

Music Learning Switzerland

**A Study of Learning Opportunities in, and Providers
of, Extracurricular Music Education**

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Project partners

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A detailed version of the study with the complete data is published at https://zenodo.org/collection/user-lory_hslu_m_fb: Marc-Antoine Camp, Bastian Hodapp, Christoph Hanisch, Jana Z'Rotz, Yannick Wey, Marc Brand, Reto Stäheli (2022): Musiklernen Schweiz – Eine Studie zu Angeboten und Anbietenden ausserschulischer Musikbildung. Forschungsbericht der Hochschule Luzern – Musik 24, herausgegeben von Marc-Antoine Camp. Luzern: Hochschule Luzern – Musik

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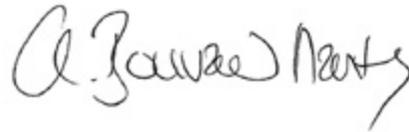
Music Learning Switzerland – a Pioneering Project for Musical Education

Good decisions about strategies for the future require a good knowledge of the present. This was the conviction at the beginning of the “Music Learning Switzerland” project, and it still seems to be equally valid today. The data on music learning opportunities in Switzerland, which is now available for the first time in this breadth and quality, should support all providers in developing extracurricular music education in a comprehensive, targeted, and innovative way in the coming years.

Cooperation does not lead to the addition of potential, but to its multiplication. This principle guides both partners in this project: the Association of Swiss Music Schools and the Lucerne University of Applied Sciences and Arts. In “Music Learning Switzerland”, the benefits of such cooperation are immediately apparent, and the data collected paint a picture of a densely networked sector that already draws great strength from its cooperative approach. Numerous associations and institutions that promote music learning in Switzerland participated in the study and worked with the researchers at the Schools of Music and Business of the Lucerne University of Applied Sciences and Arts. This is also an internationally ground-breaking project: “Music Learning Switzerland” is the first study to combine qualitative and quantitative methodological approaches in describing the field of extracurricular music learning opportunities in Switzerland and to show the scene in all its diversity.

The project team from the Lucerne University of Applied Sciences and Arts received support in the development of the research design and in the interpretation and validation of the data from representatives of the participating associations and institutions as well as from an international sounding board, which, in addition to board members of the Association of Swiss Music Schools, also included Michaela Hahn (University of Music and Performing Arts Vienna), Doris Pamer (Landesmusikschule Neuhofen an der Krems, Oberösterreich), Reto Stäheli (Lucerne University of Applied Sciences and Arts, School of Social Work) and Heidi Westerlund (Uniarts Helsinki). These experts contributed to the success of the project with their suggestions and critical enquiries, and we would like to thank them for their enormous efforts. We would also like to thank the Fondation SUISA and the Kulturpark (Zurich), who supported the project financially and thus made it possible in the first place.

In line with our general outlook, the publication of the study is not meant to be a conclusion, but a starting point for further journeys. On the one hand, the available data may form the basis for further surveys and in-depth analyses in the future. On the other hand, the study should provide an impetus for taking a closer look at the potential of collaborative developments among music learning providers. In particular, the eight overarching fields of action outlined at the end of the study can only be meaningfully shaped through cooperation between the various music learning associations and institutions. In this way, the high societal esteem for music learning in Switzerland can be further consolidated and the quality and accessibility of extracurricular music education can be improved in practice. The present study aims to contribute to these developments.



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I. Introduction

Goals of the Study

“Music Learning Switzerland” gives an overview of extracurricular music learning opportunities in Switzerland and the individuals and institutions who provide them. It presents the players in the sector in their diversity and complementarity and in their specific efforts to achieve quality. The organisation, networking activities, financing, and quality assurance measures of music learning providers; the specialist knowledge and training of music teachers, course leaders, and conductors; as well as the possible influences of digitalisation and social change on future music learning opportunities were examined. The results reveal a sector that, with its high total annual revenue, has economic weight and enjoys a high level of social recognition. Because the sector’s offerings enable people to engage in musical activities, they make a significant contribution to the population’s participation in, safeguarding of, and development of cultural heritage, stimulating a creative approach to sounds, supporting individuals in the furthering of social and intercultural competencies, contributing to the development of their personal identities and serving to prepare interested young people for professional training in music or music pedagogy. Music learning opportunities respond to the educational and cultural needs of people from all social strata and of all ages.

The continuous development of music education and related musical practices is therefore a social mandate. This study aims to provide empirical data on the music education landscape in order to provide a basis for its future capacities. Since the stocktaking of music education in Switzerland published by the Federal Council in 2005 ([Musikalische Bildung in der Schweiz](#)), for which the music education landscape was described and evaluated by experts, no overall view has been taken. Data are only available on individual areas related to music learning. For example, the Federal Statistical Office collects representative data every five years (most recently in 2019) on cultural and recreational behaviour in Switzerland ([Kultur- und Freizeitverhalten in der Schweiz](#)) and (most recently in 2020) on cultural professionals in Switzerland ([Kulturschaffende](#)), including people who work in cultural education. The Association of Swiss Music Schools regularly conducts a survey among its member schools ([Die Musikschulen der Schweiz in Zahlen](#)).

Since there were no models available for a comprehensive survey of extracurricular music learning in Switzerland or in other countries, a separate research design had to be developed for the study. The central challenge was to capture as many of the diverse music learning activities as possible and to do justice to the different understandings of music learning.

Delimitation and Approach

The study deals with so-called extracurricular music learning opportunities for children, adolescents, and adults. Due to the already very broad scope of the study, music learning and aesthetic education in primary schools and in schools at upper secondary level, as well as musical vocational training at tertiary level and conceptual engagement with sounds (as in music theory) were excluded. The extracurricular music learning offerings are delivered by both amateurs and professionally trained music teachers who, as employees of an institution, as self-employed individuals or as volunteers, guide and support people in learning music. This learning takes place within the framework of individual lessons as well as in smaller or larger groups. In addition to the learning processes that take place through the interactions of teachers, course leaders and coaches with learners, there are also learning worlds that are created through exchanges between music learners or through the use of digital media. Important sources of musical socialisation for children include parents and other people from their family or environment. Finally, informal learning processes are stimulated in individuals in various musical and music-related settings, which, while difficult to grasp empirically, greatly expand the concept of music learning.

Music learning does not simply refer to many years’ worth of learning to make music and sing by an individual or a group. It can also be more narrowly defined as the specific preparation and rehearsal for a performance or a musical act – this is usually classed as artistic-musical creation. Conversely, music learning can be understood more comprehensively, namely as a cultural technique through which musical practices are handed down and developed over decades and centuries – this is often categorised as the safeguarding of musical heritage. Based on this broad conceptual field of music learning, into which musical and music-related learning processes of individuals, groups and societies may fall, this study chose to focus on those persons who guide music learning within the framework of formal offerings and who create and ensure the necessary organisational framework.

The term “music learning opportunity” is used in the study. It implies, on the one hand, a variety of approaches to guidance from which people can choose according to their individual learning interests, and, on the other hand, an exchange between those persons providing the opportunities and the learners. Historically, this exchange-based relationship has been largely monetised as music education has become more widespread and professionalised on the part of the providers. However, the use of the term “music learning opportunity” does not imply that learners’ perspectives – which are largely

excluded from the study – are not important or that music learning can be reduced to an economic dimension. Music is much more than a tradable commodity, and music learning cannot be reduced to competency goals that serve an economic gain or other benefit. Since all human societies cultivate some form of music, music learning has a universal significance.

In order to gain an overview of the providers and the opportunities for music learning, data was collected for the whole of Switzerland in various music cultural areas. On the one hand, semi-structured interviews were conducted with representatives of the 37 associations and institutions participating in the study, 32 of which were transcribed in detail and analysed together with other information (desktop research notes, telephone notes, media releases and e-mail correspondence) using MAXQDA software. Secondly, an online survey was conducted between 25 February 2020 and 8 June 2020 among four types of music learning providers: music schools, large instrumental ensembles (orchestras and wind bands), large vocal ensembles (choirs) and independent music teachers. This further restricted the field of investigation, with survey participants consisting mainly of persons whose offerings focus on the acquisition of competences pertaining to sound production (i.e. instrumental and vocal technical skills), while excluding a large proportion of those who primarily focus on broad cultural participation and competences of social interaction through music and listening (as in the field of community engagement and musical activities in youth centres). The survey link was sent to the members via the participating associations (partly via cantonal associations). Participants answered the survey from one of two perspectives: either as an organisational/institutional leader or as an individual person who provides music learning opportunities; self-employed music teachers answered the questions for both functions. A total of 1,218 data sets were evaluated, although not all people completed the survey in full and the number of responses decreased over the course of the question sequence.

