



PROJECT OF EXCHANGE OF GOOD PRACTICES

RELATED TO TRAINING FOR

ARTISTIC EDUCATION TEACHERS

FINAL REPORT

Project period 2009-08-01 – 2011-07-31

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Information on the project

- Project title:** Exchange of Good Practices relating to training for Artistic Education Teachers
- Programme:** Life Long Learning. DG Education and Culture, European Commission.
- Sub-programme:** Grundtvig.
- Coordinator:** Gobierno de Canarias (Spain). Consejería de Educación, Universidades, Cultura y Deportes. DG de Formación Profesional y Educación de Adultos.
- Partners:** Landesverband der Musikschulen in Rheinland-Pfalz (Germany)
Stockholms Musikpedagogiska Institut SMI (Sweden)
- Agreement number:** 2009:989
- Thematic areas:** Artistic education; Development of training courses; Intercultural education; Lifelong learning dimensions of higher education institutions; Management of adult education; Pedagogy and didactics; Reinforcing links between education and working life etc.
- Project objectives:** The overall purpose of the project is to help ensure equitable and quality education for music schools teachers, especially those living in rural/isolated areas and older teachers (target group). A further target group are organizations involved in adult education and training processes of Music School teachers.
- Specific objectives of the project are:
- To establish the basis for a sound cooperation
 - To identify priorities and good practices in policies and training processes
 - To identify and develop innovative practices of adult learning and ICT-based contents
- Project outcomes:** A Best Practices Guide will be published on the internet and made available from each partner's web site.
- The results of the partnership will be communicated to all the music schools tackled by the partners' activities as well as to their national stakeholders, and there should be an implementation of best practices detected in the training processes of teachers working in those schools.
- Results of the project will be offered for publication to European network websites such as the website for EMU (European Music Schools Union) and the International Society for Music Education (ISME) and others, as well as on the official website of the DG Education and Culture.

Project partnership

During the first half of 2009 the project partners were contacted through a Spanish EU-project promotions company, Casalot Projectes, on committing to the project. An application was submitted with approval in mid 2009 for a September start.

The project partners all have experience in the provision of professional development as well as a vested interest in the development of sustainable, relevant and cost-effective strategies specifically aimed at the above-defined target-groups, but each for different reasons:

- The *Gobierno de Canarias* (the regional government of the Canary Islands, Spain) regulate and provide support to the music and cultural schools on the island. They are committed to the professional development and training of their teachers but are hampered by the expense of formal training dependency on the mainland, and have trouble organising their teachers around study groups that are cost-effective while delivering content that is deemed relevant.

At the same time the Higher (Superior) Conservatory of Music (CSMC) on the islands is primarily committed to higher education in performance and composition, although is delayed in the development of music education degree programmes and vocational courses aimed at the profession of instrumental and vocal teaching. This career possibility has a short history as it started with the formation of the CSMC in 2002.

Representatives of the project for the Canarian government:

- o Francisco L. Lemes Castellano, Head of Arts Education Service, General Directorate of Vocational Training and Adult Education
 - o Keina Izcoa Reyes, Coordinator Music and Dance Teaching (to fall 2010) at the Arts Education Service, General Directorate of Vocational Training and Adult Education
 - o Rocío Ojeda Santana, Coordinator Music and Dance Teaching (from fall 2010) at the Arts Education Service, General Directorate of Vocational Training and Adult Education
 - o Onelia García Marrero, Politician, Minister of Education and Youth
 - o Goretti Peña Ventura, Music School Teacher, Director of Studies, La Palma Music School
 - o Yónatan Sánchez Santianes, Director of Studies, The Music Conservatory of the Canary Islands
- The *Landesverband der Musikschulen in Rheinland-Pfalz* (Germany), the regional association for the publicly supported music schools in the Rhineland Palatinate, struggle to develop a more coherent quality design structure throughout the region where professional development is accepted by financiers, providers and staff, where sustainable programs and courses are able to be disseminated throughout the region, and expertise can be utilised and developed to meet new demands placed on the schools from the local community.

Representatives of the project for the German music schools association:

- o Bernhard Schnitzler, Managing Director and Music School Director
- o Thomas Germain, Music School Director
- o Kristina Schier, Music School Director
- o Lucia Stark, Music School Director

- *Stockholms Musikpedagogiska Institut SMI* (Sweden), a university college specialising in music education degree programs for instrumental and vocal teaching, has a sound reputation and unique profile to their students' prospective employers and financiers, but needs to further develop competencies for outreach vocational education and is searching for strategies that will lead to the institution's greater academic service and legitimacy in the longer term. In this respect, the experiences gained in the project can be utilised to move forward in vocational professional development and higher-education programs.

Representatives of the project for the Swedish university college:

- o Ian Plaude, Rector
- o Anna-Carin Ahl, Director of Programs in aesthetic learning processes
- o Ulf Hellerstedt, Teacher and Head of IT Media, Documentation and Communication
- o Helena Söderman, Director of Programs in instrumental and song education

Aim

The project aims to explore the possibilities for effective professional development of predominantly music (instrument and vocal training) teachers in European isolated and hard-to-reach rural areas. The project methodology focuses on the recognition, inventory and prioritisation of best practices offered through the knowledge and experiences of the project participants, while at the same time exposing the specific challenges non-urban regions are facing to maintain, preserve and develop staff with relevant and attractive competence.

Method

The project methodology has been based on a series of study visits to the partnership countries to conduct activities of observation and practical demonstration (“Seeing is believing”), participation, discussion and analysis (“Developing together”), implementation (“Transferring to policy”) and dissemination (“Knowledge is all”), through the differentiated expertise and varied points of view that the partnership brings to the project.

Educational and music educational systems in the partner countries

Germany

The Federal Republic of Germany, delegates the responsibility for culture and education to the “Länder” (federal states). Since a few years there exists at the level of the federation (the “Bund”) a “State Minister for Culture and Medias” (currently Bernd Neumann) who reports directly to the Chancellor (Head of State), but who has absolutely no jurisdiction in the area of education. So we have in Germany a very heterogeneous landscape in this field.

Higher Music Education takes place usually at the “Musikhochschule” (MHS). There are 28 MHS in Germany, between 1 and 5 in each state. In the Rhineland-Palatinate, the MHS is a faculty of the Johannes Gutenberg University in Mainz. Apart from the MHS there are in Germany 10 specialized MHS for church-music (one in Mainz) and 9 Conservatoires (one of them in Mainz, the “PCK”)

Some teachers for compulsory schools (but not for the “Gymnasium”) can even study music pedagogy in a few of the states (“Länder”) in special universities where teacher education is offered (“*pädagogischen Hochschulen*”).

The main institutions for music education in Rhineland Palatinate are:

1. The "Peter-Cornelius-Conservatorium" (PCK) in Mainz
www.pckmainz.de/www/start.php
2. The "Musikhochschule" (MHS) of the University in Mainz
www.musik.uni-mainz.de
3. The "Pädagogische Hochschule" (PH) of Koblenz and Landau
www.uni-koblenz-landau.de

Professional development takes place mostly at:

1. The "Landesmusikakademie Rheinland-Pfalz“, Engers
www.landesmusikakademie.de
2. "Landesverband der Musikschulen in Rheinland-Pfalz" (LvDM) Association of the public subsidized music schools in RLP (project partners)
www.lvdm-rlp.de
3. "Landesmusikrat": Council for Music in RLP
www.lmr-rp.de/index.php
4. “Ifem” Institut für elementare Musikerziehung GmbH
www.ifem.info

The following institutions don't have primarily or directly a vocational education or professional development, but are important elements in supporting the music education network of Rhineland Palatinate:

1. "Villa Musica": Chamber Music at the highest level
www.villamusica.de
2. "Landesjugendorchester Rheinland-Pfalz": Youth Symphony Orchestra
www.ljo-rlp.de

Sweden

Formal education in Sweden is offered through the compulsory school system, upper secondary school and tertiary education. Sweden is divided into 290 municipalities who each provide local public compulsory school education. In addition there are several private schools, some of which charge tuition fees and some of which are fully subsidized by the government.

The Swedish music school provides voluntary education and was established in the 1940's, often in collaboration with the compulsory school system. Teaching is usually conducted in the hours after school. The ambition to create a positive pastime activity was important to the creation of the music school and the municipality's financial position was considered good. One of the later consequences was the development of a local cultural dimension for the municipalities.

Normally students are offered either individual or group tuition and ensemble-playing each week. Many of the teachers outside of the major cities teach both in the music schools as well as in the compulsory school, providing important contact points between the two.

The music school started developing education in other aesthetic subjects during the 1980's and many began to be regarded as culture school. In 2010 153 of the communal 278 music schools have developed into cultural schools. In order to be considered a culture school, the school should offer regular tuition in a minimum of three of the subjects music, visual arts, theatre, movement, dance and film/media. Some culture schools also offer regular tuition in sound- and light techniques, recording techniques, creative writing and circus arts.

The estimated number of students in Sweden that attend a music or culture school each week is approx. 363 000 (2009), which is the highest number per capita after Lichtenstein (Sweden has approx. 9,3 million inhabitants). The cost to parents varies but on average is about €80/half year. Students can also rent instruments. Some municipalities also offer music school tuition to adults at full cost.

- The Swedish Council of Schools for Music and the Arts is an association devoted to the better welfare and development of the music and culture schools of Sweden (www.smok.se)
- Apart from SMI, there are a further six music university colleges in Sweden which, as opposed to SMI, are public colleges, five of which exist as faculties within universities (<http://www.musikhogskolorna.se>)
- SMI, being a privately-run foundation university college, exists separately to the publicly-run colleges and enjoys thereby it's own states (www.smpi.se)

Spain

The Canary Islands are an archipelago in the mid-Atlantic, near Africa (200 km) and represent a bridge between Europe, Africa and America. The archipelago consists of eight inhabited islands – Lanzarote, Fuerteventura, Gran Canaria, Tenerife, La Gomera, El Hierro and the smallest, La Graciosa.

In the Spanish political-administrative system, the Canary Islands is an autonomous region with two provinces: Las Palmas and Santa Cruz de Tenerife. The capital of the Autonomous Community alternates every four years alternating between Las Palmas de Gran Canaria and Santa Cruz de Tenerife.

Each island is governed by a local government (Cabildos Insulares), with broad competence in the cultural area. Music education in the Canary Islands is offered within ordinary education in the nursery, primary and secondary school with subject curricula. Elementary and professional

conservatories of music at the islands Gran Canaria, Lanzarote and Tenerife offer music teaching at elementary and intermediate levels of achievement.

In addition the regional government of the Canary Islands (Gobierno) established in 1994 the regulation of schools of music and dance as arts education centers for the entire population, regardless of age, under the principle of "music education for all". 34 schools of music and dance have been established, licensed and registered since then. The structure and organization of these centers is different, according to if they are situated on main islands or not. In the first case, the ownership of the music and dance schools belongs to the municipalities, in the second one, the ownership of these centers belongs to the Cabildos.

The Gobierno is responsible for regulating, licensing and supervising the schools of music and dance, as well as collaborating in supporting and financing such centers. The Cabildos of the main islands that don't have any schools collaborate with the Gobierno in tasks of coordination, support and funding of these schools in cooperation. Since 2007 the Gobierno has signed cooperation agreements with the Cabildos Insulares of La Palma, Tenerife, Fuerteventura and Lanzarote for the promotion and development of the Island and Municipal Schools of Music and Dance.

Higher education in music is the responsibility of the Conservatorio Superior de Musica de Canarias (CSMC), established in 2002 with two regional venues: Gran Canaria and Tenerife. The CSMC has three departments: Performance (in several instruments and voice), Composition and Pedagogy.

Mobilities

MOBILITY 1

September 29 – October 1, 2009

Kusel, Germany

The study visit to Germany marked the official commencement of the project. The German partners chose the regional Music School of Kusel to host the inaugural meeting. The music school in Kusel is the oldest in the Palatinate, founded in 1948. It has 1,300 pupils studying piano, keyboard, guitar (including electric guitar and bass), drums and recorder, as well as orchestral instruments. The school offers teaching both individually and in group as well as in ensemble and orchestral forms, including string orchestras, wind ensembles, bands and choral groups. Apart from teaching in their own premises in central Kusel (it is unusual for the music schools of the palatinate to have their own premises), the 34 teachers employed conduct weekly lessons in over 60 separate venues throughout the district.

