

# THE SCHOOL I'D LIKE!

27th EAS Conference  
7th European ISME Regional Conference

May 15–18th 2019  
Malmö | Sweden

## SUBMISSION GUIDELINES

2019 EAS CONFERENCE CALL FOR SUBMISSIONS  
Malmö, Sweden \* Wednesday, May 15 - Saturday, May 18



In the following you will find information on the Call for Submissions for the 27<sup>th</sup> EAS Conference/7<sup>th</sup> European Regional ISME Conference as well as the upcoming issue of the EAS book series European Perspectives on Music Education.

## I. Theme “The School I’d Like” – Music Education meeting the needs of the children and young people today

This conference presents perspectives and perceptions of music education today by those who matters most - the students. Placing their views in the centre of the debate, this conference provides and evaluation of the democratic processes involved in teaching and learning music by:

- Identifying consistencies in students’ expressions of how they wish to learn music
- Highlighting particular sites where students have a voice in the music education system today
- Illustrating how the learning environment is experienced by today’s children
- Posing questions about the reconstruction of music teaching and learning for the 21st century

This conference offers a powerful platform for new perspectives on school reform and music education and will be essential for all those involved in music education including; music teachers, researchers, students, artists, policymakers and anyone who believes that students voices, at all levels, should be heard.

Please find an extended version of the theme [“The School I’d Like” – Music Education meeting the needs of the children and young people today](#)” on the EAS website. To watch the Conference trailer please go to: <https://www.youtube.com/watch?v=q8Hu9rfx58Y&t=8s>

The Malmö edition of the EAS book series [European Perspectives on Music Education](#) (EPoME) will be compiled based on the EAS 2019 Conference Theme. In case of acceptance to the conference you will have the option to publish in the EPoME. Together with the acceptance letter you will receive an invitation to submit an abstract of 1000 words. See the EAS website for further details: <https://eas-music.org/epme/>

We are looking forward to seeing you in Sweden at the Malmö Academy of Music and Malmö Live!

## II. General Information

- EAS 2019 Conference: Wednesday, May 15 – Saturday, May 18, Malmö, Sweden at the Malmö Academy of Music, Lund university and Malmö Live.
- The vast majority of the EAS Conference program consists of papers and sessions selected through this open call and based on a peer-review process guided by a review committee. Other elements of the program include invited keynote speakers, invited speaker sessions and concerts.
- For questions related to a specific Special Focus Group (SFG) contact the respective chairs listed in the Call Details or the SFG co-ordinator Marina Gall: [marina.gall@bristol.ac.uk](mailto:marina.gall@bristol.ac.uk).
- For questions related to Doctoral Student Forum (DSF) contact Thade Buchborn: [buchborn@me.com](mailto:buchborn@me.com) or Isolde Malmberg: [isolde.malmberg@hmt-rostock.de](mailto:isolde.malmberg@hmt-rostock.de).
- For questions related to Student Forum (SF) contact [marina.gall@bristol.ac.uk](mailto:marina.gall@bristol.ac.uk).
- For questions related to National Coordinators (NC) contact your respective countries NC co-ordinator through the EAS website <https://eas-music.org/countries/> or the NC co-ordinator Natassa Economidou Stavrou: [economidou.n@unic.ac.cy](mailto:economidou.n@unic.ac.cy).

- For question related to the EAS Book Series “European Perspectives on Music Education” (EPoME) contact the chair of the Editorial Board Isolde Malmberg: [isolde.malmberg@hmt-rostock.de](mailto:isolde.malmberg@hmt-rostock.de)
- For general questions, contact the EAS conference team at [eas2019@eas-music.org](mailto:eas2019@eas-music.org).

