

National plan “*One choir per school*” in France & Competence referential for collective singing practice in France

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Introduction

This plan “*One choir per school*” is an ambitious national device implemented by the Ministry of National Education and Youth in close cooperation with the Ministry of Culture since 2017, with the ambition to reach the objective, as indicated by the title, of getting at least one choir in each school over France the latest in 2019.

Despite the efforts of all parties, the mobilization of the two ministries, the personal investment of teachers, professionals of vocal and choral practices, the national and local associations and federations of choral singing practices, and many individuals interested in and concerned with choral singing, this goal has not been reached yet. However, it has launched an extraordinary dynamic in all territories and at all scales of administration, learning and educational supervision and pedagogy processes, with unprecedented implication of which here are some significant elements.

In this context, the Plate-forme interrégionale (PFI), umbrella association of resource centers for the development of artistic practices and of national association of artistic practice professionals, organized, 1st and 2nd of July 2019, a national seminar on the academic, formal and informal skills referential in the various diploma and curricula existing in France in relation with teaching and learning vocal and choral practices, considering also all the places and courses of practice, all the professionals involved in public school, conservatories and music schools, and more broadly in the field of music, performing arts and youth education and animation.

This report is an overview of the different elements of the plan “*One choir per school*” and of the seminar dedicated to the skills referential.

Presentation of the “One choir per school plan”

The plan has been structured by various announcements and events:

- The official announcement, on September 14, 2017, by the two Ministers of Culture and National Education and Youth, of the action “starting day of the school year in music”, with choral singing and music practice in all school willing to join this action,
- The presentation on December 11, 2017 of the “one choral per school plan, in primary, secondary and high school”, with partnerships between schools, conservatoires and amateur practice associations,
- The interviews conducted by the General Direction for Artistic Creation (DGCA) of the Ministry of Culture with the main representatives of the umbrella associations and networks in the field of choral singing practices, in and out of the school time, with the publication of a report on this topic. This report has finally not been published,
- A mission that was entrusted in Autumn 2017 to Marc-Olivier Dupin (composer, former Director of the National High Music and Danse Conservatoire in Paris – CNSMD, ...), who has been one of the main protagonists of the "Lang-Tasca Plan" in the early 80s. This ambitious plan, had laid the foundations for an education based on choral practice in school, with a device that still exists, but the means have not been sustained beyond a presidential term.

His new mission focused on:

- The development of repertoires, creation and resource platforms for choral singing,
- The inventory and a reflection on existing and potential courses and curricula for teachers and trainers in school,
- A Vademecum "The choir at school, college and high school", published in may 2018 to help teachers to implement and carry on a choral project
<https://eduscol.education.fr/cid130767/la-chorale-a-l-ecole-au-college-et-au-lycee.html>
- A New circular (which was part of the mission given to Marc-Olivier Dupin) published by the Ministry of National Education in January 2019 for “the development of choral singing at school”. This circular replaces that of June 14, 2002 which formalized the departmental choral singing charts. It specifies the steering procedures and action levers that enable regional and departmental officials of the Ministry of National Education and the Ministry of Culture to better define the territorial strategy for the development of choral singing and to reinforce the effectiveness of its implementation.
<https://artchoral.org/nouvelle-circulaire-pour-le-developpement-du-chant-choral-a-lecole>

The “*fixed-term contract choral singing plan collective*” (Le “CDD plan chant choral”)

More than thirty organizations and individuals in the field of music and vocal practices have formed in the spring of 2018 a brainstorming collective echoing this plan.

The purpose of this collective was to accompany the implementation of the plan, without substituting to the two ministries whom defined and made it.

In France, short term contracts are named “CDD and in the performing arts professional get benefit from a specific rule given them a fee when they work by themselves, to compensate the fact that they are not salaried during these periods. This is why the collective has chosen to denominate as a fixed-term contract, to reinforce the fact that it was not intended to be permanent.

