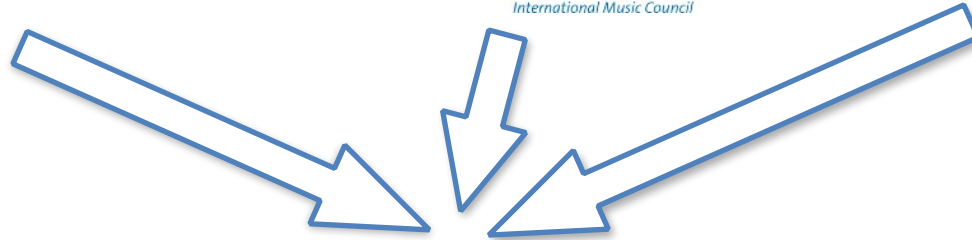


What do the 3 associations have in common?

- ➔ They are members of the European Music Council
- ➔ All three are active across borders with a very strong focus on Europe

Stefan Gies
AEC Chief Executive



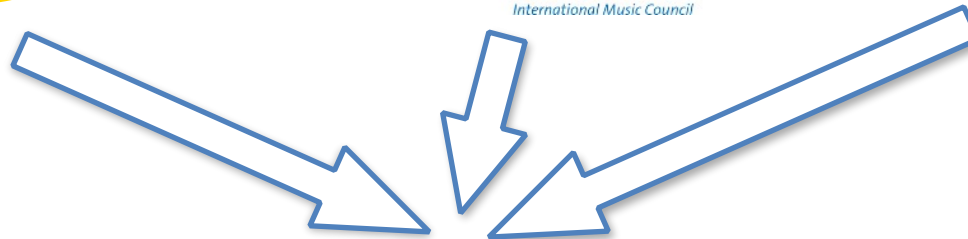
Each of the 3 associations covers a different segment in the field of institutionalised music education

- ➔ Music education in general schools (EAS)
- ➔ Music education in music schools and cultural schools (EMU)
- ➔ Higher music education (AEC)

Stefan Gies
AEC Chief Executive



*A Regional Group of the
International Music Council*



FULLSCORE

SCHEME:

**Steering Committee for the Harmonisation of European Music Education
2014-2017**

Stefan Gies

AEC Chief Executive



The seven tasks of SCHEME

1. Strengthening the liaison with the European Music Council (EMC) by sending representatives to their events and by actively participating in the Education Strand Working Group of the European Agenda for Music;
2. Consulting the three partner organisations member institutions on their priorities for a European Agenda for Music;
3. Chairing dissemination sessions to share the findings of the consultation on the European Agenda for Music;
4. Meeting twice per year, normally linked to the Annual meeting of one of the project partner organisations;
5. Attending the main yearly events of the three partner organisations (AEC/EMU/EAS);
6. Writing a joint article describing the cooperation developed by the three partner organisations;
7. Monitoring the work developed by the FULL SCORE Evaluation Working Group.

European Perspectives on Music Education: Volume 5 published!

🕒 April 28, 2016 👤 easwebsite 📁 Publications



The fifth Volume of the EAS book series *European Perspectives on Music Education*: **International Cooperation** (edited by Thomas De Baets, Gerhard Sammer and Adri de Vugt), celebrating 25 years EAS, is now published!

[Read more](#) about the series *European Perspectives on Music Education* or [order the book](#) now!

This publication focuses on the nature and importance of international cooperation in music education and different types of cooperation. It

includes conceptual reflections as well as practical examples from inside and outside the EAS, in Europe and beyond. The volume consists of the sections: it introduces the EAS as a European music education network, sketches the broader landscape of international cooperation in music education, and describes concrete cooperation projects in practice.