It can be assumed that the data as a whole represent the music learning landscape in Switzerland with a high degree of accuracy, as results were further corroborated in discussions with experts and representatives of the associations that participated in the study. In the case of the survey data on wind bands and choirs, however, the accuracy may be low due to the low number of data sets and the assessments of the results by representatives of these fields of activity. In terms of gender, there is an almost balanced distribution with 46 % of participants being women. Non-German-speaking regions of Switzerland are slightly underrepresented (proportional to the populations of the different linguistic regions): 12 % of

participants completed the French-language version of the questionnaire while 88 % completed the German-language version. The average age of the participants appears high at 50 years old, which is partly due to an older age of organisational leaders. Since the Covid 19 lockdown occurred during the survey, the data sets were checked for a corresponding influence on some questions, and this was taken into account in the evaluation.

The results of the study are summarised in eight thematic clusters. These lead to a conclusion that outlines possible developments for the Swiss music learning landscape, presented from the perspective of the experts involved. A draft of the summarised results and the conclusion was presented to representatives of the associations that participated in the survey and selected other experts between September and December 2021. Their feedback was incorporated here and in the [detailed research report](#).

II. Results

Institutionalised Networks of Music Learning Providers

The extracurricular music learning landscape in Switzerland is extremely diverse, which is related to the country's linguistic and cultural diversity, liberal economic conditions and grass-roots democratic, federalist political system. The latter contributes to the notable prominence of clubs and associations as a type of music learning provider. Three quarters of the institutional music learning providers are organised as associations, which in turn are often united in superordinate associations. The networking of institutions and individuals through associations serves on the one hand to provide mutual professional support and, on the other hand, to pool interests vis-à-vis policy makers.

Since the 19th century, associations have created a framework within the diverse field of music learning and contributed to social cohesion. For example, choral music is organised throughout Switzerland in the [Schweizerische Chorvereinigung SCV](#) (Swiss Choral Association), to which cantonal associations and the [Verein Schweizer Kinder- und Jugendförderung SKJF](#) (Swiss Association for Child and Youth Development) belong. Wind music is also federally linked through cantonal associations and united under the umbrella of the [Schweizerischer Blasmusikverband SBV](#) (Swiss Wind Music Association). Some wind associations also run their own music schools. Almost all music schools that are financed partly by the communes and partly by the cantons on the basis of a performance mandate belong to the [Association of Swiss Music Schools](#), the group of music learning providers with the highest combined revenue. Among the other music schools are mainly smaller and specialised private music schools and the [Migros Klubschule](#). Music teachers can become members of the [Schweizerischer Musikpädagogischer Verband SMPV](#) (Swiss Music Teachers' Association), founded in 1893. The SMPV operates a placement platform for music teachers, and other similar platforms have been established in recent years, such as the private music school [Instrumentor](#) with its expanded online services.

Another large field of music learning opportunities, characterised mainly by amateurs (those who pursue musical activities without professional music training and outside of their regular paid work), is the field of traditional and folk culture. The cantonal associations in the field of instrumental traditional music are united in the [Verband Schweizer Volksmusik VSV](#) (Swiss Traditional Music Association), which mentors young musicians, especially in cooperation with the music schools. The [Eidgenössischer Jodlerverband EJV](#) (Swiss Yodelling Association), the [Schweizerischer Tambouren- und Pfeiferverband STPV](#) (Swiss Drummers and Fifers Association) and the [Schweizerische Trachtenvereinigung STV](#) (Swiss Traditional Costume Association) offer a wide range of courses. Courses are also offered by the [Haus der Volksmusik HdVM](#) (House of

Traditional Music), the [ROOTHUUS GONTEN – Zentrum für Appenzeller und Toggenburger Volksmusik](#) (Centre for Traditional Music in Appenzell and Toggenburg) and the [Klangwelt Toggenburg](#) (Soundworld Toggenburg).

There is no specific interest group for music learning in the field of popular music. Many teachers who teach popular music are members of the SMPV (Swiss Music Teachers' Association) or, as musicians who also teach or coach bands, members of [Sonart](#), the association of music performers and composers. The [m4music Festival](#) promotes talented young popular musicians. [Helvetiarockt](#), on the other hand, focuses on the promotion of girls and women. Many learning offerings in the field of popular music take place at institutions for community development and youth centres, for example in the city of Zurich through the [Verein Offene Jugendarbeit Zürich OJA](#) (Association of Open Youth Work Zurich) or in the cantons of Aargau, Solothurn and Zurich through the [Verein für Kinder- und Jugendförderung VJF](#) (Association for Child and Youth Development). Community institutions and youth centres are networked in the [Dachverband Offene Kinder- und Jugendarbeit Schweiz DOJ](#) (Umbrella Organisation for Open Child and Youth Work Switzerland) and the [Plateforme romande de l'animation socioculturelle federanim](#) (Platform for Community Development in French-Speaking Switzerland), which, however, do not offer music learning opportunities themselves.

Some associations and networks have other specialised orientations. These include instrument-specific associations such as the [European Piano Teachers Association EPTA Switzerland](#), the [European String Teachers Association ESTA Switzerland](#), the [European Voice Teachers Association EVTA Switzerland](#), [accordeon.ch](#) or the [Verband Hackbrett Schweiz VHbS](#) (Swiss Dulcimer Association). The [Zupfmusik-Verband Schweiz ZVS](#) (Swiss Association of Plucked String Instruments) is an association for string instrumentalists and ensembles. Amateur orchestras in the field of art music, including many youth orchestras, belong to the [Eidgenössischer Orchesterverband EO](#) (Swiss Federal Orchestra Association).

Church choirs and organists are organised in the [Reformierter Kirchenmusikverband Schweiz RKV](#) (Swiss Reformed Church Music Association), the [Katholischer Kirchenmusik Verband SKMV](#) (Catholic Church Music Association) and the [Schweizerischer Kirchengesangsbund SKGB](#) (Swiss Church Choral Society). The [Association Rhythmik Schweiz](#) (Rhythmics Switzerland) brings together music and movement teachers, who are active in the fields of elementary music learning and special needs education, as well as in some aspects of music education. Professionals in the latter field are also united in the [Verein Erwachsenen- und Seniorenrhythmik nach Dalcroze](#) (Association for Adult and Senior Rhythmics According to Dalcroze) and

in the Gesellschaft Musikgeragogik Schweiz (Swiss Association for Music Geragogics). The central artistic movement discipline, dance, had to be largely excluded from this study, but it plays an important role in elementary music learning. The entire field of music theatre was also beyond the scope of the project.

The field of music outreach, which has grown steadily over the past decades, is of great importance for music learning. Its protagonists, with their diverse music learning activities, are networked in the Verein Musikvermittlung Schweiz+ (Music Outreach Switzerland+) and have developed the Kompass Musikvermittlung, a music education guide for the conception and evaluation of music learning opportunities. Equally important are course weeks, such as the Musik-Kurswochen Arosa (Arosa Music Course Weeks), and music camps, such as those run by many associations. The appropriate infrastructure for such camps and rehearsal weeks is provided by venues such as the Musikinsel Rheinau. The Schweizer Musikzeitung SMZ (Swiss Music Review) is published ten times a year and covers a wide range of topics related to music learning.

Sector Structure and Financing

The music learning sector is sustained by a cooperation of institutions and persons who develop and implement music learning opportunities at a high level of professionalism and – in the field of amateur music – through a great deal of voluntary work (Figure 1). The music learning opportunities of the providers participating in the survey (Figure 2) are financed with different shares of contributions from learners (on average 42 %), annually recurring contributions from the public sector (on average 27 %) and other sources of funding (on average 31 %). These percentages do not provide information on the absolute numbers of funds and vary both within and between the areas of activity – music schools, for example, are financed with the highest share of annually recurring public funds (57 % on average).

