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# What is Quality in Nordic Music and Culture Schools?

« Diversity and Deeper Understanding »

Helena Maffli, president of EMU

# Who am I?

- Trained in piano and human sciences FIN, USA
- Piano performance solo, chamber music, lied
- Teacher Conservatoire and HME Lausanne (34 yrs.)
- Headmaster Conservatoire de Lausanne 1999-2012
- Swiss national associations 2002 –
- European Music Council 2010-2014
- President European Music School Union 2011-

# What is Quality in Nordic Music and Culture Schools? **Diversity and Deeper Understanding**

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- II. What is quality in Nordic countries?
- III. UNESCO: Seoul Agenda, Bonn Declaration, A.Bamford
- IV. European panorama on quality in music and culture schools
- V. Quality enhancement – MusiQuE standards
- VI. Conclusion

# What is quality?

## QUALITY:

- how good or bad something is
- a high standard
- the level of enjoyment, comfort and health in someone's life

# **31st Meeting of the EMU General Assembly and Conference**

“Music Education in  
Nordic Countries”  
14 November 2006

# **The EMU presidium questions:**

# Question 1

How Nordic countries can guarantee entry for all in art education (different social groups, migrants etc.) and are there special programmes to reach all children?

# Nordic Countries

**No country** can guarantee access for all children

## **Denmark**

Has a music law aiming at 0 – 2 year students, with a limit of 33% tuition fee. Expects schools to have a broad offer in music and art subjects.

## **Sweden**

Our ultimate goal is to give access to all. Fees rather low, some municipalities offer for free.



## **Finland**

Co-operation with different music education providers and organizations. Music schools only part of the whole education system.

## **Iceland**

Music schools should provide access for all to participate in music. Depends on community. School fees are an obstacle to many.

## **Norway**

Both our organizations and the Government share the same goal: « Music and art schools for all ». National aim: 30%.

## Question 2.

What is the relationship between goal oriented music education and ideology "music for all" in your country? What is your main goal, to create professionals or good amateur musicians?

## **Denmark**

The main goal is to create music understanding and loving and thereby create highly qualified music students and active listeners.

## **Sweden**

No antithesis between goal oriented music education and music for all ideology. « Spear peaks » will come out automatically.

## **Finland**

Different « paths » for music school students. One extended and one general curriculum.

## **Iceland**

Mostly goal-oriented. Music for all generally for certain age groups, mainly for the youngest students.

## **Norway**

Basically a broad, open offer for all children.  
Regionally « Saturday schools » for the gifted pupils.

## **Question 3.**

What is the relation between music schools and art schools?

## **Denmark**

Approximately 10% of the schools are music and art schools.

## **Sweden**

About 50% music and art schools (« Culture schools »). All subjects should have the same ideology and position in the schools.

## **Finland**

Only few genuine art schools. Own union working to create a common policy for arts education in all fields including pedagogical issues.

## **Iceland**

Has no culture school / art school system.

## **Norway**

Almost all schools are music and art schools. Music is by far the dominating subject.

## Question 4.

How does your association take care of "future audience training" (children concerts, co-operation with symphony orchestras etc)?



## **Denmark**

« Live Music in Schools » has a programme for this.  
Co-operation with symphony orchestras.

## **Sweden**

It is the local music and art school's duty to take care about future audience training.

## **Finland**

Music schools arrange local concerts. The Association of Finnish Music Schools co-operates with composers, orchestras etc.

## **Iceland**

Part of the national music school's curriculum is to prepare children to perform and support musical life. Some schools have special programmes for audience training.

## **Norway**

A national programme led by the Association - « Creative Child Environment » - trains teachers in producing concerts for school children. Co-operation with National Concert Bureau, and the « Cultural School Bag ».

## Question 5.

People in Europe mostly speak about the "Nordic countries", but what is really a Nordic common in these countries and what are the differences?

