

# **From Seoul to Bonn: a journey through international and European music education policies**

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This chapter will look at international and European cultural policy contexts for music education. It will explore strategies developed by the United Nations Educational, Scientific and Cultural Organization (UNESCO) with regard to arts education and give a brief overview on the policies in place at European Union (EU) level. Finally, it will introduce the policies of the European Music Council in the field of music education and give an example of how international policy documents for music education have been used for advocacy work.

## **UNESCO and arts education**

The UNESCO web portal on arts education gives a comprehensive justification for UNESCO's engagement with arts education:

Facing the [. . .] fundamental requirements of the 21st century, it has also become crucial to adopt our awareness and knowledge with shifting conditions of socio-cultural changes, particularly in acknowledging the diversity of cultures in today's multicultural societies. In this regard, education and learning are asked to play a fundamental role in nurturing a creative environment.<sup>1</sup>

Arts education was addressed by UNESCO as early as its third General Conference in 1948, though only in respect of it having a place in education as a whole (UNESCO, 1948, para 2.54).

In 1996 UNESCO published the report 'Learning: the treasure within' (Delors et al. 1996) which was produced by the International Commission on Education for the 21st Century under the direction of Jacques Delors. The report stresses the importance of education through art and creativity. Its basic assumption is that education throughout life is based upon four pillars: learning to know, learning to do, learning to live together and learning to be. In the introduction to the report Delors states:

There is [. . .] every reason to place renewed emphasis on the moral and cultural dimensions of education, enabling each person to grasp the individuality of other people and to understand the world's erratic

progression towards a certain unity; but this process must begin with self-understanding through an inner voyage whose milestones are knowledge, meditation and the practice of self-criticism. (Delors et al., 1996: 17)

The 30th session of the UNESCO's General Conference in November 1999 adopted an appeal by the Director-General of UNESCO for the promotion of arts education and creativity at school as part of the construction of a culture of peace. The appeal includes the following statement:

The school of the 21st century must be able to anticipate new needs by according a special place to the teaching of artistic values and subjects in order to encourage creativity, which is a distinctive attribute of the human species. Creativity is our hope. (UNESCO, 1999: 69)

This appeal marked the beginning of UNESCO's growing interest in arts education and initiated its official position in 'promoting the cross-disciplinary role of arts teaching as a fundamental element in education, especially in strengthening the promotion of cultural diversity'. It describes the arts as 'integral to life: function creation and learning are intertwined' and refers to learning through the arts as well as learning in the arts.<sup>2</sup>

The *Convention on the Protection and Promotion of the Diversity of Cultural Expressions* (UNESCO, 2005) is widely considered as the 'Magna Carta' of international cultural policy, since it defines a human's right to cultural self-determination by international law. The central issue is the acknowledgement of the right of all nations to an independent cultural policy. Article 10 of the Convention calls for educational and public awareness programmes for cultural diversity, co-operation with diverse partners and educational, training and exchange programmes in the field of cultural industries. The Convention has been ratified by 123 UNESCO member states as well as the European Union (as of 18 July 2012), and the first reports on the progress of its implementation were collected by UNESCO in 2012.

## **The UNESCO road map for arts education**

The first World Conference on Arts Education was held in Lisbon in March 2006. All UN regions had been working to prepare this conference since 2003 with meetings taking place in Australia, Korea, Lithuania, Columbia, Trinidad and Tobago. The outcome of the conference was the *Road Map for Arts Education* (UNESCO, 2006), a 20-page document that provides a practical and theoretical framework with guidance for strengthening arts education worldwide. The challenge of a document such as the Road Map is the need to embrace a broad variety of cultures while at the same time establishing a common notion of 'art'. This is reflected in the chapter on 'arts fields' where an inclusive approach towards the definition of arts is chosen: 'any listings of arts fields must be seen as pragmatic categorization [. . .]. A tentative list might include performing arts (dance, drama, music, etc.), literature and poetry, craft, design, digital arts, storytelling, heritage, visual arts and film, media, and photography.' (UNESCO 2006: 7).

