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Грани взаимодействия министерства национального образования и министерства культуры Франции в музыкально-образовательном пространстве

Проблема исследования. Актуальность исследования обусловлена назревшей необходимостью поиска новых подходов к музыкальному развитию учащихся в рамках общего образования, что делает значимым обращение к опыту Франции в связи с существованием в стране оригинальной модели музыкального обучения с налаженной системой многогранных партнерских связей, контролируемых органами Министерства национального образования и Министерства культуры Франции.

Цель статьи: научно-практическое обоснование необходимости разработки российской стратегии музыкального развития на основе взаимодействия образовательных и культурных организаций.

Материалы и методы. В качестве методологической базы был использован системно-структурный подход, позволивший осуществить концептуализацию данных, полученных в результате анализа источников, а также в процессе личного общения с французскими коллегами.

Результаты исследования. Механизм исследуемого взаимодействия в различных формах учебной, внеурочной и внешкольной музыкальной деятельности основан на четко выстроенной схеме сотрудничества школ с партнерскими структурами в области культуры и искусства на государственном (концептуальном), академическом (координационном) и местном (исполнительском) уровнях. Побудителем построения данной системы партнерских связей способствовало признание педагогическим сообществом и органами власти Франции приоритета музыкальной образованности как мощного стимулятора развития личностных, интеллектуальных и творческих способностей обучающихся, необходимых для успешной реализации в любой сфере деятельности.

Обсуждение и заключение. Первоначальным импульсом к возникновению концепции привлечения художественно-культурных структур в музыкально-образовательное поле послужило внедрение в начале 80-х годов XX века оригинальной системы профессиональной и любительской музыкальной подготовки учащихся в рамках общего образования в колледже и лицее. В дальнейшем опыт партнерского взаимодействия в исследуемой области постепенно распространился не только на учебную, но и на внеурочную и внешкольную деятельность. В качестве важного «прорыва» французского музыкально-образовательного проекта следует признать значительный вклад в просветительскую деятельность музыкально-культурных центров общемирового значения.

Дальновидная политика французских властей, направленная на существенную поддержку художественной, в особенности музыкальной культуры как основы развития всего общества может служить стратегическим ориентиром для модернизации системы музыкального образования в России в плане разработки схем управления и образовательных технологий, основанных на взаимодействии учебных заведений с учреждениями культуры и искусства.

Ключевые слова: модернизация образования, музыкальное развитие, образовательная политика Франции, образовательно-культурное взаимодействие, система соглашений

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Facets of interaction between the Ministry of National Education and the Ministry of Culture of France in the musical and educational space

The problem of research. The relevance of the research is due to the urgent need to find new approaches to the musical development of students in general education, which makes it significant to refer to the experience of France in connection with the existence in the country of an original model of musical education with an established system of multifaceted partnerships controlled by the bodies of the Ministry of National Education and the Ministry of Culture of France.

The purpose of the article: scientific and practical justification of the need to develop a Russian strategy of musical development based on the interaction of educational and cultural organizations.

Materials and methods. As a methodological basis, a system-structural approach was used, which made it possible to conceptualize the data obtained as a result of the analysis of sources, as well as in the process of personal communication with French colleagues.

The results of the study. The mechanism of the studied interaction in various forms of educational, extracurricular and out-of-school musical activities is based on a clearly structured scheme of cooperation between schools and partner structures in the field of culture and art at the state (conceptual), academic (coordination) and local (performing) levels. The impetus for the construction of this system of partnerships was the recognition by the pedagogical community and the authorities of France of the priority of musical education as a powerful stimulant for the development of personal, intellectual and creative abilities of students necessary for successful implementation in any field of activity.

Discussion and conclusion. The initial impulse to the emergence of the concept of attracting artistic and cultural structures in the musical and educational field was the introduction in the early 80s of the twentieth century of the original system of professional and amateur musical training of students in the framework of general education in college and lyceum. In the future, the experience of partnership interaction in the field under study gradually spread not only to academic, but also to extracurricular and out-of-school activities. As an important "breakthrough" of the French musical and educational project, a significant contribution to the educational activities of musical and cultural centers of global importance should be recognized.

The far-sighted policy of the French authorities aimed at substantial support of artistic, especially musical culture as the basis for the development of the whole society can serve as a strategic guideline for the modernization of the music education system in Russia in terms of developing management schemes and educational technologies based on the interaction of educational institutions with cultural and art institutions.

Keywords: modernization of education, musical development, educational policy of France, educational and cultural interaction, system of agreements

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Introduction

The evolution of modern art and cultural education demonstrates productive forms and techniques of its modernization, which, in addition to global trends, have their own differences in each country. Sometimes the achievements of foreign colleagues in this field arouse not only keen interest, but also a desire to understand more deeply the mechanism of these achievements, to penetrate into their essence. Such a study can deepen the awareness of our own educational trajectory and, in the words of the American educator-researcher Harold Noah, "help us better understand our own past, orient ourselves more accurately in the present and imagine a little more clearly what our educational future may be" [22, p. 551].

