wilhelm Dahl, Norway  
Viktor Zadnik, Slovenia  
Mario Sperenzi, Italy  
Jan Willem Mantel, The Netherlands (Secretary General till 2000)  
Gerrie Koops, The Netherlands (Secretary General from 2000)

### 2003 - 2005

Jan van Muilekom, (President)  
Gerd Eicker, Germany (Vice-President)  
Wilhelm Dahl, Norway  
Viktor Zadnik, Slovenia  
Katalin Asztai, Hungary  
Timo Veijola, Finland  
Paolo Ponzecchi, Italy

### 1977 - 1980

Armin Brenner, Switzerland (President)  
Maurice Gevaudan, France (Vice President)  
Slobodan Petrovic, Yugoslavia  
Diethard Wucher, Germany  
Olli Ruottinnen, Finland  
Franz Constant, Belgium  
Martin Seeger, Switzerland (Secretary General)

### 1995 - 1999

Josef Frommelt, Liechtenstein (President)  
Ib Planch Larsen, (Vice-President) Denmark  
Timo Veijola, Finland  
Nuria Sempere, Spain  
Laszlo Nemes, Hungary  
Xavier Lallart, France (till 1996)  
Reinhart von Gutzeit, Germany (till 1996)  
Gerd Eicker, Germany (from 1996)  
Louis Vogt, Liechtenstein, (Secretary General)

### 2005 - 2009

Timo Veijola, Finland (President)  
Gerd Eicker, Germany  
(Vice-President, 2005-President)  
Katalin Ásztai, Hungary  
Paolo Ponzecchi, Italy  
Viktor Zadnik, Slovenia  
Marion van der Hoeven, Netherlands  
Helena Maffli, Switzerland  
Gerrie Koops, Secretary General

### 2021 - 2024

Philippe Dalarun, France (President)  
Romain Asselborn, Luxemburg (Vice-President)  
Aleksandar Đurić, Serbia  
Csilla Gál, Hungary  
Paolo Ponzecchi, Italy  
Robert Vroegindewij, Netherlands  
Zuzana Horvátová, Slovakia (only 2021)



#### 1980 - 1983

Heinz Preiss, Austria (President)  
Armin Brenner, Switzerland (Vice-President)  
Maurice Gevaudan, France  
Slobodan Petrovic, Yugoslavia  
Camille Swinnen, Belgium  
Olli Ruottinen, Finland  
Diethard Wucher, Germany  
Gerhard Heiligenbrunner, Austria (Secretary General)

#### 1983 - 1987

Heinz Preiss, Austria (President)  
Diethard Wucher, Germany (Vice-President)  
Maurice Gevaudan, France  
Camille Swinnen, Belgium  
Ib Planch Larsen, Denmark  
Gerhard Heiligenbrunner, Austria  
(Secretary General till 1985)  
Helgard Edda Dorner, Austria  
(Secretary General from 1985)

#### 1991 - 1995

Josef Frommelt, Liechtenstein (President)  
Heinz Preiss, Austria (Vice-President)  
Ib Planch Larsen, Denmark  
Maurice Gevaudan, France (till 1994)  
Hans Heimans, The Netherlands (till 1992)  
Timo Veijola, Finland  
Reinhart von Gutzeit, Germany  
Louis Vogt, Liechtenstein, (Secretary General)

#### 1987 - 1991

Heinz Preiss, Austria (President)  
Diethard Wucher, Germany (Vice-President)  
Josef Frommelt, Liechtenstein  
Ib Planch Larsen, Denmark  
Maurice Gevaudan, France  
Helgard Edda Dorner, Austria (Secretary General)

#### 2009 - 2011

Gerd Eicker, Germany (President)  
Paolo Ponzecchi, Italy (Vice-President)  
Helena Maffli, Switzerland  
Timo Klemettinen, Finland  
Katalin Asztai, Hungary  
Marion van der Hoeven, Netherlands  
Viktor Zadnik, Slovenia

#### 2011 - 2015

Helena Maffli, Switzerland (President)  
Paolo Ponzecchi, Italy (Vice-President)  
Urvi Haasma, Estonia  
Tomas Kolafa, Czech Republic  
Willem van Moort, The Netherlands  
Prof. Ulrich Rademacher, Germany

#### 2018 - 2021

Philippe Dalarun, France (President)  
Christine Bouvard-Marty, Switzerland (Vice-President)  
Silja Aavik, Estonia  
Romain Asselborn, Luxembourg  
Aleksandar Đurić, Serbia  
Michaela Hahn, Austria

#### 2015 - 2018

Helena Maffli, Switzerland (President)  
Philippe Dalarun, France (Vice-President)  
Willem van Moort, The Netherlands  
Tomas Kolafa, Czech Republic  
Aleksandar Đurić, Serbia  
Friedrich-Koh Dolge, Germany  
Silja Aavik, Estonia

### *Professionalisation of the EMU office:*

2000 Gerrie Koops, The Netherlands (Secretary General)

2015 An autonomous office with two employed office workers

Timo Klemettinen, Finland (Managing Director)

Hannah Hebert, Germany (Office and Project Coordinator)

2017 Timo Klemettinen, Finland (Managing Director)

Till Skoruppa, Germany (Office Coordinator)

Aurélia Naoko Naef, Germany (Office Administrator)

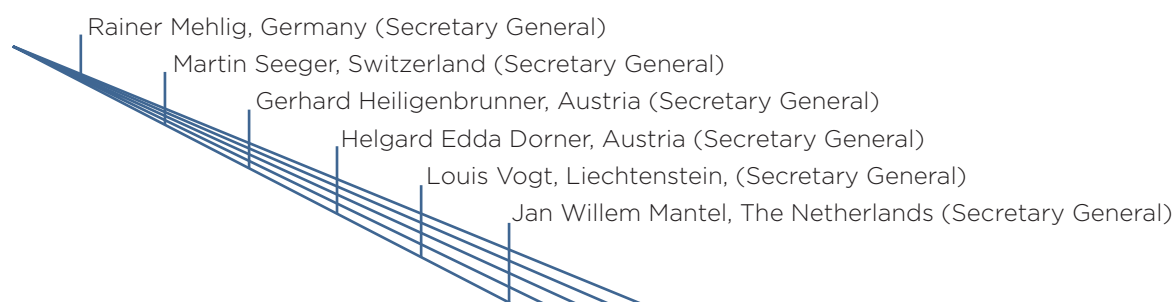
2018 Timo Klemettinen Finland (Managing Director)

Till Skoruppa, Germany (Office Coordinator)

Valeria Barvinska, Germany (Office administrator)

2019 Till Skoruppa, Germany (Secretary General)

### *EMU office:*



**Aleksandar Đurić**  
*Board member of the EMU*

# Members

With reference to the current statutes, dated 12 December 2020 "The European Music School Union (EMU) is a private law association established in accordance with German law (Section 57 No. 1 of the German Civil Code (BGB)) with its registered office in Bonn, Germany."

