



A. General Information

This application form consists of the following main sections:

- Context: this section asks for general information about the type of project proposal you want to submit;
- Participating organisation(s): this section asks for information about the applicant organisation and about other participating organisations involved as partners in the project;
- Description of the project: this section asks for information about the stages of the project which should include: preparation, implementation and follow-up;
- Budget: in this section you will be asked to give information about the amount of the EU grant you request;
- Project Summary: In this section you should describe in a compact way your project's rationale, objectives and how you intend to achieve these.
- Check List/Data Protection Notice/Declaration of Honour: in these sections, the applicant organisation is made aware of important conditions linked to the submission of the grant request;
- Annexes: in this section, the applicant needs to attach additional documents that are mandatory for the completion of the application;
- Submission: in this section, the applicant will be able to confirm the information provided and to submit the form electronically.

By using this electronic form you are applying for a Strategic Partnership in school education that will be contracted through a multi-beneficiary Grant Agreement if selected for funding.

For information about the alternative contracting model for partnerships between schools only (through a mono-beneficiary Grant Agreement), please consult Part C of the Programme Guide or contact your National Agency.

You can also find information on how to fill in this application form by reading the e-Forms Guidelines.


B. Context

Programme	Erasmus+
Key Action	Cooperation for innovation and the exchange of good practices
Action	Strategic Partnerships
Which field is the most impacted?	Strategic Partnerships for school education
Partnership between regions	No
Main objective of the project	Exchanges of Practices
Call	2016
Round	Round 1
Deadline for Submission (dd-mm-yyyy hh:nn:ss - Brussels, Belgium Time)	31-03-2016 12:00:00
Language used to fill in the form	English

B.1. Project Identification

Project Title	QUERKLING GOES EUROPE
Project Acronym	QUEU



Project Start Date (dd-mm-yyyy)	01-09-2016
Project Total Duration (Months)	26 months
Project End Date (dd-mm-yyyy)	31-10-2018
Applicant Organisation Full Legal Name (Latin characters)	Kulturkontakte e.V.
Form hash code	 BC3174C17F6F1605

B.2. National Agency of the Applicant Organisation

Identification	DE03 (DEUTSCHLAND)
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For further details about the available Erasmus+ National Agencies, please consult the following page:
http://ec.europa.eu/education/erasmus-plus/national-agencies_en.htm



C. Priorities

Please select the most relevant horizontal or sectoral priority according to the objectives of your project.

SCHOOL EDUCATION: Strengthening the profile of the teaching professions

Please select other relevant horizontal or sectoral priorities according to the objectives of your project.

Please comment on your choice of priorities.

Teachers at all types of school and all over Europe - and especially in nations with austerity policies in place - are dealing with difficult new challenges: decreasing local budgets (Greece), decreasing number of professional and motivated (new) teachers (Estonia, Germany, Portugal, Belgium), increasing pupil numbers (Germany, Greece) - many of them migrants or refugees with only minor command of the national language - as well as increasing numbers of pupils growing up in poverty (Portugal, Greece), and high stress levels, as indicated by the comparably large number of teachers who retire early or are on longterm sick leave (Belgium, Germany). All in all, it is safe to say that the expectations that teachers are facing as well as their competencies are somewhat disconnected from the coursework in teacher education, and that this works against teaching successfully and satisfyingly. There is a great need in connecting initial teacher education with teachers in practice and the working world outside the school to strengthen the teaching profession, its contribution to society and vice versa. Our teaching and learning format QUERKLANG answers these needs.



D. Participating organisation(s)

D.1. Applicant Organisation

PIC	945688018
Full legal name (National Language)	Kulturkontakte e.V.
Full legal name (Latin characters)	Kulturkontakte e.V.
Acronym	
National ID (if applicable)	22029 Nz
Department (if applicable)	
Address	Crellestr. 22
Country	Germany
Region	DE3 - BERLIN
P.O. Box	
Post Code	10827
CEDEX	
City	Berlin
Website	www.kulturkontakte-ev.de
Email	
Telephone 1	+493074732540
Telephone 2	
Fax	

D.1.1. Profile

Type of Organisation	Art association
Is your organisation a public body?	No
Is your organisation a non-profit?	Yes

D.1.2. Background and Experience

Please briefly present your organisation (e.g. its type, size, scope of work, areas of specific expertise, specific social context and, if relevant, the quality system used).

The art and cultur association Kulturkontakte e.V. originated from the long term cooperation between people from the cultural and



the socio-cultural sectors. Initiated by Kerstin Wiehe over 14 years ago in 2002, its aim and purpose are to support cultural and socio-cultural projects through exchange and networking for all fields of the arts and culture as well as supporting the young generation in the cultural sector - globally and locally. The association has 15 members deriving from various backgrounds and fields in the arts and culture like music theatre, education, film, social work, intercultural understanding, fine arts and performance. The exchange and cooperation between members is close and supportive. The projects it realises are, without exceptions, publicly founded. Funds have been granted by ESF, Kulturstiftung des Bundes, Hauptstadtkulturfonds, EACEA (Grundtvig Programme) and many more.

What are the activities and experience of your organisation in the areas relevant for this project? What are the skills and/or expertise of key persons involved in this project?

Kulturkontakte has managed the project QuerKlang – experimental composing with pupils in school - for over 10 years. The association initiates and creates large international festivals and cultural networks funded and partnered by (amongst others): Kulturstiftung des Bundes, Berliner Festspiele, HAU Berlin, Computerspiele Museum Berlin, Hauptstadtkulturfonds, BHF-Bank-Stiftung, Kulturprojekte Berlin GmbH, Projektfonds Kulturelle Bildung Berlin, ESF – Lernort Kultur, Konzerthause Berlin, Deutsche Oper Berlin, KLANGZEITORT, Paritätischer Gesamtverband, Schwetzingen Festspiele, Ultraschallfestival, MaerzMusik, Ernst-von-Siemens-Stiftung, Wiener Festwochen, Deutscher Bühnenverband, Einsteinstiftung Berlin, Graduiertenschule der UdK Berlin, different embassies and Goethe-Institutes, Heinrich-Böll-Stiftung, Hochschule für angewandte Kunst Wien, FBK Braunschweig etc.

In the last five years many QuerKlang-runs have been visited by numerous international composers and pedagogues as observants in the QuerKlang-process to explore the idea of creative transformation. QUERKLING GOES EUROPE will initiate the transfer of experiences and expert knowledge from QuerKlang in Berlin to five European countries to gain new and exchange good experience.

For QUERKLING GOES EUROPE Kulturkontakte e.V. acts on two levels:

- on the meta level the association coordinates the overall implementation.
- on the local level it acts as the coordinator for the team BERLIN.

Kulturkontakte e.V. is author and creator of the project idea - the association coordinates all teams for the pre-production and the application process as well as the online documentation and it controls the overall accounting and processing. Kerstin Wiehe and Jennifer Aksu from Kulturkontakte e.V. guide, together with Daniel Ott, co-founder of QuerKlang and professor for composition at Berlin University of the Arts, the introductory seminar. They also help organise and moderate all reflection meetings throughout the project. Drawing on years of experiences in QuerKlang Berlin and comparable international projects and grounded to a resilient network of stakeholders, Kulturkontakte courageously and confidently takes over this responsibility.

As representatives of Kulturkontakte e.V. Kerstin Wiehe and Jennifer Aksu will hold the overall coordination of QUERKLING GOES EUROPE and guide the team in BERLIN.

Kerstin Wiehe is a cultural manager and education consultant. She studied communication science, economics, linguistics and cultural management in Berlin. She founded the agency for culture and communication k&k kultkom in 1992 and initiated Kulturkontakte e.V. in 2002. Her focus of activities are interdisciplinary and cross-boarder cultural and education based projects as well as the initiation and facilitation of networking processes and structural processes. Further, she teaches at the University of Arts Berlin and at the Humboldt University Berlin and in the area of continuing education for teachers.

Jennifer Aksu studied drama and communication science at Free University Berlin and holds a master in Urbanism. As a cultural manager she initiates and designs relations between people (and places) that generate a greater appreciation and fruitful performance of the stakeholder involved. She works internationally for city departments, theatres, museums and communities. In 2010 she co-founded the artist group Invisible Playground that hosts the PLAYPUBLK – Festival for playful public spaces, and creates games in urban space around the world. Since 2010 she works as a project manager for k&k kultkom and Kulturkontakte e.V., amongst others for QuerKlang. She teaches cultural production and management at Humboldt University Berlin.

Have you participated in a European Union granted project in the 3 years preceding this application?

No

D.1.3. Legal Representative

Title

Gender Male



First Name	Hans-Jörg
Family Name	Bahrs
Department	managing board
Position	first chairman
Email	bahrs@kultkom.de
Telephone 1	00493078703350

If the address is different from the one of the organisation, please tick this box

D.1.4. Contact Person

Title	
Gender	Female
First Name	Kerstin
Family Name	Wiehe
Department	managing board
Position	treasurer
Email	mail@kulturkontakte-ev.de
Telephone 1	004915111647052

If the address is different from the one of the organisation, please tick this box



D.2. Partner Organisation

PIC	945595577
Full legal name (National Language)	UDK
Full legal name (Latin characters)	UNIVERSITÄT DER KÜNSTE BERLIN
Acronym	
National ID (if applicable)	not applicable
Department (if applicable)	
Address	Einsteinufer 43
Country	Germany
Region	DE3 - BERLIN
P.O. Box	
Post Code	10587
CEDEX	
City	Berlin
Website	www.udk-berlin.de
Email	
Telephone 1	+493031852447
Telephone 2	+493031852789
Fax	+493031852578

D.2.1. Profile

Type of Organisation	Higher education institution (tertiary level)
Is the partner organisation a public body?	Yes
Is the partner organisation a non-profit?	Yes

D.2.2. Accreditation

Has the partner organisation received any type of accreditation before submitting this application?

Accreditation Type	Accreditation Reference
Erasmus Charter for Higher Education (ERAPLUS-ECHE)	D BERLIN03



D.2.3. Background and Experience

Please briefly present the partner organisation (e.g. its type, size, scope of work, areas of specific expertise, specific social context and, if relevant, the quality system used).

Berlin University of the Arts is one of the biggest, most diversified and traditional universities of the arts in the world. The teaching offered at the colleges of Fine Arts, Architecture, Media and Design, Music, and Performing Arts, as well as at the Central Institute for Continuing Education/ Berlin Career College encompasses the full spectrum of the arts and related academic studies in more than 70 courses. Having the right to confer doctorates and post-doctoral qualifications, Berlin University of the Arts is also one of the few art colleges in Germany with full university status. What few people know, however, is that art and music teachers also train at Berlin University of the Arts, which is the only university in Berlin and Brandenburg where the subjects can be studied with a teaching career in mind.
The Faculty of Music is in the tradition of its renowned predecessor institutions that have taken, over the past 200 years, the music training in Berlin to the highest level . It represents the diversity of music and aims for spaces of specialization and spaces to meet in. The spectrum ranges from the artistic training in orchestral and chamber music, early music and contemporary music through to the artistic and educational field, church music, conducting, composition and sound engineering.

What are the activities and experience of the partner organisation in the areas relevant for this project? What are the skills and/or expertise of key persons involved in this project?

The close proximity of the art-related sciences to the arts in practice creates a research and qualifications environment for scientific subjects specifically looking at the arts through scientific methods, which in its width as well as in the mixture of basic research and application orientation is similar to the traditional academic research at universities. And yet it is different from them in its proximity to the arts . This results in a distinct culture of interdisciplinary and transdisciplinary communication that characterizes the scientific profile of the Berlin University of the Arts.
Projects within and outside the teaching realm of the University are built upon the unique qualities of its partners and its innovative ideas, forming mixed teams to work on and research key topics and questions pertaining to a future beyond the boundaries of university disciplines. These cooperations in research and education allow for broader solutions, which would not come to fruition without this form of transdisciplinary support.
The innovations fostered by the research and artistic project efforts have the potential to create changes in working methods, research fields, teaching formats and the products of the future. This potential is a key focus for the relationship of the University with stakeholders in education, urbanism, culture, politics, and creative industry.
The cooperation projects of the University are a place for lateral thinkers and boundary pushers going beyond disciplinary differences to work on issues of the future.
KLANGZEITORT, the Institute for Contemporary Music at Berlin University of the Arts, has been a key partner of QuerKlang in Berlin for many years that researches along the principles of pushing borders through inter- and transdisciplinary ties between
- theatre and dance
- fine arts and architecture
- video and media arts
- to the own and unknown cultures
It questions its work within the context and approaches of the natural sciences and the humanities as well as in prospect of current social and political queries. It operates within an international network of scientists and artists.
KLANGZEITORT's head and curator in chief, Daniel Ott, is co-founder of QuerKlang and since 2005 he is Professor for Composing and Experimental Musical Theatre at Berlin University of the Arts. He is guiding lecturer of the QuerKlang introductory seminars and mentor for the teams participating in QuerKlang in Berlin. Since 2015 he is a member of the Academy of Arts Berlin.
Beginning in 2016, together with Manos Tsangaris, he is artistic director of the Munich Biennale - Festival für neues Musiktheater.