The Road Map concludes with recommendations directed towards all those involved in arts education:

- Educators, parents, artists and directors of schools and educational institutions
- Government ministries and policy makers
- UNESCO and other intergovernmental and non-governmental organizations

Taking into consideration that all these stakeholders are relevant for the successful delivery of arts education on a local, national or regional level, the Road Map demonstrates a broad approach towards cultural policy where all involved are obligated to become actively engaged. Therefore, partnerships and co-operation form a central part of the recommendations.

### **The Seoul agenda: goals for the development of arts education**

The second UNESCO World Conference on Arts Education was hosted by the Korean Government in May 2010. The outcome of the conference was the Seoul Agenda (UNESCO, 2010), an action plan that was developed collaboratively by the International Advisory Committee (IAC) and the participants of the Seoul conference. It is a tool to renew the commitment to arts education and a resource for advocacy (cf. O'Farrell, 2010: 12). The Seoul Agenda is a continuation of the implementation of the Road Map and 'integrates the substance of the Road Map within a structure of three broad goals' (UNESCO 2010: 2).

- Goal 1: Ensure that arts education is accessible as a fundamental and sustainable component of a high quality renewal of education
- Goal 2: Assure that arts education activities and programmes are of a high quality in conception and delivery
- Goal 3: Apply arts education principles and practices to contribute to resolving the social and cultural challenges facing today's world

Each of the goals includes strategies and action items.

In October 2010 the Executive Board of UNESCO recommended the acceptance of the Seoul Agenda by the member states and introduced the idea of an international arts education week, which was celebrated for the first time from 21–27 May 2012.

The above outline shows how UNESCO has continuously developed its approach to arts education from a perspective that is solely focused on general education to a broader concept that also acknowledges the diversity of learners and learning environments where arts education take place.

### **Arts education and the European Union**

The process of European co-operation was started in order to facilitate economy and trade after World War II and to build a union of peace amongst the European countries through economic co-operation. The Maastricht Treaty (1992) is the founding document of the European Union in its present form and it includes policy areas such

as culture and education. The article of the treaty relating to culture allows the EU ‘to take action in the field of culture in order to safeguard, disseminate and develop culture in Europe’<sup>3</sup>. Education and training are seen as key factors to transform the EU into ‘a world-leading knowledge-based society and economy’<sup>4</sup>.

At EU level, the policy areas of culture and education are subject to the principle of subsidiarity because this competence lies at member state level and the EU may only intervene if it is able to act more effectively than individual member states. Actions which the EU can take include promoting co-operation between different EU countries and complementing existing activities while at the same time respecting national and regional diversity. The EU installed a culture programme that supports cultural co-operation projects, whilst through its Lifelong Learning Programme (LLP), education and training opportunities in the fields of schools (Comenius), higher education (Erasmus), vocational education and training (Leonardo da Vinci) and adult education (Grundtvig) are supported.

Under the new strategic framework for European co-operation in education and training (European Union, 2009; known as ET 2020) one of the four objectives is ‘enhancing creativity and innovation, including entrepreneurship, at all levels of education and training’ including the promotion of cultural awareness. Currently, all EU programmes are under negotiation for the new budget cycle that will start in 2014.

## **European agenda for culture in a globalizing world**

In November 2007, the European ministers of culture (Culture Council) agreed on a ‘European Agenda for Culture’ (European Commission, 2007). Importantly, the agenda not only refers to the 2005 UNESCO Convention on the Diversity of Cultural Expressions but re-confirms the EU’s commitment as a signatory party to the Convention.