Rather than making individual responses and not necessarily deepened, they gathered, seeking to expand the circle and asked themselves a number of questions, always up to date, to show their concerns.

It was finally in May 2018 that a common work area was formalized with the "*fixed-term contract choral singing plan for cooperation and the development of collective vocal practices in echo with choral singing*". This long title to indicate that one did not wish to lock oneself in a precise device but, on the contrary, open to other reflections and to other cultural actors, such as the concert and performing arts venues, in which projects around the choral song exist, especially for popular music, but also those from the National Education.

The fixed-term contract is a "fixed term" so as not to constrain the structures and people present in a long time.

To coordinate the collective, organize the exchanges at a distance or in presence, and to use methods of collective intelligence and especially not directive, a secretariat spontaneously set up around 3 people, Stéphane Grosclaude as Coordinator of Plate-forme Interrégionale (PFI), Xavier Denaiffe as development manager of French institute for choral art (IFAC), and Ludovic Laurent-Testoris as Vice-president of French music confederation (CMF). Working groups were formed, in which each partner participated more or less actively according to their skills, priorities and sensitivities and they organized monthly plenary meetings where each group leader explained to others where his group was and noted the add-ons or suggestions for further development.

Follow-up actions and working groups of the collective: issues and results

Invite partner organizations to join the collective

=> Expanding / crossing prisms / knowledge / experiences and positions

- Improve the communication tools between the actors of the collective
=> Access the coordinates of each one (respecting the RGPD!)
- Catalog of resources and proposals for training or accompaniment, information watch
=> List all the actions that each organization can take (training and support proposals), define the target audiences and how to access them

- Seminar on the 1st and 2nd of July on the reference skills for supervising choral practice in schools
 - => Presentation of diploma references, certifying or not; Sharing of experiences
 - => Production of a summary of exchanges
- Censuses / Good Practice Testimonials
 - => Show devices that have occurred or are underway
- Repertoire development
 - => Spot publishers, resource locations
 - => In what context / partnership
 - => Criteria for choosing directories
- Training and training courses - Competence framework / Certification (accreditation) - Development of a skills repository,
 - => Development of a possible training path between the different structures
- Group "Charter": Work on the objectives of choral singing at school
 - => give value / values to the benefit of music action.
 - => How do you go about it, what is it necessary to take care of?
- Expertise and Resources of each structure
 - => Identify / specify the fields of competence of the structures in the presence
- External Communication
 - => Who knows what and who does what
 - => Which tools to institutions (newsletter, report of each group)
- Wide questionnaire
 - => Allow each structure to ask specific questions to its members
 - => Provide information from the members of each structure

Main members organisations of the collective:

- Confédération Musicale de France (CMF – amator bands, harmonies and choirs federation): Pedagogy, choirs / choirs (including choirs at school), networks, communication, development of an EEA resource referencing portal, resource center, etc.
- Conservatoires de France (CDF - association of music school directors): Many MIs in the teams, teaching choral singing, training of trainers in some institutions
- Fédération Nationale des Musiciens Intervenants (FNAMI- school trainers musicians named as MI with a specific diploma): Provision of collaborative tools for the collective. Network animation, MI contacts throughout the national territory. Facilitation of meetings (in presence or distance)
- Institut Français d'Art Choral (IFAC): Training, networking of actors of the Choral Art, expertise in training engineering, support for the development of creation,
- Plate-forme interrégionale
 - Contribute to the professions: organize transfers of experience, support the innovation initiated by its members, train, develop, develop, feed, animate expertise and trades,
 - To act for structuring projects: to carry out collective projects, in inter-region, at national and European level,