Has the partner organisation participated in a European Union granted project in the 3 years preceding this application?

Yes

Please indicate:

EU Programme	Year	Project Identification or Contract Number	Applicant/Beneficiary Name
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Erasmus Intensivprogramm	2013	DE-2013-ERA/MOBIP-2-28395-1-42	Universität der Künste
Erasmus Intensivprogramm	2013	DE-2013-ERA/MOBIP-3-28395-2-44	Universität der Künste
Marie Skłodowska-Curie Innovative Training Networks	2015	2015-2019, 642328	Universität der Künste

D.2.4. Legal Representative

Title: Professor

Gender: Male

First Name: Martin

Family Name: Rennert

Department:

Position: President

Email: praesident@udk-berlin.de

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If the address is different from the one of the organisation, please tick this box

D.2.5. Contact Person

Title: Prof.

Gender: Male

First Name: Daniel

Family Name: Ott

Department: Institute for Contemporary Music

Position: Executive Director

Email: contact@klangzeitort.de

Telephone 1: +49 30 3185 2701

If the address is different from the one of the organisation, please tick this box



D.3. Partner Organisation

PIC	919639929
Full legal name (National Language)	
Full legal name (Latin characters)	Evangelische Schule Berlin Zentrum
Acronym	ESBZ
National ID (if applicable)	
Department (if applicable)	
Address	Wallstraße 32
Country	Germany
Region	DE3 - BERLIN
P.O. Box	
Post Code	10179
CEDEX	
City	Berlin
Website	www.ev-schule-zentrum.de
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Telephone 1	+493025760710
Telephone 2	
Fax	+4930257607129

D.3.1. Profile

Type of Organisation	School/Institute/Educational centre – General education (secondary level)
Is the partner organisation a public body?	No
Is the partner organisation a non-profit?	Yes

D.3.2. Background and Experience

Please briefly present the partner organisation (e.g. its type, size, scope of work, areas of specific expertise, specific social context and, if relevant, the quality system used).

Evangelische Schule Berlin Zentrum (ESBZ) is a secondary level, private school that acts along progressive education approaches based on the individualisation of learning. About 450 pupils are guided by around 70 teachers through their individual learning processes. Founded in 2007 the school works along Agenda 21, a world-wide agreement on a respectful and sustainable approach



to the environment, people and nature.

What are the activities and experience of the partner organisation in the areas relevant for this project? What are the skills and/or expertise of key persons involved in this project?

Openly structured lessons embrace project-based learning and workshops besides the lessons that are fruitfully linked to the classroom everyday. The school's manifesto "Schools of departure" (Schulen im Aufbruch) explains how school needs to be based on mutual respect and trust, has to be accepted as laboratory for new experiences and has to embrace failure as a field of learning. The school therefore works closely together with the surrounding community and experts from outside to grant access to different experiences at the intersection of society and school institution.

QuerKlang has been part of the school's experimental learning approaches once many years ago, guided by Detlef Franz, music teacher at and one of the most experienced and early supporters of ESBZ. He is a tutor for pupils taking their A-levels and a team guide for the division music and sports.

Has the partner organisation participated in a European Union granted project in the 3 years preceding this application?

No

D.3.3. Legal Representative

Title	
Gender	Female
First Name	Caroline
Family Name	Treier
Department	
Position	Deputy Director
Email	treier@ev-schule-zentrum.de
Telephone 1	0049 174 3925060

If the address is different from the one of the organisation, please tick this box

D.3.4. Contact Person

Title	
Gender	Male
First Name	Detlef
Family Name	Franz
Department	FB Music
Position	music teacher
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Telephone 1

0049 177 8472260

If the address is different from the one of the organisation, please tick this box



D.4. Partner Organisation

PIC	998751577
Full legal name (National Language)	
Full legal name (Latin characters)	ANTON BRUCKNERPRIVATUNIVERSITAT
Acronym	
National ID (if applicable)	n/a
Department (if applicable)	
Address	WILDBERGSTRASSE 18
Country	Austria
Region	
P.O. Box	
Post Code	4040
CEDEX	
City	LINZ
Website	www.bruckneruni.at
Email	information@bruckneruni.at
Telephone 1	+4370701000206
Telephone 2	
Fax	

D.4.1. Profile

Type of Organisation	Higher education institution (tertiary level)
Is the partner organisation a public body?	Yes
Is the partner organisation a non-profit?	Yes

D.4.2. Accreditation

Has the partner organisation received any type of accreditation before submitting this application?

Accreditation Type	Accreditation Reference
Erasmus Charter for Higher Education (ERAPLUS-ECHE)	A LINZ17

**D.4.3. Background and Experience**

Please briefly present the partner organisation (e.g. its type, size, scope of work, areas of specific expertise, specific social context and, if relevant, the quality system used).

The Anton Bruckner Private University is deeply embedded into the cultural fabric of the region of Upper Austria: it generates a multitude of stimuli for the production, interpretation, reflection and communication of the arts. It creates and sustains partnerships and co-operations with cultural managements, with teaching institutions for music, theatre and dance, and with other universities. International interchange is of course one of the guiding principles of the Bruckner University. The university cultivates the network of its partnerships with over 60 in universities through the EU programme Erasmus, promoting the exchange of students and teachers.

The range of courses offered by the Bruckner University includes performance and teaching degrees in the classical instrumental categories and in Vocal Studies, Early Music, jazz, composition, contemporary dance, drama, music promotion and communication and elementary musical pedagogy. In addition there are courses such as improvisation in string teaching and choral or wind-band conducting. All courses of study are completed with the academic degrees "Bachelor of Arts" (BA) and "Master of Arts" (MA).

What are the activities and experience of the partner organisation in the areas relevant for this project? What are the skills and/or expertise of key persons involved in this project?

The head of Anton-Bruckner University Linz is one of the founders of QuerKlang. The university has been open to innovative approaches and an initiator of new educational profiles and artistic fields for many years. A great network within the scientific community adds gainfully to the research and level of reflexion within "Querklang". In the area of pedagogy as well as composition the university draws attention to avant-garde and experimental forms of teaching and performing.

Univ. Prof. Carola Bauckholt (professor of composition)

1959 born in Krefeld

1976-84 she worked at the Theater am Marienplatz in Krefeld

1978-84 studied at the Cologne Musikhochschule with Mauricio Kagel

1985 she co-founded Thürmchen publishers and

1991 the Thürmchen Ensemble

She has received composition prizes at the following competitions:

Young Composers of North Rhine-Westphalia, B. A. Zimmermann Today, Bernd Alois Zimmermann Grant from the City of Cologne,

World Music Days (1987), Cologne-New York Exchange (1989), West German Radio Competition (1989), Carl Maria von Weber

Competition (Dresden 1992/3), Gedok International Orchestral Competition (1994), Stuttgart Composers' Competition (second prize)

and Boswil International Composers' Competition (second prize). She was also chosen for the World Music Days in Copenhagen

(1996) and Seoul (1997) and for the Blaue Brücke in Dresden (1996).

1990/91 Schloss Solitude Academy Scholarship in Stuttgart

1992 Schreyahn Artists' Colony Scholarship in Lower Saxony

1995 a grant-in-aid from the North Rhine Westphalian Foundation for Art and Culture

1997 Villa Massimo Scholarship in Rom

1998 Female Artists' Prize of North Rhine-Westphalia

2008 Star of the week Münchener Abendzeitung

2008 chosen from Internationalen Theater Instituts for Music Theater NOW

2010 Deutsche Musikautorenpreis from GEMA in the categorie experimental music

2011 Tournée with „hellhörig“ (Rheinsberg, Warschau, Santiago de Chile, Buenos Aires)

2013 she was elected as a member of Akademie der Künste in Berlin.

2014 she replaced Prof. Fabien Lévy at the Musikhochschule Detmold.

2015 she was appointed as professor of composition with focus on contemporary musictheatre at the Anton Bruckner Privatuniversität in Linz, Austria

Guest professor in Santiago di Chile (2010), Ostrava Tschechische Republik (2011 and 2013), Amsterdam (2012 and 2014), Krakau

(2012), Zürich (2012), Apeldoorn (2013), Kiev (2013) Oslo (2014 and 2015) and in Germany.

A central theme of Bauckholt's work is the examination of the phenomena of perception and understanding. Her compositions often blur the boundaries between visual arts, musical theater and concert music. She is especially fond of using noisy sounds, which are



often produced by unconventional means (such as extended instrumental techniques or bringing everyday objects to the concert hall). It is important to note that these noises are not just part of some kind of a predetermined compositional structure, but rather they are carefully studied and left free to unfold and develop at their own pace lending the compositions their own unique rhythm.

Univ. Doz. Dr. Constanze Wimmer (dean of pedagogic studies)

Constanze Wimmer studied musicology and journalism at the University of Vienna and cultural management at the University of Music and Performing Arts, Vienna. As a music adviser at the Österreichischer Kultur-Service (Austrian Cultural Service) and the leader of children's youth projects at Jeunesse, she was able to combine music education and arts management. She is dean at the Anton Bruckner University in Linz and directs the postgraduate Masters in Communicating Music – Music in Context. She is active as a project developer and researcher in music education.

2010 she published a study on the quality of music education – "Exchange – the art of music education" (www.kunstdermittlung.at) commissioned by two foundations, the Stiftung Mozarteum Salzburg and Robert Bosch Stiftung. To this end, 40 guided interviews with selected organisers and developers of educational projects were conducted in Europe and in the USA. Their quality criteria were collected and systematically categorised. A documentary film produced in association with the study introduces five successful projects. The results from the interviews conducted for the study about quality definition, music education approaches and basic structural requirements provide a basis for qualitative evaluation research in music education.

Since 2013 she is the editor of the series "Listening Lab" together with the composer Helmut Schmidinger. The series focus on masterpieces of music of the 20th and 21st century like Alban Berg, Violin Concerto oder Pierre Boulez, Notations and offers a variety of creative ideas and practical concepts for use in real workshop situations with young or adult audiences. In 2015 "Listening Lab" won the "Music Teacher Award of Excellence" for Best Print Resource (London).

Has the partner organisation participated in a European Union granted project in the 3 years preceding this application?

No

D.4.4. Legal Representative

Title	Prof. Dr.
Gender	Female
First Name	Ursula
Family Name	Brandstätter
Department	
Position	Rector
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If the address is different from the one of the organisation, please tick this box

D.4.5. Contact Person

Title	Dr.
Gender	Female
First Name	Constanze



Family Name

Wimmer

Department

Conducting, Composition, Theory of Music

Position

Dean of pedagogic studies

Email

c.wimmer@bruckneruni.at

Telephone 1

0043 732 701000 - 233

If the address is different from the one of the organisation, please tick this box



D.5. Partner Organisation

PIC	938265481
Full legal name (National Language)	MATRIX New Music Centre
Full legal name (Latin characters)	MATRIX New Music Centre
Acronym	
National ID (if applicable)	0472816996
Department (if applicable)	
Address	Minderbroedersstraat 48
Country	Belgium
Region	BE24 - Prov. Vlaams-Brabant
P.O. Box	
Post Code	3000
CEDEX	
City	Leuven
Website	www.matrix-new-music.be
Email	info@matrix-new-music.be
Telephone 1	+3216332043
Telephone 2	+32499185451
Fax	+3216332040

D.5.1. Profile

Type of Organisation	Music Centre
Is the partner organisation a public body?	No
Is the partner organisation a non-profit?	Yes

D.5.2. Background and Experience

Please briefly present the partner organisation (e.g. its type, size, scope of work, areas of specific expertise, specific social context and, if relevant, the quality system used).

MATRIX [New Music Centre] focusses on contemporary music - 'classical' music since 1950. We develop a wide range of activities, reaching from educational projects for children, youth and adults to a specialised library.



MATRIX wants to establish more and better connections between a diverse, sometimes complex and unfamiliar segment of musical culture and wider audience. Therefore, we develop numerous educational activities such as workshops, teaching materials, summer schools, score collections and productions with non-professional musicians. Creating an (inter)active, engaging musical experience is a crucial aim throughout all projects. Also, we are convinced that new music instigates/requires new educational approaches. Thus, we often create experimental environments to explore and develop way to translate the characteristics of new music into specific methodologies and formats. Our activities are aimed at schools, (amateur) musicians, music teachers, ensembles, concert halls, festivals and music enthusiasts in general.

In close collaboration with the University of Leuven, MATRIX maintains a library dedicated to music composed since 1950. With its collection of over 24 000 scores, more than 13 000 audio recordings, and about 1 500 books and magazines, MATRIX houses one of the most important documentation centers on new music in Europe. While the core of the collection consists of music from Flanders, equal attention is paid to music from an international context.

MATRIX is a rather small, yet flexible organisation. We have a staff of four, with backgrounds in Musicology, Art History and Music and teaching experience. In addition, we each year employ tens of freelancers with diverse backgrounds and fields of expertise.

MATRIX is supported by the Ministry of Culture of the Flemish Government, the City of Leuven, the University of Leuven and Cera (private foundation supporting projects in the fields of Ecology, Entrepreneurship and Culture).

