



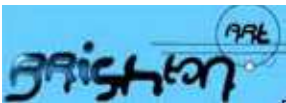





Description of the educational system connected to the music in the partners country: Denmark, Italy, Unite Kingdom

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Introduction

This document represents the second part of the general transfer plan for the OPENSOUND S project. This document briefly describes the educational systems of the three partner of the consortium, related to the music field. It was considered important to put attention to the presentation of these systems, because, on the base of their detailed analysis, the OPENSOUND S consortium was able to identify and to select the system target users most suitable for the testing phase.

Part I. Description of the Danish educational system for music institution at the primary and secondary levels (target network)

Introduction

Music tuition in Denmark is available to most pupils and students included in the target user base of the OpenSound S project through both public and private educational institutions. These schools are regulated by either the Ministry of Education or the Ministry of Culture, depending of their field of application, their aims, and their methods. Another differentiating aspect is also the importance that each type of institution is giving to music. From being the main area of study to being an optional course, music is not taught evenly throughout a homogeneous system, but is rather either offered as high-level tuition that the student must select actively and show an interest for, or as a cultural subject in pair with any other secondary subject. In order to asses which schools would be most fitted to build up the network of Danish test school that will enable us to prove the efficiency of the OpenSound S project, we will review the different types of schools that offer music as part of their curriculum to pupils and students within our targeted user base.

I. Institutions regulated by the Danish Ministry of Education

A. Folkeskoler (public primary and secondary schools)

There are 1630 *Folkeskoler* in Denmark, with an average capacity of 354 students per school. The Danish *Folkeskole* model covers both the primary and secondary levels, and teaches pupils and students aged 5 to 16 (Grade 0 to grade 10, but grade 10 being optional). The *Folkeskole* is the general, public and free primary and secondary educational service offered to Danish citizens, and is used by about 85% of all Danish children.

Music is taught in *Folkeskoler* at grades 2 to 6 as a mandatory course, which means that all pupils get access to a musical tuition during the course of their education. Music tuition for grades 2 to 6 ranges from auditioning compositions and discussing them in groups, to getting introduced to instrumental interpretation of sounds. The main aim of the education is to have the pupils develop their sensorial approach to music, and to express themselves about music and through it, including singing Danish songs. The tuition is meant to give the pupils key learning skills that they will be able to use on a lifetime-basis and will make them active participants of the musical life on a social plan.

After 1 year without music tuition, *Folkeskoler* offer music again for students at grades 8 and 9 as an elective course. Music is then optional and is chosen as part of the curriculum mostly out of

personal interest. Consequently, the didactical approach focuses more on specialized aspects of music learning than on general considerations. Instrumental practice, vocal training and musicology are more prevalent than the sensorial approach of the mandatory curriculum taught at grade 2 to 6, which causes a somewhat passive selection of the participating students who tend to have an extra-scholar acquaintance with music learning through music schools.

B. Gymnasier – Stx, HF (high schools)

Danish *Gymnasier* are secondary schools offering a 3-year educational program ending with a final A-level exam (*Studentereksamen*). Some *Gymnasier* also offer a 2-year program (*HF*) that prepares for an examination giving access to the same institutions as the A-level would. The total number of secondary schools in Denmark is 249 (as of 2008), of which 145 are Stx and HF, i.e. are offering music as part of their tuition. The number of students amounts around 35.000, of which 25.000 are studying at the general secondary high school, the Stx.

Until 2005, music used to be a mandatory course, but a reform in 2005 changed the status of music education in Danish high schools from being a mandatory course to becoming an elective course to be chosen by the students out of four artistic disciplines: media, drama, visual arts and music. As it turns out, a 2010 report from the Danish Ministry of Education points out that 29% of the students at the secondary level choose music as their artistic discipline, whereas that number was over 88% in 2005, in the first year of the reform mentioned earlier. It is however worth noticing that all four artistic courses are taught in relation to each other, and following main focus areas: art & reality, time, space, body and shape & structure.

Music in Danish secondary schools is taught at three different levels: A (3-year curriculum), B (2-year curriculum) and C (1-year curriculum), the latter being a direct continuation what was included in the obligatory music curriculum taught before the 2005 reform. A is the most advanced level and C is the lowest, both because of the length of the course, but also based on the content of the tuition. These distinctions in level can be compared to taking music as a 'major course' or as a 'minor course' as we may know it from university course structures. The type of the student choosing music as a course differs also depending on which level they are at. Students having Music at A level tend to have an extensive prior extra-scholar musical background from a music school, and are therefore offered a tuition that relies to a larger extent on intensive instrumental practice and performance as well as musicology, whereas music at B and C levels sees its focus placed on more general areas, such as the evaluation and analysis of musical content, even though they also include instrumental practice and collective musical expression as with music on A level.

II. Institutions regulated by the Danish Ministry of Culture

A. Musikalsk Grundkursus (MGK)

The *Musikalsk Grundkursus* (MGK) is a foundation course in Music for students aged 14 to 25. The foundation course lasts 3 to 4 years, and aims at preparing students for auditions to enter a higher music education at the conservatory. While the 4-year course is giving the same qualification as a secondary level education (A-level), the 3-year curriculum is more set up as a specialized supplementary course. There are 17 MGK schools in Denmark, all of which are financed and regulated by the Danish Ministry of Culture.

The main areas of study are a major course at the student's own choice (such as a specific instrument, electronic music, or vocal performance for instance), ear training, music theory, musicology, chamber music, piano, SSB (vocal training, play, and motion), choir, and various elective courses. Students are taught in a classroom 10 to 12 hours a week, but are expected to study on their own after classes. Teaching is usually on a one-to-one basis, or in smaller groups of students.

MGK schools teach students within classical and rhythmical music study areas, each of which offers a specific combination of courses, or even differentiated versions of the same course, such as for instance ear training or music theory, which are approached from two completely different angles depending on whether the students are on the classical branch or on the rhythmic one. The tuition is free of charge, but students are only entitled to receive the public study grant (S.U.) if they take the 4-year curriculum which includes an A-level exam, meaning that a 3-year course would have to be self-financed by the student.

Admission to MGK schools is done through an entry exam where applying students must interpret a musical piece and show that they are qualified to develop their current skills to a level that would give them access to a higher education at a music conservatory after 3 to 4 years of study. Another admission requirement is that students participate actively to the musical life of their local area.

III. Independant institutions approved by the Ministry of Education (*Frie Skoler*, Trad: *Free schools*)

Frie Skoler (or *Free Schools*) is a generic title for a variety of primary and secondary schools that do not fall under the description of *Folkeskoler* and *Gymnasier*. *Frie Skoler* include a variety of *Frie Grundskoler* (Trad: Free elementary schools), and *Frie Kostskoler* (Trad: Free boarding schools).

These two main types of *Frie Skoler* share a common attribute, which is that they are given a substantial amount of independence in regard to the way they set up their tuition program and how they lay down the ground rules of pedagogical practice within their institutional framework. Contrary to *Folkeskoler* and *Gymnasier*, *Frie Skoler* may choose their own set of educational practices and values. The education can be for instance built around a specific religious or philosophical mindset, a particular pedagogical approach or areas of interest that are not included in the general public school system. Tuition at *Frie Skoler* is not free of charge, and students are required to pay a fee set freely by each school.

Another aspect that differentiates *Frie Skoler* from regular *Folkeskoler* is the emphasis put on the development of creative and artistic skills in many of these schools, which ultimately leads to a higher amount of time spent on musical activities among other things. According to Ph.d. Researcher Finn Holst from Danmarks Pædagogiske Universitetskole (DPU), *Lilleskoler* (a type of *Frie Skoler*) spends 70% more time on musical education than general Danish public high schools, which make them an ideal candidate to build the national network of Danish test schools for the OpenSoundS project.

Conclusion

As we have seen in our review of the Danish teaching institutions that offer music tuition to the target group of the OpenSoundS project, 3 main types have been underlined and cover the vast majority of Danish pupils and students. However, we have also pinpointed that the teaching of music is done in variable volume depending of which school type is assessed. Whereas primary and secondary general public schools offer a limited amount of music tuition, more specialized school such as *MGK* or certain *Frie Skoler* provide extensive music teaching to students who have actively expressed a personal interest in learning, developing and practicing their musical skills and knowledge. The features provided by the OpenSoundS portal demand a certain technical knowledge and know-how in DAW (Digital Audio Workstation), music technology and recording techniques as well as a developed interest in music creation, which are more likely to be found in schools where music is given a particular attention. It seems therefore that both *MGK* schools and *Frie Skoler* are the best candidates for building up the test network of Danish schools that will be used to assess the efficiency of the collaborative elaborated in the framework of the OpenSoundS project.

Sources:

Børnekulturens Netværk: <http://www.boernekultur.dk/inspiration/kunst-og-kultur-for-boern/musik/musikskoler-og-mgk/>

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Danish Ministry of Education: <http://www.uvm.dk/Uddannelser-og-dagtilbud/>

Fælles Mål – Musik 2009, Danish Ministry of Education, 2009

Kunst.dk: <http://www.kunst.dk/index.php?id=9363#.T55qqqsjE0M>

Lilleskolerne har 70 pct. mere musikundervisning, Tobias Rusborg-Christiansen, Nola Grace Gaardmand, information.dk, 2010

Uddannelsesguiden:

http://www.ug.dk/flereomraader/maalgrupper/6til10_klasse/musik_paa_de_gymnasiale_uddannelser.aspx

Parte II. The Italian Educational System: Summary

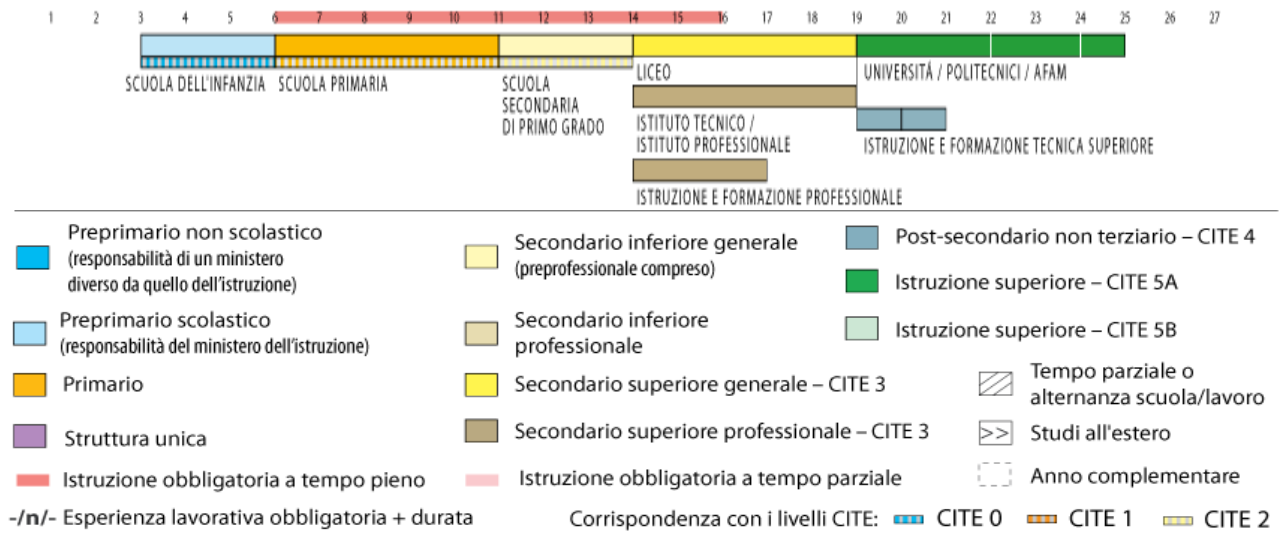
In Italy, the education and training system is organized according to the principles of subsidiarity and autonomy of the educational institutions.

