

# PROFESSIONAL REPOSITORY FOR MUSICIENS INTERVENANTS

*INSTRUCTOR MUSICIANS*

# INTRODUCTION

## PROFESSIONAL REPOSITORY FOR MUSICIENS INTERVENANTS

**As a teaching artist, the musicien intervenant works on projects in schools, as well as in centres of artistic learning, in cultural structures and with various types of audience.**

He or she is a creative person, open-minded and able to initiate partnership projects, aimed at democratising culture through group creative artistic practices, especially by direct teaching, while observing and developing cultural rights.

The purpose of the present document is to define the core profession of the musicien intervenant, and to understand his/her place in the educational landscape, as well as in artistic teaching and practices both on the national and international stage.

This document is the result of a joint project on the profession by all the stakeholders (musiciens intervenants, employers, parent ministries and the CFMI).

It is a shared tool for describing the activities and skills required, certified by the DUMI, a University degree for the musicien intervenant, created at the initiative of the National Education Ministry and Culture Ministry.

The present framework is intended for:

**- Musiciens intervenants and/or future musiciens intervenants:**

in order to build up a professional project / career plan, select specialities, look for a job, make a list of the skills expected, assess their own skills, develop their individual career, prepare a VAE (Validation of Acquired Experience), or prepare for an entry exam into the local / regional civil service;

**- Employers:**

in order to promote development of the local / regional cultural plan; to select and accompany assignments by a musicien intervenant or musicians in the region; to manage human resources;

**- Training centres (CFMIs):**

in order to draw up training plans and to assess students' skills;

**- Partners:**

to provide information on the core profession and understand its functions and aims. This document may also help in contributing to thinking concerning trends in musicians' assignments.

It will be therefore be regularly updated.

MEN (National Education Ministry),  
MC (Ministry of Culture),  
CFMI National Council (Training  
Centres for Musiciens Intervenants),  
FNAMI (National Federation of  
Musiciens Intervenants),  
CDF (Conservatories of France),  
UNDC (National Union of  
Conservatory Directors),  
FFEA (Artistic Teaching French  
Federation),  
CMF (Musical Confederation of  
France),  
AMF (Association of the Mayors of  
France and Presidents of  
inter-municipalities),  
FNCC (National Federation of  
Regional Collectivities for Culture),  
CNFPT (National Centre of Regional  
Civil Service),  
CNEA (National Council of  
Forward-Looking Employers),  
CMR (Centres for Rural Music),  
Unions.

2 This diploma is issued by nine  
member universities of Training  
Centres for Musiciens  
Intervenants (CFMI in  
Aix-Marseille, Ile de France, Lille,  
Lyon, Poitiers, Rennes, Sélestat,  
Toulouse, Tours).

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- Teaching, educating, transmitting
- Designing and conducting artistic and cultural educational projects
- Coordinating teams and contributing to development in a region

# CORE PROFESSION PRACTICE CONTEXT

## 1 - ASSIGNMENTS

### ARTISTIC AND CULTURAL TEACHING ASSIGNMENTS

Jointly with teaching teams, the musicien intervenant conducts collective artistic development and musical practice sessions enabling students to:

- **Acquire first-hand experience of an artistic approach** and become involved in creative activities, fuelled by works from all types of repertoires;
- **Acquire musical knowledge and skills** (through the practice of choral singing, advanced knowledge of vocal and instrumental gestures, a culturally sensitive physical approach to musical languages in various styles, and diverse musical practices and the art of listening);
- **Nurture a listening attitude and a readiness to exchange** in a spirit of collaboration in order to develop personal aesthetic judgement;
- **Develop a sense of inquiry, sensitivity and imagination through** involvement in a project where the individual thrives in a collective setting;
- **To develop the pleasure of collective musical practice** as well as that of listening;
- **Create for themselves a vibrant artistic culture open to the world;**
- **Encounter other types of listening public through artistic practice.**