- Feed public debate, share resources, and speak with concrete experience and collective action
- Conseil des Centres de Formation des Musiciens Intervenants (CFMI – training centers for MI with two patrons Ministry of National Education and Youth and Ministry of Culture): Certified university education, continuing professional development actions
- A Cœur Joie (ACJ – amateur choral singing federation: Editor / animation / training
- Réseau Canopé (resource network of the Ministry of National Education and Youth): Publishing / territorial actions (APAC) / training (including PREAC, M@gistère) Accompaniment of "Choral Charters"
- INECC Mission Voix Lorraine (regional resource center for vocal practice development in the Eastern region of France, member of PFI): Training, support, cultural action expertise, project development, observation, documentation, information, communication
- ARPA Mission voix Occitanie (regional resource center for vocal practice development in the Occitanie region, member of PFI): Training, pedagogy, choirs, resource center, regional directory, networks and communication
- Cadence - Pôle musical régional (regional resource center for vocal practice development in the Eastern region of France, member of PFI): Training, support, cultural action expertise, project development observation, documentation, information, communication
- Other member associations: APEMU, CMR, Arts Vivants et Départements, Fédération Nationale des Chorales Scolaires, Môméludies (éditions musicales), FEDELIMA Fédération des Lieux de Musiques Actuelles, ...

**Presentation and context of the seminar:
Competence referential for collective singing practice in France
July 1st and 2nd 2019 in Paris – France**

The issues and contents of this seminar

This seminar is part of a dynamic of exchanges, the issue of cooperation and co-construction on a transverse interprofessional and intersectoral approach, in regard to and around the One choir per school plan. It is the result of most active and productive working group that has probably mobilized the most members of the CDD choral plan collective.

The ambitions of these days were to share what exists in terms of reference frameworks for vocal practices, whether in the context of initial or advanced music training, for amateurs as professionals, including in the continuing education, in the structured or informal curricula, whether there is a final diploma or professional license or not.

The notion of referential is here understood in the broad sense of "a reference system to which the elements and solutions belong related to a field of knowledge, in particular with a view to a practice or a study, and in which there are elements of definitions, solutions, practices or other subjects relating to of this field of knowledge.

This work is part of a research device construction method, and of constructing the discourse downstream of the observation.

The seminar was built in four areas, with one process in each half day:

1. The time of apprehension, with a presentation of the main elements of context: the plan and the circular, the institutions and national authorities, notably the Canopé (resource network for artistic education of the Ministry of National Education and Youth) and the two ministries that launched this initiative,
2. The time of the impregnation where were analyzed and compared the different referential frames to have a better knowledge,
3. Time for reflection and co-construction, with thematic workshops for brainstorming on the issues, the needs and the expectation for/from all part and stakeholders,
4. The time of the prospection, with the presentation of various pedagogical resources and repertoires for the choral plan and a working session on the prospects of works that it would be necessary to create/develop, the priority actions to be implemented, and more broadly, the future for the Choral plan, the collective (in the case it would turn into a long-term collective) and vocal practices at school. It was very ambitious, but without reaching this satge, it seems to me that this seminar would not have met the collective production and realization objectives.

The seminar was made possible with the involvement of the participants in the working group which outlined its guidelines and the thematics, by the contribution of the Interregional Platform which provided the porting and organization, with the financial support of CANOPÉEA (another collective of 15 national associations and federations for artistic education, training and practice created in 2011, in the occasion of a large national reform on the high music education system) which had a small financial reserve, whose CDD choral plan Collective is a continuity, as much on the collaborative approach as for the number of member structures active in the two collectives.

The time of apprehension

Calls for projects of the Art and Culture Department - Canopé network

The “Réseau Canopé” is a public operator under the supervision of National Education, which succeeds the SCÉREN-CRDP-CNDP network.

Interface between educational actors and cultural networks, it supports teachers by producing resources, services and training, with a national steering and a hundred of third places in France.

There are 22 Art and Culture territorial referents in the “Canopé workshops” in the Region, who pilot the Calls for Projects Art and Culture (APAC) as well as the Resource Poles for Arts and Culture Education (PREAC, regional consortium composed with at least one University, one performing art venue or institution and one pedagogical organisation).