The Italian state has exclusive legislative competence with regard to the “general education rules”, and in determining the basic level of performance that must be guaranteed throughout the national territory and the main principles that Regions must comply in exercising their powers.

The Regions have concurrent legislative powers in education and exclusive legislative powers over vocational education and training. Schools are autonomous as for didactic, organisation and research and development activities. Early childhood education and care for children aged 0-3 years is not part of the education system. Pre-primary education for children aged 3-6 years is part of the education system and it is not compulsory.

Education is compulsory for 10 years, from 6 to 16 years of age, and covers the eight-year first cycle of education (5 years of primary school and 3 years of lower secondary school) and the first two years of the second cycle. After completion of the first cycle of education, the last two years of compulsory education (from 14 to 16 years of age) can be accomplished either in State upper secondary schools (*licei*, technical institutes and vocational institutes), or through the three-year vocational education and training courses (IeFP), falling under the competence of the Regions. Universities and Afam institutions offer the Italian higher education, which is organised, according to the Bologna structure, in a first and in a second cycle, respectively, of 3 and 2 years (Fig. 1).

Fig. 1- The structure of the Italian Educational System 2011/12.



2. Organisation of the Italian Education System and of its Structure

The Italian education system is organised as follows:

1. Pre-primary school (*scuola dell'infanzia*) for children between 3 and 6 years of age;
2. first cycle of education lasting 8 years, made up of:

- primary education (lasting 5 years), for children between 6 and 11 years of age;
 - lower secondary school (lasting 3 years) for children between 11 and 14 years of age;
3. second cycle of education offering two different pathways:
 - State upper secondary school (lasting 5 years) for students from 14 to 19 years of age, offered by *Licei*, technical institutes and vocational institutes;
 - three and four-year vocational training courses (IeFP) addressed to students who have completed the first cycle of education; the Regions organize it;
 4. post-secondary non tertiary education offered through:
 - post-qualification and post-diploma vocational courses organized by the Regions;
 - higher technical education and training courses (IFTS).
 5. higher education offered by universities and the High level arts and music education system (Afam); higher education is organised in first, second and third levels according to the Bologna structure.

Education is compulsory for 10 years, from 6 to 16 years of age, and covers the eight-year first cycle of education (5 years of primary school and 3 years of lower secondary school) and the first two years of the second cycle (DM 139/2007). After completion of the first cycle of education, the last two years of compulsory education (from 14 to 16 years of age) can be accomplished either in State upper secondary schools (*licei*, technical institutes and vocational institutes), or through the three-year vocational education and training courses, falling under the competence of the Regions (law 133/2008).

In addition, all have the right/duty (*diritto/dovere*) to education and training for at least 12 years in the education system or, anyhow, until they have obtained a three-year vocational qualification within 18 years of age (law 53/2003).

Access to both university and Afam tertiary education is reserved for students who passed the State exam at the end of upper secondary school. Yet, specific conditions for the admission are under the responsibility of the Ministry of education, University and Research (MIUR) or of each single university and of the Afam area.

The three-year vocational qualification, as well as the four-year vocational diploma, both obtained at completion of regional vocational training courses, allows access to regional second level vocational training, which can be access also with an upper secondary education leaving certificate. This latter certificate also grants admission to higher technical education and training courses (IFTS).

2.1 Early Childhood Education and Care

Early childhood education and care is organized in two different stages, according to the age of children. Provision for children aged 0-3 years, offered by nursery schools, is not part of the education system and, therefore, falls outside the responsibilities of the Ministry of education, university and research (MIUR). Public nursery schools, meant in their educative function and not only as services for families, have been established through a central regulation in 1971 (law n. 1044/1971). Communes directly run ECEC provision in compliance with general criteria established at regional level. Provision for children over 3 years of age is called *scuola dell'infanzia*. It is part of the education system and falls under the responsibilities of the Ministry

of education, although institutions providing pre-primary education are also run at local level not only by the State, but also by the Communes and by private subjects. This level of education is not compulsory and lasts up to three years (from 3 to 6 years of age).

2.2 Primary Education

Primary school is compulsory, has an overall length of 5 years and is attended by pupils aged 6 to 11. Together with compulsory lower secondary school, it makes up the first cycle of education, which lasts eight years altogether.

Primary education is subdivided, only for didactic and organizational purposes, into a first year linked up to the pre-primary school, and two two-year periods.

The subjects taught throughout the 5 years of primary school are: Italian, English, history, geography, mathematics, sciences, technology and ICT, music, arts, motory sciences and sport (also called body, movement and sport).

2.3 Secondary and Post-Secondary Non-Tertiary Education

Secondary education is organized in a compulsory lower level, called *scuola secondaria di primo grado* (first-level secondary school) and a subsequent upper level, called *secondo ciclo di istruzione* (second cycle of education). This latter is made up of the *scuola secondaria di secondo grado* (general and vocational upper secondary school), falling under the competences of the State, and the *Istruzione e formazione professionale* (IeFP) (vocational education and training paths) managed at regional level.

The first two years of the second cycle of education and training are compulsory. Together with the eight compulsory years of the first cycle of education, they complete the 10 years of compulsory education (from 6 to 16 years of age) and can be attended in all second cycle paths, either State or regional.

Lower secondary school has an overall length of 3 years and is attended by pupils aged 11 to 14. Together with compulsory primary school, it makes up the first cycle of education, which lasts eight years altogether. Primary school and lower secondary school are two different education levels, each with its own specificities, even though they are parts of one only school cycle.

State upper secondary education is organized in a general path, offered by the *licei*, and in paths provided by the technical institutes and by the vocational institutes. The overall length of studies is 5 years (from 14 to 19 years of age) in all pathways.

The general path (*licei*) is aimed at preparing students to higher-level studies and to the labour world by providing them with adequate competences and knowledge, as well as cultural and methodological instruments for developing their own critical and planning attitude.

Technical institutes have the general objective of providing students with a strong scientific and technological background in the economic and technological professional sectors.

Vocational institutes provide students with a strong **technical and vocational general background** in the sectors of services, industry, and handicraft to facilitate their work placement. Both the technical and vocational paths give access to the university studies and to the higher technical education and training courses.

3. Music and Education in Italy

Music education in Italy is currently activated in the following curricula:

- **pre-primary school;**
- **primary school;**
- **lower secondary school**, in particular, those specializing in music, *scuole medie di indirizzo musicale* (SMIM)
- in **second cycle of education** it is exclusively activated in *Licei* specializing in music and dance.

In other *licei*, music education can be activated (*DPR n.89 of 15 March 2010, attached H*) “on the basis of educational offer within the quota of teachers assigned to the institution.” It can be activated also by means of the autonomy quote (20%) and/or as Educational Offer enrichment (*DPR 275/99 art. 9*) in the extra-curricular pathway.

For the Technical and Vocational Institutes, instead, music education can be activated only within the autonomy quote (20%) and/or as Educational Offer enrichment (*DPR 275/99 art. 9*) in the extra-curricular pathway.

In the Public Education system, “basic musical education courses” are offered by Conservatoires and non-state music schools, named *Istituti musicali pareggiati* (ISM). These courses are aimed at young people aged between 9 to 18 years. The costs for these courses are not expensive and entail an annual subscription fee (between 200 and 300 euros). Conservatoires still offer these courses awaiting of law 108 application.

However, in Italian schools, at all levels, a large number of musical activities are carried out by means of the additional educational offer in the curriculum and especially in the extracurricular path. Some details of this massive and particular offer will be provided in the following.

Therefore, in the Italian public education system, at all levels, the music education offers a framework not yet integrated and highly inhomogeneous. The music education is both the main area of study that an optional course and it is not uniformly taught within a homogeneous system, rather, the music is offered in the form of: a) high-level lessons that the student has to actively choose showing an interest, b) cultural tool alongside another. In order to assess which schools and/or public educational institutions, related to music education, would be more appropriate to establish a network of Italian schools that allows us effectively to test the platform made by OPEN SoundS, in the following paragraphs we present the schools that offer music as part of their curriculum to the students belonging to our target of users.

3.1 The Music Education in Pre-primary School and in the First Cycle of Education

3.1.1 Pre-Primary School and Primary School

The Guidelines for the Curriculum (*Indicazioni per il Curricolo*) foresee music education in pre-primary and in primary schools; the Guidelines clearly identify the respective milestones for the development of skills (*Traguardi per lo Sviluppo*).

Potentially, at these levels of education, the music education is possible and accessible for all the students; actually, the presence of music education in the curriculum does not correspond to the presence of qualified teachers who teach only music.

The music education is taught by:

- **school teachers** who are skilled and offer specific actions and/or projects;

- **music teachers of the same Comprehensive Institute** (*Istituto Comprensivo*) who teach music in **lower secondary schools** (also those specializing in music) by means of specific actions and/ or projects;
- **external experts**, employed on specific projects and paid with additional resources drawn from the territory (public and non-state institutions) and/ or families' contributions.

The number of **public pre-primary schools** in Italy is **13.537** and the total number of **pupils** who attend them is **1.001.818**. The number of **primary schools** is **15.567** and the total number of **pupils** who attend them is **2.573.147** (*Scuole e alunni per ordine scuola, gestione e regione _a.s. 2010/11 - source: Rilevazioni sulle scuole MIUR*).

3.1.2 Lower Secondary Education

In lower secondary school, instead, the music education is part of the curriculum and a music teacher usually provides 1 hour per week of music teaching. In particular, in lower secondary schools specializing in music (SMIM, Music oriented Middle School) the music is taught for three hours a week (for 1 hour on instrument, 1 hour on instrumental ensembles, and 1 hour on music theory).

Consequently, in lower secondary schools, belonging to the first category, the teaching approach is more focused on general aspects of music learning rather than on the development of specific musical skills; so these students, who are really interested in music, tend at the same time to attend music schools, Conservatories, etc. The number of these lower secondary schools is **about 6.000** with a number of **1.602.024** students (*Scuole e alunni per ordine scuola, gestione e regione, a.s. 2010/11 - source: Rilevazioni sulle scuole MIUR*).

The instrumental practice, vocal training and musicology are instead planned in SMIM; in addition, all gifted and enthusiast students can further deepen their knowledge and skills at Conservatories, music schools, etc.

In Italy, in the school year 2011/2012, the number of SMIMs was **1.150** and the total number of students enrolled in music at this level of education was **72.108** (*Scuole e alunni per ordine scuola, gestione e regione, a.s. 2010/11 - source: Rilevazioni sulle scuole MIUR*).

3.2 Music Education in Upper Secondary School

In the Italian upper secondary school, despite the reform process just completed, the music teaching is exclusively **part of the curriculum of the Liceo specializing in music (Music and Dance Lyceum)**.

The Music and Dance Lyceum, born in 2010/2011 thanks to the school reform, is a new type of upper secondary school (initially there were only five experimental institutions) and provides for the integration and continuity process of musical education in our country.

These *Licei* have to consolidate the guidelines of musical studies and establish cultural and educational relations necessary to link the various educational levels, from the pre-primary school to Conservatoire. The curriculum of the Music and Dance Lyceum provides **5 years of music teaching** by means of **6 musical disciplines** for a total of **462 hours a year** of teaching.

The number of Italian State and non-state **Music and Dance Lyceums** is currently **75**. A not very high number, given the significant costs associated with running of this type of upper secondary school, but, however, this number is growing in order to meet the high number of applications for enrolment from students and to implement an effective vertical integration of the

whole chain of musical studies. Instead, the **total number of students** currently (being active only for the first three classes) amounts to about **4500 units**.

The Music and Dance Lyceums level is very advanced and challenging both for content and for the course duration. Students are selected by means of an entrance test to which the representatives of the Conservatories take part.