**Musical education in schools** constitutes the main assignment of the musicien intervenant.

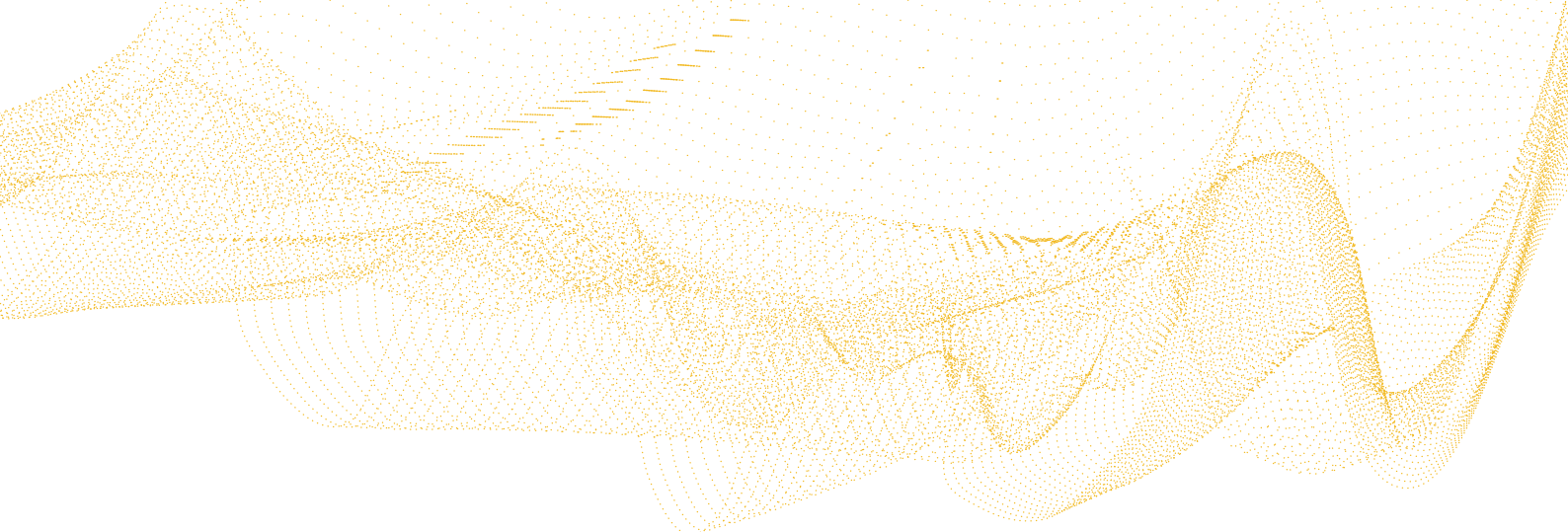
**It can also be adapted to various types of audience, and enables the musician to teach and learn in many different types of environment:**

activities during school hours, choir training, group practices, instrumental and/or vocal teaching, classes with flexible timetables, orchestral school groups, extracurricular workshops, cultural outreach actions through musical practice, artistic productions, amateur musical practice etc.

**In schools, the musicien intervenant has a long-term approach,** in order to help each child throughout their primary schooling in their musical education.

He/she offers tools to teachers that provide cohesion and a multidisciplinary approach in the course of developing and carrying out projects.

The collaboration also contributes to the transfer of skills between schoolteachers and the musicien intervenant.



## OUTREACH AND CULTURAL DEVELOPMENT ASSIGNMENTS IN A REGION

### IN CARRYING OUT THESE THREE ASSIGNMENTS, THE MUSICIEN INTERVENANT CULTIVATES THE SPIRIT OF INQUIRY, RESEARCH, INNOVATION AND CREATION

in the domains of artistic practice and culture, teaching and learning, as well as public policies concerning education and culture, techniques and technologies used in music and in the arts.

Through an active research approach, he/she participates in the creation of new repertoires, and new musical and instrumental equipment.

The musicien intervenant brings expertise to the field of music teaching, to artistic and cultural education in research establishments and to forums for reflection in their region.

He or she creates strategies for approaching all types of audience.

He/she encourages encounters between the arts and cultures, thus actively contributing to creating and maintaining social cohesion.

He/she accompanies and anticipates professional trends.

**The musicien intervenant designs and implements musical, cross-disciplinary and/or multi-artistic projects,** jointly with a number of different partners and structures in his/her region.

**As a resource** in the urban environment, the musicien intervenant creates links between the region's various entities and cultural stakeholders.

**As part of partnership culture,** he/she is able to initiate and coordinate ambitious teaching and artistic projects with the region's educational and cultural partners (kindergartens, elementary schools, primary schools, high schools, artistic learning establishments, cultural departments, artists, childhood care professionals etc).