### III. Submission Procedures and Policies

To provide you with an effective and swift submission process please follow these procedures and policies when you submit your abstract to the conference

1. **Submission is open to EAS members and non-members.** Any EAS member or non-member may advance a submission regardless of EAS membership.
2. **Submission are accepted online only, at [www.eas-music.org](http://www.eas-music.org).** Click “Conferences” at the top of the page. Scroll down to the 2019 – Malmö (SE) Conference, go to page Call for Submissions and click “[Online Submission Portal](#)”.
3. **Submissions must arrive by the deadline.** The submission system opens on **July 15, 2018**, and closes on **November 1, 2018**. No late submissions will be accepted. All submitters will be notified starting from **December 15, 2018**, if their submission has been accepted or rejected.
4. **Abstract invitation for EPoME.** In case of acceptance you have the option to publish in the EAS book series European Perspectives on Music Education (for more information please go to <https://eas-music.org/epme/>). Together with the acceptance letter to the conference you will receive an invitation to submit an abstract of 1000 words containing quality criteria. NOTE: abstracts for the book will be peer reviewed, notice of acceptance/rejection will be given six weeks after the Conference. It is only possible to publish a selection of research papers, policy papers or practice papers.
5. **Types of submission.** EAS accepts two types of practice and research submissions: an individual paper submission and a session submission. An individual paper submission is one paper with one or more authors for presentation at a paper, poster, roundtable or workshop session. Individual papers that are accepted will be grouped into session by program chairs. A session submission is a fully planned session, that is organised by the author(s)/presenter(s) involving multiple presentations or participants as an off-site visit, structured poster session or symposium. The organiser must obtain the consent of all participants before advancing a session submission. Your accepted paper will be considered for presentation only in the formats selected.
6. **Theme.** All submissions should consider the conference theme “[The School I’d Like](#)” – [Music Education](#) meeting the needs of the children and young people today.
7. **Originality of submissions.** Only paper and session submissions that have not been previously published or presented at another professional meeting are eligible.
8. **A submission may be submitted only to a single type of submission;** paper or session. Please make sure not to submit your paper or session to more than one unit. This includes submissions that are submitted multiple times with slight changes in the title and content.
9. **All abstract uploads must be submitted without author identification.** All submissions are reviewed blind. Please make sure to exclude author identification from the abstract and paper uploads. Reference may include citations from the author(s) if applicable.
10. **Word limits.** Please do not exceed the word limits specified in the “Advancing a Paper Submission” and “Advancing a Session Submission” sections when you submit your abstract(s). Please read the requirements carefully. References, tables, charts, graphs, images, and figures should be added to the end of the document and are not included in the word count.

11. **Participant registration and attendance requirement.** All presenting authors of accepted abstracts and all participants in accepted sessions are expected to register for, pay membership and conference fee before **May 1, 2019** and attend the conference and to be present at the scheduled sessions. Submission is a commitment to do so.
12. **Acknowledge your SFG affiliation.** If you want your paper or session to be grouped in a specific SFG session please select the SFG you want your submission to be grouped within when submitting your paper or session. If you want to join an existing SFG contact the respective chairs listed in the VII. Call Details If you want to start a new SFG please contact the SFG coordinator, Marina Gall: [marina.gall@bristol.ac.uk](mailto:marina.gall@bristol.ac.uk).

## IV. Advancing a Paper Submission

### A. Paper Requirements

- A paper submission is an individual practice or research paper with one or more co-authors, to be presented in a paper, poster, roundtable or workshop session.
- Papers should be in the form of complete narrative paper, whether these papers are still in progress or are the final versions for presentation.
- Papers should be coherent and formulated in fluent English.
- Word limits:
  - 15 words or fewer for paper title.
  - 300 words or fewer for abstract containing no author identification. References, tables, charts, graphs, images, and figures should be added to the end of the document and are not included in the word count.
- Paper, poster, roundtable and workshop submission must address and will be reviewed on the following seven elements:
  - Objectives, aims or purposes
  - Background, context and/or theoretical framework
  - Activities, (teaching/research) methods
  - Participants, materials, data sources and/or evidence
  - Results, conclusions and/or warrants for arguments/point of view
  - Scientific, scholarly, praxis and/or political significance for music education
  - Relation to the conference theme
- Specific format or style, such as APA, is not required.

### B. Session Formats for Paper Submissions

When you submit an individual practice or research paper, first select “paper”. Later you will select your preferred format for presentation of the paper – as part of a paper, poster, roundtable or workshop. All formats provide a means for grouping related papers into sessions, with different opportunities for audience, or attendee participation. Meeting rooms for paper sessions will be set up theatre-style; poster sessions will be set up with poster boards; roundtable sessions will be set up with roundtables and workshops will be set up in a large room with specific equipment such as instruments, technique, etc. The following session formats are used by program chairs to group accepted papers.