In any case, even if the required incoming level preparation is on average rather high, the type of individual attitude is not necessarily the same. There are, indeed, a) students who have a very high instrumental preparation, a broad musical background also achieved in “extra-school” institutions, and aim at a concert career, and b) students who, during their studies, move towards new possible professional profiles related to the world of electronics and digital technology.

Given the amount of school time dedicated to education and practice of music, the **Music and Dance Lyceum**, more than any other educational institution, becomes the **ideal candidate** to build the **national network of Italian schools for the experimentation of the OPEN SoundS project**.

As we said before, in the other *Licei*, music teaching can be activated (*DPR n.89 of 15 March 2010, attached H*) “on the basis of educational offer within the quota of teachers assigned to the institution.” It can be also activated, in the extracurricular path, by means of the autonomy quote (20%) and/or as Educational Offer enrichment (*DPR 275/99 art. 9*).

So, in the II cycle of education, except for Music and Dance Lyceums, in Italian schools the music teaching is currently possible only by means of the development of a training design on the part of every educational institution; this training design has to be specific and targeted both at curriculum and extra-curriculum paths and concretely realized by the existing teachers who possess music skills and/or by external experts.

In the upper secondary school, therefore, excluding the Music and Dance Lyceums, the offer is related to the sensibility of educational institutions and their effective ability to find funding solutions to enable courses for the expansion of the educational offer.

3.3 Music and School. Report 2008. Some summary data

The importance of the relationship between music and education and, in particular, the opportunity to know and measure the impact and the strategic value that the music covers in training, led the Ministry of Education, University and Research (*MIUR*) to realize, in 2008, the first National Survey on the presence of music in the Italian school system, whose results have been published in the book “Music and the school. Report 2008” (*Musica e scuola. Rapporto 2008*)¹. **8.296 schools, among the 10.912 schools** of the Italian education system, have been involved in the survey, with an **average of 76%** of the total; thus, a widespread and representative participation, able to fully describe the reality of the presence of music in school (Fig. 2, 3, 4).

The **45.3% (3.759) of schools**, among the **8.206 schools** that took part in the survey, used its own musical laboratories; the **88% (7.315) of those institutions** reports having made at least 1 music activity addressed to students, with a **distribution, in the two education cycles, that reaches the percentage of 98% in the first cycle (6.119 institutions) and of 59% (1.196 institutions) in the second one**. The music in school, described by the widespread survey, is an active presence and characterized by unexpected richness and complexity.

¹ Musica e scuola. Rapporto 2008, a cura di Gemma Fiocchetta, Collana Studi e Documenti degli annali della Pubblica Istruzione, Le Monnier, Febbraio 2009

Fig. 2 - Summary table on the accesses to the survey in each region.

	tot. Institutions	compiled		uncompleted		not compiled	
ABR	304	299	98%	0	0%	5	2%
BAS	182	182	100%	0	0%	0	0%
CAL	617	421	68%	11	2%	185	30%
CAM	1.386	621	45%	26	2%	739	53%
EMR	568	480	85%	6	1%	82	14%
FVG	212	193	91%	4	2%	15	7%
LAZ	967	574	59%	18	2%	375	39%
LIG	237	204	86%	3	1%	30	13%
LOM	1.314	1.032	79%	11	1%	271	21%
MAR	278	225	81%	3	1%	50	18%
MOL	96	96	100%	0	0%	0	0%
PIE	695	532	77%	7	1%	156	22%
PUG	937	815	87%	4	0%	118	13%
SAR	435	317	73%	8	2%	110	25%
SIC	1.197	859	72%	9	1%	329	27%
TOS	562	562	100%	0	0%	0	0%
UMB	185	185	100%	0	0%	0	0%
VEN	740	699	94%	3	0%	38	5%
	10.912	8.296	76%	113	1%	2.503	23%

Fig. 3 - The survey coverage by type of institution.

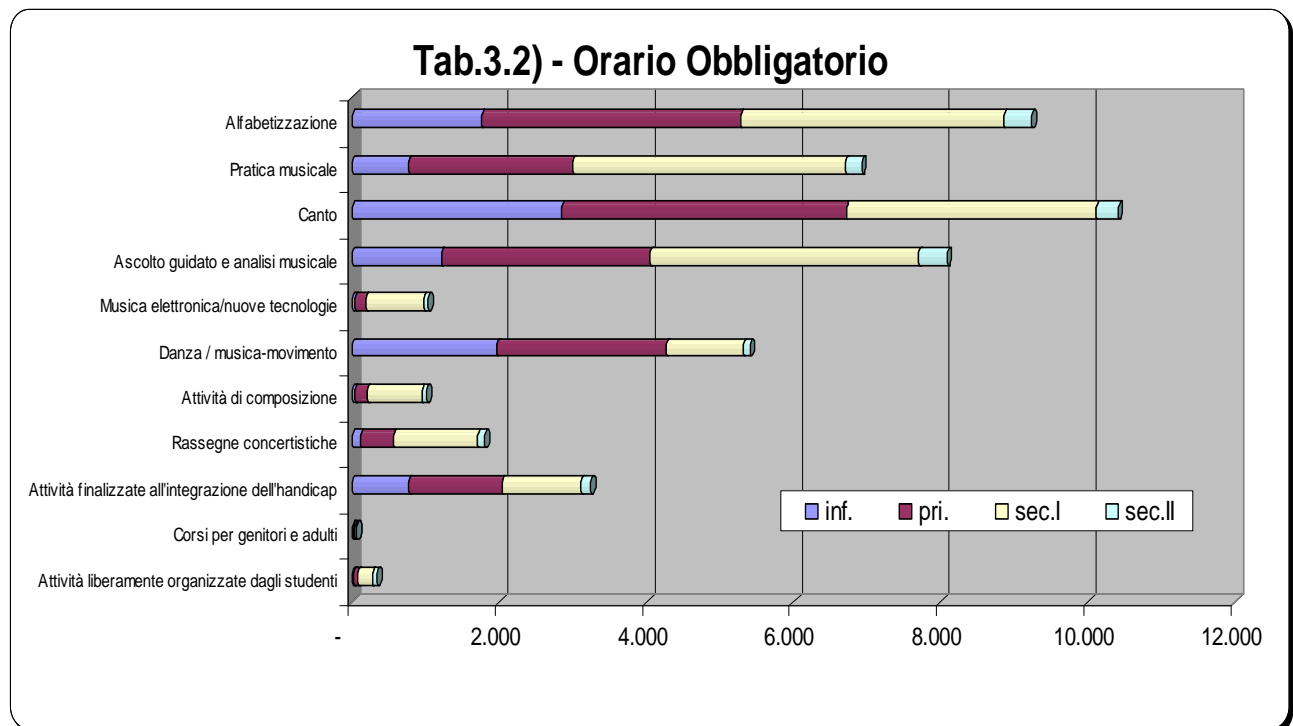
	tot. institutions	compiled		uncompleted		Not compiled	
Comprehensive Institutions (Istituti Comprensivi)	3.583	3.029	85%	36	1%	518	14%
Districts (Circoli didattici)	2.496	1.975	79%	24	1%	497	20%
Lower secondary schools	1.546	1.249	81%	17	1%	280	18%
Upper secondary schools	1.020	649	64%	10	1%	361	35%
Lyceums	870	590	68%	10	1%	270	31%
Technical Institutes	800	461	58%	10	1%	329	41%
Vocational Institutes	459	262	57%	6	1%	191	42%
Arts Institutes	93	54	58%	0	0%	39	42%
Arts Lyceums	45	27	60%	0	0%	18	40%
	10.912	8.296	76%	113	1%	2.503	23%

Fig. 4 – The survey coverage by cycle.

	tot. institutions	compiled		uncompleted		Not compiled	
I cycle	7.625	6.253	82%	77	1%	1.295	17%
II cycle	3.287	2.043	62%	36	1%	1.208	37%
	10.912	8.296	76%	113	1%	2.503	23%

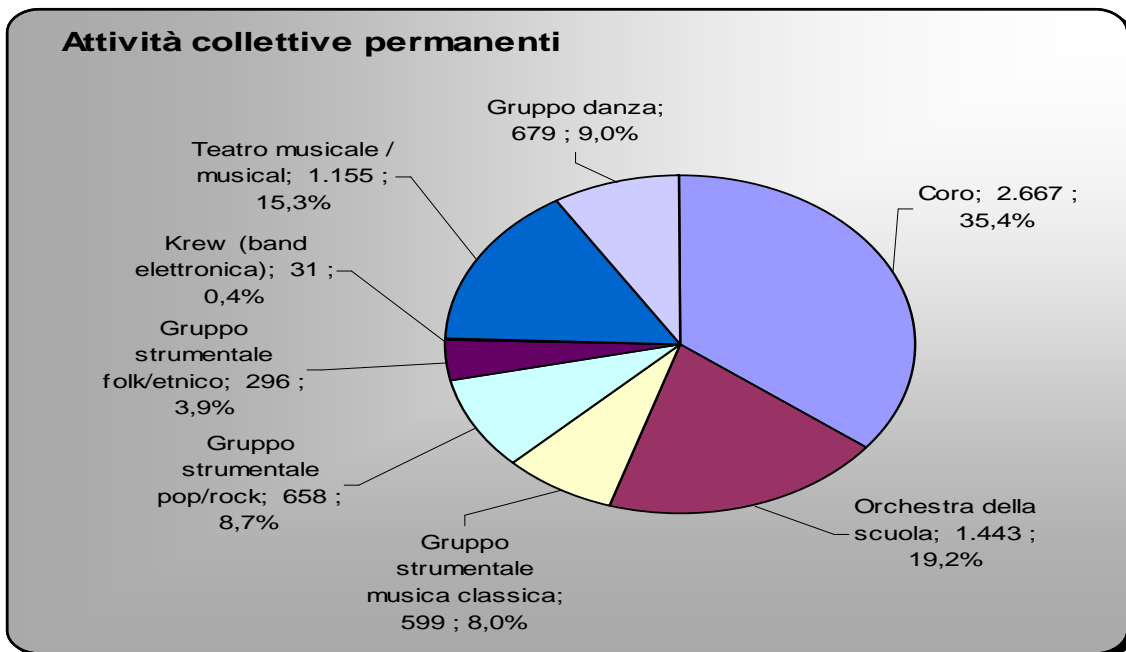
In respect to the **musical activities suggested and mainly carried out by schools, singing is in first place, followed by music literacy, listening, musical analysis, music practice, dance music and movement, the inclusion of students with disabilities, etc.:** the realized activities are highlighted and summarized, in terms of percentages, in the table below (Fig. 5).

Fig. 5 - The musical activities mainly carried out by schools in terms of percentage.



The group activities, permanently performed in Italian schools in 2008, are summarized in the figure 6.

Fig.: 6 – Permanent group activities (absolute values and % of total responses).



The framework of permanent activities that emerges from the survey has struck the observers from the beginning: it has seemed really unexpected that in Italian schools there are at least **2.667 choirs, 1.443 orchestras, 599 instrumental classical music groups, 658 instrumental pop/rock groups, 1.155 groups of musical theatre/musicals**, etc.

The main results of the survey, thanks to their dimension and relevance, have constituted an important starting point for the knowledge and the analysis of the composite and dynamic reality of the educational activities related to the music in the Italian school system. The survey revealed that the existence of so many *places* and *tools* for music making, as well as the training commitment in the music field in the public school, decisively contributed to the dissemination of music and its practice among students of the educational system, and more generally, of the society.

We can say that, despite in the curricular music teaching is still highly fragmented and uneven, and there are some several organizational and structural lacks, thanks to the additional educational offer designed and funded in complete autonomy by the schools, the Italian school system can be described as the “power station of sound” able to stimulate and support the cultural and creative growth of the country by means of the making music together.