Article IV. "Membership" states as follows:

1. Full members of the EMU may be national federations or associations of music schools in a European country or their national representatives. Only one organisation in each country may be a member.
2. Each full member shall nominate a delegate and their deputy for the EMU.
3. The General Assembly shall decide on the incorporation of new members.
4. Membership shall end upon departure from the EMU, which is to be communicated in writing to the executive committee with a period of notice of three months to the end of the financial year.
5. Newly formed national federations or associations of music schools or their representatives, as well as institutions of non-EU Member States may be invited to EMU events.
6. Companies and individuals may be included as sponsoring members if they support the EMU with an annual minimum contribution. Sponsoring members have no voting rights. The membership shall last for an indefinite term.
7. The general meeting is entitled to nominate persons as honorary members. Honorary members are entitled to take part in general meetings and other public EMU events. The executive committee can confer specific tasks on honorary members. Honorary members have no voting rights. The membership shall last for an indefinite term.

Although it is clear from the statutes that members are "national federations or associations of music schools in a European country or their national representatives", the EMU itself always refers to its members as "countries".

Reading the reports of the Annual General Meetings of the EMU, it is striking that in most cases, only the name of the country in question is used, rather than stating the specific names of the associations or federations.

For example, the report from the first general assembly in 1974 states as follows: "Liechtenstein is incorporated as the 11th member", and the report from the second general assembly in Finland in 1975 states: "Denmark is incorporated as the 12th member".



*Remix 2022 | Opening Ceremony of  
the XIV. European Youth Music  
Festival held in Luxembourg from  
25 to 28 May 2022.  
© ericdevillet.com*

Therefore, since the establishment of the EMU, it has only been possible to have one federation or association from each country as a member of the EMU, and they represent the country as a whole. The task of the members, therefore, is to represent all of the music schools in their country, including any music schools that are not part of the association or representation.

The fact that only one organisation from each country may be a member has meant that the board of the EMU has faced major challenges to date, as:

- there is often no single organisation or association in the various countries interested in becoming members
  - new organisations arise and others are disbanded
- or
- there are multiple potential organisations in a country that could become members.

Therefore, the board has needed great diplomatic skills to deal constructively with the problems regarding membership outlined above, which still occur today. For example, at the 2002 general assembly, an exception was created for Belgium so that Flanders and Wallonia were incorporated as members simultaneously. However, in the case of votes, they are only entitled to one combined vote.

### ***Founding members***

Although the first articles of association and the deed of incorporation of 18 February 1973, Article II – Membership state that "Members of the Music School Union [...] may be associations of music schools in a European country or their national representatives", thereafter, only European countries are listed, rather than the specific names of the associations or national representatives.

The following are listed as founding members:

Austria, Belgium, Federal Republic of Germany, Finland, France, Netherlands, Norway, Sweden, Switzerland and Yugoslavia.

The respective designations of the federations and associations of the founding members, insofar as there was already such an association and a name at that time, are listed in the table at the end of this chapter.

It should be noted in particular that in the case of two of the founding members, both the country itself and the name of the association have remained unchanged to date:

- Finland, Suomen Musiikkioppilaitosten Liitto R.Y.
- Germany, Verband deutscher Musikschulen (VdM). It should be noted here that the VdM has represented the entirety of Germany since reunification in 1990. Until 1988, there were extensive efforts to integrate the German Democratic Republic as a member, but these efforts failed as a result of issues arising from the use of different currencies.

### ***Membership fees***

The EMU is funded solely through membership fees. In order to cover the ongoing costs for administration, the founding members declared that they were willing to provide financial support for the EMU in the first years of its existence.

From the outset, efforts were made to ensure that the membership fees were structured in order to take into account the different situations of the members.

For example, the following factors are taken into account:

- There is a basic fee for each member, which remains constant. Each member has the same rights, and can cast one vote in all votes, regardless of the size of their country or association.
- Additional fees, depending on the size of the country, size of the association, number of music schools affiliated with the association, number of students, budget of the association, etc.

Within this 50-year period, the method for calculating membership fees has been changed eight times in total.

It will remain a challenge for the board of the EMU in future to present a balanced table of membership fees at the general assembly, which takes into account the different circumstances in different countries and allows the EMU to remain balanced in terms of its financial stability.

### ***Honorary members and extraordinary members***

The General Assembly of the EMU has the option to grant persons honorary membership for special services to the EMU.

As a rule, honorary membership has been granted to former presidents of the EMU.

The following have been named honorary members:

Dithard Wuchert<sup>†</sup>, Germany

Maurice Gévaudan<sup>†</sup>, France

Heinz Preiss, Austria

Josef Frommelt<sup>†</sup>, Liechtenstein

Ib Planch Larsen<sup>†</sup>, Denmark

Rainer Mehlig<sup>†</sup>, Germany

Timo Veijola<sup>†</sup>, Finland

Gerd Eicker, Germany

Helena Maffli, Switzerland

Since 2008, the Faroe Islands have been in the role of observer within the EMU. They can take part in all events of the EMU, but do not have voting rights. The membership fee is proportionately deducted from the Danish membership fee.



### *Activities of the members in collaboration with the EMU*

Of course, the members themselves and their activities are the most important assets of the EMU.

The following table shows both the current and former members of the EMU. It also shows the years in which a member intensively worked with the EMU in organising a total of 14 European Youth Music Festivals (EYMF), 48 general assembly with conferences such as the European Music School Forum and 4 meetings of the board.

