

Report on the First European Meeting

The Future of Music Schools in European Policy

**A European Development
Centre for Music Schools**

**Madrid
21 and 22 February 2003**

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



The Meeting in broad outline

This first European meeting on the future of Music Schools in European Policy actually consisted of three parts.

First, there were speeches with a general content focussing on the situation of the Music Schools in Europe in general and in host-country Spain in particular, on the shared need for a European Development and Information Centre, on other examples of international cooperation in the cultural and educational field, and on the possible role of the European Union regarding a European Centre for the Music Schools.

The second part of the meeting gave the floor to the political representatives from the 11 European countries represented. In their speeches they not only described the successes of the music school system in their own country which they would like to share with others, but they also sketched the foremost challenges they see in the near future for which they would like to have help from abroad.

In the third part the discussion focussed on the content and feasibility of a possible European Development and Information Centre, and on the steps to be taken towards its realization in the near future.

Below you will find a report that consists mainly of excerpts from the speeches held, in combination with brief texts binding these together. The excerpts are offered in a small letter. By the way: different parts of people's texts have been put together, and the English of the speakers is used directly without modification. At the end of the report some conclusions are added.

The meeting was jointly organized by the Spanish Ministry of Education and Culture and EMU, with Mr Pedro Sarmiento, President of the Spanish Association of Music and Dance schools, as the central coordinator in Madrid.

Music schools in general and the lure of cooperation on a European level

First Jan van Muilekom, President of the European Music school Union EMU took the floor. He sketched the breadth of the European Music school system and the issues for the future that the music schools share with political life.

Jan van Muilekom, President of EMU

EMU is a federation of, at present, 22 national associations of music schools, as such representing more than 5000 music schools all over Europe. You could say: the biggest cultural sector in Europe. All music schools are public institutes in the educational field offering music education to all and paying special attention to talents.

Music school life, as is made clear in EMU's Declaration of Weimar of 1999, shares with political life the following issues: integrating the cultures of new ethnic groups; bringing art to everyone, including the underprivileged social groups; fostering community life; offering value for money, requiring clear descriptions of the services offered and providing quality assurance.

We shouldn't strive towards a European law aimed at harmonizing the different national music school systems. What we should do on a European level is to put forward such strong examples from the different countries that positive developments will be seen everywhere. There is an extra need for all this now that Eastern Europe is opening up: they can learn from the rest but also have a great deal to offer.

Music schools are the ideal building block of a European identity.

Then Mrs Sanders, Europarliamentarian, took the floor. She gave some concrete examples of international cooperation, urged EMU and possible partners to focus during the coming years on the challenge of quality and sketched more extensively the concrete financial resources of the EU. Her speech is given in full.

Mrs. Sanders - ten Holte, Member of the European Parliament for the Liberal Party, member of the Committee on Culture, Education, Youth, Media and Sports and Vice-president of the Committee on Development and Co-operation in the European Parliament

As a member of the European Parliament for the Liberal Party with both Education and Culture in my portfolio I have been interested in the situation of the European music schools. Needless to say that music is a universal means of communication that does not need words. Young and old can partake in it whatever nationality they have. Music education in the broadest sense is an outstanding tool to promote international understanding. It should therefore be supported at a national and a European level. Already in May 2000 I asked Mrs. Reding, the European Commissioner for Culture and Education, whether she could provide me with information on the situation of music schools in the different Member States (nb more specifically is meant information on the national lawsystems concerning musicschools red.) At the time she informed me that detailed information was not available, but the Commission had set up a taskforce to help collect data in the cultural sector and she was convinced that that would be available by the end of 2001. I am sad to say that so far I still have no detailed information on the situation of music schools in the EU, let alone in the candidate countries. I am therefore very pleased that the Spanish Ministry of Education and EMU have taken the initiative for this conference.