What are the activities and experience of the partner organisation in the areas relevant for this project? What are the skills and/or expertise of key persons involved in this project?

MATRIX has been organising all sorts of educational projects on new music for more than 10 years. We are experienced in the development of content, formats and methods for different (new) audiences, with a strong focus on primary school children, non-professional musicians of all ages, and adults. Also, we regularly organise workshops for (music) teachers and meetings dedicated to the exchange of expertise on new music education. MATRIX has a strong network, both in the fields of music and education. We maintain close contact with composers, musicians, music teachers, concert halls, festivals and our colleagues in the field of non-formal arts education. We regularly collaborate with teacher training schools or programs, conservatories, music schools and primary schools.

At MATRIX, the key person involved in this project is Rebecca Diependaele. Rebecca studied Musicology at the University of Leuven and started working for MATRIX in 2008. In 2011, she was appointed general coordinator of MATRIX (with the further development of the educational wing of the organisation as her main task). Rebecca is experienced in the development of formats and content in the field of (new) music education. Within the wide range of projects organised by MATRIX, she mainly focuses on projects for schools and sharing of expertise. She regularly gives guest lectures and presentations about MATRIX and new music education for students, teachers or colleagues (both in the field of the arts and music education).

Has the partner organisation participated in a European Union granted project in the 3 years preceding this application?

No

D.5.3. Legal Representative

Title	
Gender	Female
First Name	Rebecca
Family Name	Diependaele
Department	Education



Position	Coordination
Email	rebecca@matrix-new-music.be
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If the address is different from the one of the organisation, please tick this box

D.5.4. Contact Person

Title	
Gender	Female
First Name	Rebecca
Family Name	Diependaele
Department	Education
Position	Coordination
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Telephone 1	+32 (0) 37 29 48

If the address is different from the one of the organisation, please tick this box



D.6. Partner Organisation

PIC	919539340
Full legal name (National Language)	
Full legal name (Latin characters)	Freinetschool De Krullevaart
Acronym	
National ID (if applicable)	
Department (if applicable)	
Address	Aarschotsesteenweg 155
Country	Belgium
Region	BE24 - Prov. Vlaams-Brabant
P.O. Box	
Post Code	3012
CEDEX	
City	Wilsele
Website	
Email	info@krullevaart.be
Telephone 1	+3216445591
Telephone 2	
Fax	

D.6.1. Profile

Type of Organisation	School/Institute/Educational centre – General education (primary level)
Is the partner organisation a public body?	Yes
Is the partner organisation a non-profit?	Yes

D.6.2. Background and Experience

Please briefly present the partner organisation (e.g. its type, size, scope of work, areas of specific expertise, specific social context and, if relevant, the quality system used).

Founded in 1999 Krullevaart is working with 180 pupils. They are an Elementary School, working with Freinet-methods. Freinet pedagogy is rooted in the act of observation, creation and reflection. The class is outing to observe the natural and human environment to take these back to the classroom and learn through mutual reflection from the observations made outside the



classroom.
Krullevaart has, next to everyday classes, "werkgroepen" – units where teachers together with parents and pupils from all classes engage in a field of support for the school, like the food group that collects fresh fruits and veggies for the school, the fiest group that organizes fiests and cultural events, the school's environment group that engages with the neighbours and facilities around the school.
The school also initiates school concerts together with the pupils.

What are the activities and experience of the partner organisation in the areas relevant for this project? What are the skills and/or expertise of key persons involved in this project?

De Krullevaart is a Freinet school. With a strong focus on peer-to-peer learning, inquisitiveness, discussion, flexibility, self-reliance, solidarity and problem-solving capacities, the overall view on education of this school is closely connected to the goals of QUERKLANG GOES EUROPE.
With one of Freinet's core methods – the Atelier work – being an approach of selfguided learning and free expression, Freinet's basic work interlocks with QUERKLANG methodology naturally. In Atelier work, like in QUERKLANG, teachers only guide the pupils and care about material prerequisites to best cater the pupil's self-initiated and self-arranged process for their free, unconstrained expression in diverse creative fields, often with a focus on text-creation. So, in addition to this method, a deeper involvement in musical expression is wished for:
"We give basic introduction in music to our children at school. But further than singing it hardly gets. So it's interesting for us to participate in a larger music-project that enables us to give our children a more comprehensive music education." An organic, creative AND thorough integration of music and musical experiment in the primary school curriculum is considered extremely difficult, mainly since most teachers lack the skills and background to tackle this challenge. A collaboration with other specialists in the context of this project, creates an ideal "greenhouse" to grow new ideas, approaches and tools. Hence a great willingness - especially of a Freinet school - to take part in this project.
In Freinet pedagogy, team work and peer review is an integral part of quality ensurance and self-development. Each teacher is asked to question her and the pupil's practice continously. Both teachers that will take part in QUEU - Sofie Roelants and Anne Meulemans - approach their classroom practice with a critical eye, constant self-evaluation and a lot of creativity, continuously shaping and reshaping a learning environment that fits the needs of the children in their group. Being able to take part in this project, offers them new insights (both pedagogically and musically) and enables them to exchange ideas with colleagues not only in abstract terms, but (also) in a concrete, hands-on context.

Has the partner organisation participated in a European Union granted project in the 3 years preceding this application?

No

D.6.3. Legal Representative

Title	
Gender	Male
First Name	Maarten
Family Name	Delaet
Department	
Position	Coordinator
Email	coordinator@krullevaart.be
Telephone 1	+32 16 445591

If the address is different from the one of the organisation, please tick this box



D.6.4. Contact Person

Title	<input type="text"/>
Gender	<input type="text" value="Female"/>
First Name	<input type="text" value="Sofie"/>
Family Name	<input type="text" value="Roelants"/>
Department	<input type="text"/>
Position	<input type="text" value="Teacher"/>
Email	<input type="text" value="Sofie.roelants@telenet.be"/>
Telephone 1	<input type="text" value="+32 16 445591"/>

If the address is different from the one of the organisation, please tick this box



D.7. Partner Organisation

PIC	932784011
Full legal name (National Language)	
Full legal name (Latin characters)	Universidade Nova Lisboa
Acronym	
National ID (if applicable)	not applicable
Department (if applicable)	
Address	Av.da Republica
Country	Portugal
Region	PT17 - Lisboa
P.O. Box	
Post Code	
CEDEX	
City	Oeiras
Website	www.unl.pt
Email	research@fcs.unl.pt
Telephone 1	+351 214 469 100
Telephone 2	
Fax	

D.7.1. Profile

Type of Organisation	Higher education institution (tertiary level)
Is the partner organisation a public body?	No
Is the partner organisation a non-profit?	No

D.7.2. Background and Experience

Please briefly present the partner organisation (e.g. its type, size, scope of work, areas of specific expertise, specific social context and, if relevant, the quality system used).

Faculdade de Ciências Sociais e Humanas (FCSH) at Universidade Nova Lisboa is the largest Portuguese Higher Education and Research institution in the fields of Social Sciences and Humanities, covering areas such as Communication and Language Sciences, Artistic and Literary Studies, Philosophy, History and Archaeology, Anthropology, Demography, Geography, Sociology, Political



Studies and International Relations, and intersections between these disciplines. FCSH pursues teaching and research excellence in those areas, both at the national and international levels, a clear commitment to innovation and interdisciplinarity, the creation, development and dissemination of a humanistic spirit, and the provision of services to the community in its areas of expertise. Internationalization plays a key strategic role in the pursuit of these goals. FCSH offer various (incoming as well as outgoing) mobility programmes to its faculty members, researchers and students (e.g. Erasmus, Erasmus Mundus, Leonardo da Vinci, Portuguese-Brazilian Santander University Scholarships, Council for International Educational Exchange, Exchange Programmes with China). Cooperation is achieved and formalized by the several protocols between the FCSH and foreign higher education institutions and research organizations (e.g. the UT Austin – Portugal Programme) and participation in a number of international teaching and research networks.

The FCSH hosts several Research Units (UI - Unidades de Investigação) and branches of cross-University centres. 13 of these UI are financed by the Portuguese Foundation for Science and Technology (FCT – Fundação para a Ciência e Tecnologia), 4 of which are ranked as "Excellent" and 8 as "Very Good". Our research teams are composed of several senior and junior researchers, some of latter carrying out their own PhD investigations within the framework of the institution's larger projects. The ever-growing academic community at the FCSH counts over 1.200 national and international researchers integrated and/or associated to a Research Unit, as well as many other co-researchers, students and research grantholders. The academic background, experience and high-level of expertise of the researchers, as well as the teamwork dynamics and the work environment and facilities, allow the FCSH to invest in creative and innovative projects.

What are the activities and experience of the partner organisation in the areas relevant for this project? What are the skills and/or expertise of key persons involved in this project?

In QuerKlang goes Europe, members of The Contemporary Music Research Group (GIMC) will be working for the project. GIMC is one of the working groups, part of CESEM (Musical Sociology and Aesthetic Research Centre). Evaluated as "Excellent" by the European Science Foundation in 2014, CESEM is a research unit dedicated to studies on the phenomenon of Music from a great variety of points of view - sociological, aesthetic, historical, compositional, performative etc. -, through, both disciplinary and interdisciplinary, and is interaction between the various areas of Musicology and, between these and the other Social and Human Sciences. GIMC brings together researchers, teachers, composers and performers, interested in the multiple possibilities of contemporary music and of interdisciplinary work in the music of the 20th and 21st centuries. Members of the group, all highly active and maintaining distinguished compositional and performing careers, have worked on music and technology and historical, analytical, aesthetic and performance issues in music both from Portugal and abroad.

Main research fields:

- Music Composition,
- Performance and Reception;
- Music and Sound Space;
- Electronic and Computer Music;
- Music and Sound Interactivity;
- Sound technologies and Music Industry;
- Music and Image;
- Music Theory and Analysis,
- Contemporary Philosophy and aesthetics of music
- Music and Sound Perception and Cognition;
- Musical Sound Representation and Music Notation;
- Musical Heritage and Document Preservation;
- Contemporary and experimental music.

From these fields, the experimental music approaches, from performing to creation are growing, and it is followed by new teaching methods. Nova University of Lisbon Nova University is a member of the Young European Research Universities Network, and one of our goals is to continue, on national and international level, to be on the front line of social, humanities and arts research domains. So, the CESEM, by his Contemporary Music Research Group, and the Musical Sciences Department have a close collaboration relationship. For instance, the Master degrees, on Musical Arts and Music Education Teaching for Primary and Secondary school levels, as well as the Doctorate on Musical Arts are, at the same time, a fields of experimental teaching and musical creation, and the academic consequence of the research developments on contemporary musical composition and performance research, but also on its educational domain. With always-enthusiastic students and teachers, this field is growing. One of the important social consequences of this development is the social intervention that begins, little by little, on Primary and Secondary schools and



associations for young people. These activities allow approaching the Academia to the society, developing social integration potentials and artistic skills on civil communities.
 The intervention of our music students and teaching students begins to show that innovation and experimentation on music on Primary and Secondary schools is an important domain to develop musical arts from creative skills, to public formation.

For QuerKlang goes Europe the following staff and GIMC-members will be involved:
 Dr. Isabel Pires (Principal Researcher): CESEM // FCSH — Nova University of Lisbon;
 Maria da Rocha (Performer, composer): CESEM // FCSH — Nova University of Lisbon;
 Isabel Figueiredo (School Professor): Escola Básica e Secundária Josefa de Óbidos, Lisbon
 A trainee will be selected from Musical Education Teaching Master degree students.

Has the partner organisation participated in a European Union granted project in the 3 years preceding this application?

Yes

Please indicate:

EU Programme	Year	Project Identification or Contract Number	Applicant/Beneficiary Name
EM	2013	545172-EM-1-2013-ITERA	Universita degli Studi di Roma "La Sapienza"
Lifelong Learning Program	2013	2013-1-PT1-LEO02-15659	Univ. Nova de Lisboa
Lifelong learning programme	2013	540332-LLP-1-2013-1-ATERASMUS-EIGF	Univ. of Vienna
Tempus	2013	530401-TEMPUS-1-2012-1-ES	University of Seville

D.7.3. Legal Representative

Title

Gender

First Name

Family Name

Department

Position

Email

Telephone 1

If the address is different from the one of the organisation, please tick this box

D.7.4. Contact Person

Title

Gender



First Name	Isabel Maria Antunes
Family Name	Pires
Department	Musical Sciences Department
Position	Professor
Email	isabelpires@fcsh.unl.pt
Telephone 1	+351 21 790 83 00

If the address is different from the one of the organisation, please tick this box

**D.8. Partner Organisation**

PIC	947562834
Full legal name (National Language)	Eesti Arnold Schönbergi Ühing
Full legal name (Latin characters)	Eesti Arnold Schönbergi Ühing
Acronym	EASchÜ
National ID (if applicable)	80016765
Department (if applicable)	
Address	Tatari 13
Country	Estonia
Region	EE001 - Põhja-Eesti
P.O. Box	EMTA, muusikateadus
Post Code	10116
CEDEX	
City	Tallinn
Website	www.schoenberg.ee
Email	schoenberg@schoenberg.ee
Telephone 1	+37258507451
Telephone 2	
Fax	

D.8.1. Profile

Type of Organisation	Non-governmental organisation/association/social enterprise
Is the partner organisation a public body?	No
Is the partner organisation a non-profit?	Yes

D.8.2. Background and Experience

Please briefly present the partner organisation (e.g. its type, size, scope of work, areas of specific expertise, specific social context and, if relevant, the quality system used).