**Romain Asselborn**  
*Vice-President of the EMU*

<i>Country</i>	<i>Name of the member (if known)</i>	<i>Member since</i>	<i>Member until</i>	<i>Organisator of EYMF in</i>	<i>Organisator of general assembly and congress (forum) in</i>	<i>Organisator of „Meeting of the boards“ in</i>
Austria	Verband Österreichischer Musikschulen	1973	1979		1978	
	KOMU - Konferenz der österreichischen Musikschulwerke	1979	today	2009	1982, 1990, 1992, 2009	
Azerbaijan	Baku City Head Office of Culture	2019	today			
Belgium	AEMS - Association de l'enseignement musical subventionné	1973	2012		1977, 2008	
	VVSM - Vlaamse Vereniging ter Stimulering van het Onderwijs in Muziek Woorden Danskunst	1989	1993			
	OVSG - Flandern	2000	2012			
	L'ESAHRALACA - Association des Directions des Académies de la région Bruxelles-Capitale	2016	today			
Bulgaria	Bulgarische Kulturabteilung	1990	1998			
Cyprus	Section of Schools with Profiled and Advanced Learning of Music in the Republic of Bulgaria	2016	today		2019	
	Cyprus Ministry of Education and Culture	2017	today			
Czech Republic	Asociace základních umeleckých škol České republiky	2002	today			
Denmark	de danske Folke-Musikskoler	1975	1980			
	Stratens Musikrad	1980	2000		1987, 1996	
	DAMUSA-Dansk Musikskole Sammenslutning	2000	2018	2004		
	DMK-Danske Musik- og Kulturskoler	1975	today			



Country	Name of the member (if known)	Member since	Member until	Organisator of EYMF in	Organisator of general assembly and congress (forum) in	Organisator of „Meeting of the boards“ in
Estonia	Eesti Muusikakoolide Liit	2000	today		2011	2017
Finland	Suomen Musiikkioppilaitosten Liitto R.Y.	1973	today		1975, 1991, 2006	
France	FNUCMU - Fédération Nationale des Unions des Ecoles et Conservatoires Municipaux de Musique, de Danse et d'Art Dramatique	1973	1996	1989	1974, 1994	
	FFEM - Fédération Française de l'Enseignement Musical, Chorégraphique et Théâtral	1996, 2001	1998, 2017			
	FFEA - Fédération Française de l'Enseignement Artistique	2017	today		2021 (online)	
Germany	VdM-Association of German Music School (Verband deutscher Musikschulen)	1973	today	1985	1973, 1985, 1999, 2010, 2023	2015
Hungary	Association of Hungarian Music Teachers	1989	1990			
	MZMSZ - Association of Hungarian Music and Art Schools	1990	today	1995, 2007	1995, 2007	
Iceland	Verband Ísländischer Musikschulleiter, Tónlistarskólinni Keflavík	1988	1998			
	Felag tonlistarskolakennara - Association of Music School Teachers	2005	today			
Italy	extraordinary member	1979	1980		2005	
	Vereinigung der Musikschulen von Latina/Rom	1980	1983		1980	
	AIdSM - Associazione Italiana delle Scuola di Musica	1985	today	2012	1988, 2012	
Latvia	LMIA - Latvijas Muzikas izglitības iestāžu asociācija	2003	today			
Liechtenstein	Liechtensteinische Musikschule	1974	today		1986	
Luxembourg	AEM - Association des écoles de musique du Grand-Duché de Luxembourg	1982	today	2022	2015, 2022	
The Netherlands	SOM - Stichting Overleg Muziekonderwijsinstellingen in Nederland	1973	2001	1992	1983	
	VKV - Vereniging voor Kunstzinnige Vorning	2001	2007	1992		
	Kunstconnectie	2007	2015			
	Cultuurconnectie	2015	today	2018	2018	
Norway	Landslaget Musikk i Skolen	1973	1989		1979	
	Norsk Musikkskoleråd - Norsk Kulturskoleråd	1989	today	2000	2000	
Poland	Zespół Panstwowych Szkół Muzycznych - Ogólnopolskie Stowarzyszenie Szkół Muzycznych	2006	today		2013	

<i>Country</i>	<i>Name of the member (if known)</i>	<i>Member since</i>	<i>Member until</i>	<i>Organisator of EYMF in</i>	<i>Organisator of general assembly and congress (forum) in</i>	<i>Organisator of „Meeting of the boards“ in</i>
Serbia	Zajednica muzičkih i baletskih škola Srbije - Association of Music and Ballet schools of Serbia	2005	today			2021
Slovakia	AESA - Asociácia základných umeleckých škôl Slovenskej republiky “EMU Slovakia”	1999	today			
Slovenia	ZSGS - Zveza slovenskih glasbenih šol	1993	today		2001	
Spain	extraordinary member	1979	1980			
	Catalan Music School Association	1980	1999	1998	1997, 1998	
	UEMYD - Union de Escuelas de Musica y Danza	1999	today	2016	2003, 2016	
Sweden	Svenska Kommunförbundet	1973	1993		1981	
	SMoK - Sveriges Musik- och Kulturskolerad	1993	today	2004	1993, 2004	
Switzerland	VMBL - Verband der Musikschulen des Kt. Baselland	1973	1975		1976	
	VMS - Verband Musikschulen Schweiz	1975	today	2002	2002	2019
Faroe Islands (observer)	Musikkskúlaskipan Føroya	2008	today			
Croatia	Hrvatsko društvo glazbenih i plesnih pedagoga	1993	2018			
German Democratic Republic	Musikrat DDR	1989	1990			
Greece	extraordinary member	1980	1986			
	Verband der Musikschulen Griechenlands	1986	1999			
Ireland	IAMS - Irish Association of Music Schools	1999	2013			
Turkey	Türkischer Musikschulverband Derlet Koonservatuvuri	1986	1998			
Yugoslavia	Zajednica musickih skola Jugoslavije - Verband Jugoslawischer Musikschulen	1973	1992			
UK (England, Wales & Northern Ireland)	National Music Services	1998	2014			

# Main *events* of the EMU

### ***General Assembly and European Music School Forum***

When the European Music School Union was formed in 1973, the founders decided on organising annual general assemblies. These events' tasks, participants and rights were determined, among other things, as was the framework for holding such events.

In the past half-century, the *raison d'être* for these events has been on the increase. Delegates from the increasing number of member countries await the get-togethers as a red-letter day. The participants not only receive authoritative information about the work of the EMU and its board, but they are increasingly active participants in the post-general-assembly conference, which is characterised by a sharing of knowledge. Exchanges are arranged, as a result of which a number of music students and music teachers can gain useful experience.

One can safely say that these face-to-face meetings in the various member countries form an integral part of the EMU's work. It is via these that communication between the member countries becomes truly lively.

