

Lecture given by :

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The European Music School Union EMU and the Legislation for Music-Schools in Europe.

In my today's statement I will focus on two main-themes: -

The European Music School Union EMU and its multifarious activities in Europe -

The Legislation for Music Schools in different countries The **European Music School Union** was founded 1973 in Saarbrücken (Germany) by the representatives of 11 states as the union of national associations of music-schools. Today 22 countries work together as members of EMU: Austria, Belgium (as well the Flemish as the Wallon part), Croatia, Denmark, Estonia, Finland, France, Germany, Great Britain, Hungary, Ireland, Italy, Liechtenstein, Luxemburg, The Netherlands, Norway, Slovakia, Slovenia, Spain, Sweden und Switzerland.

In the statute EMU has formulated the following main tasks:

- a) to promote music education and music practice
 - b) to co-operate by exchanging information on all questions concerning music schools
 - c) to promote exchanges of student delegations, teachers, pupils, orchestras, choirs, other music groups and the like
 - d) to raise the interest of the competent authorities and the public on questions of music education in general and to encourage amateur music and music studies
 - e) to help creating and developing nation-wide federations of music schools
 - f) to keep up systematic contacts with interested international institutions as United Nations Educational (UNESCO), Scientific and Cultural Organisation, the inter- National Music Council (IMC) and its international organizations
- To fulfil these tasks EMU has implemented in the last years the following activities: - EMU keeps constantly close contact to the Council of Europe (with which it benefits to be a NGO with consultative status), to the EU, to UNESCO, to Jeunesses Musicale, to the Conference of European Conservatories and Music Universities and to European associations dealing with music educations in the widest sense.
- EMU collects informations from all member-countries. In 1995 the handbook "Music Schools in Europe" was published in three languages and in regular intervalls booklets with statistical material on the activities of the music schools are printed. These statistics are a very important source of informations for school-directors, politicians, editors and for the music industry.
 - Since 1985 EMU organizes in intervals of regularly three years the big "European Youth Music Festival. Till today the festivals have taken place in Munich 1995, Strasbourg 1989, Eindhoven 1992, Budapest 1995, Barcelona 1998 and Trondheim 2000. Each of the last three festivals had been attended by 11' 00 young musicians from our member- countries. As the interest in these festivals is enormous the EMU Board has decided to organize in future every second year a Youth Festival. The next will take place in 2002 in Switzerland. These international meetings of youth orchestras, youth choirs, dancing- groups, big-bands, jazz- pop- and rock-formations and folklore-groups bring not only manifold contacts but too good opportunities to draw the attention of the public by press, television, radio and internet on the efficiency of music schools and on their enormous pedagogical, cultural, artistic and social influence.
 - EMU mediates too adresses of schooles interested in exchanges of teachers, pupils And music groups. Every years hundreds of ensembles cross borders for exchanges and Common activities. The exchange of teachers is strongly promoted too. But in this field there are much More difficulties. Questions of salary, assurances, pension-contributions, travel- and staying-costs bring many difficulties. Many parents and pupils are against a teacher-change for only some month as they fear that the musical progress will be interrupted. The big additional work by organizing a teacher-exchange for directors and managing employees are real obstacles for this activities. - To make possible and to strengthen influence on

policy informations on legislation In he member-countries are regularly collected and made available for members.

- EMU encourages the permanent training of teachers and directors. From 1997 to 2000 the special project "Intercultural Music Learning in Europe" carried trough. As partners worked together with EMU: the Sweelinck Conservatory of Amsterdam, the "Hochschule der Künste" (University of Arts) in Berlin, the "Bundesakademie für musi- kalische Jugendbildung" in Trossingen/ Germany, the Music School of Liechtenstein and the Catalan Association of Music Schools and the Association of Music Schools of Spain. This project was financially supported by the "Confidencebuilding Measures Program" of the Council of Europe and by the "Comenius 2" of the EU.

- To spread the informations the EMU - General Secretary, which has his seat in Utrecht (Netherlands), publishes the "EMU-Newsletter". Nowadays the Internet is used too.

Legislation for Music Schools

The work of music schools is based on the general national formation-laws. On the inter- national level there are two very important documents with strong influence an the national legislation. The first is the " Convention on the Right of the Child" adopted by the UNO in 1989 and the "Recommendation 929 on Music Education for All" adopted by the Parliamentary Assembly of the Council of Europe in 1981.

