

EMU EUROPEAN MUSIC SCHOOL FORUM

Fri 31 May – Sat 1 Jun 2024

Festspielhaus St. Pölten, Lower Austria

28.05.2024

Friday 31 May

14.30-18.30

European Music School Forum I
On the relevance of Music & Art Schools in Europe

14.30-16.15

Opening with the *KOMU & Friends Saxophone Orchestra*

Philippe Dalarun, outgoing EMU president
Tamara Ofenauer-Haas, KOMU Delegate of Lower Austria
Florian Krumböck, member of the Lower Austrian parliament, on behalf of Governor Johanna Mikl-Leitner

Keynote: *Arts – a strategy for music schools? Inspiration from the Swedish system*

Adriana Di Lorenzo Tillborg, Sweden

Plenary discussion:

How music & art schools can strengthen their relevance in society

...with Violetta Sebestyen & Markus Hahn (student representatives),
Adriana Di Lorenzo Tillborg, Dorothy Conaghan (IMC), Asbjørn Keiding (MusiQuE) and Michaela Hahn & Robert Vroegindeweij (hosts)

16.15-16.45

Coffee break

16.45-17.40

Nocturno Film presentation
Rudi De Bouw & Isabel Rivero Vila
Photography: Eric Devillet

17.40-18.00

EMU-Café teasers

18.00-19.15

EMU-Café – Projects and initiatives from Austria, Czech Republic, Finland, France, Germany, Luxembourg, Netherlands, Norway, Sweden, Switzerland and from Spain & IMC

19.30-20.30

Music & Arts – Special concert of the Lower Austrian music & art school management as part of the European Music School Forum

Saturday 1 June

- 9.00-12.00** **European Music School Forum II**
Qualities in music school education
- 9.00-10.15 Keynote *Qualities for shifting landscapes? Reflections on frameworks for high-quality music education in a rapidly changing society*
Natalia Ardila-Mantilla, Germany
- Quality Enhancement & MusiQuE*
Helena Maffli, MusiQuE
- Quarte Open Label: An example of quality management system for music schools*
Philippe Kruettli, Switzerland
- 10.15-11.20 Working groups, including coffee break
- 11.20-12.00 Plenary with presentations of the results
Closing of the European Music School Forum

Keynote 1: Arts – a strategy for music schools? Inspiration from the Swedish system

Adriana Di Lorenzo Tillborg, Malmö Academy of Music, Lund University

Sweden's Art and Music Schools (SAMS) is a remarkable system with a presence in 286 out of the country's 290 municipalities. These municipally funded institutions, though not compulsory for the municipalities to fund or for children to attend, are vital components of Sweden's educational and cultural landscape, shaped by political regulations and historical development.

The roots of the system of SAMS can be traced back to the 1930s, with the inception of the idea of music schools for all, irrespective of economic background. Over the decades and especially from the 1980s, the system has evolved significantly, with milestones such as the expansion and diversification of SAMS with the inclusion of various art subjects. This era witnessed a broadening of the courses and activities to create more inclusive environments for the varied interests of pupils, a development that has been described as a paradigm shift from a music-centred perspective to a child-centred perspective.

During the 1990s, economic challenges threatened the sustainability of SAMS. Despite the crisis, advocacy efforts by parents, leaders, and politicians helped most schools weather the storm, leading to the system's resilience and continued transformation to schools with several art subjects, such as dance and drama. Since then, SAMS have continued to develop towards the inclusion of diverse artistic expressions as well as of diverse groups of children and adolescents, which can be reflected in the increasing collaboration with compulsory schools.

Leadership and policies on different levels play a crucial role in shaping the practices of SAMS, with ongoing efforts to establish national aims, enhance teacher education, and invest in research and funding. Initiatives such as *KulturCrew* illustrate the efforts to empower young people to become active participants in cultural life, fostering collaboration and creativity.

Nevertheless, challenges remain, particularly regarding the inclusion of children with disabilities and those from diverse socio-economic backgrounds. While progress has been made, tensions persist between different discourses surrounding inclusion and normality and surrounding different art subjects.

Sweden's Art and Music Schools stand as a testament to the power of cultural education in fostering creativity, inclusivity, and social cohesion. Through continued collaboration, advocacy, and innovation, these institutions have the potential to further enrich the lives of future generations and shape the cultural landscape of Sweden. The historical development of the Swedish system might be a source of inspiration for how music schools in Austria and other countries can find their own ways of remaining relevant to society.

Adriana Di Lorenzo Tillborg



Adriana Di Lorenzo Tillborg is a university lecturer and postdoctoral researcher at the Malmö Academy of Music, Lund University where she teaches in the music teacher education programmes and in teacher training for Sweden's Art and Music Schools. She has a background as a violin teacher.

Adriana's research interests include democratic music education, inclusion, (dis)abilities, migration, pupil participation, and educational and cultural policies.

Plenary discussion:

How music & art schools can strengthen their relevance in society

Adriana Di Lorenzo Tillborg, Malmö Academy of Music, Lund University, Sweden

Violetta Sebestyen, High school student and music school student Vienna, Austria

Markus Hahn, Undergraduate student (life sciences) and music school student Lower Austria

Dorothy Conaghan, Board member of the International Music Council, Ireland

Asbjørn Keiding, PEARLE, Board member of MusiQuE, Denmark

Michaela Hahn & Robert Vroegindewij (EMU hosts) will gather the individual perspectives and opinions of the participants and involve the audience in the discussion.