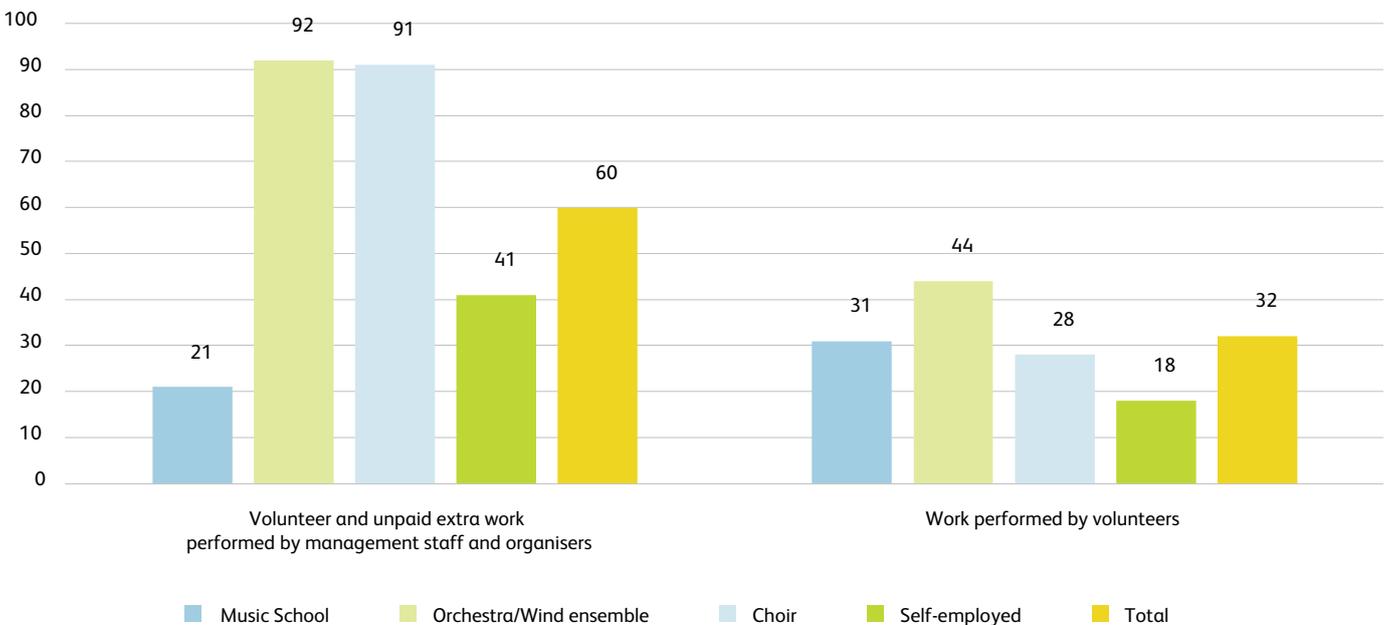


Figure 1: Participants (as a %) who indicated non-compensated personnel services necessary for the operation of each type of undertaking

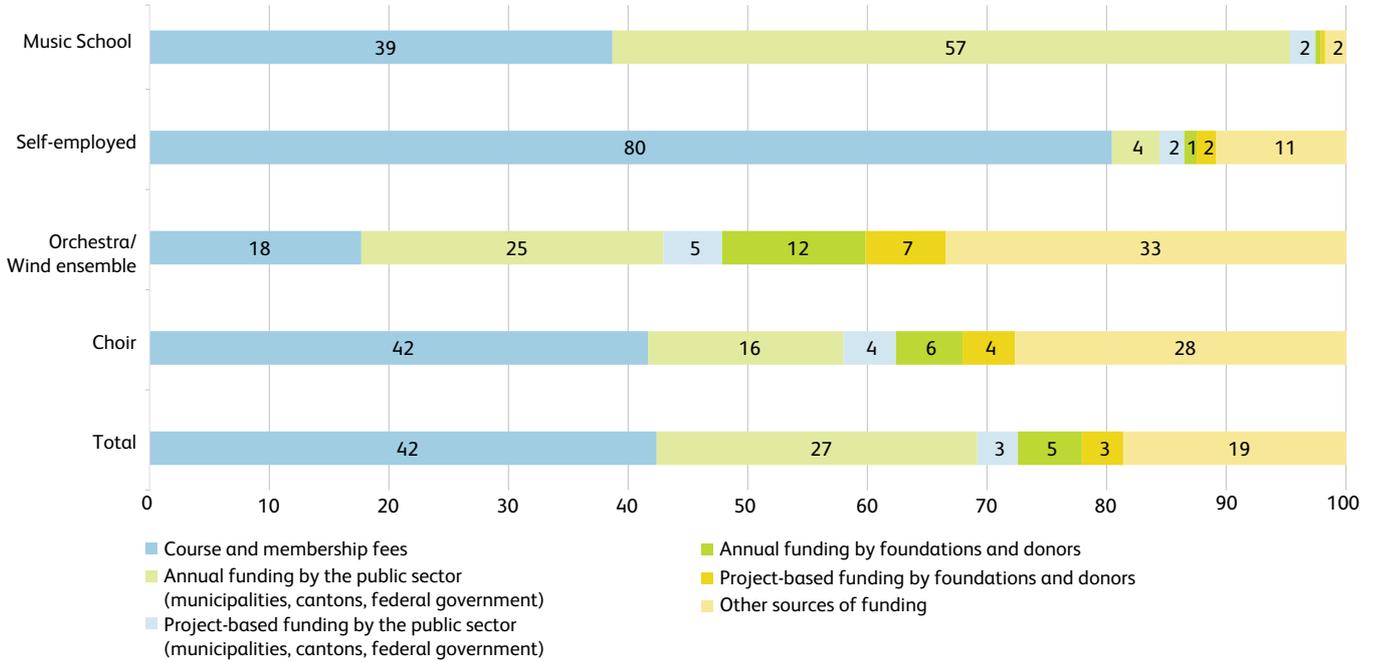


Figure 2: Funding sources (in %) for music learning providers (including self-employed music teachers' income) for the last business year, according to survey participants

One of the characteristics of the sector is that it is small-scale, with a high proportion of performers working multiple jobs on a part-time basis (Figure 3). Self-employment as a music teacher is often pursued in combination with another occupation. For example, two fifths of the participants who work as music teachers either at a music school or as self-employed professionals have both jobs. 14% of self-employed music teachers and choir directors and 9% of self-employed music teachers and music school directors have both jobs. Of the participants who work as self-employed music teachers and conductors of orchestras and wind bands, 10% perform both functions. 18% of music school directors and music teachers carry out both activities, as do 16% of music school directors and conductors of orchestras and wind bands and 4% of

music school directors and choir directors. 15% of the employed music teachers and conductors of orchestras and wind bands and 13% of the employed music teachers and choir directors work in both functions. 23% of the group of choir directors and conductors of orchestras and wind bands state that they pursue both activities.

Of the participating employed music school teachers and self-employed music teachers who are younger than 50, more than half are also active artistically. The proportion is lower among the older participants. Furthermore, one fifth of the music teachers with a degree from a music university say that they are also engaged in non-music-related gainful employment.

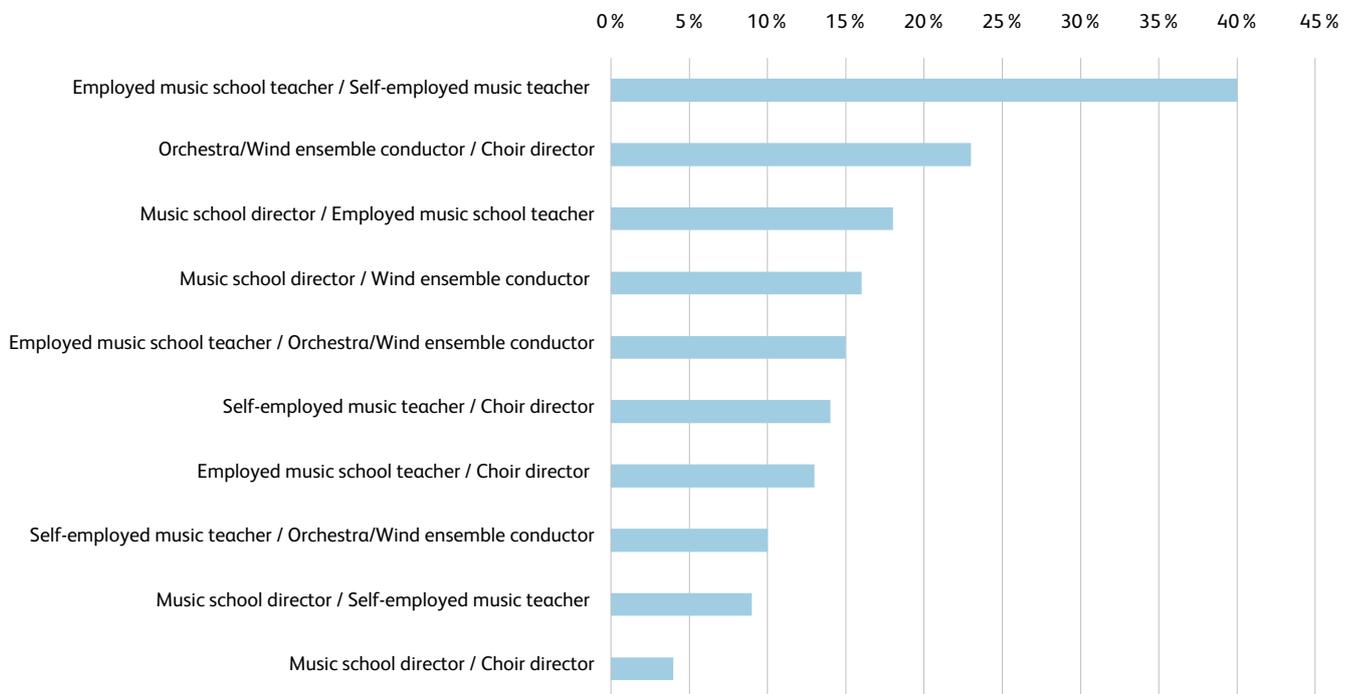


Figure 3: Proportions (in %) of participants in the respective areas who are active in both roles

This overlapping of activities contributes to networking across the sector. This takes place institutionally through collaborations, which are most often cultivated by music schools, with their broad range of music learning opportunities. 72 % of the music schools state that they cooperate intensively with a primary school. The high proportion of cooperation is also related to the size of the institutions: among the music schools are institutions that generate an average revenue of more than CHF 0.5 million, while that of music learning providers in the other areas of activity is on average around ten times lower. In principle, however, the music learning providers are institutionally well and widely networked.

