



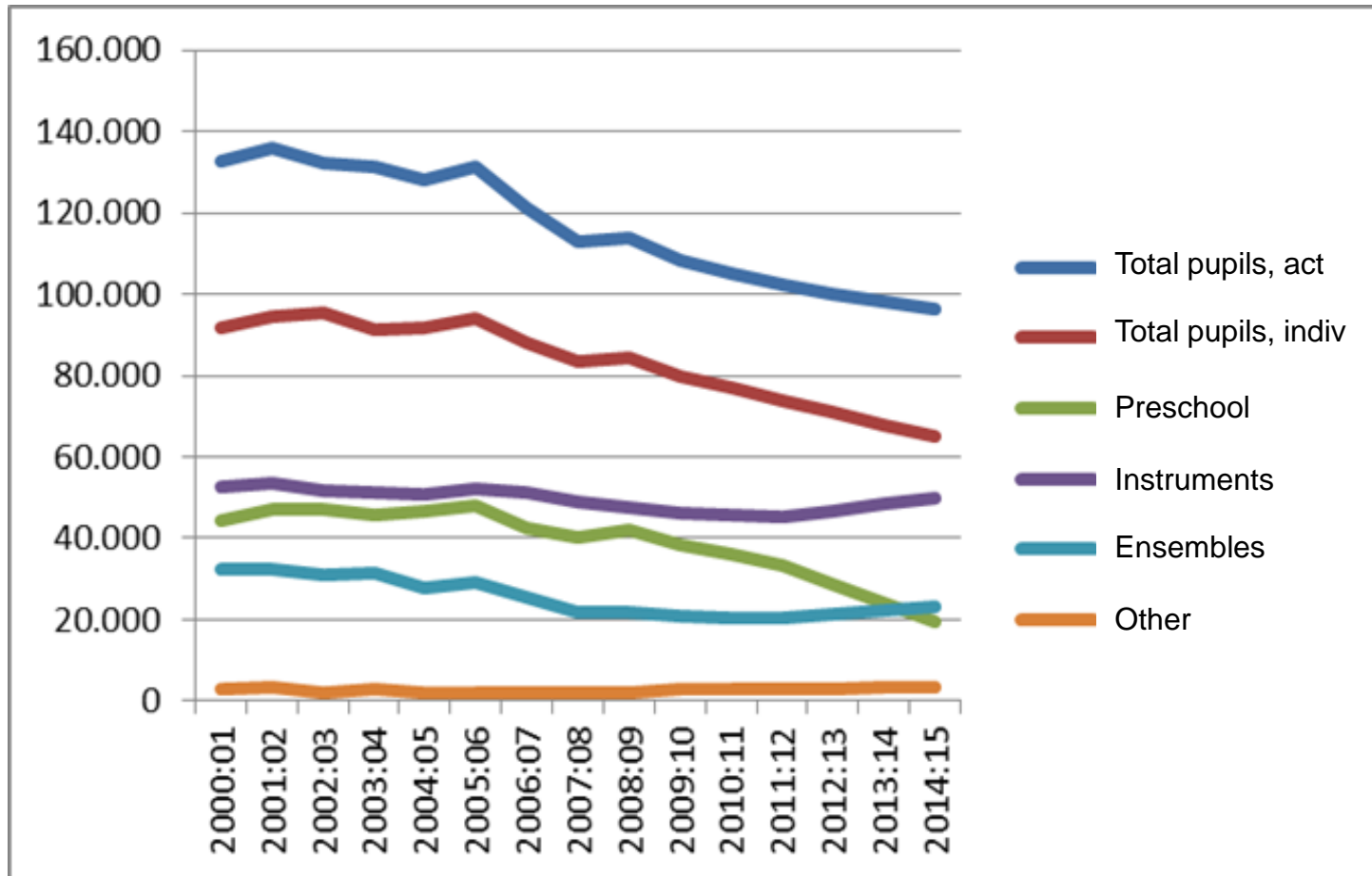
FINDINGS AND RECOMMENDATIONS

Music school Commission, DK

- NMKU September 25th 2017

Findings

Pupils 2000- 2015



Findings

Pupils

- The total number of students in the target group 0-24 years is **4%** and **7%** for the target group 6-16 years. Including cooperation with primary school the music school reach **10%** of 6-16 year
- The number of pre-school pupils (0-6 years) has been declining from about 50,000 in 2002 to 20,000 in 2016
- The number of instrumental students has remained constant at around 50,000 students from 2002-2016.
- There is a largely socially heterogeneous student composition - both in terms of parents' income, education level and ethnicity.