Estonian Arnold Schoenberg Society (EASchÜ) has been established in August 1992 by eleven young musicians, most of whom were studying or had studied in the Tallinn Conservatoire (now Estonian Academy of Music and Theatre). The Society arose as a reaction to the situation that prevailed in the relatively conservative and uniform musical life in Estonia in the late 1980s, and as a yearning for



a new spirit in the music scene. As a symbol of the 20th century's musical avant-garde Arnold Schoenberg had been seen as its spiritual father. For the society it was important to "domesticate" new musical ideas in the cultural space of Estonia: the statutes of the association aims to "investigate and disseminate the musical heritage of Arnold Schoenberg and his pupils, as well as other innovative musical traditions related to musical modernism." Today, the association has 21 members being active as musicians, composers, conductors, musicologists, producers, music journalists and music teachers.

Already in January 1988, the musicians who later founded the society had begun to organize Pärnu Days of Contemporary Music (PNP) in order to study and perform new music that was not taught and discussed in music schools. During the first PNP's 1988-1994 and in 1998 the main emphasis was on selected composers of the 20th century whose music was played at concerts and analyzed in the symposiums. The society has also organized different multimedia workshops and, in cooperation with the Estonian Academy of Arts, has also developed a project in which people – with or without musical background - are building experimental musical instruments and compose music using these instruments.

Publishing activities of Estonian Arnold Schoenberg Society are held in cooperation with the publishing house Scripta Musicalia and Academia Gustaviana Society. Materials related to the activities of Estonian Arnold Schoenberg Society has been published the cultural Magazine Teater.Muusika.Kino. Estonian Arnold Schoenberg Society monitors the development of the Estonian contemporary music terminology and concepts definitions in the free encyclopaedia Wikipedia. As a result of the activities of the society, the main music libraries in Tallinn, Tartu and Pärnu have revised their collections regarding books, scores, and other materials on musical modernism. Estonian Arnold Schoenberg Society has a cooperation agreement with the National Library of Estonian to store its collection.

The Society works closely together with the Music Theory Department of Georg Ots Tallinn Music School (Otsakool), that educates young musicians and also provides preparation for the admission to the music academy in specialities of musicology, composition and music pedagogy.

What are the activities and experience of the partner organisation in the areas relevant for this project? What are the skills and/or expertise of key persons involved in this project?

All members of Estonian Arnold Schönberg Society are professional musicians: composers, performers, researchers and teachers of music.

Objectives of EASchÜ-led projects are

1. to make a teaching of musical composition a part of general music teaching (including the development of a music composition teaching tool (textbook + exercise books) and curricula for general education). The aim of the society is to make this aspect also the part of the State Curriculum of Art Disciplines of Estonia;
2. internationally introduce the experimental musical instruments project developed in collaboration with EKA and EASchÜ as a tool of learning to compose for (adult) non-musicians.

The activities of the organisation and its partners include:

- Estonian Arnold Schoenberg Society (Andrus Kallastu) is responsible for the administrative and technical management of the project, organizing the workshops and concerts and compilation of musical composition teaching tool (textbook + exercise books) and curriculum;
- Musicology Department of Estonian Academy of Music and Theatre (Kerri Kotta) is responsible for evaluation of music composition teaching tool (textbook + exercise books and curriculum);
- Baltic Film, Media, Arts and Communication School of Tallinn University (Gerhard Lock) is responsible for the research activities of the projects;
- New Media Department of Estonian Art Academy (Hans-Gunter Lock) is responsible for the construction of experimental musical instruments and offer assistance regarding audiovisual technology tools;
- Music Theory Department of Georg Ots Tallinn Music School (Tanja Kozlova-Johannes) is responsible in pre-testing the composition teaching tool in the teaching process.

The individual development for a teaching tool on composing New Music in schools interlocks with QUERKLINGS aims and methods. Bringing QUERKLING into the developing process as an approach tested and asserted in a German school context will help and support the Estonian efforts both in regards to content and quality development.

Andrus Kallastu (1967, Pärnu) has been working as a freelance composer, conductor and cultural organizer since 2000. He is a founding and board member of Estonian Arnold Schoenberg Society.

Kerri Kotta (1969, Tallinn) is a composer and professor for music theory at the Estonian Academy of Music and Theatre.

Gerhard Lock (1978, Halle/S.) is musicologist and composer, educator, critic, editor, organizer and musician, born in Germany and living in Estonia. Since 2008 Gerhard Lock is PhD student at Estonian Academy of Music and Theatre (supervisor Prof. Kerri Kotta).

Tanja Kozlova-Johannes (1977, Narva) is an Estonian composer of Russian origin. In 2015, she was awarded the Annual Prize of the



Endowment for Music of the Cultural Endowment of Estonia.

Has the partner organisation participated in a European Union granted project in the 3 years preceding this application?

No

D.8.3. Legal Representative

Title	
Gender	Male
First Name	Andrus
Family Name	Kallastu
Department	
Position	Member of the Board
Email	andrus.kallastu@eesti.ee
Telephone 1	+37258507451

If the address is different from the one of the organisation, please tick this box

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Country	Estonia
Region	EE004 - Lääne-Eesti
P.O. Box	
Post Code	80047
CEDEX	
City	Pärnu
Telephone 2	+37258507451

D.8.4. Contact Person

Title	
Gender	Male
First Name	Andrus
Family Name	Kallastu
Department	



Position	Member of the Board
Email	andrus.kallastu@eesti.ee
Telephone 1	+37258507451
<input checked="" type="checkbox"/> If the address is different from the one of the organisation, please tick this box	
Address	Oja 134 - 12
Country	Estonia
Region	EE004 - Lääne-Eesti
P.O. Box	
Post Code	80047
CEDEX	
City	Pärnu
Telephone 2	+37258507451

**D.9. Partner Organisation**

PIC	919635273
Full legal name (National Language)	
Full legal name (Latin characters)	Agrupamento de Escolas Padre Bartolomeu de Gusmão
Acronym	
National ID (if applicable)	
Department (if applicable)	
Address	Rua Coronel Ribeiro Viana
Country	Portugal
Region	PT17 - Lisboa
P.O. Box	1399-040
Post Code	1399
CEDEX	
City	Lisboa
Website	http://e-josefadedobidos.edu.pt/ejo.html
Email	geral@e-josefadedobidos.edu.pt
Telephone 1	+351213929000
Telephone 2	
Fax	+351213929005

D.9.1. Profile

Type of Organisation	School/Institute/Educational centre – General education (secondary level)
Is the partner organisation a public body?	Yes
Is the partner organisation a non-profit?	Yes

D.9.2. Background and Experience

Please briefly present the partner organisation (e.g. its type, size, scope of work, areas of specific expertise, specific social context and, if relevant, the quality system used).

The Escola Josefa de Óbidos was established in 1947. Nowadays it's a basic and secondary public school. It's the main school of a larger group of schools known as Agrupamento de Escolas Padre Bartolomeu de Gusmão. The AEPBG aggregates the main school, Escola Básica e Secundária Josefa de Óbidos, and four primary and preprimary schools: EB/JI Eng.º Ressano Garcia; EB/JI Rainha Santa



Isabel; Escola Básica de 1º ciclo nº 72 and Escola Básica de 1º ciclo nº 18.
(Portuguese basic education begins at the age of six and includes three successive stages lasting four, two and three years, respectively. We call it cycles: 1st, 2nd and 3rd Cycles. Secondary education precedes higher education and includes the 10th, 11th and 12th school years).

What are the activities and experience of the partner organisation in the areas relevant for this project? What are the skills and/or expertise of key persons involved in this project?

Our school is very receptive to music projects. We have the "Articulated Music Teaching Project", which is a partnership with a school of music education. One class in each school year attends the regular curriculum in our school and receive music training and learn an instrument with specialized music teachers who come to our school.
The doctoral thesis of Isabel Figueiredo - the teacher who will be mainly involved in QuerKlang goes Europe - is about the music practices in the 2nd cycle of basic education: "Musical skills development in the 2nd cycle of basic education: pedagogical practices". The findings point to a large deficit of creative activity in Music Education subject. Thus, this is a matter of great interest to the teacher who would like to promote the development of creative practices in the scope of Music Education subject.

Has the partner organisation participated in a European Union granted project in the 3 years preceding this application?

No

D.9.3. Legal Representative

Title	
Gender	Male
First Name	Jorge Manuel
Family Name	de Sousa do Nascimento
Department	
Position	Director
Email	diretor@e-josefadedobidos.edu.pt
Telephone 1	0021 3929000

If the address is different from the one of the organisation, please tick this box

D.9.4. Contact Person

Title	
Gender	Female
First Name	Isabel Maria Lopes
Family Name	Figueiredo
Department	
Position	Music Teacher



Email

isabel-figueiredo@e-josefadeobidos.edu.pt

Telephone 1

21 3929000

If the address is different from the one of the organisation, please tick this box

**D.10. Partner Organisation**

PIC	930027756
Full legal name (National Language)	
Full legal name (Latin characters)	Koidula Gymnasium
Acronym	PKG
National ID (if applicable)	75000271
Department (if applicable)	
Address	Metsa 21
Country	Estonia
Region	EE004 - Lääne-Eesti
P.O. Box	
Post Code	80010
CEDEX	
City	Parnu
Website	koidulag.edu.ee
Email	kool@koidulag.edu.ee
Telephone 1	+3724427433
Telephone 2	
Fax	+3724427433

D.10.1. Profile

Type of Organisation	School/Institute/Educational centre – General education (secondary level)
Is the partner organisation a public body?	Yes
Is the partner organisation a non-profit?	No

D.10.2. Background and Experience

Please briefly present the partner organisation (e.g. its type, size, scope of work, areas of specific expertise, specific social context and, if relevant, the quality system used).

Estonian State High School in Pärnu, Koidula Gümnaasium, is one of the oldest and most distinguished schools in Estonia. The school was established in 1733 as a school for girls. Today the school is one of the strongest schools in Estonia in fields of mathematics and physics.



Pärnu Koidula Gymnasium is a public gymnasium, which offers high-quality academical education and prepares young people for higher education. It is possible to study in 6 study fields: mathematics and physics, science, natural sciences, european studies, music, entrepreneurship.
The school has a strong focus on pre-academic work to enable ist pupils to undertake an academic career after finishing high school. They cooperate with Universities and Schools of Higher Education in the region.
The student government is actively organizing events for the students and is involved in improvment of the school environment.

What are the activities and experience of the partner organisation in the areas relevant for this project? What are the skills and/or expertise of key persons involved in this project?

Pärnu Koidula Gymnasium has an open-minded attitude towards innovation and new practice as well as to establishing connections outside the school. As the focus of the school is academic, creative subjects like music and fine arts often lack the space and time for creative production. Creative work is outsourced into optional courses. Here, the school is very open to implement unusual formats and approaches. The school's music teacher Indrek Palu has established one of those courses for electronic music, for example. Indrek Paru is interested though in including new methods into his classes' everyday. And on top to combine his music classes with other courses of high reputation, explicitly speaking here of Mathematics. Within QUERKLANG GOES EUROPE a special combination of mathematics and music composition could be tried out. And herein a closer cooperation between teachers of different subjects that usually do not cooperate, even if they work within the same school.
Indrek Paru holds a BA in music composition and has pedagogical experience for years in general education in basic and secondary school level, as well as been teaching in musical schools.

Has the partner organisation participated in a European Union granted project in the 3 years preceding this application?

Yes

Please indicate:

EU Programme	Year	Project Identification or Contract Number	Applicant/Beneficiary Name
Erasmus+	2015	2014-0025-KA201-05	Pärnu Vene Gümnaasium / Pärnu Koidula Gümnaasium
Erasmus+	2015	VG-SPS-NW-15-36-013568	Universität Bielefeld

D.10.3. Legal Representative

Title

Gender

First Name

Family Name

Department

Position

Email

Telephone 1

If the address is different from the one of the organisation, please tick this box



D.10.4. Contact Person

Title	
Gender	Male
First Name	Indrek
Family Name	Palu
Department	
Position	teacher of music
Email	indrek.palu@gmail.com
Telephone 1	+37256155644

If the address is different from the one of the organisation, please tick this box

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Country	Estonia
Region	EE004 - Lääne-Eesti
P.O. Box	
Post Code	80047
CEDEX	
City	Pärnu
Telephone 2	+372 56155 644



D.11. Partner Organisation

PIC	999643007
Full legal name (National Language)	UoA
Full legal name (Latin characters)	ETHNIKO KAI KAPODISTRIAKO PANEPISTIMIO ATHINON
Acronym	
National ID (if applicable)	N/A
Department (if applicable)	
Address	6 CHRISTOU LADA STR
Country	Greece
Region	
P.O. Box	000
Post Code	10561
CEDEX	
City	ATHINA
Website	www.elke.uoa.gr
Email	
Telephone 1	+302103689194
Telephone 2	+302103689201
Fax	+302103689008

D.11.1. Profile

Type of Organisation	Higher education institution (tertiary level)
Is the partner organisation a public body?	Yes
Is the partner organisation a non-profit?	No

D.11.2. Accreditation

Has the partner organisation received any type of accreditation before submitting this application?