Quality Assurance and Professionalisation

The quality of the music learning opportunities is ensured by the providers through various metrics (Figure 4). Regular written evaluations by learners or legal guardians are common in almost half of the music schools (44 %) and thus in those music learning institutions with the highest share of recurring public funding. In the other areas, however, written evaluations are rare, which may be due to the effort and costs involved. The music schools also record the highest values for the other quality assurance metrics surveyed. Many of them regularly use “exchanges between colleagues” (60 %), “visits and feedback from colleagues” (34 %), “professional development” (74 %) and “level tests” (54 %). Regular “competitions” are – excepting self-employed music teachers (13 %) – widespread

in all fields of activity (orchestra/wind band: 45 %, choir: 40 %, music schools: 47 %). In the amateur sector, competitions are not only to be considered under the aspect of quality assurance, but also as important elements of musical festival cultures that build a strong sense of identity for the participants. Overall, the data shown here for the areas of orchestra/wind band and choir could be strongly influenced by the group of participants in the online survey: according to statements by representatives of those groups, the values for the metrics used for quality assurance are too low.

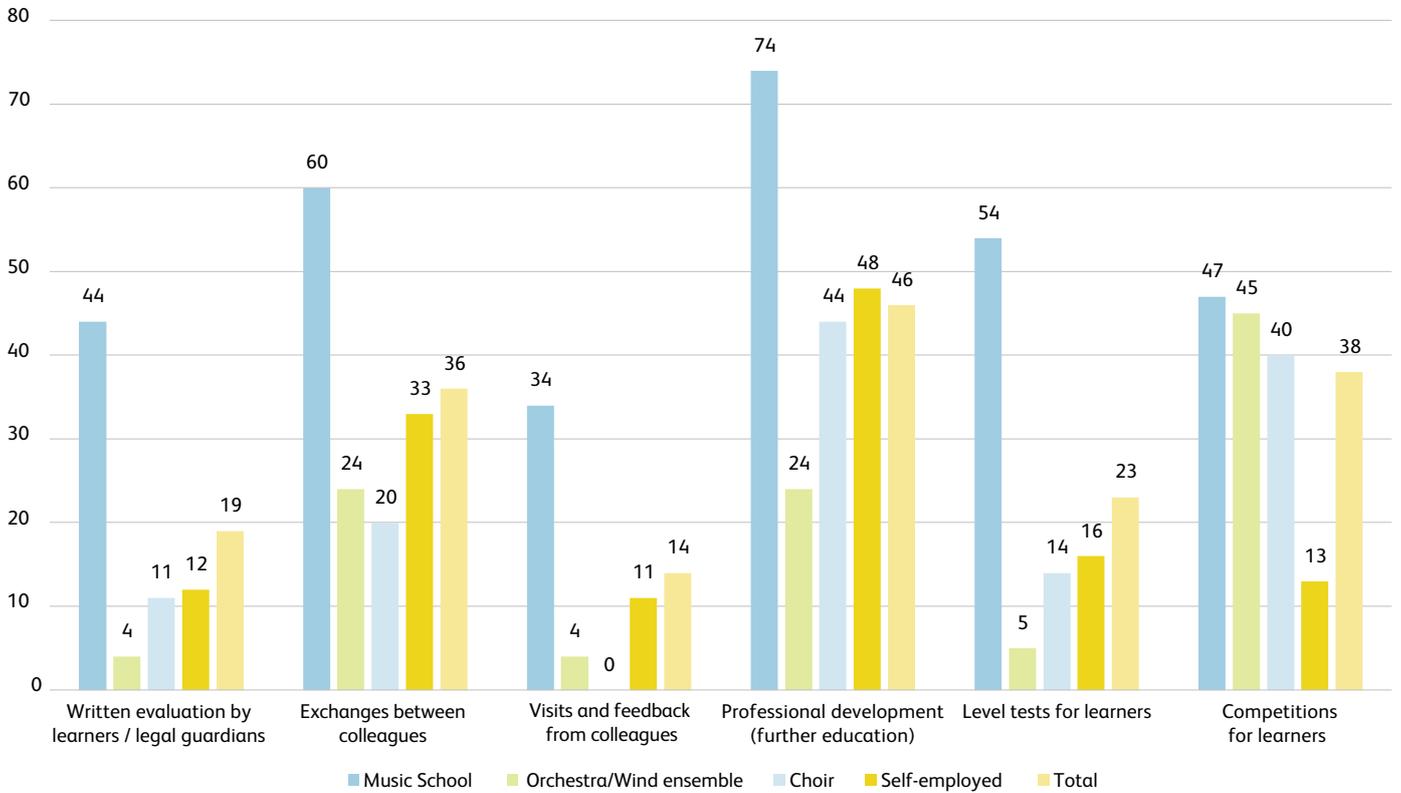


Figure 4: Music learning providers (as a %) according to regularly used quality assurance metrics

According to the participating organisational leaders, presumably in view of the rising level of education in Switzerland, a high level of professionalisation is expected among those implementing music learning programmes, whereby the master’s degree in music education will remain the most important degree in the future (Figure 5), while other types of training and further education from music universities are considered to be less significant. Today, 64% of the music teachers employed by music schools and 60% of self-employed music teachers have a master’s degree in music education or an equivalent qualification. Music school directors assume that in ten years this figure will be 82%, while self-employed music teachers project 78%. Even among the orchestra and wind band conductors and choir directors, who, in the case of choir and wind music, often have specific bachelor’s degrees (Bachelor of Church Music, Bachelor of Wind Band Conducting), around two-fifths have a master’s degree in music education (orchestra/wind band: 40%; choir: 42%). This shows the high degree of professionalisation of the conductors and choir directors in the amateur sector. However, orchestra, wind band and choir presidents assume that in ten years’ time significantly fewer performers in this area will have a master’s degree in music education. The comparison cannot be read as a decrease, however, since the organisational leaders may lack

full awareness of the current situation among practitioners and their assessment might therefore assume a lower degree of professionalisation. However, considerations regarding the price of association membership fees paid by music learners – and thus the accessibility of the music learning opportunities offered by orchestras, wind bands and choirs – might also have played a role in the assessment, because a high level of professionalisation among the musical directors of orchestras, wind bands and choirs requires corresponding funding.