The problem of interaction of education with third-party professional structures in the relevant field of knowledge is not new, it has been discussed for a long time and in some cases finds its solutions. However, in the field of art, in particular music education, this topic has not been discussed in a similar way before, or was covered in fragments. Nevertheless, it acquires special significance due to the fact that music has long been regarded not just as a school discipline, but as an art lesson. In the process of studying the structural organization of music education in France at its various levels, it was possible to identify its important component – an established system of multifaceted interdepartmental relations, in which the dominant place belongs to the partnership between the two ministries – national education and culture.

It should be noted that the idea of expanding the school's ties with the socio-cultural environment in our country has been "sounding" for a long time, it is indicated in the Federal Law of the Russian Federation "On Education in the Russian Federation" [6]. However, positively perceived by individual specialists and managers [4], it is currently (2021) not widely used both in theoretical research and in artistic and pedagogical practice. To determine the most productive schemes for managing joint projects, it is necessary to analyze the experience of France and identify effective tools that allow improving music education in Russia.

Materials and methods

To solve the tasks set in the study, the following methods were used: analysis, comparison, generalization of scientific literature on the research problem; interpretation of normative acts (laws, decrees, resolutions, etc.); hypothetical-deductive method involving the assumption of the causes and patterns of the formation of an effective system of interdepartmental relations in the musical and educational space; a system-structural approach in conceptualizing the data obtained.

The set of methods allowed us to form an objective idea of the nature and mechanism of the multifaceted interaction of authorities with educational and cultural institutions.

The reliability and validity of the research results is ensured by the involvement of a wide range of scientific and other sources, many years of experience in the field of music education in France. The study involved French-speaking sources, as well as information kindly provided by French colleagues in the process of correspondence and personal communication.

The results of the study

In the mass consciousness of French society, a persistent positive approach to the development of art objects has been developed, which makes them a natural, important component of the cultural life of the country. This is facilitated by the system of partnership interaction of secondary schools with cultural and art organizations – creative collectives, artists, etc., which has been implemented for several decades, which has proven its effectiveness. The global goal of these partnerships is to enrich the system of art education and culture as the basis for the development of the whole society.

The article examines the issues of cooperation between educational institutions with art centers and special educational institutions from three positions:

- 1) within the framework of educational activities;
- 2) in the form of extracurricular and out-of-school activities;
- 3) from the point of view of the nature of the activities of the main centers of musical culture functioning in cooperation with the bodies of the Ministry of Education.

It should be noted that in practice, the proposed differentiation of positions is very conditional, since the same artistic and cultural structures can simultaneously participate in educational, extracurricular and out-of-school activities.

Before proceeding to the characteristics of the designated sections, it is necessary to highlight issues related to the levels of agreements concluded and their structure.

Levels of partnership interaction [20]. Interdepartmental partnership is carried out in the form of specific agreements concluded at three levels: state, academic* and local (individual educational institutions).

State level. The bilateral resolution of the Ministry of National Education and the Ministry of Culture of France defines the concept of partnership between educational institutions and associations specializing in art and culture, based on the strategy of "educating a future citizen, a participant in cultural policy, informed and critical, able to make an informed choice, which is the goal of the school in this area" [20]. All extracurricular activities planned at the State level are subsidized mainly by the Ministry of National Education.

Academic level. The administration of artistic and cultural education at the academic level is carried out by the rectorates of academies and regional management bodies for cultural affairs. Territorial bodies (regions, departments, communes) coordinate partnerships.

Local level. Cooperation within the framework of individual educational institutions or their divisions (elementary school, college, lyceum) is based on the joint work of a teacher and a professional specialist (director, choreographer, musician, sound engineer or lighting technician, cultural mediator, etc.). This form of partnership enriches the knowledge and experience of students through the "stereoscopic" perception of the topic or project being studied. Thus, the whole school art education is based on the mechanism of joint activity of subject teachers and representatives of the art world.

The structure of the interdepartmental agreement. Agreements at the local level are formalized in the form of partnership agreements. In the absence of a single template, all agreements are based on common principles:

* France is divided into 30 academies (administrative-territorial units, which include all educational institutions of all levels located in this region). This division allows, on the one hand, to ensure the unity of the educational policy of the French state throughout the country and, on the other hand, to take into account regional peculiarities, thanks to close cooperation with the local administration. The Academy is headed by the rector, who is appointed by the President of the Republic [3, p. 177].

- diversification of activities;
- long-term perspective;
- integration into a holistic educational project;
- consulting;
- clear organization.

The diversification of activities implies the implementation of activities that are diverse in their forms, content and scale. For example, an agreement may include:

- informing students about the programs of shows, concerts;
- presentation of artists' performance programs;
- holding events at an educational or cultural institution;
- organization of meetings with professionals in order to immerse students in the profession, as well as to involve them in creative activities;
- long-term creative communication with an invited artist (musician, artist, dancer) or a group for a period of up to several months (with accommodation in a specially designated residence);
- participation in art workshops, implementation of cultural and artistic projects, music training.