NOCTURNO – FILM PRESENTATION

Film: Rudi De Bouw & Isabel Rivero Vila

Photography: Eric Devillet

After a serious fall, a retired pianist finds herself lost, depressed and doesn't know if she will be able to walk or play again when she leaves the clinic where she is undergoing rehabilitation. Her composer friend, Rudi, comes to see her at her home on the Mediterranean and offers her his new composition, "Spring Equinox". Inspired by Carmen, her life and her music, Rudi immerses himself in the Mediterranean landscape to compose this piece. Carmen finds herself alone back at home, now she must learn a new daily routine.

Despite her difficulties, Carmen regains hope and, motivated, she rehearses Rudi's piece on the piano daily. Rudi visits her again and offers to arrange a benefit concert for her as well as a photoshoot by Eric, a passionate photographer who dedicates himself body and soul to photography despite his fatal illness. The artistic and human connection between Eric, Carmen and Rudi is immediate and they talk about the past, their disease, their fears and insecurities.

Thanks to the piano, the music, Rudi and Eric, Carmen gradually recovers the joy and hope that she had lost. However, the path is difficult... Will art be enough to find a new cadence in the harmony of the soul?

AWARDS 2024

Best Film on Disability: Cannes World Film Festival

Best Inspirational Film: Los Angeles Film Awards

Inspiring Woman in a Film: Los Angeles Film Awards

Best Female Filmmaker: Berlin International Art Film Festival

Best Foreign Language Film: California Music Video & Film Awards

AWARD 2023

Prix des Défis Internationaux FFEA, Avignon

Best Documentary Film: EdiPlay International Film Festival, Triloka International FilmFare Awards; International Media Arts Film Awards,

Best original music: EdiPlay International Film Festival; Triloka International FilmFare Awards

Best Composer: Montreal Women Film Festival; Cannes World Film Festival

EMU-Café

EMU member countries

Following the setting of a World Café, 10 member countries present current topics and work priorities as well as new projects and initiatives. Participants of the European Music School Forum can move between the stations, listen to short presentations at the time of an acoustic signal and ask lots of questions. The Café aims to initiate discussions and broaden our common understanding of the specific project and the context in the respective member country.

The first EMU-Café will also present next year's European Youth Festival RITMIKS in Catalonia, and the Five Music Rights, International Music Council.

Austria: Co-Creating Music & Art Schools in Lower Austria

Czech Republic: Joint Orchestra of Music School Students – Collaborating with the Czech Philharmonic

Finland: Individual learning paths and accessibility

France: New national standards

Germany: Music school – a safe space

Luxemburg: Music, Dance, Theatre for all – Free music education

Netherlands: Mix – Website

Norway: Kulturskoler in Norway - philosophy of research for development

Sweden: Amplifying Student Voices – Enhancing Participation in Music and Art Schools

Switzerland: National Program Young Talents Music

Music & Arts – Special concert of the Lower Austrian music & art school management as part of the European Music School Forum

Lower Austrian Jazz Orchestra, Folk Music Ensemble “Ziaglgwölb Musi”

Music, dance and theatre students from Lower Austrian Music & Art Schools

Special guest: KOMU & Friends Saxophone Orchestra

Keynote 2: Qualities for shifting landscapes? Reflections on frameworks for high-quality music education in a rapidly changing society

Natalia Ardila-Mantilla, Hochschule für Musik und Tanz in Cologne

Music schools operate within a cultural landscape undergoing deep and rapid transformations: What “engaging with music” or “being a successful musician” means, needs to be constantly revised and redefined in the light of the non-linear professional paths of our time, the cultural diversity of our migrating societies, our hyperconnected digital technologies effectively reprogramming cultural codes, our concerns for our planet and our health, and much more. Hence, music school leaders and teachers might find themselves in a place of uncertainty when trying to assess and develop high quality in their institutions: The relevance and suitability of traditional quality frameworks clearly can no longer be taken for granted.

How are frameworks for high-quality music education currently changing and developing? Which old and new benchmarks can serve as orientation? And which roles can music schools play within these shifting cultural landscapes?

Natalia Ardila-Mantilla



Natalia Ardila-Mantilla was born in Bogotá and is professor of music education (instrumental/vocal tuition) at the Hochschule für Musik und Tanz in Cologne since 2015. She studied piano performance and music education in Bogotá and Vienna and worked as a researcher and a piano and improvisation teacher in Bogotá, Lower Austria and Vienna.

In her work, she explores cultural participation throughout the lifespan, the relationship between informal music learning and formal tuition, as well as institutional/curriculum development and the role of collaboration in higher music education and music schools.

Quality Enhancement & MusiQuE

Helena Maffli, MusiQuE

MusiQuE is celebrating its 10th anniversary this year. The EMU was a founding member of this important institution, which has set standards for quality enhancement in music education. Helena Maffli looks back on the successful work and reports on some examples of MusiQuE's services and how they have been received by the music education sector. For EMU, the work on the MusiQuE board and in particular the development of the Pre-College Standards has been crucial.

The MusiQuE standards for the review of institutions and programs were revised last year and published on the website. MusiQuE is currently working on revising the Pre-College Standards. The revision aims at a general update and focuses in particular on the implementation of health and well-being, digital issues, the role of students (and parents) in decision-making processes and institutional engagement with the social context.

Quarte Open Label: An example of quality management system for music schools

Philippe Kruettli, Switzerland

The quarte quality management system was developed specifically for music schools by the Swiss Association of Music Schools (VMS). Focusing on the organisation and operation of music schools, it defines and documents processes transparently and enhances a continuous and future-oriented implementation and further development of the educational and cultural mission. In order to make the cantonal associations and individual music schools even more aware of quality and quality management at music schools, the VMS further developed the quarte concept into a flexible, modular quarte Open Label concept in 2017.

Currently the VMS is analyzing opportunities within the audit process and the new certification commission and has also looked at the MusiQuE standards as part of this process. Philippe Kruettli describes the process so far and how MusiQuE's expertise could be used in the future.