**Paper sessions.** In paper sessions, authors present abbreviated versions of their papers, followed by audience comments and discussions. Paper sessions have a chair. Chairs for paper sessions are identified by program chairs. A typical structure for a session with three papers allows time for the chair’s introduction

to the session, 20 minutes per presentation and 10 minutes for discussion for a total of 90 minutes. Session chairs may adjust the timing based on the number of presentations scheduled for the session. Individuals must be attentive to the time allocation for presenting their work in paper sessions. In case of multiple-authored papers, more than one person may present, but multiple presenters must divide among the presenters the total time available to them. They should take steps to ensure that including more than one speaker does not detract from the overall presentation of the work or infringe on the time allotments for other presentations. Audio-visual equipment, a screen or LCD projector, is provided.

**Poster sessions.** Poster sessions combine graphic display of materials with opportunity for individualized, informal discussion of the practice and research throughout a 90-minute session. Papers accepted for poster sessions will be grouped by the program chair into appropriate poster sessions. Individual presenters set up displays representing their papers in a large area with other presenters. Because of the physical configuration of this type of session, no additional audio-visual equipment, such as a screen or LCD projector, is provided.

**Roundtable sessions.** Roundtable sessions allow maximum interaction among presenters and with attendees. Paper accepted for a roundtable session will be grouped by the program chair into tables with three to five papers per table, clustered around shared interests. Each roundtable session will have a designated chair who is knowledgeable about the practice or research area, to facilitate interaction and participation. Each roundtable session will be scheduled for a 90-minute time slot. Because of the physical configuration of this type of session, no additional audio-visual equipment, such as a screen or LCD projector, is provided. Authors wishing to display information may do so from their own laptop computer screens. If you plan to use a laptop, please be sure the battery is charged, as no power source will be provided.

**Workshops.** The workshop format provides an opportunity to exchange information and/or work on a common problem, project, or shared interest. Presentations are brief, allowing adequate time for activities, reflective discussion and/or interaction. Presenters of a workshop are expected to submit an abstract addressing the objective/ purpose of the workshop, what the workshop is seeking to convey or illustrate, and what has been learned or could be learned through the workshop activities. Workshop submissions need to be related to the teaching or research process or other elements of the work of music teacher professionals. Workshop submissions will be appointed a chair by the organizers when accepted. Workshop can be scheduled for a 45 or 90-minute time slot. Workshops will be set up in a large room with specific equipment such as instruments, technique etc.

## C. Paper Submission Process

Follow these step-by-step instructions to submit a paper for presentation in a paper, poster, roundtable session or workshop.

1. Go to [www.eas-music.org](http://www.eas-music.org). Click on "Conferences". Scroll down to the 2019 – Malmö (SE), go to page "Call for Submissions" and click "[Online Submission Portal](#)".
2. On the first page Insert your Surname, First name and email address.
3. On the page "General information" give information about:
  - a. Institute/Organisation/School
  - b. City
  - c. Country
4. On the page "Multiple Author(s)/Presenter(s)" select "Yes" if you have multiple Author(s)/Presenter(s) and "No" if not applicable.

5. On the page “General Information: Co-Author(s)/Presenter(s)” please give information about each Co-Author/Presenter (First name, Surname, Institute/Organisation/School, City, Country).
6. Select a Special Focus Group (SFG) if you want your paper or session to be grouped in a specific SFG session. NOTE: You can submit to the conference without submitting to a specific SFG. If not applicable just select “Not applicable”.
7. On the page “Paper or Session Submission” select “Paper”.
8. Select your preferred presentation type of paper, poster, roundtable or workshop. If your paper is accepted, you will not be placed in a presentation mode you have not selected.
9. On the next page enter the following information about your abstract:
  - a. For paper presentation select research or practice paper
  - b. For workshop presentation select length of workshop (45 or 90 minutes)
  - c. Abstract title of 15 words or fewer
  - d. Abstract of 300 words or fewer
  - e. Abstract must address the following seven elements:
    - i. Objectives, aims or purposes
    - ii. Background, context or theoretical framework
    - iii. Activities, (teaching/research) methods
    - iv. Participants, materials, data sources and/or evidence
    - v. Results, conclusions and/or warrants for arguments/point of view
    - vi. Scientific, scholarly, praxis and/or political significance for music education
    - vii. Relation to the conference theme
10. Provide responses for the following: special requests, accessibility needs etc.
11. Click “Submit”.
12. If the abstract is submitted successfully, you will receive a confirmation email within 24 hours.