3.4 Music and digital technologies in the Italian school. 2010 Report. Some summary data

Among the challenges related to the reform process and the new era of research and transformation of musical education in Italy, certainly, **music and technology in teaching and practice of music, that in schools increasingly go hand-in-hand**, will affect the music teaching and the learning outcomes (yet to be tested and evaluated) achieved by students.

The desire to know the extent, the shape, the nature and the variety of experiences realised, the opportunity to verify its educational potential and the strategic value in teaching music, the need for exploiting the results achieved, by means of the survey in the new curricula, and the learning objectives related to the reform of musical studies, have been the main elements that, in 2010,

brought to realization of the **national survey** (*Music and digital technologies in the Italian school*) on the part of the **MIUR (Ministry of Education, University and Research)**.

The survey results - published in the book “*Music and technology in Italian schools. Report 2010*”² - allowed a clear representation of the growing and significant interest of teachers and students for the opportunity to experience the multiple forms and practices of creative expression offered by music and digital technologies and by the network. The survey was addressed to Italian public schools, which, in the National Survey (2007) on the music in schools, had claimed to have laboratories and/or classrooms equipped for the production of music by means of digital technologies (**1.033 institutes, the 12% on average of the Italian educational institutions of all levels**).

In 2010, after 4 years, the Italian schools that have started teaching music by means of the TD are further increased **reaching the number of 1.235**. The survey was, therefore, addressed to **1.235 educational institutions** and **989 of these, amounting to 80.1%**, participated in the survey (Fig. 7).

Fig. 7 - Summary table of the accesses to the survey in each region.

SURVEY COVERAGE	tot schools	Schools with lab.	Not started	uncompleted	over	
ABRUZZO	288	26	0	0	26	100,0%
BASILICATA	167	19	0	0	19	100,0%
CALABRIA	554	82	18	4	60	73,2%
CAMPANIA	1.368	105	43	5	57	54,3%
EMILIA-ROMAGNA	568	73	7	1	65	89,0%
FRIULI-VENEZIA GIULIA	203	20	0	0	20	100,0%
LAZIO	936	98	18	4	76	77,6%
LIGURIA	218	23	0	0	23	100,0%
LOMBARDIA	1.307	204	41	6	157	77,0%
MARCHE	274	37	7	1	29	78,4%
MOLISE	99	10	0	0	10	100,0%
PIEMONTE	687	97	28	1	68	70,1%
PUGLIA	934	106	0	0	106	100,0%
SARDEGNA	401	35	7	3	25	71,4%
SICILIA	1.197	137	32	8	97	70,8%
TOSCANA	552	66	12	0	54	81,8%
UMBRIA	178	17	0	0	17	100,0%
VENETO	724	80	0	0	80	100,0%
TOTALE	10.655	1.235	213	33	989	80,1%

² “Musica e tecnologia nella scuola italiana. Rapporto 2010” a cura di Gemma Fiocchetta, collana Annali della Pubblica Istruzione , aprile 2011, Le Monnier.

The **80% of the 989 schools**, which participated in the survey, are schools of the I cycle; the **20% are schools of the II cycle**. The datum of the **II cycle is, however, significant** because in the upper secondary school level, despite the recent birth of the Music and Dance Lyceums, with few other exceptions to the survey date, the music, in all over the rest of the system, is offered only by means of additional training offer (Fig. 8, 9, 10).

The presence, therefore, of musical activities mediated by the use of digital technologies in lyceums, in upper secondary schools, and in technical institutes, etc., underlines how, beyond the specific moments provided by the school system in the curricular structure, there is an interest of school staff and students, at all level of education, for the use of digital technology in music and the network; this interest is guaranteed and protected by the tools of organizational flexibility of the teaching provided by the DPR March 8, 1999, n. 275.

Fig. 8 - The survey coverage by cycles and Educational Institution (absolute values and %).

	I cycle	I Cycle %	II Cycle	II Cycle%	Total
Comprehensive Institutes	455	46%			455
Districts	111	11%			111
Lower Secondary School	219	22%			219
Upper Secondary School			55	6%	55
Lyceums			84	8%	84
Technical Institutes			45	5%	45
Vocational Institutions			14	1,4%	14
Arts Institutes			4	0,4%	4
Arts Lyceums			2	0,2%	2
	785	79%	204	21%	989

Fig. 9 – The survey coverage by cycles.

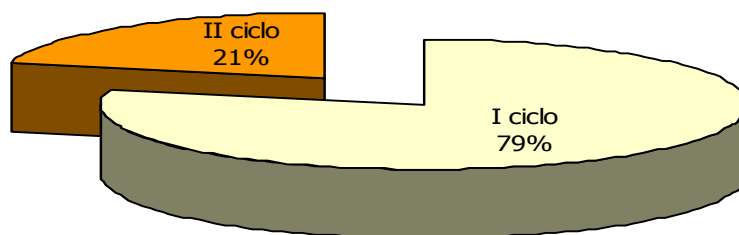
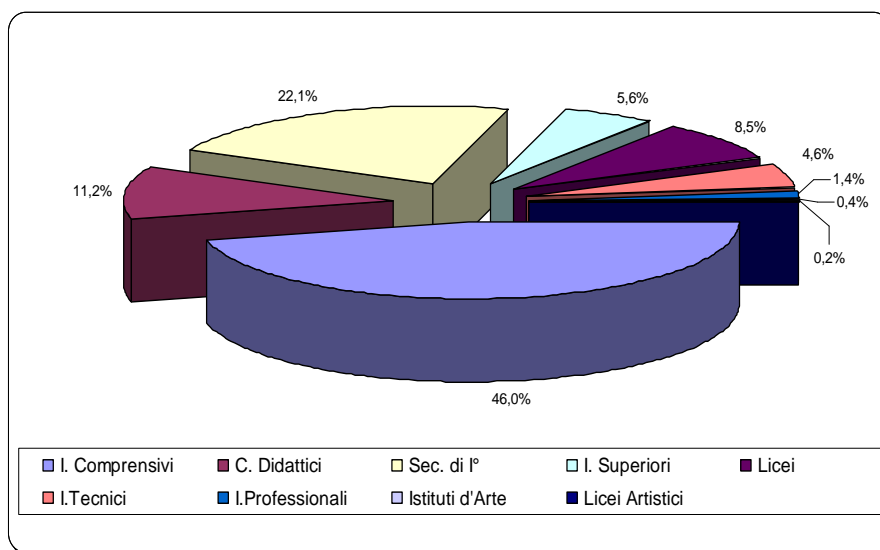


Fig. 10 – Survey coverage for Institution.

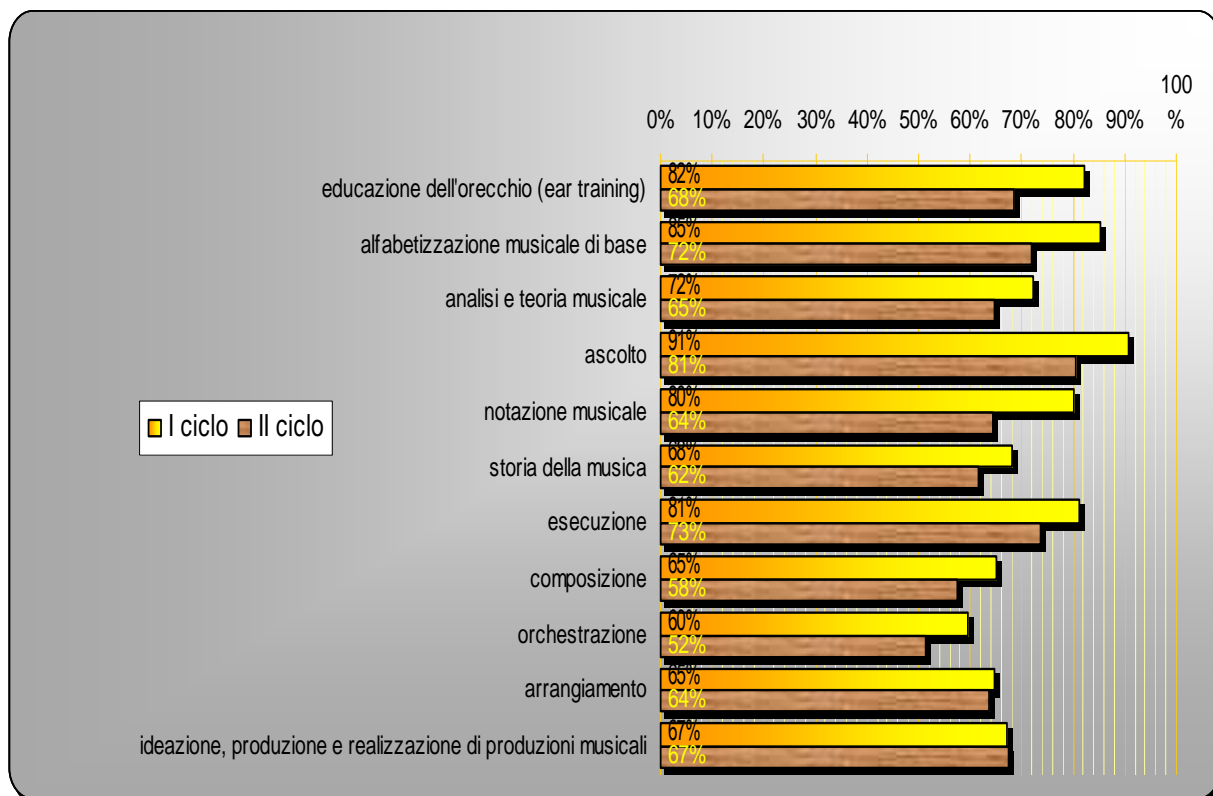


The activities carried out in schools with the help of digital music technologies were mainly addressed to the support of the:

- A) curriculum (first cycle of education, Music and Dance Lyceums, etc..)
- B) development of more general and transversal music education projects.

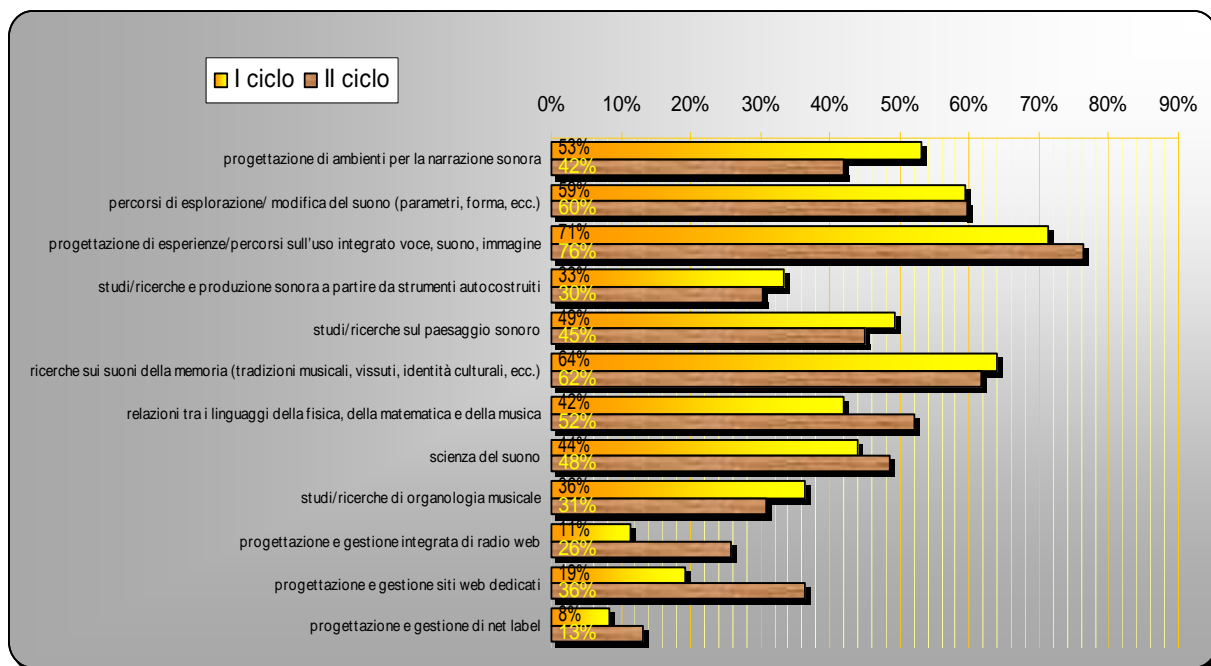
The articulation of the **specific areas of the curricular musical education, supported by the use of the TD** in the I and II education cycle, is summarized in the table below (Fig. 11).