-1989 the UNO has elevated the "Rights of the Child" which had been formulated allready in 1924 to a Convention. In the meantime more than 180 states all over the world, including Ireland, have signed it. In this new formulation the rights of the child are much wider and Reinforced than before. The most decisive passages for our music-educational work I will quote here:

Article 27 :

1.States Parties recognize the right of every child to a standard of living adequate for the child's physical, mental, spiritual, moral and social development.

2. The parent(s) or other responsible for the child have the primary responsibility to secure, within their abilities and financial capacities, the conditions of living necessary for the child's development.

Article 29 :

1. States Parties agree that the education of the child shall be directed to: a) The development of the child's personality, talents and mental and physical abilities to their fullest potential.

Article 30 :

In those States in which ethnic, religious or linguistic minorities or persons of indigenous Origin Exist, a child belonging to such a minority or who is indigenous shall not be denied the right, in Community with other members of his or her group, to enjoy his or her own culture, to profess and practise his or her own religion, or to use his or her own language.

Article 31 :

1. States Parties recognize the right of the child to rest and leisure, to engage in play and recreational activities appropriate to the age of the child and to participate freely in cultural life and the arts.

2. States Parties shall respect and promote the right of the child to participate fully in cultural and artistic life and shall encourage the provision of appropriate and equal opportunities for cultural, artistic, recreational and leisure activity.

These articles show that the governments of the signatory-states of the UNO-Convention on The Rights of the Child have taken over a big task for the education of the child including the musical education. For the member-countries of the Council of Europe the following Recommendation is an obligation to respect the articles in the national legislation. I therefore quote here the entire text in the original version:

Parliamentary Assembly of the Council of Europe

Thirty Third Ordinary Session Recommendation 929 (1981)¹ on music education for all

The Assembly,

1. Having noted the report of its Committee on Culture and Education on music education for all (Doc. 4760);
2. Believing music, in all its forms, to be an important means of human expression and also an accepted part of the cultural heritage of Europe;
3. Wishing to encourage the continuing development of this heritage through aids to contemporary music creativity, but also concerned that every individual should be enabled to develop a critical appreciation of music and, where possible, the ability of musical self-expression whether in singing or playing an instrument or in its interpretation in related cultural activity such as dancing;
4. Convinced that music education, in addition to the provision of special training for particularly gifted children, should be recognized as forming a continuous part of general education in all countries;
5. Stressing the importance of music education and the discipline of music training for the development of the individual's total personality and cultural behaviour;
6. Pointing out also the contribution music can make in remedial education, and underlining its positive social value as a leisure pursuit,
7. Noting with interest that the results of research have shown that music education can make a direct contribution to performance in other subjects taught in school;
8. Noting the omnipresence of music in modern society in particular through the mass media, and stressing the need for young people to be able to discriminate within this constant acoustic bombardment;
9. Welcoming, however, the opportunities offered by the present availability of music in all forms, and the increasing interest shown in music over the last two decades by young people and adults, many of whom are seeking training in singing or instrumental playing;
10. Recalling its Resolution 624 (1976) on the democratic renewal of the performing arts, and Recommendation 781 (1976) on Council of Europe action for the future of the performing arts;
11. Welcoming the recognition of the importance of music education as part of government policy, shown by the European Ministers with responsibility for Cultural Affairs in Resolution No.1 of their 3rd Conference (Luxembourg, 1981);
12. Regretting, however, the low priority placed on music education in many member countries, and particularly concerned lest present provision for music education in primary and secondary schools be cut back in the interests of reducing government spending;
13. Drawing attention to the vast turnover in the music industry, and hoping that some of the profits made might be redistributed to support the training of musicians and to improve public appreciation of music;
14. Believing that the number of music schools in member countries is inadequate to meet the need for specialized vocal and instrumental training alongside primary and secondary education;
15. Regretting the lack of sufficient general or specialized teachers competent to teach music, as a result of inadequate teacher-training, outmoded techniques and the lack of incentives for potential music teachers in view of their poor employment prospects,
16. Recommends that the Committee of Ministers:
 - a. prepare a recommendation on music education for all, calling on member governments to ensure:
 - i. that parents are aware of the importance of the musical interpretation of sounds for children from birth, and that they are given guidelines on their role in developing such perception;
 - ii. that music education is provided on a continuous basis in all schools from pre-school to the end of secondary education;
 - iii. that sufficient special schools be maintained with an even distribution throughout each country to cater for children with a special interest in, or talent for music, and which can prepare them for a school-leaving examination in music;
 - iv. that the teachers and facilities in such specialized schools are also made available to assist music education in general schools;
 - v. that provision is made for adult education, either through distance teaching courses, evening classes, or adult education institutions;
 - vi. that attention is paid to the training of teachers of music, and in particular:
 - that the training of pre-school and primary teachers includes music;
 - that provision is made for the training of sufficient specialized music teachers for secondary schools and adult education;
 - that inservice training in music is provided for established teachers with stress on the relevance of music to other disciplines;
 - that effective contact is maintained between teachers (both general and specialized), universities or research institutions, and training