## Similarities

**Denmark:** A democratic profile

**Sweden:** Arts education plays an important role in society. Important political issue. Public funding.

**Finland:** Long tradition of the Nordic welfare society thinking. Local autonomy. Nature influences art education.

**Iceland:** Music schools in almost every community. Not centrally administered.

**Norway:** Democratic political processes at national level and locally. From music to art schools.

## Differences

**Denmark:** Board of parents in every school. Money directly from government (15%). No tests.

**Sweden:** « Music for all » - ideology / spear peaks. Level of tuition fees, state support. Music schools to music and art (cultural) schools.

**Finland:** Level of public funding (state vs. municipality). Differences in multicultural society. State guidance. Legislation/curricula.

**Iceland:** Form of teaching varies, also funding of schools. Some of the countries are developing music and art schools, others not yet.

**Norway:** Main difference between Finnish and Swedish/Norwegian/Danish models of music schools. Finland strong on offer for gifted children, the other countries more broad approach to « music for all ». Iceland similarities to the Finnish model.

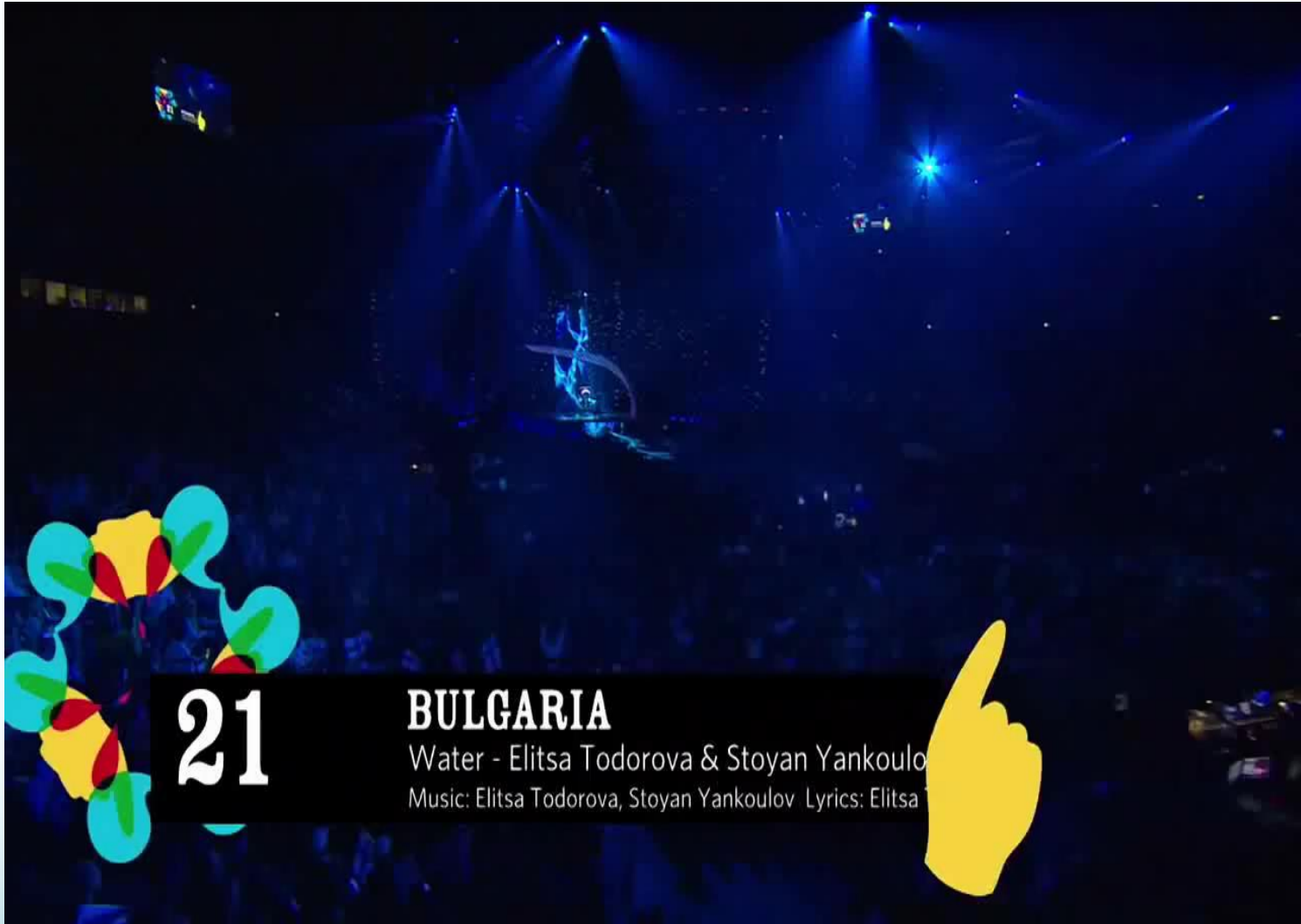
# Rammeplan for kulturskolen

## 1.2 The core values

Social values: community, freedom of expression, human dignity and democracy. Growing diversity of cultural expressions. Maintenance and renewal of our cultural heritage to develop a strong sense of identity. Process of learning, growing and forming us as human beings.





