

European Day of Music in Schools 2025 in the Czech Republic: From the Perspective of a Questionnaire Survey

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Summary

This paper presents an analysis of the Czech Republic's participation in the 2025 edition of the European Day of Music in Schools (EuDaMuS), an initiative launched by the European Association for Music in Schools (EAS) to promote music education and community engagement across Europe. Based on data from a post-event questionnaire completed by 43 Czech schools involving approximately 7,500 children and young people, the study examines the forms, scope, and educational significance of school participation. The results reveal a broad variety of activities—ranging from music projects and thematic teaching to concerts—demonstrating the adaptability of EuDaMuS to different educational contexts. Most participating schools reported highly positive experiences, noting the event's motivational and community-building impact. While feedback was predominantly enthusiastic, schools also identified a need for earlier information, improved organization, and greater methodological support. The findings suggest that EuDaMuS has become an established and anticipated part of many Czech schools' annual calendars, strengthening the position of music education and its inclusive, creative, and social dimensions. The paper concludes that the Czech experience illustrates how transnational initiatives such as EuDaMuS can effectively inspire creativity, foster collaboration, and enhance the visibility and value of music education in contemporary European schooling.

Introduction

In 2022, the European Association for Music in Schools (EAS) launched a visionary initiative – the European Day of Music in Schools (EuDaMuS) – with the aim of uniting students, educators, families, and communities across Europe in a shared celebration of music education. This annual event is designed not only to showcase the joy and creativity that music brings to educational settings but also to emphasize its profound personal, social, and cultural value. EuDaMuS encourages participation in diverse forms: from live performances and collaborative music-making to discussions, visual art, and digital sharing. Whether through singing, listening, creating, or reflecting, the initiative invites everyone to explore how music enriches everyday life and fosters human connections (European Association for Music in Schools, 2022).

EuDaMuS is organized at local, national, and international levels. Participating schools organize a range of musical and music education activities based on the announced

theme and submit video recordings of these events to EAS. The highlight of EuDaMuS is a virtual celebration held on March 15 (or the nearest weekday if it falls on a weekend), where the best of the submitted videos are showcased during an online meeting. Participants come together to sing the official EuDaMuS song, take part in music quizzes, and enjoy a variety of interactive activities – all coordinated by EAS. The Czech Republic has been very strongly represented in the participation since the beginning and this year's fourth edition was no different (Sedláček et al., 2022; Jiříčková & Grobár, 2023; Jiříčková & Kačalová, 2024). Schools in the Czech Republic are invited and encouraged to participate through the Czech Society for Music Education and the national EAS coordinator. The Society provides translations of the official guidelines and information received from EAS, offers methodological support, and shares experiences from previous editions. In September 2024, during the international Music Education Conference on Research and Practice held at Charles University to mark the 80th anniversary of the founding of the Czech Society for Music Education, selected schools presented their unique forms of participation in a conference section dedicated to examples of good practice. These included school-wide projects celebrating music as an integral part of school life.

This paper presents an analysis of the activities carried out by schools in the Czech Republic that participated in EuDaMuS 2025. The analysis is based on the results of a questionnaire survey, which the organizers regularly distribute to participating schools after the event via a call published on the Czech website created specifically for EuDaMuS (EuDaMuS, n.d.), through emails sent to members of the Society for Music Education of the Czech Republic, and via the society's Facebook profile.

Outcomes of the Survey

Overview of Czech Schools' Involvement and Evaluation

A total of 43 schools from the Czech Republic, involving approximately 7,500 children and young people, took part in this year's edition of EuDaMuS, which was held under the theme Unlocking Voices – Shaping Music Education Futures, focused on the issue of inclusion (European Association for Music in Schools, 2025). While 43 schools were officially confirmed based on the submission of completed questionnaires indicating their participation in the 2025 initiative, it is likely that the actual number of participating schools was higher.

Level and Engagement of Schools

According to the questionnaire results, 10 schools organized events lasting less than one lesson, another 10 held activities spanning 1–2 lessons, 10 schools

extended their programs to three or more lessons, and 10 schools hosted multi-day celebrations. In terms of timing, 12 schools held their events on March 14, 22 schools celebrated during the preceding week, and 9 schools in the following week. Regarding participation history, 7 schools joined for the first time, 8 for the second time, 10 for the third time, and 16 schools have taken part in all four editions of EuDaMuS.

The results show that, in some schools, EuDaMuS has already become an established part of school community life and the annual calendar.

