

MUS-E International

Guidelines



TO EVERY CHILD A VOICE

International  
*Ephudi Menuchin*  
Foundation



Arts at School

*“It is the response and pleasure of the children  
learning to sing, dance and live together  
which serve us as a guide”*

*Yehudi Menuhin*

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# I. INTRODUCTION

Yehudi Menuhin envisioned a Europe where more and more people of various nationalities and cultures live and make it their place of belonging. He was convinced by his own experience that the path of art is the path to communicate, to understand, thus, to coexist in a peaceful way. The context to implement this vision he found in education, as the basis of society.

## 1. Intent

Through practicing arts, MUS-E helps children, artists and teachers thrive together in school, so they can become ambassadors and active members of a more balanced, equitable and collaborative society.

*“The art of creation lies in the gift of perceiving the particular and generalizing it, thus creating the particular again. It is therefore a powerful transformer as well as a generator of creative solutions to a given problem. It is what human exchanges are made of: what makes it possible to share states of mind and consciousness and discover new fields of experience.”*

*Yehudi Menuhin*

## 2. Aims

### MUS-E brings art to schools

By implementing art and practicing the arts on a daily basis from the earliest age, MUS-E reinforces school education and personal development. It thereby promotes inclusion, respect and diversity and encourages dialogue and togetherness in a transcultural society.

## 3. Background

The MUS-E project was initiated in 1993 by Yehudi Menuhin (1916-1999), an outstanding violinist and humanist, who embodied clear ideas and opinions about living together and dialogue between people and cultures. He was committed to making the diversity of cultures in Europe positive and visible and worked hard to create opportunities for children from various cultural backgrounds and communities to express themselves. He founded the International Yehudi Menuhin Foundation in 1991 to make his ideals concrete. In 1993, he launched the MUS-E programme, anchoring active art experiences in education and promoting intercultural dialogue, together with Werner Schmitt, director of the Bern Conservatory, and Marianne Poncelet. They drew their inspiration from a concept of music education developed by the Hungarian composer, ethnomusicologist and teacher Zoltán Kodály (1882-1967). Kodály believed that music should be part and parcel of daily education and accessible to all. Kodály argued that each country should be aware of its traditional culture. Yehudi Menuhin broadened Kodály’s concept, adapting it to today’s realities in the area of transculturalism. While agreeing with Kodály about the importance of singing, he also placed an emphasis on movement, painting, all the senses of the body and the imaginary in the practice of art in various cultures.

See The MUS-E Project - Apologia by Yehudi Menuhin P. 21.

## **4. Context - Fields of action**

In alignment with The United Nations Convention on the Rights of the Child (CRC 1989, Articles 28, 29, 30, 31), MUS-E gives priority to investment in one of the basic building blocks of society, which is school education. Art and school education mutually enrich one another while having a strong impact on social dynamics.

MUS-E helps schools to open up to the outside world: the neighbourhood, the town, cultural and social life and to involve families in their children's development.

MUS-E focuses on mutual respect and it is intended for all children. Up to now, it has targeted children living in districts where there are significant risks of social exclusion and where schools have to cope with multiculturalism and acute societal problems and high social vulnerability.

Participating schools are open to transcultural dialogue and can belong to all types of educational networks, independent of pedagogical approach.

In its present form, MUS-E is targeted at primary schools, with a possible extension to nursery schools, secondary schools and special schools.

MUS-E creates and provides a platform for artists, enabling them to explore more opportunities to fulfil their role in society.

## **5. Fundamental values - Why MUS-E**

During their lifetime, every human being goes through a growing (up) process. MUS-E values learning through practical art experience from early childhood, which is fundamental to each person's development.

The child is not a miniature adult: he/she is a human being going through a development process, whose specificities it is essential to respect. We give priority to investing in the areas of rhythm, space, sensory perceptions, play and the imaginary. We are in favour of learning through practical experience.

Art experienced in practice is a source of knowledge; rooted in experience, it stimulates the pleasure of discovery, curiosity, interest and gives access to other fields of knowledge. It can be connected and integrated with school disciplines.

Art should not be separated from life and consequently from education. Art is essential to the development of the child. Thanks to MUS-E, children can discover their own creative resources, which will help them to work out new solutions to old problems and awaken their creative potential.

Art in an education context enables the expression of emotions and feelings and helps the individual to overcome and transcend ordeals and prejudices. In the education context, play and the imaginary are essential in learning and living together.

Art is a universal language because it does not force any specific meaning upon anyone. It is a means of access to different cultures with a view to fostering openness, the establishment of links and learning about differences. It plays an essential role in education about transculturalism.

Art stimulates multiple intelligences. The various disciplines – dance/movement, music/sound, visual art, theatre, literature, martial arts, photography/film – enable the development of different kinds of intelligences as well as other qualities and talents in each individual.

Artistic expression creates new relationships with ourselves, others and the outside world. It contributes to the development of positive social dynamics based on reciprocity.