Long-term perspective. The agreement, as a rule, is focused on a long period of cooperation between a cultural center and an educational institution with the establishment of a long-term plan of joint educational and creative activities in the building of an educational institution or cultural institution, during which students get acquainted with various musical professions.

Integration into a holistic educational project. The artistic and cultural policy of the management of educational institutions, as a rule, is aimed at creating large associations. That is, we are not talking about separate agreements ("college – association", "lyceum – conservatory"), but about a single network mechanism covering either the entire macrostructure or a priority area of education.

Consulting. The agreement provides for consultations to help navigate the flow of musical information and systematize the data obtained. The preferred form of counseling is a creative dialogue that promotes the birth of new ideas.

Organization issues. The implementation of mutual relations is handled by a working group created at the department or academy level, consisting of the following:

- academic delegate for cultural affairs or department coordinator;
- regional cultural director or industry advisor representative;
- employees of local authorities responsible for the education and culture sector, as well as any other qualified specialists.

The Working Group coordinates cooperation between schools and cultural structures and is responsible for the coordination of partnerships and so-called "paired" projects. Its mission includes the development of projects for schools, advising on the drafting of agreements, as well as monitoring and evaluating the effectiveness of these relationships.

1. Partnerships within the framework of educational activities

On December 11, 2017, Minister of Culture Francoise Nissen and Minister of National Education Jean-Michel Blanquer, confirming on the air of the France musique TV program their intentions to continue close cooperation for the next five years, detailed a joint action plan in the field of music education as a priority area of artistic training [14].

The impetus for deepening interdepartmental partnerships within the framework of educational activities was a joint meeting on September 17, 2018, at which Jean-Michel Blanquer confirmed the intention of the authorities to provide high-quality artistic and cultural education to all children of the country aged 3 to 18 years, announcing the investment amount of the project – 20 million euros: 17 million from the Ministry of National Education and 3 million from the Ministry of Culture. These funds were directed primarily to improving the quality of music education in primary schools and colleges. The state of affairs in the lyceums was described by the official as needing additional measures.

Since the implementation of the national project is primarily entrusted to music teachers, J.M. Blanquer expressed his determination to make music an organic part of the initial training of teachers. In turn, the Minister of Culture F. Nissen called on each cultural center to take part in an artistic and cultural project [14].

The President of the Republic Emmanuel Macron acted as a guarantor of providing an in-depth course of artistic disciplines to all students during their school education, he expressed his conviction in the value of artistic experience for intellectual, sensory development, the formation of an independent cultural choice [8].

The achievement of the ambitious goal was planned for the period from 2018 to 2022. Along with musical practice, reading books and attending theatrical performances were highlighted as priority areas.

In the text of the joint document, the influence of musical art on the holistic educational process is argued, since:

- knowledge in the field of musical art in conjunction with the development of emotional perception of musical events contribute to the education of creativity – a fundamental element of personal development and success;
- musical practice in the process of implementing specific projects allows children to gain self-confidence; their joint implementation is also a powerful means of socialization, the formation of a sense of respect for a different opinion. We should strive to ensure that all students receive an identical level of art teaching at school, regardless of the social environment and place of residence*.
- direct contact with the works forms children's ability to creatively perceive the world, develops their creativity. In contrast to the mass media, which greatly contribute to cultural homogenization**, it is very important to enrich children's ideas by introducing them to the diversity of art and culture of European countries and other continents [8].

According to the Charter of Artistic and Cultural Education [11], adopted in all schools and educational institutions, mastering special musical knowledge with involvement in artistic practice becomes mandatory for all students. The provision of artistic, cultural and sensory education (EACS), in addition to educational activities, is also prescribed in extracurricular and out-of-school work.

Concrete solutions to deepen educational artistic and cultural activities. Each stage – from the parent school to the lyceum – involves the acquisition of competencies, which are then improved at the next level.

* The document states that "the development of the arts at school and in extracurricular activities is a requirement of republican equality" [8].

** Cultural homogenization is a process in which the dominant culture invades or captures the local culture, returning to a homogeneous society. That is, their customs, ideas or values are transformed, which can lead to the loss of their identity in order to accept or assimilate a more global culture [Что такое культурная гомогенизация? URL: <https://ru.thpanorama.com/articles/cultura-general/qu-es-la-homogeneizacin-cultural.html>].

In primary schools, art and cultural education EAC (Éducation artistique, culturelle) in the amount of 2 hours per week (music education and plastic art) is provided to all students, regardless of their place of residence. It is supposed to devote 10% of school time to interdepartmental cooperation during the academic year, which implies:

- participation in at least two cultural events: a visit to a cultural institution (museum, cinema, etc.), a show (theater, dance, concert, opera, circus performance), acquaintance with a historical monument (castle, temple, etc.), a meeting with the creator or performer;
- weekly updating of books in the school or public library;
- singing in the school choir.