As artist and mediator, **he/she organises early musical discovery and practice activities, encouraging encounters between all types of audience and established and newly created works, in collaboration with cultural centres and artist groups.**

In these varied environments, he/she provides cohesion in teaching content, particularly in developing interdisciplinary and multidisciplinary projects.

## ARTISTIC CREATION ASSIGNMENTS

**The musicien intervenant may encourage the various types of audience to venture into original joint stage creations,** bringing an artistic dimension into the teaching environment, developing physical and spatial awareness.

**The musicien intervenant maintains and enriches his/her musical identity and artistic practice.**

He/she interprets, improvises, arranges and composes music, requiring artistic sensitivity as well as technical tools in the service of learning and transmission of forms suitable for the target audience.

Through his/her action, the musicien intervenant enriches productions by the target audience, developing in them a sense of expression, inventiveness and listening.

**He/she is accustomed to being onstage,** especially in shows aimed at younger types of audiences.

# CORE PROFESSION PRACTICE CONTEXT

## 2 – PROFESSIONAL ACTIVITY FIELDS

**MUSICAL ACTION IN THE SCHOOL IS AT THE CORE OF THE ACTIVITY OF THE MUSICIEN INTERVENANT. NEVERTHELESS, HE/SHE MAY ALSO NEED TO BE ACTIVE IN OTHER ENVIRONMENTS, THUS CONTRIBUTING TO COHESION AND SYNERGY BETWEEN SUCCEEDING STAGES OF THE CHILD'S EDUCATION AND THE REGION'S VARIOUS CULTURAL ACTIONS.**

### **In elementary schools and kindergartens**

In the school, the musicien intervenant conducts regular project-specific sessions in collaboration with the teaching staff, in observance of the National Education Programs.

Together, they contribute to the shared teaching of music through multidisciplinary artistic and teaching projects.

By means of effective artistic practice in rigorous and demanding projects, the musicien intervenant encourages students to develop musical and interdisciplinary skills, rounding out their knowledge, while at the same time enriching the life of the class.

In addition, as mediator between the school and his/her cultural environment, he/she creates a bond between the works played and the artists, thus contributing to the artistic and cultural education of all the students.

### **In establishments of artistic learning**

Depending on his/her specialities, the musicien intervenant teaches in various classes in artistic learning establishments. He/she contributes to setting up (and may take charge of) group choral and instrumental practices, accompanies amateur practice, teaches the art of improvisation and creation, and may conduct pre-schoolers' music classes and/or training courses, as well as children's' choirs.

He/she may also contribute to instrument teaching.

He/she initiates and coordinates multidisciplinary and interdisciplinary projects in collaboration with instrument and music training teachers.

### **In sectors devoted to early childhood and other specialised environments**

He/she participates in early childhood environments, especially in kindergartens and association-type structures.

The musicien intervenant may additionally carry out musical activities in hospitals and centres for disabled people.

And finally, he/she may be professionally active in the prison environment.

### **In cultural departments and establishments, and places of artistic production**

The musicien intervenant provides outreach in order to encourage encounters between the public and musical works, in coordination with cultural programming.

He/she may coordinate and supervise in regional cultural departments, especially in rural environments.

In the urban setting, he/she may work with types of target audiences other than those in schools and artistic learning centres, in various settings:

- Socio cultural centres, neighbourhood youth centres, media libraries;
- Structures for the diffusion and creation of music (orchestras, national theatres, operas, modern music centres etc) ;
- Musical associations and amateur ensembles (choirs, concert bands etc) or those in other artistic fields (theatre, dance, circus arts etc).

### 3 - FUNCTIONS

#### THE MUSICIEN INTERVENANT MAY FULFIL SEVERAL FUNCTIONS

He/she is often required to simultaneously exercise several functions:

- Musicien intervenant in the school environment;
- Music teacher;
- Primary musical education and musical training teacher
- Choirmaster;
- Musician (performer, arranger, composer)
- Person in charge of artistic and cultural education;
- Cultural coordinator;
- Cultural mediator;
- Artistic learning centre teaching coordinator.

### 4 - STATUTES

#### THE MUSICIEN INTERVENANT PERFORMS PUBLIC SERVICE ASSIGNMENTS.

He/she may be employed by the public sector (municipalities) or the private sector (association-type structures, corporations).