Accreditation Type	Accreditation Reference
Erasmus Charter for Higher Education (ERAPLUS-ECHE)	G ATHINE01



D.11.3. Background and Experience

Please briefly present the partner organisation (e.g. its type, size, scope of work, areas of specific expertise, specific social context and, if relevant, the quality system used).

The National and Kapodistrian University of Athens (NKUA) is an integral part of the modern Greek intellectual tradition, life and international presence. It successfully combines an old established name and authority with a dynamic development and creative participation in modern letters and science. It is the oldest University in the country, founded by the Royal Decree of 22 April 1837. Today there are eight Schools in operation at the NKUA: 1) The School of Theology, 2) The Law School, 3) The School of Economics and Political Sciences, 4) The School of Education, 5) The School of Science, 6) The School of Physical Education and Sport Science, 7) The School of Health Sciences and 8) The School of Philosophy.

Within these eight Schools of the University are allocated thirty three academic Departments, which offer and implement each a corresponding undergraduate study program. At the NKUA there are implemented thirty-three (33) undergraduate programs (one for each department) and one hundred and two (102) properly operated Postgraduate Programs (PP). Of those 102 programs, 6 are international, 12 represent collaborations with other universities, 11 are interdepartmental, 18 interinstitutional (e.g. between NKUA and a Research Center) and the rest are run by single departments of the NKUA. Therefore, 43% of the postgraduate curricula are based on domestic and international partnerships that promote openness and further collaborative and interdisciplinary approach to scientific subjects.

All undergraduate, postgraduate and doctoral programs of the departments of the University of Athens correspond to the academic level declared and the qualification awarded. This assertion may be supported by (a) the reports of the external evaluators, (b) the detailed information on objectives set and learning results, as they are reflected in the study guides of the departments, (c) the full alignment with European and International Standards (the ECTS system), (d) the standard acceptance of NKUA graduates in postgraduate and doctoral studies not only in Greece but also abroad, and finally (e) their professional success and social advancement wherever they finally reside.

The NKUA includes in its strategic options the role of an institution actively interested in co-shaping the development of European and international education and culture. It tries to contribute positively to the processes at decision-making centers where the issues of higher education are regulated. At the same time it is concerned with publicizing the educational and cultural work of high-quality produced under its auspices.

The achievement of its corresponding objectives is pursued through:

- its activity in the European educational program ERASMUS +
- the participation in further European scientific cooperation and mobility programs
- the conclusion of international bilateral academic cooperation agreements with other higher education institutions and the participation in international independent academic programs.
- the participation in various international organizations, associations and university networks
- The development of international joint master and doctoral programs and the co-supervision of doctoral theses.

What are the activities and experience of the partner organisation in the areas relevant for this project? What are the skills and/or expertise of key persons involved in this project?

The School of Philosophy, one of the four founding schools of the National and Kapodistrian University of Athens in 1837, is dedicated to the service of the Arts and Humanities. The School's research, teaching and open events, ranging from Philosophy, Literature and Linguistics to History, Archaeology, History of Art and Folklore and Education to Theatre and Music, aim to cultivate and disseminate the study of human thought and artistic expression through the ages.

Within the School of Philosophy, the Faculty of Music Studies is this year celebrating its 25 years of operation. It has a strong profile in all scientific disciplines related to the study of music. All members of staff are scientists with a Doctorate in their chosen areas of study, and many are also practicing musicians with national and international performing careers. The Faculty of Music Studies is divided into three sectors:

1. Historical and Systematic Musicology
2. Ethnomusicology and Cultural Anthropology
3. Sound technology, Music Pedagogy and Byzantine Musicology

<http://en.music.uoa.gr/the-department.html>

In the past 25 years the Faculty of Music Studies has participated in numerous research projects both national and international. (<http://en.music.uoa.gr/research/research-projects.html>). Indicative projects include:

- (2012-2015) MusiNet: Comprehensive design and implementation of a networked music performance system Co-financed by the European Union (European Social Fund - ESF) and Greek national funds through the Operational Program "Education and Lifelong Learning" of the National Strategic Reference Framework (NSRF) - Research Funding Program: THALIS. Member of the NKUA



Team: Christina Anagnostopoulou

· (2010-2013) MIROR: Musical Interaction Relying on Reflexion European Union, FP7 ICT - 5-4.2 Technology Enhanced Learning www.mirrorproject.eu [Grants]. Scientific responsible of the NKUA Team: Christina Anagnostopoulou. Research assistant Aggeliki Triantafyllaki.

· (2014-). Western Art Music at the Time of Crisis: An Interdisciplinary Study of Contemporary Greek Culture and European Integration. Funded by the Ministry of Education, Lifelong Learning and Religious Affairs - Operational Programme "Education and Lifelong Learning" - "Aristeia II". UOA (leader) - Royal Holloway, University of London (partner). Scientific Director: Pavlos Kavouras More particularly, the newly founded Music Education Laboratory, through which all activities related to this project will be coordinated, is headed by dr Smaragda Chrysostomou, Associate Professor of Music Pedagogy and Didactics, who will also be the coordinator of the Greek team. Smaragda Chrysostomou has organized and participated in numerous research projects both national and international. She is the current Chair for the Music in the Schools and Teacher Education Commission (MISTEC) of the International Society for Music Education (ISME) (<http://www.isme.org/our-work/commissions-forum/music-schools-and-teacher-education-commission-mistec>). She has participated in numerous national and international conferences in the areas of education and music education, has taught in higher education institutions in Greece and in many countries around the world as an invited speaker and is an active member of international educational and music education organizations. She is a member of scientific committees and editorial boards in journals, Greek and international. She has published extensively both in Greek and English (mainly papers in journals and chapters in books).

More particularly, in the area of teacher education and teaching practice in schools, she has developed a network which brings together a large list of public and private schools (primary and secondary, as well as music schools), the School Music Counselors (Ministry of Education) and the Faculty of Music Studies in a close cooperation for partnership.

Smaragda Chrysostomou is supervising a number of PhD thesis in the area of music education all of which have an empirical part related to music teaching and learning in different formal and non-formal teaching environments (primary and secondary schools, higher education, second-chance schools, etc.).

She was the Coordinator for Internal Monitoring and Evaluation in Comenius 2.1, Lifelong Learning Programme of the European Union: «mPPACT: a methodology for pupil and performing arts centered teaching» (2006-2009). The project aimed in creating a new role for the teacher in a changing Europe, through the use of performing arts, creativity and imagination of both teacher and learner. It aimed at developing, through performing arts strategies, sensitivity and conflict resolution in social issues in all levels of education. She was the Coordinator of Aesthetic Education Team in the National project "DIGITAL SCHOOL: Specifying a Digital Educational Platform, Building and Operating an Educational Knowledge Base, Adapting and Annotating Learning Objects.

Has the partner organisation participated in a European Union granted project in the 3 years preceding this application?

No

D.11.4. Legal Representative

Title

Prof. Dr.

Gender

Male

First Name

MELETIOS-ATHANASIOS C.

Family Name

DIMOPOULOS

Department

Medicine

Position

Rector

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If the address is different from the one of the organisation, please tick this box

D.11.5. Contact Person

Form hash code: BC3174C17F6F1605

EN

This form has been submitted on: 2016-03-31 09:47:24. Status: OK (1352250).



Title	Dr.
Gender	Female
First Name	Smaragda
Family Name	Chrysostomou
Department	Music Studies
Position	Associate Professor
Email	schrysos@music.uoa.gr
Telephone 1	+302107277899

If the address is different from the one of the organisation, please tick this box

**D.12. Partner Organisation**

PIC	998080337
Full legal name (National Language)	ELLINOGERMANIKI AGOGI S.A.
Full legal name (Latin characters)	ELLINOGERMANIKI AGOGI SCHOLI PANAGEA SAVVA AE
Acronym	
National ID (if applicable)	54785
Department (if applicable)	
Address	DIMITRIOU PANAGEA STR
Country	Greece
Region	
P.O. Box	
Post Code	15351
CEDEX	
City	PALLINI
Website	www.ea.gr
Email	admin@ea.gr
Telephone 1	0030-2108176700
Telephone 2	0030-2130070500
Fax	0030-2106032554

D.12.1. Profile

Type of Organisation	School/Institute/Educational centre – General education (secondary level)
Is the partner organisation a public body?	No
Is the partner organisation a non-profit?	No

D.12.2. Background and Experience

Please briefly present the partner organisation (e.g. its type, size, scope of work, areas of specific expertise, specific social context and, if relevant, the quality system used).

Ellinogermaniki Agogi (EA) is a private school, officially recognized by the state.
EA has in all classes ca. 1900 students (from kindergarten to Lyceum), and ca. 300 teachers and educators. Classes are on average 25 students. EA is engaged with several activities that take place in its premises, hosting educational conferences, workshops and



events.

Established in 1995, the Research and Development Department of EA provides the test bed for research applications for the design, development and implementation of research activities in education. The R&D Department acts therefore as an interface between the pedagogical research, the technological innovation and the school community. It focuses on the design, implementation and support of pedagogical and technological innovations in educational practice, both through internal research as well as through collaborations with numerous educational, research and commercial institutions in Europe and the world. EA is an institutional member of EDEN (European Distance Education Network), of STEDE (Science Teacher Education Development in Europe) and of ECSITE (European Network of Science Centres and Museums) network, as well as a partner school of the German Schools-Excellence Network.

The work of the R&D Department which currently employs 15 full time researchers (7 PhD level, 8 MSc) focuses also on the following areas:

- a) Development of methodologies and empirical research to investigate processes of learning and knowledge acquisition in various subject matter areas (physics, mathematics, biology, history, etc.);
- b) Organizing lifelong learning teachers-training workshops focused on advanced inquiry-based approaches that utilize innovative ICT methods;
- c) Design and development of educational learning scenarios based on the concept of storytelling, which has been developed and tested in various EU projects and applied within European educational communities;
- d) Cooperation and collaboration with Universities, research centers, museums and private companies for the development and testing of educational material and software.
- e) Design of technology-supported learning environments.

EA has a very strong vision-generated interest and rich research and development activity in the fields of informal learning, combined with a variety of creative activities inspired by the inquiry based educational model. Building upon the assets of previously successful European projects, EA offers teachers the opportunity to experience emerging and challenging synergies around the Arts and the Sciences that emphasize in establishing "Creative Science" as common European ground for future pedagogies. Both the development of advanced actions intended to include remote schools as well as the exchange of creative content through educational experiences beyond the boundaries of digital literacy, form the fundamental characteristics of professional development that the institute raises through its innovative initiatives.

Its work in EU projects over the last 15 years has established EA as a leading pioneer in innovative approaches to science education. Since its establishment, the R&D Department has coordinated and supported the participation of EA, either as coordinator or as partner, in more than 100 national and international collaborative research projects and networks (H2020, eContentPlus, ICT-PSP, SIS in FP7 and FP6, IST in FP5 and ICT in FP6, LLP-ICT, Socrates, Leonardo da Vinci, Erasmus+), the majority of which have been concerned with the fields of science and new technologies in education. EA team has implemented numerous projects and initiatives in the field of informal science education trying to bridge the gap between formal and informal science learning. These initiatives include the development of innovative tools and approaches, development of contextual based field trips and storylines, monitoring of the visitors behavior, assessment of cognitive and affective outcomes. EA team has also worked on the organization of digital museum collections according to the school curriculum (taxonomies) as well as on the development of innovative approaches of tagging museum exhibits and collections based on users' views (folksonomies).

In addition, EA has also a very strong and proven experience in actively extending the dialogue between scientific and the educational community, enforcing the collaboration between schools and research organizations, centers and museums, and helping young people to acquire better understanding of the role of science in the society.

What are the activities and experience of the partner organisation in the areas relevant for this project? What are the skills and/or expertise of key persons involved in this project?

Dr. Sofoklis Sotiriou (m)
Dr. Sofoklis Sotiriou is the Head of Research and Development Department of Ellinogermaniki Agogi since October, 1998. His main research field is the design, application, and evaluation of virtual and digital media environments that bridge the gap between formal and informal science learning. The co-ordination and development of research projects on implementation of advanced technologies (e.g. mobile applications, wearable computers, VR and AR applications, robotics) in science education and training has been one of his major emphasis of work over the past 15 years. Most notably, he has been involved and in charge in a long series of EU joint research and technology funded projects that aimed at creating new learning experiences for visitors of museums and exhibitions, such as the Open Science Resources project (<http://www.openscienceresources.eu/>), CONNECT (www.ea.gr/ep/connect)



COLLAGE (www.ea.gr/ep/collage) and ExploAR (www.ea.gr/ep/exploar). He is a member of the European Academy of Sciences (since 2003) and of the board of ECSITE (2005-2007). In 2013 has been appointed by the EPS (European Physical Society) to lead the design and development of the European Science Education Academy, which will support the effective integration of Inquiry Based and Problem Based approaches in the teaching, through the development of effective Professional Development Programmes. He has also act as a consultant to the development of the FP7's Science in Society Work programme. He is author of numerous articles, publications and teachers guides on the use of ICT in science education. He is also author of the Science Textbooks that are used in all primary Greek schools since 2003. In 2011 he has received the EPS-HEP award for developing resources that promote High Energy Physics and Astronomy in High Schools. His full CV and the list of publications can be accessed at <http://www.ea.gr/sotiriou>.