### ***European Youth Music Festivals***

After all those years following the music camp organised by the European Music School Union, the idea arose in 1984 of the need for an event to be a successor to the camp but attract far more young Europeans. This is how the idea of the youth music festivals took shape. The first official European Youth Music Festival was held in 1985, in Munich, Germany.

The European Music School Union backs the event as a patron organisation. It formed a set of requirements aimed at facilitating the event's success and builds on the experiences of the previously organised festivals. The festivals' financial needs are met by the organising member-country's union, which can rely, among other things, on government and local funding. The participating music ensembles can scarcely wait for the next event, during which not only do they learn about stage routine, but they can return to their home countries with numerous potential European exchange contacts.

The hitherto 14 European Youth Music Festivals have, in every respect, demonstrated their *raison d'être*, and they serve as a hallmark for the effective and successful work of the EMU.



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*General Assembly & European Youth  
Music Festival San Sebastian 2016*

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### **Capacity Building Seminars**

This programme run by the EMU targets music teachers and heads of institutions who work in the field. It is aimed at sharing theoretical and practical knowledge. Its main characteristic is that, although there are proposed topics, the purpose of the subject of the seminar is to meet the demands and needs of the given period of time. The skills development seminars held to date have in general motivated between 20 and 80 participants, many of them music teachers from the organising country. Although this is perhaps the EMU's smallest-scale event, it nonetheless is the main one to provide information for teachers' work in practice.

### **The European Music School Union's Main Events in the Past 50 Years**

#### **1973**

18 February - Founding of the EMU - Saarbrücken, Germany

#### **1974**

8-10 March - 1st General Assembly - Suresnes, France

#### **1975**

7-12 May - Study trip with the EMU - Tampere, Finland

9-10 May - 2nd General Assembly - Tampere, Finland

#### **1976**

9-10 July - 3rd General Assembly - Liestal, Switzerland

#### **1977**

16 July - 2 August - The EMU's 1st Music Camp - Groznjan, Yugoslavia, known today as Croatia

22-25 September - 4th General Assembly - Spa, Belgium

#### **1978**

5-8 October - 5th General Assembly - St. Pölten, Austria

#### **1979**

3-7 October - 6th General Assembly and Congress - Lysebu, Oslo, Norway

#### **1980**

8-12 October - 7th General Assembly and Congress - Latina, Rome, Italy

#### **1981**

8-10 October - 8th General Assembly - Sigtuna, Sweden

#### **1982**

9th General Assembly - Eisenstadt, Austria

27 June - 12 July - Music Camp - Savonlinna, Finland

#### **1983**

5-7 October - 10th General Assembly - Amersfoort, Netherlands

7-9 October - Congress on the topic of "The Need for Quality Music-Education"

#### **1984**

There was no General Assembly this year.

Music Camp - Samedan, Switzerland

#### **1985**

23 May - 11th General Assembly - Marktoberdorf, Germany

24-26 May - The EMU's 1st European Youth Music Festival - Munich, Germany

### 1986

3-5 October - 12th General Assembly - Vaduz, Liechtenstein

### 1987

9-11 October - 13th General Assembly - Holstebro, Denmark

### 1988

21 October - 14th General Assembly, Florence, Italy

### 1989

There was no General Assembly this year.

24-26 July - The EMU's 2nd European Youth Music Festival - Strasbourg, France

### 1990

6-11 March - 15th General Assembly - Kefermarkt-Schloss Weinberg, Austria

### 1991

29 October - 1 November - 16th General Assembly - Rovaniemi, Finland

### 1992

1-4 October - 17th General Assembly - Ried, Austria

4-9 June The EMU's 3rd European Youth Music Festival - Eindhoven, Netherlands

### 1993

29 September - 3 October - 18th General Assembly and Congress - Arvika, Sweden

### 1994

29 September - 2 October - 19th General Assembly - Tours, France

### 1995

29-31 May - 20th General Assembly and Congress - Budapest, Hungary

1-5 June - The EMU's 4th European Youth Music Festival - Budapest, Hungary

### 1996

4-7 July - 21st General Assembly and Congress - Copenhagen, Denmark

### 1997

3-6 July - 22nd General Assembly - Barcelona, Spain

### 1998

25-27 May - 23rd General Assembly and Congress - Barcelona, Spain

The EMU's 5th European Youth Music Festival - Barcelona, Spain

### 1999

8-9 October - 24th General Assembly and Congress - Weimar, Germany

### 2000

30-31 May - 25th General Assembly and Conference - Trondheim, Norway

31 May - 4 June - The EMU's 6th European Youth Music Festival - Trondheim, Norway

### 2001

18-21 October - 26th General Assembly - Ljubljana, Slovenia

### 2002

14-16 May - 27th General Assembly - Bern, Switzerland

15-20 May - The EMU's 7th European Youth Music Festival - Bern, Switzerland



## 2003

11-12 September - 28th General Assembly - Barcelona, Spain

## 2004

18-19 May - 29th General Assembly - Malmö, Sweden

17-23 May - The EMU's 8th European Youth Music Festival - Malmö, Sweden, and Copenhagen, Denmark

## 2005

21-22 October - 30th General Assembly, Prato, Italy

## 2006

14-15 October - 31st General Assembly - Kuopio, Finland

## 2007

17-18 May - 32nd General Assembly - Pécs, Hungary

The EMU's 9th European Youth Music Festival - Pécs, Hungary

## 2008

25-26 April - 33rd General Assembly and Conference - Brussels, Belgium

## 2009

20 May - 34th General Assembly and Conference - Linz, Austria

20-23 May - The EMU's 10th European Youth Music Festival  
"Megahertz" - Linz, Austria

## 2010

14 May - 35th General Assembly - Essen, Germany

## 2011

27 May - 36th General Assembly - Tallinn, Estonia

## 2012

16 May - 37th General Assembly - Riccione, Italy

17-20 May - The EMU's 11th European Youth Music Festival  
"Allegromosso" - Emilia-Romagna region, Italy