Among the 38 PREACs, 5 are dedicated to music, notably on vocal practice (with the Lab in Burgundy, a member of PFI), the French song (with the Francofolies festival of La Rochelle), the opera repertoires (with the Opera houses in Bordeaux and Lyon). Others are under construction, including one on intercultural dialogues, with the Sylvanès Abbaye, labelled as European Cultural Center in the region of Occitanie.

In the same spirit of this call, a new specific call for projects in three parts entitled Development of choral singing at school (DCCE) was created this year in resonance with the eponymous circular of 18 January 2019: the 3 devices are framed and managed nationally by Canopy Network, and the amounts allocated to the projects of the "territorial actions" component are decided in territorial commissions, on the basis of a dedicated global envelope by region.

Calls for projects take place over 3 years, from their elaboration to their balance sheets. A national report sent to the tutelage and funding partners (Carasso Foundation, MAIF, SACEM and MGEN).

The territories, in addition to the centralized budget delivered by Réseau-Canopé, can mobilize co-funding (DRAC – regional office of the Ministry of Culture, communities, sponsorship, etc.)

In addition, Réseau-Canopé has published a distance learning course (Magistère course) entitled "choral singing with voice and gestures" available in self-study for school teachers.

The Ministry of Culture parallel concerns and issues regarding to the plan

Here are some of the thematic on which the Ministry of Culture is working in the frame of the plan:

- ⇒ Reinforcement and recognition of the trades of the transmission, for example with the reclassification of the DUMI (School Trainers Musicians – see below),
- ⇒ A reflection initiated with the specialized teaching on the classification of the conservatories and a revision of the National Scheme of educational orientation,
- ⇒ Rethinking the Ministry's methods of intervention in higher education,

- ⇒ Partners and educational tools including interactive, such as Vox portal implemented by Radio-France (national music radio).
- ⇒ Re-registering the artist's place at the center of politics: They are reinventing their profession, the relationship with the public, the participative creation - with very good and opportunistic projects - which tell how the artist conceives his work as a mediation issue and how mediation becomes an artistic object, which changes the modes of collaboration that one can have with an artist in projects of cultural and artistic education. As a result, the professional sector of the production-diffusion mobilizes itself and their funding can also change. It is in this direction that the ministry wants to get involved, especially through artist residencies. DRAC can be forums for soliciting artists from all areas and building bridges.
- ⇒ Finally, the FONPEPS (a national device for employment support for long term contracts for the artists) includes, since January 1, 2019, a funding support for the "artists of the voice" in residence in school environment, which has a lot of interest for interaction between artists and educational staff in school.

The time of the impregnation

This part of the seminar was dedicated to the presentation of the main diploma, curricula and informal training courses connected to the collective singing, and divided into 3 thematic presentation.

All the detail of each diploma, referential and training components are available on line on the dedicated page of the PFI website: <https://www.pfi-culture.org/referentiels>

1. Competency frameworks and training standards to lead vocal and choral practices in public schools

- Choral singing in the CAPES (Aptitude certificate for music teachers in school) and the aggregation (degree for music teachers): Choral singing in exams for both diploma is included in the overall musical education and not disconnected from classroom instruction. There are 32 ESPE (high school for professorate and education), each one attached to a university, and with a specific position and training and assignment policy.
- Master's degrees for Education, Education and Training (MEEF) courses are preparing for competitions and professional practice.