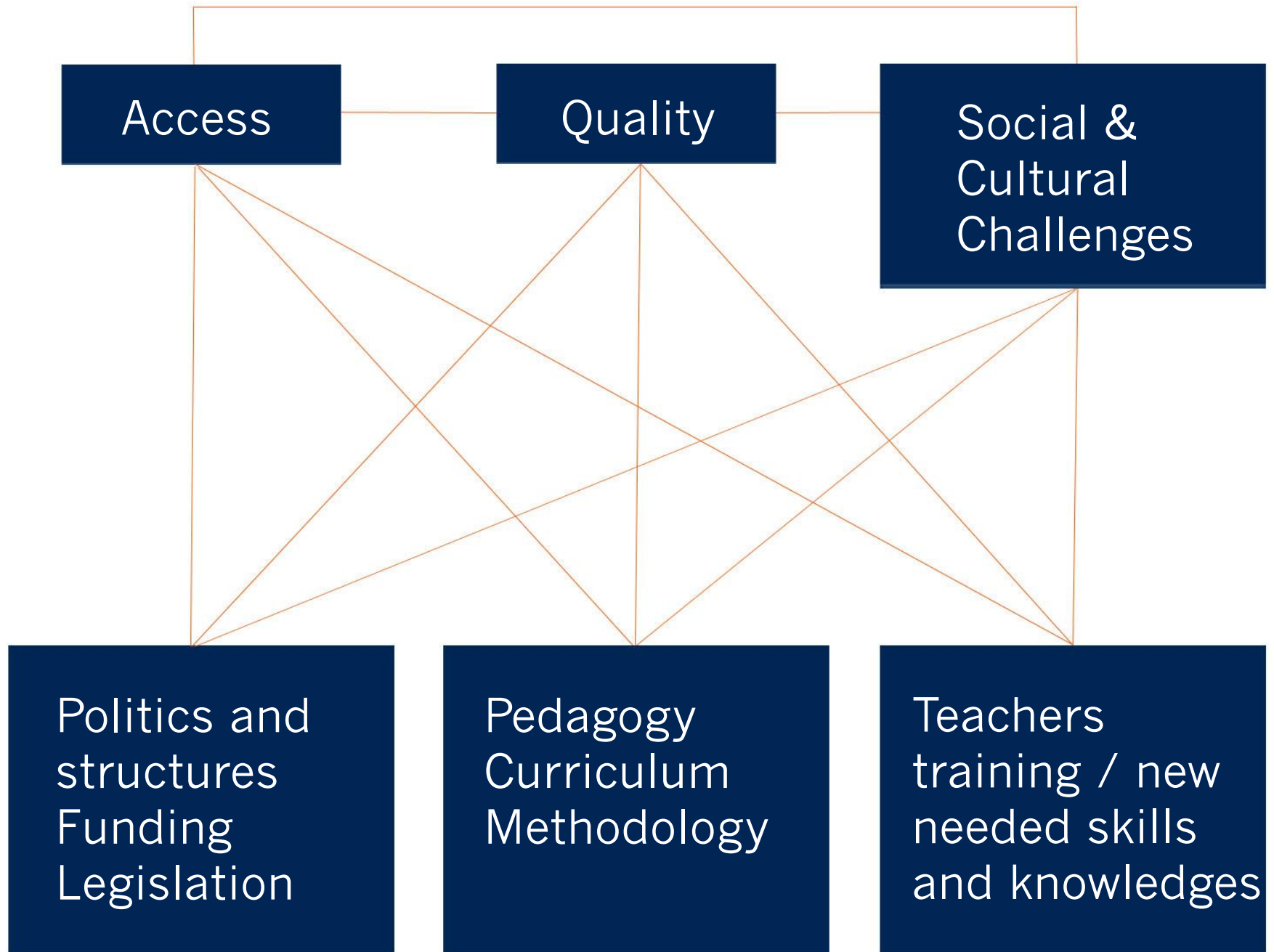


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**BULGARIA**

Water - Elitsa Todorova & Stoyan Yankoulov  
Music: Elitsa Todorova, Stoyan Yankoulov Lyrics: Elitsa Todorova





(Source : Simone Dudit, book publication of NAME-UK : 'Listen Out' 2012 )

# UNESCO Seoul Agenda 2010

[http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/CLT/pdf/Seoul\\_Agenda\\_EN.pdf](http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/CLT/pdf/Seoul_Agenda_EN.pdf)

European Music Council (EMC) Bonn Declaration  
2011

[http://www.emc-imc.org/fileadmin/user\\_upload/Cultural\\_Policy/Bonn\\_Declaration.pdf](http://www.emc-imc.org/fileadmin/user_upload/Cultural_Policy/Bonn_Declaration.pdf)

# Quality (Bonn Declaration)

- High-quality practitioners from the earliest stage and throughout the life-long learning cycle
- Artistic training to all education professionals
- Modernised teacher training with up-to-date tools and methods
- Raised status of arts educators
- High quality evaluation systems
- Shared understanding of quality between different educational settings
- Cooperations, partnerships, exchange of best practices at all levels

# Bamford, Anne

The Wow Factor. (2006) Münster:Waxmann

Structure	Method
<ul style="list-style-type: none"><li>• Active partnerships with creative people and organizations</li><li>• Accessibility to all children</li><li>• Ongoing professional development</li><li>• Flexible organizational structure</li><li>• Shared responsibility for planning and implementation</li></ul>	<ul style="list-style-type: none"><li>• Project-based</li><li>• Involves teamwork and collaboration</li><li>• Initiates research</li><li>• Promotes discussion, exchange of ideas and story telling</li><li>• Involves formal and informal reflexion, that is both formative and summative</li><li>• Meta critical reflexion on learning approaches and changes</li></ul>

