


Nominations for the EAS-Board 2017-2019

Name	CV and Statement of nominated person
<p data-bbox="201 365 384 446">Bernhofer Andreas</p> 	<p data-bbox="483 365 1827 609">Andreas Bernhofer studied music education, instrumental education (guitar and voice) and mathematics at the University of Salzburg. He conducts teacher training courses in Austria and lectured music didactics courses at the 'Hochschule für Musik und darstellende Kunst Stuttgart' and the University of Ljubljana (Erasmus+ program). His research focuses on music didactics, qualitative research methods in social science, music education in Europe and communicating music. In his dissertation he developed a theoretical model of possible experiences of young people attending classical concerts. Andreas Bernhofer taught in secondary schools in Austria (2002-2016) and Germany (2008) music and mathematics and worked parallel as a staff scientist at the department of music education at the Mozarteum University in Salzburg (2011-2016).</p> <p data-bbox="483 646 1827 795">Andreas Bernhofer works now as assistant professor for music education at the department of music education at the Mozarteum University Salzburg. Andreas Bernhofer's first contact with the EAS was as a student delegate at the Students Forum 2003 in Salzburg/Vienna and the Students Forum 2005 in Prague. He also participated in the EAS Conference in Tallin 2009. Since 2012, he is EAS National Coordinator representing Austria. Andreas Bernhofer is deputy chair of the organizing team for the EAS Conference 2017 in Salzburg.</p> <p data-bbox="483 833 1827 922"><i>I got in contact with the EAS very early when I was a student at the university. This crucial experience gave me the first impression of the European perspective of music education and inspired my further interest and research on that. Through this experience, the work of Young EAS is for me a very important part.</i></p> <p data-bbox="483 959 1827 1109"><i>The EAS is a great European music education network which can be developed further in many different ways. From my point of view, comparative research in music education would be an important aspect and the EAS can bring people together and support them. With the fact that we have so many European countries represented in the EAS, the diversity in music education as well as the common European goals can be supported by a close collaboration where the EAS can be the leading force.</i></p> <p data-bbox="483 1146 1827 1263"><i>There are already great ideas and well-functioning initiatives within the EAS, like the NC-Group, DSF and the Young EAS Team, which should be supported in the best way we could. My former possibilities to be involved in the work of EAS as student delegate, National Coordinator and Conference organizer gave me an idea of music education in Europe and I am sure that I can contribute to that idea and the mission of EAS as a board member.</i></p>

De Baets Thomas



Prof. dr. Thomas De Baets is Head of Music Education at LUCA School of Arts (www.luca-arts.be) in Leuven, Belgium, leading the Bachelor and Master programme in Music Education (180+120 ECTS), and the Specific Teacher Training Programme in Music and Drama (60 ECTS). He also chairs the *Music Education & Therapy* research group (www.luca-met.be). He is (Extraordinary) Visiting Professor in the Arts at KU Leuven. He holds a Master's degree in Music Education (Lemmens Institute, 2005), a degree of Advanced Studies in Music Education (Lemmens Institute, 2008), and a PhD in Music Education under supervision of Prof. dr. Mark Reybrouck and Jan Haspeslagh (KU Leuven, 2012). Prior to his PhD, he completed the international doctoral training programme docARTES at Orpheus Institute in Ghent (2009). His main research interest is practitioner research in music education. He has been a board member of the *European Association for Music in Schools* since 2009 and is the current Vice President (since 2015).

He has chaired the organizing committee of the 21st EAS Conference/ISME European Regional Conference in 2013 in Leuven. As part of his executive board duties, he is a member of SCHEME, the *Steering Committee for the Harmonisation of European Music Education*, with representatives of AEC, EMU and EAS. He is the current President of *Koor&Stem*, the Flemish organisation for vocal music. Apart from his activities in Belgium, he has lectured in different countries abroad. He is guest lecturer in music education research at the Royal Conservatoire in The Hague (the Netherlands). He is currently editorial board member of the of the journals *Cultuur+Educatie* (LKCA) and *TOPICS* (The Mayday Group), and of the EAS book series *European Perspectives on Music Education* (Helbling).

I joined the EAS in 2006 as the NC for Flanders/Belgium. I was coopted to the board in 2009 in Tallin, elected in 2011 in Gdansk, and re-elected in both 2013 (Leuven) and 2015 (Rostock). Between 2009 and 2015, I have served the board as Treasurer and since 2015 as Vice President. I am willing to continue my work as Vice President in the next term. I believe that the EAS has entered a new era after the completion of the meNET project in 2009. This project has given the EAS an enormous boost in term of intensified knowledge exchange and stronger focus on content-related initiatives.

To be re-elected as part of the EAS board will enable me to contribute to the further development of this promising trajectory. Having been responsible for a large part of the administrative task in the past, I have gained a deep insight in our organization. From my perspective, a current challenge for the EAS is to find a proper balance between its ambitions and its human resources (100% voluntary work). I would like to contribute in finding and maintaining that balance.