The music school is expansive and representational in their educational initiatives, including Early Childhood programs in collaboration with pre-schools (Musikita), brass-classes in general education and music for the functionally challenged of all ages. Kusel has a rich tradition from the 19th century to the mid 20th-century with roving professional musicians that earned their living by entertaining and performing in local, regional, national and international contexts. A local industry centred on instrument-making also developed during this time. Music continues to have a strong traditional value in the families of the district, although no longer as a source of revenue.

Program

29 Sep Partnership meeting, "Horseshoe Tower", Castle Lichtenberg.

- Partner introduction
- Clarification of the objectives and methodology of the project
- Practical details of the visit

Visit and guided tour, the Music Museum at Castle Lichtenberg. Reception with city mayor and local political representatives.

30 Sep Orientation visit: The Kusel Music School premises

Pre-school observation (Lebenshilfe Kindergarten): Early Childhood program for children with disabilities (Dorothee Hesse, Margot von Blohn). The integrative kindergarten "Lebenshilfe" (dedicated to people with intellectual disabilities) demonstrated a musical training session (MFE). The program is significantly effective where the experience (especially listening, singing and dancing) is much more important than learning. While one of the activities can be adopted in a second to some of the children, integrating is not so simple. For a group of 8 children are always two teachers simultaneously. This "team teaching" also has a great advantage in that it encourages exchange and natural learning from each other.

General Education observation (upper secondary school, Kusel): Brass-class in 2nd grade high-school (Xavier Jung). The Music School supports the wind classes in high school and intermediate schools in Kusel and Schönenberg-Kübelberg. A wind class is offered in the general education school in addition to percussion or string class as a form of music-making in which all pupils in a class learn a musical instrument. Music history and theory are not completely ignored, neither systematically taught, rather only when necessary and always in direct relation to the musical practice. The aim is to establish with absolute beginners, within two years, a band that is able to play polyphonic simple arrangements. Typically, students receive three (instead of one or two) hours of music per week, two of them in the "Tutti" with the music teacher of the respective academic school (member) and the third with a teacher from the Music School. The class is then divided into four or five groups (eg, high brass, low brass, flute, clarinet/saxophone), which can meet specifically with the instrument teacher. The three hours are placed on three consecutive days so that students can take the instrument after the third day, for the remaining four days a week to practice at home. At the end of the second year the group is dissolved, but the student can continue to play in the school band or learn at the music school and expand.

Partnership meeting: reflections and discussion

Music School observation (Kusel): Individual lessons

Music School observation (Kusel): String orchestra (Vsevolod Starko)

Music School observation (Kusel): Music-making session with functionally challenged adults. With the adults who live in the area of the "Lebenshilfe", the music school founded its own ensemble. It was deemed important that these people come once a week to us, as well as many others from all generations, and not only receive "care at home". The trip to the Music School has developed into a highlight of their week. Here too, two teachers are working in "team teaching" (Matthias Stoffel, piano, and Alf Schneider, percussion) together. The musical knowledge of some members of the ensemble, at what level they are, of course, is acknowledged and integrated into the common work. As far as possible the communication is non-verbal, a challenge which becomes more an experience than a lesson.

Music School observation (Kreimbach-Kaulbach): Big Band rehearsal at the teacher's home (Harald and Wolfgang Bürthel)

1 Oct Early Childhood program "Musikita" observation: newly begun pilot at the Catholic Kindergarten St. Ädigijs (Angela Löken). Traditionally, early childhood music school courses (MFE) are offered in the kindergartens of the district. Because this service to the parents must be financed with teacher wages, the kindergartens are more doubtful about providing this.

Therefore, the music school attempted to provide a similar limited service free of charge. In addition, the trend where all children attend a kindergarten presents an entirely new situation. The music school is currently running three pilot projects: the Northern District of Offenbach-Hundheim (since 2007), in Südkreis in Brücken (since Sept. 2009) and this one in Kusel (since Sept. 2009).

General Education observation (upper secondary School, Kusel): Introduction to wind instruments, high-school grade 1 (Christopher Schnur, flute; Micha Hollinger, clarinet; Horst Durst, saxophone; Alfons Ludes, horn and trumpet; Wolfgang Bürthel, trombone, euphonium and tuba). Students are to determine which instrument they are interested in for further tuition.

Music School observation (Kusel): Guitar ensemble (Wolfgang Weigel)

Music School observation (Kusel): Djembéensemble (Alf Schneider)

Music School observation (Kusel): Individual lessons

Observations

Teaching is much more predominantly occurring in venues and localities outside of the music school's own premises, which is quite small and inadequate even if cherished when existing (many of the German music schools have no premises of their own). Teaching is often done in regular schools in after-school time (demanding collaborations between school institutions) as well as in other temporary premises and in teachers' homes.

The funding model is very complex and varies significantly within the region, but generally comprises a greater percentage of parental fees complementing responsible local council and palatinate funding. The result is that the parental fees are generally high in comparison and parental "influence" (demands on teachers) on the amount of teaching and the number of lessons taught each academic year is considerable.

As a result, the teachers teach generally many hours per week (up to 30 hours including at weekends) and many weeks per year, while there is generally no provision for professional development included in the vocation. In many of the schools the majority of the teachers are employed on an hourly basis.

The observations of teaching pointed to some new developments in e.g. team-teaching, early childhood teaching and classes for the handicapped. While there is a clear will and purpose behind these developments, the need for relevant didactic and methodological teacher training was apparent. This could even enhance the development process further, but requires structural changes to allow for training included and accepted in the working year.

Training in e.g. group- and ensemble methodology, as well as instrument teaching didactics, could serve to modernise the overall pedagogy applied.

There were clearly issues of efficiency (financial models, geographical locations and venues, academic calendar including staff professional development); diversity (infants/young children, children, youth, seniors, functionally challenged, teacher-conductor) and quality improvement (in-service training, lifting motivation and providing incentive, systemisation, long-term integration, legitimisation and acceptance of professional development and training) that were affecting the progress of professional development for music teachers.

MOBILITY 2

November 2 – 7, 2009

Stockholm, Sweden

The second general meeting was the only one of its kind to be held in a capital city. The purpose of the visit was to observe and disseminate some of the best practices taught at Stockholms Musikpedagogiska Institut SMI (University College of Music Education in Stockholm). The program was partly developed to answer to some of the issues raised at the first general meeting held in Germany in October. A priority had been given to demonstrate uses of e.g.:

- Group-teaching methodologies and examples involving differing ensembles of homogenic- and heterogenic character
- Class-room teaching models and methodologies
- Examples of differing models for teaching to children in pre-school ages
- Modern approaches to ensemble conducting
- Modern technologies used to aid instrumental teaching
- An introduction to the Swedish Music and Cultural School system

It was envisaged that the future study visits to Sweden in the project would be geographically placed in regional areas that face similar challenges as those of our partner groups. Therefore some focus was given to demonstrate the methodologies that SMI is applying in different teaching settings.

SMI is an independent tertiary education conservatory dedicated to the task of providing higher education teaching in the field of music education that is relevant, up-to-date and with a high standard of practical application focus. SMI has a high degree of staff teaching both at the conservatory and in relevant school-forms in their subject areas outside of SMI, as well as performing professionally. The staff bring with them the continual cross-application of their skills and knowledge in the teaching of music in schools, gymnasias and culture schools, as well as their didactic expertise into SMI for their subject teaching here. The students are predominantly somewhat older (median age is around 30 years old) and are required to have at least two years' own teaching experience. Studying at SMI includes 4 hours own teaching practice, which can incorporate employed work integrated with the studies. In this way teaching being done "here and now" is in focus, incorporated into didactical and methodological work with shared experiences in the classroom that are relevant and current.

SMI has been a ground-breaker in the teaching of music education in Sweden. Among the "firsts" it is renowned for are:

- Incorporating song as a teaching and learning tool in all music education
- Offering the afro-american genres as a major
- Recognising the potential of music teaching through aural traditions and improvisation as well as note-reading
- Recognising the potential of instrumental teaching in groups as well as individually
- Integrating digital technology in the field of music teaching
- Providing professional development in aesthetic learning processes and the interaction of relevant art-forms in arts education.

SMI is also the first to offer a degree in Logonomy (aesthetic voice and speech pedagogy), a program that is unique throughout Scandinavia.

Program

- 2 Nov Culture School observation (Södertälje): Steelpan teaching, representing a newer and more unusual acoustic instrument, is unique in that it can only be done in group and practiced onsite during the lessons. Almost none of the students can practice at home. Much of the teaching is done through ear-training and the students have their own notation system (Ingrid Bergström).
- Culture School observation (Bredäng): World music ensemble. The Stockholm Culture School has developed its teaching of non-european instruments and dance, to "promote the diversity and musical expression of contemporary Sweden and to provide a forum for people with differing religious and cultural backgrounds". Teaching in oud, saz and tablas and an ensemble lecture with the ReOrient ensemble comprising 6 teenagers on middle-eastern traditional and western european instruments. The teachers are professional musicians from differing world cultures.
- 3 Nov Methodology observation (SMI): Teaching guitar in groups (Stefan Löfvenius). Stefan has developed an integrative approach to teaching instruments in groups, involving group-playing experiences through arranging and teaching repertoire for the group.
- General Education observation (Tullgårdsskolan): "Rock-group" teaching methods for introducing rock-group playing to beginner groups of younger ages including ensemble playing, the possibilities of improvisation and to encounter playing together in real rock music as early as possible in the learning experience (Jonas Ericson).
- Music school observation (Klavérintitutet, Immanuel church): Piano tuition at this privately run music school is based on many of the ideologies that SMI has developed in its own teaching, including:
- The development of aural-training and playing by ear. Song is one of the key components in the teaching and is a natural resource in aural-training, learning materials by ear and in playing by ear.
 - Improvisation
 - Transposition
 - Technical proficiency including hand construction and development, coordination
 - Training in rhythm and pulse
 - Music theory and score-reading
- 4 Nov Methodology observation (SMI): Music and movement for early childhood. SMI has developed vocational education programs with a focus on providing tools for teachers to use music and dance to develop expressional capabilities in young children. (Anna-Carin Ahl, Maria Nordlöw)
- General education observation (Södra Latin): Wind-orchestra rehearsal (Michael Schlyter), Jazz-ensemble rehearsal (Mikael Sörensen).
- Culture school observation (Tensta): Music and movement for early childhood. In this session, groups of 2-5 year olds immigrant children and their parents are involved in a workshop centering on the joy of making music together. (Liselott Björk, Edith Haglund)
- 5 Nov General education observation (Tullgårdsskolan): Lower primary school music class - song (Rosie Bjärskog)
- Partner meeting – presentation of the Swedish Music- and Culture School system (Håkan Sandh, SMoK – Swedish Music- and Culture School Council)
- Culture Schools observation (Kungsholmen): The Stockholm Culture School is the largest and most diverse cultural school in Sweden. We were introduced into the diversity offered at the Stockholm Culture School, including a presentation of the Resource Centre for handicapped and the music school's e-learning platform. During the afternoon we had the opportunity to

observe teaching in musical and dance, percussion and strings, as well as the possibility to observe handicap teaching.

6 Nov IT-media music school “Playalong”: Online/media-based instruction in instrumental teaching (Örjan Gill)

Visit to the Swedish Music Museum, guided tour.

Observations

Sweden has come a long way in the systemisation and development of its cultural school throughout the country. Although not recognised as an “official” school form, almost all districts have a music or cultural school. Professional development and in-service training is an integrated part of the teaching profession in the academic calendar (often around 10 days per year). This has also led to continued innovation in the didactics and methodology behind the teaching offered.

One of the problems SMOk described is the lack of policy regulating responsibility or accountability for the music and cultural schools at any level of government in Sweden. It is up to each local council to freely choose to have, or not to have, a music school. Financing is therefore principally dependant on local government funding with a smaller proportion being tuition fees borne by parents. The fees are generally lower than those in the partner countries.

One of the strongest impressions from the group was on the work with cultural diversity including immigrant education, handicapped children and the diversity of genres being taught. The focus on methodology was also something that the project saw was of great value.