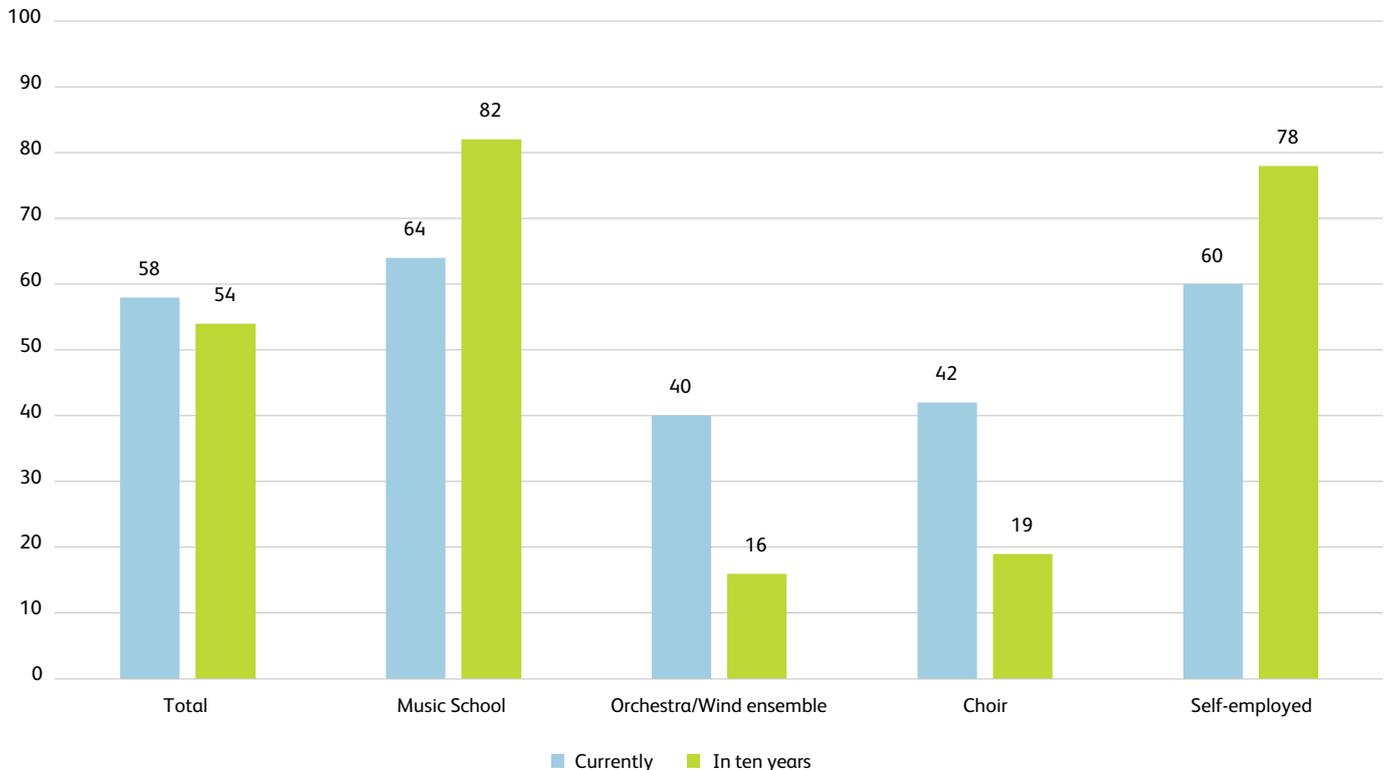


Figure 5: Persons providing music learning opportunities (share in %) who hold a master's degree in music education "currently" (indicated by these persons themselves) and "in 10 years" (assumed by organisational leaders)

Accordingly, courses offered by music associations are not only widespread today – particularly among amateurs (orchestra/wind music: 53 %; choir: 43 %) – but presidents predict they will also account for a high proportion of available courses in the future (orchestra/wind music: 63 %; choir: 44 %). At present, relatively few (15 %) of the individuals running the music learning offerings have completed training as a course leader for *Jugend und Musik* (Youth and Music), the federal programme intended to foster widespread singing and music-making. The music school directors, in particular, assume that these courses could become much more important for their institutions in the future (55 %). Estimates by the organisational leaders of orchestras and wind bands are lower (26 % each), and the self-employed consider the future importance of training as a Youth and Music course leader to be minor (12 %).

Age Groups and Demographic Change

According to organisational and institutional leaders, the majority of people pursuing music learning opportunities in the future will be adults of all age groups (Figure 6). They believe that in ten years only 40 % of learners will be children and young people (up to 19 years of age), while the persons providing music learning opportunities state that today 62 %

of the learners belong to this age group. In fact, the estimates differ here depending on the field of activity: independent music teachers assume a proportionate increase of one tenth in child and adolescent learners. Estimates of the current proportion of this age group by persons providing music learning opportunities differ from future projections by organisational leadership. In the case of music schools this difference is only slight, but in the case of large ensembles it is more pronounced.

These divergences might be due to the different perspectives of persons providing music learning opportunities and organisational and institutional leaders, which is why no prognosis can be derived from this type of comparison. However, the overall 22 % difference in estimating the proportion of music-learning 7- to 19-year-olds between those in organisational leadership roles and those who are implementing music learning opportunities is too great to disregard experts' expectation of a major demographic change in music education. In light of the possible scenarios of the 2020–2050 population development projected by the Swiss Federal Statistical Office (*Szenarien der Bevölkerungsentwicklung 2020–2050*), which assume only a slight increase or a constant number of children and adolescents in absolute figures, the

assessment of organisational leaders in comparison to those running music learning activities on the ground ranges between a marked decline in the musical education of children and adolescents and a very strong growth in demand for music learning options for adults. Given the public sector’s focus on supporting music learning opportunities for children and young people, this anticipated age distribution poses major challenges for music education and raises fundamental questions. For example, the effects on the amateur sector and on musical life

in Switzerland overall must be assessed if fewer children and young people were to be reached by music learning opportunities in the future. This in turn requires a discussion about whether measures should be taken to counter this pessimistic assessment of the future musical education of children and young people. Furthermore, any such measures would have to take into account the heterogeneity of society, which is likely to increase further, not least due to the migratory movements that affect population growth.

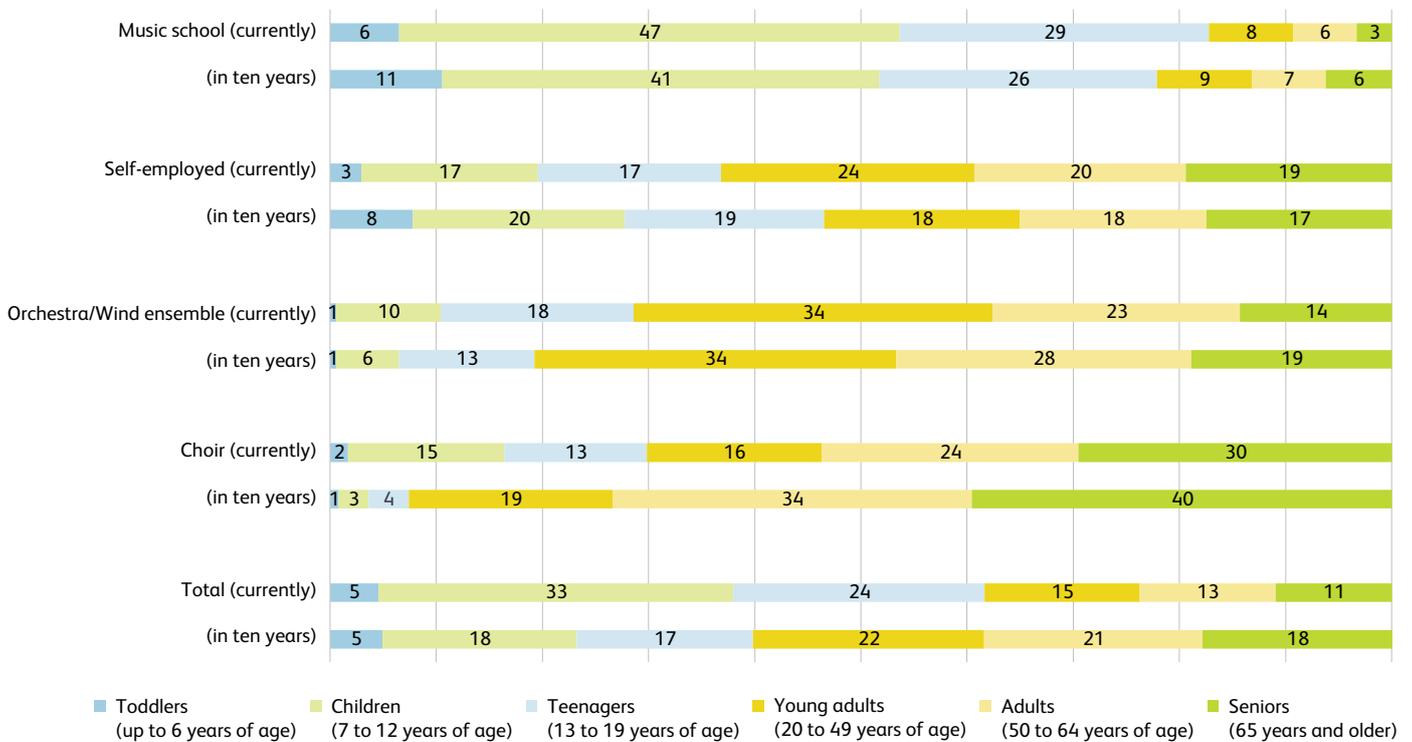


Figure 6: Distribution of learners pursuing music learning activities (in %) by age group “currently” (indicated by persons implementing music learning opportunities) and “in 10 years” (assumed by organisational and institutional leaders)

Inclusion and Diversity

The statements of the interviewed experts suggest that the demand for target-group-oriented music learning opportunities will increase. Already today, there is a specialisation in music learning opportunities, which is likely to grow, not least due to demographic change and the expected increase in diversity in society. This speaks to the issues of integration and inclusion, which aim to make music learning opportunities increasingly accessible to members of lower income groups, people with a migration background, older adults, and people with disabilities. Currently, music learning opportunities do not seem to be accessed equally by all population groups, as indicated by data from the survey of cultural behaviour (*Erhebung des Kulturverhaltens*), which shows singing activities for around one fifth of the population in Switzerland over the age of 15 and instrumental activities for almost as many, although the percentage for the latter is just over half of that for people from financially disadvantaged households compared to people from more affluent households.

