

# BIENNIAL MEMBERSHIP REPORT

**for the period 2014-2015**

# REGIONAL MUSIC ORGANISATIONS

**for presentation to the 36th IMC General Assembly**

**Rabat, November 11-14, 2015**

*You are kindly requested to complete and return this report to the Paris Secretariat not later than* ***October 11, 2015.***

**PART I: YOUR ORGANISATION**

**1. Name of organisation:** European Association for Music in Schools (EAS)

**2. Mission of the organisation:** The European Association for Music in Schools is a music education network. It brings together all those concerned with music education to share and exchange knowledge and experience in professional fields and to advocate for high quality music education accessible to all.

We provide a forum for teachers, teacher educators, students, researchers, artists and policy makers working in school related music education in Europe.

Music education and music educators play an important role in the development of musical abilities, knowledge and understanding, as well as attitudes towards music. Music educators motivate and facilitate the musical creativity of learners, and the skills and confidence to communicate their ideas musically; and support learners to pursue their own interests and goals.

As an association EAS works to support the music education community through the development and coordination of networking, conferences, projects, and other activities. We give opportunities to music educators to join a community of practice in order to help improve music education.

EAS members develop professionally by gaining knowledge and skills, sharing experiences and ideas and reflecting on their practice. As a community, members discuss issues affecting music education and identify ways to influence policies.

In accordance with the principles of UNESCO, we contribute to a better mutual understanding among peoples and their different cultures and to the right for all musical cultures to coexist. We support the importance of music at all levels of education in our society and promote cultural expression as one of the key competences for lifelong learning as agreed in European policy.

**3. Board of Directors/Executive Committee:**

***[name, role within Board, name of organization(s) that the Board member represents or is affiliated with]***

Gerhard Sammer – president

Thomas De Baets – vice-president

Adri de Vugt – past-president

Anna Houmann – secretary

Natassa Economidou Stavrou – treasurer

Natassa Economidou – National Coordinators

Marina Gall – Students Forum

Lina Van Dooren - Membership

Thomas De Baets – Webmaster & social media

Mary Stakelum – Doctoral Student’s forum

Ruta Girdzijaauskiene – Conference Lithuania (coopted)

Jone Girdzijaauskiene – Youth (coopted)

**4. Membership**

Total number of members: 200

Composition of membership

Number of institutional members: 32

Number of individual members: 168

Other members (specify):

As per your estimation, how many persons does your organisation reach? 3500

In which world regions do you have members?

( ) Africa ( ) Americas ( ) Arab World ( ) Asia/Oceania ( x ) Europe

**5. Activities carried out since the last IMC GA (September 2013)**

Please list your activities related to

1. advocacy and policy making

The continuation of a pro-active approach in the EU Cultural Sector Platforms and international forums (e.g. ISME, EMC, EMU, AEC) and similar initiatives in education by attending meetings, formulating policy documents and reporting back to its members.

The preparation, support of and contribution to the Music Olympiades (Riga 2014). A contest of students of secondary schools, exchanging and showing their qualities in music making, musical knowledge and composition

Contribution to the debate concerning music education in primary education by formulating ‘Learning Outcomes’ for generalists (published 2013) and supporting the “Granada Declaration” (2015) regarding Music Education under pressure in Spain.

Preparation of EAS Conference in Rostock with the theme “Open Ears – Open Minds – Listening and understanding Music” 2015.

1. presentation or production

Number of

* + conferences (Cyprus, 2014 and Germany, 2015)
  + recordings
  + live performances
  + festivals
  + competitions
  + prizes and awards

Please describe the main events.

* Organisation of the Annual EAS Conferences in Nicosia Cypres (2014), Rostock, Germany (2015) and in Vilnius, Lithuania (2016)
* Coordination and leading of the Student Forum for students training to be music teachers for schools in Nicosia Cyprus (2014), Rostock, Germany (2015) and in Vilnius, Lithuania (2016)
* Coordination and leading of the Doctoral Student Forum Nicosia Cyprus (2014), Rostock, Germany (2015) and in Vilnius, Lithuania (2016)
* Communication with the National Coordinators as key figures in the interface between the national and regional music education communities
* Development and maintaining the EAS website: content and functions of the website (www.eas-music.org) and developing and construction a new website (launch date in 2016)
* Production of the EAS Newsletter

1. Research: “Every learner counts” (2015) and “The Reflective Music Teacher” (2014)
2. information services

* printed periodicals (number of issues)
* electronic newsletters / newsflashes (number of issues) **Five electronic newsletters/five newsflashes**
* books (title, number of copies printed)
* audio-visual material (title)
* studies, surveys, etc.(title)

1. events organised in cooperation with IMC and/or Regional Music Councils
2. other

Please elaborate on your programme choices.