The aim of the cooperation is to improve the quality of art education by enriching classes with live contacts with artists and artists of the territories*.

In some colleges, within the framework of educational activities, there is a flexible training schedule in coordination with special music institutions. Flexible schedule classes in special classes with adapted schedules (classes à horaires aménagés en musique, CHAM) allow you to receive in-depth musical training within the school curriculum. CHAM classes arose as a result of close cooperation between the Ministry of National Education and the Ministry of Culture, established back in the 1980s. The educational process in them is organized in coordination with conservatories: musical and theoretical disciplines are taught at school, and performing disciplines are taught at the conservatory, where creative meetings with composers, performers, orchestras and opera houses are also held.

In colleges, the role of partnership agreements with cultural figures of the territories is noticeably increasing, within the framework of which joint events are organized. During 2019, colleges and cultural structures wishing to submit a project to the rector's office received support from inspection bodies and loans for the implementation of educational activities. Colleges in which half of the classes use such a project annually are awarded the emblem of Artistic and Cultural Education (EAC).

In lycées, partnership with special educational institutions plays a crucial role, since it is in the senior, specialized classes that students are determined with the choice of their artistic direction. Each French lycée has a research and creative workshop (music, theater, dance, global show, etc.). In cooperation with cultural organizations, lycée students take part in research and creative seminars in the field of music, choreography, theater, etc.

As a result of the latest baccalaureate reform (2021), lycée students specializing in art have the opportunity not to be limited to one area. In the first and final (terminal) classes, students can combine music training in the amount of 4 hours per week in the first and 6 hours in the terminal with any other of the seven directions in the form of optional classes (3 hours per week): plastic art, cinema-audiovisual art, art history, theater, dance, circus art.

There are two specialized bachelor's degrees in technical lycées: Science and Technology of Design and Applied Arts (STD2A) and Music and Dance Techniques (TMD)**.

It is noteworthy that the development of an educational platform for all students and teachers is carried out by public audiovisual companies, which, among other things, participate in the adjustment of curricula.

* A territory is an administratively autonomous regional entity that includes educational institutions; it can be interpreted as a certain geographical area (spatio-temporal), as well as organizational (for example, within a firm or firms) and cognitive, through the exchange of knowledge and experience [19, p. 20].

** You can read more about the options for obtaining lycée music education in the article "Music education in the modern Lycée of France" [2].

2. Partnerships in music education within extracurricular and out-of-school activities

Agreements on the interaction of educational institutions with figures of musical culture in the framework of extracurricular and out-of-school activities, as a rule, are adapted to the region in which they are signed. They are designed to cover the entire population of a given territory. Partner projects are funded by the Ministry of Culture and local authorities.

In the regions of France, more and more platforms are being organized for creative communication with various creative teams that are involved in educational activities. Due to the noticeable influence on the artistic and cultural level of music lovers, the Ministry of Culture initiated a new form of interaction with these associations.

The signing of regional target agreements is entrusted to the Supreme Council for Artistic and Cultural Education (HCEAC). 13 such agreements were planned for 2018-2019. Each educational institution presented a specific curriculum, having established partnerships with at least one cultural structure.

This plan is based on the task of improving the quality of teacher training, recognized as the most important element of education reform within the framework of the Bologna Agreement [7], with special attention to the level of their cultural and artistic training [23], proving its universal value for the development of creativity, as well as flexibility in socio-cultural interactions [9].

The measures taken concerned the revision of curricula at various levels of education, in which the subjects of the art cycle began to occupy a significant place. Thus, art trainings were opened at the Higher Schools of Professorship and Teaching ESPE (Les Ecoles supérieures du professorat et de l'éducation). As part of continuing education, cultural Engineering departments were founded at the National Conservatories of Arts and Crafts (CNAM).

Local authorities and artists and cultural figures have proposed many projects and developed a platform that facilitates their identification and communication. Each teacher was assigned a personal identifier that allows him to view EAC offers. Similarly, each cultural structure that develops projects has the opportunity to involve the schools closest to them to create joint projects.

Thanks to the assistance of the State, primary school students within the framework of the "Environment Plan" have the opportunity to attend highly artistic cultural events every Wednesday.

During the 2018-2019 academic year, the project "All Orchestral Musicians", which received solid support (5.9 million euros), as well as projects implemented by opera theaters and symphony orchestras, allowed 450,000 children to join musical activities outside of school in all territories. The training took place through the participation of schoolchildren in orchestral and vocal groups under the guidance of professional artists.

