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Conference Proceedings:

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**22nd Conference of the European Association of Music in Schools
(EAS) in Nicosia, Cyprus May 21st-24th 2014**

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22nd Conference of the European Association of Music in Schools (EAS) in Nicosia, Cyprus May 21st-24th 2014

This year, the European Association of Music in Schools (EAS) conference “Every learner counts - Democracy and Inclusion in Music Education in the 21st Century”, took place at the University of Nicosia in Cyprus from May 21st to 24th 2014.

Prior to the main conference two other notable events took place. First, the 13th EAS Student Forum coordinated by Dr Branka Rotar Pance from the University of Ljubljana and

Dr Marina Gall from the University of Bristol, where students from across Europe discussed the issue of diversity and inclusion in music education practice during a four day program culminating in the presentation of their findings to conference delegates. Secondly, the 5th Doctoral Student Forum, in which nine doctoral students from seven different European countries presented their dissertation projects and discussed their approaches to doctoral research. Topics included performer and audience relation to aesthetic music reception experiences, youth fields of experiences in a classical music concert, music-learner identity in retirement phase, musical involvement, the development of creativity through music computer technologies, children’s creative interactions, the education of children and youth choirmasters and music performance anxiety. The doctoral students were mentored by Dr Mary Stakelum from the University of Reading, UK and Dr Thade Buchborn from Musikgymnasium Carl Philipp Emanuel Bach in Berlin, Germany.

The EAS conference presenters approached the topic of “democracy and inclusion” in various ways, most of them introducing examples of teaching practices that promote accessibility of music education for all.

Every day the conference started with a presentation from a key note speaker: Lucy Green (UK), Adam Ockelford (UK), and Mary Koutselini (Cyprus).

Professor Lucy Greene from the London Institute of Education introduced some examples of informal learning practices and discussed diverse learning styles and approaches that children used when such practices were introduced in the classroom. Professor Adam Ockelford of the University of Roehampton presented an online musical development tool called “Sounds of Intent” developed for children and youth with learning difficulties. The final key note speaker was Professor Mary Koutselini from the host country’s University of Cyprus who used the question “How to make my lesson suitable for every learner” as her starting point for a discussion of creative differentiation in teaching and learning

Teaching approaches and practices for children with special needs were one of the key areas of interest at this year’s EAS conference. Baumgartner and Baughman introduced the United States’ “No Child Left Behind Act”, an educational reform package intended to improve the academic achievement of the disadvantaged. Hennenberg discussed the challenges of learning to work with children with special needs focusing on the impact of the so-called inclusive seminars held at the University of Music and Performing Arts in Austria’s Vienna. Kivijärvi presented the Special Music Centre Resonaari in Finland, a global advocate for special needs music education.

Many researchers focused on the impact of technology and digital media on the social environments and their role in promoting equality and inclusion in music classroom. Their

main goal was to overcome some of the barriers to music education with use of different digital tools. Breeze and Gall presented the preliminary findings of their research project in which they seek to better understand English trainee teachers' development of music technology skills and their feelings and attitudes towards music technology. In her second presentation, Gall compared and contrasted the use of music technology in music education in England in relation to other European countries. Kirkman introduced the "Mobile Sound Playground" digital tool, which seeks to enhance young people's engagement and their experience of learning using new digital technologies such as iPads, Makey Makey etc. Konstantinou's presentation dealt with the ways primary teachers can be supported in introducing technology in their classroom by helping identify their needs, main issues and facilitating elements, while Scheid presented a case study in which selected students explored the potential of using iPads in their music lessons.

Culturally relevant teaching practices were another key area of interest among the presenters. Apergi introduced the examples of good practices in developing a culture of inclusion in Cypriot secondary education. Birkenberg and Scharenberg presented their music theater project with underage juvenile refugees in order to examine ways of artistic and cultural mediation on a broader base. Brenner spoke about the Fairview violin project, a collaborative endeavor between United States' Indiana University and Fairview elementary school which has a 90 % poverty rate. Their model of culturally relevant music instruction showed how music collaboration can foster a deep understanding of diversity. In her research study, Duran described how children acquire musical knowledge and skills in specialist oral music traditions in Mali, Cuba, and Azerbaijan in the 21st century, while Gronsdal and Kvile discussed the value of interaction between music education cultures in an EU-funded multinational course for music teachers students that took part in six participating countries: Poland, Hungary, Belgium, Germany, Sweden, and Norway.

Collaborative and inclusive music education programs were also discussed. Jank and Marke presented the Primacanta music education project that started in 2008 in Frankfurt, Germany, in which singing plays a central role in development of children's interests in musical activities. Saether discussed the implementation of the originally Venezuelan El Sistema program in the multicultural Swedish town Malmö, while Sarazin presented possible mechanisms through which El Sistema can promote social inclusion.

Apart from presentations, several group workshops were held throughout the conference, introducing new, creative and practical methods for teaching and learning composing, listening, sight-reading, and improvisation. This diverse event united many cultures while also featuring numerous concerts that promoted traditional Cypriot songs and dances.

With more than a hundred presentations, workshops and symposia, the EAS 2014 conference successfully accomplished its scientific ambitions by bringing together so many music educators eager to exchange their knowledge and experiences. But apart from that, engaged and constructive discussions and the friendly atmosphere proved that attending a conference can not only be a highly rewarding academic accomplishment, but also a very pleasant social experience.

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