2. The standards of diplomas and courses related to choral practices in artistic teaching and training:

- State Diploma (DE) and Certificate of Aptitude (CA):
DE and CA are above all teaching diplomas.
For choral conducting ensembles, they exist since 1981 (CA) and 1994 (DE).
These diplomas were initially issued exclusively after an examination organized by the Ministry of Culture, without prior training instituted. Then in a period of transition, both on examination organized by the Ministry and at the end of degree courses set up in the CEFEDM / Poles Sup and CNSDM Lyon.
And finally, from 2011, only after an initial diploma, continuing or in the course of employment, placed under the responsibility of the Poles Sup / CEFEDM and CNSMD Lyon or by validation of acquired experience (VAE).
Until the beginning of the 2000s, what used to be a certification reference system was the order defining the examinations of the Ministry. The work on the business and certification repositories took place from that moment on.
The first decrees defining the repository of activities and competences of the State diploma of music teacher and fixing the conditions of its obtaining by the Validation of Acquired Experience date from March 2006.
- The National Diploma of Professional Musician (DNSPM) and the Master taught at the National Conservatory of Music and Dance in Lyon (CNSMD)
These diplomas are a specificity of CNSMD and are intended to multiply, as for a Master that has just been created in Strasbourg.
The training is three years for the DNSPM and two years for the full-time Master, quite heavy for a class of 10 students.
Most of the teaching is focused on the main discipline of choir conducting, with the specificity of being able to work with a professional choir 3 hours a

week, with a 2 hours collective workshop with students and individual classes. The students participate in the vocal ensemble of the conservatoire (2h ½ a week) made up of about thirty singers who are instrumentalist who take singing lessons at the conservatory.

All musicians of the Conservatory have a compulsory choral practice.

The objective of the DNSPM is to give proficiency to a professional choral conductor by checking their abilities during continuous examinations and at the end-of-cycle recital lasting 25 minutes, where students must conduct a wide variety of repertoires, show their capacity in terms of gesture, conducting a rehearsal, communication, and pedagogy.

In the Master, students sharpen their capacity and their professional project, to give them bridges with their future profession, working with professionals, singing students, singing instrumentalists...

Students can also go on internships which are complementary to teaching, but also springboards to professional life, especially for those with specific aspirations (opera choir conductor, ...).

The end-of-master recital is an opportunity to conceive all the phases of an artistic project.

- Repository of competence of choir conducting Musical Studies Diploma (DEM = end of conservatory cycle) on the Alpine Arc:

A reference framework of skills and training was developed in 2014, setting out the list of what should be taught and, from 2015, a reference system of skills for certification, with the criteria to observe the different skills during the exam.

To reach a repository, it was necessary to work on the curricula. Working groups of teachers have been formed, meeting regularly, with an important editorial work between each session on knowledge, well-being, know-how. Formalization requires clarification and appropriation of concepts and evaluation elements, in order to agree on a common and shared language on skills and evaluation.

After the creation of the DEM an evaluation process and criteria was implemented in order to have a reference evaluation on the acquisition of a competence and a feeling on the performance of a candidate, in a rigorous way and in dialogue between the members of the examination board.

- The Diploma of Aptitude to the Direction of Musical Societies (DADSM):
The DADSM was created in 1985 by the French Musical Federation (CMF). It covers training courses in the regions and includes various disciplines evaluated: Harmonization, orchestration, Listening commentary on a very eclectic repertoire, Culture in the broad sense to problematize a question, recitation of text and languages, direction technique, ...
The cultural project in its artistic dimension is also evaluated: develop a budget, draw a communication plan, set up the project, find and build with partners.
The selection is done on file, with a minimum of two years of practice.

- The "University Diploma of Intervening Musician" (DUMI):

The DUMI is placed in the National Directory of Professional Certification (RNCP) at the same level as the DE.

The intervening musician participates in the conception and the realization of musical training devices during and outside school time, in consultation with teaching teams or social and cultural partners. He/she gives teachers tools so that during the implementation of the projects, they are the guarantors of the coherence and transversality of learning.

He/she organizes actions allowing the meeting with the works and the artists by creating links with the cultural structures and the specialized musical education institution of the territory.

He/she contributes to the development of initiatives enabling a young audience to enroll in a variety of musical practices in schools other than the school.