Fig 11 - Specific areas of the curricular musical education supported by the use of the TD (% with respect to the number of schools which meet at least one item).



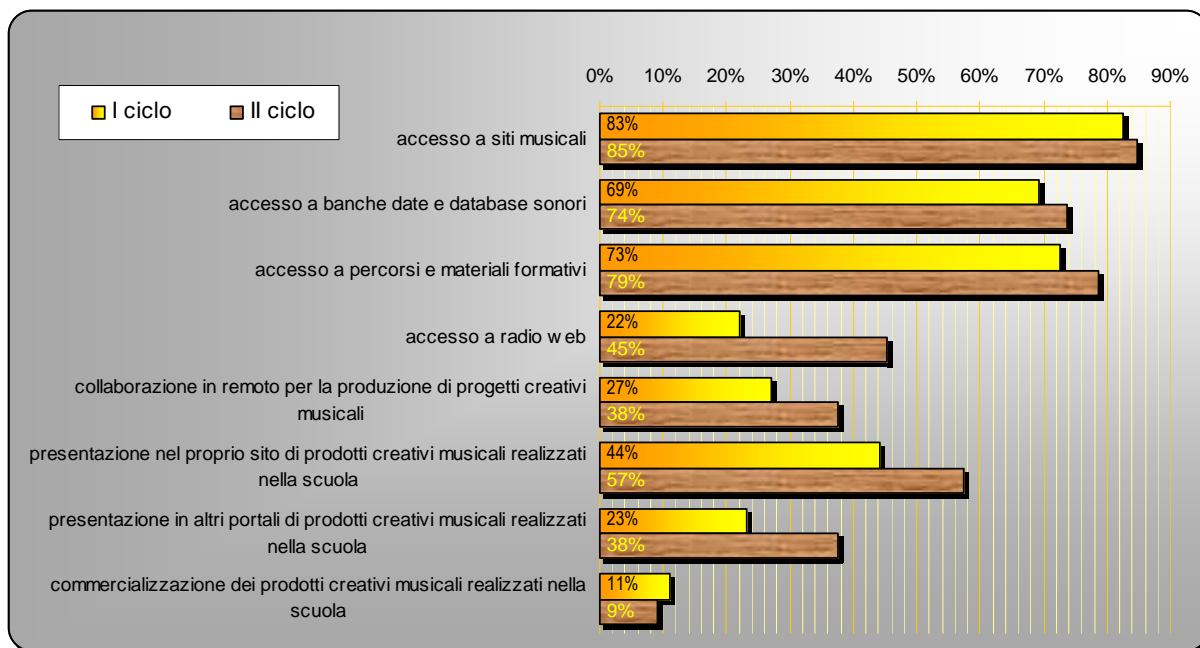
Regarding the “**design nature**” of music education, the **overall framework** of answers submitted by schools, is **summarized in the graph** of Fig. 12.

Fig. 12 – Specific Music Projects supported by the use of the TD (% with respect to the number of schools which meet at least one item).



Finally, the use of network resources, actualized by means of educational and training practices by schools, must be emphasized (Fig. 13).

Fig. 13 – The use of network resources in support of musical activities by means of the TD.



Despite the framework presented is extremely synthetic, it well describes a complex process of innovation of education and music education deployed by the Italian schools. The survey has

detected a lot of activities, carried out by means of the use of music and technology, that are widespread in the public education system, with an average of **11, 6%** of Italian schools of all levels. This percentage is still small but extremely interesting because it reveals the need for research and innovation in music education developed and promoted by schools in complete autonomy and, as shown by the data analysis, with features unexpectedly rich and complex. The phenomenon just described, therefore, has a high potential of development, steadily growing and able to transform, in a short period, the idea and the relationship with the music production and the educational structure of music teaching and learning.

4. Guidelines for Transfer and Experimentation Actions in Italy

The brief description of the Italian educational system in relation to the music teaching reveals that the cycle, the level and the types of Italian educational institutions (target group), which have to be involved in the experimental activities of OPEN SoundS project, is determined a) by the structure of the music curriculum in the different levels of education and b) by the type of schools actually involved in education activities and musical practice.

As widely highlighted, in Italy the music teaching is differently carried out depending on the type of school. The primary and secondary public schools offer a limited number of music lessons; more specialized schools such as: SMIM (Music oriented Middle School) for the I level of education, the Music and Dance Lyceums for the II level, the Conservatoires for tertiary education, and “basic musical education courses” provide, instead, the music teaching to students who have actively expressed interest in learning, developing, and practicing their knowledge and musical skills.

The students suitable for testing and using the platform have much more likely to be identified and involved in schools where music has special attention and space because the portal OPEN SoundS functions require a) a specific technical knowledge and a solid know-how for the management of audio files, MIDI, DAW and Patch and b) a developed interest in shared music-making by means of the musical DT (Digital Technologies) and the network.

Therefore, the **main types of students**, among them the samples of users to be involved in transfer activities will be selected, will essentially be in the **number of 4**:

- a small sample of third-year students of SMIM (Music oriented Middle School): The **SMIM involved could be 3**;
- a significant, and central in the development of activities, students’ sample made up by **a)**, in a first stage, **second classes of at least 15 “Music and Dance Lyceums”** (Licei Musicali e Coreutici) of all the areas of Italy (north, centre, south and islands) **and b)** in the advanced stage of testing , the involvement of the network of “Music and Dance Lyceums”, **about 75**, thanks to a link to the OPEN SoundS platform permanently placed within the official web portal of the **Music and Dance Lyceums** www.liceimusicalicoreutitici.org;
- a sample of **students of technical and vocational institutes, arts lyceums and other types of Italian lyceums**, identified by means of the survey: “Music and Technology in the Italian School”, who **actualizes projects on the use of digital technology** in the musical practice within the **additional training activity**;
- to complete the national educational path connected to the music, **students of AFAM institutions (specifically, Conservatories)**, who follow **I and II level courses** in electronic music (at least five Conservatoires), are another sample;

- in Italy, a significant part of the testing sample will concern the **private and public vocational training system of the Lazio region and the two of the largest private training centres of the North and the South** (this experimentation target is fully described in the document “Transfer networks: identification, implementation and their tests”, third part of the Open SoundS Transfer Plan)

The types of educational institutions described above seem to be those that, better than others, can be part of the Italian network transfer and, in the advanced stage of experimentation, will be “key players” in the effectiveness evaluating process of the educational model based on creative and transnational collaboration in music field and developed in the framework of the OPEN SoundS project.

Parte III. The Italian Professional Educational System

OPEN SOUNDS project intends to transfer knowledge and the use of the potential linked to the platform for collaborative music production MODEM to the students in different educational contexts where the digital technology are used to support the music production and/or to create new professional profiles operating in the music market. In Italy this process will involve directly all the schools with particular reference to the Educational system and to the Regional vocational training system, to transfer operating tools, practises and processes developed through MODEM to the students who belong to these different educational contexts. More precisely, the project outcome is to test the extension of an informal learning model, that uses new technologies in their most innovative applications, to help students acquire key competencies in compliance with the EFC and in prospective of a new professional qualifications.

The transfer action provided by OPEN Sounds is addressed in Italy to the Educational system (Technical and Vocational Schools) and to the Regional vocational training system (Local Training Agencies).

The possibility to benefit from new informal learning models will allow us to integrate them, in creative key, in educational processes in line with the most urgent requirements of the knowledge and information-based society as well as the individual and vocational needs of students. In this way the students network will be able to use music digital technologies skilfully; develop the ability to live and work in transnational virtual learning communities; strengthen European citizenship through a collaborative practice which is going to involve a large number of youths who love music in our country and those in the partnership. All this to improve permeability in the educational system and to increase the transition possibilities, quality, opportunities and fields.

Therefore the main objective of OPEN SoundS is to transfer to students, present in different educational contexts where digital technologies are used in creative and vocational function, a very advanced model of training on the Net: the possibility to produce and share music in remote mode inside of the virtual and transnational learning communities.

The transferring phase is planned to last at least 9 months. The study, the definition and promotion of acceptance contexts (transfer / adaptation). The attention to actors (type), content, strategies (for fruition and exchange), procedures and methods (independent and assisted), products (exemplary, etc.) etc.

MidiWare, the most important Italian company in digital technologies applied to music distribution, as Open SoundS partner is in charge of managing the transfer and experimentation in the field of regional vocational training (local training agencies) of Lazio.

The reference target group is therefore the main network of students in the context of regional FP of Lazio region with particular reference to local educational Agencies operating in this sector, with the possibility to extend the testing phase to other centres of excellence in this sector and in other regions of Italy.

The target group to take into account is therefore composed of users / actors of vocational training, ie, a target very broad and varied, embracing both students as teachers / trainers in educational facilities whose professional training courses are designed with a view to forming different professional outlines working in the music industry and digital technologies such as musicians, sound engineers, sound designers, etc.

1. The educational system of vocational training related to music in Italy

In Italy today, the student who wishes to know in detail all the advanced techniques for music production relies on vocational training centres.

This target essential for the transfer of the OpenSounds project may potentially include more reference entities that coexist, interact and integrate their experiences at various levels in the same environment reference. In the vocational training centres in fact different types of courses designed and developed for the training of specific professional figures can involve people with different profiles, knowledge and skills, such as:

- Industry professionals involved in special training sessions
- students in training who have left school with a view more closely related to vocational training
- graduate students who wish to gain a specific outline and professional title
- Musicians who want to improve their technical capacity
- Teachers of music that want to acquire musical skills in the use of digital technologies in education and training within the education system, public and private

A rich and varied system that so far has supported the training of all professional profiles in the sector / market of digital music in our country.

More specifically the system of vocational training related to music in Italy is historically divided into the FP private system and FP public system. In the following pages will be presented in brief the structure.

1.1 The private vocational training system in Italy

The educational system of private vocational training related to music and new technology moved its first steps in Italy in the late '70s when, at the initiative of existing educational facilities dedicated to the teaching of traditional music, it has been created the conditions for the development of some classes geared to the deepening of music production techniques through the use of new technologies. The most important educational centres in Italy have introduced at this stage, alongside the classic courses, the technology applied to music production courses, with the first course for sound engineers and subsequently in-depth courses for composers and arrangers.

Of course the development of these courses has gone hand in hand with the development of information technology and personal computers that, as in many other areas, has completely revolutionized the basic techniques in the industry. From generalist courses oriented to the use of information technology applied to music, we have progressed to courses on the use of specific software applications, with the contextual birth of dedicated learning centres.

The very first school dedicated, SAE Institute, was established by Tom Misner by converting a small advertising studio into the first practical classroom in 1976. Now it is the largest college worldwide in these fields, and currently has campuses / facilities in 56 cities in 23 countries. Following the SAE Institute example, all major private national centres dedicated to teaching traditional music have replicated that experience during the years, creating courses dedicated to the production techniques and sound management.