The introduction of the European Agenda for Culture states:

Culture lies at the heart of human development and civilization. Culture is what makes people hope and dream [. . .]. Respect for cultural and linguistic diversity and promotion of a common cultural heritage lies at the very heart of the European project. (European Commission 2007: 2)

The European Agenda for Culture reflects a growing recognition within the EU that culture has a unique and indispensable role to play. The objectives of the agenda are:

- the promotion of cultural diversity and intercultural dialogue
- the promotion of culture as a catalyst for creativity in the framework of the Lisbon Strategy for growth, employment, innovation and competitiveness<sup>5</sup>
- the promotion of culture as a vital element in the Union’s international relations

These objectives will be met by establishing new partnerships and forms of communication. As a result, a structured dialogue between the political field (the EU and its member states) and civil society was started.

The dialogue partners representing civil society came together in the three so-called culture sector platforms, which were installed in June 2008. These are: Platform for Intercultural Europe, Access to Culture, and Platform on the Potential of Cultural and Creative Industries.

Under its former name ‘Rainbow Platform’ (2006–2008), the Platform for Intercultural Europe published the ‘Rainbow Paper’ that includes five sets of recommendations for a well-functioning intercultural dialogue within Europe.

Education is the first and foremost place to encourage and practice Intercultural Dialogue. Formal, non-formal and informal education can contribute to Intercultural Dialogue. Intercultural learning should be promoted in every age group and across the spectrum of educational provision. (Platform for Intercultural Europe 2008: 9)

In 2009, the platform Access to Culture produced recommendations, including a chapter dedicated to ‘Education and Learning’, acknowledging the role of the education sector in providing access to culture. The importance of collaboration between formal, non-formal and informal education and the contribution of arts education to the knowledge economy and lifelong learning were also emphasized.

Likewise the Platform on the Potential of Culture and Creative Industries included recommendations to stimulate education and training to bridge the gap between professional training and professional practice, to promote entrepreneurship also by including arts education in the general education and to provide opportunities for continuing professional development. (Platform on the Potential of Cultural and Creative Industries 2009: 11).

At the EU member states level, four OMC<sup>6</sup> groups were installed in the first phase (2007–2011), one of which focused on ‘Developing synergies with education, especially arts’. The final report, which was published in June 2010 and is available online,<sup>7</sup> mainly focuses on formal education in school, and argues among other things for the establishment of synergies between schools, cultural institutions and artists.

Although the OMC working groups no longer operate in this way, civil servants from all members states working in the fields of arts and education continue to meet in the European Network of Civil Servants (ACEnet—Arts and Cultural Education Network).

As its contribution to the 2009 EU Year of Creativity and Innovation, the EU published a study carried out by the Eurydice network on ‘Arts and Cultural Education at School in Europe’ (Eurydice, 2009). The study gives an overview of arts education policies in place in 30 European countries.

The European Union has taken up the issue of arts education especially through the European Agenda for Culture and the inclusion of creativity in the strategic framework for education and training (ET 2020). However, there is still no specific programme to support arts education initiatives and with the lack of the word ‘culture’ in the Europe 2020 strategy it is important to continue emphasizing the importance of arts and culture

and education for the European project — particularly in times of a European financial and economic crisis.

## European Music Council

The European Music Council (EMC) is a non-profit organization dedicated to the development and promotion of all kinds of music in Europe. It is a network for representatives of national music councils and European music networks, as well as organizations involved in the fields of music education, creation, performance and heritage. It was founded in 1972 as the European regional group of the International Music Council (IMC), an organization created by UNESCO in 1949 to advise it on matters of music. Currently the EMC has 76 members in 29 European countries.<sup>8</sup> The EMC acknowledges the significant role that music and culture play in the development of a peaceful and integrated Europe. Its policies mirror those of the IMC in advocating access to music for all and promoting the Five Music Rights defined by the IMC<sup>9</sup>:

The right for all children and adults

- to express themselves musically in full freedom
- to learn musical languages and skills
- to have access to musical involvement through participation, listening, creation and information

The right for musical artists

- to develop their artistry and communicate through all media, with appropriate facilities at their disposal
- to obtain fair recognition and remuneration for their work