Skills or abilities attested:

- I. Mastering a musical expression, its vocal resources, transcription, arrangement and writing techniques; analyze musical works and practices and design adapted teaching situations, improvise with instrument or voice, conduct a vocal or instrumental ensemble, make recordings
- II. Develop a progression of work according to the achievements of the group, transmit the fundamental knowledge and know-how, implement innovative collective artistic approaches, encourage initiative, creativity and reflection in the learning process
- III. Considering the peculiarities of a place, a structure, as well as the institutional framework of the means of action in coherence with the modes of organization of the teams, to know the texts and the official instructions in force, to be located within a network of people and partners from diverse backgrounds, consider the pedagogical models and the professional culture of its partners
- IV. Collect information about the working environment, analyze socio-cultural and institutional data, present orally or write project objectives, action descriptions, ensure the link between the various partners, participate in the logistics implementation of achievements.

The certification is obtained after a training course over two years of a minimum duration of one thousand hours in a training center for musicians involved (CFMI). The study program includes 300 hours of general and pedagogical training, 300 hours for complementary music training and 400 hours of optional courses. In addition, educational tutorials lasting 500 hours are given priority in general education schools.

The assessment takes the form of knowledge verification tests during the training, continuous evaluation of the students' work, practical and theoretical final tests.

3. Testimonies on exploratory training of trainers around the choral plan in the territories

- Accompaniment of teachers for autonomy in choir conducting with the realization of a school project in different formats of vocal ensembles: long term device with training session existing since more than 20 years, implemented in cooperation with INECC – Voice mission of the region, the local administration of the National Education Ministry, pedagogical advisor for music education, and voluntary teachers,
- Workshops for teachers on the Alsace territory by Cadence - regional music center: this course has been implemented for the first time in 2018 in the region, with 10 groups of voluntary teachers getting a course of 70 hours training during the school year
- Interprofessional Resource Choirs and Academic Resource Choirs in different regions:
Objectives and skills targeted:
 - live a personal artistic experience in a collective in which the body, voice and scene are linked (movement, sound, space),
 - to think collectively about the vocal practices of children and adolescents,
 - develop personal vocal practice and acquire playful oral transmission tools to develop collective vocal practices,
 - be aware of the specificities of the voice of the child and adolescent,
 - discover, adapt, stage, create, improvise, arrange various repertoires (jazz, contemporary repertoires, extra-European music, ...),
 - learn to lead a group with simple, effective and expressive means, be aware of the concept of work session management,
 - acquire keys to enhance the work done, build a show (scenography, logistics management, ...).

Time for reflection and co-construction:

Production of the workshops

The third part of the seminar was organised with 4 parallel interactive workshops, exploring the main issues emerging from the presentation and the discussions of the previous phases on the first day of the seminar:

1. How to strengthen the place of the voice in the initial training of teachers (teachers of schools, music education and arts education) and the musicians involved?

Wrap up of the input:

- ⇒ Not enough hours to take on a career, especially since the voice changes over time.
- ⇒ Starting from the initial formation and the vocal ensembles, we pointed the place of the voice, with 2 dimensions:
 - The voice of the individual, with sometimes issues of emission,
 - The pedagogy of the voice, blackmail that induces other things.
- ⇒ If hours are devoted to voice and vocal technique, it is also the instrument of other modules, for example the arrangement where the voice is often used.
- ⇒ Considering the voices, the plurality of possibilities that the voice offers.

The pedagogy of the voice is addressed in the teaching of the choir conducting, but not necessarily the specificities of the children voice.

Singing teachers are as concerned as the singers in this plan, they must be more involved. The singers have different statuses that are not necessarily comparable and compatible with the mission of intervening in schools.

The link between the content of the initial and continuing training, between that organized by the ESPE who has knowledge of the devices and the PREAC for example.

The alternans training exists and has difficulties to set up, while it is quite effective

Professional licenses are potential resources of stakeholders

2. How can the world of arts education work alongside National Education in the service of / with the choral plan?

Findings:

Conservatoires are not seen as places of training for teachers, which does not prevent them from coming to the conservatories they identify as a resource center.