The MUS-E programme puts the artists front of stage. They translate their own art practice into an artistic process of co-creation. In this process, leadership is not assigned to one specific member of the group (not even to the artist or the teacher), but can be taken over naturally as a result of the dynamic balance of listening and seizing the moment.

No judgement is accepted: any artistic creation is valorized and evaluated on an individual basis. There's no good or bad, nice or ugly. Nevertheless, each member of the group can decide how much he/she likes the outcomes of the collective creation process.

Within the MUS-E framework, no initial knowledge about art or art education is required. Every human being has the ability to express him/herself creatively in various art forms. The emphasis lies on the development of creative and expressive possibilities. What counts the most is the contribution itself.

Special attention should be paid to the atmosphere in which the MUS-E activity is conducted. Children should experience a moment of shared pleasure with the group and concentrate on their work; atmosphere and concentration are important indicators in the evaluation.

No value judgement should be passed on the children's work.

The artist should be able to work under the conditions he/she deems necessary for the transmission of his/her art and which have been agreed beforehand. All the children should take part in all the MUS-E activities, while the participation of teachers may vary according to their personality and experience. This can range from being a mere observer (passive) to being a fully active member of the MUS-E activities, provided that there is an agreement about this between all the stakeholders.

MUS-E is established at European level, which makes it possible to build connections between children, artists and teachers in all the participating countries and regions.

## II. GUIDELINES FOR OPERATION

### 1. How MUS-E works

#### The approach

Professional artists translate their own art practice into long-term processes of art experiences that generate a flow of co-creation in a school environment in which participants are invited to participate.

Three fields of activity are interconnected in the MUS-E programme: artistic, pedagogical and social.

- **Artistic:** art is all too often given minimum attention in the school curriculum, but it is a powerful tool for awakening the curiosity to learn, for stimulating awareness about others and for promoting collective work. Through the MUS-E programme, every child can discover his/her favourite art form after having experienced different expressions of art while engaging with artists. Children, parents and teachers often witness extraordinary talents unfolding. Improvement is astonishing in these cases.
- **Pedagogical:** MUS-E helps children to enjoy school as a place to learn and socialize. It also helps teachers to discover an additional teaching strategy focused on every child's needs, abilities, level of development and cultural background. MUS-E activities are based on the premise that children have their own way of processing knowledge and culture, so that if schools are able to leverage this, they become key social agents. The partnership between teachers and artists enables the teacher's function of helping children in their quest for knowledge, overcoming the idea that the teacher is the only gatekeeper of knowledge. Moreover, teachers can use the MUS-E experience and practice to support teaching other subjects on the school curriculum.
- **Social:** in its current form, MUS-E targets children who are at risk of social exclusion. The schools involved are located in urban areas with a high concentration of different cultures, with specific problems linked to cultural mutation, or in rural areas where children have few opportunities to develop through art. MUS-E highlights the wealth of resources and potentialities in these "difficult" schools, which can be valorized by implementing appropriate projects. MUS-E wants to contribute to optimising the resourcefulness of children and their rich cultural diversity, running counter to stigmatization. Studies show that parents living in lower income districts have a negative view of school, while inclusive art projects for children and parents alter this view and lead to greater investment in the school environment. By triggering children's creativity, their capacity for resilience to adverse social circumstances is strengthened.

#### Methodology

Professional artists are invited to conduct art activities with children and teachers in primary schools on a regular basis, as part of the school curriculum.

When planning the new school year, all teachers and artists should be trained and prepared for the upcoming activities (see more details in Training of Teachers and Artists)

It should be also possible to consult the whole teaching body and secure its agreement on the project, both with regards to content and practical aspects, such as:

- specificities of the class: number of children, cultures, social conditions, special problems;
- objectives of the artist, planned activities, methodology, means and strategies used;
- definition of the teacher's role and active participation;
- location and space needed for the activities, equipment, ground rules;
- getting to know each other: What is the proposed art practice? What are the interests of the teacher?

The methodology used in MUS-E activities focuses on the power of direct experience to increase know-how, which results in knowledge. It is not a question of being taught, but rather, experiencing art and learning from each other as equals. This methodology centres on the person: art is at the service of children by activating their resourcefulness, both as individuals and as social beings.

MUS-E artists involves all participants in a process of experimentation and creation, in a process of reflection and imagination in the classroom throughout the school year.

These artists create the right environment to make artistic experiences possible. Children can thus discover their own creative potential and express it within a collective dynamic.

Artists are given 'free hand', which means they are free to apply their own methodology, as long as it aligns with the principles and ethics of the programme. It is important that they should be able to conceptualize it and make it easy for the other contributors to understand.

Artists are often required to improvise. Improvisation develops an individual's ability to collaborate, dare to take initiative and react to the response of other(s). In a safe and open atmosphere, there is space for surprises, humour, vulnerability, small or large expressions. Everything is accepted and respected. By stimulating their imagination and appealing to their improvisation abilities, participants learn how to deal with unforeseen situations and are stimulated to find creative solutions to emerging questions.