Age Structure of Participants

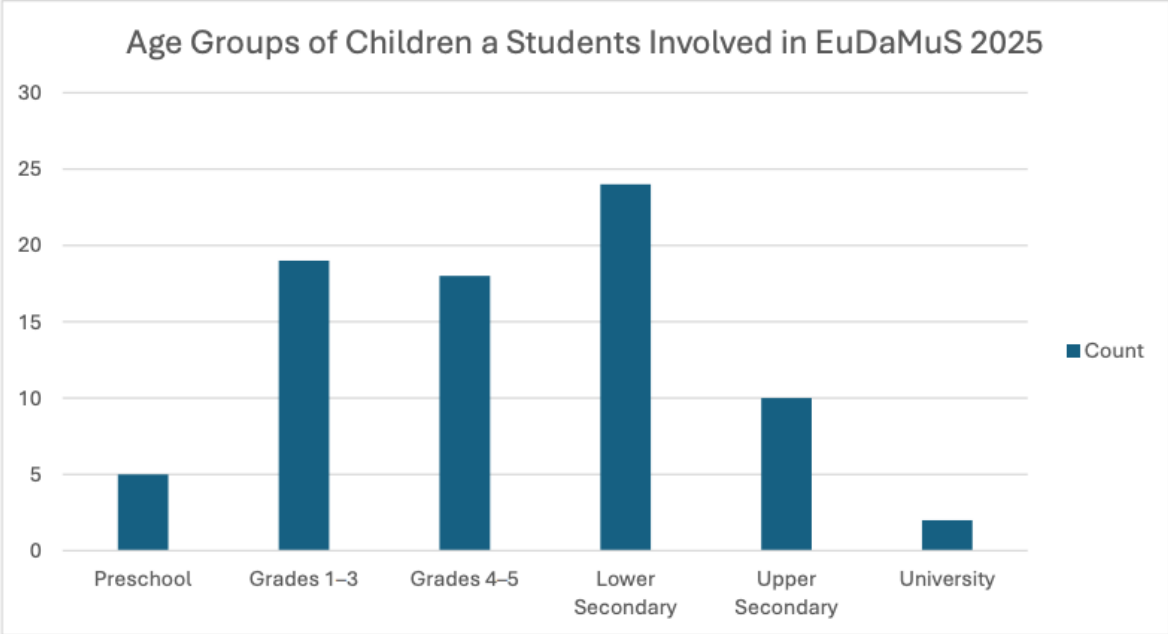


Figure 1. Age Groups of Children and Students Involved in EuDaMuS 2025

The age structures of children and youth involved in the EuDaMuS event spans a wide educational spectrum, from preschoolers to university students. The most represented group was Lower Secondary (ages 11–15), followed closely by Grades 1–3 (ages 6–9) and Grades 4–5 (ages 9–11), indicating strong participation from primary and early secondary education. Upper Secondary (ages 15–19) students were also involved, though to a lesser extent, and a few responses included Preschool (ages 3–6) and University (ages 19+) participants, showing that the event reached both early learners and future educators. Specifically, two universities focused on teacher training participated in the initiative.