When invited I was asked to enlarge on the international co-operation in the field of education and culture and on the possibilities of the EU-system to support these fields. I will happily comply with this request. The EU has always been very active in promoting co-operation in the field of education. A prime example is the process of co-operation started in Bologna, the so-called Bologna process. Let me explain: everybody has heard of the European education programmes Socrates and Leonardo. Their main focus is to promote mobility for both students and teachers. As mobility increased the universities became aware of the problem of qualifications. The stakeholders decided to meet at Bologna and discuss the issue. The result was the so-called Bologna process. Universities, Member States and the EU came up with the proposal for the Bachelor/Master degrees, which the Member States all promised to implement in their own national systems. If Europe is to be the '...most competitive knowledge-based economy in the world' by 2010 this is a good first step. Another good example of European cooperation is the work that is being done on the European Credit Transfer System (ECTS). The Member States try to set up a system that could be used as a tool to evaluate and compare qualifications acquired in one Member State with those in another. In view of the increasing mobility of the European citizen it is fundamental that for instance employers know what the qualifications of their employees are worth. These two examples could also be useful in the context of the music schools.

In the field of Culture the EU also supports co-operation through the 'Culture 2000' programme. However this is limited to the support of projects. Organisations from 3 to 5 or more Member States or Candidate countries are invited to co-operate in a project. These can range from setting up a website to organising an International

Youth Opera Festival, as was done very successfully in October 2001 in Rotterdam. By requiring that various Member States are involved the EU guarantees the so-called European Added Value, the extra bit that makes it truly European Dimension. After all we have to remember that both education and culture fall under the 'subsidiary rule'. This means that the Member States themselves are responsible for their own culture and education policy. The EU can help co-ordinate and stimulate, helping to fund those manifestations that can not be dealt with by one Member State on its own. This is what we call European Added Value.

So where does this bring us in the context of the music schools? It is essential for all the European music schools to set up a European network including those from the candidate countries. Together they can make themselves heard, but not only that. Quality in education is very important. Benchmarking and best practices are perfect tools to improve the quality in education. A European Development-Centre for Music schools would be best placed to stimulate this. Moreover by co-operating in this way the music schools could benefit from the EU. How? The European Development Centre should follow up on the EU Programmes. I already mentioned both Leonardo and Socrates. The latter has a sub-programme called 'Comenius' which caters for schools, promoting exchanges of schoolchildren and teachers, supporting for instance seminars for teachers to exchange experience and know-how.

But there are other programmes too, from which you could benefit. I will give you some examples. The 6th Framework Programme for Research and Development for instance has a subsection for Education and Training. One of the projects funded was entitled '*Early literacy teaching and learning: innovative practice in national*

contexts, a thematic network'. The study led to some very interesting conclusions amongst them that substantial innovation requires more than administrative action or political pronouncement. A substantial change in attitude of the teachers is needed both in relation to the children and all others involved, including each other. I could envisage a similar type of study for music schools and music education.

Another useful tool is information technology. The EU has various programmes such as E-Learning and E-Europe stimulating the use of Information Technology also in education and culture. An example of a project accepted is the project '*Music Web- New tools and content for music education, using wide-area networks and hypermedia technology*'. The aim of this project is to improve the quality of music education by exploiting music-specific multimedia and distributed network technology. It seems to me that the music schools could benefit from these studies. Information technology is useful in disseminating innovation in teaching practices, as an aid in the classroom and as a database for music education. Having a European Development Centre for music schools would help to centralise all this information, accessible to all the music schools involved.

My conclusion would therefore be that European music schools should work together. Only in that way can they learn from each other, improve the quality of music education and start to play a more important role at a European level. One of the problems the Taskforce on Culture, which I mentioned before encountered, was that it was very difficult to collect data in the different countries as they all differed in their terminology and systems. This could be the first task for such a centre: stocktaking of the situation and streamlining of the terminology used in all the Member States.

Music is an important element of the European cultural diversity. Music schools help our children, the future European citizens, to take part in that cultural diversity, thereby safeguarding this key element of European identity. Or, to quote Shakespeare, 'If music be the food of love, play on!'

Mr Juan Angel Espana Talon of the Spanish Ministry of Education and Culture ended this part of the session with a sketch of the situation in Spain, a country that in recent years has witnessed a big growth of music schools, thanks to an opening up to Europe.