Regular time slots should be devoted to MUS-E (art) activities in participating schools. These activities should be part of the weekly schedule, they should occupy at least 10% of learning time and be clearly identifiable.

A MUS-E activity can involve a variety of art disciplines. In recent years, more and more MUS-E artists set up multidisciplinary activities and collaborate in an interdisciplinary way.

- Music: singing, (traditional) music from various cultures, percussion, choir singing, music creation... (special attention is paid to listening and to silence, breathing and the perception of sounds).
- Dance: traditional, contemporary, classical... (special attention is paid to the perception of movement and of the body, improvisation and corporal expression of the imaginary world).
- Drama: theatre, word, role play, mime, facial and body expression.
- Writing: creative writing, storytelling, creation for radio.
- Fine arts: painting, sculpture, drawing, photo, video.
- Multi-media: radio, television, new technologies (recording and editing sounds and images).



- Crafts: creation and construction of objects and instruments, installations.
- Movement: martial arts, yoga.

By the end of the school year, MUS-E art activities can lead to a finalised production (performance, exhibition, projection, etc.). However, the high-quality of the artistic process should be more important than the final result.

MUS-E strengthens links with families by occasionally inviting them to come and see their children working and experiencing new forms of artistic expression.

Each MUS-E project is embedded within the school curriculum for an indefinite period of at least three years. It is particularly important to work over a period of time long enough to be able to have a measurable impact.

The participating MUS-E school should make teachers available for the preparatory phase before each school year begins, for meetings with the MUS-E team, for monitoring the programme and participating in international seminars.

### Flexibility of national implementation

As mentioned above, regular time slots should be devoted to MUS-E (art) activities in participating schools. These activities should be part of the weekly schedule, they should occupy at least 10% of learning time and be clearly identifiable.

Because MUS-E activities are part of the weekly schedule, they are delivered during school hours.

National MUS-E organisations are free to decide (together with local partner schools) the specific days and hours for MUS-E activities in the classroom.

The class teacher should attend and participate in all the MUS-E activities, in one way or another. Some teachers may feel comfortable about playing with the children during the MUS-E activities while others may prefer not to participate. The manner of participation can vary, but artists should find a way of involving teachers in the activities based on their needs, talents, capacities, openness, etc.

The minimum period of intervention is 9 weeks and maximum 39 weeks spread across the full school year. This is decided according to available resources (time/artists/budget) of each MUS-E country.

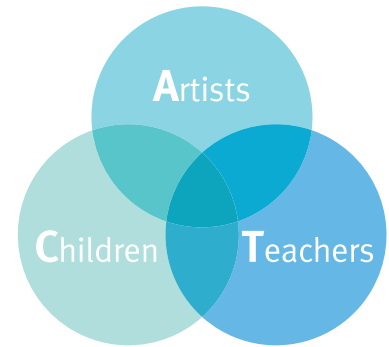
Each school year, national MUS-E organisations (and the international MUS-E network) should reflect on how they operate because school systems and the education policies are continuously changing. MUS-E must remain flexible to respond to this changing situation.

**Outside schools:** Extending the MUS-E experience beyond schools can enable national MUS-E organisations to build partnerships with other organisations, address different segments of society and use the talents of MUS-E experts in the best way possible (e.g. MUS-E for other children, training for artists, training for adults and corporate partners, family events, social events and other partnerships, etc).

N.B. These additional activities should be a secondary focus and consume the smaller share of overall MUS-E activities/resources. The core activities of each national MUS-E structure are in the classroom.

## The CAT model

MUS-E focuses on three main stakeholders in the school environment: Children, Artists and Teachers (CAT). Each stakeholder is equally addressed in the programme with the following aims:



### THROUGH MUS-E, CHILDREN...

- experience a feeling of shared pleasure from working together in a group;
- can enhance their own potential. The artist and teacher should support each child to make him/her aware of his/her capacities and to acknowledge them through individual and collective creation and production;
- can engage in art to develop artistic awareness;
- are able to discover the senses, the body, space, the imaginary;
- are inspired by creativity and their curiosity to learn is sparked;
- can re-establish links with their own culture, while discovering the cultures of others. They can discover the differences between themselves and others, and the value of being different;
- learn new forms of communication.

### BY APPLYING MUS-E, ARTISTS...

- can create new partnerships, both with other artists and with the school environment, and also with families in a multicultural environment;
- can engage with new audiences and communicate with them in a clear and trustful way;
- can enhance the position and important role of the arts and artists in society.

### BY ENGAGING IN MUS-E, TEACHERS...

- experience moments of pleasure with the group and re-position themselves in the school environment;
- discover other and new capacities within each child;
- deepen their pedagogical skills, particularly with regard to the importance of art;
- enrich their approach to art.

## Professional artists

The MUS-E programme puts great emphasis on working with professional artists who match a series of criteria.

### PROFILE OF THE IDEAL MUS-E ARTIST

- Belongs to the artistic world and carries out an activity in this field.
- Is able to pass on his/her practices and conceptualize his/her work.
- Has some experience with groups of children, teenagers and is sensitive to their specific needs.