He/she may especially be employed as:

- Regional government employee (long-term or short term (as Main Artistic Teaching Regional Assistant, of the first or second class;
- A salaried worker in the association sector, falling under the national moderators collective bargaining agreement, having teacher status;
- As salaried worker in a cultural corporation;
- As independent worker.

The time to be spent in teaching is set out in the work statutes or contract, and shall take into account time for preparation and physical organisation inherent to the profession.

In regional municipalities, work contracts for artistic teaching regional assistants provide for a weekly working time of 20 hours, which may include time for coordination and joint action with partners. In the associations sector falling under the national moderators' collective bargaining agreement, teachers are expected to work 24 hours per week.

### 5 - PROFESSIONAL TRENDS AND DEVELOPMENTS

#### THE ABOVE DUTIES FALL UNDER STATUTORY

(working environment, remuneration commensurate with responsibility and expected expertise) and require additional training, or the recognition of Validated Acquired Experience.

In view of his/her broad teaching and artistic training, as well as knowledge of the various cultural and educational partners in the territories, the musicien intervenant may be called **upon to carry out duties in an association-type or regional artistic teaching establishment management team** (as director, assistant director, academic adviser, cultural action officer etc).

He/she may also perform training actions in the musical teaching domain aimed at professional child carers (National Education, early childhood workers, the social sector, media libraries, the CFMI, higher learning centres involved with culture etc).

# REPOSITORY OF ACTIVITIES AND SKILLS

The present activities and skills repository for the musicien intervenant is structured around four main activity domains:

- Working as an artist-musician
- Teaching, educating, transmitting;
- Designing and conducting artistic and cultural educational projects;
- Coordinating teams and contributing to a region's cultural development.

A musicien intervenant should have specific skills developed in the course of both initial and ongoing training; he/she expresses these skills in various ways depending on context and environment.

For each of these domains, the concomitant skills are laid out in the tables below.

## WORKING AS AN ARTIST-MUSICIAN

### DEVELOPING AN ARTISTIC IDENTITY

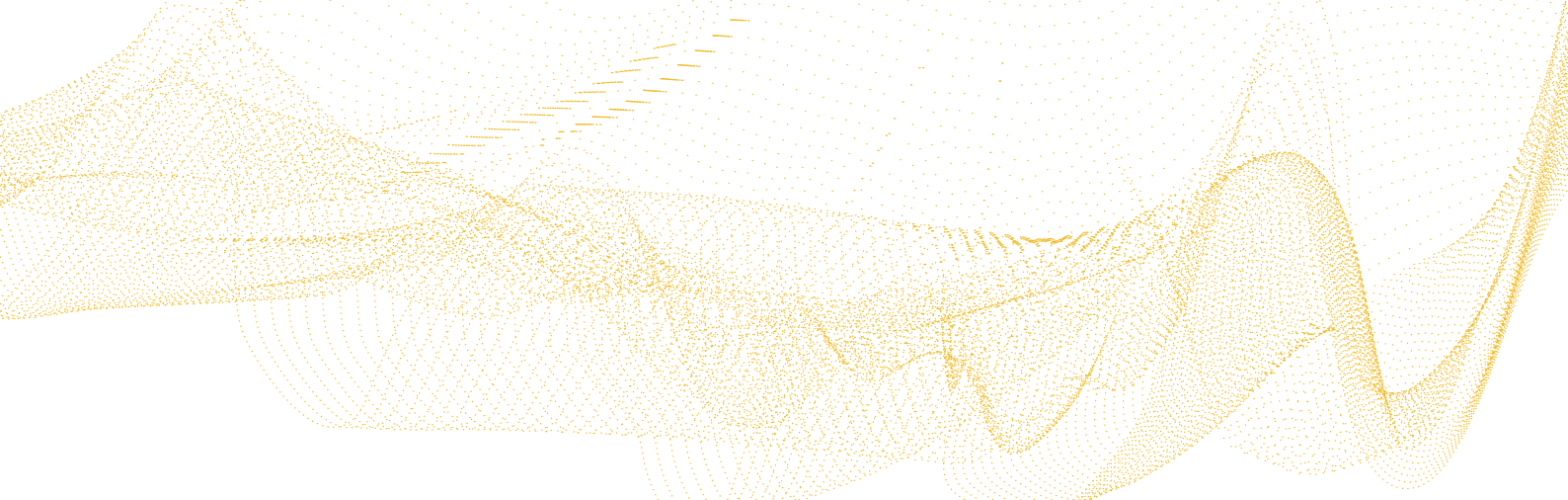
The musicien intervenant should be able:

- to sing with assurance and artistic sensitivity in several types of musical aesthetic;
- demonstrate proficiency in one or more instruments;
- be able to perform in public and to develop his/her own artistic experiments and creations.
- be open to new types of creation and invention.

### SHOULD HAVE A BROAD MUSICAL AND ARTISTIC CULTURE

- Should be able to play various instruments, especially the voice, percussion, body percussion and electronic devices.
- Should be proficient in instrumental accompaniment techniques:
- Should know how to accompany a choir and to accompany one's own singing in a rich and varied manner.
- Should be able to transcribe, arrange and compose music.
- Should be able to use digital audio and video tools.
- Should have open-ended creative instrumental skills (repurposing objects, experimental instrument making, installations etc), possibly in conjuncture with the other arts.
- Should be able to recognise various historical and modern musical aesthetic trends from around the world, especially contemporary musical languages and those from outside Europe.
- Should be knowledgeable in artistic domains other than music.
- Should be able to forge links between various forms of artistic expression.
- Should be able to carry out documentary research and make use of varied resources.





## TEACHING, EDUCATING, TRANSMITTING

IDENTIFYING AND  
SETTING UP  
LEARNING GOALS  
CONDUCTING  
SESSIONS WITH  
CHILDREN'S' GROUPS  
AS WELL AS OTHER  
TYPES OF AUDIENCE  
PASSING ON  
MUSICAL AND  
INTERDISCIPLINARY  
KNOWLEDGE AND  
SKILLS

- Should be familiar with the school environment (arrangements, programs and orientation, organisation of school life, mandates of the various school players).
- Should be familiar with specialist artistic teaching environments (artistic teaching charter, teaching orientation flowcharts etc).
- Should be familiar with the various teaching trends and methodologies.
- Should know how to identify the knowledge, skills and culture that need to be developed and passed on.
- Should be capable of inventing situations and tools needed for the teaching process, jointly with a school teacher.
- Should know how to build up a progression.
- Should know how to lead a group with the right degree of authority, outreach, spirit of openness and rigour.
- Should be able to deal with the unexpected.
- Should know how to be attentive to the group as well as to each individual.
- Should know how to encourage dialogue, initiative and critical thinking.
- Should know how to conduct group musical educational sessions jointly with a schoolteacher, on an interdisciplinary basis with other programs in the school.
- Should know how to use play-based tools that favour physical involvement and artistic sensitivity in all the activities carried out.
- Should be able to develop vocal and instrumental skills within a program and as part of a sequenced progression.
- Should be able to lead group vocal and/or instrumental activities using methodical rehearsal techniques, and to deploy conducting skills in guiding musical production; applying real-time listening skills to convey a sonic image with skill and precision.
- Should be able to guide musical and inventive processes in the group, from playful exploration of sonic material to creating a finished and demanding musical work.
- Should be able to convey a sensitive listening approach to the project in hand, favouring development of knowledge, desire and a spirit of inquiry in the musical domain and in the history of the arts.
- Should be able to develop the quality of the instrumental gesture through the use of sonic objects, instruments and the human body, and to place said quality at the service of artistic creation.
- Should be to accompany a group in building up a stage production that encourages skills acquired in the course of the year, in the form of an artistic teaching project.

ASSESSING  
LEARNING  
PROGRESS

- Should understand the various types of assessment.
- Should be able to develop methodologies and criteria for assessment in learning.
- Should be capable of analysing students' individual and group progress or that of the audience.
- Should be able to propose remedial actions.
- Should know how to analyse one's own actions and the effects of those actions.