This does not preclude the Conservatoire from coming to grips with this difficulty of which they are aware and that they are active and operational.

The obstacles to teacher training:

Choir conducting lived as a specialist business,

Inadaptation of organizations, formats, educational contents, which seem disconnected from reality and everyday life,

Lack or lack of recognition of the teacher training effort (often on personal time, voluntarist action ...)

The ways to fix it:

- Work on the representations by working together, which makes it possible to break down the barriers, at least in a proximity of territory ("my" conservatory).
- Organize time and training content that is facilitative, without obligation and that respects personal time, identities, expectations and needs.
- Working together is the common denominator of good practices identified, both for personal well-being and for induced collective intelligence.
- However, it is not a question of following injunctions, but of being in a situation of sharing, of (re) acquaintances.
- Needed: identification of skills within the National Education (practices and know-how outside the classroom to identify, value, use).
- Knowledge and recognition of the respective worlds of Special Education and National Education.
- Acquisition of knowledge in choir direction by teachers.
- Have a referent music in each establishment that can make the transmission belt between teams and institutions.
- The training reform of September 2018 is a convergence of opportunity to invent new devices.
- Working time between conservatoire trainers, CPEMs, intervening musicians and conservatoire directors to carry out educational research and joint training engineering work.

3. How to consider the profession of Intervening Musician at the service of vocal practices and what to offer to complete their training? How to give indispensable tools to teachers? What levels are expected to supervise choral practice at school?

- The exchange of experiences within the group to identify the expertise and skills of the Musician Speaker:
 - The directory
 - Of the territory
 - Lead a group
 - Co-write a project with the teacher or the educational team
- Its role is not to "train" the teacher, but to be a partner, in a new mode of transmission (the choral plan) that is not formal training
 - ⇒ It requires institutional recognition of this form of expertise and transmission (in job descriptions, schedules, salaries, skills)
- Specificities of the different lessons that are not necessarily integrated / known from one course to another, for example the CMR which is employer of many stakeholders
- How to benefit / offer vocal or choir training for IMs who have not attended?
- How can artists benefit from recognition of their group facilitation experience with teachers in school-based projects? Especially in VAE?

- The internships put in place by Cadence allow an equivalence to the entry in 2nd cycle of conservatory, in the framework of a course.
- What is the exact time for the school choir: 1 class or more? On 1 or more institutions? This raises the question of the settlement project and the cohesion between different institutional projects.
 - ⇒ Unclear language elements in the Vade mecum and representations: Choral / choral plan: vocal practice? A choir by institution? ...
- Group size, adjective
- Need to make the "cries" of the field heard: the public policy of musical education and insufficient and falling!
- Create more connection between singing and choir conducting courses in MI training
 - ⇒ Preserve a real musical education policy that remains insufficient and requires additional resources

4. What are the challenges of individual and collective singing for the children and the adults who supervise them?

In this workshop, we talked about the ability to sing, regardless of singing as a soloist or in a group and we exchanged on:

- The individual on the vocal level (what I express and discover) and choral (the entity group), with a challenge in the simultaneity of these two entities.
- The supervisor must know how to sing and manage the individual in the collective and the collective with individualities, therefore accompany personal journeys, allow the child to apprehend a social and cultural environment, consider the cultures of the music discussed or more widely,
- Different transmission attitudes and overall project
- Fear and nervousness are essential, even for the teacher who does not know how to do it. However, work remains necessary to manage stress, to stand in front of others, ...
 - ⇒ Strengthen and clarify the voice in lifelong learning for teachers (EN and higher) and dumistes.