School Involvement

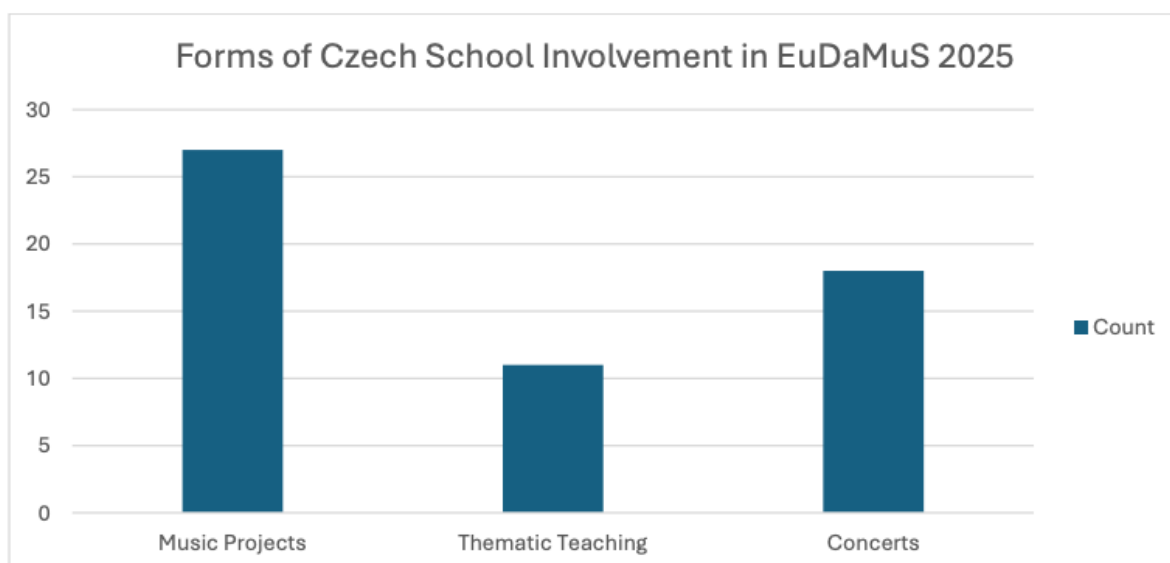


Figure 2. Forms of Czech School Involvement in EuDaMuS 2025

The research survey regarding the form of schools' involvement in the EuDaMuS program shows that school involvement in the EuDaMuS program was characterized by a diverse range of activities. These activities can be broadly categorized into three main groups:

- *Music Projects*: This category encompasses a wide range of activities such as music projects, art activities on the topic Unlocking Voices, week-long projects focusing on folk songs from European countries, recitals, joint singing lessons led by music teachers (Kopřivnice), joint singing of songs with lyrics written by students (České Budějovice), and videos about the school and its choir/band with music samples. Additionally, it includes final meetings in the atrium with parents present (Prague), recording video spots, music games for children and parents, music quizzes, and joint singing and making music in the hallways (Písek, Kopřivnice). Another form used is discussions with musical guests. This category had the highest count indicating that music-related projects were highly prevalent forms of involvement.
- *Thematic Teaching*: This category includes thematically conceived teaching on specific days. This was also a common form of engagement, suggesting that thematic teaching days are an integral part of the school's approach and a typical activity.
- *Concerts*: This category includes concerts, visits of conservatory students, educational concerts, joint activities with philharmonic

orchestras (Kroměříž), performances of individual classes of students (singing, dance, playing instruments), dance performances led by a dance master who is a former student (Brandýs nad Labem), performances by teachers, and music performances, visiting the musical theatres (Prague). Concerts were also highly prevalent indicating that they play a significant role in the school's involvement in EuDaMuS.

Overall, the involvement in EuDaMuS at schools is characterized by a rich variety of activities that promote music education, thematic learning, and community engagement. The data show that schools use music education activities in combination with music receptive education, music listening.

Feedback from Participating Schools

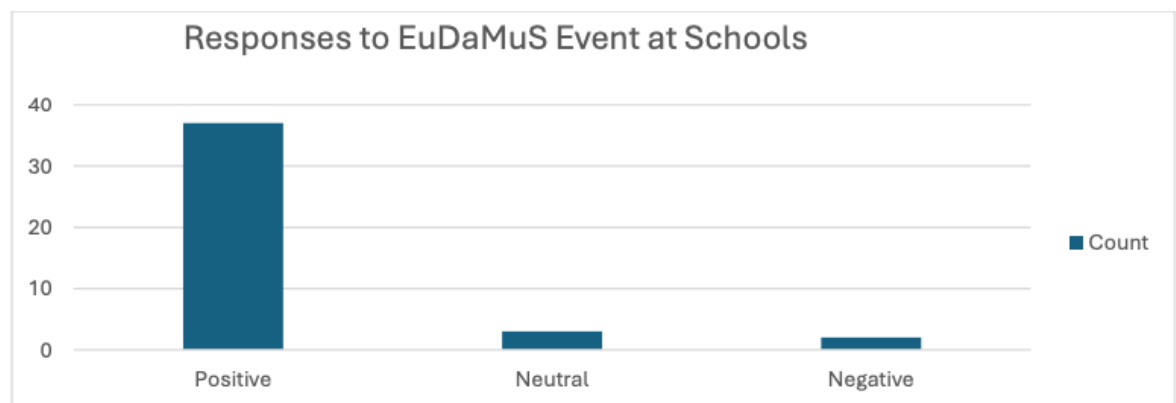


Figure 3. Overall School Feedback on EuDaMuS 2025

The feedback on the EuDaMuS event highlighted several key sentiments expressed by the participating schools:

- **Positive Responses** (37 responses)

The majority of responses were positive, with participants expressing satisfaction and enthusiasm for the event. Many respondents highlighted how much students enjoyed the event, particularly when they had the opportunity to see themselves and their work shared on platforms like YouTube or Padlet. Teachers also expressed strong support, with some noting that their colleagues were already asking months in advance how they could participate in future editions. Several schools reported enthusiastic reactions from parents and school leadership, especially in response to shared videos and performances, which helped promote the school's music program. In some cases, EuDaMuS has become a well-established tradition, with students eagerly anticipating the event each

year and viewing it as a natural part of the school calendar. Additionally, a number of responses emphasized the broader educational value of the event, recognizing it as a meaningful opportunity to celebrate music education and foster creativity. Overall, the positive feedback underscores the event's success in engaging students, teachers, and the wider school community.