They are then gradually born a few specialized centres, mainly located in major cities (Rome, Milan, Turin and Naples) entirely dedicated to the development and training of new professionals introduced by new technologies applied to music. Each structure has started courses, in many cases multi-year, with the aim to prepare new professional profiles as technical MIDI, sound designer and hard disk recording expert, and product specialist for the individual hardware and software platforms. An extensive set of new skills introduced by vertical development of IT and digital techniques, with a focus on what are the stages of post-production, editing and mixing, all middle stages of the production process.

The courses oriented to the formation of these new professionals were later supplemented by training courses for those roles that connected to the widespread use of computer systems, even in live musical performances and entertainment industry in general, in the field related to the composition of music for film and television, but also in the field related to music publishing, advertising, multimedia, audio restoration, music therapy and all those disciplines that provide the use of new technologies applied to music. In all these cases, these are professionals who are born and grow mainly in the production for the music industry, but in fact these are roles across all sectors of the show business with a professional profile more and more requested and employment perspectives more than encouraging.

Currently in Italy there are dozens of private schools, often linked to recording studios, but among these only a few training centres can provide a high level of qualified vocational training. These training centres have the common characteristic of being in close contact with major companies (MidiWare, Steinberg, Yamaha, etc..) And to form each year, hundreds of professionals in the field of electronic music and in all areas related to audio production .

These training centres, in order of relevance, are:

	<i>Name</i>	<i>Website</i>	<i>Seat</i>
1	SAE Institute	http://www.saeitalia.it/	Milan
2	Saint Louis Music School	http://www.slmc.it/	Rome
3	Accademia del Suono	http://www.accademiadelsuono.it	Milan
4	APM	http://www.scuolaapm.it	Saluzzo
5	Fonderie Sonore	http://www.fonderiesonore.it/	Rome
6	IED	http://www.ied.it/	Rome
7	Nut Academy	http://www.nutacademy.it/	Naples
8	NAM	http://www.nuovaaudio.com/	Milan
9	Percorsi Audio	http://www.percorsiaudio.com/	Viterbo
10	Musica Incontro	http://www.musicaincontro.it/	Rome
11	DoReMIDI	http://www.doremidi.it/	Pescara
12	Latenza Zero	http://www.latenzazero.it/	Teramo

In the table below are shown for each centre the number of teachers, the number of students this year and the number (approximate) of students who have previously attended courses organized by various educational facilities.

	<i>Centre</i>	<i>N° of Teachers</i>	<i>N° of Students (this year)</i>	<i>N° of Students (past years)</i>	<i>N° of total Students</i>
1.	SAE Institute	16	90	800	890
2.	Saint Louis Music School	24	300	1200	1500
3.	Accademia del Suono	8	150	500	650
4.	APM	43	250	1500	1750
5.	Fonderie Sonore	9	250	400	650
6.	IED	7	110	300	410
7.	Nut Academy	6	90	270	360
8.	NAM	6	100	600	100
9.	Percorsi Audio	15	180	520	700
10.	Musica Incontro	4	50	20	70
11.	DoReMIDI	2	20	140	160
12.	Latenza Zero	2	10	100	110
Tot		142	1600	6350	7950

1.2 The public vocational training system of the Lazio Region

The system of public vocational training of the Lazio Region is reported as follows.

Every year the Lazio Region promotes 3-year Courses in vocational education and training (Percorsi Triennali di Istruzione e Formazione Professionale, IeFP) – that, while providing a less theoretical educational path than scholastic ones, are tailored to better suit the working world as well as ensuring an adequate cultural background. The IeFP 3-Year Courses have vocational features and provide planned teaching, evaluation of proficiency, knowledge and skills, and specific laboratory activities.

With the current integrated system of vocational education and training the aim of the Lazio Region is to satisfy the choices of young people by proposing new vocational pathways open to the needs of the labour market.

In order to complete compulsory school (D.lgs. n. 226/05), middle (secondary) school-leavers can opt for the 3-Year IeFP Course to achieve professional qualification, as an alternative to the 5-year high school courses, or technical and professional schools.

At the end of three years, students achieve a nationally recognized professional qualification corresponding to the levels of the EQF (European Qualification Framework), and included in the 21 professional roles and indications established by the State-Regions Agreement of April 29, 2010.

According to the IeFP integrated structure, students can chose whether to switch from the IeFP system to the public vocational school one, or vice versa, even while at school, until they achieve their five-year diploma.

In this new framework the 3-year Courses effectively combine Education with specific Vocational Training and are a valid tool for completing education. **During the school year 2010/2011, 2,947 students from Lazio registered for the first IeFP 3-Year Courses.**

In 2011/2012, thanks to the new IeFP integrated training offer, if the enrollments are confirmed and besides the 2,964 registered submitted in July, 600 new registrations in September will be admitted.

To this number, 3,375 students enrolled in the first years of public vocational schools adhering to the supplementary integrated offer should be added.

Therefore in the school year 2011/2012 the Lazio Region will offer vocational training to 6,939 young people who have chosen professional regional qualification among those provided by the National List (Repertorio Nazionale).

The professional role/qualification in **the area of interest of the OpenSounds project is that of a Multimedia Electronic Operator**: among the technical professional competences gained after the 3-year course, are skills using software and basic gear for the editing of multimedia applications and the treatment of digital audio and video.

Over the past 15 years the organization of courses has been from time to time entrusted to specialized sectorial associations.

The most active in this sector has been particularly the Association 'Musica Oggi', founded in 1978 by composer and musician Massimo Zuccaroli, which operates in the field of teaching, research, music and vocational training with a dedicated section called the Italian Institute of Computer Music.

And Massimo Zuccaroli as President of the AMO-IIIM he has created the professional outline of 'Midifonico' realizing in 1989 the first training course for 'Music Automation System programmers' under the project "Music for the New Millennium" with the support of Lazio region and the European Community.

It was a course that marked a memorable milestone in the spread of information technology in teaching and music that had never before been recognized for the didactical values, especially for his professional and artistic qualification.

Since the '89 course - sponsored among others by Steinberg, by the Centre of Computational Sonology of Padua, by the Institute 'Tempo Reale' of Florence, by AIMI, by Musical Cherubini, Midiware, and RDS, and with a pool of teachers at a very high level - now the Association has completed several other courses in Lazio, Abruzzo and Molise with hundreds of students trained with the title of:

- Midifonici, (Midi Sound Engineers)
- Audio Signal Elaboration Expert
- Music Industry Producers.

The courses last **an average of 500 hours and, funded by the Regions and the European Union, are completely free**; they are open to young unemployed persons enrolled in the employment Lists.

After application and with the appropriate documentation, access to the courses is granted after a selection. A short internship is included in the course and later the students sit for a final exam with a written test and the presentation of a project; once they have passed it, a professional training certificate is issued by the Lazio Region, valid throughout the EU.

In 2010 the Regional Council of Lazio issued the "Directives and Guidelines for Provinces regarding the 3-year courses of vocational education and training" **and 30 million euros were allocated to fund in the school year 2010/2011 the first two-year course needed to complete compulsory school.**

In particular, in the next school year, **135 courses will be activated in the first year for a total of 2,947 pupils.** This has led to the installation of new courses with specialized institutes, such as Segma, oriented towards training courses relating to music, audio and new technologies.

These courses will last 600 hours. The course, entirely free, is aimed at training sound engineers in the management and integration of sound-communication systems by the correct use of traditional analogue equipment and IT/digital systems.

The course is open only to high school graduates, IFTS specialists or graduates with a professional post-diploma, university or AFAM diploma.

In this course, 50% of the posts available are reserved to women. The promotion of offers in professional and innovative education is expected to boost occupation in strategic areas in the music and new technologies sectors.

For this target will be usefully spent and experienced all main environments/products of knowledge transfer (training courses, tutorials, project areas and common Open Sounds platform operation) integrated with courses and materials already used by MidiWare (and naturally its Educational division) for professional training.

MidiWare has been the first company in Italy to import and distribute hardware and software for music production. MidiWare's name is certainly related to the history of Steinberg which, as said above, has been one of the first companies to develop music software and today is one of the world leaders in this field.

MidiWare represents not only Steinberg but also many other producers of interfaces, control surfaces, hard-disk recording systems for audio production and post-production, new-generation synthesizers and samplers which integrate sound synthesis and sampling in what today we call "integrated computer music system". Yet in the early stages of its activity, at the beginning of the 90s the MidiWare Educational section was created to integrate new computer technologies into the traditional educational methods used by Conservatories, Music Schools and Academies, Public and private Schools, Universities and professional training centres. The goal was to develop a complete educational program and a training solution as a solid base for new professional roles introduced by the vertical growth of IT and digital technologies: audio editing, mix and post-production sound engineers, experts in the management of live music performances and in the whole entertainment business, together with all industry roles connected with music composition for television and cinema, music publishing, multimedia, advertising, conservation and restoration of musical works, music therapy and all disciplines requiring the use of new technologies applied to music.

2. Network selection criteria

Every year since 1996, MidiWare Educational has organized and managed in Italy the National Program for "Steinberg Certified Teacher", a highly professional role who coordinates and supports teachers and institutes in organizing and delivering computer music training classes. The Italian section is one of Steinberg's best divisions in the world for the number of conceived and delivered courses and certified teachers. The result has been the growth in these years of a wide network of hundreds of teachers, who have then carried out their educational activity in

public and private institutes attended by thousands of students. These educational institutions have been awarded with the “Steinberg Training Center” certification for their constant and high-quality training activity regarding the use of Steinberg (and other) technologies in music production and audio editing processes. One of the main tasks of the MidiWare Educational division is to keep the teachers' expertise constantly up-to-date by organizing seminars and courses throughout the country. In addition to this activity carried out by the Educational division, which has helped to create a large database of advanced trainers. MidiWare can also count on an extensive archive of contacts and references built during 25 years of activity. Leader companies such as RAI and Mediaset, as well as specialized resellers and companies providing solutions for the entertainment business, organize internal training and refresher courses: for all these MidiWare is a constant reference point regarding both technical consultancy and the delivery of training programs.

All key elements on which it has been based the identification of vocational training centres most qualified and the selection of the network of students in those centres to be involved actively in the transfer process.

The goal is to build a real integration between the educational centre and the professional world, in order to ensure that students in training the opportunity to access practices, training content knowledge central to the acquisition of key competences for the knowledge society and information in line with agenda 2020 statement with an effective and successful integration into the world of work within a market in constant growth and evolution.

Based on detailed knowledge of the sector and the objectives of the project OPEN Sounds, has been so carefully set up a network that includes the involvement **of 5 vocational training centres including:**

- **3 located in the Lazio region** (consistent with the directions of the project)
- **1 in Northern Italy (Milan)**
- **1 in the South (Naples)**

This is the most important sector structures currently present in Italy whose involvement effectively allows us to create a network of hundreds of contacts, including faculty, current students and students who have attended in the past years, professional training facilities.

EDUCATION SYSTEM IN THE UNITED KINGDOM

Differences between Countries

Each of the countries of the United Kingdom has separate educational systems in place.

Education in England is overseen by the Department for Education and the Department for Business, Innovation and Skills. Local authorities (LAs) take responsibility for implementing policy for public education and state schools at a regional level. Education in Northern Ireland differs slightly from systems used elsewhere in the United Kingdom, though it is more similar to that used in England and Wales than it is to Scotland. Scotland has a long history of universal provision of public education, and the Scottish education system is distinctly different from the other countries of the United Kingdom. The Scotland Act 1998 gives Scottish Parliament legislative control over all education matters, and the Education (Scotland) Act 1980 is the principal legislation governing education in Scotland. Education in Wales differs in certain respects from education elsewhere in the United Kingdom. For example, a significant number of students all over Wales are educated either wholly or largely in the Welsh language: in 2008/09, 22 per cent of classes in maintained primary schools used Welsh as the sole or main medium of instruction. Welsh medium education is available to all age groups through nurseries, schools, colleges and universities and in adult education; lessons in the language itself are compulsory for all pupils until the age of 16.