Petros Stergiopoulos

Petros Stergiopoulos is a musician and concert artist focusing on rare 19th c. repertoire with a considerable background in flute pedagogy and instrumental research. He received his Diploma in Flute Performance (classes of D.Fotopoulos and U.Ruettimann) from the Conservatory of Athens with magna cum laude in 2002. Having served as a professor of flute & chamber music in both secondary public and private music schools, he holds a versatile and long experience in teaching music through ICT. In 2008 he contributed on the VEMUS project studying and piloting ICT methods for teaching physical musical-instruments through score-following and audio-recognition modules. Since 2009 he coordinates "Distance learning Music Agoge" (O.P.I.S./ES 6875) project using teleconference and live-streaming practices as tools for teaching music as a live-performance praxis in multiple remote areas. During the period 2010-2015 except from compiling learning scenarios and metadata Music vocabularies for Open Discovery Space project, Mr. Stergiopoulos contributed as evaluation and implementation leader in SimAULA and CREAT-IT projects respectively. As a member of the Ellinogermaniki Agogi R&D department his research focuses upon the idea of musical 'sympraxis' through synergies with Science using live interactive environments with low infrastructure.

Has the partner organisation participated in a European Union granted project in the 3 years preceding this application?

Yes

Please indicate:

EU Programme	Year	Project Identification or Contract Number	Applicant/Beneficiary Name
Erasmus+	2014	VG-SPS-BY-14-001559-3	Goethe Institut E.V.
Erasmus+	2015	2015-1-EL01- KA201-013966	National Observatory of Athens
Horizon 2020	2015	665917	UNIVERSITAET BAYREUTH

D.12.3. Legal Representative

Title	Dr.
Gender	Male
First Name	Stavros
Family Name	Savas
Department	
Position	President and CEO



Email

Telephone 1

If the address is different from the one of the organisation, please tick this box

D.12.4. Contact Person

Title

Gender

First Name

Family Name

Department

Position

Email

Telephone 1

If the address is different from the one of the organisation, please tick this box



E. Description of the Project

What is the rationale of this project, in terms of objectives pursued and needs and target groups to be addressed? Why should this project be carried out transnationally?

Teachers at all types of school and all over Europe - and especially in nations with austerity policies in place - are dealing with difficult new challenges: decreasing local budgets (Greece), decreasing number of professional and motivated (new) teachers (Estonia, Germany, Portugal, Belgium), increasing pupil numbers (Germany, Greece) - many of them migrants or refugees with only minor command of the national language - as well as increasing numbers of pupils growing up in poverty (Portugal, Greece), and high stress levels, as indicated by the comparably large number of teachers who retire early or are on longterm sick leave (Belgium, Germany).

However, teacher training in most countries typically does not include an in-depth training as to how a large class of drastically different pupils can be made to evolve into a group of compassionate, cooperative, and respectful individuals. On the contrary, it usually emphasizes the academic dimension, i. e. knowledge of the subjects to be taught as opposed to knowledge of teaching methods and didactics - whilst, ironically, almost all curricula call for teachers facilitating and helping their pupils grow into adults capable and motivated of showing solidarity and contributing to their community.

In addition to these new challenges, there are long-known issues that could not be resolved in the past. Firstly, most teachers have never worked outside the school system - with the exception of the odd job during their college years - and are unfamiliar with the demands of the modern job market. Still, they are expected to teach their pupils not only how this job market works, but also the hard and the soft skills they will need to succeed in it.

Many teachers are painfully aware of this discrepancy. However, teacher training being a complex matter created and decided upon by an equally complex apparatus of governmental authorities, it is somewhat slow in implementing new elements.

All in all, it is safe to say that the expectations that teachers are facing as well as their competencies are somewhat disconnected from the coursework in teacher education, and that this works against teaching successfully and satisfyingly.

This project's target groups are teachers in 5 European countries for which the above explained circumstances hold true. For two years, 5 teachers and their classes of about 25 pupils each will each be joined by a professional composer and a music or pedagogy student as well as their university tutor to guide the pupils through a complex process of decision-making, experimenting, composing, and in the end performing their very own musical magnum opus in front of a large audience .

This experience will

- enable the teachers to gain or foster their team-working skills while letting the pupils witness team-working first-hand,
- relieve the teachers from the pressure of being sole leaders with little to no opportunity to plan, carry out and reflect their teaching with colleagues,
- show the teachers how to plan and realise a comprehensive and very attractive project and build networks with experts from outside school so they can later start similar endeavours of their own.

We are using Music lessons as a door-opener for those key experiences, because music, as a school subject and as an art practice, can follow principles of high importance to QuerKlang's goals:

Music education is a conversation, is empowering, and transformative. Music learning takes place when both the teachers and the students can acknowledge a change in perception. It is this change or transformation that teachers can assess.

QuerKlang goes Europe will gain immensely from being carried out transnationally. Because, as different as the national circumstances and the national teaching education curricula may seem, the above mentioned challenges are the same for almost all teachers in all European countries: They all have to help create social cohesion in the European spirit of dedication to our shared values. This project will give them the opportunity as well as challenge them to find their own individual methods and ways and, through constant exchange, inspire the others and help them develop a meta perspective on the systems they work in. This way, the learning effects for all participants will be multiplied.

Establishing better partnerships between initial teacher training institutions and schools can contribute greatly to developing schools as learning communities in general. In addition to providing practice training to student teachers, schools are also learning communities for practising teachers, teacher educators and other stakeholders in education. There is still a need for more research into the most favourable conditions for such partnerships, but experience shows that teachers who are engaged in such partnerships gain a greater sense of involvement in educational developments and opportunities to update their knowledge and



skills.

In what way is the project innovative and/or complementary to other projects already carried out?

QuerKlang is a framework for teachers that has been developed, tested and advanced in Berlin for the past 12 years. It supports teachers with a creative subject (music, literature, dance, fine arts) with strategies and tools to train pupils' cross-sectorial skills like frustration tolerance, creating ideas and reproducing them, constructive critique and team-work, etc.

Taking the project out of the Berlin education sphere and trying it, adjusting it and implementing it into other European contexts will enrich, on the long run, education in other countries. The challenges to be faced when implementing good practices from one context into new contexts, i.e. different school systems, education philosophy, teacher training, are experienced, reflected and tackled with possible solutions.

In addition, the result of this transfer will be a new 'good practice' for a transnational implementation. Its documentation will be open source and made readily available and will eventually help other good practices to be implemented more easily into new contexts.

How did you choose the project partners and what experiences and competences will they bring to the project? How was the partnership established and does it involve organisations that have never previously been involved in a similar project? How will the tasks and responsibilities be distributed among the partners?

Our main method in setting up our partnerships for this project was through references from former QuerKlang participants - mainly composers and university staff - that were thrilled enough to spread the word internationally and make others inquire about it and join.

Our criteria for choosing the respective project partners were as follows:

1. The participating schools have been chosen following a basic interest/ profile in cultural education and former cooperation with partners outside the school. Except Evangelische Schule Berlin Zentrum, they have not participated in QuerKlang yet so this project will be an innovative personal and professional gain for them.
2. The participating teachers have been chosen by the schools according to their motivation.
3. The participating universities have been chosen following their experiences and involvement in teacher education and training and a fundamental interest in innovative educational approaches through creativity practice.
4. The participating music associations have been chosen according to their profile in music education and education training through Contemporary Music.
5. The participating university students have been chosen by the partner University according to their skills and motivation.

All partners have experience with larger network projects. All cooperation was established based on former cooperation experiences and a strong interest, and all partners are contacts through former and current participants of QuerKlang in Berlin. This ensures the partners' commitment, interest in new music and education, diligence, and solution-orientation, and thus a close and successful cooperation.

How will cooperation and communication happen among all project partners and with other relevant stakeholders? What will be the purpose and frequency of the transnational project meetings and who will participate in them?

The partners - the respective university or music association, school, composer and festival that will host the pupils' concert - will work based on individual cooperation agreements that state responsibilities, efforts and support for each side. Communication is based on emails and shared online documents that all partners have access to at all times. Regular skype-meetings/ video chats on a monthly Jour Fixe between the local coordinators (from University or Music Association) and the overall coordinator will update all teams on current developments.

The local coordinators are also the communicators for the local teams. They represent the project through media efforts (supported by the University's/ Association's professional PR work experience). All team members - teachers, scientific staff, composer - take a multiplier role and external communication role within their peer group. Official mailings, flyers and announcements are collectively/ democratically designed and formulated and broadly distributed by the school and the University or music association.

Meetings will take place three times a year. The respective teachers, composers and university staff and students of all local teams will participate in them. Their purposes will be



- 1) to train the local teams in QuerKlang methods of decision-making facilitation, eliciting creativity etc.;
- 2) to discuss and plan local implementation in detail and advance the frame-work site-specifically;
- 3) to reflect on implementation to support each other and guarantee the successful outcome and quality of the process;
- 4) to discuss important elements of the school environment tackled by QuerKlang like education quality, potentials and pitfalls of teams, obstacles, roles and assign essays on these topics to the different teams. The evaluation based on participatory observation will also be part of the meetings.

What are the most relevant topics addressed by your project?

Creativity and culture

Intercultural/intergenerational education and (lifelong)learning

Quality Improvement Institutions and/or methods (incl. school development)

What results are expected during the project and on its completion? Please provide a detailed description of the expected results (if they are not listed in intellectual outputs, multiplier events or learning, training, teaching activities).

Expected results - both tangible and non-material - during the project, include:

Website: Throughout the project text, critique and insights into the project's process are published on the accompanying website. Here, methods can be found, legal processes of implementation and funding can be surveyed and participants contacted.

Publication of text-series: While all teams meet on a regular basis to discuss, advance and adjust the process, key issues that guide the project are examined throughout these meetings. Matters of interest around TEAM, QUALITY etc. are processed in a series of advanced texts that can be published as features in a magazine or commentary in a journal, accompanying the process like its own regular column. The texts will be published in different media through existing media partnerships (i.e. netzmagazin junge ohren or "The Changing Face of Music and Art Education").

Concerts: As the teaching-team established in each partner country guides a class of pupils through a composing process, at the end of each classroom process comes a concert. The pupils perform their very own composition publicly, inviting a vast audience to become part of this transeuropean project.

Network: As a result of sharing knowledge, working cooperatively and developing future outlooks together, a strong network is established between six European universities, schools and countries, that have never met before. For the composers and students, as well as the researchers a broad field of action can derive from research efforts to job-opportunities or training options.

Expected results on its completion:

"Mini-Conference": At the end of the two years, when two runs of QuerKlang have been realised, giving the chance of improving a new approach to teaching and co-working. This conference format with space for exchange and learning has been developed and for QUEU will be arranged by MATRIX in Leuven (Belgium). Stakeholder that the teams have nominated are especially invited to discuss the lessons learned and future efforts to keep QuerKlang as a part of the school's and university's everyday business. The conference will showcase the Leuven composition created during QUEU as well as video documentations from the other partners. Stakeholder will include rectors and representatives from the participating institutions, education managers, cultural venues as well as relevant policymakers.

Evaluation: The Anton Bruckner University in Linz, renowned center for its artistic research, sees itself as a learning organisation, involved in a continuous process of self-reflection, critically engaged with questions of further development. As a university of the arts it aligns itself with the idea of a "work in progress". They are undertaking the challenge of evaluating the process of QuerKlang



goes Europe in order to uncover and decipher fields of success, improvement and consolidation.

E.1. Participants

Approximately, how many persons will benefit indirectly from or will be target of the activities organised by the project? (i.e. participants for whom a specific grant is not foreseen, such as local participants in multiplier events, or other types of events, etc.)

4500

Please describe briefly how and in which activities these persons will be involved

all pupils (30 per country) = 150
The teachers involved install QuerKlang within one of their classes. The pupils will benefit greatly from their involvement in QuerKlang.
concert audience (100-200 each country per year) = 500-2000
Each QuerKlang run in a school has a concert in the end. The audience that comes together enjoys the music experience and the encounters therein.
teaching staff (for each country around 30) = 180
The colleagues of each teacher involved gain from their experience and new methods they can learn from.
online audience (until the end of the project duration) = rd.3000
The website will publish methods developed, good practice examples and challenges this project will encounter and succeed in. The online audience can copy, iterate and advance these and use them for their own purpose for free.

Participants with fewer opportunities: does your project involve participants facing situations that make their participation more difficult?