courses for teachers, so that music education constantly reflects both the experience of teaching music and new musical developments;

vii. that the status of music school teachers and the conditions of their employment is recognized as equivalent to those of music teachers in general schools;

viii. that agreement be reached on the recognition of equivalences of music degrees and diplomas throughout Europe;

ix. that greater use is made of the mass media (radio, television, records, tapes or cassettes) in music education, and of other technological developments;

x. that encouragement is given to the composition of contemporary music that does not require too high a standard either for appreciation or performance and can be used by those learning music;

xi. that support be provided for amateur performances (in particular by youth orchestras, pupils at music schools, choirs, etc.) and also for performances of touring professional groups in classrooms or to young people throughout all countries;

xii. that innovations and pilot projects in music be introduced and encouraged at all levels;

b. ask the Council for Cultural Co-operation to give consideration, in the context of its future work on the culture industries, to the possibility of redistributing for educational ends some of the profits made by the music industry;

c. report to the Assembly in the course of European Music Year 1985 on the progress made towards the implementation of this recommendation.

Assembly debate on 8 October 1981 (19th Sitting) (see Doc. 4760, report of the Committee on Culture and Education). Text adopted by the Assembly on 8 October 1981 (19th Sitting).

Legislation on national level

Till today only few countries have national laws for music-schools. The reason for this situation is that in many countries music schools belong to the task of the cities, counties, departments, cantons like in Switzerland or Bundesländer like in Germany or Austria. A difficulty concerning reporting on laws is that all of them are written in the language of the respective country and no translations are available. Therefore I will try to give a short summary of some interesting national laws.. One of the most representative laws has the Austrian Bundesland Oberösterreich. This law prescribes that every city or bigger village must have a music school. Smaller villages can work together in building up a music school. The houses for music schools are constructed and financed commonly by the government and the interested city. The music teachers are employees of the Bundesland and must have a diploma as professional music teacher. The quality of tuition is permanently controlled by the inspectors of the " Musikschulwerk Oberösterreich".

The law prescribes the teachers tasks, salaries, insurances and pensions. It prescribes too a very close collaboration between music-schools and public schools. This law became in Austria the ideal model for the other Bundesländer but not all of them copied it for it causes high costs for the government. One of the most modern and progressive laws I know was ratified by the Norwegian Parliament five years ago. This law prescribes too that every city must build up and maintain a music school. Small cities or villages can work together. Music schools and public schools are obliged to work together very closely. Teachers of the Music schools are teaching in the classrooms and make possible many common activities. In Norway there is a strong tendency to combine music schools and arts-schools.

In Germany three Bundesländer have special laws for music schools. In these laws the financing responsibilities, the teaching programs, the financial contribution of the pupils or parents, the admission of young people and adults, the professionalism of the teachers, their salaries and social securities and the public activities are fixed. The Bundesland Bavaria has special law ordering the conditions a public or private school has to fulfill to have the right to carry the denotation "Musikschule". These prescriptions are identical with the recommendations of EMU.

In my native country Liechtenstein the first law for music schools was ratified by the parliament in 1973. By this law a public foundation was established as basis of the national music school. The law says that every inhabitant of our country has the possibility to enter the music school independent from age or nationality. In the new version of this law from 1991 is fixed that the state pays 50% of the costs, the cities 25% and the pupils or parents 25%. For children from poor and social injured families the fees can be reduced or remitted.

All teachers are state- employees and must have a professional diploma. Full-time teachers have to give 28 lessons of 50' per week, to visit the conferences of the professional groups, to make pupil-concerts, to have talks with the parents, to cooperate in concerts or other public presentation of the music-school and to pursue regularly in-service training.

The teacher-training is financially furthered by the school. The quality of tuition must be superintended by a professional group of specialists. The government has constructed own houses for the music school. It is not possible to give exact and detailed information on the legislation for music schools in Europe in this Short time but I hope that I could give to you a short introduction. For more informations you have to contact The central bureaus of the national associations of music-school. For this purpose I have prepared for you copies of the adresse-list of the EMU-members.

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