**Economidou
Stavrou
Natassa**



Dr Natassa Economidou Stavrou is Associate Professor in Music Education and Head of the Department of Music and Dance at the University of Nicosia, Cyprus. She has been involved with EAS since 2005 and was a board member in 2015-2017. She has also served in the board of *Cyprus Music Institute* and *Cyprus Music Association*. Natassa was one of the two academics heading the committee for the design of the National Music Curriculum in Cyprus.

Her research interests lie in the field of music curriculum, creativity, effective music teaching and music teacher education. Her work has been published in refereed journals and books. Natassa has served in *IJME: Research* and is currently appointed in *IJME: Practice* editorial board. Since 2012 she is the founder and director of a center for early childhood music education in Nicosia.

I have been involved in Music Education for the last 20 years through various roles and positions: as a university professor in Music Education, researcher, coordinator of the national committee for the Cypriot National Music Curriculum, member of boards of national associations in Music and editorial boards of refereed journals and currently, as an early years music educator as well.

All the aforementioned have made my passion and commitment for music education to grow towards a more global perspective. My involvement with EAS began 2005, as the National Coordinator for Cyprus. Since then, I attended and presented my work in various EAS conferences, published chapters in the EAS series, hosted the 22nd EAS Conference in Cyprus, co-edited the 4th volume of the EAS series and served the EAS board in 2015-2017. I would be very much interested to continue working on the board and contribute to the EAS mission, taking action on various challenges that music education faces today around Europe and globally.

Gall Marina



I have an Honours degree and a Postgraduate Certificate in Education in Music, with distinction in teaching; and a PhD in the use of technology within music education in England. I taught music in secondary schools for 17 years before taking on the leadership of the secondary music initial teacher education course at the University of Bristol, UK. I have been in this post for 17 years. I have already contributed to the organisation and running of many ventures related to the EAS including:

1. **meNet Project (2006-2009)** I acted as head of the steering committee and worked as part of a team of 26 music educators from 11 European countries exploring music education and teacher training practices across Europe.
2. **Leonardo Da Vinci-founded Project (2007-2009)** Jointly, with an EAS board member, I led work with the Italian Ministry of Education and Research which considered music technology across all sectors of education.
3. **1st EAS Book: *European Perspectives on Music Education: New Media in the Classroom* (2012)** Together with two EAS board members, I jointly edited this book on music technology across Europe written, in the main, by EAS members.
4. I have led the **English proof reading work** for the 2nd, 3 and 7th EAS music education books on the series *European Perspectives on Music Education* (2013, 2014 and 2017).
5. Since 2015 I have been a **member of the Editorial Board** for the same EAS book series.
6. **I co-ran the EAS Student Forum (2012-2015).**
7. I have also contributed to **EAS grant applications**, and to **joint ventures with our partner music education institutions** (the AEC and EMU) including the recent *Full Score Project* (developing a tool for the self-evaluation/accreditation for teacher training in higher education).
8. I have provided opportunities for EAS students to have further opportunities to expand their awareness of music education across Europe by organising short (2-3 weeks) and long (1 year) **work placements in secondary schools in my home city**. During these periods they have also joined in university sessions, thus also enhancing the experiences of the UK trainee music teachers.

Owing to my deep engagement with the EAS since 2005, I am very aware of the practices within the association and I believe that I have proven track record of working closely, and successfully, with other EAS members.

During the past 2 years, as an EAS board member, I have set up an EAS Special Focus Group (SFG) concerned with the use of technologies to support musical learning (DigiTiME) and, recently, have overseen the work of the current SFGS. There is much that can be done to support these and new groups of members interested in exploring specific music education interests. I would be very interested in continuing this work, to enable more sharing of practice beyond members' time at the annual conferences. During the past 2 years I have also overseen the work of the Student Forum (SF) and am currently working with the two SF reps to further develop the work of 'young' members. I am looking into acquiring funding to offer opportunities for those who have moved beyond involvement in the SF, but are early in their work as practitioners, to be able to come together to continue to share and learn from each other's practice, and also to explore potential new activities for EAS young music education professionals.

Houmann Anna



Dr Houmann is a senior lecturer, researcher and teacher at the Malmö Academy of Music. She has worked as a music teacher, choir leader and vocal teacher in primary, secondary and upper secondary school. She has been a teacher educator in music education since 2000. She is a coordinator for degree projects and course coordinator for educational sciences within the music education program. Dr Houmann has also been a project manager in developing a Music Education Department at the Vietnam National Academy of Music in Hanoi. She is currently involved in a U21 project involving teacher training departments in Hong Kong, New Zealand, South Africa and Ireland. She was a school inspector in the inspection of music as a subject in primary and secondary school in Sweden 2010. In 2010 she presented PhD “Music teacher’s discretionary power - possibilities and limitations”. Current research involves; creativity, autobiography, participatory leadership, teacher training, mentorship and didactics.