## 2013

10 May - 38th General Assembly - Przemyśl, Poland

Capacity Building Seminar - Vaasa, Finland

## 2014

5 December - 39th General Assembly - Berlin, Germany

Capacity Building Seminar - Nyon, Switzerland

## 2015

14-17 May - 40th General Assembly - Luxembourg, Luxembourg

2-3 October - 1st Committee Session - Berlin, Germany

## 2016

4 May - 41st General Assembly - San Sebastian, Spain

5-8 May - The EMU's 12th European Youth Music Festival

"Emusik" - San Sebastian, Spain

Capacity Building Seminar - Tallinn, Estonia



### 2017

30-31 March - 2nd Committee Session - Tallinn, Estonia

12 May - 42nd General Assembly - Berlin, Germany

6-7 October - 1st Music School Research Symposium - Vienna, Austria

### 2018

8 May - 43rd General Assembly - Sneek, Netherlands

9-11 May - The EMU's 13th European Youth Music Festival with 5,857 participants -

"At the Watergate" - Sneek, Netherlands

18-19 June - Capacity Building Seminar - Stockholm, Sweden

26-27 October - Capacity Building Seminar - Nice, France

### 2019

8-9 March - 3rd Committee Session - Winterthur, Switzerland

30-31 May - 44th General Assembly and European Music School Forum - Sofia, Bulgaria

23-24 April - Capacity Building Seminar - Tallinn, Estonia

10-11 October - 2nd Music School Research Symposium - Vienna, Austria

### 2020

11-13 December - 45th General Assembly and European Music School Forum - Online

### 2021

14 May - 46th General Assembly and European Music School Forum

Online & Bordeaux, France

### 2022

25-27 May - 47th General Assembly and European Music School Forum -

Esch-sur-Alzette and Differdange, Luxembourg

27-29 May - EMU's 14th European Youth Music Festival with the participation

of 85 ensembles from 15 European countries - "Remix22" - Esch-sur-Alzette, Luxembourg

2-3 December - "MusiColours" Capacity Building Seminar on early childhood

music education - Veszprém, Hungary

### 2023

May - 48th General Assembly - Stuttgart, Germany - the EMU's 50th anniversary

Csilla Gál

*Board member of the EMU*



# Cultural policies

## *The self-image of the EMU as a cultural and political stakeholder*

When the European Music School Union was founded in 1973, the ten founding members agreed on the first statutes. Naturally, the statutes have been extended and amended several times over the years, but the cultural and political representation of the interests of the music schools in Europe was already defined as a central task of the EMU at that time. Thus, the original document contains the following passage: „The Union of Music Schools [sic] has set itself the following tasks: [...] 4. To awaken the interest of the competent authorities and the general public in problems of education in music in general, and to give incentives for the pursuit of music and the study of music. [...] 6. To establish systematic contacts with the supra-national institutions interested such as the United Nations Educational, Scientific and Cultural Organisation (UNESCO), the International Music Council (IMC) and its international organisations.”.

While the English translation of the statutes has been revised over the years, the German passage in the legally binding original remains almost unchanged. Only the last section “the International Music Council (IMC) and its international organisations” has been amended to “the International Music Council (IMC), European partners and other organisations”. The reasons for this amendment can certainly be seen in the fact that the EMU has greatly expanded its cooperation with European partners (see also the chapter on partnerships in this publication) and the contact with the European Music Council (EMC), the regional group of the IMC responsible for Europe, has become much closer over the years than the contact to the IMC itself<sup>1</sup>. Last but not least, it should also be noted that the European Union became increasingly significant in the second half of the 20th century, and thus its mandates in the fields of education and culture have grown consistently. This, of course, has also taken the importance of EMU’s role as an advocate and voice for music schools in Europe to a new level.

Institutions, contacts, mandates and responsibilities have naturally changed over time. However, the way the EMU sees itself as a cultural and political advocate has remained the same. In the following article, I will highlight certain cultural policy initiatives and efforts from the history of the EMU and its recent past. First, however, the importance of the cultural policy work of the EMU as a contribution to the cultural policy participation of music schools in Europe should be briefly considered.

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<sup>1</sup> Coincidentally, the EMC was founded just months before the EMU, but at the time it was still called the „European regional group of IMC/UNESCO“. Accordingly, the EMC was still in its own infancy at the time the EMU was founded.



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### ***Cultural and political work as a contribution to cultural-political participation***

It is the federal structure of the EMU that allows it to act as the voice for music schools at the European level. Many European music schools are organised in a national association, most of which are members of the EMU. Both the national associations and the EMU are democratically organised. The members elect from among them a board of directors, which strategically manages the association and formulates its cultural-political positions.

The EMU has a dual role in this context: On the one hand, it is the EMU's task to pool national interests and direct them to the relevant institutions at European level, to introduce them under the framework of various cultural policy initiatives or to make them available to a wider public. On the other hand, the EMU has the equally important task of forwarding information and developments in the opposite direction. The EMU tracks cultural policy developments at the European level, gets to the heart of what they mean and discusses them with other institutions and their partners, and reports regularly to its members. Thus, the EMU not only represents interests, but also ensures greater transparency in complex political processes and enables its members to react adequately and promptly to relevant developments.

*Remix 2022 | Opening Ceremony of the XIV. European Youth Music Festival held in Luxembourg from 25 to 28 May 2022.*

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*At the Watergate |  
Opening Concert of the  
XIII. European Music  
Festival held in Sneek,  
The Netherlands, from 9  
to 11 May 2018*

### ***Cultural policy initiatives and positions from the history of EMU***

As mentioned in the introduction, the EMU defined the representation of the interests of its members as one of its core tasks right when it was founded. Documents dating back to the early years of the EMU can be found, in which common positions were laid down and which were then communicated to various institutions and political decision-makers. The first batch of resolutions was jointly approved by the delegates at the 1978 general assembly in St. Pölten, Austria. The resolutions are addressed to the governments of the European countries and their sub-areas (federal states, cantons), top municipal associations, music universities, academies, UNESCO, the Committee on Culture and Education of the European Parliament [sic], networks such as IMC or ISME and others. In terms of content, they underline the right of children to special musical education beyond the range of general education schools<sup>2</sup>, demand a comprehensive range of early musical education<sup>3</sup>, or define the distribution of roles between general education schools and music schools<sup>4</sup>.

Following this first batch of resolutions, the EMU seems to have defined one of its tasks as the elaboration of common basic positions in its initial phase. Thus, in the years thereafter, the archives of the EMU also contain several documents that represent a common basis for the members of the time. These include, for example, resolutions adopted at the general assembly in Lysebu and Oslo, Norway in 1979 on the subject of events and concerts by music schools, parent associations or cooperation with other cultural institutions and organisations. The general assembly in Sigtuna, Sweden, in 1981 focused on the profile of music teachers themselves. Proposals and recommendations for the training of teachers at music schools, a template examination for future music school teachers or part-time occupational training for teachers were put on paper.