National Curriculum

The term “National Curriculum” refers to England & Wales only. In Northern Ireland there is a common curriculum, and in Scotland the nearest equivalent is the 5-14 programme (= national curricular guidelines for the Primary 1 to Secondary 2 age-range).

for more information, please refer to:

- Wikipedia
- Department for Education (www.education.gov.uk/)
- Department of Education, Northern Ireland (www.deni.gov.uk)
- Welsh Government - Education and skills (www.learning.wales.gov.uk)
- Education Scotland (www.educationscotland.gov.uk)

EDUCATION IN ENGLAND

The education system in England is structured in four levels:

nursery (ages 3–4)

primary education (ages 4–11)

secondary education (ages 11–18) and

tertiary education (ages 18+).

Full-time education is compulsory for all children aged between 5 and 16, with a child beginning primary education during the school year they become 5. Students can further extend their studies for an additional two-years (in Six-form colleges) where they can study towards obtaining either A-level qualifications (main path), or other qualifications, including Business and Technology Education Council (BTEC) qualifications, the International Baccalaureate (IB) and the Cambridge Pre-U. The leaving age for compulsory education was raised to 18 by the Education and Skills Act 2008. The change will take effect in 2013 for 16-year-olds and 2015 for 17-year-olds.

OPEN SoundS

Description of the educational system connected
to the music in the partners country: Denmark, Italy, United Kingdom

Higher education (HE) often begins with a three-year bachelor's degree (BA, BSc, BMus, BEng, etc.). Postgraduate degrees include master's degrees (MSc, MA, MRes, etc), Postgraduate certificate in Education (PGCE) which qualifies graduates to become qualified teachers, and, finally, doctoral qualifications such as PhD, EdD, DPhil, DMus, DLit, etc.

THE NATIONAL CURRICULUM IN ENGLAND

The National Curriculum subjects for Key Stages 1, 2 and 3 are set out in section 84 of the Education Act 2002.

The National Curriculum applies to pupils of compulsory school age in maintained schools. It is organised on the basis of four key stages.

Key Stage 1: Ages 5-7 (Years 1-2)

Key Stage 2: Ages 7-11 (Years 3-6)

Key Stage 3: Ages 11-14 (Years 7-9)

Key Stage 4: Ages 14-16 (Years 10-11).

For each subject and for each key stage, programmes of study set out what pupils should be taught, and attainment targets set out the expected standards of pupils' performance. It is for schools to choose how they organise their school curriculum to include the programmes of study.

The programmes of study, in relation to a key stage, are the matters, skills, and processes which are required to be taught to pupils of different abilities and maturities by the end of that key stage. In short, they set out what pupils should be taught in each National Curriculum subject at each key stage.

What is statutory?

Key Stage 1

The statutory subjects that all pupils must be taught at Key Stage 1 are: art and design, design and technology, English, geography, history, information and communication technology, mathematics, **music**, physical education and science. Religious education must also be provided.

Key Stage 2

The statutory subjects that all pupils must be taught at Key Stage 2 are: art and design, design and technology, English, geography, history, information and communication technology, mathematics, **music**, physical education and science. Religious education must also be provided.

Key Stage 3

The statutory subjects that all pupils must be taught at Key Stage 3 are: art and design, citizenship, design and technology, English, geography, history, information and communication technology, mathematics, modern foreign languages, **music**, physical education and science. The teaching of careers education, sex education and religious education is also statutory.

Key Stage 4

Students study a mix of compulsory subjects (core & foundation) and, if they so elect, a course of study in a subject within each of four ‘entitlement’ areas. The compulsory subjects (with statutory programmes of study) are:

Core: Mathematics, English, Science

Foundation: ICT, PE, Citizenship

In addition to the core and foundation subjects, students may opt to follow a course of study in a subject within one or more of the four ‘entitlement areas’ as they may choose. These subjects do not have statutory programmes of study. The entitlement areas and subjects within each of them are:

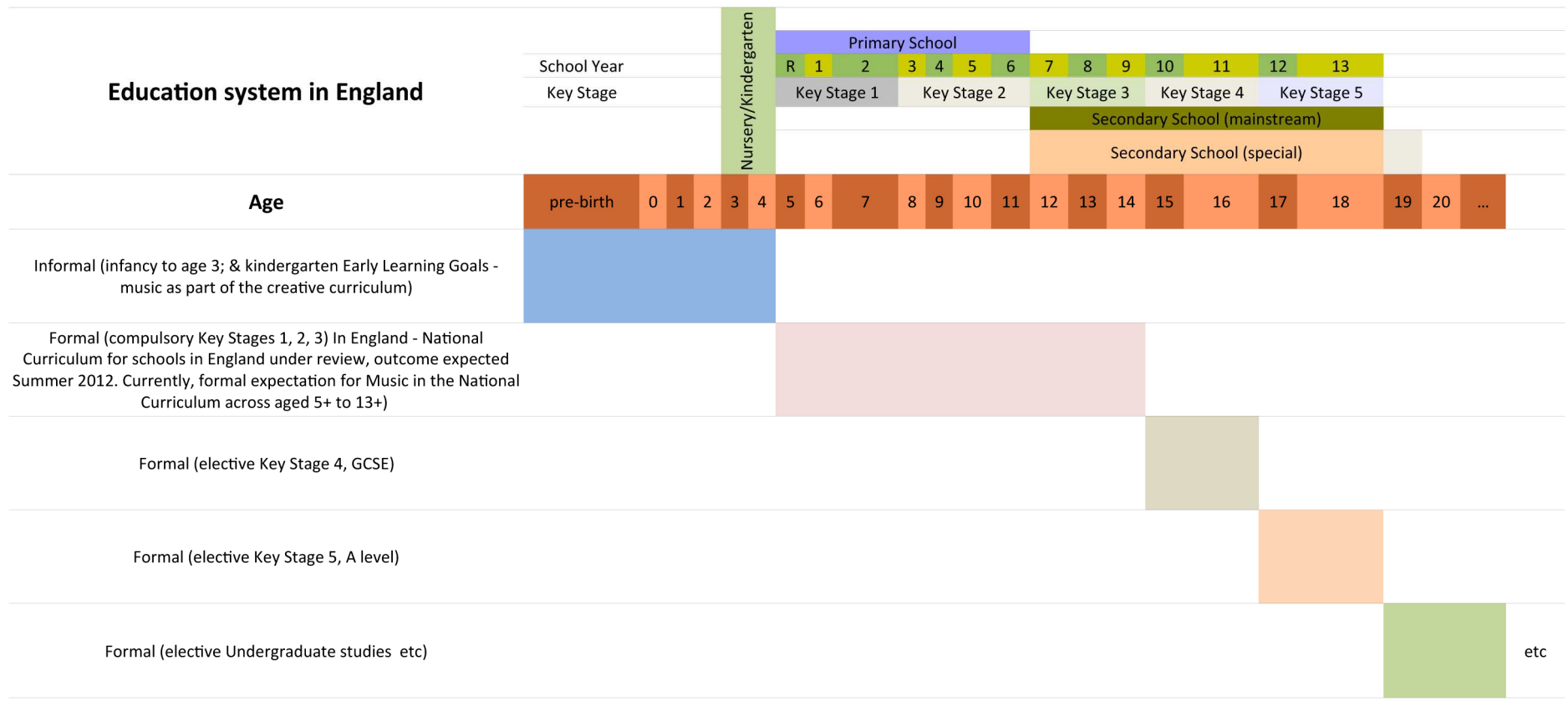
Entitlement area	Subject
Arts	Art & Design Music Dance Drama Media arts
Design & Technology	Design & Technology
Humanities	Geography History
Modern foreign language (MFL)	Any modern foreign language specified in an order made by the Secretary of State – no such order has been made

The statutory requirements of the entitlement areas are:

- Schools must provide access to a minimum of one course in each of the four entitlement areas.
- Courses available under the entitlement areas must give students the opportunity to obtain a qualification approved by the Secretary of State for the purposes of section 96 of the Learning and Skills Act 2000.

MUSIC EDUCATION IN ENGLAND

A schema of a pupil's possible musical trajectory through the English educational system is provided below. So that the project partners can familiarise themselves with the terminology and group labels, all age related information appears in bespoke colour banding. In any literature that refers to the English school system, the *School Year* might also appear as simply *Year* (e.g. Mrs Brown teaches year nine students); the *Key Stage* might also appear as *KS* (e.g. Music is a compulsory subject at KS2); but there might also be reference to pupils' *Biological age* (although rarely, since pupils will enter compulsory schooling at different stages (attendance is compulsory beginning with the term following the child's fifth birthday)).



Music Education in England: Pre-birth to Adulthood

Greater detail regarding the possibilities of study for ages 16+ is provided in the following figure (adopted from Purves, 2007).

Indicative biological age	Indicative school year	NQF Level	Indicative qualifications			
			'Academic' qualifications		'Vocational' qualifications	
18+	N/A	Level 8	Doctorate		Specialist, professional awards	
		Level 7	Masters degrees, Postgraduate Certificates and Diplomas		Diploma in Translation	
		Level 6	Bachelors Degrees, Graduate Diplomas		National Diploma in Professional Production Skills	
		Level 5	Foundation Degrees, Diplomas of Higher Education		BTEC Higher National Diplomas, e.g. in 3D Design	
		Level 4	Certificates of higher education		Level 4 Certificate in Early Years Practice	
18	Year 13	Level 3	A2 Level GCE	Int. Bac.	Adv. 14-19 Diploma	BTEC National Certificates and (Sub) Diplomas, e.g. Media Production, Performing Arts, Music Technology
17	Year 12		AS Level GCE			
16	Year 11	Level 2	GCSE Grades A*-C		Higher 14-19 Diploma	Level 2 NVQs, 'first diplomas', e.g. in Agricultural Crop Production, Beauty Specialists' Diploma, Performing Arts
16	Year 11	Level 1	GCSE Grades D-G		Found. 14-19 Diploma	Level 1 NVQs and Certificates, e.g. NVQ in Bakery, Certificate in Motor Vehicle Studies
N/A	N/A	Entry Level	Entry Level Certificate in Adult Literacy		N/A	

MUSIC EDUCATION IN ENGLAND (CURRICULUM AND LEARNING OBJECTIVES)

Pre-school music

According to policy documents but also literature issued by leading UK charities (e.g. YouthMusic), Music is universally accepted as something that is enjoyed by all children. A particular focus exists to enhance music making opportunities for all children aged 0-5 in England.

YouthMusic's specific aims and activities for this are:

- To improve the reputation of music-making and its benefits for children under 5
- To improve the overall standards of music leadership in the early Years sector
- To invest in training and skills development and improve overall standards of music leadership in this sector
- To increase the number of music-making opportunities for children 0-5 in England
- To build relationships with the early years sector involving, early years practitioners, childminders teachers, parents and the wider community

Primary School Music Curriculum Key Stage 1

Teaching should ensure that 'listening, and applying knowledge and understanding', are developed through the interrelated skills of 'performing', 'composing' and 'appraising'.

During Key Stage 1 pupils listen carefully and respond physically to a wide range of music. They play musical instruments and sing a variety of songs from memory, adding accompaniments and creating short compositions, with increasing confidence, imagination and control. They explore and enjoy how sounds and silence can create different moods and effects. A detailed presentation of the Music related Knowledge, skills, and understanding for KS1 is available at the official Department for Education website (subject to change, July 2012) but also provided in Appendix 2.

Primary School Music Curriculum Key Stage 2

Teaching should ensure that 'listening, and applying knowledge and understanding', are developed through the interrelated skills of 'performing', 'composing' and 'appraising'.