- Is able to handle conflict situations in an understanding and assertive way.
- Belongs to or has a passionate interest in different cultures.
- Gives preference to awareness-raising and managing artistic production.
- Is open to work in partnerships and has a degree of adaptive flexibility.
- Is sensitive to the individual dimension as well as to the collective dimension.
- MUS-E artists should be prepared to handle challenging situations just as:
  - classes with children who don't speak the spoken language in the school
  - conflicts (verbal - physical)
  - tense relations between boys and girls
  - racism in the classroom or in the school
  - hyperactive children, or children with a behavioural disorder
  - stigmatization (by pupils or teachers)
  - timid children
  - bullying
  - presence of teachers who don't dare/like to participate
  - presence of teachers who refuse children the chance to participate in activities as a "punishment"

## Role of the MUS-E artist

- MUS-E artists are capable of sharing their art.
- They create safe and inclusive conditions for co-creation activities.
- They encourage children to express their qualities and ensure this is recognized.
- They develop children's abilities to listen and the opening of the senses in general.
- They raise children's awareness in regard to their relationship with others, communication and the expression of their emotions.
- They support the development of the children's imaginary world and its expression.
- They support collective work that respects personal identity.

## Training of teachers and artists

Each national MUS-E organisation should invest in maintaining and continuously improving the quality of artistic activities and the pedagogical approach.

Three types of training and development programmes should be considered and applied on a regular basis throughout the school year (frequency and content can vary according to national needs and possibilities):

- A. National (local) training for artists.** These offer artists and other stakeholders the opportunity to interact with each other and improve their skillset and competencies, which are essential for working with children and teachers in the classroom.
- B. National (local) training for teachers.** These offer teachers and other stakeholders the opportunity to interact with each other and improve their skillset and competencies, which are essential for working with children and artists in the classroom.
- C. International training for artists/teachers/other stakeholders.** These occasions are

designed to foster international dialogue between artists, teachers and other stakeholders, while developing new methodologies, setting up and assuring quality standards.

These training programmes reinforce psychosocial competencies such as listening, communication, empathy, resilience, understanding and acceptance, (self-)awareness and (self-)empowerment, leadership...

They also offer the opportunity to work on specific methodologies as well as to develop creativity, intercultural understanding, diversity & inclusion and management skills, plus reinforce collaboration, commitment, collective intelligence and responsibility...

Points A-B-C can be combined and used in the most efficient way possible.

Each participating MUS-E structure should guarantee one training opportunity for artists; one training opportunity for teachers and should participate in at least one international training event annually. The IYMF publishes and distributes documentation for all these events annually.

## Monitoring

MUS-E activities must be monitored via meetings with the relevant stakeholders.

- An initial meeting with the coordinator and the artistic/pedagogical team in order to develop synergies between artists and teachers, to clarify expectations and design the artistic/pedagogical work in the classroom.
- During the school year, the coordinator stays in touch with artists/teachers and other stakeholders in order to guarantee the smooth execution of the programme. If necessary 2-3 meetings could be organised in order to:
  - evaluate the work carried out, seek solutions to problems occurring in the classroom;
  - negotiate the artist's and teacher's sphere of competence and to establish consistency, particularly on rules and limits;
  - settle any technical problems that may occur during the year (changes in the timetable, staff, relationship problems during MUS-E activities or between other stakeholders).
- A final meeting in order to conclude the artistic/pedagogical activities and prepare an activity report (done by the artists, teachers and the programme coordinator) at the end of the school year.

## 2. Impact

### Evaluation of MUS-E activities

There are two levels of evaluation:

1. Each participating MUS-E structure can decide if local evaluation of the programme is needed and the methodology to be used, according to the needs of local authorities and legislation.
2. In order to guarantee quality standards and monitor/analyse the impact of the overall programme, it is mandatory for each MUS-E structure to participate in the international evaluation methodology.

The international evaluation methodology concerns children, artists, teachers/schools and families. The main indicators are as follows:

**FOR CHILDREN:**

- their pleasure during the artistic activities;
- the atmosphere in which MUS-E activities are conducted;
- their level of concentration, particularly over a number of sessions;
- the quantity and quality of interactions within the group;
- the discovery of other cultures;
- their commitment to the project;
- sociometrics in the classroom;
- experience of inclusion/exclusion.

**FOR ARTISTS:**

- the feeling of having been able to share their art;
- the quality of the partnership with the teacher and their interest in collaborating;
- how the group of children has evolved, and some children in particular;
- their professional interest in working with the children targeted by MUS-E.

**FOR TEACHERS:**

- the level of interest in working with the artist;
- the quality of the partnership;
- their pleasure during MUS-E activities;
- the observed impact on the class, on certain children in particular, on the development of the group and of the children, on other pedagogical approaches, on other cultures, on art...;
- the reproducibility of what the children have learnt;
- their commitment to the project.