Sweden has still to develop a cultural school “for all”, including adults and the disadvantaged, on a wider scale.

Swedish families have extensive private access to high-speed internet which facilitates the development of IT-based methods of learning which is still hard to implement in countries lacking a high-speed network.

The Swedish model serves as an inspiration in the area of best practices and structural stability. The quality, content and availability of professional development for music school teachers is deemed adequate and appropriate, and the employment and working conditions are favourable.

MOBILITY 3

January 18 – 21, 2010

Tenerife and La Palma, Canary Islands, Spain

This third general meeting was the first hosting for the project coordinators, the autonomic Regional Government (Gobierno) of the Canary Islands. The Local Government (Cabildo Insular) of Tenerife has a very important roll in coordinating, promoting and supporting music schools on the island through the Insular Network of Music and Dance Schools created in the 1990's. The local councils that wish to be included in the network sign an agreement in which they conform to certain labour conditions for the teachers as well as in other areas of school organisation. Music schools exist in several of the towns on the larger islands such as Tenerife (where there are 12 schools located throughout), while on smaller islands such as La Palma there is one music school for the island. The schools are described as a complex diversity because any one school is not the same as the others. Not all instruments are offered at all schools, the schools teach to all ages and there is no regulatory administration that governs how the schools are to run, what funding/wage and employment rights, which cultural activities/priorities etc.

The working conditions are somewhat better than in Germany, most teachers teach approx. 22 hours for a full-time wage, there is free-time for professional development and training often offered during the vacation time at carnival, Easter and around Christmas. In addition the teachers have 30 days holidays (however some of them are not always paid during this time). The local councils provided funding for some professional development but this has been greatly affected by the financial crisis. The Gobierno wants to promote professional development as a “compulsory” part of the teaching vocation but is in the hands of financial support of the local councils. Therefore there is on a local level a certain amount of training, but the effects of this on a wider group of teachers (e.g. all the teachers of a certain instrument on one island, or more) are limited by the lack of networking between and coordination of professional training events.

Program

18 Jan Partner meeting – presentation of the island network of Music and Dance schools in Tenerife (Leopoldo Santos Elorrieta). Meeting with music school directors – discussion on the problems relating to teacher training.

Some examples were presented from the teacher representatives. Some conclusions (Arona) were that training course are supported and encouraged but not if they need to cut the number of lessons per year. Teachers comment on the poor quality of some centralised training courses previously offered. Lack of cohesion, follow-up and the access to materials used in the course have had a negative impact on motivation for centralised professional development. A suggestion that there is a lack of communication between the parties of interest (i.e. the lack of a fundamental network of music teachers) affect the seriousness and relevance of the courses projected and offered, as well as the application of new knowledge by the teachers and their impact on students. There is though a curiosity as to what is being done elsewhere in professional training. Teachers were also frustrated (Adeje) over a social and psychological conflict between teacher ambitions and those of the local government, and the opinions of parents as to what their childrens’ musical education should be. How does professional development solve this reality?

Meeting with the Conservatorio Superior de Música de Canarias (CSMC). Some of the functions of the CSMC are to promote continued innovation in teaching practice, and the continuing education and retraining of teachers, as well as to encourage the design and social recognition of musical lessons. The programs of the CSMC were presented. There is a degree in Pedagogy offered with two specialities, one on the pedagogy of *Solfège* and Music Education, the other on Singing and Instrumental studies. At the time there were between 12-15 students enrolled in this degree program. The program is yet to be modernised and adapted to the Bologna reforms for higher education.

The CSMC presented the training and methodology for the students in the pedagogy degrees, including the use of ICT. Also, ideas and proposals about teacher training for music school teachers were aired, including the Foundation for the CSMC as a promoter.

Music School observation (Tacoronte): Teaching observation electric guitar, ensemble and the use of IT (Nikki Weber), music and movement and solfège teaching.

19 Jan Music School observation (La Palma): The Music School on La Palma (Milagros Álvarez Martín, director) is the only one on the island, and is well supported by the Island council government (represented by Primitivo Jerónimo). The school has its own premises in the city of Santa Cruz and four regional offices/decentralised classrooms around the island.

The Music School was included in a modernisation of schools that gave the possibility to think in new terms but also a responsibility to develop as a school. It has an holistic approach starting at 4-7 years old with Music and movement and continuing to instrumental classes on two levels, each level consisting of a five year curriculum with optional group and ensemble activities. There is also an advanced program which provides periods of intensive and specialized training for students, aimed to facilitate entrance at the professional music level to the conservatories. The training includes instrumental performance, musical language and ensemble.

César Cabrera, a clarinet teacher with the school, presented his research on the “Instrumental Class with Three Students” – a personal experience based on researching the effectiveness of group tuition. He demonstrated his concept including a range of innovative pedagogical tools involving imitation, improvisation and ensemble, and presented sound arguments for the pedagogical benefits of group teaching, particular with three students in a group.

Afternoon observation of teaching.

20 Jan Teacher training observation (Güimar): Music and movement – dutch guest-lecturers Christiane Nieuwmeijer and Lieuwe Noordam (“Meesters in Muziek”), conducting a professional training course that has been continuing for three years.

Meeting with teachers at the music school in Güimar. There is as yet no defined list of priorities for professional development with the staff. One consequence can be the repetition of music and movement classes that are presented annually. The staff mention the need to meet psychological factors such as motivation, discipline and interest for musical study. Also, more training in the didactics of instrumental teaching including the development of curricula, lesson plans and management.

21 Jan Partner meeting, conclusions and discussion.

Observations

We agreed that based on our observations so far the music schools in the Canary Islands are “doing good work” and possess a sound pedagogical foundation with clever and inspiring teachers. However, there is no network that provides confirmation and recognition for good work that is researched and shared with others. There is a great amount of goodwill in the dissemination of good practices that could be enhanced through the development of a coordinated network of music teachers. The CSMC is producing good musicians on a high artistic level but there is a further need for the conservatory to modernise and authenticate pedagogy as a profession, both through the degree program and vocational education and further training.

The partners saw a great potential in CSMC taking a proactive roll in the development of a professional training network connecting the teachers of the music schools. Through the network, the CSMC could build on the structure of continual education in the identity and holistic roll of the music teacher. Coordinated by the CSMC in collaboration with the Gobierno, the network would aim to consolidate local teaching experiences combined with bringing in new areas of knowledge, expertise and excellence. The network would host a centre for resources and research as well as a source for pedagogical materials, tools and advice, with training offered by “in-house” teachers in the network (e.g. César Cabrera) and guest teachers from abroad offering new methodologies in a continuous training program. CSMC pedagogy students could do their practical studies through the network, including teaching observation, supervised teaching and project weeks meeting schools. CSMC students could arrange, perform and lead school orchestras as a part of their studies. Students could also be engaged as substitutes for teachers on training courses. The network in itself could develop partnerships in collaborations with other networks of similar art and engage in project development and funding application.

At the same time we saw a major roll for the Gobierno in the long-term sustainability of the network. The partners envisaged a political strategy (or “5-year plan”) portrayed as an “eco-system” for music education for the islands where specific goals where defined and a new curriculum connecting with Bologna including provision for continual in-service training is developed. The greater gain for all should be described (what’s in it for society, schools, parents, children, teachers etc) in terms of e.g. working rights and conditions, social and cultural aspects, organisation and management as well as professional awareness, status and image of the teaching profession.

MOBILITY 4

March 22 – 26, 2010

Gävleborg, Sweden

The site of the 4th study visit was the region of Gävleborg, about 250km north of Stockholm. Consisting of a series of smaller district councils, the music and cultural schools of the Gävleborg district are considered to be well-working models for the teaching of music and the arts. There is a high level of political commitment and interaction between the local councils and the cultural schools in the region, and (in part due to a growing problem with urbanisation) the politicians have embraced the value of cultural activity in keeping the population stable and make settling in the area attractive. At the same time the cultural schools are becoming more diverse and integrative in the teaching offered.

Program

22 Mar General education observation (Bollnäs): Sweden has a tradition in Eurhythmics (Dalcroze method) pedagogy for early childhood with higher-education degrees in the area since the 1940's. The Municipality of Bollnäs passed in 1995 a political decision, that all compulsory school students should have Eurhythmics during one year of lower primary school. The classes are held at the school and the class-teacher participates (Katharina Håkansson).

Upper secondary school observation (Torsbergsgymnasium): At Torsbergsgymnasium students can study in an arts program and develop their artistic skills. We observed a rehearsal of *Carmen* with final year students integrated with the teachers (Lena Riebäck).

Folk High School observation (Bollnäs Folkhögskola): Grundtvig is the father of the Folk High School tradition, which offers pre-tertiary level training towards a vocation or skill. The Bollnäs Folkhögskola offers studies in music to 76 students studying jazz, classical music, sound engineering, sound design, folk music and singer-songwriter. The studies are predominantly practically oriented.

Partner meeting

23 Mar District meeting (Söderhamn). We were given an introduction to the strategic alliance of local politics and the cultural school in a typical smaller town in Sweden (Sven-Erik Lindestam, Kerstin Olsson). One of the policies in place is the idea of the culture-school for all children, integrated with the ordinary school and including circus, dans and drama.

Upper secondary school observation (Staffan Gymnasium): The aesthetics program (Thomas Jutterström and Ulrika Karlsson).

General education observation (Stentägtens school): Ukelele-teaching to grade 3. Discussion with teachers and local council director Margareta Högberg.

SMI observation: Teacher-training in early childhood methodologies in music and dance (Anna-Carin Ahl and Maria Nordlöw).

Partner meeting

Adult education observation: Rock-school for adults, a collaboration between the Bollnäs Culture School and adult education college (studieförbund) Bilda.

24 Mar General education observation (Åbrå): Students in grades 6-9 who play an instrument are invited to play in an orchestra led by the music teacher at Arbråskola and a music teacher from the Bollnäs Culture School. The orchestra has existed for 3 years. (Lasse Callmyr, Kenneth Eriksson).

General education observation (Nyhamreskola): Class music in a preparatory class (Hanna Gustafsson Klasson) The Municipality of Bollnäs chose in 2004 to devote some extra funding

to providing all pupils in lower primary school with 40 minutes extra music per week. At Nyhamre skola we will see a preparatory class for immigrant pupils.

General education observation (Rensbacken): Class music (Erik Persson).

Lunch with the Bollnäs politicians and council directors.

Guitar teaching with the computer (Marcus Söderström), discussion with culture school director Anders Rosengren

Culture school observation: "Music playtime". Ann-Chi teaches a group of functionally handicapped children aged 4-15 years. They sing, dance and "play" with music together with their guardians. (Ann-Chi Hammarsten)

25 Mar Culture school collaboration observation (Hudiksvall): "Kulturarbetslag" (Culture school teacher-teaming) – thematic process incorporating music, visual arts, drama and dans in the ordinary school work with pupils and teachers. The teacher-team has attended SMI "Arts in Collaboration" professional development course and developed their concept together. We will be visiting a couple of small schools in rural districts this day, to see different ways the Culture school is collaborating with the compulsory school (Sten Bunne, Head of Culture and Director of the Culture School, Hudiksvall).

General education observation: Näs vikens school (Monica Renström). Music for grades 3-4 is an integrative and active process that is used to curb mobbing and promote a better social and work climate for the pupils. The instruments are specially designed so that music can be played without having to master an instrument first (Sten Bunne has designed the instruments for easy playing himself – the instruments are also used in music-making for the functionally challenged).

Culture school observation: Teaching percussion/drums over the internet (Eric Lindstedt)

Meeting with local politicians and culture school director

Culture school observation: School orchestra rehearsal

Observations

We witnessed during this time a wide range of activities that displayed the breadth of work being done in (more successful) music and culture schools in rural regions in Sweden. Working with immigrant integration, eurhythmics, class-music, integrating aesthetic learning processes, early childhood, functionally challenged and the use of IT etc. are priorities that the music and culture schools have developed into activities and methodologies.

The partners were impressed with the close-working and strategic relations between the culture school and the local council politicians and directors. There was a common understanding as to the importance, conditions of existence and influence the culture school has on the local community. Also, the work with newly arrived immigrants and early childhood gave a particularly strong impression, as did the aesthetic programs in the upper secondary school. There was an agreement that we should strive to create networks and partnerships between the partners and countries in schools with similar goals, in order to learn from each other.