During Key Stage 2 pupils sing songs and play instruments with increasing confidence, skill, expression and awareness of their own contribution to a group or class performance. They improvise, and develop their own musical compositions, in response to a variety of different stimuli with increasing personal involvement, independence and creativity. They explore their thoughts and feelings through responding physically, intellectually and emotionally to a variety of music from different times and cultures. A detailed presentation of the Music related Knowledge, skills, and understanding for KS1 is available at the official Department for Education website (subject to change, July 2012) but also provided in Appendix 3.

Primary School Attainment Target Level Descriptions

The Government has published eight attainment target levels, including a target for exceptional music performance.

According to the Department for Education (25 Nov. 2011), these are:

Level 1

Pupils recognise and explore how sounds can be made and changed. They use their voices in different ways such as speaking, singing and chanting, and perform with awareness of others. They repeat short rhythmic and melodic patterns and create and choose sounds in response to

given starting points. They respond to different moods in music and recognise well-defined changes in sounds, identify simple repeated patterns and take account of musical instructions.

Level 2

Pupils recognise and explore how sounds can be organised. They sing with a sense of the shape of the melody, and perform simple patterns and accompaniments keeping to a steady pulse. They choose carefully and order sounds within simple structures such as beginning, middle, end, and in response to given starting points. They represent sounds with symbols and recognise how the musical elements can be used to create different moods and effects. They improve their own work.

Level 3

Pupils recognise and explore the ways sounds can be combined and used expressively. They sing in tune with expression and perform rhythmically simple parts that use a limited range of notes. They improvise repeated patterns and combine several layers of sound with awareness of the combined effect. They recognise how the different musical elements are combined and used expressively and make improvements to their own work, commenting on the intended effect.

Level 4

Pupils identify and explore the relationship between sounds and how music reflects different intentions. While performing by ear and from simple notations they maintain their own part with awareness of how the different parts fit together and the need to achieve an overall effect. They improvise melodic and rhythmic phrases as part of a group performance and compose by developing ideas within musical structures. They describe, compare and evaluate different kinds of music using an appropriate musical vocabulary. They suggest improvements to their own and others' work, commenting on how intentions have been achieved.

Level 5

Pupils identify and explore musical devices and how music reflects time and place. They perform significant parts from memory and from notations with awareness of their own contribution such as leading others, taking a solo part and/or providing rhythmic support. They improvise melodic and rhythmic material within given structures, use a variety of notations and compose music for different occasions using appropriate musical devices such as melody, rhythms, chords and structures. They analyse and compare musical features. They evaluate how venue, occasion and purpose affects the way music is created, performed and heard. They refine and improve their work.

Level 6

Pupils identify and explore the different processes and contexts of selected musical genres and styles. They select and make expressive use of tempo, dynamics, phrasing and timbre. They make subtle adjustments to fit their own part within a group performance. They improvise and compose in different genres and styles, using harmonic and non-harmonic devices where relevant, sustaining and developing musical ideas and achieving different intended effects. They use relevant notations to plan, revise and refine material. They analyse, compare and evaluate

how music reflects the contexts in which it is created, performed and heard. They make improvements to their own and others' work in the light of the chosen style.

Level 7

Pupils discriminate and explore musical conventions in, and influences on, selected genres, styles and traditions. They perform in different styles, making significant contributions to the ensemble and using relevant notations. They create coherent compositions drawing on internalised sounds and adapt, improvise, develop, extend and discard musical ideas within given and chosen musical structures, genres, styles and traditions. They evaluate, and make critical judgements about, the use of musical conventions and other characteristics and how different contexts are reflected in their own and others' work.

Level 8

Pupils discriminate and exploit the characteristics and expressive potential of selected musical resources, genres, styles and traditions. They perform, improvise and compose extended compositions with a sense of direction and shape, both within melodic and rhythmic phrases and overall form. They explore different styles, genres and traditions, working by ear and by making accurate use of appropriate notations and both following and challenging conventions. They discriminate between musical styles, genres and traditions, commenting on the relationship between the music and its cultural context, making and justifying their own judgements.

Exceptional performance

Pupils discriminate and develop different interpretations. They express their own ideas and feelings in a developing personal style exploiting instrumental and/or vocal possibilities. They give convincing performances and demonstrate empathy with other performers. They produce compositions that demonstrate a coherent development of musical ideas, consistency of style and a degree of individuality. They discriminate and comment on how and why changes occur within selected traditions including the particular contribution of significant performers and composers.

Secondary School Music Curriculum (Key Stage 3)

The essential skills and processes that pupils need to learn in order to make progress are:

Performing, composing and listening

Pupils should be able to:

1. sing in solo or group contexts, developing vocal techniques and musical expression
2. perform with control of instrument-specific techniques and musical expression
3. practise, rehearse and perform with awareness of different parts, the roles and contributions of different members of the group, the audience and venue
4. create, develop and extend musical ideas by selecting and combining resources within musical structures, styles, genres and traditions
5. improvise, explore and develop musical ideas when performing
6. listen with discrimination and internalise and recall sounds
7. identify the expressive use of musical elements, devices, tonalities and structures.

Reviewing and evaluating

Pupils should be able to:

1. analyse, review, evaluate and compare pieces of music

2. identify conventions and contextual influences in music of different styles, genres and traditions
3. communicate ideas and feelings about music, using expressive language and musical vocabulary to justify their opinions
4. adapt their own musical ideas and refine and improve their own and others' work.

Range and Content

The study of music should include:

1. performance activities in a range of contexts within and beyond the classroom
2. a range of live and recorded music from different times and cultures
3. a range of classical and popular traditions and current trends in music that reflect cultural diversity and a global dimension
4. staff notation and other relevant notations in a range of musical styles, genres and traditions
5. consideration of contextual influences that affect the way music is created, performed and heard
6. the use of music technologies to create, manipulate and refine sounds
7. the role of music and musicians in society, of the music industry and of artistic and intellectual property rights.

Outside the official curriculum: Graded Examinations

Within the private UK educational system, recognised bodies exist that provide formal assessment frameworks for music and music performance. The leading provider in the UK (and probably in the world) is the Associated Board of the Royal Schools of Music (ABRSM).

The ABRSM reports that they have more than 600,000 candidates, in over 90 countries, taking their exams every year.

The ABRSM is linked with the following music conservatoires in the UK:

- [Royal Academy of Music](#), London
- [Royal College of Music](#), London
- [Royal Northern College of Music](#), Manchester
- [Royal Conservatoire of Scotland](#), Glasgow

They offer the following types of exams and assessment frameworks:

- Graded music exams (usually grades 1 to 8)
- Theory of Music
- Aural tests
- Diplomas
- Jazz
- Prep Test
- Music Medals
- Performance Assessment
- Practical Musicianship
- Ensembles
- Choral Singing

ABRSM's performance exams aim to give students opportunities to acquire the knowledge, skills and understanding to perform music with accuracy, technical fluency and musical awareness. Candidates are assessed on their ability to perform the set works with:

Accuracy, continuity and fluency

Tonal awareness

Musical character and a sense of performance

A detailed explanation of the Board's assessment criteria can be found at:

WHAT MIGHT CHANGE DURING THE SPAN OF 'OPEN SOUNDS'?

All information provided above regarding the compulsory and non-compulsory role of music education throughout the Key Stages could potentially change from the academic year starting September 2012.

The National Curriculum for England is currently under review by the Government and we are expecting to receive formal and official word during (or right after) Summer 2012.

In light of this major review of the complete curriculum, the Government employed Darren Henley to review the complete plateau of Music Education in England. According to the officially published material (see DfE, 2011a):

Many children in England benefit from excellent music teaching from excellent teachers. In some parts of the country, the opportunities for children to take part in musical activities are immense. However, some children in England do not currently receive an adequate, let alone good, Music Education. This Review lays down recommendations for minimum expectations of what any child going through the English school system should receive in terms of an education in music. It also outlines a national plan, which describes the expectations of how Music Education should develop over the coming years - this section of recommendations is designed to ensure that patchiness is replaced by consistency, so that children are able to enjoy the same level of Music Education, no matter where in England they happen to live.

Following Henley's report, the Government published an official document in response (see DfE 2011b). According to this official document:

Music is an enriching and valuable academic subject. Research evidence shows that a quality music education can improve self-confidence, behaviour and social skills, as well as improve academic attainment in areas such as numeracy, literacy and language. In asking Darren Henley to carry out a review into music education, the Government sought to establish what is needed to make sure that inequalities in provision across the country are addressed, and that public funding is used to further Government priorities – that every child should experience a rounded cultural education, including the opportunity to learn a musical instrument and to sing. Some of the recommendations are for others to comment on. Some will need further work and consideration before the Government can provide a more substantive response. But this response sets out below those issues that will be addressed immediately.

The last official Government-lead initiative was the publication of its *National Plan for Music* (published November 2011: see DfE, 2011c). This document is believed to be an 'omen' to the expected new curriculum and (although many practitioners and academics in the field of Music Education have expressed great reservations about its scope, validity and/or offered insights) provides a rather positive 'stance' towards Music Education and its importance. It states:

High quality music education enables lifelong participation in, and enjoyment of, music, as well as underpinning excellence and professionalism for those who choose not to pursue a career in music. Children from all backgrounds and every part of England should have the opportunity to learn a musical instrument; to make music with others; to learn to sing; and to have the opportunity to progress to the next level of excellence. This publication outlines the aims of the National Plan for Music Education and how the initiatives set out by the plan will impact schools, LAs [local authorities] and private music teachers.

THE ENGLISH NATIONAL CURRICULUM AND THE DISSEMINATION / TRANSFER OF OPEN SOUNDS

In disseminating Opensounds to the English (and greater UK) public, the project steering committee and partners need to exploit the fact that OpenSounds is not solely focused on Music/Music Education. OpenSounds cuts across Music, Music Education, IT, ICT, Media and their various interrelations. The present government has placed a very strong focus on the development of ICT skills, therefore, the OpenSounds technology can be placed strategically as a bridge between musical development and ICT skills development. For an additional overview of the English reality see (Himonides & Purves, 2010 - a section from the introductory section is offered in the Annexe).

NATIONAL NETWORK OF STUDENTS

The International Music Education Research Centre aims to build an all inclusive network of schools and students in England.

Although key practitioners have been identified in order to provide us access to more detailed observations of interaction with the OpenSounds technology (i.e. participant observations, interviews, video recording of interactions), we aim to invite all KS3 and KS4 pupils in England, Wales and Scotland to register with OpenSounds. These invitations are, of course, going to be communicated through the Schools' Head Masters and Mistresses as well as their Heads of Music.

Post-compulsory institutions may be also targeted, depending on the development of the Opensounds platform and how this sits within the academic year and the students' commitments towards their examinations.

In all cases (KS3, KS4 and post-compulsory), it will be crucial prior to contact to:

- have a fully functional, polished product in place
- produce elegant invitation material that will demonstrate the importance of OpenSounds in a professional and attractive manner
- produce a very clear and informative information sheet that demonstrates the OpenSounds 'value added' compared to the competition (i.e. point to the OpenSounds sector survey, but also clearly demonstrate the uniqueness of Opensounds specifically within the UK context where 'possible competition' might be perceived as existing (e.g NuMu)
- produce elegant graphical walk-throughs that will showcase the functionality of the OpenSounds technology
- include interesting and stimulating examples on the finished OpenSounds product in order to showcase both the technology and its functionality, but also the implicit musical creativity potential of becoming a member of the OpenSounds family

but most importantly:

- unpack the latest official Government reports (and/or the reviewed curriculum when it becomes available) and map their key points onto the OpenSounds project and what becoming part of OpenSounds can foster. This will need to incorporate Music, Music Technology as well as ICT.

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