## DESIGNING AND LEADING ARTISTIC AND CULTURAL EDUCATIONAL PROJECTS

### DESIGNING AND CONDUCTING ARTISTIC AND CULTURAL EDUCATIONAL PROJECTS

- Should be able to identify educational, cultural and social players and resources in one's region of activity.
- Should be able to negotiate with the partners and players in a region.
- Should know how to build up projects in a given context that are suitable for both the employing structure (whether a municipality or an association) and the hosting structure.
- Should be able to initiate new forms of encounter between artists, shows, musical works and the audience.
- Should be able to define and implement actions for raising appreciative awareness of live shows among children and other types of audience.
- Should be able to jointly build up, with cultural diffusion and creation bodies, outreach actions in the context of an artist, a musical work, a language or a musical practice.
- Should be able to work with various kinds of educational, artistic, cultural and social partners.
- Should be able to organise, lead and direct artistic practice and education activities.
- Should be able to produce documents (visual, sound or written documents) in order to develop a project and to report on it.
- Should be able to plan joint assessment methodologies.
- Should be able to carry out an assessment.

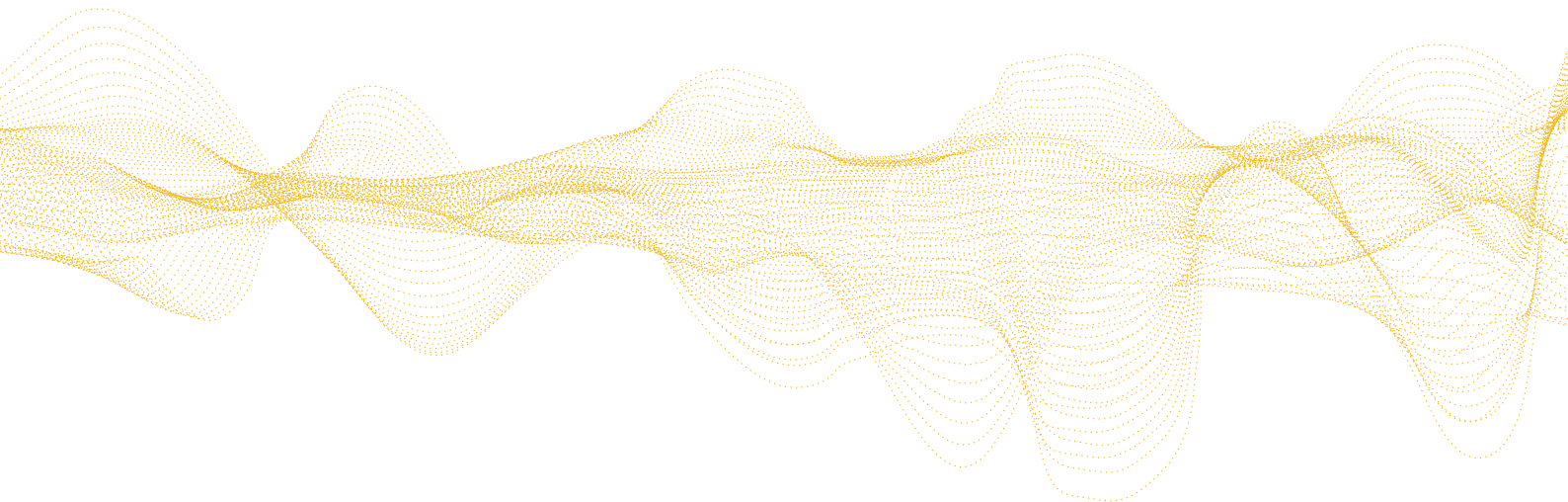
## COORDINATING TEAMS DEVELOPMENT ASSIGNMENTS IN A REGION

### COORDINATING TEAMS

- Should be able to produce project presentation documents in the artistic and cultural domains.
- Should be able to conduct meetings and take the lead in collaboration and consultation activities.
- Should be able to organise teamwork in the artistic education domain.

### CONTRIBUTING TO THE CULTURAL DEVELOPMENT OF A REGION

- Should be familiar with the workings of public services and with associations.
- Should be able to participate in thinking on local artistic and cultural policies, and to put forward active propositions for implementation.
- Knowing how to take part in building up an establishment project and a regional educational project.
- Knowing how to identify people and venue resources for a region's artistic and cultural education.
- Should be able to develop networks and partnerships between artistic and cultural players.



*Joint consultation between the various members of the committee that convened in order to draw up the present professional repository, from January 2017 to December 2018, was co-ordinated by the professional commission of the National Council of the CFMIs.*

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