MOBILITY 5

September 3 – 7, 2010

Mosel, Germany

The Engers Castle (Schloß Engers) is the site of the foundation "Villa Musica", specialising in the promotion of chamber music with young musicians. It was established to compensate for the previous lack of a conservatory in the Rhineland Palatinate and has been very successful in producing promising musicians. Being a foundation of considerable wealth, Villa Musica helps

and supports music education institutions such as the Landesmusikakademie and the Landesverband der Musikschulen in Rheinland-Pfalz (LVdM, our German partners) with a lavish palace venue for producing concerts, masterclasses, recordings and for professional development.

Program

- 3 Sep Presentation of the Institution “Villa Musica” (Dr. Karl Böhmer) and the Music Academy of the Rheinland Palatinate (Dirk Hübinger)
- Concert and evening program in the ongoing music festival.
- 4 Sep MusiKita (Kindergarten Strimmiger Berg): Presentation of the Label “Felix” in the early childhood project “MusiKita” (Anne Buss)
- Teacher training with early childhood educators (Christa Schäfer)
- Reception with local politicians and Mayor of Cochem Herr Hilken
- 5 Sep Teacher training for music school teachers of the Music School Mayen-Koblenz (MYK):
- MusiKita and Language-learning (Kirsten Maxeiner)
 - Workshop on Learning from each other (Lucia Stark)
 - The Rhythm Method “Konokol” (Johannes André)
 - Presentation of SMI and Swedish teacher-training (Ian Plaude)
 - Dispokinesis (Simone Unger)
- 6 Sep General Education observation (Mainz): Brass class demonstration and workshop (Bernd Schumacher, Mainz-Bretzenheim College and High-School)
- Meeting with State-Secretary of Culture at the Ministry for education, sciences, youth and culture (MBWJK), Walter Schumacher.
- Presentation of the Landesmusikrat (LMR), the Music Council of the Rheinland Palatinate (Christoph-Hellmut Mahling, Etienne Enard)
- 7 Sep Meeting with Musikhochschule Mainz (MHS), discussion on teacher training and education in music pedagogy, as well as collaboration between MHS and music schools (Dr. Striegel, Christoph Utz).
- General education observation (Mainz-Ebersheim): Teacher-training session at a primary school (Christa Schäfer, Wolfgang Schmidt-Köngernheim)
- Meeting with the Peter-Cornelius Konservatorium (PCK), discussion on teacher training and education in music pedagogy, as well as collaboration between MHS and music schools (Dr. Schwarz).

Observations

We were impressed with the facilities and support Villa Musica is providing the region for the arts, to the academy and to our German partners in e.g. professional development opportunities. This is obviously a very good partnership model for the development of the arts and arts education and an inspiration for a similar model in other countries. The observation of the teacher-training in early childhood reinforced the impression that there are a good supply of materials and ideas and there are some very experienced leaders in the field, and that the teacher-training could be even further enhanced by some modern didactics and methodology in the approaches to teaching. The group were impressed by the pedagogical expertise of the brass class with Bernd Schumacher, where we all learnt to play on new instruments within a half an hour. The MHS and Peter-Cornelius conservatory gave contrasting views as to the current support and development of higher education in music pedagogy for the region. Through our experiences in

Mainz we were reminded of the separate problems facing large cities with the transfer of knowledge and working capacity from urban to rural and isolated areas.

MOBILITY 6

November 8 – 11, 2010

Gran Canaria and Lanzarote, Canary Islands, Spain

The 6th study visit was also the second to the Canary Islands, but on two different islands than on the previous visit, also one larger and one smaller.

Program

- 8 Nov Introduction and tour of the concert hall Auditorium Alfredo Kraus
- Music school observation (Telde): Presentation of the school curriculum, organisation, teachers' training and major projects (Carolina Navarro). Discussion with the music teachers about their professional development. Observation of music lessons and school facilities.
- Presentation of the educational model of the Foundation and Academy of the Philharmonic Orchestra of Gran Canaria (OFGC).
- 9 Nov Music school observation (Lanzarote): Presentation of the school curriculum, organisation, teachers' training and major projects (Natalia Paz Sánchez). Discussion with the music teachers about their professional development. Observation of music lessons and school facilities.
- 10 Nov Upper secondary school observation (IES, Pérez Galdós). Presentation and musical activities by the students of work in the artistic program at the school.
- Meeting with the CSMC head office. Presentation of the Gobierno mission for music schools, *Music schools and Teacher training in the Canaries* (Rocío Ojeda Santana). Presentation of the CSMC (Yónatan Sánchez Santianes) strategies and opportunities for music schools and teacher training. Presentation and discussion with principals and teachers of music schools from around Gran Canaria. *Introduction to research on teaching piano to pupils with Down's Syndrome*, research presentation from a graduate student in piano pedagogy (Elena Rodríguez). Presentation on the methodology of the Institute of Music Education IEM (Daniel Roca, professor of composition). Further discussion about music teacher education with music school teachers as well as CSMC teachers and students.
- Partners meeting.
- 11 Nov Music School observation (Aruacas). Introduction by mayor, political leaders and director of Arucas. Presentation of the School curriculum, organisation, teachers' training and major projects (Juan Pedro Ponce Quesada). Discussion with the music teachers about their professional development. Observation of music lessons and school facilities.
- Meeting with the Faculty of Education and Training at the University of Las Palmas de Gran Canaria. Presentation of the degree in Music Education at Primary School (Yeray Rodríguez). Discussion about the education and training of music teachers for Pre-school and Primary education. Presentation of e-learning platform "Proyecto Prometeo" (Cayetano Guerra).
- 12 Nov Presentation of the folklore instrument Timple (Germán López González).
- Partner meeting

Observations

In many ways this study visit confirmed and summarized the findings of the previous ones. We saw examples of music schools that (with the support of their local council) were flourishing and developing (Aruacas, Telde), as well as those lacking adequate financing and support locally to be able to develop. We saw the need to integrate professional development as a part of the

profession of being a music teacher, gain acceptance for it and provide engagement and relevance for the participants. There is an interest for the international perspective and to learn from each other, and consensus exists as to the development of a network of cooperation, involving different levels of interest in developing the music teaching profession.

The participating teachers felt there is a lack of investment in the staff as in an academic professional institution. One prerequisite for the existence of music schools should be that the entire staff is employed all year round. Now many teachers are forced to work in their "holiday time" as they have no wages during the summer. Employment conditions are therefore not only about teacher training but even wage rights and are a basis for involvement and motivation in professional development.

MOBILITY 7

May 23 – 28, 2011

Visby, Gotland, Sweden

The final study visit with the project was organised in the town of Visby on the island of Gotland off the Swedish mainland. The main purpose of the visit was to finalise the project, collate the project materials and to write the final report. However, we also had the opportunity during one day to make a study visit to the Gotland Culture School who presented their work and also invited us to two concerts in the evening.

Program

23 May Arrival in Gotland

24 May Music school observation, the Gotland Cultural School. Described as "Gotland's largest school", the School works with predominantly music, dance and theatre for children and youth up to the age of approx. 19 years old. Approximately 1150 are at the culture school while the teachers work with a further 800 in the regular school. Some teaching is given to adult learners, particularly in dance and choral singing. The school's commission is to preserve the cultural heritage of the region, support the future cultural life of the island and to provide the inhabitants with experiences, pleasure and entertainment.

The school works from premises in Visby and three other regional towns on the island. The teachers (approx. 25 in total) also teach in the schools in townships and rural districts over the entire island after school. Fees are approx. €90 per term. The teachers are entitled to 10 days of professional development per year, which is planned with the school director. (Matti Vuorinen).

Evening concert "graduates". The Gotland Council has decided that only children under the age of 19 years or before graduation from upper secondary school can attend the Culture School. This concert was the final concert for those not eligible to continue under these provisions.

Evening concert "Hurrbau" (Gotlandish word for "big party") and the "La Scala" Choir. Hurrbau is a world music orchestra comprising the same students during one three year period, playing music inspired from different world music cultures. The three-year period includes both an international tour and a recording. Then the orchestra disbands and a new group forms Hurrbau for a new three-year period. The "La Scala" Choir is a female choir singing a mixed repertoire; this evening we heard some jazz arrangements both a cappella and with accompaniment.

25 May Partner meeting

26 May Partner meeting and conclusions

Challenges and obstacles

During the project several topics of discussion constantly returned, while others were ever-present but taken for granted. Some of these issues are raised in this part of our report.

The need for professional development and teacher training

- *Permanent structures for strategic and long-term teacher training in the music schoolteacher profession.*

There is a consensus among the project partners that there is a growing demand for professional development and that needs are becoming more acute. What are the causes of this? Some suggestions:

- There is a growing need to curb disinterest in new generations for cultural activity, skill development and involvement through holistic experiences in music and culture, even from an early age (bildung, general arts education)
- There is an interest for the music and culture school to reach to new groups in society and to provide channels and opportunities for social and cultural exchange regardless of e.g. ability, age, gender, skill level, mental or physical capacity (inclusion, equality)
- There is a desire to evoke and harness the potential of the arts to enhance and develop the minds and well-being of the community (creativity, innovation)
- There is an ambition to preserve, enhance and renew the cultural capital and capacity of the community locally, regionally and nationally (identity, affinity)
- There is a vision for culture to provide new insights into a global cultural richness and to incorporate this in new meetings, experiences and developments of cultural expression (integration, diversity).

In order for the music and culture schools to be able to meet and answer to the demands of a society with growing complexity, professional development and training must also answer to the same demands. Therefore, professional development and training not only provides a social context for networking intellectual and artistic interaction, academic and didactic reflection, methods and materials, new knowledge and research etc. It also supports the transition from music school to culture school and the training of teachers in newly established areas like dance and drama, as well as new missions for the schools to embrace within ongoing development in the community.

The financial model

- *Stable financing models that recognise professional development as a cost component*

Sources of financing vary considerably between the countries. In Sweden the local community/municipality councils fund the music/arts schools to a greater degree, up to 100%. Parent fees vary from €0 to €160 per term (half year), with an overall average of €60 per term. Because the local council is responsible and financially accountable for the existence and mission of the music and cultural schools, staff is formally employed by the council and regulated through union agreements, including the provision of professional development within employment.

In Germany and Spain the model is more complex. There is a divided "ownership" between local, regional and even federal/national government, while financing to a much larger extent than Sweden, is reliant on parent fees. The area of ownership responsibility is more diffuse and

various missions and accountabilities for the music and cultural schools don't necessary follow a clear funding model. Because parent fees are a substantial part of the financial model, the opportunity and support for professional development of teachers is neither regulated nor applied to the same extent as in Sweden. In many cases it is up to the ability and organisational leadership of each music and cultural school, to organise and deliver professional development to the teachers outside of their normal teaching responsibilities. This has led to professional development being offered during the teachers' holidays, on weekends etc. In the worst case it becomes the responsibility of each teacher to finance his/her own professional development.

Employment conditions and scheduling

- *Professional development as an accepted and scheduled component in the teaching conditions, organised centrally and including publically supported, formally organised and networked group meetings.*
- *Teachers are formally employed on annual contracts including holidays.*

(Germany and Spain) It was alarming to learn that in some music schools the teachers are only formally employed on contracts per term and not including holiday periods. This, as well as a fairly low median wage level, means that teachers are forced to live in an unappealing economic existence. This has negative impact on both morale and sustainability and undoubtedly there are several good pedagogues that are forced to make decisions based on employment conditions that impact on their availability to teach in the music and culture school.

Where parent fees and local financing represent a large proportion of the financing model for music and cultural schools, the schools are pressured to provide as many pure teaching weeks as possible. Financing time spent with the pupil is the first priority for most of the financial contributors. Time and resources scheduled for professional development, organisational meetings, networking etc. is perceived to be "outside" of what each individual is paying for. As a result, scheduled time for extra curricular activities during the teaching term is not automatically always included as part of a teacher's normal schedule.

In contrast, Sweden enjoys to a large extent established professional development included in the academic year schedule, typically in the 1-week study break in November, a study break during Spring term as well as the start and end of the academic year in August and June respectively.

