

# FULL SCORE and AEC

This project focuses on the ways in which AEC can support higher music education institutions through meetings, conferences, workshops and the development of suitable tools. The project delivers significant added value in ways that are deliberately intertwined with AEC's regular activities and events, and with the working groups that plan and deliver them.

## FULL SCORE objectives

- A. To strengthen the music education sector so it becomes a key and united voice for music within the cultural debate.
- B. To connect the quality enhancement frameworks surrounding all levels of music education and ensure a consistent development of the skills of future musicians and audiences.
- C. To engage conservatoire leaders in the development of a European Agenda for Music that seeks: to stimulate musical creation; the mobility of European artists; 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.
- D. To contribute to the internationalization of musicians' careers by further developing the AEC annual meeting for International Relations Coordinators (IRCs), and developing (online) tools for musicians and institutions.
- E. To share and promote innovative approaches to genre diversification and audience development / audience engagement implemented by European conservatoires through the AEC Pop and Jazz Platform meetings.
- F. To engage young musicians in sharing their views about how to facilitate their access to the profession and how to engage with contemporary audiences.

## You need more information?

Visit our Website:  
[www.aec-music.eu/projects/fullscore](http://www.aec-music.eu/projects/fullscore)

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FulfiLLing the Skills, COmpetences  
and know-how Requirements of  
cultural and creative players in the  
European music sector



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FULL SCORE is a 3-year-project coordinated by the Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC) with support from the European Commission through the scheme "European Networks" of the Creative Europe programme. FULL SCORE started on 1st September 2014 and will end on 31 August 2017.

## A. Strengthening of the European Music Education Sector

During the course of Year 2, the Steering Committee for the Harmonisation of European Music Education (SCHEME) has held two meetings and has attended and participated in the main yearly events of the three organizations composing the committee: AEC, EAS (European Association of Music Schools) and EMU (European Music Schools Union). The committee has submitted a questionnaire to the members of all three organizations, with the aim to shape a common voice representing the whole music education sector. The questionnaire results have been analyzed and disseminated.

In addition, the SCHEME members have collaborated with the European Music Council (EMC) in the organization of the EMC Forum on Music Education in February 2016. The Forum featured a panel discussion focused on cooperation in the field of music education.

## B. Evaluation for Enhancement

Two sets of the standards have been developed by the Evaluation for Enhancement working group (WG) composed by experts from AEC, EAS and EMU: one for the evaluation of Pre-college music education (suitable for conservatoires and for specialist music institutions at pre-college level providing pre-professional music education) and one for classroom teacher education programmes (suitable for institutions and programmes focussed on music pedagogy). In Year 2, the WG received positive and constructive feedback from EMU and EAS members on both sets of standards, and consulted institutions in Oslo, The Hague and Wroclaw through site visits and meetings. The high relevance of the sets of standards has been confirmed and the standards have been further improved.

In addition, a new WG has been formed with the task to revise the AEC/Polifonia' Learning Outcomes for the 1st, 2nd and 3rd cycle studies in music and update them in line with the most recent developments in European higher music education. The first draft of the reviewed AEC Learning Outcomes will be presented to the AEC members for feedback at the 2016 AEC Congress.

## C. Conservatoires and the Development of Cultural Policy for Music

AEC has continued to engage its members in the EMC initiative to develop a European Agenda for Music (EAM) at different levels. While Strand A has aimed at producing a common voice representing the entire music education sector in collaboration with EMU and EAS, this strand has focused on enhancing AEC members' contribution to the topic.

The most relevant activity within this context has been the 2015 AEC Annual Congress in Glasgow, themed 'New Agencies, New Agendas,' where substantial feedback on the EAM was gathered from the AEC members. Their ideas on what the priorities of EAM should be have been collected and compiled into a position paper published on the AEC website.

Additionally, AEC has further developed its relationship with EMC by attending their yearly meetings and workshops.

## D. Career Development towards Professionalization and Internationalisation

AEC has continued to undertake a wide range of activities towards this objective:

- A new edition of the International Relations Coordinators (IRC) Annual Meeting focusing on mobility and employability was organized in Corfu in September 2015. The meeting addressed the internationalization of students' careers.
- The AEC Vacancy platform was launched in March 2016. This brand new service offers the AEC members the opportunity to advertise their job vacancies at European level.
- A feasibility study has been conducted by the IRCs WG for a Common Online Application System (EASY-European Application System). Once the requirements of the system have been identified, the WG has launched an open call for institutions interested in participating in a pilot project to test the system throughout Year 3 of the project.
- A report has been published on AEC members' practices to keep in touch with their graduates and collect data on them.

## E. Conservatoires as Innovators and Audience Developers

During Year 2, the AEC Pop and Jazz Platform (PJP) Working Group has prepared and organized a new edition of the AEC Pop and Jazz Platform meeting. This year's meeting took place in Rotterdam and was organized in close collaboration with the European Jazz Network (EJN) and the International Association of Schools of Jazz (IASJ). The theme of the meeting was musical 'ecosystems' and audiences, as part of the 3-year strategy 'The Audience [Re-]engaged.'

The WG has produced the second edition of the PJP Bulletin gathering the input received during the PJP meeting in Rotterdam. The bulletin is published on the AEC website.

In addition, the cooperation with EJN and IASJ has been further developed through the attendance to each other's events, where future cooperation for projects involving young jazz artists has been discussed.

## F. Young Musicians as International Networkers

In dialogue with the AEC council, the Student working group (WG) has prepared an action plan with concrete outcomes to be delivered by the end of the project. The WG has worked on a feasibility study for the creation of a European Music Students Union, as well as a guide with basic requirements for student representation in AEC member institutions.

The Student WG has continued to send student representatives to each AEC WG meeting in order to ensure that the student perspective is taken into account when shaping AEC's events and policies.

Finally, the Student WG has updated the section of the AEC website addressed to students and has actively participated in all the AEC yearly events including the IRC meeting in Corfu, the AEC Annual Congress in Glasgow, and the PJP meeting in Rotterdam, where they gave unprecedented input to the preparations and discussions.