**6. List of projects envisaged for 2016-2017**

Please list your activities related to

1. advocacy and policy making

* The continuation of a pro-active approach in the EU Cultural Sector Platforms and international forums (ISME, EMC, EMU, AEC, etc.) and similar initiatives in education by attending meetings, formulating policy documents and reporting back to its members.
* The support of and contribution to the 3rd Music Olympiad (2016). A meeting and contest of students of secondary schools, exchanging and showing their qualities in music making, musical knowledge and composition
  + - Establishing a forum for National Music Education Associations at EAS Conference in Vilnius, Lithuania, “Looking for the unexpected. Creativity and innovation in music education”.

1. presentation or production (conferences, recordings, live performances, festivals, competitions, prizes and awards, etc.)

• Organising the Annual EAS Conference as the main meeting point of the EAS in Vilnius, Lithuania (2016) and Salzburg, Austri (2017).

• Coordinating and leading the Student Forum for students training to be music teachers for schools

• Coordinating and leading the Doctoral Student Forum

1. information services

• Publishing two edited books: “Every learner counts” (2015) and “The Reflective Music Teacher” (2014)

• Maintaining the EAS website: content and functions of the website (www.eas-music.org) a special activity is to work on integration, revisions and further development.

* Developing a new EAS website to facilitate and accommodate to social media

• Promoting, supporting and facilitating transnational project work in the field of music education

• Producing six editions of the EAS Newsletter

1. research
2. events organised in cooperation with IMC and/or Regional Music Councils
3. other

Please elaborate on your programme choices.

**7. Relationship with UNESCO**

1. How are your relations with the National Commission for UNESCO in your country?
2. Do you have contact with one or more UNESCO offices in the field (outside Paris)? If yes, please describe your relations. If not, please explain the reasons.

**8. Please elaborate on the important collaborations you have had with other organisations (national and international). Which ones?**

We build and strengthen the role of National Coordinators as key figures in

the interface between the national and regional music education communities.

EAS has a collaboration with ISME and is developing cooperation with EMU and AEC.

**9. What was the total budget of your organisation last year (in EUR)?** Please also distinguish between [operational](http://www.imc-cim.org/images/members/GA/members_corner/operational_budget.pdf) and project budget.

**10. Sources of funding**

Please indicate the percentage of your annual budget coming from the following sources:

* Membership fees 100%
* Individual contributions %
* Grants %
* Contracts %
* Government support %
* Corporate sponsorship %
* Earned income %
* Other (please specify) %

**11. Please share your further comments and experiences!**

**PART II: YOUR INVOLVEMENT IN ACTIVITIES OF IMC AND ITS REGIONAL MUSIC COUNCILS**

**12. Did (will) your organisation send a representative to participate in events and conferences organised by IMC and its regional music councils?**

5th IMC World Forum on Music (Brisbane, 2013)

4th European Forum on Music- Music and Politics: a shared responsibility

(Bern, 2014)

5th European Forum on Music- Access to Music is digital? (Riga, 2015)

[Share & Learn: Audience Development Capacity building exchange workshop](http://www.emc-imc.org/events/share-and-learn-audience-development/) (Warsaw, 2015)

4th session of the AMC General Assembly (Brazzaville, 2014)

Feux de Brazza Festival symposium on « The African music instrument and its role in the world music » (Brazzaville, 2014)

African Music Rostrum (Brazzaville, 2014)

8th session of the AMC Executive Committee (Brazzaville, 2015)

Other (please specify):

**13. Did you disseminate information coming from IMC and Regional Music Council’s to your constituency? If yes, please specify how many times.**

Newsflashes from IMC

IMC MUSIC WORLD NEWS

Letter from the President of the African Music Council

Newsflashes from the European Music Council

Newsletters from the European Music Council

EMCMagazine *Sounds in Europe*

Reports of the IMC President

other information (from meetings, seminars, appointments)

**14. Have you participated in projects coordinated by the IMC or a regional music council?** *Please specify.*

The European Agenda on Music

The European Forum on Education and Training in 2016

**15. Have you cooperated (as project leader or partner) in projects with other IMC members?**

Na

**16. Have you invited the IMC, or a regional music council, for cooperation?**

We cooperate in the context of the two above-mentioned projects/initiatives (se point 14)

**17. Are you interested in hosting an event of the IMC or a regional music council?** *(On conditions to be agreed upon.)*

IMC World Forum on Music

European Forum on Music

meeting of the African Music Council

meeting of the Arab Academy of Music

meeting of the Music Council of Asia/Oceania

meeting of COMTA

meeting of IMC Youth

meeting of the EMC Youth Committee

any other meeting, please specify:

Thank you very much for taking the time to complete the report form and for your efforts!