With some of the contingents there are often public holidays on Mondays and Thursdays, which mean that pupils on the other days have more lectures. Using the Tuesdays and Wednesdays in weeks where there are public holidays to provide professional development motivated with an "evening out" of the number of lecture weeks offered could neutralise the effect of which day the pupils have lessons.

Venues, facilities and equipment

- *Contracted venues that provide the possibility for flexible teaching methods and access to relevant equipment and facilities.*

(Germany) Many of the music and cultural schools lack their own venues. The teachers move, often daily, between villages/townships and teach in schools and other venues that are made available. The possibility to have equipment and facilities permanently available for teaching is severely compromised, as is the access to adequate venues that promote varied teaching methods (e.g. work in groups and ensembles).

The distance between villages (in Spain, even islands) prevent the access to certain competences in instrument teaching as well as making larger projects and constellations difficult to maintain. The organisation of collective transport and pooling could be one factor to greater promote the

possibility for larger groups of pupils to meet and make music together. Distance learning methods through IT could also provide more flexible structures for learning.

Access to relevant qualified and effective professional development and the sharing of materials, best practices and tools through the internet and formal meetings

- *A system for developing locally delivered professional development to a wide-reaching network of teachers with similar needs.*

Most of the professional development is offered through courses at higher-education institutions that are outside of the immediate region. The opportunity to gather together teachers in the region in networks with similar professional development needs and to provide in-service training locally, has not been developed systematically. What is offered in one school area is not often shared with others. Alternatively it is the teachers that travel to where the courses are offered, often on their own time and sometimes with their own financing.

Opportunities for growth and development

The music and cultural schools in all three countries are coping with similar demands to work within new areas than instrument/song teaching in a western classical tradition.

A wider mission – adult learning, handicapped learning, early childhood learning, music in general education, both as a subject and applied in learning in a broader context

New groups have been identified as recipients for music and cultural school tuition. Some of these involve offering greater access, e.g. to handicapped, elderly and adult education. Others involve developing new strategic collaborations between music and cultural schools and e.g. infant/day-care/early childhood/pre-school, primary and secondary school etc. They involve both greater involvement in the performance and active engagement in music as an art-form, as well as music and the arts as a tool for learning (aesthetic learning processes). These new missions demand professional development to be able to meet the needs of these new groups. Each of the project groups has different experience and expertise to offer and exchange.

From traditional western music to new genres e.g. afro-american, jazz, world music

Traditionally, music schools have organised teaching for western classical instruments, brass-band and song/choir. Many of the schools also are engaged in different ways in the teaching and preservation of folk music traditions. However, an increasing proportion of youth are interested in learning to play in other music idioms such jazz, rock/pop, world music. This places new demands on teachers to be able to compose and arrange within new idioms, and the knowledge of new repertoire. The availability of competent teachers within these idioms is therefore a priority.

Moving from music school to culture school – dance, drama, visual arts, media, circus

In part as a result of a broader mission base, many music schools are expanding to include tuition in other art-forms such as dance and drama, as well as combinations and applications of these, e.g. in aesthetic learning processes. Here again, access to formal education and professional development in this area is lacking.

Virtual teaching and learning through IT and media

It was the experience of the project group that it was not beneficial to the project goals at this stage to recommend a single strategy for the use of IT and media in the development of the music school. Technological advancement is escalating and even during the duration of this project new devices were released to become market leaders. For example, smart-phones and touch-screen computers typified by the iPhone and the iPad have the potential to challenge any current trend in the teaching of music over the internet or with the help of digital media. The development of apps and the onslaught of new mobile phone networks (4G is being released in Sweden during 2011) lead to perpetual new releases even in the area of music education. At the same time, the local conditions for access to the internet and digital media, both institutionally and privately in the home, will even in the near future dictate the amount of IT and media being used in the didactics of each individual music school. The project saw several examples of more or less locally functioning models that suit a particular local need in the shorter term. At the same time the potential for the internet to provide alternatives and allow greater flexibility in the instrumental learning process is yet to be fully harnessed.

Strategies for further exploration and projecting

Networking for the recognition and sharing of valued competency and experience

We identified many examples of best practices with teachers that have developed good methods of teaching. Some teachers had a deeper understanding over their teaching area through their own experiences and studies. However, this knowledge couldn't be shared because of a lack of networking and forums for teacher exchanges.

The development of professional formal networks, based on homogenous teacher groups in collaboration between music and cultural schools, is an essential prerequisite to utilise the potential of "teaching each other" as professional development of sharing best practices. Through networking there is greater exposition of common needs and greater effectiveness in delivery. In a similar way, the active partnership between music and cultural schools and higher education institutions could lead to more efficient professional development by providing sought-after skills and competencies to networks and groups with specifically defined needs. Further, there are channels established for the dissemination of information for specific targeted groups or expertise.

Development and sharing of tools and materials for learning

In the same way, many teachers have developed teaching materials and gathered resources that could easily be shared using ICT (Information- and communication technology, the internet etc), if there existed a common place to store and share materials and tools for learning.

The development of higher education programs, in-service training and professional development courses in direct collaboration between music schools and tertiary institutions

Higher education should be the defining, driving force behind the provision of formal skills and competencies. Through greater collaboration between music and cultural schools and higher education, the quality of teaching at the pre-tertiary level could have a positive effect on the quality of applications to higher education, as well as added appreciation of the arts generally as a more cohesive and collaborative approach meets further community needs and desires.

The inclusion of professional development as an integral part of the teacher's employment conditions

(See also under Employment conditions and scheduling above.) By providing time for workshops, projects and staff collaboration work during the academic year, professional development gains legitimacy as an integral part of the music teacher vocation. At the same time, employment conditions and wage rights should be formalised to relieve the tension that thwarts motivation for self-development and fulfilment in the profession of music teaching.

Key factors for further development

Based on the above the project group has defined a number of suggestions as key factors for further exploration, possibly as a consequence of this project. These factors are not exclusive but rather serve as platforms from which to build new alliances that strengthen the cause of long-term sustainability and professionalism in the system of music education at the music and cultural school level.

The key factors have an order of concentration that consists of consolidation, leading to defining new areas of development, leading to activities for expansion and excellence according to the device Sharing – Recognition – Researching – Role – Responsibility.

KEY FACTOR: The active and supporting roll of higher education institutions

Particularly in Spain, it became apparent that there was great potential for development if the conservatory was able to adopt a proactive and supporting roll in the educative community. The opportunity for international exchange, a measure of a conservatory's status in the current Bologna-EU higher education development schemes, improves the possibility for the conservatories to deliver interesting professional development.

We saw opportunities for greater servicing between conservatory degree programs in music education and music and cultural schools that would provide incentives for a closer strategic collaboration. Some of our suggestions include:

1. Structuring tertiary student observations of teaching practices at the schools
2. Supervised guest teaching by tertiary students at the schools
3. The inclusion of tertiary students in the staff planning meetings at schools
4. A provision of a project-week where the tertiary students conduct pedagogical projects in the schools
5. A system for substitute/relief teaching by tertiary students when teachers at the schools are sick or absent
6. An adequate allowance for tertiary students to make arrangements (of music) and subsequently plan for and lead a performance of the arrangements with a school orchestra

At the same time we saw an opportunity for the conservatory to open its doors to the music school staff and encourage and organise, by feeding curiosity and wetting appetites, further study. This could include:

1. The opportunity for open seminars with guest lecturers within the conservatory degree programs (academies).

2. Developing a nucleus for academic knowledge in the community by providing tools such as a centre for pedagogical advice, resource and research, allowing greater access to library and research materials as well as the opportunity to discuss pedagogical issues in informal study circles. This should also include the recognition of skills and methods developed locally and their dissemination through encouraging best practices to be shared via the conservatory as a meeting place. Also, a centre for benchmarking and cataloguing of established knowledge in the field, e.g. in international research.
3. The development and dissemination of new publishable materials created locally through the expertise of the Conservatory in collaboration with the staff of the music schools.
4. Using the ECTS credit system to allow a number of courses to be open for vocational training of teachers at the music schools, so that academic achievement is reflected on the profession and CV's of the participating staff and can be used for career advancement based on new knowledge of the discipline.
5. Taking the initiative for the coordination of networks gathering music school teachers of similar instruments, repertoire or academic subject interests, including music school management and strategic development. These networks should receive funding from the government to be able to administer a collective membership including information exchange and dissemination offering seminars and events of interest to the group.
6. Initiating new knowledge into the music pedagogy being applied, through connections with other disciplines (e.g. psychology), with other pedagogical realms (such as special education needs), through technological advancements in the field etc.
7. The promotion of musician as pedagogue, as opposed to the adage of the pedagogue as a (failed) musician.

Of course, funding is an element that needs to be considered as a separate priority, and in some respects all of the above could be "done anyway" with the appropriate skilled management and the collective efforts of all interested parties. However, the binding quality that public funding can contribute to should not be underestimated as a source of sustainability.

KEY FACTOR: The expansion from local to regional to national to international to...

One of the advantages of the conservatory and the music schools taking a more coordinated proactive roll in professional development in pre-tertiary music education, is the potential for the establishment of networks internally. These could have contact with networks outside of the immediate region, owing in part to greater curiosity on the advancements achieved through the model created, in part to the greater outreach of contacts and knowledge capital created. This could lead to "networking of networks", where the local networks created become part of greater entities and the chain of connection grows, even to international proportions. Of course this is a vision, but one that could provide even more incentive for sustainability, which attracts investment and resource allocation.

KEY FACTOR: Branch and political policy collaboration – strategic planning for the future

We noted that the coordination of branch management with political leadership was a force crucial to the development of these ideas above. We saw several examples of this in Sweden, where local music schools were receiving an increasing amount of political recognition. The keys to this we suggest are the following:

1. The establishment of a defined set of goals as to the function and purpose music schools have in the context of the responsibilities of government on the community and the society in which we live.
2. The classification of the profession of music school teaching, providing clear cataloguing of curricula (even in coherence with the Bologna scheme) and incorporating professional development as a non-negotiable portion of a teacher's profession, included and scheduled in each academic year and important not only for the sustainability of the quality of the schools, but important as methods for career advancement and staff retention.
3. "What's in it for me", a closer stipulation as to the rights and obligations connected with being a music school teacher, such as
 - a. A commitment to ongoing professional development training
 - b. The establishment of norms of working rights and conditions in the holistic roll of the music teacher, including defining social and cultural aspects of the career
 - c. The strategic and fundamental implementation of localities/venues/premises
 - d. The development of curricula and standards of practice (e.g. suggestions on number of hours/lessons per term, individual/group/ensemble etc)
 - e. The employment organisation and functions mapped as a whole, and
 - f. The promotion of the status and image of a career as a music educator.Could this lead to a standards charter for the music schools in one contingent?
4. "What's in it for us", definition at all levels, e.g.
 - a. Mayor and local government
 - b. Schools and local education
 - c. Teachers and their careers
 - d. Parents and their children
 - e. Pupils and their futures.
5. The establishment of quality assurance regulations including recruitment guidelines, funding allocation and policy, concept development, "parent education", requirements for delivery, scheduling, booking, evaluation etc.

Some agenda requests

- Surveys to determine what the teachers themselves consider important they improve their knowledge in
- Courses in pre-school and early childhood music
- Courses in the activities for the mentally and physically handicapped
- Courses for modern instrument pedagogy (guitar, bass, drums) including group methodology
- Courses in creative dance and movement pedagogy
- Courses focusing on the psychological strategies involved to cope with situations of lack of interest, motivation or discipline in the students. Motivation courses for teachers to avoid the feeling of "burnout"
- "Music for fun" – practical methodology tools
- Courses in the preparation of lesson plans, curriculum development and scheduling, as well as management courses for school leaders (that often are taken from the teaching staff)
- Courses for coaching parents in the value of music education
- Coaching courses for teachers in communication
- Methods and networks for encouraging team teaching, colleague coaching and reflective pedagogical discourse.
- Contact ELIA, AEC, EMU and inform about the project
- Collation of research publications on music education research, including informative websites

Some definitions

Music school

- A place for music making – fun, inspiring, varying (individual/group/ensemble, note-reading/by ear), challenging, broadening, socially inclusive, culturally aware, enriching, imparting self-confidence and leadership.
- Facing new areas of development: infant/pre-school/early childhood/day-care, pop/rock/jazz/folk/world music, composition/arranging, mentally/physically handicapped, elderly, modern IT/media, social media.
- Commitment to continued teacher-training, recognition and sharing of best practices, networking, collaborating between schools, with the compulsory school system and with higher education.
- Long-term stability and strategy, venues/premises/localities, the integration of IT and flexible learning methods using IT.
- From music school to cultural school – dance, theatre/drama, plastic/visual arts, new circus/acrobatics.

