

A. Strengthening of the European Music Education Sector

Objective:

- To strengthen and connect the levels and branches of the music education sector, helping it to become a key and united voice for music within the cultural debate

A1 (year 1)

- To establish a structured cooperation with EMU and EAS, setting the scope for this to be developed across the project

A2 (year 2)

- To monitor the first year of structured cooperation with EMU and EAS and explore new cooperation areas

A3 (year 3)

- To produce a long-term plan for formalised cooperation with EAS and EMU

Actions:

- Strengthening of the European Music Education Sector: overseeing the joint projects with EAS and EMU and exploring potential synergies and future strategies for the sector to train the musicians of tomorrow

A1 (year 1)

- Forming the AEC/EAS/EMU Planning/Steering Committee that oversees all 3 joint projects
- Taking part in the joint projects coordinated by EAS and EMU as specified in their network applications
- Hosting 1 Committee meeting and attending another

A2 (year 2)

- Taking part in joint projects coordinated by EAS and EMU
- Hosting one meeting of AEC/EAS/EMU Planning/Steering committee and attending one other and a Presidium meeting

A3 (year 3)

- Taking part in the joint projects coordinated by EAS and EMU
- Hosting final meeting of AEC/EAS/EMU Planning/Steering committee in spring 2017 and attending one other

Expected results:

- A structured and more efficient European music education sector

A1 (year 1)

- Ongoing monitoring and follow-up of all 3 joint AEC/EAS/EMU projects by the Planning/Steering Committee
- Increased cooperation towards structural synergies across the music education sector

A2 (year 2)

- Monitoring and follow-up of all 3 joint AEC/EAS/EMU projects by the Planning/Steering Committee
- Increased cooperation towards structural integration of the music education sector

A3 (year 3)

- All three joint projects with EAS and EMU completed and evaluated
- Ongoing structural cooperation with EAS and EMU formalised through a long-term plan

B. Evaluation for Enhancement

Objective:

- To strengthen and connect the quality enhancement frameworks surrounding all levels of music education so as to ensure a coherent trajectory in the development of the skills, competences and know-how of young musicians, whether destined to be the cultural and creative players or the engaged audiences of the future

B1 (year 1)

- To start developing a quality enhancement framework for specialist music institutions at pre-college level and for institutions and programmes focussed on music pedagogy

B2 (year 2)

- To further improve the Quality Enhancement Framework covering all levels of music education developed in Year 1, and test it across AEC, EAS and EMU member institutions

B3 (year 3)

- Action To finalise the Evaluation Framework and integrate it into the procedures of an independent quality enhancement agency addressing all levels of music education

Actions:

- Assessing how effectively all the stages and strands of music education in Europe work in a coherent way to provide future cultural and creative players with skills, competences and know-how that will contribute to strengthening the cultural and creative sectors
- A joint action with EAS and EMU on evaluation of the development of musicians' skills, competences and know-how spanning HME, pre-college ME and Music Pedagogy

B1 (year 1)

- Assembling a joint AEC/EAS/EMU working group (WG) on Evaluation
- Holding 2 WG meetings, one coordinated with meeting of AEC Quality Enhancement Committee to:
 - Study existing AEC Framework for Evaluation of Conservatoires (2011)
 - Explore its suitability for pre-college institutions and music pedagogy programmes
 - Strengthen it (at all levels) with reference to how institutions prepare students to be future players in the cultural and creative sectors or leaders amongst the engaged audiences of the future
- Consulting EAS and EMU members on their needs and on the Evaluation Framework developed

B2 (year 2)

- Holding 2 meetings of joint Evaluation WG, one coordinated with meeting of AEC Quality Enhancement Committee to:
- Analyse results of the consultation
- Further improve the evaluation framework for pre-college level institutions and music pedagogy programmes and integrate it with framework for Conservatoires' evaluation
- Testing the Framework with at least 1 review visit in each type of institution
- Setting up a WG to revise AEC Learning Outcomes, considering implications of expanded Framework

B3 (year 3)

- Holding 2 meetings of Evaluation WG, one coordinated with meeting of AEC QE Committee
- Evaluating review visits undertaken in 2015-16 to finalise new Framework
- Finalising revised AEC Learning Outcomes (LOs)
- Integrating Framework and revised LOs within the processes and tools of an independent QE agency

Summary of the Full Score Project Structure



Expected results:

- An integrated evaluation framework for music education across all levels and specialisms

B1 (year 1)