**FOR THE PEDAGOGICAL TEAM/SCHOOL:**

- the effect on the school atmosphere;
- the fit between the MUS-E project and the school's pedagogical approach;
- the school's interest in the project;
- the impact on the school's relationship with children/families/neighbourhood.

**FOR FAMILIES:**

- the effect on the children (reproduction of activities at home, socialization);
- the level of interest in taking part in the presentations made by the children;
- their commitment to the project.

In addition to the evaluation of artistic activities, the project evaluation should also cover:

- the commitment of the school to the project as a whole;

- the coordination and monitoring of the project;
- the development of partnerships with other projects.

The evaluation should include proposals for improving the running and content of the project.

### 3. Operating a MUS-E structure

#### Legal administration

To operate in a country, MUS-E requires a legal structure (a not-for-profit organisation for public utility) that implements the MUS-E programme in that country. The main duties of these national structures are to manage the programme locally and guarantee the high level delivery of MUS-E activities, such as drawing up contracts between stakeholders, fulfilling GDPR requirements, proposing and managing an annual budget and adhering to the agreement drawn up between the IYMF and the national structure.

National MUS-E structures respect the laws of their country and prepare their contracts accordingly. They are responsible for making annual reports to the national authorities (e.g. tax authority). All national structures are fully and solely responsible for their administration.

#### Management and coordination

Each national MUS-E structure is responsible for setting up a management team according to the needs (size, geographical area, quality assurance, etc.) of their local context.

The national MUS-E management team is responsible for:

- Day-to-day (base programme) coordination (both artistic and technical);
- Management of related initiatives (partnerships, international activities, etc.);
- Administration;
- Fundraising;
- Communication.

The Base Programme Coordinator should ideally have the following qualities:

- A deep interest in art;
- Well informed about the local education context and school environment;
- With a broad network in the educational and cultural fields;
- Aware of psychology, especially children's development;
- Great communication skills combined with an ability to speak the local language plus English (other languages are a plus);
- Excellent organisational and management skills.

#### Financing

Because each national MUS-E structure is responsible for its own budget, fundraising and therefore its sustainability, it is crucial to understand the possible sources of finance available. There are four main sources:

1. **Public Funds** – This is often the main source of funding for a MUS-E structure. It brings wider recognition by policymakers and offers long-term perspectives. It is

crucial to maintain an independent and neutral status. True democracies should offer this neutral political status to MUS-E initiatives. However, in the event of strong political interference, financial links should be suspended.

- 2. Private Funds** – National MUS-E structures should actively seek the support of private funds because in most cases, they provide greater independence and require more structured and transparent reporting. Private sponsors should adhere to the same values as MUS-E regarding social responsibility and the psychological/physical wellbeing of children.
- 3. Providing services** – MUS-E activities can also be marketed commercially. For example, a national MUS-E structure may offer consultancy services (e.g. providing training for companies, public institutions, teachers, other artists and educational experts), without losing focus on its core activities.
- 4. International Public/Private Funds** – The MUS-E programme can be financed on an international level as well. On these occasions, projects should be managed and coordinated by the initiator in collaboration with the IYMF.

No source of finance is allowed to interfere with the core values and the overall guidelines of the MUS-E programme.

Each financial engagement should ideally be agreed for a term of at least three years to ensure the tangible impact of MUS-E activities.

## Communication

There are two levels of communication:

1. Each national MUS-E structure can decide if local communication activities (presentations, social media and press, etc.) are needed and which communication tools and channels should be used.
2. Each MUS-E structure should apply the MUS-E international identity (especially main design elements, typography) to its national communications. Each MUS-E structure should also contribute to international MUS-E news channels and foster the exchange of information at international level.

For more details see Annex - International Communication Strategy

## Partnerships and cooperation

MUS-E is open to all kinds of partnerships and cooperation as long as they align with the core values of the MUS-E programme.

Because the purpose of the MUS-E programme is educational in the broadest sense, it is essential to develop relationships with organisations that provide professional teacher training (teacher training colleges, psycho-pedagogical faculties, art schools, etc.)

Partners in the artistic sphere can support MUS-E artists working in the field and contribute a significant artistic dimension to projects as well as provide privileged access for artists to targeted schools.

Partners in the research sphere can conduct studies on various aspects of the MUS-E programme (educational sciences, psychology, sociology, etc.).

# III. INTERNATIONAL DIMENSION

## 1. The International MUS-E Network

### Background

The MUS-E project started in Switzerland in 1993 with two pilot classes.

Within a short space of time, MUS-E was active in several other countries and is now spread across Europe.

In 2018, more than 40,000 children, 400 schools and almost 1,000 artists participated in MUS-E activities.

MUS-E is established at European level, which makes it possible to build connections between children, artists and teachers in all the participating countries and regions.