No



F. Preparation

Please describe what will be done in preparation by your organisation and by your partners before the actual project activities take place, e.g. administrative arrangements, etc.

In preparation, our organization (Kulturkontakte e.V.) will

1. plan and organize the first two transnational meetings, to be held in Linz and Berlin
2. set up a platform for communication using 'Google Docs' and share them with all partners
3. share a tracking template for expenses among all team coordinators as preparation for mint.com accounts, help all local coordinators set up individual mint-accounts

The participating universities will include QuerKlang as a seminar/ tutorial into their teaching education curricula and advertise it publicly through their website and Open-doors-events.

The participating schools will inform their students and include the project description on their websites and other self-descriptions, like school magazines etc.

The participating teachers together with the heads of school will explain the project to their colleagues.

Every team will hold a first "local-team-completed" meeting, where all participants from one local context will come together to get to know each other casually.

F.1. Project Management

How will you ensure proper budget control and time management in your project?

Each team will assign one coordinator that controls the budget and time management. The tracking of data and figures is made accessible to the overall coordination through an online sharing-system that can be consulted if necessary.

Budget control:

- 1.) Internal online-system: www.mint.com

Each team has a mint.com-account through which all expenses are shared. Mint.com is a free online-tool that helps to effortlessly create budgets that are easy to stick to and controlled in real-time, including an alert system for unforeseen spendings and charges.

- 2.) Regular digital face-to-face jour fixes

The local coordinators are meeting digitally on a jour fixe to discuss and help each other to spent money according to the agreement.

Time management:

Digital, video-streamed jour fixes once a month.

During these online meeting every partner updates on the status quo of the project tasks. Regular face-to-face reflections structure the process on top.

How will the quality of the project's activities and results be monitored and evaluated? Please mention the involved staff profiles and frequency of such quality checks.

What does 'quality' mean in the context of this project?

- transfer of high quality and at the same time suitable knowledge of theoretical and practical knowledge about music and composing - peer monitoring during international team meetings as well as written documentation allowing for constant monitoring through Constanze Wimmer/ Carola Bauckholt
- professional team-teaching: teachers, composers and students design the learning process together and according to high pedagogical standards - peer monitoring during international team meetings as well as written documentation allowing for constant monitoring through Constanze Wimmer/ Carola Bauckholt
- regular communication and feedback in the teams: designed and monitored by the respective coordinator
- positive local communication with the public: designed and carried out by the local communicators - supported and monitored by the local teams
- successful concert performance according to common standards in the music industry: thoroughly planned and costed out,



carried out in a suitable location, including written materials (posters, programmes etc.)

- professionally planned, structured and edited evaluation: written by Constanze Wimmer/ Carola Bauckholt based on all information from the local teams, professionally proof-read, designed, printed as a brochure

Through a participatory observation process, Professor Constanze Wimmer and Professor Carola Bauckholt of Anton-Bruckner-University in Linz, Austria, conduct an overall evaluation of the project that will be published after the end of the project period. Being widely recognised professors in composition and music education, they are both involved in project development for creative education and initial teacher training, where scientific evaluation for quality control and advancement is de rigueur.

What are your plans for handling project risks (e.g. conflict resolution processes)?

Withstanding frustration, reflecting differences and constructively solving disagreements are key skills trained through QuerKlang. However, QuerKlang is aware of frictions it causes, and while frictions are sources of innovation and new ideas - and QuerKlang is specifically designed to make use of this - they can also cause conflicts.

Conflicts are met by the mediative university staff that all teams are encouraged to consult with should a conflict arise. Moreover, conflicts are talked over and solved in regular intervision and reflection meetings - both locally and transeuropean -, before they can escalate.

In the unlikely and unprecedented case that a conflict cannot be solved neither through local mediation nor through intervision, Kerstin Wiehe, project coordinator and trained mediator is at all times ready to intervene - both digitally and in person - and/or supervise interventions.

A risk-management lump sum for emergency-travels is held back for these (scarce) situations.

Which activities and indicators of achievement (quantitative and qualitative) will you put in place in order to assess whether and to what extent, the project reaches its objectives and results?

QuerKlang in Europe aims at boosting the knowledge, acceptance and use of creative, experimental methods in teacher training and school teaching in order to enhance both teacher's and pupils' performances. Activities and indicators of reaching these objectives ask:

How wide does the project and its impact spread? Is it repeated/ copied / talked about by others? Who exactly talks about it? Who uses it? Scientists, researchers, teachers in practice, magazines or the community?

Quantitative: Best to be analysed for quantitative statements is the web platform that is a tool for both communication, sharing and learning. The number of unique users, comments, questions and downloads through the website provides quantifiable, reliable information on how many people are interested in, copy or use the methods and how wide the project's ideas spread, both geographically and field-wise.

Public relations: In order to make sure a broad audience within the teacher education sphere learns about the project and its benefits, local and national journals are contacted and gained as media partners to publish reviews and features on the project's idea and process.

If participants are invited to host talks and trainings on creative team based education or reflection processes, the project successfully spreads the knowledge and expertise on new skills demand and how to convey it throughout the teacher and teacher education community.

If the Universities and music associations partnering in this project integrate QuerKlang's approach into their initial teacher or vocational training beyond the course of the project, a first sustainable step towards a change in future teacher education is achieved.



G. Implementation

Please elaborate on the methodology you intend to apply in your project. Please also provide detailed information about the project activities that you will carry out with the support of the grant requested under the item "Project Management and Implementation".

A methodology describes the principles that guide a project and implies which methods are used to fulfill the project's goals. QuerKlang goes Europe, a project that wishes to

- enable teachers to gain or foster their team-working skills while letting the pupils witness team-working first-hand,
- relieve the teachers from the pressure of being sole leaders with little to no opportunity to plan, carry out and reflect their teaching with colleagues,
- show the teachers how to plan and realise a comprehensive and very attractive project and build networks with experts from outside school so they can later start similar endeavours of their own

follows two complementary methodologies: team-work and reflection. Our principles behind team-work and reflection are:

- an attitude and sense that individuals can support each other so that their strengths combine to enhance what they do.
- through alignment in work and exchange: the strengths and experiences of individuals and the support of colleagues are directed towards meaningful goals in their organisation / work / life

Those principals are in line with current skill trends on the global job-market as well as in line with societal ideals and goals set by governments and superior bodies like the European Commission, the OECD and the WHO.

Methods catering the methodologies include (amongst others):

- Project-based learning
- Team-teaching
- Cooperative consultancy (kollegiale Beratung)

Activities supported through the project management and implementation grant thus embrace the above mentioned principles and methods. They include:

10/2016 research and analysis: Collecting the state of the art of artistic and experimental projects in each partner's context; Project management and communication activities; preparing kick-off meeting;

10+11/2016 Organising first transnational project meeting - travels, accommodation, venue, materials. Kick-off meeting.

12/2016 Local project meeting/ work: planning the class-room process with local TEAM

01/2017 organising transnational training activity: Introductory seminar. All partners are trained in the methodology of experimental composing (QuerKlang) as an inclusive, egalitarian, artistic approach to self-initiated learning in schools. Innovation through fusing methods from all partners' experiences to the fundamental methodology. Implementation and dissemination of the methodology are trained. The participant log book is introduced as a method of (self-)reflection and documentation. Information and dissemination activities are discussed.

02/2017 planning for website and features of web platform: web-design is advanced with expert; web platform (mint.com) for financial controlling is discussed and advanced.

02-05/2017 First class-room project work with learners as first iteration step for implementing QuerKlang; peer mentoring , Face-to face meetings with tutor if necessary. The university staff that mentors the local teams is partially paid out of the granted budget.

04/2017 organise transnational meeting

06/2017 local concerts: One part of QuerKlang is a concert, the result of the teacher's work to implement a big scale composing project in his class, where pupils collectively compose their very own music piece. To respect and appreciate the pupils' effort accordingly, the teacher together with the composer and the University staff help the pupils organize a performance within a highly recognized music festival context.



Information and dissemination activities: the person in charge of communication in each team designs and produces invitations, press mailings and flyers for the concert.

07/2017 internal evaluation of first QuerKlang run: local reflection meeting

09/2017 organise transnational meeting: Mutual reflection of first phase. Review of log books, evaluate and support others. Recognise and celebrate the achievements of individuals and teams. On this basis innovate formats, methods and procedures. Impulses on transferability questions from experts.

09+10/2017 mid-term evaluation of first run and process: interviews, log books and contemplations through Anton-Bruckner University Linz.

10/2017- 3/2018 second QuerKlang run in the class room; peer mentoring = used in situations of difficulties in order help others learn, grow and become more effective in what they do. Face-to face meetings with tutor if necessary.

01/2018 organise transnational meeting

04/2018 local concert; the teacher together with the composer and the University staff help the pupils organize the performance

05/2018 internal evaluation of second QuerKlang run: local reflection meeting

06/2018 organise transnational meeting: evaluation and wrap-up

06/2018 organise and realise Mini-Conference: a one day event for lessons-learned-exchange and discussions with invited stakeholders

07-10/2018 overall evaluation and documentation online

Please provide detailed information about the activities that your project will organise and elaborate on the methods you intend to use.

The activities organised for QuerKlang goes Europe bring together teachers with researchers and freelance composers to enable a big scale project within a school class that teaches teachers to guide pupils in a teaching-team, grants teachers insights into a different job-world, integrates teachers and pupils into a broader community outside the school and informs initial teacher training through experiences in practice.

Kick-off-meeting: Everyone meets for the first time in person to introduce each other, discuss the project's process and decide on crucial elements for the quality and comfort of the project. Methods used to determine a successful cooperation include: Impuls talks: Every team talks about their context, elaborating on questions like: "What is the state of the art of creative methods in teacher training / teaching?" World-Café: This is a procedure to get to know each other and to understand each teams interests and fears. 2 - 3 questions are posed, people sit in small groups, like in a café, at small tables and talk about the questions in different constellations. Parliament: Discussions tackling a field of action, i.e. the class room projects, the „Mini-Conference“ or the reflection meeting, that need a consensus or decision at the end. Like in a parliament meeting all arguments are discussed and agreements are finally voted on to formulate guidelines that then determine the project structure.

Introductory seminar: Everyone comes together to be introduced to the QuerKlang methods and to be guided through a QuerKlang time-lapse run with real field experiences at the end. The seminar uses a mixed method approach. The participants are introduced to experimental music through building and experimenting with alternative instruments. Basic approaches to composing, listening and notation are given through exploration and individual creation. Both, music making and composing is then tried out in teams, as collective efforts. Here, collective decision making, critique, consequences and reflection are advanced. Through the method of appreciative inquiry the process is evaluated. All tools and methods are tried out in a field experience with a real class.

In the school lessons teachers, composers and students work together to guide pupils through a full on composing process. The process follows basic QuerKlang methods that embrace project based learning and team-teaching: Project-based learning is a teaching method in which students gain knowledge and skills by working for an extended period of time to investigate and respond to an engaging and complex challenge. Team teaching: collaborative teaching integrates the strengths of multiple viewpoints in a synthetic endeavor that no single member of the project could have completed independently. It also provides an expanded



number of teaching styles that may connect with more pupils learning preferences.

Transnational team meetings invite all participants to reflect upon their process, together.

We argue that learning from experience can be more effective if coupled with reflection - that is, the intentional attempt to synthesize, abstract, and articulate the individual key lessons taught by personal experience. The transnational meetings embrace: Evaluating and discussing the quality of the process, Clustering and occupational group-discussion, moderated internal team-discussion to find and remove the obstacles in the team-process, the team communication and to reflect the complete process of the collaboration between teacher, student and composer.

The evaluation follows the participant observation method, a qualitative research method to examine and understand processes and interactions. As qualitative researchers, we presume that there will be multiple perspectives within any given community or team. We are interested both in knowing what those diverse perspectives are and in understanding the interplay among them. The observed transnational team meetings evaluate team interplay, problem-solving quality and commitment among all partners. On top, through evaluating the participants log books - personal process diaries - and directed questionnaires, aspects and challenges of the project process within the class, within the school and its reflection into the University is scrutinised and evaluated.

The „Mini-Conference“ - developed by MATRIX Center for New Music - is a BarCamp style “lessons learned” wrap up event, that gives every team the chance to talk about their most important serendipity, informing invited external stakeholders on the process and to give an outlook of future steps and cooperations.



G.1. Learning/Teaching/Training Activities

Do you plan to include transnational learning, teaching or training activities in your project?

Yes

What is the added value of these learning, teaching or training activities (including long-term activities) with regards to the achievement of the project objectives?

QuerKlang is an approach that is both used for teacher training and school teaching. The methods used within QuerKlang need to be acquired by the participants, understood and adjusted to their individual, specific contexts (i.e. University standards, teaching structures, credit system, previous knowledge, pupil's age, school structure etc). An in depth, one-week seminar at the beginning of the two years process combines hands-on learning of the methods, testing methods in a real school setting and structural reflections on implementations and operative challenges. The seminar is hosted by the QuerKlang initiators and coordinators of the project together with Berlin University of the Arts. Training includes amongst others:

Day one: Getting introduced to the QuerKlang methods and be guided through a QuerKlang time-lapse run of composing experimental music. All participants will go through a complete experimental composing process in four steps (step 1: finding individual musical material and create a small composition with this material, step 2: putting together different part of compositions in a group and discuss how to make a new piece of music out of this parts, step 3: make a score of the new composition in the group, step 4: find new ways of musical interpretations of the score in the group and construct a performance of this).