Findings

Teachers

- Teachers are mainly conservatory educated and have a highly artistic level
- Need for upgrade of teaching in pedagogy and internship at the conservatory program. Cooperation with music schools to cover the necessary qualifications
- Need for increased cooperation between conservatories and university colleges on the development of new education and training programs
- Particularly need for increased competencies in the field of pre-school teaching



Findings

About creative skills and education in digital music

- Limited teaching in creative music competencies (improvisation and composition, including using digital tools)
- Creative processes are often individual initiatives. Teaching focuses primarily on practice/reproduction
- Digital technology is limited. 22 out of 98 music schools offer teaching in music technology - 104 students are enrolled at national level.



Findings

Gender and instrument selection

- The girls are in majority in most instrument groups except electric guitar, electric bas, percussion, brass and double bass
- The older the students become, the more equal the gender composition
- In the modern/popular music area there is a tendency for girls deselecting instruments and prioritizing song



Findings

Cooperation with local music life and external learning environments

- External learning environments often offer very cheap or almost free music education for children and young people.
- But the offers are mostly found in the larger cities, and they do not replace continuous teaching of high professional standards.
- Several providers emphasize that they want to increase collaboration with music schools - but sense some hesitation or barrier from the music schools.

Findings

Tendencies in children's and youth life

- Quality and an increasing degree of mastery are a central motivation. But the music should not be a new performance parameter
- Role models are important - and they are local from the local community, such as older students from the same music school
- Professional communities and social relations are important for the well-being of the music school. Social relationships and community are keywords
- The ideal teacher is professionally competent, responsive and socially motivating
- Students call for more responsiveness to new ideas, influence and self-organization

The central forces of music schools

- The schools are a nationwide network of musical competences and has much to offer in terms of high professionalism. The academic level is high
- Over the past 10 years, music has maintained its position as an important leisure activity among children and young people
- The schools are carriers of a musical heritage
- The schools are important cultural institutions in the local area and form a focal point in the municipality's music life
- Many schools have talent programs

Attention points

- The student composition of the schools is socially offset and payment is high.
- The schools can be better at framing musical communities and opportunities for self-organization.
- There is limited teaching in creative music competencies
- Concerned that pre-school numbers have fallen
- Cooperation with local music life and external learning environments can be developed more

Recommendations - to ensure that the music schools:

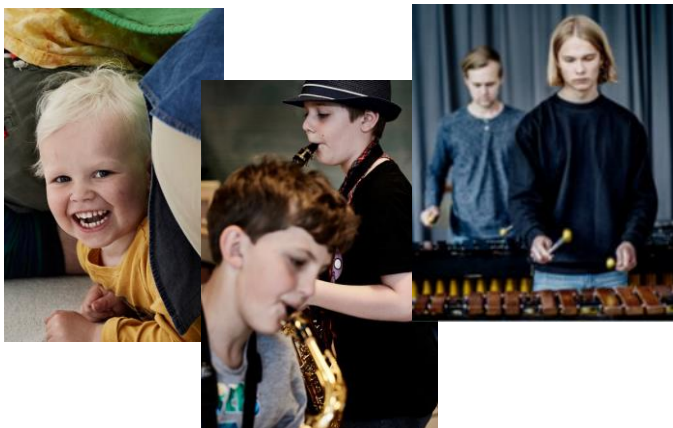
- Continue to carry out their core task: to develop amateur musicians who can contribute to local music life as well as develop talents who can be part of the food chain for professional music life
- Able to attract more students and achieve a student composition that is diverse and socially balanced, e.g. through more economically available forms of education
- have a high degree of continuity, for example through focus on individual motivation and great use of engaging teaching methods



Recommendations from the commission



Increased emphasis on musical communities



**Development of new learning environments
and flexible teaching methods**

Recommendations from the commission



Stronger cooperation with primary school and daycare



Talent work, motivation and overall plan



**Increased diversity and accessibility
– e.g. through reduced student payment**

Recommendations from the commission



Increased collaboration with local music life and other learning environments



Participation of volunteers at the music school.



Use of the positive effects of music in other sectors

Recommendations from the commission



Strengthening the education of music teachers and ongoing competence development



Greater transparency about the music school landscape



Changed state regulation and grants to music schools

Comments