### Roles and Duties

In order to operate efficiently at European level, the IYMF and national MUS-E structures agree to collaborate as follows:

#### **The IYMF agrees and undertakes to:**

- Coordinate MUS-E at international level, fostering positive synergies, ensuring the quality of the artistic interventions;
- Organise IMC (see below) meetings at least once a year;
- Organise international meetings bringing together different stakeholders (MUS-E artists, teachers, school heads, etc.);
- Ensure the promotion and financing of the programme at European and international level;
- Suggest and implement pilot or innovative projects in the various spheres of MUS-E actions;
- Foster the further development of MUS-E;
- Ensure that the MUS-E Guidelines are updated and circulated;
- Be the driving force of the network of national MUS-E structures;
- Promote the creation of new legal structures and integrate them in the network with the help of other MUS-E partners;
- Assist national MUS-E structures in implementing the programme locally; in principle, there should be one legal MUS-E structure per country, but there might be exceptions depending on national education systems or funding conditions, etc.;
- Inform each organisation explicitly of all activities that the IYMF accomplishes, and adequately coordinate the proposals of each national MUS-E structure;
- Assure good communication between national MUS-E structures;
- Participate in encounters and forums of MUS-E network members, transferring the MUS-E philosophy and information about the network.



### **The local/national MUS-E structure agrees and undertakes to:**

- Use the MUS-E logo on all publications, websites, events organised in connection with the programme;
- Invite a representative of IYMF (to be chosen by it) as an effective member to its General Assemblies or Board Meetings (in case of foundations);
- Coordinate and implement the MUS-E programme in its area of influence and in accordance with the MUS-E Guidelines;
- Report to IYMF about its MUS-E activities via a suitable procedure defined individually with each country;
- Report to IYMF on the funding of the MUS-E programme, using standard documentation required for official reporting in its country.

### **Mutual Tasks:**

In the development of the tasks mentioned above, the IYMF and the national MUS-E structure will behave in the spirit of reciprocal loyalty, border sharing, cooperation and information. The local/national MUS-E structure will be responsible for the fundraising and financing of the local MUS-E programme. Nevertheless, the IYMF is ready to support national fundraising activities by:

- financing international activities organised by the IYMF;
- assisting the local/national MUS-E structure, upon request, in its search for local sponsors;
- providing material at the start of activities where appropriate, to be discussed with the IYMF on a case-by-case basis;

In order to foster cooperation and mutual support, a legal representative from each national structure will be included in the IYMF General Assembly.

## **2. The International MUS-E Council (IMC)**

### **1. Preamble**

- 1.1. Being the owner and manager of the MUS-E brand, the IYMF is responsible and proactively involved in the promotion of the MUS-E programme and the coordination of the international MUS-E entities. Therefore, it invites all MUS-E members to be part of an International MUS-E Council, which is an assembly of representatives from each MUS-E country and operates as follows:
- 1.2. A bilateral agreement, including the Apologia of Yehudi Menuhin and the Guidelines of the MUS-E programme, clarifies the relationship between each national/local structure and the IYMF.

### **2. Purpose of the International MUS-E Council (IMC)**

- 2.1. In spite of the diversity within the network due to national or regional needs and execution, the MUS-E network must have a common platform where the representatives of national MUS-E structures and the IYMF can meet, plan and take decisions on subjects of common interest.

- 2.2. The IMC therefore unites the common interests of all national structures of the international MUS-E network.
- 2.3. The IMC, as the common platform, therefore, requires mandatory participation of each member country of the IMC and the IYMF in at least one meeting per year.

### 3. Objectives of the IMC

- 3.1. The IMC members discuss and update the MUS-E Guidelines if necessary, on a regular basis (once a year).
- 3.2. The key topics on the agenda of the IMC are the following:
  - Sharing of national experiences
  - Development of common projects
  - Elaboration of common methodologies for the training of artists & teachers
  - Evaluation, improvement and quality control
  - Any other matters assigned to it by members of the IMC or the IYMF for the development of the MUS-E programme
- 3.3. The IMC may set up thematic working groups (ad hoc or permanent according to specific tasks).

### 4. Members of the IMC

- 4.1. The IMC reunites the representatives of every national legal MUS-E structure having a legal form that has been recognised by the IYMF via a bilateral convention.
- 4.2. Each member is represented at the IMC by ONE person, nominated by his/her national structure.
- 4.3. The IYMF has a seat ex officio on the IMC.

### 5. Chair

- 5.1. The IMC appoints one Chair from among its members.
- 5.2. The Chair is a voluntary post of honour.
- 5.3. The position of the Chair is based on a “Rotating Chair system”, which means that the incumbent Chair is elected by majority vote for one year and shall work together with the previous and future Chairs.
- 5.4. The main responsibilities of the Chair are the following:
  - To lead the IMC meetings
  - To represent the IMC at Board Meetings of the IYMF and at international bodies, events, etc., in coordination with the IYMF

### 6. Secretariat of the IMC

- 6.1. The IYMF intends to establish a permanent secretariat for the IMC in order to strengthen and facilitate international cooperation and communication among MUS-E structures. The secretariat is intended to operate in Brussels, under the legal and financial responsibility of the IYMF.

- 6.2. Each MUS-E country may propose a candidate to apply as secretary of IMC. The IYMF will consult the MUS-E network on the selection.