<sup>2</sup> This resolution demands, among other things, that cities (or local authorities) with a population of 20,000 or more should have their own music school.

<sup>3</sup> Specifically, the resolution calls for children aged about four years and older to be taught in groups of ten.

<sup>4</sup> The resolution states that it is the responsibility of general education schools to provide basic musical general education through at least two lessons a week.



Leaping forward in time to 1999, we arrive at one of the most important cultural policy statements of the EMU: the Weimar Declaration. After exploring similarities in the early years, the declaration made it clear how confident and united European music schools now appear through the close networking that the EMU makes possible. Addressing the Committee on Culture, Youth, Education, the Media and Sport of the European Parliament and the Council of Europe, music schools are defined as pan-European ideas that contribute to peace and international understanding and the formation of a common European identity. Consequently, the Declaration calls for "music schools to be recognised by the responsible political bodies as part of the basic cultural care of all citizens and thus as an indispensable public task."

Finally, looking at the recent past, it becomes clear how dialogue with political institutions at European level has become a matter of course. In this context, for example, communication with the EU Commission within the framework of the so-called Structured Dialogue and subsequently the Voices of Culture<sup>5</sup> should be mentioned. EMU has accompanied the development of the current Creative Europe cultural support programme and has also been involved in the development of the Music moves Europe funding programme and subsequently the European Commission's MusicAire programme. In addition, participation in receptions in the EU Parliament, the collection and provision of information and resources during the Covid-19 pandemic, or the input of the EMU into the working group on musical education of the European Agenda for Music should also be mentioned here<sup>6</sup>.

### ***50 years of cultural policy work***

Political work requires a lot of patience. If, however, you take a step back and, on the occasion of its anniversary, take a look at the entire 50 years of cultural policy work of the EMU, an impressive linearity in its development becomes apparent: From formulating common principles and the self-confident appearance as a voice for music schools, to becoming a recognised point of contact in the world of politics, administration and institutions at the European level. The fact that this was possible is certainly not least down to the fact that the EMU has followed a democratic and participatory governance model from the outset that legitimises its mandate – and as long as that remains the case, the EMU can also look forward to the next 50 years with great optimism.

**Till Skoruppa**

***Secretary General***



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<sup>5</sup> These two platforms were set up by the EU Commission to consult associations and stakeholders on policy decisions.

<sup>6</sup> This initiative, led by the EMC, defined common cornerstones for the development of the European music sector through a joint process with several associations and institutions, and has achieved a remarkable political impact.

# Partnerships

One of the defining characteristics of networks like the EMU is their capacity to create connections, promote dialogue and develop interrelations. The challenge is to exchange views and identify common goals that are made more achievable thanks, on the one hand, to collective intelligence and, on the other, to the strength gained by working together.

Not only is this true internally, among EMU members, it also applies to organisations working in related and complementary fields in Europe. This is why the EMU has developed several partnerships over the years, the most important of which are listed below.

## *International Music Council (IMC)*

The International Music Council is the world's largest network of organisations and institutions working in the field of music. It was founded in 1949 as an advisory body to UNESCO on musical matters. It is represented by regional councils in Europe, Africa and the Americas. The IMC works to ensure universal access to music, through a set of values called the Five Music Rights.

The EMU is a member of the IMC, where it advocates for music education.

## *European Music Council (EMC)*

The European Music Council began in 1972 as the European regional group of the International Music Council. Since then, the EMC has grown to become a major European network of networks for music, with 74 members from 28 countries across the continent, including the EMU. In line with the International Music Council Five Music Rights, the EMC's actions honour human and cultural rights by promoting support activities in the fields of music education, creation, performance, participation, production and heritage.

## *European Agenda for Music*

The European Agenda for Music was developed out of a continent-wide consultation launched by the European Music Council (EMC). Reaching out to the entire music sector, it identifies the sector's collective needs and sets out priorities for the future.

## *Association Européenne des Conservatoires, Académies de Musique et Musik-hochschulen (AEC)*

The AEC is the leading voice for Higher Music Education in Europe. AEC understands and supports music and arts education, together with cultural participation, as central contributors to quality in human life, and inclusive societies



founded on democratic values. AEC sees professionally focused arts education as a quest for excellence in three areas: artistic practice; learning and teaching; research and innovation.

As complementary European organisations, the EMU and the AEC work in close partnership in several areas. For instance, between 2018 and 2021, they led a joint project on Early Childhood Music Education and digitisation. They are also preparing for the future by working to develop the training of music teachers.

“EMU and AEC are strong partners who have committed to one mission: promoting music education at European level through maintaining proven traditions by continuously innovating them and through socially responsible actions in the spirit of cultural citizenship. A growing number of concrete initiatives and projects testify to the success of our partnership.

In the name of the entire AEC community, I wish EMU a happy birthday. Keep things going!”



**Stefan Gies**

*AEC Chief Executive*

### ***European Association for Music in Schools (EAS)***

The European Association for Music in Schools (EAS) is a music education network. It interconnects all those involved in music education (teachers, teacher educators, researchers, students, musicians, policy makers) to share knowledge and experience in practice and research, and to advocate for high quality music education that is accessible to all young people.

The EAS and EMU work to promote music education for young people, both within the conventional school system and in specialist music schools. They collaborate closely to achieve this.

“Music schools and music education in schools are the places where people find their love for music and for making music. The importance to these people’s lives cannot be overstated – it is huge. Both music schools and music education in schools are needed in order to reach as many people as possible, to ensure musical education on a broad basis, to address different types of musical learning, and to enable all (young) people to participate in musical life.

The EAS, the European Association for Music in Schools and EMU have worked together excellently on these issues, especially in recent years. Because what is needed at the learning level is also needed at the association level: close cooperation to achieve more together, with combined expertise. Congratulations to your 50th anniversary, dear friends and partners in EMU – and to the next 50 years of joined forces!”



**Isolde Malmberg**

*President of EAS*

### ***Steering Committee for the Harmonization of European Music Education (SCHEME)***

In 2015, SCHEME group was founded by the AEC, the EMU and the EAS to increase the scope of their collective action and the level of cooperation between European networks devoted to music education. The three organisations are working to roll out the European Agenda for Music (see above) in the field of music education.