Music school teacher

- Impart knowledge, enthuse and inspire, guide, encourage, teach to learn, vary/flexible, meet individual needs and desires.

- Keep in touch and informed with the advancement of the subject both in terms of performance practice and techniques, repertoire, pedagogical approaches and insights into learning, ways of improving and broadening instrumental performance experiences, developing materials and curricula.
- A team player – connecting, collaborating and developing with colleagues and co-workers within the school, community, profession.
- Continual and accountable reflection on the process for developing self, student, profession.

Conservatory

- Responsible for representing, imparting, developing and disseminating relevant artistic and pedagogic skills and knowledge, to ensure continued long-term excellence at all levels of practice and learning within the disciplines as well as holistically.
- Responsible to the community to uphold prerequisites for cultural sustainability and growth through high standards of teaching and research at pre-tertiary, undergraduate and post-graduate academy.
- Provide services to the community as a source of continued and further education (broadening and deepening) according to the device "centre of excellence" through collaboration with performing and educational institutions at all levels.

Government office

- Provide stable, long-term dependable resource allocation including basic funding that guarantees a level of commitment over and above the core mission.
- Provide and initiate incentives aimed to maintain and improve the cultural capital of the community, to enhance the quality and scope of the programs on offer, and to improve conditions for providing services that are significantly requested by the community or improve the aims of the core mission as a whole.
- Respond to political, social and cultural trends as well as preserving ethnic and moral stability for long-term sustainability and trustworthiness.
- Liaise with network organisations/unions/representatives in negotiating and implementing strategies to ensure the points above.

Conclusions of the project

The guaranteed long-term professional existence and growth of the communally-based music and cultural school is profoundly dependant on an "ecosystem" whereby the interplay of political policy and leadership, higher-education teacher-training, knowledge dissemination and research, and the continual investment in the careers and capacity of music school teachers, are the key factors of sustainability. Through this, the cultural and social benefits for the community are far and beyond more substantial than the sum of the investments.

We hope that the above defined needs and suggested solutions serve as an inspiration to music schools leaders, directors, policy makers, politicians, staff and parents, to act on taking steps towards the advancement of the music school and music teaching profession in your society. The partners now aim to construct new projects aimed at fulfilling some of the suggestions in the report through the creation of a series of professional development programs that are both trialled and evaluated in relation to the findings and outcomes of this project and the goals of the music schools that participate.

For the project partners, 2011-09-12

Ian Plaude

Bernhard Schnitzler

Francisco L. Lemes Castellano

For more information and eventual partnership in our project, consult the webpage at www.smpi.se or contact

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Appendix I: Best Practices Guide

Through the observations made throughout the project, the partners have identified the following best practices that may be used as resources for professional development.

Tools and methodologies for group instrument teaching, aural-based pedagogy and improvisation

Group teaching methodologies enhance the learning process by being inclusive as well as instructive. The dynamics of a group assist the learning process through greater interaction and variety. The learning curve is increased through collaborative learning processes enthrusting a higher level of engagement and participation. The will to continue to learn is strengthened when there is a social context in a collective process of advancement.

The ability to increase the understanding of musical language and develop instrumental learning capabilities through aural-based pedagogy and improvisation techniques has been proven through a number of projects and innovations.

Examples from the study visits:

091103: Group teaching methodologies with Lena Lidström, Kostas Prodromou and Stefan Löfvenius, SMI Stockholm (as examples)

Instrumental teaching in groups means that several pupils are having lessons at the same time and learn together to play an instrument. This method of teaching has been used for a long time by e.g. string and brass instruments while the approach in the case of the piano has been different, where individual teaching has traditionally dominated.

Group teaching meets often with criticism, disagreement and creates debate not only among those who are professional pedagogues but also among students' guardians. One reason may be an increasing trend towards resource saving in which less costly solutions are proposed in different contexts. This teaching concept may sound negative, but many music teachers in Sweden have observed that a clear majority of pupils who have been schooled in a group found it easier to perform and play music and talk to an audience. The pupils were mostly those who played strings or brass instruments. This led to an increased interest in developing group lessons to pupils who chose the piano as their main instrument.

Group lessons in piano means that the pupils learn how to play the instrument by playing together and solo. Groups make up an average of four or five pupils, although the project group even saw a "piano orchestra" with 12 pupils. The instruments are placed in such a way as a "Piano studio", so that participants can have eye contact. Many people choose to utilize digital instruments that take up less space and are easier to move in case the room needs reshuffling for e.g. concert activities.

Playing together from the beginning helps the students to get used to the others and promotes:

- *To play for each other:* In this way, they familiarize with the feeling of being observed while they are playing. Moreover, the pupil is not as exposed when playing together as when playing alone. This helps to demystify the performance situation and makes it much easier to play music in public.

- *To listen when others are playing:* You learn by listening to fellow players and through other pupils' mistakes, questions, thoughts, etc. In addition, each makes music in their own way and listening to fellow players can be instructive and inspiring.
- *Collaboration and motivation:* In order for the group to function the pupils should learn to work together. Playing music together is a good way to practice social skills and communication. The group may also in many cases provide a motivating effect. Pupils usually choose to be ready with their "homework" for the group to work well.
- *Ensemble experience:* Customize the playing, such as counting and make the rhythms at the same time, play weaker or stronger etc. By playing in a group the pupils share the voices and play in an ensemble, which makes learning more interesting. Moreover, modern digital pianos provide many opportunities to sound as different instruments, increasing thus the sense of ensemble.
- *Coordination:* Ear-hand coordination is also something that pupils develop when playing in groups. The hand and fingers react in relation to others in interaction via the hearing so that the tones sounding simultaneously.
- *To teach:* Pupils try to help each other, e.g. those who have for example been absent last class, to catch up the information they have missed. New musical knowledge is explained between pupils on an equitable level. By explaining to other pupils they have also unwittingly put their own words on their new knowledge, which makes it easier for them to retain the information.
- *Being an active audience:* Being able to be actively listen is something you can practice. To see and hear without disturbing is something that drama pupils practice. Drama Teachers tend to divide a group of students into two parts with one actor and the other as the audience and then switch roles.

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100119: César Cabrera and the class of three, La Palma

The Insular School of Music of La Palma has a tradition of group teaching with three pupils per class, based on earlier research by Arlette Biget and Claude Henry Jobert. César has continued researching and documenting the teaching of a class with three pupils.

The group of three allows the child to look for references in his classmates, measuring if he is progressing or not, if he succeeds or not, if his classmates share his own interests, etc. Having three pupils per class (as opposed to e.g. two or four) is a very conscious decision. The class of two usually produces a mirror effect of comparison, where competition plays a role: one of them, more skilful, reaches the goals sooner, while the other needs more time. This could produce on the one hand a degree of despotism, and on the other hand, discouragement. The class of four is already, depending on the teacher, almost a collective class. The possibility of individual correction by the teacher is reduced by the greater quantity of students, while the possibility of control from the teacher is increasingly diluted.

The model of three children per class enables one of them to work as a flexible element between the fastest and the slowest. This model allows to balance the group from three different points, to be chosen by the teacher: that the most advanced student waits actively for the most delayed to reach the objectives; that the most advanced causes the slowest to try to improve; that the

most advanced can act as a teacher of the other. This fact is extremely positive, as they treat each other as equals, and the advanced child must verbalize the activity and look for tools that allow the other to understand the process, while the slower reacts trying to overcome himself, to improve (also, we must recognize this, many times the pupils make it easier than the teacher would). On the other hand, the teacher in the class of three may create the environment to promote proper listening, of paying attention, in the child who then will be in charge of detecting the problem and giving advice on how to solve it.

Imitation becomes very important in this model due to the presence of other classmates apart from the teacher. It allows, also, not having to verbalize the activity. The group reacts to the teacher's hints or insinuations: proposed rhythms/tempo, heights, modulations, etc. This produces the capacity of immediate response that the student will need later on, say, in front of an orchestra conductor.

Introducing improvisation as soon as possible is a good way to motivate the students in their first instrument classes, and to avoid them the anxiety that may be produced by the fact of not using music sheets. Improvisation increases the student's capacity of audition and creation, building melodic and rhythmic schemes, improving an ability that reading alone doesn't offer.

Traditionally, instrumental teaching methods for beginners have given more importance to technical abilities than aural abilities. Eyesight takes all the space: when deciphering the music score, recognizing it, overcoming it technically and interpreting it, many elements are left behind, specially music itself.

Of course, we don't understand improvisation as exclusively based on Jazz music. Elements such as creating atmospheres, recognizing musical parameters, tension, relaxation, creating rhythms, melodies, new graphics, contemporary music, etc, are a small sample of the huge amount of possibilities integrated here.

Discovering the instrument implies to meet all sound possibilities that we can draw out of it: uncovering the piano, playing its harp, using only half an instrument, etc. This allows us to discover resources that we usually don't use because of caring too much about "good sound". In creative improvisation, "forbidden sounds", any external contribution, any "noise", can be used/channelled in the classroom.

Finally, the teacher must play an active role in the class, playing with them, enjoying the activity. Usually, young students don't know what sound they are expected to produce with their instruments and, unless they can internalize a proper sound, it is reasonable to presume that they won't be able to produce it. The teacher can present a range of sound variations to create the awareness of the sound possibilities of the instrument: strident, dirty, plain, coloured, bright, etc.

César Cabrera: Instrumental class with three students, Insular Music School of La Palma
cesar.clarinete@gmail.com

100906: Bernd Schumacher and the introduction to and instruction of wind instruments, Mainz

Bernd Schumacher is a music teacher at an "all-day school" (a school not common in Germany) and professor in music pedagogy at the University Mainz. His focal point is working with "Brass music classes in compulsory schools". The students get experience in theory and praxis by lesson observation and teaching. Through the use of solmization the pupils can play music after a very short time.

<http://www.blaeserprojekt.de>
<http://www.musikpaedagogik.de/blas/skiblas.htm>
Bernd-Schuhmacher@blaeserprojekt.de

101110: Daniel Roca and Marién Gonzalez, IEM, Las Palmas de Gran Canaria

The Institute of Music Education (IEM), formed in 1993 by a group of Spanish teachers in all levels and areas of musical teaching, is dedicated to the renewal of traditional methodology based on the development of creativity through improvisation, and analysis as a means of providing elements for improvisation. IEM aims to help teachers make music teaching creative without regard for instrumental and technical skills. IEM approaches to improvisation include:

- To “talk” with your instrument or voice
- To control the results of your playing according to a certain musical idiom or style
- To use your knowledge of music, at any level, in a practical way

IEM aims to teach music much as they would teach a second language, through conscious comprehension instead of repetition. Improvisation is not so much a goal in itself, rather a consequence of controlling the musical idiom through analysis and listening. Instrumental skills are based on the control of the musical idiom based on the development of creativity. Every player must in some way be a composer, and every composer must in some way be a player. The teacher serves as a guide and conductor of musical learning.

The teaching is unified by a common methodology involving:

- The selection and analysis of the score or musical work
- The extraction of melodic, rhythmic, harmonic and formal processes
- The application of practical instrumental activities derived from analysis
- The improvisation and composition of works or fragments similar to the original work

This methodology provides the score as a source of materials which is used mainly in two ways:

1. The musical piece or score as a point of departure: Analysis of a score reveals the elements that will be practised through improvisation
2. The musical work or score as a goal: The teacher presents activities that lead to a piece similar to the work intended as a goal. At the end, the score is showed and, if necessary, practised.

Daniel Roca, Professor of Composition Department of CSMC (Higher Music Conservatory of Canary Islands)
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Music-teaching to the mentally and physically challenged

The development and sharing of knowledge, tools, didactics and practical experience in the teaching of music to the handicapped is undoubtedly a strategic priority for the future of the music school. Many teachers need professional development in order to reach to new groups.