## V. Advancing a Session Submission

### A. Session Requirements

- A session submission is a fully planned session, involving multiple presentations or participants and a chair (appointed by the program chairs). Session formats are off-site visit, structured poster session and symposium.
- Abstracts should be coherent and formulated in fluent English.
- 15 words or fewer for session title.
- 200 words or fewer for session abstract without any author/participant identification. The abstract must address the following session elements:
  - Objectives, aims of the session
  - Overview of the presentation
  - Scholarly, scientific or praxis significance for music education
  - Structure of the session
  - Relation to the conference theme
- 15 words or fewer for each paper/presentation title.
- 300 words or fewer for the paper/presentation abstract for each presenter/participant in the session:
  - Paper/presentation abstracts are required for each presenter/participant in a session.
  - Each paper/presentation abstract in the session must address and will be reviewed on the following seven elements:

- Objectives, aims or purposes
  - Background, context or theoretical framework
  - Activities, (teaching/research) methods
  - Participants, materials, data sources and/or evidence
  - Results, conclusions and/or warrants for arguments/point of view
  - Scientific, scholarly, praxis and/or political significance for music education
  - Relation to the conference theme
- See session formats below for minimum and maximum presentations and participants for each session format.
  - NOTE: The complete session submission, with no author identification, contains the session abstract (200 words or fewer) and an abstract for each presenter in the session (300 words or fewer). Please add references, tables, charts, graphs, images, and figures to the end of the document they are not included in the consolidated word count.
  - Session submissions will be appointed a chair with appropriate expertise by the program chairs. Chairs will have substantive background and expertise appropriate to the session, and the knowledge and skill to guide the session (beyond keeping time).
  - Specific format or style such as APA is not required.

## B. Session Formats

A session submission provides opportunities, not afforded by a single paper, to examine a specific music education practice, research or topic from a variety of perspectives, engage in intensive discussion, or draw on a wide range of experiences. Organizers of sessions propose the topic, identify participants, and describe the format to be used. The organizer must obtain the consent of all participants before advancing a session submission.

In general, session submissions should include presenters from different institutions and schools or from different practice or research groups or teams, regions and countries. Under unusual circumstances, however, session submissions may include participants from the same institution, school or single practice or research group or team, country and region. When you write your abstract please specify the rationale for focusing on the work of a single group, as the reviewers will address this element in their evaluation.

**Off-site visits.** Off-site visits offer participants site-specific learning, such as observation of a school in session. This format takes advantage of the unique attributes of the city of Malmö and connects practitioners and researchers with concrete examples of relevant work within music education. The organizers/submitters (such as schools at different levels, community music schools etc) plans for a block of supervised and structured time – as little as two hours or as much as half a day – to be spent at a site other than the conference rooms (e.g. a school, a community music school, museum) toward a goal compatible with the theme “The School I’d Like”. It is useful to plan in a period of time for shared reflection on the visit. Organizers of off-site visits need to work with the EAS Conference team on implementation. Off-site visit submissions are expected to include a visit leader and/or chair.

**Structured poster session.** This format provides for overarching consideration of a practice or research topic or issue while permitting significant opportunity for visual and graphic presentation and individualized discussion with presenters. Submission for a structured poster session must have a minimum of five (5) and maximum of 10 posters. There will be appointed a chair who offers an introduction. Poster sessions can also include brief oral presentations to the audience gathered as a group. Much of the time is devoted to direct discussion between attendees and poster presenters. Time allocated for a structured poster session is 60 or 90 minutes. We encourage submission of sessions with poster presentations that are

conceptually linked in terms of music education practice and research issues, problems, settings, methods, analytic questions, reflections, or themes. All presenters are expected to prepare an abstract. Chair for the submitted structured poster session is identified by program chairs, when accepted.