Juan Angel Espana Talon, General Director of Territorial Cooperation and Higher Inspection, Ministry of Education, Culture and Sport, Spain

Spain now has more than 500 music schools with more than 60,000 pupils. The days have passed that there is only political interest in educating professionals in music. Experiences in other countries will certainly help us a lot. So we are looking forward to the Development Centre.

During the discussion following these three speeches Juan Angel Espana expressed his conviction that the development towards more music- or art schools will continue in Spain. Both the Ministry and partners in regional communities have been touched by the new lines.

Mrs Sanders made an extra plea for an international focus on the aspect of quality. If the European Union has a task to perform in culture and education it is in comparing and fostering the quality in the different EU-countries, for instance by stimulating self-evaluation. Also: creating more equality between the countries regarding quality will facilitate the future exchange of cultural workers.

Challenges and successes in the different European countries

All speakers were introduced by EMU's vice-president, Mr Gerd Eicker. He also stimulated the discussion after the speeches.

Mr Marien from Belgium was the first one to speak, talking about an art school system that strives for more flexibility in structures to stimulate innovation. He also mentioned the challenge of establishing cooperation with regular school life, thus introducing more social groups to the music schools.

Mr. Freddy Marien, Adviser Flemish-Belgian Minister of Education

This education comes under the Ministry of Education, and the teachers' salaries as well as part of the administrative staff of the operating budget are paid for by the community. This accounts for about 90% of the total cost price. The other 10% are paid by the governing body, mainly towns and municipalities.

As this education is funded by the Ministry of Education and not by culture, the result was that since the 1990 reform one had to work within a fairly rigid structure of minimum curricula, fixed learning pathways, exams, inspection and verification, audits, and in the future, participation councils and attainment targets.

In the past two years things have become much more flexible and as a consequence a project-based approach and modular approach have been introduced. A wider range of options is catered for, including

a larger variety of instruments, new options such as jazz and light music, musicals, etc.

The autonomy of schools also gives the opportunity to determine an own profile, and every institution can establish different priorities.

The greatest change has occurred in adult education. As a result, the percentage of students has increased to 25% of total student numbers.

This education organises its own courses, is marked by a flexible evaluation system, less stringent demands, and its own adult operation.

The greatest challenge for the Ministry of Education is the integration and implementation of this part-time education in the arts in compulsory education. The first steps with regard to expressive education were taken a few years ago. An appeal was made to the versatility of primary school teachers. This revealed that teacher training here does not meet the expectations. Changes have been made, and at the same time, in-service training was organised at different levels. As the expertise which is available in part-time education in the arts comes in handy, the teachers from this education sector will co-operate with primary school teachers.

For secondary education, we are thinking of partnerships between secondary education and part-time education in the arts by setting up courses for students who can apply for credit hours.

Despite the democratic enrolment fee, part-time education in the arts is not taken up by a specific sector of the population. As part of the policy on equal opportunities in education, several co-operation projects are being set up between primary schools and target group pupils, the DKO, and cultural organisations to encourage an initiation into the arts. The aim is to break down barriers and make education in the arts more easily accessible. Currently 29 initiatives are being launched, the results of which still have to be evaluated.

Mrs Ambruš from Croatia described the high level of music education in her country, but stressed at the same time the challenge to acquire more funds so as to serve more pupils.

Mrs. Ružica Ambruš-Kiš, prof. Music Adviser Ministry of Education and Sports Republic of Croatia

Most of music schools follows a traditional view of music education, which means the purpose being in the education of music professionals. Children enter a music school at the age of 8, after passing the entry exam which includes aural, memory and rhythm tests and physiological predispositions for particular instruments.

Fortunately, some of music teachers realise that by means of music education children could develop their whole creative personalities as well, including both – their emotional intelligence and, which is far more important, their creative way of thinking. Such approach enriches children in their everyday lives, by means of developing their music sensibility through amateur playing and prepare them for a future highly sensibilised concert or theatre audience.

The curriculum is methodically taught through and adapted to the individual needs of every child, either average or advanced one. There is no entry exam for such approach of music education.

There are no adequate conditions for most of the music schools; for example in capital of Zagreb there are seven music schools and none of them are in the buildings that are built for the purpose of music education. The situation with equipment - instruments and literature is somewhat better.