Examples from the study visits:

100930: Mathias Stoffel and Alf Schneider's ensemble group, Kusel

The music school founded its own ensemble with the adults who have mental disadvantages. It was deemed important that these people come once a week to the school, as well as many others from all generations, and not only receive "care at home". The trip to the music school has developed into a highlight of their week.

Two teachers work in "team teaching" (Matthias Stoffel, piano, and Alf Schneider, percussion) together with the assistants to the participants in the ensemble. A great amount of improvisation and the promotion of a creative atmosphere is at the centre of the music-making. The musical

knowledge of some members of the ensemble, at what level they are, is acknowledged and integrated into the common work. As far as possible the communication is done non-verbally and provides a challenge making the meeting more an experience than a lesson. The musical results can provide many magical moments.

101110: Elena Rodríguez' research and methodology on instrument teaching to Down Syndrome pupils, CSMC Gran Canaria

Elena Rodríguez Paz has through her research developed a methodology for introducing piano to children with Down syndrome. The purpose of the research was to highlight the musical potential that can be developed with Down syndrome children through adapting existing piano teaching techniques, and how musical education can improve their development in areas such as cognitive function, social integration, motor-skills, self-development and emotional response.

The research results proved that these adapted learning techniques not only achieved a successful degree of musical training with the children, they were also able to identify an overall improvement on the children in areas such as coordination, memory and numeric comprehension. The research has contributed with data on the evolution of learning, the assimilation of theoretical concepts, cognitive improvement and behavioural development of students at home and at school, with their families and their peers.

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100325: The Bunne Method and its applications, Hudiksvall/Stockholm

Sten Bunne, music therapist and the Director of Culture in Hudiksvall, has developed a methodology for the quick application of music-making to children. The methodology centres on achieving early abilities to incorporate the five main areas of music-making: to play, to sing, to listen, to move the body and to understand music construction. This is made through the early combination of practising sound, rhythm/pulse and tones. Apart from using the traditional forms of introduction to music, incorporating e.g. percussion instruments with body sounds, voice, sound effects and sampling, Bunne has developed special instruments designed to be able to make music from a very early stage of practical ability. Some of these instruments include

- a Swing-Bar Guitar (a small guitar with four strings tuned in a triad, the bar allows you play the major triads in D-major)
- a Mini Bass (a small electric bass with one string and colour-coded frets)
- a One-Note Flute (an easy-to-blow flute with a fixed note)
- a Pentatonic and Chromatic colour-coded chime bar set.

Bunne has then developed a system of repertoire that increases the musical understanding and allows a systematic development of the child in music from an early practical stage.

The instruments and methodology behind the Bunne Method have been particularly successful in the training of mentally and physically challenged children and adults.

<http://www.bunne.com/>
info@bunne.com

Music-teaching to recently immigrated children and families

The development and sharing of knowledge, tools, didactics and practical experience in the teaching of music to the newly immigrated is undoubtedly a strategic priority for the future of the music school. Many teachers need professional development in order to reach to new groups.

Examples from the study visits:

091104: Edith Haglund and Liselott Björk, Husby

Edith Haglund and Liselott Björk have developed "ella! Song choir" as an activity for newly arrived immigrant children and their parents. Their methodology involves developing the child's self-confidence and identity through encouraging them to participate and be recognised in a group setting including the active participation of their parents. This is done through song-games, Dalcroze-inspired eurhythmics, instrument introductions and movement.

100324: Hanna Gustafsson Klasson preparatory class, Bollnäs

Hanna Gustafsson Klasson's preparatory class has also the task of promoting inclusion for newly arrived immigrant children. However, in Bollnäs there has been an investment in music sessions for these children as a part of their school participation. Through music Hanna explores the communicative possibilities of the children and promotes their language and social interaction skills, using song, rhythm, movement and eurhythmics as tools.

The application of new technologies and IT to the teaching of music

While there is still much to be implemented and applied for IT-technologies to be effective and desirable for music teaching (e.g. the development of an inspiring pupil/user-friendly perspective), there are some great examples to gather in order to make further progress and dissemination practice in this area. Included is to find ways to use the technology and communicative possibilities available locally.

Examples from the study visits:

Örjan Gill and the multimedia/internet-based instrumental teaching platform Playalong®, Stockholm

Playalong® is one of the leading educational sites for online music instruction courses. By offering skilled and qualified musicians and educators, in combination with a proven teaching methods and multiple distribution platform, Playalong has created a unique position for itself in music and the online tutorial market.

- Over 1.000 video lessons step-by-step instructions, 250+ in English and 800+ in Swedish.
- Educated, experienced and professional tutors
- All video lessons are based on well-known songs
- Lyrics and chord analysis in video lessons
- Playalongs in different tempos to video lessons

Playalong was founded in 2003 by musicians from the Royal College of Music in Stockholm and University College of Music Education in Stockholm (SMI), Sweden. The aim was to provide music instruction courses to students who could not access training because of long queues to music colleges as well as to offer individually customized courses with new techniques wherever the students wanted the material delivered.

Playalong produces and records the educational material using video music lessons. Currently, lessons are available for more than ten musical instruments and singing lessons. Distribution is by DVD, the web, mp3 for both sound and images using downloadable and streaming lessons.

The Stockholm Cultural Schools uses Playalong as a teaching tool in their instrumental courses. By combining the lessons on Playalong with the tutoring provided by teachers to pupils, the

students are able to advance more individually and lessons can be more flexibly applied and scheduled during the term. In this way the cultural school has been able to cut queues and allow more pupils to be taught on a more flexible and cohesive manner.

<http://www.playalongmusic.com/en>
info@playalongmusic.com

Erik Lindstedt and percussion teaching over the internet, Hudiksvall

Erik has been experimenting with the use of internet-based video communication. Through alternatives such as Skype, as well as real-time music-making through on-line, streamlined applications that allow the teacher and student to perform music together online.

Nikki Weber and guitar teaching with media components, Tacoronte

Nikki has developed a lot of teaching materials incorporating the use of the computer as a tool in his teaching. This includes a number of play-back tracks connected to the teaching repertoire and methodology.

Municipal Music School of Tacoronte
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Juan Carlos Cardona Martín, integrated piano and music media methodologies, Arucas

This initiative is a pilot project for three years involving the availability of existing technical equipment in the computer room and keyboards at the Music School of Arucas. The school is committed to the convergence of traditional music pedagogies with the latest methods, thus opening an interesting field of experimentation where new technologies play an important role. This approach, implemented in the classroom, allows students to work from the outset with modern nomenclature (harmonic concepts, etc.).

The software used is as follows:

- Sibelius 5: Used for editing music scores and audio file collection.
- Amazing: software that offers the possibility to change the speed of audio files, allowing students to adjust the 'tempos' of the tracks.
- Band-in-a-Box is used for improvisation in the classroom. Allows among other options, create musical arrangements in a wide variety of popular styles: Jazz, Pop, Country, Blues, Latin, Rock and many more.
- Finally, other programs like Cubase, Logic or GarageBand to compose or arrange music in a much more professional.

Among the many advantages of this initiative, we discuss the most relevant: from the outset students are introduced in the field of improvisation and harmony., they get used to play along, make their own musical arrangements, etc. All these benefits will positively affect student motivation.

Juan Carlos Cardona Martín: Integrated piano and music-media technologies, Teacher at Municipal Music School of Arucas
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Cayetano Guerra Artal and the Prometheus (Promoteo) project, ULP Gran Canaria

Prometheus is a digital full-service production and distribution e-learning platform for educational content and materials available to the faculty at the University of Las Palmas de Gran Canaria (ULPGC). The Prometheus Project aims to provide teachers with the possibility to create multimedial teaching materials that are interactive in nature. With this project, the university tries to make an intensive use of information technologies and communication in university teaching.

Here are some of the potential highlights of the web service:

For students:

- Viewing the streaming video lessons.
- System-solving questions.
- Interactive applications support that explanation.
- Download and direct visualization of notes.
- Equipment support calculator, post-it notes, to-do lists

For teachers:

- Constant monitoring of the work of each student.
- Display statistics and progress.
- Generation Systems assessable exercises.
- Control of the display of the classes.
- Management of issues and concerns.

Project Prometheus, also using other applications, has developed into an interactive educational platform, called **IES Campus**. This innovative educational website collects the resources necessary to achieve quality education in compulsory secondary education and Bachelor. This site contains the complete syllabus of all the subjects, providing both an educational tool for students and their teachers.

On **IES Campus**, there are educational texts, video lectures, interactive animations, self-correcting exercises, forums etc available. They have also implemented various tools for the teacher with activity reports, recording classes, editorial content, student records, internal messaging, etc.

In spite of the platform being aimed at Secondary Education and Bachelor, it is included as best practices from the point of view of the possibilities offered by this tool with respect to e-learning. In fact, some applications currently being implemented are aimed at teaching music.

www.iescampus.com

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Germán López González and the Timple website, Las Palmas

Germán is a professional Timple player and teacher as well as Professor of music in secondary education in Gran Canaria. He is concerned both with traditional representation and future development of the traditional island instrument *timple* (a five-stringed small guitar that in some ways is similar to the ukulele, cuatro, charango etc.). He has worked together with earlier timple maestros and contemporaries to renew the repertoire and recorded materials of the timple, and to improve popularity for the instrument. One initiative is the continued development of the website <http://www.escueladetimple.com/> which offers digital lessons as well as access to materials, support and contact with other timple musicians and pedagogues.

Germán López, Professor of Music in Secondary Education, and Timple (typical Canarian musical instrument) teacher and performer
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Didactical approaches and the development of teacher-training

Praxis-related higher education and training relating to group-teaching methods, song and voice-training as a teaching tool, early childhood and compulsory music methodology involving movement and percussion, music and dance, aesthetic learning processes and the arts in collaboration, aural-based instrument-teaching methods etc.

SMI has made an impression on the other partners though an educational model incorporating relevant content in learning processes focusing on practical application. There is a clear connection between devotion and joy to the profession of music-teacher and the philosophies behind the pedagogical approach. SMI has succeeded in breaking with traditional values and misconceptions over music pedagogy contra artistic excellence and instead promoted a greater degree of collaboration between different ways of thinking.

Stockholms Musikpedagogiska Institut SMI
www.smpi.se
info@smpi.se

High-schools that incorporate artistic expression with programs of study

Gymnasium schools that promote artistic expression and activity promote not only creativity and the joy in artistic achievement but strengthen social awareness and inclusion as well as provide youth with valuable artistic knowledge, skills and experiences. The examples we have witnessed in the project bear proof to the arts as a tool for supporting our youth through their academic careers and achievements as well as promoting their artistic and social skills.

Examples from the study visits:

Lena Rieback and Torsberg's gymnasium, Bollnäs

At Torsberg's Gymnasium every pupil sings in the choir, performs theatre, dances, studies music theory, works with scenography and is offered training in a main and a secondary instrument, as well as lessons in general instrument playing, piano or percussion. The gymnasium offers genre-diversified teaching with an impressive number of performances during the three-year program. The teaching is also integrated effectively with the other subjects of the program, such as language, social sciences and mathematics.

<http://www.torsbergsgymnasiet.se>
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Södra Latin Gymnasium, Stockholm

Södra Latin has a unique position as one of Sweden's leading Gymnasiums for those aspiring to a career as a performing musician, or to work within the music branch. The program was established in 1971 to promote musical excellence among the music-interested youth, recruits from all of Sweden and many of the country's current professional music artists have been students there. Apart from music the gymnasium offers drama, dance or art and design within the Arts program.

<http://www.son.edu.stockholm.se/english.htm>

IES Pérez Galdós Las Palmas

The Spanish educational system includes three different major study modalities for “Bachillerato” (secondary school graduation to Bachelor university-level studies):

- Science and Technology
- Humanity and Social Science
- Arts

There are two options within the Arts modality: Performing Arts (Music and Dance), and Visual Arts (Plastic Arts, Design and Image). This specific option is only offered at three high schools on the island – Pérez Galdós and two other urban centres to the north and south.

Since this high school is located in the capital city, it has the largest number of the students, during 2010-2011 numbering 168 individuals divided into 1st and 2nd grades.

The Arts Bachillerato is not considered an isolated phenomenon rather is at the core of the academic study. From this perspective, a great number of the artistic performances, some of them musical and the others not, as well as other activities developed, are taken into account as included in the daily work of the center, in order to enrich the cultural environment.