## The EMC and music education

The majority of the EMC's members engage in music education, whether in formal, non-formal or informal contexts, on local, national or European level. National music councils are concerned with the situation of music education in their respective countries and work to secure adequate frameworks for music education at national level. For instance, the German Music Council has published a series of political recommendations to local and national authorities focusing on pre-school music education, music education in the *Ganztagsschulen* (schools which provide all-day education), professional training for music teachers, as well as a general position paper on the social relevance of music education in the *Erster Berliner Appell* (First Berlin Appeal) (2003)<sup>10</sup>. Another impressive example of lobbying is the initiative of the Swiss Music Council for a referendum to be called on the inclusion of music education in the Swiss federal constitution. The referendum will take place on 23 September 2012.

The EMC also counts many significant European and international music education networks amongst its members, such as European Association for Music in Schools (EAS), European Association of Conservatoires (AEC), European Modern Music Education Network (EMMEN), European Music School Union (EMU), European String Teachers Association (ESTA), International Society for Music Education

(ISME) and International Association of Schools of Jazz (IASJ). Furthermore, other network members, such as Jeunesses Musicales International (JMI), European Choral Association (Europa Cantat), European Federation of National Youth Orchestras (EFNYO), and European Union of Music Competitions for Youth (EMCY) have a strong educational focus in their activities.

## **European Forum for Music Education and Training—EFMET**

In 2004 the EMC co-ordinated this EU funded project which brought together European organizations active in formal and non-formal types of music education.

The objectives of EFMET were:

- to improve European co-operation and communication between organizations active in formal and non-formal types of music education through a number of collaborative workshops and discussion rounds
- to collect information on music teacher training programmes for classroom music teachers and instrumental/vocal teachers in Europe
- to formulate recommendations for the European Commission on the place and role of (music) education and training in the new EU programme for culture after 2006<sup>11</sup>

Research conducted under the auspices of the EFMET project by the European Association of Conservatoires (AEC) brought together information on music teacher training programmes in 30 European countries. In the research conducted, a distinction was made between music teachers in general education and instrumental/vocal teachers teaching in music schools and private practices. Information was also compiled on the recognition of qualifications and on regulated professions in the field of music: in most European countries, music teaching in general education is a regulated profession, which poses special requirements on the mobility of musicians throughout the EU. The collection of information has been carried on by the AEC in its 'Bologna and Music' projects. The data is constantly updated and is available online at [www.bologna-and-music.org](http://www.bologna-and-music.org).

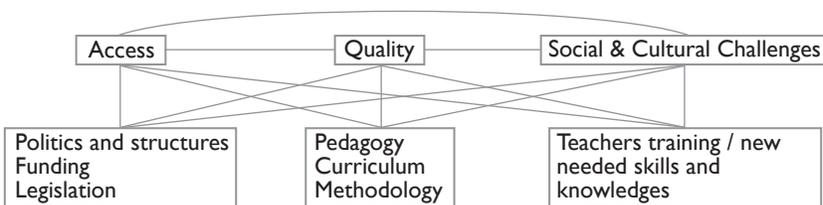
The outcomes of EFMET show that education, training and culture are closely interlinked and that a strict separation between education, training and culture does not reflect the reality of the music sector. The project also made clear that alliances between the formal and non-formal music education sectors should be maintained and created in order to reflect the reality of the lifelong learning process and the portfolio career of the musician.

## **The Bonn Declaration for music education in Europe**

Following its EFMET project, the EMC has continued to include music education in the agenda of its meetings and conferences. Representatives of the EMC participated in the two UNESCO World Conferences on Arts Education in Lisbon and Seoul and in 2010 the EMC launched a working group on music education that resulted in the preparation of a seminar in Bonn in May 2011. At this seminar 'From Seoul to Bonn—Translating the Goals for the Development of Arts Education for Music in

Europe's participants<sup>12</sup> explored the implementation of the Seoul Agenda and sought ways of adapting the document for the music sector in Europe. The outcomes of these discussions are reflected in the Bonn Declaration, a document that is directed at the music education sector and at political decision makers. It offers a matrix that music education institutions and practitioners may apply to their environments to check whether the Bonn Declaration is applicable. Furthermore, it calls upon political decision makers to implement policies that support and sustain an environment that is supportive of music education.