**Symposia.** A symposium provides an opportunity to examine specific practice or research issues, problems, or topics from a variety of perspectives. Symposia may present alternative solutions, interpretations, or contrasting points of view on a specified subject or in relation to a common theme. Symposia may also use a panel discussion format targeted at a clearly delineated practice or research issue or idea. Symposia may be quite interactive: A large portion of the session may be devoted to activities such as discussion among the presenters and participants, questions and discussion among all those present at the session, or small-group interaction. Innovative formats (e.g., town meetings) can be proposed under this rubric. All presenters are expected to prepare an abstract. Session submission for symposia must have a minimum of three (3) participants. Session submissions for symposia are limited to six (6) participants for 90-minute sessions and seven (7) participants for 120-minute session. The presentation limits are to allow for meaningful presentation, discussion, and audience participation. Chair for the submitted symposia is identified by the program chairs, when accepted.

### C. Session Submission Process

Follow these step-by-step instructions to submit a session.

1. Go to [www.eas-music.org](http://www.eas-music.org). Click on Conferences. Scroll down to the 2019 – Malmö (SE), go to page “Call for Submissions” and click “[Online Submission Portal](#)”
2. On the first page Insert your name and email address. To continue click Next.
3. On the page “General information” give information about:
  - a. Name of presenting co-author(s). (First name then surname)
  - b. Institute/Organisation/School
  - c. City
  - d. Country
4. On the page “Multiple Author(s)/Presenter(s)” select “Yes” if you have multiple Author(s)/Presenter(s) and “No” if not applicable.
5. On the page “General Information: Co-Author(s)/Presenter(s)” please give information about each Co-Author/Presenter (First name, Surname, Institute/Organisation/School, City, Country).
6. Select a Special Focus Group (SFG) if you want your paper or session to be grouped in a specific SFG session. NOTE: You can submit to the conference without submitting to a specific SFG. If not applicable just select “Not applicable”.
7. On the page “Paper or Session Submission” select “Session”.
8. Select the session type of off-site visit, structured poster session or symposia. This submission is for a fully pre-planned session, involving multiple presentations of participants and a chair (for structured poster session and symposium appointed by the program chairs).
9. On the next page enter the following information about your session.
  - a. For structured poster session and symposia provide:
    - i. Session title of 15 or fewer words
    - ii. Session abstract of 200 words or fewer framing the particular aspect of the session topic that will be addressed (do not include any author/participant information)
    - iii. Abstract title (that is different from the session title) of 15 words or fewer for each presenter/participant



- iv. Abstract of 300 words or fewer for each presenter/participant (do not include any author/participant information)
  - v. Provide responses for the following: length of session (60, 90 or 120 minutes), special requests, accessibility needs etc
  - vi. Click "Submit"
  - vii. If the abstract is submitted successfully, you will receive a confirmation email within 24 hours.
- b. For off-site visit
- i. Name school.
  - ii. Session title of 15 or fewer words.
  - iii. Session abstract of 300 words or fewer framing the particular aspect of the session topic that will be addressed during the off-site visit.
  - iv. Provide responses for the following: length of session, special requests, accessibility, leader and/or chair, maximum of participants etc.
  - v. Click "Submit".
  - vi. If the abstract is submitted successfully, you will receive a confirmation email within 24 hours.

## VI. FAQs

- **Do I need to be an EAS Member to submit to the EAS Conference 2019?** No, you do not need to be an EAS Member to submit. However, to be able to present an accepted submission at the EAS Conference 2019 you need to have registered and payed your membership AND conference fee before May 1, 2019. In failing to do so the submission will be removed from the program.
- **What is the deadline for submissions to the EAS Conference 2019?** November 1, 2018.
- **What is the difference between a paper submission and a session submission?**
  - **Paper Submission:** A paper submission is an individual paper with one or more co-authors to be presented in a paper, poster, roundtable or workshop session.
  - **Session Submission:** A session submission is a fully pre-planned session, involving multiple presentations or participants. Session formats are off-site visit, structured poster session or symposium.
- **What is the word count for a paper submission?**
  - 15 words or fewer per title.
  - 300 words or fewer per abstract.
  - Please add references, tables, charts, graphs, images, and figures to the end of the paper. They do not count towards the word count.
- **What is the word count for a session submission?**
  - 15 words or fewer for session titles.
  - 200 words or fewer for session abstracts.
  - 15 words or fewer for abstract title.
  - 300 words or fewer per abstract for each presenter/participant
  - Please add references, tables, charts, graphs, images, and figures to the end of the paper. They do not count towards the word count.
- **How do I submit for a poster presentation?** Select "Paper" as the submission type because you are submitting only one individual abstract that, on acceptance, will be grouped by the chairs