### ***Music Quality Enhancement (MusiQuE)***

Created from the Bologna process with the express approval of the sector, MusiQuE fills the gap between the services offered by national quality assurance and accreditation agencies and the specific needs of the music education sector. MusiQuE draws its expertise from the experience of 20 years of projects led by the European Association of Conservatoires (AEC), covering all aspects of music education such as curriculum design, learning outcomes, research, assessment and quality assurance.

MusiQuE is committed to working in partnership with its founding organisations (AEC, EMU, EAS and Pearle, the Performing Arts Employers Associations League Europe), with institutions, with other stakeholders in music education and with national quality assurance agencies. A representative of the EMU has a seat on the MusiQuE board.

**Michaela Hahn**

***Music school researcher  
at the University of  
Music and Performing  
Arts Vienna***

***Board member of  
MusiQuE – Music Quality  
Enhancement***

***Delegate of KOMU – Con-  
ference of Austrian Music  
School Associations***



### ***Academic research***

One of the newest but most important partnerships developed by the EMU concerns academic research. This dimension is critical to understanding the impact of music schools in educational and social terms and on health and wellbeing, as well as envisaging the music education of tomorrow. In 2017, the EMU entered into a special partnership with the University of Music and performing Arts Vienna (mdw), leading to its participation in symposiums organised by the mdw on the key challenges facing music schools.

“In times of change, partnership and collaboration are not only important but indispensable. For music schools at the interface between culture and education, long-term partnerships are almost a matter of course. For 50 years now, the European Music School Union has fulfilled the important function of building bridges between music school systems throughout Europe and towards many institutions. I am honoured and pleased to contribute to this with the mdw-initiative of the biennial European Music School Symposium and the music school perspective to MusiQuE quality enhancement in higher music education. Together we promote the fact that in music education “the whole is greater than the sum of its parts” (Aristotle).”



**Philippe Dalarun**  
***President of the EMU***



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## EMU now and in the *future*

### ***Music education for the young child:***

The ECME brochure published in 2022 describes how music education for ages 0 to 6 can be provided by music teachers. In the introduction, Eirik Birkeland (AEC President) highlights the diversity of approaches including educational tools with tips and reflections on teaching. From the perspective of higher education in music, this brochure is a valuable contribution to the further development of educational and teaching programmes for music from the earliest beginnings.

Philippe Dalarun (EMU President) says that music education at an early age is mainly for the children themselves. The focus is on the development of both their motor and social skills. Nothing is more precious than our children. They are our future, creating the society of the future.

Research shows that music makes you smart. It's good for brain development, particularly for communicating between the left and right sides of the brain. Music education is therefore vital for children's continuing development and cannot start early enough.

Maybe when they're even younger:

Music lessons can even be given to a baby of a few months old. This was revealed during the MusiColours Capacity Building Seminar held in December 2022.

This seminar included a discussion of Hungarian traditions and methodologies for the young child and even a lesson given to a 6-month-old baby by Prof. Dr. Michael Dartsch of the University of Music Saar in Saarbrücken, Germany. The baby was not alone in being mesmerised by the violin. Lessons were taught by theme and parents also joined in the musical narrative. Not just the baby but the parents in particular were also taught a love of music through play.

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*Prof. Dr. Michael Dartsch is giving  
a lesson to a 6-month-old baby.*







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*Music contributes to the cognitive development of children.*

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Can they be taught at an even younger age?

There are programmes for the unborn child. There is the 'Music in Pregnancy' course, for example, in the Netherlands. The aim of the course is to establish and strengthen contact between parent and child through music and movement, and to enhance the mother's mental and physical well-being.

It's through musical activities that she's able to take time for herself and the baby. These activities also make her aware of her body (tense or relaxed), her own feelings and the baby's reactions. While singing the 'Pregnancy songs for adults', she expresses her own feelings mainly to do with her anxieties on a small or large scale, her love for her child and other topics surrounding pregnancy and birth. When she listens undisturbed to soothing music, her body will relax and she will start to rest. Exercises performed to music keep her pregnant body supple and on the move.

***Digitising music education:***

Since the Covid-19 pandemic, digitisation has become an indispensable part of music education. Overnight it seemed we had to switch from physical to digital music education. A search began in many institutions for the best and most practical software programs. From WhatsApp to Facetime and from Teams to Zoom. Various programs have been trialled. The initial conclusion was: playing before and afterwards works well. Playing at the same time is impossible due to the delay. The online lessons also had added value. They could be watched at home. Teachers saw the rooms where pupils were studying, at unconventional times or in too small a space, and there was also more contact between teacher and student during the week. A short movie or an audio file was often featured. The teacher had more control over the process. Much of this has continued in the post-Covid period we're now in. There's greater use of online lessons to complement physical lessons.

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*Many different forms of online lessons have been developed.*

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A webinar titled “Digitisation in music education” was held on 30 April 2021. A number of parallel sessions were held on the second day in addition to contributions from Luc Nijs and Marina Gal. The subject matter consisted of further in-depth study of the online methodologies developed in the different countries.

**Parallel session I:**

Beginners’ guide to Bandlab: a collaborative and free online digital audio workstation, led by Marina Gall & Martin Humphries

**Parallel session II:**

Free online tools for making music, educational point of view, led Matti Ruippo

**Parallel session III:**

Free online tools for making music, educational point of view, led by Sandrine Desmurs

**Parallel session IV:**

Teaching an instrument creatively online, led by Luc Nijs

**Parallel session V:**

Embedding accessibility in current practices, led by Miranda Harmer

**Parallel session VI:**

Beginners’ guide to Noteflight Learn: a collaborative online music notation environment, led by André Stärk



### *Plans for the future:*

How will music teachers of the future be teaching? An interesting question, especially in the post-Covid period. Many different forms of online lessons have been developed. A great deal has also been written about and researched into teaching online.

We face several challenges when it comes to teaching methods. We want to keep the level of musicianship high. Making music is about doing a lot of things. Practice makes perfect but we also want to reach a lot of children. Being approachable. The aim in the Netherlands is to give all primary school children music lessons. It's a well-known fact that music contributes to the development of children's brains.

OK, so we have lessons for primary schools, lessons in the academy, physical lessons and online lessons. How does that fit into a methodology? And what does that demand from students? Today's students face many challenges. In addition to music, they're often involved in sporting activities and have busy social lives. How do you keep them motivated?

I'm convinced that a hybrid form of online and physical lessons suits today's generation and can produce more results. The physical lessons focus mainly on performance skills while the online lessons can focus in the time in between on the technical challenges of the pieces to be played and music theory. Several periods throughout the week can be used for this.