The Bonn Declaration reflects the three closely interlinked goals of the Seoul Agenda covering important aspects of music education, providing interpretations of these and placing its own emphasis on music education in Europe.



The interlinkage of the goals for the development of arts education and its reciprocity

The first goal of the Bonn Declaration reflects the Seoul Agenda by focusing on access: 'Access to music education and active music participation is a human right which has to be ensured for people of all ages and all backgrounds in Europe' (EMC, 2011: 2). This is in accordance with the five musical rights of the IMC referred to earlier. Themes raised in the document with regard to access to music education include lifelong learning, participatory music education as part of the curriculum, recognition of non-formal and informal music education opportunities, variation in the places in which music education is offered to reflect the diversity of society, and co-operation with other art forms and non artistic disciplines.

The second goal explores the prerequisites of high quality music education and examines 'how training institutions for educators and educators themselves meet these quality demands' (EMC, 2011: 3). In order to achieve a high quality of music education the Bonn Declaration recommends for instance the employment of high quality music education practitioners at the earliest stages of education (pre-kindergarten and pre-school education), the integration of pedagogical training in the professional training of musicians and musical training for all education professionals, as well as the development of appropriate evaluation systems (for all educational settings) and co-operation and partnerships between the diverse educational settings.

Social and cultural challenges faced by the music education sector are addressed in the third goal of the Bonn Declaration, which 're-emphasizes the potential of music for social responsibility and intercultural dialogue' (EMC, 2011: 4). For music education to meet these challenges, the Bonn Declaration states that music education should

reflect the context in which it takes place, intercultural training should be included in professional training for all musicians and music education practitioners, the goals of music education projects should be defined, co-operation between formal and non-formal music education settings should be enhanced, and up-to-date facilities be available.

The Bonn Declaration concludes with a set of recommendations to political decision makers at local, national and European level. An important element of these recommendations is to secure public funding for formal, non-formal and informal music education and to ensure that music education is accessible and affordable for all. It calls for sustainable public funding that offers a balance between long-term structural funding and short-term project funding. At the same time, the recommendations ask for policies that support and sustain participatory music education, a diversity of learning (at grass-roots as well as professional level) and continuous professional training.

During the seminar in Bonn, the discussions among the participants revealed a diverse picture of music education throughout Europe. Some countries give a high level of recognition to the non-formal education setting whereas others have a very strong formal music education system that includes pedagogy as a compulsory element in the training of professional musicians. However, one commonality was striking: although official policies support music education, it is frequently the ‘icing on the cake’, the first area to be cut. Therefore, the Bonn Declaration includes the statement that ‘political decision makers need to support and *sustain*’ (my italics) its recommendations (EMC, 2011:5)—to remind them that it is not necessarily about re-inventing the wheel but also about applying the existing policies and taking them seriously.

The Bonn Declaration, published in December 2011, has already been taken up by various music education networks. For example, it provided the Greek Association of Primary Music Education Teachers with arguments for keeping music education as part of the curriculum in the primary schools in Greece. The European Music School Union has adapted it to the specifics of music schools and the European Choral Association — Europa Cantat — has been inspired to reflect the application of the three goals in the choral world.

The Bonn Declaration is a two-way document. On the one side it is directed at music education institutions and music education practitioners, offering them a matrix for self-reflection, reviewing the goals and checking whether they are applicable. On the other, it is directed towards political decision makers, and the EMC is working on disseminating the document widely to guarantee that music education is included not only in written policy documents but also in actions. With the Bonn Declaration, the EMC hopes to contribute to the implementation of the Seoul Agenda in Europe. Music education contributes to personal development and it has the power to bring people together and to contribute to peaceful and inclusive societies.