The prospective time

The last part of the seminar aimed to identify priority actions and recommendations, particularly in view of a hearing at the High Council for Artistic and Cultural Education. This last half-day was organized in two stages:

1. Presentation of resources to share and promote

The main Educational and artistic resources on the repertoires, tools and resources centers for the Choral Plan were presented in the part of the seminar:

- Réseau-Canopé: the educational creation and support network of the National Education,
- Resource Center for Arts and Cultural Education (PREAC)
- A new project of a Repertoires resource portal
- The Môméludies editions
- The Vox portal implemented by Radio-France
- The Music-Prim Portal of the National Education Ministry, accessible exclusively for teachers

A presentation of the The High Council for Artistic and Cultural Education (Haut Conseil de l'Éducation Artistique et Culturelle), by Mathilde Chevrel, General Secretary

2. Issues and recommendations for the consolidation of the choir plan

The last part of the seminar was divided in two parts, with:

- Discussion in small groups issues to consider and work on in the continuation of the seminar, either collectively or within the associations,
- A collective discussion to priorities some recommendation and actions for the future, to discuss with the two Ministries and the different parties in the field of education, music education and artistic practices

In terms of training:

What and for what?

- The training contents and in particular:
 - o Initiate / reinforce choral practice for school teachers, including in initial formation, notably through the development of regional interprofessional / categorical Choirs (CRI)
 - o Develop / strengthen choir management training for school teachers,
 - o Training and recognition of skills acquired by artists during projects / residences in schools
- Training courses, from the initial training to the continuous training of the actors, considering:
 - o The modularity of the courses between the different institutions (CFMI, ESPE, conservatoires ...) and the concordance of the criteria allowing bridges between the different courses

- Cooperation arrangements between organizations providing engineering training and training content
- New pedagogical approaches (training in work situations, learning ...)
- Work in common between trainers of different structures (arts education, National Education, local authorities, community networks, independent ...), with working groups between these structures on the devices and organization of vocational training (initial and ongoing)
- Establish links between the various training providers: CNFPT, National Education, Professional branches and Competence Operators (OPCO), in particular to allow / facilitate cross training
- Partnerships and Resources in the Territories

Who are we training with?

- Children - students – students
- Teachers
- Speakers
- Partners
- Trainers and trainers of trainers

How?

- Provisions for taking charge of training according to the statutes and guardianships
- Modalities for implementing projects
- Partnership, audience crossover
- Consultation and claiming means

In terms of resources and information

- To arrange the proceedings of this seminar that we can consult / examine and transmit the resources, the different expressions of the experiments
- Develop a lexicon that allows to share a vocabulary that may seem identical, but does not always understand in context, according to the practices of different professional spheres,
- Developing / Publishing Resources on Partnerships and Crossing Audiences
- Make resources available in the territories, in particular through a resource portal accessible to all on:
 - Repertoires such as the project carried by the Lab with the support of SACEM (see above), Vox, MusicPrim, ...
 - The training courses, the repositories, the professions, fed by the resources collected and formatted during this seminar (see dedicated section on the PFI website: <https://www.pfi-culture.org/referentials>) , with a watch that provides up-to-date information on the structures,
 - The identification and labeling of resource centers in-house (stakeholders, teams ...) and externally

In terms of feasibility and / or improvement conditions

- Improve the trust between teachers and cultural structures to promote exchanges, "doing together", mutual acquaintance and interconnection between the different

actors, by working between experts / peers, in complementarity and without opposition

- Strengthen knowledge and remove administrative, legal and financial obstacles, in order to simplify cooperation and action in the field,
- Build a shared claim for more money
- A necessary institutionalization of the Choral Plan, with a portage and a formalized mission, notably in the projects of institutions

In terms of consultation and advocacy

- Allow the territories to express themselves, through physical and virtual spaces of interprofessional meetings where can be shared testimonies and feedback,
- Create steering committees where they do not exist and reinforce them where they exist, by widening the circle of stakeholders, with a view to representativeness and active participation of all actors in the field, including outside the institutions that wear them and/or fly,
- Articulation of the different actors so that the Choral Plan can develop, with partners who pose, impose and propose and must hear how we accompany in the territories
- Implement and accompany (by all or part of the collective) the next act of the collective in region(s)