together with other poster presentations. When you continue through the submission process you can select your preferred presentation type of paper, poster, or roundtable. Do not select the session type “Structured poster” because those are fully pre-planned sessions by the submitters with multiple presentations and participants.

- **Should I include author identification?** No. Author identification should not be included for any abstract, paper or session submissions.
- **Do I need to use a specific format or style, such as APA?** No, you do not need to use a specific style.
- **Can I submit more than one paper or session submission?** Yes, of course. You are more than welcome to submit more than one abstract to the conference. However, to promote broad participation at the EAS Conference, an individual may not appear as first author on more than two paper submissions.
- **How can I become an author in the EPoME series?** In case your conference paper is accepted you will get an invitation to submit a 1000 words abstract that will be reviewed. Notice of acceptance/ rejection will be given six weeks after the conference. For further details see: <https://eas-music.org/epme/>
- **I don't belong to an SFG but would like to join one, how do I join?** If you want to join an existing SFG contact the chairs of the respective SFG (see Call Details). If you want to start a new SFG contact the SFG co-ordinator, Marina Gall: [marina.gall@bristol.ac.uk](mailto:marina.gall@bristol.ac.uk).

## VII. Call Details

Please direct your questions regarding EAS Conference 2019 submissions to the EAS Conference team at [eas2019@eas-music.org](mailto:eas2019@eas-music.org)

### A. Special Focus Groups (SFG)

EAS Special Focus Groups (SFGs) are working groups of EAS members with defined aims which have been agreed with the EAS board. SFGs provide a forum within the EAS for the involvement of individuals drawn together by a common interest in a field of study, teaching or research. EAS provides SFG programme time at the annual conference, publicity, scheduling, viability and the prestige of EAS affiliation. SFGs meet at the EAS conferences and organize a common working place (e.g shared symposia, publications, web space, mailing-lists, exchange of working materials). If you want to join an existing SFG or start a new SFG please contact the SFG coordinator, Marina Gall: [marina.gall@bristol.ac.uk](mailto:marina.gall@bristol.ac.uk) . At the moment there are the following SFGs:

#### 1. DigiTiME – Digital Tools in Music Education

Aims:

To share understandings about, and practice, in the use of music technology to support musical learning, both in schools and in music teacher education.

To identify obstacles that prevent or delay the development of ‘music and technology’ as a tool for learning in schools, and to suggest ideas as to how these obstacles can be eliminated or bypassed.

To support young student teachers/ researchers in developing their work with and/or research on ICT in music education.

Foci:

- 1) Sharing of current practice that we feel works well in our own cultural context, both in school music and in teacher education.
- 2) Sharing of research into ICT and music learning and teaching, both in school music and in teacher education.
- 3) Generating new ideas for further research in this field, including ideas for gaining funding.
- 4) Potential future joint research projects related to classroom music and technology / music teacher education and technology.

See the EAS website for further details: <https://eas-music.org/digitime/>

*Chairs: Philip Ahner and Tommy Lindskog*

## **2. PRiME – Practitioner Research in Music Education**

The EAS SFG PRiME gathers those teachers and researchers that are interested in the field of Practitioner Research in Music Education.

Music teachers' practitioner research involves teacher-researchers in problems that they, as practitioners, perceive as important; it generates immediate and often profound benefits for the teacher-researchers and their students; it produces various kinds of knowledge; and, by generating narratives of improvement, including obstacles and setbacks, it can encourage and inspire other teachers.

Practitioner Research is used as the umbrella term for projects conducted by music teachers researching on their own praxis – alone, in teams or in cooperation with external researchers. Practitioner researchers do carry out self-studies, experimental research, design-based research, interpretative research, action research or a combination of these approaches.