She has been an EAS National Coordinator for Sweden since 2009 and serving as a board member 2015-2017.

EAS is a strong organisation and will go from strength to strength, internationally, as its “message” is so clearly right, logical and understandable. The organisation is driven by enthusiastic people from all over EU, each taking this message to heart and spreading it further through their personal stories and their professional effort. I therefore believe that EAS main task is to support this process, giving it the best possible growing conditions.

EAS can support this by: sharing knowledge and information through its conferences and website. Connecting people, so that knowledge and experience spread worldwide. Providing support and legitimacy to music teachers, researchers and projects around the world, enabling them to build resilience and strength by being part of a distinguished international network. Working strategically to support the development of music education in all countries.

I’m a visionary, good at making things happen and a passionate believer and advocate for music education. I am able to bring national and international experience to fulfill my role on the EAS board in bringing the importance of music education values, understanding, experience and practice from my various networks in the world. I would be happy, delighted and privileged to serve another term.

Sammer Gerhard



Gerhard Sammer received the Master of Philosophy (Mag. phil.) at the University of Innsbruck/Austria in Secondary School Teaching Education (Music, Mathematics, Informatic, Instrumental teaching) and studied orchestral conducting; PhD (Dr. phil) in specialization "Music Education". He taught in Secondary school at Innsbruck and worked as a staff scientist at the University of Mozarteum Salzburg (1995-2004) involved with the Department for Music Education in Innsbruck in research and Music Teacher Training. In 2004 he got Professor for Music Education at the University for Music (Hochschule für Musik) Würzburg, since 2008 he works in the function of the dean for studies. He is involved in the EAS-board since 2005, EAS President from 2015-2017; free lanced profession in orchestral conducting; artistic director of the "Tyrolean Chamber Orchestra InnStrumenti"; main focuses on didactic, competence development, music teacher training, music making in the classroom, ME in Europe, international cooperation, empirical research.

As I have been strongly involved in the EAS throughout the last years and have been working in the EAS-team in the chair-function in the last two years, I would like to continue working within this lively constantly growing European music education network.

As current board supported this in the last board meeting I want to candidate for a second period in the challenging function as a chair of the association and I'm also interested to continue the international focus beside the chair-function on international aspects and conferences.

Some EAS-activities already reached a high level of quality (SF, DSF, the annual conference, the network of the national coordinators) others need further development and energy (e.g cooperations with music teacher associations, connection to music teachers, establishing of Special focus groups). In the last two years we invested energy in a new structuring of the EAS working fields/EAS costume and new communication strategies, which has to be continued. Promising is the development of our annual conferences (eg. quality, submissions and participants), the publications series and the international connections. EAS developed to an important network in the field of music education on international level, with strong connections to other associations (eg. AEC, EMU, EMC, ISME) and partner in several European projects/initiatives. For the next period EAS can build on this: to strengthen the network and exchange, to make the diversity visible and support school related music education and music teacher training all over Europe.

Van Dooren Lina



Lina Van Dooren is a qualified music teacher currently employed at the International School of the Stockholm Region (ISSR). She holds a Master's Degree in Music Education (Lemmensinstituut, 2011) and finished the Specific Teacher Training Program in the same year. Two years later, she attained a degree in Advanced Studies in Music Education (LUCA School of Arts, 2013) while working half time as a music teacher in secondary school, as a solfège teacher in a music school and as an assistant-researcher in LUCA School of Arts. As part of the Erasmus exchange program, Lina spent one year abroad and attended the Royal College of Music (KMH) in Stockholm, studying Dalcroze Eurhythmics. Lina has been actively involved in the European Association for Music in Schools since 2011.

As a conference secretary, she worked closely with Prof. Dr. Thomas De Baets, chair of the organizing committee, to coordinate the 21st EAS Conference/ISME European Regional Conference in 2013 in Leuven. In 2015 she was co-opted by the EAS board to manage administrative tasks such as membership and finances. She moved to Stockholm in 2013 to work fulltime as a music teacher at Futuraskolan International where she was appointed Head of the Arts Department, and she led the after-school music program. Since 2016 she is employed at ISSR, an accredited International Baccalaureate (IB) World School, teaching music to the primary and middle years students.

I first joined the European Association for Music in Schools in 2011 as a member of the Student Forum and workshop presenter at the conference in Gdansk, Poland. In 2015 I was co-opted by the EAS board as a deputy treasurer, managing administration and finances. Ever since I became a member of EAS, I have grown fond of the association as it forms the heart of a professionally engaging network that allows me to connect with music educators throughout Europe.

I wish for EAS to remain one of the most prominent platforms for music education in Europe that inspires scholars, professors, teachers, students and musicians. I would like to continue my work for the EAS board within the field of administration and finances in order to ensure a clear communication between the board and its members. In addition, with my passion for organization as driving force, I can see myself contributing to the development of the conferences, for example by further streamlining the registration process which we received feedback on last year.