2.1. Choral singing is a priority area of extracurricular and out-of-school musical activity

The widespread introduction of choral singing as the most popular democratic type of musical activity has become an integral part of an ambitious plan for the development of music education, including the establishment of school choirs in all 7,100 colleges in France. In 2017, choral classes were held in every fourth institution. It was supposed to introduce choirs in every second school by the beginning of 2018, and in all schools of the country by 2019. In order to realize this goal, Jean-Michel Blanquer outlined the following specific measures: in primary schools to strengthen the existing departmental choral projects created by Jack Lang in the early 2000s; in colleges to introduce optional choir classes in the amount of two hours a week. The Minister expressed concern about the state of choral practice in lyceums and expressed his intention to pay special attention to professional lyceums.

The event symbolizing the beginning of these innovations was the "Return to Music" event in September 2016, which later began to be held on a regular basis [14].

As short-term measures to create choirs at schools, it was proposed to create academic choirs of teachers within the framework of continuing education; in the medium term, it was planned to introduce choral practice in teacher training and professional development of choir leaders.

Chartes* choral singing [18]. A key decision in the policy of spreading choral practice at all levels of general education, developed jointly by the Ministries of Culture and National Education, was the creation of choral singing charters, which formulated a strategy for the development of choirs at the state and departmental levels. Charters unite public and private organizations engaged in education, and rely on the artistic, cultural and educational resources of the Territories. Within the framework of the charters, the National Choir of Public Education was created, and the existing 13 academic choirs were designed to provide training for choir leaders at a professional level.

Implementing the regional policy on the development of choirs, charters coordinate the activities of the Regional Department for Cultural Affairs (DRAC), territorial bodies and the Ministry of National Education and regulate the financing of:

- art projects implemented in schools and colleges;
- teacher training;
- creating a new repertoire;
- training of choir directors.

This is the network of choral charters Canopé, Carasso, Casden, MGEN, Maif and Sacem, which enjoy the support of these two departments.

Being aimed at creating a school choir in each educational institution, departmental charters implement a "territorial strategy" based on the actual artistic and educational needs of a particular region, with a detailed analysis of its social and geographical features (in particular, from the point of view of transport); take into account the complementarity of artistic and cultural resources within the framework of the partnership of DRAC and local authorities with relevant educational and information dissemination structures.

The management of departmental charters is carried out by the organizing committee, headed by the rector and the Regional Director for Cultural Affairs. The mission of the organizing committee is to formulate targets in the field by signing an agreement: 1) training, 2) implementation of collective choral projects and 3) specific projects in partnership with one or more institutions.

1. The training reform includes:

- individual vocal and choral singing classes for primary school and college teachers;
- local trainings on choral management in connection with the implementation of the project (song show, children's opera, united choir, etc.);
- project management training.

These training courses are multi-level in nature and cover teachers of national education, including students of Higher Schools of Professorship and Teaching ESPE (Écoles supérieures du professorat et de l'éducation), employees of local organizations or associations, such as conservatory teachers, intervenants** musicians, and performing artists.

* The territorial Authority for the Development of Choral Singing under the management of the Ministry of National Education and Culture together with the Canopé network [18].

** An intervenant musician is a broad-profile musician, a teacher who knows how to create partnerships with teachers in schools, as well as contribute to the enrichment of musical life in kindergartens, hospitals, prisons, etc. [21].

2. Implementation of collective choral projects. In recent years, there has been a positive trend in the development of large-scale projects involving several schools and/or institutions. Prepared throughout the school year, these projects stimulate teachers and students, fully justifying their pedagogical and artistic expectations. The implementation of projects often requires additional funds to meet the costs of training, ordering works, renting scores, SACEM taxes, etc., as well as ensuring the safety of concert venues, providing special equipment for vocal practice and transportation. This item of expenditure is especially relevant for rural areas.

3. Specific projects carried out in partnership with one or more institutions. Organizational committees are designed to encourage the joint construction of projects, to support original ambitious interdisciplinary or intersectoral initiatives of teachers and representatives of the art world, including those that cannot be classified.

The Organizing Committee determines the amount necessary for the implementation of a specific project, specifies the purpose of expenses and makes decisions on financial (or in kind) obligations of each of the participating parties.

Other voluntary partners also take an active part in financing projects or providing various services (transport, premises, technology, equipment, security, etc.).

Each of the draft agreements is subject to official analysis and evaluation. The Organizing Committee has developed criteria for priority funding:

- artistic and educational quality of the project;
- compliance with the needs and cultural landscape of the region;
- the degree of remoteness from local artistic and cultural sites (especially in 44 rural departments).

National commissions. In addition to the system of departmental charters, two special commissions are also engaged in specific choral projects: in the field of education and creativity. Funds for their implementation are allocated annually, in addition to the Ministries of National Education and Culture, by public and private institutions that are part of these commissions.

The Educational Commission evaluates the level of internships provided by professional structures; requests for support of exceptional educational projects offered by the Department of Departmental Services of National Education (DSDEN) or rectorates; recommends training depending on regional and other needs (for example, training of choir leaders for adolescent children; training in areas with limited local artistic resources).