Teaching staff are very professional but not so open to drastic changes. Although it is worth mentioning that there are many examples of high individual achievements of their students on domestic and an international level.

So, state funding is the greatest advantage but in the same time does not allow development because funds are limited which prevents schoolshaving more pupils! Material security does not motivate teacher enough to follow innovative trends. Most of schools do not wish to take risks of finding alternative ways of funding because they are afraid to loose state support.

What is there to be done?

- increase the number of children who are part of the early music education system
- better co-operation between general and music schools
- to free teaching of all unnecessary content and to adapt it to the pupil's interests, individual possibilities and optimal potentials for individual development (nb she strives at an education that directs itself to the childrens' needs and not to academic directions from above red.)
- to open possibilities of alternative ways of funding in order to increase the number of pupils

In the discussion Mrs Ambruš stated that she was anxious to get examples from abroad on successful strategies to get teachers on a more innovative path.

In his speech Mr Mullner from the Czech Republic mainly stressed his satisfaction with the well-regulated and comprehensive system of art education in his country, also providing for poorer students and students with a talent. The system now provides art education to 22% of the Czech people between 5 and 18 years old.

Mr. Jaroslav Mullner, Deputy Minister of Education Czech Republic

At present, professional training in music is provided by basic arts schools, conservatories and arts colleges (academies of performing arts) which are part of the Czech education system. Music schools therefore make up a

coherent system of artistic education at basic, secondary and tertiary (non-university and university) levels. Smooth progression through the system and transferability between its levels is ensured.

All basic and basic arts schools, secondary schools and conservatories in the Czech Republic provide education in line with curricula approved by the Ministry of Education, Youth and Sports. Curricula for arts schools providing training in music include educational aims, the overall structure of the subject matter, a list and description of subjects along with instructions as to the choice of individual or group teaching. The artists/teachers may adjust up to 30% of the curricula by adding new findings as the particular discipline develops and the needs of the moment require.

Arts schools delivering programmes in music may also organise short or long courses for a payment. The organisation and content of the courses is determined by the school director. Education obtained in such courses is not recognised as equal to that obtained in ordinary studies.

In the course of studies a smaller group of individuals with striking talents is formed and more profound training is delivered to them in order to promote their professional orientation. In this way basic arts schools combine two areas: artistic education as a leisure activity and training for professional music education at a higher level. The training is delivered to individuals or to groups in line with the curricula approved by the Ministry of Education, Youth and Sports. Students contribute to the costs.

Poorer students may get a partial or full exemption from the fees, usually for a period of one year.

Co-operation with the nearest basic arts school is part of an enlarged musical education – there, in afternoon hours, students learn to play musical instruments or to sing. Depending on their interest, students may also opt for enlarged education in visual arts or dancing, instead of music.

Mrs Vaergman from Denmark introduced to the conference an issue that was to return often in discussions: the importance and possible content of a national law that can also protect the music school system during difficult political or financial times.

Mrs. Kirsten Vaergman. Member of the Danish Music Council and Mr. Jan Hansen, National Music School Manager Denmark

A music school may as a maximum be reimbursed with 25 percent of the music school teacher salary expenses.

A music school consultant is appointed.

From the indicative guidelines for tuition by music schools and the guideline standard statutes for music schools:

- A music school must offer education in all instruments
- All kind of music: classic, rock, jazz, pop etc.
- Curriculum for every item
- At least 36 weeks of education

Basic music courses preparing for further music education (14 total in Denmark, age 14-25) (nb Denmark within its system of music schools shows an amount of schools for further musical education red.)

Also Mrs Faye-Mora from France described a music school system that has strong and good traditions of teaching but is now facing the challenge of opening up to new musical styles, the other arts and cooperation with regular school life.

Mrs. Mireille Faye-Mora, Music Inspector Ministry of Culture France

Communal music schools have their financial charges supported by municipalities. Their action is communal.

National music schools are paid by municipalities and State. Their action the country.

District National Conservatories are also paid by municipalities and State but their action covers the district.