In recent years, therefore, integration and inclusion have increasingly been brought into the focus of cultural policy as part of the issue of cultural participation (*Kulturelle Teilhabe*). The Association of Swiss Music Schools has developed a vision for the integration of children and young people with a migration background through musical education (*Integration von Kindern und Jugendlichen mit Migrationshintergrund durch musikalische Bildung*), and numerous projects, such as the *BaBeL Strings* in Lucerne or the association *Superar Suisse*, have experience in the development and implementation of projects with an integration goal. Intercultural choir projects

and open singing aimed at people of different ages have contributed to the public perception of the importance of music in connection with integration and inclusion. The *Ateliers d’ethnomusicologie ADEM* in the highly diverse city of Geneva have been offering a wide range of music learning opportunities by and for people with and without a migration background since 1983. *Artlink*, an organisation for cultural cooperation, finds placements for music educators from countries outside the European Union.

Nevertheless, in the view of some experts, there is a need for action with regard to diversity and inclusion. Mention was made of a demand for greater diversity among persons leading musical activities, in order to better reflect the diversity among learners. In this context, gender distribution among those who run music learning offerings and head music learning institutions is also an important issue. A look at the gender distribution among the participants of the survey shows a clear imbalance (Figure 7). The proportion of women among orchestra and wind band conductors is 15 %, among music school directors 30 % and among presidents of orchestras and wind bands 37 %. In the choir sector, the distribution seems to be balanced, with women accounting for 45 % of choir presidents and 50 % of choir directors. In contrast, there is a higher proportion of women than men among employed (57 %) and self-employed (58 %) music teachers. Since the data basis for the various fields of activity varies and in some cases is quite small, it does not provide an exact nationwide picture of the gender distribution, however, the data show approximate values that were confirmed in interviews with representatives of the various fields of activity.

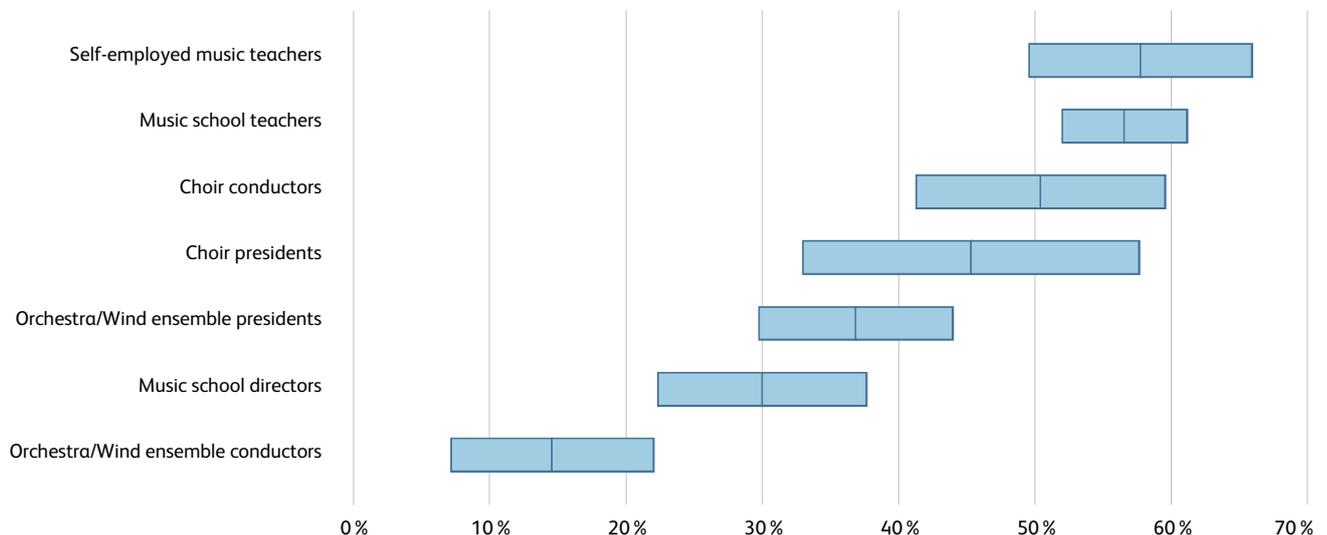


Figure 7: Women (ordered by amount, in %) by field of activity (confidence interval: 95%)

Target Dimensions of Music Learning Opportunities

To make apparent the different conceptions about music learning opportunities – and thus of music learning – among survey participants, a construct with 14 possible target dimensions of music learning opportunities was created. Individuals implementing the music learning activities gave their assessments of the characteristics of their current offerings in relation to other music learning activities, while organisational leaders were asked to estimate how the importance of these target dimensions would have changed in ten years' time compared to the present.

Organisational and institutional leaders – without major differences between the language regions – assume that the four most important target dimensions of today's music learning opportunities, as determined by those implementing the activities (Figure 8), will also have the greatest increase in importance in ten years: "building competence in playing music with others", "increasing the joy (of music)", "improving well-being" and "supporting personality development" (Figure 9). Leaders foresee a medium increase in the importance of five target dimensions to which providers currently attribute medium importance in their music learning opportunities: "developing social skills", "developing listening skills", "developing creative skills", "introducing students to the diversity of musical languages" and "improving sensorimotor skills". For three out of the four target dimensions that are considered least important by those running music learning opportunities today, organisational leaders also see the least increase in importance for future music learning opportunities: "improving body expression", "developing music theory knowledge" and "safeguarding musical heritage", although the latter might have been considered more important by representatives of traditional culture who did not participate in the survey.

It is striking that for the target dimension "developing instrumental or vocal technical skills", organisational leaders assume that there will be a comparatively low increase in importance – more so the younger their age. Conversely, those delivering the music learning opportunities see this target dimension as the sixth most important in their current music learning offerings, whereby a significant connection with the completion of a music university degree can be ascertained: survey participants with such a degree rate the current importance significantly higher than other participants. This is probably related to the learners with whom these survey participants work, whose goal is usually to achieve a high level of instrumental or vocal technical skill.

Finally, there is a clear difference in the target dimension "promoting socio-cultural integration", which today is ranked thirteenth, i.e. second to last, of the fourteen target dimensions by those who run music learning activities. Women rate this

target dimension as significantly more important than do men, as do participants from French- and Italian-speaking regions compared to the rest of Switzerland, and choir directors and orchestra and wind band conductors rate it more importantly than do music school teachers and self-employed music teachers. In the next ten years, organisational leaders expect the fifth-largest increase in importance for the target dimension "promoting socio-cultural integration", whereby this is estimated as significantly greater by music school directors and self-employed music teachers than by other leadership figures – especially in comparison with the current assessment by the individuals running music learning activities. The answers regarding future learning experiences, training, and further education of those who deliver the music learning opportunities could indicate expectations of a stronger orientation in music pedagogical professional training towards cultural participation and community development; the organisational leaders do not attach any importance to degrees in the field of social work, which would be an expected source of training for promoting socio-cultural integration.