- Draft evaluation criteria and procedures for pre-college institutions and music pedagogy programmes aimed at enhancing the quality of music education and how students are trained to be future cultural players and leaders
- Report of EAS and EMU members' consultation on this draft Framework for Quality Enhancement

B2 (year 2)

- Completion of expanded AEC Framework for Quality Enhancement providing a reference for institutions preparing students to be future players in the wider cultural and creative sectors
- Reports from test visits to AEC, EAS and EMU member institutions
- Progress on reviewing AEC Learning Outcomes, also informed by AEC Position Paper (C2)

B3 (year 3)

- A continuation strategy for maintaining a joint approach to evaluation between AEC/EAS/EMU
 - Ongoing use of Framework in AEC, EAS and EMU member institutions through the review services of a sector-wide independent quality enhancement agency, assuring the holistic development of the skills, competences and know-how of young musicians
 - A set of revised AEC Learning Outcomes
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C. Conservatoires and the Development of Cultural Policy for Music

Objective:

- To ensure a full and effective engagement of conservatoire leaders in the development of a European Agenda for Music that seeks: to stimulate musical creativity and creation; to improve the circulation of European repertoire and the mobility of artists throughout Europe; to support musical diversity and ensure music education for all; to strengthen the recognition of the societal value of music; and to reach out to new audiences and develop new publics.

C1 (year 1)

- To engage AEC members with EMC's proposed development of a European Agenda for Music and to secure detailed input at the AEC Congress so that AEC can contribute significantly to its formulation

C2 (year 2)

- To engage AEC conservatoire leaders in the production of an AEC Position Paper on the European Agenda for Music, and produce a gap analysis

C3 (year 3)

- To place AEC and its member institutions at the forefront of implementing a Road Map for Conservatoires, contributing to effective fulfilment of the European Agenda for Music

Actions:

- Sharing innovative approaches to promoting music, highlighting the value of its role in European culture and encouraging wider take-up of these approaches
- An action engaging the views of conservatoire leaders in the formation of a European Agenda for Music, in conjunction with EMC and its other members

C1 (year 1)

- Organising a Reflection Day during AEC Congress devoted to European Agenda for Music
- Disseminating information about Agenda at other AEC meetings and gathering further input
- Sharing AEC input with EMC and other cultural and creative players engaged with Agenda

C2 (year 2)

- Organising a Reflection Day during AEC Congress focussing on the implications of the Agenda for conservatoires' curricula and outreach/social engagement policies
- Producing a position paper on the Agenda and a gap analysis
- Continuing liaison with EMC and other cultural and creative players
- Disseminating information about Agenda to AEC members and contacts

C3 (year 3)

- Organising a Reflection and Planning Day during AEC Congress to agree actions arising from AEC position paper on European Agenda for Music
- Producing from this a 'Road Map' and set of practical tools for Conservatoires
- Disseminating the Road Map to cultural actors and policy-makers
- Disseminating tools for the implementation of Road Map to all AEC members
- Liaising with EMC and other cultural and creative players

Summary of the Full Score Project Structure



Expected results:

- A strong contribution from the conservatoire sector to the development of a European Agenda for Music

C1 (year 1)

- Reports compiled of key points emerging from discussions at AEC Congress and other AEC events on a European Agenda for Music
- Dissemination of these, and of AEC's position, to EMC and other cultural and creative players engaged with Agenda

C2 (year 2)

- AEC position paper on a European Agenda for Music
- Gap analysis between current situation and objectives
- Liaison with EMC and other cultural and creative players engaged with Agenda
- Dissemination of AEC's position (to AEC members, contacts, cultural actors, policy-makers)

C3 (year 3)

- A 'Road Map' for Conservatoires, and associated practical tools, towards the fulfilment of the European Agenda for Music
 - First actions undertaken in early 2017 to implement the Road Map
 - Dissemination (to AEC members, contacts, cultural actors, policy-makers) of the work of the Conservatoire sector in relation to the Agenda
 - A strategy for continuing to work with EMC on advancing the principles in the Agenda
 - Completion in late 2016 of input from this activity to work on revised AEC Learning Outcomes
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D. Career Development towards Professionalisation and Internationalisation

Objective:

- To help cultural and creative players to internationalise their careers and activities, by further developing the AEC annual forum for exchange and mobility and by creating a common European platform for advertising job vacancies for instrumental and vocal musicians and composers in CCHE

D1 (year 1)

- To further develop AEC's annual forum for exchange and mobility, gathering input into creating a common European platform for advertising job vacancies in CCHE for instrumental and vocal musicians and composers

D2 (year 2)