During the last three years in which this initiative has been developed, the school has aimed to concentrate efforts on developing the different realms in the so-called modality subjects, i.e. the specific subjects included in this Bachillerato. As a result, the participation of different subject departments involved in several activities has been achieved: live music in plays which are being developed in Performing Arts in the organisation of events for short films and original musical shows and so on.

In relation to the Music Department, the interest is to include music at the context of stage performance (music, dance and theatre), aimed to combine live music with images and dance. This is with the intention of providing the students with a holistic vision of this kind of “bachillerato”, as well as making it possible for them to take part in a broad range of activities performed.

In addition, the second objective of the Music Department is the incorporation and development of the different artistic and musical capabilities of the students enrolled. The goal is not to pursue musical excellence but instead to concentrate on mutual enrichment. A significant example is the formation of musical bands with members of different trends (rock, pop, folklore, classic music, etc).

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Collaboration between government, higher education, local council/community and music schools in joint interest development.

Music Schools and local councils in Bollnäs, Söderhamn, Arucas, La Palma, Tacoronte, SMI and music schools, as examples.

We would like to highlight as best practice the examples we have seen that promote shared responsibility for enhancing and developing the quality and status of the music school organisation and profession. This requires different organisations coming together as a team to work on common visions for the future of the arts and education reaching "all the way into the classroom".

Contact the project partners for further details.

Early childhood music and movement

Anna-Carin Abl and Maria Nordlön, Stockholm; Katharina Håkansson and eurhythmics classes in primary school, Bollnäs; the Music and movement training program with the Netherlands in Güümar.

The area of collaboration with pre-schools is a priority for the coming expansion of music school functions in the local community, for which there lacks effective means for dissemination of expertise and experience as well as professional development.

Examples from the study visits:

The initiatives of "Musikita" in the Rhineland Palatinate

"Musikita" was founded in 2006 with several pilot projects in the Rhineland Palatinate as a result of the program "Future opportunities for children - in education from the beginning". The project is partially financed through state contributions. The program is free of charge for the participating children.

The focus is on language development through intensive involvement with music. The course content comes from the elementary music education curriculum, but the theme is determined from week to week by the children and teachers of kindergartens with reference to the program of each kindergarten.

An important feature is the participation of the teacher so that teaching and teacher training takes place in the team. The program supports the transition of children from the last year of kindergarten to school.

Contact the project partners for further details.

Appendix II: Music school survey

In order to see how our observations and impressions through meetings and conversations with teachers and directors in the music- and cultural schools we have visited correspond to needs and interests in teachers training, it was decided by the project to conduct a survey.

We chose items similar to the best practises presented above and asked for the level of interest to be scored from 1 to 7. The survey was sent to music school directors and teachers and the results were handled and collated by each country separately.

Table: The e-survey designed for the project.

Project of Exchange of Good Practices Related to Training for Artistic Education - SURVEY

The Grundtvig project entitled "Project of exchange of Good Practices related to Training for Artistic Education" teachers aims to explore the possibilities for effective professional development of predominantly music (instrument and vocal training) teachers in European isolated and hard-to-reach rural areas. The project methodology focuses on the recognition, inventory and prioritisation of best practices offered through the knowledge and experiences of the project participants, while at the same time exposing the specific challenges non-urban regions are facing to maintain, preserve and develop staff with relevant and attractive competence.

The questions below represent subjects the Grundtvig project has identified as best practice areas to develop in music schools. Please tell your level of interest in the following:

*Obligatorisk

I am interested in participating in teacher-training concerning (questions 1-8):

1. ...tools and methodologies for group instrument teaching, aural-based pedagogy and improvisation *

1 2 3 4 5 6 7

NOT AT ALL VERY INTERESTED

2. ...aural-based pedagogy and improvisation *

1 2 3 4 5 6 7

NOT AT ALL VERY INTERESTED

3. ...early childhood music and movement *

1 2 3 4 5 6 7

NOT AT ALL VERY INTERESTED

4. ...music-teaching to the mentally and physically challenged in music schools *

1 2 3 4 5 6 7

NOT AT ALL VERY INTERESTED

5. ...the application of new technologies and IT to the teaching of music *

1 2 3 4 5 6 7

NOT AT ALL VERY INTERESTED

6. ...music-teaching to recently immigrated children and families *

1 2 3 4 5 6 7

NOT AT ALL VERY INTERESTED

7. ...the promotion of high-schools that incorporate artistic expression with programs of study *

1 2 3 4 5 6 7

NOT AT ALL VERY INTERESTED

8. ...teachers training that concerns teaching in and cooperation with primary & secondary schools *

1 2 3 4 5 6 7

NOT AT ALL VERY INTERESTED

9. I am interested in participating in teacher training programs in general *

1 2 3 4 5 6 7

NOT AT ALL VERY INTERESTED

10. Are there any specific subjects or areas that you believe are necessary or priorities for teachers training and are lacking in the above?

How much time is preserved for teachers training in your timetable/service per year today?

- 0%
 1-5%
 6-10%
 <10%

What would be a reasonable percentage of teachers training for teachers in music schools?

- 0%
 1-5%
 6-10%
 <10%

What is your role in your school

SURVEY RESULTS

Spain

The survey was sent to some of the music schools that have collaborated in the project: Insular Music School of La Palma, Insular Music School of Lanzarote, Music School of Arucas, Music and Dance School of Valsequillo, Music School of Telde and Music School of Santa Lucía de Tirajana.

The responses received were 40 in total, of which two were music school directors. The following conclusions were drawn from the responses:

- A high percentage of teachers are very interested in “Permanent teacher training”
- While the percentage of time the teacher says they use for professional training is considered quite high, approx. 10% of respondents answer that they do not have time in their schedule for training courses.
- The level of interest for professional development areas proposed in the order from highest to lowest acceptance:
 1. Tools and methodologies for group instrument teaching (**86%** approx.)
 2. The application of new technologies and IT to the teaching of music (**80%** approx.)
 3. Tools and methodologies for aural-based pedagogy and improvisation (**75%** approx.)
 4. Tools and methodologies for music-teaching to the mentally and physically challenged (**69%** approx.)
 5. Early music education (**63%** approx.)
 6. Music-teaching to recently immigrated children and families (**58%** approx.)
 7. Teacher training related to cooperation between primary and secondary schools and music schools (**58%** approx.)

The participants also suggested a number of proposals not included in the survey:

- Group dynamics and conflict management.
- Advances studies in your own specific field
- Music School organization and logistics
- Psychological assistance for teachers
- Courses for teachers of dance and theatre
- Folkloric music teaching methods
- Psychology and child growth
- Teamwork with the colleagues
- Sound and light techniques for public performance
- Ergonomics
- Relationships between parents-student-teacher
- Vocal health and the voice as a tool in instrumental and ensemble teaching.

Germany

In Germany we conducted the survey in March 2011 to check the interest of the German teachers and directors of the 42 music schools of Rhineland Palatinate (long-life learning) in reference to the best practices we'd seen in the study visits since September 2009. We received responses from 20 of the schools where the following preferences were identified (in order from highest to lowest interest):

1. tools and methodologies for group instrument teaching
2. early childhood music and movement
3. music teaching to the mentally and physically challenged in music schools

4. teacher training concerning teaching in and cooperation with primary and secondary schools

There is also an interest for the promotion of high-schools that incorporate artistic expression with programs of study.

The interest in aural-based pedagogy and improvisation, the application of new technologies and IT to teaching of music and music teaching to recently immigrated children and families was not identified as priorities among the responses.

Very interesting is the question how much professional development education is necessary and how much is possible. It depends on the contract for the teachers, especially those on part-time or hourly contracts. The establishment of flexible lesson structures allowing the possibility to schedule professional development within the academic year should be encouraged.

Also the network with other associations and politicians has to be strengthened. The partners in the Rhineland Palatinate will organise a two-day workshop in September 2011 with members of other associations and politicians to encourage this effort.

Sweden

The Swedish survey received too few responses in order for us to make any definite conclusions from the results.

In order to provide a picture of the interests and needs for professional development we refer instead to a teacher-training program for music- and cultural school teachers in the region of eastern central Sweden (PUFFiMoK-ÖM) that was conducted during the last year of our Grundtvig project (2010/11). The program was organized by SMoK (Swedish Music and Culture School Council) and financed by the European Social Fond, ESF and involves about 25 music and cultural schools and over 700 teachers (<http://www.smok.se/projekt/puffimok>). The number of participants and the choice of courses they made provide a similar reference as to the interest and needs for professional development existing among this group of teachers.

Many of the fields of best practises presented in the Grundtvig survey are represented in the courses that are offered in the project. Some of the preferences that have shown the greatest interest (in no particular order of interest) are:

- Tools and methodologies for group instrument teaching
- Aural-based pedagogy and improvisation
- Music-teaching to the mentally and physically challenged
- The application of new technologies and IT to the teaching of music
- Early childhood music and movement
- Song and vocal training as a teaching tool
- Arranging, conducting and leadership for different ensembles and genres.

Since there are a considerable number of schools that offer activities and education in other aesthetic fields than music there were also courses in dance of different genres, theatre, digital storytelling, etc offered within the project.

Directors of the music- and cultural schools have also expressed a need for professional development in areas outside of our survey areas, such as

- Youth trends of the future
- Gender perspective in music education
- Tutorial skills and coaching
- Leadership in productions and projects

- Group dynamics
- Pedagogical development
- Marketing and advertising
- Cultural diversity and multicultural perspectives

General conclusions from the survey

The teachers of all three countries express a great interest generally in participating in teacher-training and professional development courses. The biggest common fields of interests would appear to be teacher-training concerning:

- tools and methodologies for group instrument teaching
- early childhood music and movement
- music-teaching to the mentally and physically challenged in music schools.

The teachers from the Canary Islands and Sweden also show a great common interest in *the application of new technologies and IT to the teaching of music and aural-based pedagogy and improvisation.*

Solutions for delivering professional development is however, as described in the final report under the section *Challenges and obstacles*, a complex and logistically difficult problem. There are many reasons why, for example:

- a) Many schools have several part-time and casually employed teachers who do not have time allocated for teachers training in their timetables
- b) It becomes too costly to send the teacher to in-service training, the distances are great and they have few teachers by instrument or subject.
- c) Parents expect their children to receive their classes each week and teacher-training is left to take place during holidays or before or after the semester starts to avoid "normal teaching weeks" being affected.

Methods for dissemination and development

The partners agree that there are three general future paths to develop the results of the project.

SYMPOSIA and WORKSHOPS

We envisage a touring symposium series with content that is relevant for both music schools and the ordinary school system, organised for music schoolteachers and directors as well as principals, local public servants and politicians, disseminating examples of best practices in thematic groups. Repeat the symposium two or three times and perhaps even once or twice in each country. Organise for the symposium to have a follow-up review 6 months to one year later, and in between this have a number of pilot music schools commit to a trial period to develop the content locally. Organise study visits to see successful teaching practices. Provide network contact and coaching opportunities between those leading the symposium and those testing the methodologies for the first time, as well as for exchanges in between.

COLLABORATIVE PROJECTS

In these projects the objectives are more process-oriented and involve a longer-term commitment to expertise and competence towards a specific goal, e.g. the development and improvement of higher-education pedagogical degree programs and vocational training. Many of these projects involve the commitment at institutional level, specifically higher education institutions and government departments.

Examples from the best-practices list (see above):

- The application of new technologies and IT to the teaching of music
- SMI-methodology and the development of teacher-training
- Promote the collaboration between government, higher education, local council/community and music schools in joint interest development.

NETWORK DEVELOPMENT

All of the best-practice suggestions are dependant on the developments of networks that strengthen the transfer to practice and dissemination of what is workshopped. We saw many examples of individual work that through networking could be so easily spread.

The networks we see as essential to develop (and which should be clearly coordinated) are, among others:

- Networks between music schools (e.g. SmoK Sweden, Landesverband der Musikschulen in Rheinland-Pfalz e.V, Germany), even incorporating networks between directors and between instrumental group teachers
- Networks between higher-education institutions and government public service with music schools
- Networks between music schools and the ordinary school and local government

These have a regional but also national and international implication and potential, and when organised correctly have the possibility to attract specific financing, through e.g. project applications within specific networks and supporting organisations.

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