Online lessons have taught us that there is more to teaching than the traditional pupil-master teaching principle. Take, for example, the approach taken by the Mix project where the emphasis lies on reaching children from the perspective of creativity, inclusion and Ludo Didactics.

The Mix Project is a music education project which is set up by 3 countries: The Netherlands, Finland and Belgium. Each of these countries have had their own input. From Finland, there was a focus on creativity, from Belgium a focus on diversity and from the Netherlands a focus on Ludo Didactics. All three methods or themes are designed to develop music education further. One important comment: these methods do not replace tried and tested methods. They can be used as additions for the methods you already use to educate talented music students.

Ludo Didactics is basically an approach to music education based on gaming principles. As a music teacher, you design an experiment for the student which has pretty much a fixed outcome. It is a designed experiment, but the student is free to move in the system (game). Incorporating Ludo Didactics in your music education practice does not only change the learning process itself, it will also change how you approach the entire learning experience for the student, beginning with the earliest possible stage: conception and preparation. Where a more traditional approach would focus on just preparing content, such as selecting the applicable exercises and compositions, there is more involved in Ludo Didactics: as a ludo didactician you are investing relatively more time and effort in designing the entire learning experience and constructing a system before the student is placed right in the middle of that system.

Conversely, the teacher or designer frees up more time while the student is engaging in that experience, leaving him or her more time and energy to spend on other aspects of the educational process, such as observing and monitoring behaviour, provided that the design process is carried out well and proves to be effective.

A well-developed ludo didactical way of working puts the initiative completely in the students' hands. Instruction, feedback and progress have to be embedded as much as possible in the design. This means that a well-executed Ludo Didactics design is a design in which your contribution in terms of energy is not needed for successful implementation.

The MDA model within Ludo Didactics is one of the most fundamental models in designing games about learning behaviours. MDA stands for Mechanics, Dynamics and Aesthetics. Mechanics are the basic elements with which a game is composed on the rules, algorithms and data level. They are the building blocks in game design. Dynamics are the behaviours that are evoked when the user interacts with the mechanics. Aesthetics are the feelings this in turn evokes in the user.

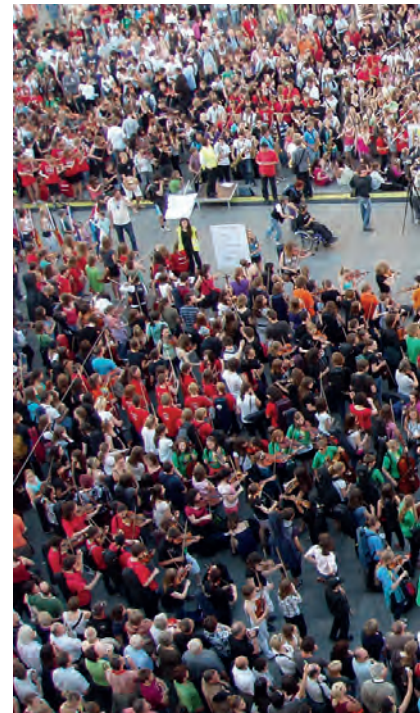
So shouldn't it be fun to design a music lesson based on these principles? Every musician knows you have to spend at least 10,000 hours on mastering an instrument. The interesting part is how games are designed using repetitive movements to reach the following higher level. Gaming is fun. It should be! Studying music is not always fun, but it should be! So would it be possible to use these gaming principles in music education to reach those 10,000 hours?

*So you think you can play music? What are you going to do with it?*

Ludo Didactics shows us how you can make 10,000 hours spent on mastering your instrument all about having fun! And that's great, because developing talent should be all about mastering your instrument. BUT that may not be the only talent you have.

If the question is: So you think you can play music? What are you going to do with it? We also talk about a broad development of talent. Not only with your instrument, but also of the skills necessary to show your talent and make it useful to society. Music schools (talking from the perspective of the Netherlands) also have a role in shaping society. They are at the heart of society. Music impacts society. It helps brain development in children and, maybe most importantly, making music makes you happy and is a cure for loneliness. What would we have done during Covid if there had been no literature, film, Netflix, poetry and no music? It would have been a very boring time, a time with less development. Art, and music specifically, is the glue of society and as music schools, we play an important part in this.

So you are talented. But you want to broaden out. Music schools should be providing modules such as sound design, composing, arranging, producing and also mastering another instrument so when your student finishes at your music school, they can build on a steady high level of talent development. The next step for the



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*The challenge for music schools in the future is to create an environment where there is space to design music experiences for students so they really can develop all their talents.*

*Bad Segeberg 2009*  
© Manfred Wurch

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student could be to go to a conservatoire, but they could also end up on a different course of study, to ultimately work in an education job or healthcare job. One thing I know for sure is that this former student will be making music and has the skills to make their talents useful and be an ambassador for music.

#### ***Position of music schools in society***

Teaching music lessons more freely also provides opportunities for music schools to play another role in society. As a music school, we should start with this broad education of talent. It's also the natural way children learn. They are curious. You can't start early enough and music schools have a major role to play in developing these beautiful talents even if they do not eventually become professional musicians. You want to stay connected to them with the challenges that lie ahead in dealing with the education sector, the healthcare sector and social sector, with our elderly, with loneliness, music and Alzheimer's Disease, music and Parkinson's Disease, we also need extra skills as a

music teacher. But where does it stop? Where is it within your scope as a music teacher and where does professional treatment start? Linking those professionals to your music school, professionals who have hopefully had an impact on your music school in terms of a broad development of talent, could develop new products further, thereby helping society. So the challenge for music schools in the future is to create an environment where there is space to design music experiences for students so they really can develop all their talents. Another challenge is to connect to professionals in other fields who have taken part in a broad talent education program in your music school for developing more beautiful music products in co-creation and co-operation.

#### ***EMU's future:***

The EMU is a European network bringing music schools and cultural institutions together. The EMU links up with political institutions on various levels and interacts with its regional groups. As an inclusive network, the EMU should look for ways to reach out to even more music schools in Europe.

The EMU's aim in the future is to be more enabling towards its members by facilitating digital platforms where music schools can exchange information, facilitate student exchanges and access newly developed methodologies such as the MIX platform or similar portals.



**Robert Vroegindeweij**

***Board member of the EMU***

## *Imprint*

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