In 1992, a document written by the Inspection Service from Ministry of Culture fixes new courses of study. This official document is called « Schéma d'orientation pédagogique ». It is a *Didactic Plan*. The new courses of study contains instrumental performance, theory, music in group.

In 2001, the Ministry of Culture has published a *Charter of Specialized Artistic Education*.

This document is like a law written with all the partnerships of teaching music: musicians, teachers, directors, territorial collectivities and National Education Ministry. This document precises the action of each one.

The new tasks of music schools are not only musical and pedagogical but also cultural and social without forgetting artistic qualities of course.

This document asks the music schools to open their doors to all different styles and new musics (rock`music, pop music, rap music, traditional music, new technologies...).

This document says teaching dance and theatre has to increase. The partnerships with theatres, opera houses, concert halls and others must be reinforced.

Music schools must train up amateur musicians and adult pupils. But the biggest purpose of the Charter is the agreement with the National Education Ministry.

Actually, nine Formation Centres are training students to become music teacher in general schools. Those centres are paid by the both Ministries : Culture and National Education. The actions in general schools included the other arts like dance, theatre, cinema, painting and so on.

Also in his speech, Mr Leonard from Ireland touched upon cooperation with regular school life and the issue of quality assurance, but also on how to provide good music education in a country that consists mainly of countryside with a scattered population.

Mr. Jerome Leonard, Senior Inspector Department of Education and Science Ireland

Prior to these changes in curriculum and assessment, the regular school taught the non-performing elements of the syllabus, while, in the main, music schools or private individuals or institutions taught the instrumental element of the examination.

There was therefore little requirement for formal interaction between the regular school system and the music school system, as the programme for assessment was clearly defined and within quite narrow parameters.

The curriculum changes of the 1990s involved an increased emphasis on the integration of performing, listening and composing within the teaching and learning of music.

Issues which arise in relation to the above include those of geographical spread, quality assurance mechanisms and appropriate models of best practice in terms of delivery of programmes.

Recent developments in relation to instrumental music provision have included a Feasibility Study into the development of local music educational services, which is due to report to the Minister for Education and Science shortly. It is clear that the perspectives and experiences of other European countries will be of benefit in the ongoing debate in Ireland and I look forward to hearing the contributions from the participating countries throughout the conference.

Mrs Turini (speaking on behalf of the Tuscan Minister Mrs Zoppi) and Mr Sperenzi drew upon their experience in Italy to once again table the topic of the importance of a national law and to plead for an intervention of the EU.

Mrs. Patrizia Turini, Official for the Cultural Sector of Regional Council Italy (speaking for Mrs Zoppi)

No doubt, music education itself is crucial both from a cultural and social point of view and for this reason some public measures need being implemented. In Italy there is no regulation at national level, to set the principles of basic music education and support various existing initiatives in this area. Unfortunately, the education reform plan, implemented by the present Italian Government, is hindering music education at all school levels and limiting it to conservatories alone.

Another intervention area for Regione Toscana is more closely related to the topic of this Meeting. It aims at supporting all basic training activities in Music Schools. It includes more than 70 Music Schools all over the Tuscan Territory.

To enjoy the benefits of the above-mentioned Law, these people have to comply with some specific requirements, proving their professional skills. The following requirements are included: carrying out some didactic activities for at least three consecutive years, employing some teaching personnel with suitable educational qualifications and work professional experience and didactic planning.

Regione Toscana acts according to two different modes: on one hand, it allocates some financial resources to Provinces and finances all those activities, which comply with the above-stated legal requirements, and draws the corresponding Orientation Plan. On the other hand, it resorts to some representative and highly skilled organisations in various sectors, to implement some projects and support some pilot initiatives for teachers' training, research activities, and promotional activities.

Unfortunately, the regional budget for the law 88/94 is not very high: it amounted to just 464.811,00 Euro in the year 2002. This budget was increased last year, but it is not enough yet. Some bank associations also sponsored us to implement some projects.

Mr Mario Sperenzi, Italian member of the Presidium of EMU

...Substantial disinterest of the (Italian) State as to a widespread system of music education and a concentration of effort on the system of conservatories and schools for professional education, which are now in a crisis due to a lack of jobs for its pupils.