- *Neutral Responses* (3 responses)

A few responses were neutral, indicating that the event was neither particularly positive nor negative. Comments such as "Neutral", "Nobody knew much about it" and "The event is more suitable for younger students" suggest that there is room for improvement in terms of awareness and engagement.

- *Negative Responses* (2 responses)

There were a couple of negative responses, with participants mentioning issues such as scheduling conflicts and limited participation. Comments such as "Unfortunately, we had spring break on the day of the event, we took advantage of the opportunity to send a video." and "Only within music education" indicate some challenges that need to be addressed.

Concrete Suggestions and Future Needs

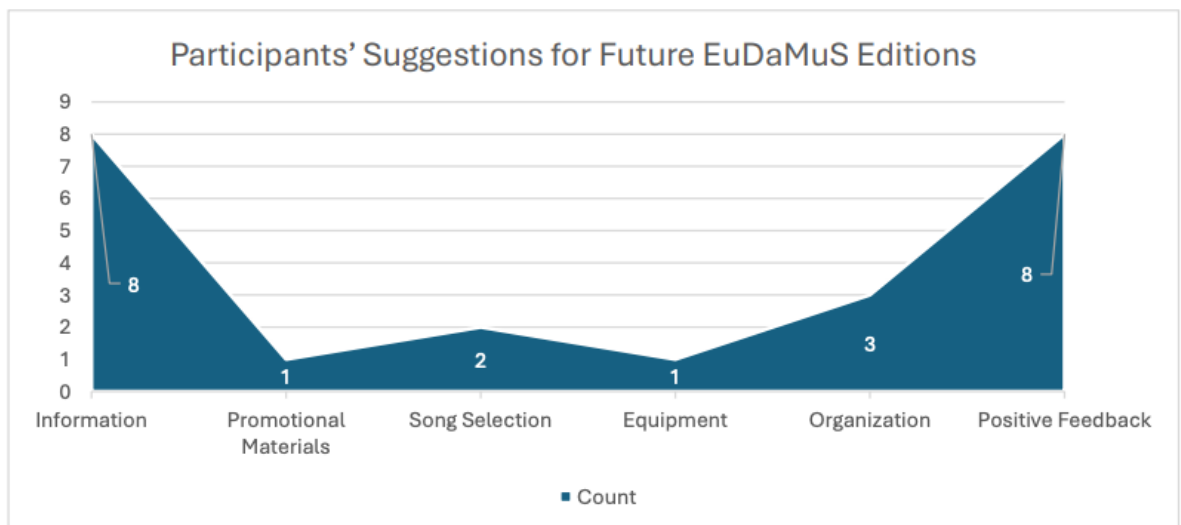


Figure 4. Suggestions and Needs for Future Editions of EuDaMuS

Participants highlighted several important needs and suggestions for future editions of EuDaMuS in their responses:

- *Information* (8 responses)

Many respondents emphasized the need for earlier and clearer communication. Suggestions included receiving information at the beginning of the school year, having deadlines announced well

in advance, and getting materials before Christmas to allow for better planning and collaboration.

- *Positive Feedback* (8 responses)

A significant number of participants expressed satisfaction with the current format. Comments such as “everything was fine,” “this suits us,” and “we’re already looking forward to next year” indicate a generally positive reception.

- *Organization* (3 responses)

Some respondents suggested improvements in time management and coordination, including better scheduling and the possibility of organizing local events in collaboration with other schools.

- *Song Selection* (2 responses)

A few participants requested a different or more varied song choice, including versions with different vocal and instrumental arrangements.

- *Promotional Materials* (1 response)

One suggestion was to provide more promotional materials aimed at students to increase engagement.

- *Equipment* (1 response)

There was also a mention of the need for better musical equipment in classrooms.

This analysis shows that while most schools are satisfied with the course of EuDaMuS, there is room for improvement, particularly in the timely provision of information and organizational support.

Authors’ Comments on the Results

This section offers a reflective interpretation of the survey data presented earlier, highlighting key insights and suggesting directions for future initiatives.