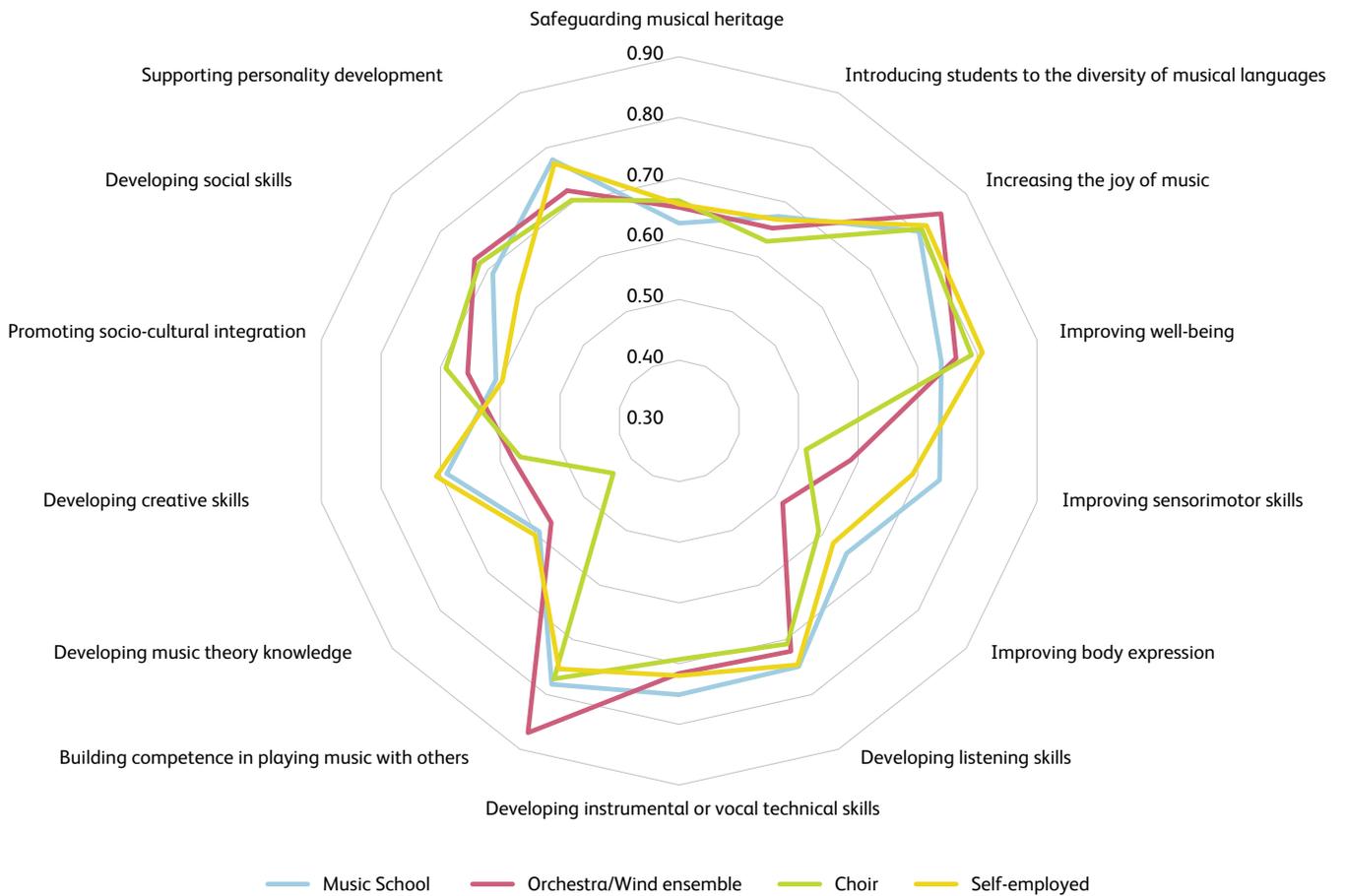


Figure 8: Target dimensions of music learning opportunities “today” (indicated by persons running music learning opportunities in the different activity areas according to importance on a scale of 0 to 1 compared to other music learning opportunities)

Target dimension	Change over 10 years (0=none, 1=maximum increase in importance)	Ranking (Significance “today”)
Building competence in playing music with others	0.69	2
Increasing the joy of music	0.68	1
Improving well-being	0.67	3
Supporting personality development	0.66	4
Promoting socio-cultural integration	0.65	12
Developing social skills	0.65	7
Developing listening skills	0.64	5
Developing creative skills	0.63	10
Introducing students to the diversity of musical languages	0.63	9
Developing instrumental or vocal technical skills	0.62	6
Improving sensorimotor skills	0.61	8
Improving body expression	0.61	13
Developing music theory knowledge	0.54	14
Safeguarding musical heritage	0.53	11

Figure 9: Ranking of changes in target dimensions of music learning activities “in ten years” (projected by leaders according to increase in importance on a scale from 0 to 1) and indication of ranking of target dimensions of music learning opportunities “today” (described by persons running music learning opportunities in order of importance)

With regard to the music by Swiss composers that is taught or played in lessons, courses, workshops or rehearsals, the answers point to an expectation of constancy. According to the respondents, the proportion of music by Swiss composers is currently around a quarter, and in ten years’ time it will also account for a quarter of the music taught or played in music learning programmes. With this assumption, music learning may also support the current musical work of Swiss composers to a similar extent in the future.

Between Broad Participation and Individual Excellence

Support for music learning – especially for children and young people – is characterised alternatively as catering to the general public or fostering individual talent, depending on the objective. The distinction is made, albeit not expressly, in [article 67a](#), which was incorporated into the Federal Constitution of the Swiss Confederation in 2012. To implement the constitutional article, the Confederation has created regulatory foundations: for the mentoring of talented individuals, the federally financed “talent card” system is being developed, whereby talented individuals have access to a certain amount

of funding; for the fostering of music at the broader grassroots level, the [Jugend und Musik](#) programme was launched. [Jugend und Musik](#) is also intended to support the holistic development of children and young people and is mainly used by those directing music schools, wind bands and choirs.

Music education providers position themselves differently – even within the same field of activity – between the demand for maximum musical and cultural participation on the one hand and performance-oriented cultivation of talent on the other. In interviews, representatives of some associations were critical either of the emphasis on cultivating individual talent or of activities within the framework of music education that they viewed as too low-threshold: they see above all a contradiction between mentoring the general public and focusing on talented individuals, and each provider significantly prioritises either cultural participation or the development of instrumental and vocal technical skills for their musical activities. By contrast, other representatives of associations emphasise the complementarity of the two approaches.

Large amateur associations or the institutions affiliated with them make a significant contribution to the cultivation of talent with visible and audible top national youth ensembles ([Schweizer Jugend-Sinfonie-Orchester SJFO](#) [Swiss Youth Symphony Orchestra], [Nationales Jugendblasorchester NJBO](#) [National Youth Wind Orchestra], [Schweizer Jugendchor SJC](#) [Swiss Youth Choir]). Equally important for cultivating talent are competitions, of which the [Schweizerische Jugendmusikwettbewerb SJMW](#) (Swiss Youth Music Competition) is the largest nationwide. However, the most important actors in the mentoring of talented young people are the music schools. According to a survey by the Associations of Swiss Music Schools ([Umfrage zur musikalischen Begabtenförderung in der Schweiz](#)), there is at least one talent cultivation programme or pre-college offering by and with music schools or music universities in almost all cantons in Switzerland, but many of these remain underdeveloped, differ in terms of access and are poorly coordinated among themselves. However, the introduction of federal funding in the talent sector is likely to trigger a development of the programmes. Opportunities to play together, which are generally considered important as a target dimension of music learning activities and are carried out in various musical style areas in their own formats (such as “Stubete” for mentoring talented students in traditional music), are likely to increase in importance in the talent cultivation programmes. What remains minimal in programmes of musical talent cultivation, which focus on the development of instrumental and vocal technical skills and music-theoretical knowledge acquisition, are opportunities for the development of interdisciplinary artistic and music-pedagogical profiles, which are important in the field of music learning in the professional bachelor’s degree programme [Music and Movement](#). This shows the central role of music universities, which control the profiles of music teachers through the entry requirements and training and thus exert an influence on music learning opportunities and ultimately also on music making and singing in the amateur sector. With the possible expansion of talent development programmes through federal funding, there are opportunities to think more broadly about excellence – and its cultivation – in the future.

Between the two poles of broad participation and targeted excellence, there are numerous intermediate levels in everyday music education. Some amateurs make music and sing at a high musical level and are partly active as semi-professional providers of music learning opportunities. The musical direction of ensembles of such amateurs with high musical demands on themselves is in turn described as demanding by the ensemble directors. The challenge for the providers always lies in gauging an appropriate level when designing their music learning offerings. This is likewise a challenge in school music education, which serves as basic musical education, reaches pupils with the most diverse musical interests, and fosters broad musical participation.

School music is mentioned in [article 67a](#) of the Federal Constitution of the Swiss Confederation, which confirms that it is a cantonal responsibility. Compulsory school music education claims to ensure a musical and aesthetic education for all children and adolescents in Switzerland, and with the introduction of the [Lehrplan 21](#) and the [Plan d’études romand](#), supra-cantonal goals were established, defining which musical and interdisciplinary skills pupils in Switzerland should acquire. In the discussions, however, experts pointed to the sometimes significant differences between municipalities and schools in both the scope and quality of music lessons, as well as the generally weak position of school music education, which should ideally lay the foundation for lifelong cultural participation – for example as a member of an amateur music association. For this study, which excludes school music education, only the intersections with extracurricular music education are relevant. At these intersections, however, there is great potential for the promotion of music education in schools. Professional music education providers already contribute their expertise by offering [Musikalische Grundausbildung](#) (Basic Music Education), widespread at primary schools in the first and/or second grade (also called [Musikalische Grundschule](#), [Musik und Bewegung](#), [Rhythmik](#)), as well as through cultural school projects or events. As part of the development of primary schools, extracurricular music learning opportunities and practice opportunities for instrumental and vocal pupils can be integrated into the schedules at full-day schools (in Switzerland, “full-day school” signifies schools where children remain on the premises for the full day, and which include before and after school care options, in contrast to primary schools under the current system, where children leave school over lunchtime, and, depending on grade level, do not return for lessons on some afternoons). Since the beginning of 2021, there exists the possibility (analogous to elective school sport) of financing an estimated one-third of elective school music activities through the [Jugend und Musik](#) programme.