## Structure

- Shared responsibility for planning and implementation
- Permeable boundaries between the school organization and the community
- Detailed assessment and evaluation strategies

## Method

- Centred around active creation
- Is connected and holistic
- Includes public performances and exhibition
- Utilizes local resources, environment and context for both materials and content
- Combines development in the specific languages of the arts with creative approaches to learning
- Encourages people to go beyond their perceived scope, to take risks and to use their full potential

# What is MusiQuE?

[www.musique-qe.eu](http://www.musique-qe.eu)

- A European organisation for quality enhancement for music in higher education
- Partners are:
  1. European Association of Conservatoires (AEC)
  2. European Music Schools Union (EMU)
  3. Performing Arts Employers Associations League Europe (Pearle\* - Live Performance Europe)
- Does evaluations and accreditations, wants to facilitate debate on quality issues

# Key Principles of MusiQuE services

- Respecting the special characteristics of higher music education
- Bringing a European/international dimension to quality enhancement
- Encouraging institutions to reflect on their own practice, development and challenges
- Making quality assurance more meaningful to teaching staff
- Offering tailor-made services and innovative approaches to external review



# MusiQuE standards, 8 themes or domains of enquiry

1. Mission and Vision/Programme goals and context
2. Educational processes
3. Student profiles
4. Teaching staff
5. Facilities, resources and support
6. Organisation and decision-making processes
7. Internal quality culture
8. Public interaction

# FULL SCORE WG Evaluation Evaluation for Enhancement 2014-2017

- AEC, EAS, EMU
- Standards for Pre-College Music Education
- Standards for Classroom Music Teacher Education