Only during the last 20 years, local or regional authorities such as the Tuscan one that we just heard about have started making significant attempts to turn this tendency around.

The Declaration of Weimar proclaimed by EMU in 1999 calls upon the EU and each national government to implement the stipulations of the convention of the United Nations concerning the rights of children as well as the right of everyone to have access to education in the practice of arts and of culture as confirmed by UNESCO.

From this point of view some directive rules from the European Parliament and from the European Commission in Brussels are indispensable, next to investigations and projects.

And from the same point of view I think that the establishment of a Centre of Information as proposed by EMU, if adequately helped financially by the European institutions and those of every country, can mean another important step into the right direction

The above-mentioned words brought to the floor among others Mr Bert Kuiper, representative of the Dutch association of municipalities. He suggested not to wait for national or international laws but just to start dealing with local authorities as is currently happening in the Netherlands.

Mrs Kieber-Beck, from Liechtenstein, was proud to mention a very high percentage of the population taking part in the music school, in part due to the successes in the cooperation with regular school life.

Also here, a great interest in everything that has to do with quality and quality assurance.

Mrs Rita Kieber-Beck, Deputy Prime Minister Liechtenstein

The Act of 17th July 1973 converted the Music School to a state foundation. Article 2 words its terms of reference as follows: 'The purpose of the Foundation is to provide children and adults resident in Liechtenstein with teaching in instrumental and vocal music and to foster the musical life of the country.' In 1991 the Music School Act of 1973 was amended to take account of the new situation. The most important innovation is the involvement of the communities in financing the Music School. Under these rules the state bears up to 50 and the communities 25 percent of the costs. The remaining 25 percent must be met from school fees.

Since 1980 'Grounding in Music' has been incorporated in kindergartens. On this model 'Musical Fundamentals' were also incorporated in Years 1 and 2 of primary school at the start of the 1993-94 school year. In giving this teaching the Music School collaborates closely with the state schools. Some classes are taken by foundation-school staff; in others they collaborate with the staff of the primary school in 'team-teaching'.

The Music School's structural plan divides into Junior, Intermediate, Senior and Extension classes, the last of these being intended for adults. All pupils are obliged to appear in a practice performance at least once a year. The compulsory timetable for all subjects is designed in such a way that pupils who have completed the full training through to Senior level should be capable of passing the entrance examination to a conservatoire or academy of music.

If one adds in the approximately 220 members of the orchestras, choirs and bands, the total rises to close on 2500, equivalent to almost eight percent of the total population.

The accelerated social change also leaves its mark on the musical education. Daily practice, a thorough occupation with an instrument lasting for years, a slow learning progress, and so forth are not necessarily parameters that seem to fit into today's fast-moving time.

Community associations make an important contribution to the cultural identity of our municipalities.

Especially choirs have largely lost their attraction and are troubled by a dearth of young talent.

Both securing quality and quality development are areas that we are strongly interested in at the moment. In various working groups, basic elements for the introduction of a quality system are being prepared with the aim of establishing a lean and meaningful organizational process.

Mr Martin Berendse from the Netherlands mainly focussed on the relatively long tradition in the Netherlands of stimulating art education in regular school life at a national level, in a system in which music schools/art schools play a more prominent position by the year.

Martin Berendse, Deputy Director, Head of Policy Division Arts Department of the Ministry of Education, Culture and Science The Netherlands

Achievements (a.o.):

- Culture and School' agreements with municipalities and provinces
- C-vouchers (to stimulate visits to cultural organisations - for pupils of basic secondary and pre-vocational secondary education)

As of 2002:

from process to result

+ Teacher and artist as cultural vehicle:

Objective:

- more professionals / artists as teachers

Approach:

- 'Art centres' (music schools etc.) as employment agency
- + School as cultural centre:

Objective:

- in each region a 'Cultural profile school' (secondary education)
- + School as cultural centre:

Objective:

- link between cultural education during school hours and during after school hours ('a cultural alliance for each school')

Approach:

- offer musical education after school hours by art centres (and amateurs), within the school building

During the discussion following his speech, Mr Berendse offered some fresh topics for the conference concerning challenges faced by the different national systems of music schools: the tendency (in The Netherlands) to have a good basic music education as well as an adequate education for the top students, but insufficient attention to those that are in-between; and what we can learn in this regard from the field of sport education. He also asked the people present why so many countries still haven't opened up to the other arts and are still making music school systems.