The responses indicate a balanced yet diverse level of engagement across schools. Notably, the relatively even distribution of event durations and timing suggests a wide variety of activities carried out as part of Music Day celebrations in schools. Since these data reflect only responses from schools that returned the questionnaire—and considering that some schools may have participated without reporting—we can reasonably assume a similar distribution among nonresponding schools. Therefore, it is plausible that the 43 confirmed schools represent only a subset, potentially around 60–70% of all participating schools (Fincham, 2008).

Future initiatives in the Czech Republic could focus on increasing participation among currently underrepresented age groups. For preschool children, a promising approach might be to develop a song that is both thematically and linguistically accessible to this young audience, complemented by methodological suggestions for creative activities or public performances, such as presentations for parents. This would help make the initiative more approachable and meaningful for early learners.

Regarding upper secondary students, engagement could be enhanced by linking the initiative to contemporary global issues—topics that resonate with young people today and can be expressed or explored through music. Encouraging students to create or interpret music that reflects social, environmental, or cultural themes relevant to their lives may foster deeper involvement.

Furthermore, it could be suggested that partnerships with teacher training programs at universities could help broaden participation even further. Encouraging future educators to actively contribute to and promote the initiative would help embed the values of inclusive music education early in their professional development, thereby extending the initiative's reach.

The survey outcomes also reveal that the initiative resonates most strongly when it allows for creative autonomy, opportunities for artistic presentation—whether through internal or public concerts—and cross-curricular connections. This underscores EuDaMuS's potential as a flexible framework adaptable to each school's unique context. At the same time, the chosen theme plays a vital role in fostering a sense of belonging to a shared idea—a community built through the dedication of individual teachers inspired by the spirit of EuDaMuS.

Overall, the feedback is overwhelmingly positive, indicating that the EuDaMuS event was well received. However, to achieve broader participation and greater impact, it is necessary to improve communication and scheduling.

Depending on the number of children involved, as well as the duration and nature of the schoolbased projects developed around the EAS theme, a corresponding level of didactic preparation can be expected. Often, this is accompanied by broader internal communication within the school, which in turn helps strengthen the position of music education and promotes it as a subject that contributes to creating a welcoming and safe environment for students.

Public presentations of students' work can bring joy to pupils, motivate teachers, and positively represent the school. However, such presentations should not be considered obligatory outcomes. The meaningful engagement of a school or a small group of students—who understand the initiative's purpose and feel connected to the broader “musical wave” shared by others—is equally valuable. Not everything needs to be presented externally or formally assessed; although EuDaMuS explicitly

and with the best intentions emphasizes sharing music from schools with the wider world, sometimes the true significance lies simply in the experience itself.

Conclusion

The 2025 edition of EuDaMuS confirmed the Czech Republic's stronger and consistent engagement with this European initiative. The participation of 43 schools and approximately 7,500 children and young people reflects not only the popularity of the event but also the commitment of educators to integrating music into the broader educational experience. The variety of activities—from short classroom sessions to multi-day celebrations—demonstrates the flexibility of the EuDaMuS format and its adaptability to different school contexts.

The most common forms of involvement included music projects, thematic teaching, and concerts, often combining performance with creative and reflective elements. The age distribution of participants, with a strong presence of primary and lower secondary students, suggests that EuDaMuS resonates particularly well with younger learners, while also offering opportunities for older students and even university-level participants.

Feedback from schools was overwhelmingly positive. Teachers appreciated the opportunity to showcase their students' work, foster school-wide collaboration, and engage with the broader European music education community. Many schools reported that EuDaMuS has become a valued tradition, eagerly anticipated by students and staff alike.

However, the survey also identified areas for improvement. Respondents called for earlier communication stating the theme and the possibilities of presenting the schools, better access to materials, and more support in organizing local events. Addressing these suggestions could help increase participation and enhance the overall experience for schools.

In conclusion, EuDaMuS continues to grow as a meaningful and inclusive celebration of music education. Its success in the Czech Republic illustrates the potential of such initiatives to inspire creativity, strengthen school communities, and promote the cultural and educational value of music across Europe.

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PhDr. Jiřina Jiříčková, Ph.D. působí jako odborná asistentka na KHV PedF UK. Je předsedkyní Společnosti pro hudební výchovu ČR, místopředsedkyní České Orffovy společnosti, členkou prezidia České hudební rady. Oblastmi jejího profesního zájmu jsou didaktika hudební výchovy, hudebně pohybová výchova, Orffův Schulwerk a profesní kompetence učitelů hudební výchovy.

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