Finally, music learning opportunities in the pre-school sector, which enable a successful entry into the worlds of music, are equally fundamental for cultivating broad participation and individual excellence. The demand for such pre-school offerings is judged to be increasing by many self-employed teachers and professionals from the music school sector. For parents or legal guardians with work commitments, however, it is often challenging to organise the accompaniment of their young children to music learning activities. From their point of view, decentralised and flexible music learning offerings are highly desirable. Efforts to better anchor musical and aesthetic education in day-care centres exist in isolated cases, but they require stronger cooperation with the numerous actors in childcare and education.

Digitisation of Music Learning Opportunities

Organisational and institutional leaders anticipate that online tutorials and learning platforms on the internet, cloud applications, audio and video communication apps and the use of social networks and chat forums will be very important for future music learning opportunities. The clear impact on our data of the Covid 19-related lockdown, which occurred in the middle of the study’s survey, points to an accelerated digitisation in music learning. At the same time, the Covid 19 pandemic has highlighted the limitations of currently available technologies for distance learning, bringing to the fore the importance of playing together and singing together.

Although a direct comparison of present and future technology use is not intended, institutional leaders generally assume a high likelihood of future use of many technology-based tools. These include the use of sheet music and music databases on the internet, special music hardware and cloud applications. The lowest value is attributed to physical sound carriers (Figure

10). Those implementing music learning opportunities currently assign the second highest value after the use of special music hardware to the use of physical sound carriers. Sheet music and music databases on the internet are already attributed high importance, while currently individuals running music learning activities assign the comparatively lowest importance to online tutorials and learning platforms, as well as to the audio and video communication apps that were used so intensively during the 2020 lockdown.

The current and expected future digitalisation for publicising music learning opportunities, for the optimisation of music learning providers’ operational processes and for the organisation of music learning opportunities was not surveyed. However, internet and social media presence is likely to become more important for music learning providers. The use of digital tools to organise music learning opportunities and as didactic tools will probably continue to be shaped by the different needs of learners.

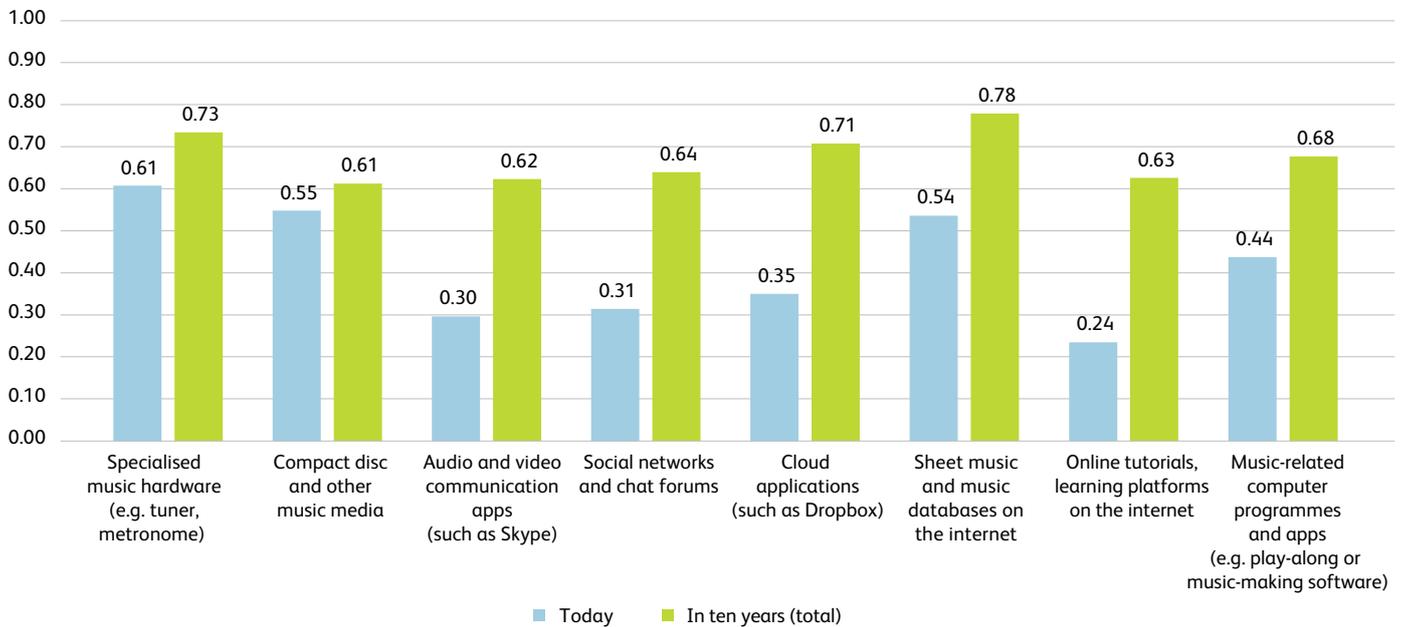


Figure 10: Frequency of use of digital tools (mean value on scale 0=“never” to 1=“very often”) “today” (indicated by those running music learning offerings) and “in 10 years” (assumption by institutional leaders)

III. Conclusion and Outlook

The results of the study represent an overall view of Switzerland. Within education and cultural policy, which is mainly directed by the municipalities and cantons, there are considerable local and regional differences in the frameworks and conditions for music learning providers and music learning opportunities. The results must therefore be read in the light of these parameters. They may lead different music learning providers to different strategic developments, but, through open discussion, may also reveal potential for jointly supported future directions in music learning.

Based on the interview and survey responses assessing the influence of societal changes on music learning by organisational leaders of music learning institutions and by those who run music learning activities, the following differently-weighted topics arise for discussion:

- Due to an increasingly diverse society, there is a need for further **targetgroup-oriented pluralisation of music learning opportunities**. This should also increasingly reach members of lower income groups, people with a migration background, people with disabilities and older adults. Inclusion should be more strongly addressed by music learning providers and taken into account in the development of learning opportunities.
- Decentralised and **flexible opportunities for pre-school age children** must be expanded. For children's entry into the worlds of music and the integration of the whole family into this process, it is crucial that music learning opportunities take into account the organisational challenges of childcare and the professional lives of parents and legal guardians.
- The professional knowledge and skills of extracurricular music education can be increasingly used in the school sector. The **cooperation of extracurricular music education providers with primary schools** should be expanded into partnerships so that aesthetic education can be ensured in regular lessons and music learning opportunities and practice possibilities can be created within the framework of full-day schools.
- Through existing and new programmes, the **cultivation and mentoring of talented musicians** is to be further developed with a view to the diversity of musical target competences. Talented individuals with interests in different musical styles, in interdisciplinary artistic approaches and in music pedagogical expertise are to be promoted equally.
- There is an increased demand among adults for formal music education that is not supported by financial contributions from the public sector. **New formats and funding models for adult music education** need to be developed, including an expansion of opportunities for amateurs who want to make music and sing at a high musical level.
- **Continuous music learning opportunities across age groups** must be ensured so that amateur musical groups can count on new members to perpetuate their musical heritage and fulfil their function of social cohesion based on voluntary work. To this end, local and regional cooperation between music learning providers must be strengthened, especially in less densely populated areas.
- The **possibilities of the ongoing digitalisation** can be used by music learning institutions and groups to promote their offerings and optimise operational processes, and by providers who run the activities to organise them and develop new didactics. At the same time, there are limits to digitalisation. Direct interaction in the here and now as well as auditory, physical, and emotional experiences remain central to music learning experiences.
- With the pluralisation of music learning opportunities, the **requirements of the music pedagogical profiles** of those who carry them out are multiplying. There is thus a need for specialised music pedagogical training and further education to prepare practitioners for the wide-ranging professional field and impart skills in open teaching formats that are cross-culturally oriented, and which are identified in collaboration with the learners themselves.

These topics suggest that – based on the understanding of cooperation between music schools and music associations (*Charta zur Zusammenarbeit der Musikschulen und der Musikverbände der Schweiz*) and the activities of the *Schweizer Musikrats SMR* (Swiss Music Council) – exchange and cooperation between music learning institutions and between those who conduct the learning activities must be intensified. This is because the growth in needs-oriented, target-group-specific opportunities and specialised music learning options, as well as points of contact with institutions and networks outside the music learning sector, will further differentiate the music learning landscape in Switzerland, make it more permeable at its edges, and increase the need for jointly implemented development projects and – to ensure a voice in policy-making – institutionalised cooperation. Such a development can contribute to the pervasion of musical activities in society, to the promotion of cultural participation and to the high value of music education. In this regard, a high appreciation of music learning goes hand in hand with the recognition of a diverse musical and cultural life, because the latter unfolds on the basis of the former. The future development of music learning will not only be shaped by those who offer and run music learning opportunities, but also by a wide circle of people interested in music and by those who learn music, whereby the ideas of “music” and “learning” can be diverse and may change over time.