To approve training courses, compliance with the following criteria is required:

- high level of skill of the choir director;
- support (to the extent possible) professional bodies: conservatories, Opera houses, Centers, resources for art and cultural education (PREAC), etc.
- the breadth of the population (for example, a training course may serve as classroom teachers, and musicians to intervenants, teachers, conservatories, responsible for the initial levels, as well as mentors in the socio-educational, medical and other fields);
- geographically convenient location on the territory for easy access to training courses for everyone.

When considering educational projects, the reasoned opinion of the representatives of the Academic Delegation on Cultural Issues DAAC (Délégation académique à l'action culturelle) and the Regional Department for Cultural Affairs DRAC (Direction régionale des affaires culturelles) is necessarily taken into account.

The Commission on Creativity decides on orders for the composition of works and arrangements, on residencies for composers and, if necessary, the organization of training courses directly related to the creation of a new repertoire.

She checks the dossier of a creative project according to several criteria:

- aesthetic value;
- compliance of the musical language used with the perception of the appropriate age group of children/adolescents;
- the quality of the presented art project and a detailed summary of the composer;
- editorial office.

The Commission is engaged in ordering children's operas, songs, vocal games, didactic collections for choir leaders, including information about voices, elements of vocal technique, warm-up techniques, etc. It strives to support a wide range of composers, including those who do not specialize exclusively in creating educational works for a youth audience.

When considering creative projects, the expert opinion of the Academic Representation on Cultural Issues (DAAC) and the Regional Office for Cultural Affairs (DRAC) is also taken into account.

Each year, the commission awards one or more prizes for the most original achievements. The Commission on Creativity is headed by a person appointed by the Minister.

The most important incentive in the implementation of this plan was cooperation with professional artists and collectives, which is regulated by state structures and receives substantial financial support.

3. From the experience of the main centers of musical culture functioning in partnership with the Ministry of Education in the framework of extracurricular and out-of-school activities [12; 20]

This section highlights some aspects of the activities of the five main centers: the Musical Youth of France, the City of Music, the Hall of Song, the Institute for Research and Coordination of Acoustics and Music and the radio channel France Music.

The Musical Youth of France (Jeunesse musicale de France, JMF) [16] is a concert association founded in 1944, specializing in organizing concerts for school audiences since the 70s of the XX century.

A large-scale long-term agreement between the organization Musical Youth of France (JMF) and the Ministry of National Education "Students at a Concert", aimed at distributing live music in the school environment, led to a significant increase in the number of students who joined the audience of concert halls.

Being a large national network, JMF unites more than 300 local groups, has 400 venues and holds more than twenty concerts/performances annually. Every year, JMF attracts more and more new participants - composers and performers and carries out various projects of classical and modern music.

JMF combines the concert and educational mission with the educational one, annually publishing a new collection for teachers in the form of a CD, which is available on the website.

JMF is committed to joint performances with other partner organizations, including the annual Festival Francofolies de La Rochelle (Les Francofolies de La Rochelle) and the Orchestra of Paris.

The constant financial assistance of Crédit Mutuel Bank contributes to the improvement of the quality of concert projects provided to young people and the deepening of methodological assistance to teachers and students.

The City of Music (Cité de la musique) [18], founded in 1995, is a cultural center that houses museums, exhibitions, documentation centers, audiovisual resources; concerts are held for adults and youth; educational and publishing activities are carried out. In two concert halls of the City of Music, music from all continents of the most diverse directions sounds from the Middle Ages to the present, meetings and interviews with modern musicians are organized, etc.

Major national projects implemented in partnership with the City of Music are formed according to the principle of compliance with curricula, which allows teachers to regularly master a wide range of diverse repertoire with students: from ancient and modern academic music to traditional and popular songs, film music, jazz and rock music. Concert planning is coordinated with the expert council, which includes selected musicologists.

The cooperation of the Ministry of Education with the City of Music has made its documentation collections available on the Internet. Digitization of recorded concerts with an extensive repertoire of classical and contemporary music, accompanied by developmental consulting, are of great value for all levels of school education.

Located on the territory of the Cité de la musique, the Music Museum contains a rich collection – more than 4,000 musical instruments of various eras and peoples. Regularly holding expositions of ancient heritage, the museum is open to the musical culture of an ever-changing world. The digital resources of the library of the City of Music consist of recordings of video interviews with contemporary musicians, works performed on the instruments of the museum, etc.

An innovative educational invention is educational guides for listening to music using modern multimedia technologies. They are created according to the criteria of high quality – both the compositions themselves and their performance.

As examples of guides to listening to music: multimedia accompaniments to the Symphony No. 41 "Jupiter" by W. A. Mozart, the Vocal cycle "On the Road" ("Der Wegweiser") by F. Schubert, the Overture "Coriolanus" by L. Beethoven, the Quartet Op. 135 by L. Beethoven, Sequenza for flute No. 1 by L. Berio.

Hall of Song (Hall de la chanson) [10]. The projects implemented by the Song Hall in partnership with the Ministry of Education involve familiarizing the school audience with the song heritage of the past and present. They also include practical vocal lessons, which play an important role in the educational process of elementary school, college and lyceum.