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## Websites

- International Drama/Theatre and Education Association (IDEA) [www.idea-org.net/](http://www.idea-org.net/)
- International Society for Education through Art (INSEA) [www.insea.org](http://www.insea.org)
- International Society for Music Education (ISME) [www.isme.org](http://www.isme.org)
- International Network for Research in Arts Education (INRAE): [www.arts-edu.org](http://www.arts-edu.org)
- UNESCO Arts Education Portal EU culture portal <http://ec.europa.eu/culture>
- EU education portal [http://ec.europa.eu/education/index\\_en.htm](http://ec.europa.eu/education/index_en.htm)
- UNESCO Chair Arts & Learning <http://educ.queensu.ca/unesco/arts-and-learning.html>
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## Endnotes

- <sup>1</sup> [www.unesco.org/new/en/culture/themes/creativity/arts-education/about/background/](http://www.unesco.org/new/en/culture/themes/creativity/arts-education/about/background/)
- <sup>2</sup> Both quotations from [www.unesco.org/new/en/culture/themes/creativity/arts-education/about/approach/](http://www.unesco.org/new/en/culture/themes/creativity/arts-education/about/approach/) accessed July 2012
- <sup>3</sup> [http://europa.eu/legislation\\_summaries/culture/index\\_en.htm](http://europa.eu/legislation_summaries/culture/index_en.htm), accessed July 2012
- <sup>4</sup> [http://europa.eu/legislation\\_summaries/education\\_training\\_youth/general\\_framework/index\\_en.htm](http://europa.eu/legislation_summaries/education_training_youth/general_framework/index_en.htm), accessed July 2010
- <sup>5</sup> The Lisbon strategy is considered to have failed, the succeeding EU strategy is 'Europe 2020' with the aim of smart, sustainable and inclusive growth for the European economy. Education is one of the key pillars to reach this aim, whereas culture is not mentioned in the strategy at all.
- <sup>6</sup> The Open Method of Coordination (OMC), provides a new framework for co-operation between the EU Member States, whose national policies can thus be directed towards certain common objectives. The open method of coordination takes place in areas which fall within the competence of the Member States. See: [http://europa.eu/legislation\\_summaries/glossary/open\\_method\\_coordination\\_en.htm](http://europa.eu/legislation_summaries/glossary/open_method_coordination_en.htm).

The Culture Council introduced a first work plan to implement the European Agenda in 2007. In the first phase (2007–2011) the following OMC groups were installed:

- Working group on mobility of culture professionals
- Working group on cultural and creative industries
- Working Group on Synergies between culture and education, especially arts education
- Working group on museum activities

In the second phase (2011–2014) the following OMC groups have started working on:

- cultural diversity and dialogue/accessible and inclusive culture
- cultural and creative industries
- skills and mobility
- cultural heritage (including mobility of collections).

<sup>7</sup> [http://ec.europa.eu/culture/key-documents/doc/MOCedu\\_final\\_report\\_en.pdf](http://ec.europa.eu/culture/key-documents/doc/MOCedu_final_report_en.pdf)

<sup>8</sup> Cf [www.emc-imc.org/about](http://www.emc-imc.org/about)

<sup>9</sup> [www.imc-cim.org/about-imc-separator/five-music-rights.html](http://www.imc-cim.org/about-imc-separator/five-music-rights.html)

<sup>10</sup> [www.musikrat.de/no\\_cache/musikpolitik/musikalische-bildung/1-berliner-appell.html?sword\\_list%5B%5D=appell](http://www.musikrat.de/no_cache/musikpolitik/musikalische-bildung/1-berliner-appell.html?sword_list%5B%5D=appell)

<sup>11</sup> [www.emc-imc.org/?id=257](http://www.emc-imc.org/?id=257)

<sup>12</sup> Over 40 representatives of European music education networks were present, representing formal, non-formal and informal music education and different genres.