

THE MUS-E[®] PROGRAMME: PROMOTING SOCIAL INCLUSION THROUGH THE ARTS

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A short [project description is published](#) on the European School Education Platform.

GENERAL DESCRIPTION AND RELEVANCE OF THE MEASURE

WHEN WAS THE MEASURE FIRST STARTED?

The MUS-E[®] Programme was launched in 1993, celebrating 30 years of art practice in the field of arts and education in 2023.

IS THE MEASURE STILL RUNNING? IF NOT, WHY?

The MUS-E[®] Programme is currently present in 12 countries and will be expanding in the near future.

WHICH NEEDS DOES THE MEASURE ADDRESS?

The MUS-E[®] Programme was designed to address the lack of art practice in school curricula. By implementing art and practicing the arts on a daily basis from the earliest ages, MUS-E[®] reinforces school education and personal development. It thereby promotes inclusion, respect and diversity and encourages dialogue and togetherness in a transcultural society. Through practicing arts, MUS-E[®] helps children, artists and teachers thrive together in school, so they can become ambassadors to and active members of a more balanced, equitable and collaborative society.

WHO WAS INVOLVED IN IDENTIFYING NEEDS, THE PLANNING AND THE DESIGN OF THE MEASURE?

The MUS-E[®] Programme was created by Yehudi Menuhin (violinist and humanist), Werner Schmitt (Vice-President of IYMF) and Marianne Poncelet (Executive Vice-President of IYMF).

WHO IS/WAS RESPONSIBLE FOR THE IMPLEMENTATION OF THE MEASURE?

The MUS-E® Programme implementation is monitored by the International MUS-E Council (IMC), where national coordinators act as representatives. The IMC gathers twice a year. The International Yehudi Menuhin Foundation (IYMF) acts as secretariat of the IMC and oversees the international coordination. On a national level, MUS-E® entities oversee implementation and monitoring of the MUS-E® Programme in their country. The national coordinators are supported by local coordinators.

WHAT RESOURCES ARE/WERE INVOLVED (E.G. MATERIAL, SPACE, AMOUNT OF FUNDING)?

The international monitoring of the MUS-E® Programme by the IYMF is permitted thanks to the contribution of EU-funded Operating Grants. Additional international activities and exchanges are also often funded by Erasmus+ and Creative Europe projects and private funds. National and local MUS-E® activities are funded by various public and private funds.

HOW ARE PEOPLE INVOLVED IN IMPLEMENTATION BEING SUPPORTED (E.G. DO THEY RECEIVE SPECIFIC TRAINING)?

International training events of MUS-E® artists are provided by the IYMF. National and local training events are provided by national and local MUS-E® entities. The implementation of the Programme is explained thoroughly in the MUS-E® Guidelines.

IMPACT OF THE MEASURE

WHAT HAS BEEN THE IMPACT OF THE MEASURE?

The MUS-E® Programme is currently present in 12 countries; in only the last school year (2022-2023) it has involved 569 schools, led by 1022 artists and 4946 teachers, impacting 72612 children.

WHAT HAS CONTRIBUTED MOST TO THE SUCCESS OF THE MEASURE?

MUS-E® focuses on three main stakeholders in the school environment: Children, Artists and Teachers (CAT). 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 the artist or teacher) but can be taken over naturally, as a product of a dynamic balance between listening and seizing the moment.

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 to learning and living together.

HAVE THERE BEEN ANY OBSTACLES WHEN IMPLEMENTING THE MEASURE, AND HOW HAVE THEY BEEN ADDRESSED?

Teacher participation is sometimes undervalued: a smooth communication with school head teachers as well as teachers is key. The staff must be prepared before implementation of the Programme.

Funding is sometimes an issue to the implementation of the MUS-E Programme. Each national MUS-E® entity is funded differently: some rely on public funds; others rely on private funds; some both. Fundraising activity can be difficult to implement depending on the size of the organisation.

EVIDENCE BASE

IS THERE A MONITORING/EVALUATION SYSTEM IN PLACE? WHAT IS MONITORED, AND HOW IS IT DONE?

The International Yehudi Menuhin Foundation (IYMF) is responsible for a yearly survey that contributes to the yearly monitoring and evaluation system, together with IMC meetings and other ad hoc meetings and visits. Quantitative data regarding number of schools, cities, artists, children, coordinators, etc. as well as qualitative data about best practices are collected by the IYMF, which produces a MUS-E® annual report for each school year.

Every three years the IYMF, in collaboration with external evaluator Dina Sensi, carries out (in addition to the yearly survey) a more in-depth international evaluation of the quality of the MUS-E® Programme, with questionnaires addressed to children, artists, teachers and parents.

On a national level, MUS-E® entities are in charge of monitoring the MUS-E® Programme in their country. Some national evaluation measures are also in place.

ARE FURTHER EVALUATIONS PLANNED AND WHEN WILL THE RESULTS BE AVAILABLE (IF THEY PLAN TO BE PUBLISHED)?

The triannual international evaluation will be finalised in the autumn of 2024 and pertinent results will be available on the IYMF website, as well as in the annual report.

IS THERE ANY SPECIFIC THEORY OR RESEARCH/SCIENTIFIC LITERATURE THAT HAS BEEN AN INSPIRATION IN THE CONSTRUCTION OF THE MEASURE?

The MUS-E® Programme is inspired 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 current 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.

CONTACT DETAILS

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