With Mr Olsen from Norway we arrive at a country in which the art school system has profited greatly by a progressive law. There are, however, increasing discussions about the division of costs between state, local council and parents/pupils. And: how can local communities cooperate more easily in a country that is sparsely populated.

Mr. Jan Olav Olsen, Member of Parliament Conservative Party, Member of the Standing Committee on Education, Research and Church Affairs Norway

This new name is a reflection of the fact that these schools nowadays are not exclusively concerned with music, but also try to cater for a wider spectrum of cultural activities.

And of course, since the local councils were not required by law to provide music instruction of this kind - it often proved very difficult to give music schools the necessary priority.

The first priority for the enthusiasts therefore had to be a new law requiring all local authorities to provide for music instruction as a supplement to the ordinary school system in their area. And in the end, they won. The necessary legislation was passed in 1997. The salient points were:

- every local council is required to offer music and arts instruction - if necessary in co-operation with neighbouring local councils.
- the name music school was changed to art schools, with a corresponding extension of the subjects taught. From concentrating on music alone, the schools now offer a number of new subjects covering a variety of cultural activities, for instance drama, drawing, painting and dance.
- arts schools are to be funded from three sources: government grants, grants from the local authority and fees from pupils/parents.
- better working conditions and better pay for arts school teachers.

Total government grants have not been increased, and because fees from pupils/parents are limited to the equivalent of 200 Euros yearly, local authorities have to foot an increasing share of the total costs. And since local authorities usually are hard pressed for money, the result is that many arts school have long - and increasing - waiting lists.

- Fortunately, the Government has promised to present a White Paper on the future of the arts schools. This White Paper will be presented in the near future, and we expect that a number of important issues will be discussed:
- the total economy of the arts schools, including the extent of funding through grants from the government. The Arts Schools Council fully expects that the share paid by the government must be raised from the present level of 12 per cent of total costs.

- the question of fees must be addressed. Are we to continue our present system with an upper limit for fees from pupils/ parents, or should local authorities be free to fix the amount at will?
- how the arts schools are to be organized, including a discussion of co-operation between local authorities. Also the relations between the art schools and the ordinary schools and between the art schools and local cultural activities will be discussed.

Mr Olsen's speech rekindled the discussion on the role of the state. People in favour of giving local communities a bigger role expressed their awareness that, in many countries, these communities should then have more money. Some stated that the least the national state should do is to stimulate innovation, by seeing to it that teachers can get the right diplomas and by fostering the exchange of curricula.

With Mrs Bakosova from the Slovakian Republic we again had a representative of the former Eastern European countries that can boast of an art school system with broad participation, though especially strong on working with the talented.

Mrs. Danika Bakosova, Councillor General Ministry of Education of the Slovak Republic

At present our system of care for gifted children is well elaborated. Arts schools are a specialized type of schools at which children are looked after individually according to their specialisation and individual abilities. This is possible thanks to variable study plans and alternative methods of work and individual approach.

Basic art schools in Slovakia have a polyesthaethic character.

Basic art schools offer education for a wide range of public from the pre-school age up to adults.

They offer good conditions for creating non-professional ensembles and different activities in the field of arts. Basic art schools represent an integrated part of the whole system of education in the country. The current basic art school has all the characteristics of an educational institution. They offer complete education based on the pedagogical documents, students are admitted under special rules for admission, they have to pass final examinations, they have a well elaborated system of evaluation and assessment, schools have their parents councils etc.

At present, primary art schools are attended by approximately 16% primary school pupils, which shows clearly that these cannot be established in every place.

Care for extremely gifted youth attending basic art schools is guaranteed by legislation. In the recent past the National Programme of education in the Slovak Republic for the coming 15 to 20 years has been elaborated.