### **Responsibilities of the Secretariat**

- 6.3. Providing good communication and exchange of information within the MUS-E network.
- 6.4. Assure the fulfilment of the decisions taken.
- 6.5. Planning of the IMC meetings
  - preparation of the agenda and documents
  - responsibility for the minutes
- 6.6. Searching for funding for specific network projects.
- 6.7. Documenting good practices and their publication inside and outside the network.

## **7. Financing**

- 7.1. Together, the IMC and the IYMF find solutions for financing the needs of the network in the spirit of solidarity, especially concerning payment for the secretariat.
- 7.2. The IMC members and IYMF agree to allocate part of their budget for financing the travelling expenses to IMC meetings, within the limits of their means.

## **8. Meetings**

- 8.1. The IMC is supposed to meet twice a year (minimum once a year) in a location specified in the meeting notification. One of the meetings shall always be mandatory for all members.
- 8.2. Additional meetings can also be organised according to needs and possibilities (even virtually).
- 8.3. The secretariat and the Chair shall prepare and organise the meetings and other activities of the IMC.
- 8.4. Notification of a meeting will be sent by e-mail or any other means agreed by the members, with a minimum notice of 2 months prior to the meeting.
- 8.5. Proposals for the agenda must be communicated to the secretariat minimum 4 weeks prior to the meeting.
- 8.6. The agenda of the meeting must be sent to IMC members minimum 3 weeks prior to the meeting.
- 8.7. The presence of at least half of the representatives is necessary to be able to take decisions.
- 8.8. Each national entity must send a delegate.
- 8.9. Members of the IYMF can propose to invite third persons, experts, etc., if the Chair agrees.
- 8.10. Each member has one vote.
- 8.11. Decisions are usually taken by consensus. In the event of disagreement, the Chair has to establish a working group in order to arrive at a solution.

## **9. MUS-E® brand and derivatives of the programme**

- 9.1. The use of the MUS-E brand is protected by the IYMF. Amendments and proposals concerning the MUS-E methodology must be submitted to the IMC and approved by it.
- 9.2. The same procedure also applies to all derivatives of the MUS-E programme using the MUS-E brand name.

## **10. Procedure for the admission of new member countries**

- 10.1. New candidates (countries) can apply to become a member of the MUS-E network, if they create a national legal structure (with the name MUS-E included) and fulfil the conditions of the bilateral convention with IYMF.
- 10.2. The secretariat of the IMC shall prepare a proposal for the admission of new countries to present to the IMC.
- 10.3. The IMC shall submit a recommendation to the Board of the IYMF, which, as contracting party of the convention, will decide on the admission.

## **11. Modifications to the Rules of Procedure**

- 11.1. Any proposal for modifications to the present Rules of Procedure must be decided by the IMC, in agreement with the Board of the IYMF.

# The MUS-E Programme

## Apologia by Yehudi Menuhin

“In natural evolution, there is no such thing as jumping a stage, even the smallest stage of any given process. The process is continuous and cumulative. Today, however, our thinking is largely divorced from the organic and is largely influenced, in abstract and geometrical forms, by disparate and fleeting impressions which combine and dissociate at will. Perhaps the greatest omission occurs in the very first stage of life. The child is born totally dependent upon its senses for information and search, and upon continued protection.

Touch is without doubt the first sense. Skin is a surface sensitive to pressure and temperature, moving contact and texture. Taste is also basically touch, and the infant’s fingers and mouth are both, in their explorations, guided by the sense of touch. Sound is already audible prenatally. The foetus reacts to sound, to music.

Sound is but touch once removed, for the vibrations actually act upon our tympanums, setting them in sympathetic motion, in analogous vibration. The aural and the oral are equally concerned with sound: the first one receiving sounds in a spherical area, the latter emitting them from one specific point. Sounds, listened to with the same criteria as music - meaningful words as well as still unintelligible ones - are the first sensations a newborn experiences, which enables recognition, orientation, equilibrium and which generates the memory and the anticipation of pleasure, of fear, or curiosity. The Criteria concerned are texture and resonance, pitch (female or male, mother or father), amplitude, dynamics, direction and all sorts of variations. Through listening, through the gift of hearing, a child establishes his first contact with his environment. Through his first cry, the “primal scream”, he establishes his presence, makes himself audibly known and elicits response. It is not an exaggeration to say that voice and music are what the newborn is first attuned to, at the very outset of life.

The sense of smell is perhaps the most sensitive of all our senses, for it conveys the silent proximity, the distance of living existence - animal, flower, food. Smell helps us to distinguish before food reaches our mouth, whether it is edible or not, fresh or rotten. It also helps to detect the proximity of love.