With the support of the Information Technology and Communications Department at the Ministry of National Education (SOUS-Direction des Technologies de l'Information et de la Communication pour l'Education, SDTICE), the Song Hall provides educational and methodological support to music teachers, constantly updating the educational portal, which contains a solid collection of songs from the Middle Ages to the present. The portal is available to students by school subscriptions, as well as to any teacher by USB keys.

The Song Hall, also called the National Song Heritage Center, has rich anthological resources – a real "museum" of songs online. The signed agreements provide for the coordination of the entire complex of musical and educational activities and allow access to all resources created in this area.

The activities of the Song Hall are funded by the Ministry of Culture and Mass Communications together with the Society of Authors, Composers and Music Publishers (Société des Auteurs, Compositeurs et Éditeurs de Musique, SACEM).

Institute for Research and Coordination of Acoustics and Music (Institut de Recherche et Coordination Acoustique/Musique, IRCAM) [15]. Founded by Pierre Boulez on behalf

of Georges Pompidou and under the leadership of the Ministry of Culture and Mass Communications, IRCAM is currently one of the largest public research centers in the world dedicated to musical creativity and scientific research. It is a unique place where artistic foresight and technological innovation combine.

As a research center, IRCAM covers a very wide range in the field of composition: acoustic approach, musical search, work on a sound signal and a symbolic field, sound design, technologies for their interaction. The Institute is at the forefront of innovation, it has won many competitions, including those that have found commercial application.

With its own management and production policy, IRCAM welcomes composers from all over the world every year. Solo and chamber compositions, orchestral, theatrical, opera and ballet projects are born in his studios in conjunction with other types of art (fine art, video, installations).

As an educational center, IRCAM offers a music informatics course for composers, professional internships, training in acoustics, signal processing, computer science in relation to music in cooperation with the University of Paris VI and educational interactive programs for the national education system and conservatories.

The cooperation of the Ministry of National Education with IRCAM, which began in 1999, currently allows the implementation of a number of software applications designed for music education, which have become widespread in the educational community.

In response to the needs of colleges, lyceums and a wide range of users who want to discover, understand and explore the world of music, IRCAM offers original and easy access to the technologies of its research laboratories. For example, the Music Lab Audio program offers to get inside the sound, transform it in real time. It also allows you to record sounds, present them as a sonogram with the ability to influence their spectral composition and export data to other programs. Music Lab Annotation allows you to annotate and synchronize sounds with images (musical scores with recording). Music Lab 2 allows the teacher to create various innovative devices for students, in particular, forming connections between theoretical knowledge and practice through experimentation, exploring sound and controlling it in real time, developing creativity in the learning process and initiating musical or interdisciplinary projects.

France Musique [13]. Founded in 1963, Radio channel France Musique is one of the seven channels of Radio France. Its activities are aimed at spreading diverse music from all continents – serious and popular, ancient and modern, written and oral traditions. Classical music and jazz occupy a central place in the programs.

The artistic resources of Radio France are exceptional and unique in the world: two orchestras, a choir and a metriza offer a unique set of programs that fill the radio broadcast of the country. France Music also uses the exclusive archives of the radio and the National Audiovisual Institute (L'Institut national de l'audiovisuel, INA).

Fulfilling a state order, the France Musique channel covers the events of the musical life of the regions of France through a diverse eclectic program selected according to quality criteria. The channel also broadcasts the best concerts and operas staged on the international stage.

As you know, music currently plays a key role in shaping the cultural orientations of students of schools, colleges and lyceums. Being constantly surrounded by the media, modern young people consider music as a space of freedom, which they use at their discretion. In this context, the high-quality musical products offered by Radio France and its channel France Musique can have a beneficial effect on the formation of musical culture and

taste of children and youth. Radio broadcasts are especially important for lyceum students, since compulsory music lessons are provided only in elementary school and college. Lyceum students, especially those who intend to defend a bachelor's degree in music, have the opportunity to use radio resources specially created for the lyceum audience.

France Music broadcasts music programs aimed at students and teachers, providing special educational resources in accordance with the needs and expectations of the National Education system. Thus, enriching the knowledge of students and teachers by in-depth study of works in coordination with the curriculum, radio broadcasting actively participates in improving the quality of music education.

In addition to the mentioned five main cultural partners of state subordination, cooperation with major musical and cultural institutions of their region is also being developed by some academies that conclude contracts with large-scale musical events and festivals.

It is also worth noting the existence on the website of the Ministry of National Education of France of the portal "Music Education", which provides an opportunity to copy instruments designed for listening to music, creativity and documentation. The national database on musical art is also located here.

Discussion of the results

It is significant that French figures of national education, pointing out the special value of learning the world through music (which, according to sociological research, is among the preferred types of art by young people), realize the creation of partnerships not only as a mechanism that ensures the quality of school music education and musical culture of society, but also as a natural process aimed at preserving and developing the spiritual and economic power of the state.