The aims of the EAS Special Focus Group PRiME are to connect European Practitioner Researchers in Music Education, to make their work more visible to interested to the public, and to colleagues, to offer meetings, common symposia and knowledge exchange.

See the EAS website for further details: <https://eas-music.org/prime/>

*Chairs: Isolde Malmberg and Thade Buchborn*

## **3. SiME – Singing in Music Education**

Singing has traditionally held a central place in classroom music education in European countries. Nevertheless, many important issues concerning contemporary vocal education practices are under-researched and several papers at recent EAS conferences have highlighted a need for exchange on this topic. SiME is intended as a platform that harnesses the EAS network of researchers and practitioners from across Europe to develop, support and disseminate research ideas and projects on the subject of singing in schools. A long-term aim is to link relevant research to policy concerns in order to promote and maintain healthy and vibrant singing cultures in European schools. SiME currently brings together over 40 EAS-affiliated researchers.

See the EAS website for further details: <https://eas-music.org/rd/sime/>

*Chair: Helmut Schaumberger*

## B. Student Forum (SF)

The Student Forum offers student teachers opportunities to share and exchange their experiences and views of music teacher training, and to explore and discuss issues which impact upon the future of music education in schools and beyond. The key questions are very closely connected to the main conference.

Students gain insight into each other's ideas, approaches in music education and the school contexts of the different countries. The hope is that they will not only discover a common ground, but also explore new perspectives, and thus develop a deeper awareness of their own context. We are sure that they will also come away with new friends, and a place within the EAS network.

There are 25 places available (for 6 students from the host country, Sweden, and for 19 participants from other countries in Europe). Participants are provided with three (3) nights' accommodation free (Tuesday-Thursday nights inclusive). The participants pay for meals and drinks themselves and it is expected that travel costs are covered by the applicant's institution.

Applications are coordinated by the EAS National Coordinators (NCs). If you are interested in participating, please contact your National Coordinator. See the EAS website for further details: <http://eas-music.org/national-coordinators/>

## C. Doctoral Student Forum (DSF)

The Doctoral Student Forum takes place from Tuesday 14th - Thursday 15th May and is included in the 2019 EAS Conference. It begins on the day prior to the main conference and participants will also be included in the main conference programme. There are 10 places available and the call for applications will be announced on the website and in the EAS monthly newsflash.

The aims of the DSF are:

- To give doctoral students, at any stage of their studies, an opportunity to present, share, and discuss their work in a supportive environment
- To give students opportunities to discuss methodological and theoretical issues related to research in music education
- For students in the early stages of their studies to gain feedback on their ideas and plans
- To enable students to join the EAS network which can provide valuable sources of support, knowledge and professional contact

The Forum session will include peer-led discussions and workshops given by Thade Buchborn (University of Music Freiburg, Germany) [buchborn@me.com](mailto:buchborn@me.com) and Isolde Malmberg (Hochschule für Musik und Theater Rostock, Germany) [isolde.malmberg@hmt-rostock.de](mailto:isolde.malmberg@hmt-rostock.de).

All participating students will contribute a poster to be exhibited on the first day to facilitate discussion. These will be designed to present plans, initial findings or frameworks. An e-book of abstracts will be distributed to all participants in advance of the Forum. Participants whose papers have been accepted for presentation in the main conference are offered verbal feedback following the session, or in written form via email as soon as possible afterwards. See the EAS website for further details: <https://eas-music.org/doctoral-student-forum/>

#### D. EAS Book Series “European Perspectives on Music Education” (EPoME)

The Malmö edition of the EAS book series will be compiled based on the EAS 2019 Conference theme “*The School I’d Like*” – *Music Education meeting the needs of the children and young people today*. In case of acceptance to the conference you will have the option to publish in the EPoME. Together with the acceptance letter you will receive an invitation to submit an abstract of 1000 words containing quality criteria. NOTE: Abstracts for the book will be peer reviewed, notice of acceptance/rejection will be given six weeks after the EAS Conference. It is only possible to publish a selection of research papers, policy papers or practice papers. See the EAS website for further details: <https://eas-music.org/epme/>