Breathing, the first exhalation, is the bellows which fires our energy, audible and assertive. It proclaims the independence of a new life, self-reliant and self-propelled. This pulsating and breathing being is in touch with its environment. It communicates with it through sound and music (via the air) long before it can use speech. Although the slow, healthy breathing of air in singing has a quiet periodicity of its own in the swelling and expelling bellows of the lungs, the rhythm of pulse begins with the heart (this is the basis of bodily movement), in locomotion, in gymnastics and above all in the expressive activity of dancing. From the above it follows, as day follows night, that music, the sound of the voice, listening and singing, is the very natural, communicating and civilizing experience of life, immediately available to the child. It is essential that a rich and civilizing experience of the senses should precede any abstract learning by symbols (alphabet) or structure (grammar).

It is far more important to acquire the human skills of beautiful speech and clear sequential thought than those of reading and writing, which come later. For one thing, oral memory (be it of music, poetry or vocabulary) MUST precede reading and writing. Just like hearing precedes seeing, so must speech and thought precede reading and writing which are visual skills. Hence, the importance of drawing and painting before learning how to read

and write. Abstract studies like mathematics and geometry follow from music. The laws of overtones (multiplication, division), of counterpoint and harmony (resolution of dissonances and angles) are applicable in living situations as well. Music is both therapy and oral mathematics, among other definitions. Geometry follows from drawing as the aesthetics of proportion, colour. Decoration and gardening follow from both music and painting.

As the child becomes aware, observant and self-expressive, the art of mime - communication through face and body revealing us to each other - is of great benefit. Acting, with the addition of spoken texts, follows.

The cultivated use of hands is of prime importance. All forms of crafts - including furniture, dress and shoemaking, pottery, etc., playing a music instrument or even eating with chopsticks, involve coordinating fingers, eyes and mouth, so are useful.

As the child becomes even more independent and wants to test his strength, courage and skill, apart from group sports and the solitary skill of swimming which should begin at the very earliest age, a martial art, fencing or aikido, focuses energies and instils self-respect, courtesy and gratitude.

The human states and emotions of love, hate, serenity, exaltation, solitude, compassion, aggressiveness, joy in nature, exuberance, all these must be expressed and the talents for expressing them - and also our thoughts - must be cultivated through the civilizing disciplines of arts and crafts. For each time we prevent the expression of an emotion, this emotion and the thinking which derives from it turn sour and generate frustrations, prejudice or anger. In the long term, this negative thinking may give rise to violence on a smaller or bigger scale.

Music does not lie. Speech is often insufficient, the written text can lack precision, the printed text is often even deliberately devious. Nature has done things well in making the child know the civilizing truth of the singing voices of his mother and father, before discovering adults' prejudices, hypocrisy and lies. It is also a good thing that art norms (play) should precede the norms of daily survival, because the latter alone can only cause the cruel death of sublime immortality.

Yes, it is Art, through play and achievement, that teaches the protected small child and surrounds him with its blessings. Art, with its dreams, its imagination, its philosophy, that prepares the child to knowledge, before the child is exposed to the strict rigours of life. That is why adults return to art, to handicrafts, to the art of living, to their dreams, as soon as they regain a certain level of security, the same security as the one they used to know when they were children. Let us respect, when we teach, this order of succession of steps established, if I may say so, by God himself, without referring to any religion in particular."

Yehudi Menuhin

(This text was written by Lord Menuhin in May 1996 for the International Yehudi Menuhin Foundation)



### Arts at School

Belgium MUS-E Belgium  
Tom Goris  
info@mus-e.be  
www.mus-e.be

Cyprus MUS-E Cyprus  
Teresa Dello Monaco  
teresa.monaco@musecyprus.org  
<https://www.musecyprus.org/>

Germany MUS-E Deutschland e.V.  
Kerstin Weinberger  
kerstin.weinberger@mus-e.de  
www.mus-e.de

Hungary MUS-E Magyarország  
Andor Timar  
andor.timar@mus-e.hu  
www.mus-e.hu

Israel MUS-E Israel Educational  
Programs in the Arts (R.A.)  
Adena Portowitz  
adenap2@gmail.com

Italy MUS-E Italia Onlus  
Rita Costato Costantini  
info@mus-e.it  
www.mus-e.it  
<https://www.facebook.com/museitaliaonlus/>

Kosovo MUS-E Kosova  
Dardan Kryeziu  
dardankryeziu@hotmail.com  
<https://www.facebook.com/musekosova/>

Liechtenstein MUS-E Liechtenstein  
Georg Biedermann  
biedermann@tak.li  
www.mus-e.li

Portugal Associação Yehudi Menuhin  
Portugal (AYMP)  
Leonor Cambournac  
menuhin@cnc.pt  
www.aymp.pt

Spain Fundación Yehudi  
Menuhin España (FYME)  
Anabel Domínguez Contreras  
fyme@fundacionmenuhin.org  
www.fundacionyehudimenuhin.org

Switzerland MUS-E Schweiz  
Ruth Biemann  
info@mus-e.ch  
www.mus-e.ch

List of MUS-E countries currently active.  
Other countries are expected to join the  
network very soon.

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#### Contact:

International Yehudi Menuhin Foundation  
Boulevard du Souverain, 36  
B-1170 Brussels  
info@menuhin-foundation.com  
www.menuhin-foundation.com/mus-e



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