The plan to cover all students with an in-depth course of art and cultural education required coordination of the actions of the Ministry of National Education and the Ministry of Culture, cultural organizations and local authorities. At the same time, artistic structures are heterogeneous: some are engaged only in educational activities, others carry out a teaching function as an additional to their main activity.

The implementation of partnerships at the state, municipal and local levels has stimulated numerous transformations, including a significant revision of training programs, increasing the level of professional training of teachers, methodologists, intervenants, choir leaders. The building of a system of interaction between educational structures and musical culture was largely facilitated by the awareness of the value of music lessons as a powerful stimulant for the development of personal, intellectual and creative abilities necessary in any activity.

The practice of introducing schoolchildren to high standards of musical art, constant contact with the world of professional art today is an integral part of the cultural life of modern France and receives solid financial support from government agencies and voluntary sponsors.

Particular attention is drawn to the French system of training professional musicians in specialized high school secondary schools (lyceums), founded in the early 1980s. This phenomenon – the close interaction of professional and amateur training – is another evidence of a far-sighted state educational policy that can find a response from education managers in our country.

New important observations relate to the content side of the joint projects described in the article. Partnership interaction as a mutual process inevitably led to a "reverse effect": professional performers and musical associations, trying to bring art closer to the school audience, began to focus their activities on genres close to the youth audience. Offering, along with academic music (including in a talented modern arrangement), high-quality samples of light music of modern trends, they influence the formation of a selective attitude to fashionable musical trends.

This trend has determined the key principle – the orientation of all types of musical and pedagogical work (This trend has determined the key principle – the orientation of all types of musical and pedagogical work (academic, extracurricular and out-of-school) to awaken in children a sense of joy from communicating with art, which is justified by the need to support the mental life of children in the modern conflict world.) to awaken in children a sense of joy from communicating with art, which is justified by the need to support the mental life of children in the modern conflict world. Confirmation of these thoughts is found in the French teacher J. Sniders: "I live in hope and faith that all children will one day want to enjoy communicating with music. ... The main thing is to achieve an active perception of music and direct active admiration from communicating with it" [1].

In line with the problem of interaction between educational and extracurricular activities, the eternal dispute about the priority of a particular system of primary music education – with the so-called pre-professional orientation in our country and the fragmentary functioning of such (or its absence) in Western countries [5], including in France, where music classes are more often of a general developmental nature, causes controversy. This problematic field can be discussed only from the point of view of existing traditions in a particular country. It can be assumed that it was the focus on the formation of the musical culture of the entire nation that "gave rise" to a system of interaction between educational and cultural structures, which, in turn, determined the national commitment of the French to mass musical education. In this state of affairs, the world of professional art also benefits, since the system, "sharpened" to educate a competent consumer of art, and on a national scale, guarantees full concert halls and employment of specialists in the labor market.

This observation, like many others presented in the article, gives reason to perceive the positive developments of France as an impulse to modify the domestic concept of teaching art subjects.

Conclusion

Thus, the enrichment of the musical development of students, which is a priority direction of the modern educational policy of France, is largely due to the established interdepartmental relations regulated by the bodies of the Ministry of National Education and the Ministry of Culture. The mechanism of this interaction is a clearly structured scheme: at the state level, two government structures – the Ministry of National Education and the Ministry of Culture – are jointly developing a partnership concept and financing large projects is provided. The next – academic – level implies the coordination of partnerships carried out by the rectorates of academies and regional cultural affairs management bodies with the participation of territorial authorities (regions, departments,

communes). Finally, specific agreements on the interaction of educational institutions with artistic and cultural structures are implemented through the joint activities of teachers and representatives of the art world. They are compiled for a long-term perspective with the aim of deep immersion in the art of music and related professions. This is especially true for cooperation within the educational process (college – cultural center, lyceum – conservatory). Partnerships are more widely practiced in extracurricular and out-of-school activities, although this division in practice looks very conditional.

Choral charters, which rely on the artistic, cultural and educational resources of the Territories, play a huge role in stimulating musical development outside of academic classes. The main goal of this democratic and constantly modernizing structure of the Ministry of Culture is to create school choirs in every educational institution. The experience of the Commission on Creativity under the Ministry of National Education is very interesting, in particular, to encourage the creation of a new vocal and choral repertoire.

Perhaps the main achievement of the French colleagues is the involvement in the large-scale musical and educational process of prestigious, world-famous centers of professional musical culture, such as the City of Music, the Museum of Music, the Institute for Research and Coordination of Acoustics and Music (IRCAM), etc., as well as the great importance attached to the musical education of students promoted in the media.

The success of the systematic interaction of French educational and cultural organizations, convincingly proving its feasibility, can serve as an incentive for the implementation of the idea of educational and cultural partnership on domestic soil with the further development of its own model of interdepartmental collaborations with substantial state support, which would ensure the multifaceted cultural and artistic development of students, including those aimed at their future professional growth.

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