- To review progress in integrating mobility and employability across CCHE in Europe and improving AEC online tools to support them

D3 (year 3)

- To provide concrete tools to key actors active in conservatoires for the professionalisation and internationalisation of students and staff careers

Actions:

- helping cultural and creative players to internationalise their careers and activities by delivering workshops for International Relations Coordinators (IRCs) and career centre staff in conservatoires, collecting employment data, and developing online tools supporting international career mobility
- providing the existing, vigorous network of IRCs with a new and more powerful information infrastructure, combining capacity-building sessions with the development of online tools for helping musicians and music teachers to internationalise their careers

D1 (year 1)

- Organising a workshop during the AEC IRC meeting on how to further promote mobility
- Obtaining feedback on information service and job vacancies service on AEC Website
- Commissioning a study on the destinations of Conservatoire graduates

D2 (year 2)

- Offering another edition of workshop for IRCs on mobility and employability
- Including in AEC IRC meeting a session on first results of the study on Conservatoire graduates' destinations
- Starting preparations to invite staff working in Conservatoire career centres to IRC meeting 2016
- Promoting the use of AEC members' database as a tool to support mobility
- Launching fully-professionalised job vacancies service on AEC Website

D3 (year 3)

- Organising a lifelong learning and networking event during AEC IRC meeting for staff working in Conservatoires' career centres
- Launching a 'toolkit' of resources for IRCs and career centre staff, including the AEC members' expanded database and job vacancies service, to help them assist students and recent graduates to internationalise their activities and careers

Summary of the Full Score Project Structure



Expected results:

- A new and powerful information network, combining capacity-building sessions with online tools, for helping musicians and music teachers to internationalise their careers

D1 (year 1)

- A successful workshop delivered for IRCs, providing them, as key actors in the internationalisation of students and staff careers, with continuing professional development
- AEC members' database expanded in scope and functionality to provide IRCs with information supporting mobility
- Progress made on the design of a fully-professionalised job vacancies service on AEC Website
- First draft of Europe-wide study on the destinations of Conservatoire graduates

D2 (year 2)

- A workshop delivered for the key actors in the internationalisation of conservatoire students and staff careers
- Measures on support for professionalization and internationalisation of conservatoire graduates included in AEC Strategic Plan 2016-2020 (based on Year 1 study)
- AEC members' database expanded to provide IRCs with information supporting mobility
- New AEC online job vacancies service

D3 (year 3)

- A successful AEC IRC meeting delivered with a special event for staff working in Conservatoires' career centres
 - AEC members provided with a 'toolkit' on mobility and employability integrating the AEC members' database and job vacancies service developed during Years 1 & 2
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E. Conservatoires as Innovators and Audience Developers

Objective:

- To share examples of innovative approaches to genre diversification, contemporary orientation and cultural stimulation that have been implemented by European conservatoires, and to encourage wider take-up of these approaches

E1 (year 1)

- To hold an event on internationalisation in contemporary musics, sharing innovative approaches to genre diversification, cultural stimulation and audience development

E2 (year 2)

- To hold a joint PJP/EJN/IASJ event exploring new ways of strengthening the connections between higher education training for pop & jazz musicians and the professional 'ecosystems' of European festival, venues and activists that promote these genres.

E3 (year 3)

- To address the roles as cultural citizens and leaders taken on by musicians who engage in innovative approaches to genre diversification, contemporary orientation and cultural stimulation, and to link these to audience development

Actions:

- Sharing innovative approaches to genre diversification, contemporary orientation and cultural stimulation that have been implemented by European conservatoires, and encouraging wider take-up of these approaches
- An action based on a 3-year planned sequence of PJP meetings, elaborating these themes in a connected and cumulative way and featuring a seminal joint meeting with EJN and IASJ in 2016

E1 (year 1)

- Adopting a 3-year strategy (The Audience [Re-]engaged) to widen the scope of the AEC PJP meeting across this period
- Organising the first meeting of this strategic initiative
- Producing the first Platform 'bulletin'
- Taking forward liaison with EJN and IASJ

E2 (year 2)

- Delivering jointly with EJN and IASJ a PJP platform on musical 'ecosystems' and audiences, as part of the strategy The Audience [Re-]engaged
- Producing second Platform bulletin
- Implementing agenda for continued cooperation with EJN and IASJ

E3 (year 3)

- Organising the final meeting of the 3-year strategy The Audience [Re-]engaged, addressing the roles of contemporary musicians as cultural citizens and leaders
- Producing a final publication on audience development with reflections drawn from all three Platform meetings
- Producing a new strategy for 2018-2020, including structured cooperation with EJN and IASJ