Towards a European Development and Information Centre

**First EMU Presidium-member
Mr Wilhelm Dahl from Norway took
the floor with a speech**

**Mr. Wilhelm Dahl, representative
of Norway in the EMU Presidium**

We, who have initiated the idea of establishing a Developing Centre for Music Schools in Europe, don't aim towards a dignified temple including a huge administrative staff. On the contrary, a concise and functional active navel string into European music development should be put to birth.

Where this unit geographically should be located, is secondary. Brussels would perhaps be a strategic favourable.

Secondly and due to the continuity, the geographical position should be permanent.

The persons working at the Developing Centre should all be in projects or employed on a term of months or years basis.

A chief motive for the European Developing Centre is to initiate a development of the music schools in all Europe through gaining and shearing knowledge based on differences in experience from the participants. More in particular:

- A key role in co-ordination and passing on knowledge from The Youth Music Festival arranged every second year by the EMU
- To establish and present a European Music School Orchestra at national events throughout Europe
- Professional marketing of projects, developing initiatives and arrangements each nations can adopt

- Edify a comprehensive bank of ideas including lecturers, artists and other gifted persons each country may use as an assistant resource
- Draw up a scheme of common strategy and guidelines towards sponsors, financial government authorities and other financial contributors
- The Developing Centre should gain knowledge to be able to support each country in applying local, regional and national authorities in financial matters
- professional in the aim of gathering data, facts and examples to be used at meeting-points when facing media, governments and other important delegates where tomorrow's Music Schools are raised on the agenda.

If the task i.e. is to

- exchange teachers
 - arrange stays for purposes of study in a foreign country
 - support in writing national or international applications
 - support in and ideas of how to market festivals
 - or just to arrange the agenda for exchanging experience and knowledge
- A centre - as referred to - will be able to solve these matters.

In the subsequent discussion led by Jan van Muilekom it became apparent that all the political representatives present were in favour of the idea of creating a European Development Centre for Music/Art schools. Most said they would be willing to provide, or would seriously consider providing, co-funding (either directly or via existing national associations) on the condition that the Centre starts with some small steps. Some people also urged EMU to make clear what strategic partners it sees for its development work the coming years, which would make national authorities more willing to participate.

Suggestion for these first-step-projects included: bringing teachers across borders; the division of tasks between the different government layers; quality-assurance; the cooperation with regular school life, etc.

It was suggested that EMU use the opportunity of the Festival in Malmo in 2004 to again invite the politicians present as well as politicians from other countries, to then present concrete ideas as to concrete first steps, including a budget. These should be sent around some months beforehand so that politicians can start early thinking about how to gather some of the money required. Also the EU should be invited: they shall admit some 10 new countries on May 1st 2004.

Thanking

As President of EMU, Jan van Muilekom especially thanked the Spanish Ministry for its cooperation and especially commended the good work of Pedro Sarmiento during these days and in the preparatory period. He stressed the significance of the Spanish Queen's presence at the opening. He formulated the feeling that the Development Centre had come a lot closer, that politicians had had the opportunity to learn from each other, and that EMU-members in the meantime had been able to hear what politicians consider to be the central values in their work and that they also had had the opportunity to meet their politicians more intensively.

Juan Angel Espana Talon from the Spanish Ministry thanked EMU for their cooperation and promised that the music schools and their development would be a theme at the coming conference on education of the Spanish communities.

Some conclusions

First of all the meeting in Madrid made clear that, upto now, politicians and central persons in the national bureaucracies have hardly had any opportunity to share views and experiences on music schools and national music school systems. The opportunity for an exchange on an international, European level was thus greedily seized upon by all national representatives present. A new European meeting of the same kind of people to discuss similar topics should, just from this point of view, be seriously considered.

It also became apparent that a European Information and Development Centre for music schools is a living thing in many peoples' thoughts. This was made clear during the discussion after Mr Wilhelm Dahl's speech. The suggestions of the Europarlementarian Mrs Sanders, speaking from a vast knowledge of educational life on a European level, as to the kind of issues such a Centre should deal with, should be taken into account very seriously.

EMU could try to look into a good follow-up to this meeting.

*Jan van Muilekom
President EMU*

The Netherlands, June 2003