Summary of the Full Score Project Structure



Expected results:

- A major initiative in audience development and increasing audience engagement, based around developments in the contemporary music scene that merge genres and reintegrate the activities of composer and performer in 'generative' musical styles

E1 (year 1)

- A successful PJP Platform delivered on internationalisation and audiences, with exchanges of innovative practice
- First 'bulletin' resulting from this Platform
- A 3-year strategy (The Audience [Re-]engaged) presented to delegates as part of this meeting
- Memoranda of cooperation signed with EJM and IASJ to stimulate synergies

E2 (year 2)

- A successful Platform on Audience Development delivered jointly with EJM and IASJ, in line with strategy The Audience [Re-]engaged
- Second Platform 'bulletin' published and widely disseminated
- AEC-PJP statement of purpose updated to reflect 3-year strategy
- Cooperation with EJM and IASJ enhanced, with reciprocal attendance at the partner organisations' meetings sustained

E3 (year 3)

- A successful third Platform delivered as the culmination of 3-year strategy The Audience [Re-]engaged
 - Updated AEC-PJP 'Statement of Purpose' adopted by delegates
 - Final publication on audience development strategies in relation to contemporary music, with reflections drawn from all three Platform meetings
 - A fresh 3-year strategy (2018-20) formulated, including sustained cooperation with EJM and IASJ
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F. Young Musicians as International Networkers

Objective:

- To draw upon the perspectives of young musicians, in higher education and beyond, so as to make systematic use of their views about how best to facilitate their access to professional opportunities and how to engage in new and innovative ways with contemporary audiences

F1 (year 1)

- To establish methods for drawing upon the perspectives of young musicians so as to make systematic use of their views

F2 (year 2)

- To integrate into the planning and delivery of AEC events the perspectives of young musicians, in order to ensure their involvement in shaping CCHE

F3 (year 3)

- To set up mechanisms ensuring systematic use is made of the perspectives of young musicians about their access to professional opportunities and engagement with contemporary audiences

Actions:

- Drawing upon the fresh perspectives of young musicians, in higher education and beyond, to enrich the debate about engaging in new and innovative ways with audiences and facilitating access to professional opportunities
- An action that builds ambitiously upon the AEC action plan for student involvement (2013) and embeds such involvement within AEC events and activities 2014-2017. Work will include outreach to European Student Union, European Youth Forum, European Music Council's Youth Committee, IMC Youth and Jeunesses Musicales International

F1 (year 1)

- Forming a Student WG with representatives of student associations from AEC members to:
 - Reflect on student involvement in shaping CCHE
 - Communicate about their work to student organisations in Europe
- Engaging students in conference 'The Musician as Creative Entrepreneur', Sept 2014 Inviting them to attend other AEC events

F2 (year 2)

- Holding 2 Student WG meetings to provide input to work described in B2-E2
- Integrating a Student WG member into each AEC WG that plans events
- Communicating to all AEC members' student associations
- Collecting advice and good practice from student organisations in Europe

F3 (year 3)

- Holding 2 Student WG meetings
 - Embedding representation by student associations in each AEC working group (IRC, PJP, EMP, EPARM)
 - Holding 'side-event' for students alongside 2016 Congress and ensuring that students are represented in discussions listed under C3
 - Communicating this work to all AEC student associations and to student organisations in Europe
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Summary of the Full Score Project Structure



Expected results:

- A framework for enabling unprecedented input from students and young people into shaping the future of musical CCHE to their needs, as future players in the cultural and creative sectors

F1 (year 1)

- Students progressively more involved in defining the content of CCHE through their representation at various AEC events addressing the training of young musicians
- Reports of their feedback on these events, exploring how they could be more involved in their preparation and content
- Communication tools developed (mailing list of student associations in AEC institutions, student community on AEC Facebook Group, dedicated student newsletter)

F2 (year 2)

- Student WG involved in shaping the content of CCHE, producing AEC position on Agenda, etc.
- Reports of their feedback on events, exploring how they could be further involved in their preparation and content
- Communication tools further developed (mailing list of AEC student associations, student community on AEC Facebook Group, dedicated student newsletter, liaison with other European student organisations)

F3 (year 3)

- Participation by student representatives embedded in AEC event-planning WGs and a dedicated student event organised alongside 2016 Congress
 - Communication Plan to ensure regular and wide dissemination of student input (based on tools developed in Years 1 & 2)
-