Day two: introduction and team reflections of experimental paedagogic. Discussing possibilities and practical ways to work with a school class in this context.

Day three: Getting into different composing-concepts, every participant will show individual concepts to the group and work it out with all participants. After each concept-part there will be a performance and a group reflection. Defining gaps and helpful tools for the whole process.

Day four: Going into local schools for demonstration lessons (part 1) - with collective analysis of the processes.

Day five: Going into local schools for demonstration lessons (part 2) - with collective analysis of the processes. Here, collective decision making, critique, consequences and reflection are advanced. Through the method of appreciative inquiry the process is evaluated.

Please describe each of the learning, teaching or training activities you intend to include in your project:

Activity No.	C1
Fields	Vocational Education and Training
Activity Type	Short-term joint staff training events
Activity Description	In-depth Seminar with practical field experience
No. of Participants	24
Participants with Special Needs (out of total number of Participants)	0
Accompanying Persons (out of total number of Participants)	0
Duration (days)	6
Duration (months)	
Participating Organisations	Kulturkontakte e.V.
	UNIVERSITÄT DER KÜNSTE BERLIN



	Evangelische Schule Berlin Zentrum
	ANTON BRUCKNERPRIVATUNIVERSITAT
	MATRIX New Music Centre
	Freinetschool De Krullevaart
	Universidade Nova Lisboa
	Eesti Arnold Schönbergi Ühing
	Agrupamento de Escolas Padre Bartolomeu de Gusmão
	Koidula Gymnasium
	ETHNIKO KAI KAPODISTRIAKO PANEPISTIMIO ATHINON
	ELLINOGERMANIKI AGOGI SCHOLI PANAGEA SAVVA AE

Please also describe the arrangements for recognition or validation of the learning outcomes of the participants in learning, teaching or training activities. Will your project make use of European instruments like Europass, ECVET, Youthpass, ECTS etc. or any national instruments/certificates?

The seminar will be certified by Berlin University of the Arts with an attendance certificate.



H. Follow-up

H.1. Impact

What is the expected impact on the participants, participating organisations, target groups and other relevant stakeholders?

The impact on the participants and organisations directly involved can be summarised under "Capacity Building". Capacity building of future teachers and teachers in practice: equipping teachers with the understanding, skills and access to information, knowledge and training that enables them to perform effectively on the course of working with others, working with pupils in society, working on new skills with the pupils.

The organisations have the chance to change and improve their institutional culture. The schools open up to external actors, creating a greater responsiveness to the society around them. The universities that educate future teachers open up towards teachers in practice as feedback-partners and experts in the field.

Capacity building here also means the elaboration of management structures, processes and procedures, not only within the school but also the management of relationships between the different organizations and sectors involved (teacher training, school teaching, creative industries and community). Teacher trainers and teachers, as well as freelancers and schools learn about and understand how teacher education can be advanced, changed and sustained through cooperating closely with a network of experts and practitioners.

The network that is built upon close cooperation for two years between University, school and cultural/ artistic actors (composer and concert venue) is relevant on multiple levels: The University as an institution for (initial) teacher training gains access to a school, getting acquainted with their system and structure that can be used as a coherent partner in combining theoretical education with school practice and experiences for the student teachers. The school's teacher(s) are gaining access to the University as a center for training and shaping the teacher's role and self-concept, being empowered to influence the training sphere through their in depth practical experiences. Cultural actors retain access to the field of education - of both teachers and pupils - deepening the meaning of arts and culture for the community and learning, thus fostering its contribution to society and its legitimation in public cognition.

What is the desired impact of the project at the local, regional, national, European and/or international levels?

On the local level QuerKlang wishes to install a continuous project-based process within the school's everyday course. The teachers who have participated in QuerKlang goes Europe can teach and help implement their experiences to colleagues and foster project-based learning throughout the school. Through learning new methods and attitudes to face their pupils - and the world outside the school - they can ease and stabilize their job-satisfaction.

The pupils have learned and fostered skills that help integrate and succeed in the future job-world, like team-work, decision making, bearing consequences of the decision taken, formulating critique and innovative ideas, being respected and respecting others for what they do.

The cooperation with the University and the composer shall be continued. Accordingly, the school can continuously serve as a field of practical training and iteration for innovative educational approaches.

On a regional level the local partners serve as a learning hub that regional institutions can consult with in order to copy the project within their range.

The students, teachers and composers gain access to other institutions based on the established QUEU contacts.

On a national level the partners embody an expertise for complex cooperation structures on European level that can contribute to fundamental knowledge on cultural management and school teaching. Their expertise adds value to guidelines for projects like QUEU.

On an European/ international level it increases the participants' mobility, awareness and openness towards other European countries and education systems.

How will you measure the previously mentioned impacts?

Pre- and post-project discussions: Participant state their expectations at the Kick-off meeting and on the wrap-up meeting we check if they were met through the project or not.

The evaluation monitors and documents qualitatively whether the skills or practices of participants have changed, or whether learnings have been transferred onto individual fields of action.

The evaluation also depicts whether QuerKlang is further integrated into the school's or university's daily business.



The coordinators will keep surveying whether new publications and research efforts on QuerKlang or QuerKlang inspired texts are published. This is done within the regular QuerKlang research that Berlin University of Fine Arts constantly pursues. The inquiries on the project, process and methods will be documented. The more people that get in contact throughout or after the project process, the greater the impact of communication and impression has been. Downloads of the methods and material published on the web platform reveals in numbers how many and in what scale (origin, background) people are interested in the project and its outputs.

H.2. Dissemination and Use of Projects' Results

You are requested to make plans for the dissemination of your project results. Please provide answers to the questions below. To whom will you disseminate the project results inside and outside your organisation? Please define in particular your target audience(s) at local/regional/national/EU level and motivate your choice.

Teachers and future teachers are the (main) beneficiaries in this project. At the same time the project aims at setting up tight relations between the (freelance, creative) world of work and educators' training. Those three spheres are the target audience groups. They are approached and involved on different levels and through different media both on- and offline.

Locally, in- and outside the organisations: Naturally participants talk to their colleagues: other teachers, tutors, students, other composers and musicians that they meet and work with. Word-of-mouth is often the most effective tool to disseminate experiences and successes of a new method used or lessons learned as they depend on the individual appraisal of each participant. Great experiences will harvest great attention. The more people talk about it, the more future participants and motivation will grow for projects following the QuerKlang example independently.

On a regional level future teachers are drawn towards the University that seems to educate with up-to-date methods and that is open for current developments and sensitive to local and global educational challenges. The Universities advertises QuerKlang within their newsletters and information events. Additionally, already existing partnerships with field journals like GEW monthly magazine, Journal for Critical Education Policy Studies (Athens) or ActionResearch.gr will contribute to the project's publicity among theorists and practitioners within the educational sphere.

On a national level the representatives of the partner Universities hook into the general education discourse, i.e. on annual meetings of the Council on Measurements in Education, to reach out to policy makers and education managers to advocate for experimental methods in teachers training and school teaching to face current challenges fruitfully.

Internationally, a cooperation with i EARN : International Education and Resource Network, will popularise QUEU in an international context, granting teachers and youth worldwide access to experiences and methods documented throughout the process. iEARN is a global non-profit online network that facilitates cross-cultural interaction, global classroom projects, and new learning opportunities on- and offline.

Who will be responsible for the dissemination activities within your partnership and which specific expertise do they have in this area? What resources will you make available to allow for the proper implementation of your dissemination plans?

For QuerKlang goes Europe, each local coordinator works closely together with a communication expert from her/ his institutions. While the University and Music Associations naturally employ those experts, schools do not have an own department for Public Relations. Here, the word-of-mouth is worth many times more than a newsletter or flyer. Our goal is to involve everyone - especially the pupils guided by the teaching team - and turn everyone into QuerKlang-enthusiast so they naturally speak about it to their friends, families and peers. People outside the pupils' reach will be approached by the partner's communication colleagues. These are:

Kerstin Wiehe // Jennifer Aksu (coordinators): both are studied communication scientists and PR specialists for culture and education projects

Christine Dysers (MATRIX, Leuven): head of communications at MATRIX

Gerhard Lock (Tallinn University Baltic Film, Media, Arts and Communication School (TLU BFM) musicology lecturer): as the managing editor at CFMAE: The Changing Face of Music and Art Education (<https://cfmaejournal.wordpress.com/>), a peer-reviewed journal, he is well networked and experienced in communicating and disseminating specialised texts within the scientific



community and beyond.

Catarina Bernardo - Marketing and Communication Office (NMC) at Universidade Nova de Lisboa
Smaragda Chrysostomou, at the Faculty of Music Studies, University of Athens in Greece, is Chair of the Music in the Schools and Teacher Education Commission (MISTEC) of the International Society for Music Education. She is thus able to communicate and disseminate the results of the project through ISME's regular newsletters as well as the social media accounts of ISME and MISTEC. Angeliki Triantafyllaki (research assistant at the Faculty of Music Studies, University of Athens) will also be responsible for the dissemination activities. Dr Angeliki Triantafyllaki is a music educator and social science researcher based in Athens, Greece. Since gaining her PhD in Music Education (2008) from the University of Cambridge, U.K., she has worked on a range of European and nationally funded projects and conducted postdoctoral research in the areas of music creativity development, ICT and music education, teacher professional development and initial teacher training. Between 2010-2013 she worked on the European project MIROR (FP7 ICT, www.mirrorproject.eu) as postdoctoral researcher, developing new music technologies for improvising and composing in school music education in collaboration with SONY Laboratory Paris. As a result of this project, she co-authored the book *Children's Creative Music Making: Adventures with Reflexive Interaction Technology* forthcoming by Routledge publications (Rowe, Triantafyllaki & Pachet, 2016).

Personal or institutional contacts are the most powerful resources to be used for communication and dissemination efforts. Communication experts from each partner University and Association will work on local and transnational efforts individually, together with their team and with the partners Europe wide. Already existing media-cooperations and contacts will be accessed. Journals and magazines often associated with Universities and important associations are incorporated into the dissemination. In Berlin this is, for example, infodienst. Das Magazin für Kulturelle Bildung; Musikforum. Musikleben im Diskurs; Diskussion Musikpädagogik

In Greece the Collaborations with music teachers' scientific organizations (GRME and GAPMET) who have regular newsletters for their members, will also help to facilitate dissemination.

As part of the kick-off meeting all partners will discuss and list relevant local, regional and national stakeholders and expand on the individual lists. They may be updated and refined as the project progresses.

The list of people/ institutions in the networks of each of the project partners will be expanded throughout the project and will be used for maintaining contact with stakeholders.

What kind of dissemination activities do you intend to carry out and through which channels?

There are dissemination efforts planned for each phase of the project to guarantee a sustainable and continuous attention of the target groups. A concise plan will be mutually developed throughout the kick-off meeting where needs and wishes on behalf of the communication efforts are collected and planned into a time and action frame that all partners will commit to.

For the start of the project we will:

compile a contact list that involves all existing and relevant contacts from each partner

Send an Email-release onto the project's start

set -up a newsletter inviting the contact list to subscribe

Set-up a facebook account for internal and external communications

Throughout the project process:

establish connection with similar projects and institutions that run comparable projects for exchange on experiences and for future cooperations

Inviting peers to visit and observe parts of the project process, i.e. throughout the classroom process

Launch the project website

Send around newsletter regularly on project progress from when the first run in the schools start

Publish the contemplations (ESSAYS) on QuerKlang's key issues in magazines and journals based on pre-existing media co-operations like (among others): netzmagazin junge ohren; European Perspectives on Music Education - Book Series by EAS; Serviço Educativo - Culturgest Foundation

press releases both print and online to announce and invite for the local concerts, and Mini-Conference

reviews on network websites like iearn, <http://www.european-teachers.eu>, <http://www.eun.org>

soundcloud and vimeo channel to disseminate and publish documentations and making-ofs (if available) of the composition and concert production of the pupils



At the end and after the project's life cycle:

Mini-conference in Leuven at the end of the project informs relevant stakeholders about the lessons learned and the future of the project output
Publications of the evaluation in academic and peer journals / magazines / conferences on national and European level to address the relevant scientific community, like (a.o.):
ATEE (Association for Teacher Education in Europe) journal and annual conference, EAS European Association for Music in Schools annual conference

Erasmus+ has an open access requirement for all materials developed through its projects. If your project is producing intellectual outputs/ tangible deliverables, please describe how you intend to ensure free access for the public to a digital form of this material. If you intend to put any limitation on the use of the open licence, please specify the reasons, extent and nature of this limitation.

[Empty box for describing open access requirements]

How will you ensure that the project's results will remain available and will be used by others?

All material produced within the reflection processes or as hands-on methods are made available online on the project's website as well as on the Universities' databases that are all unlimited free access offers. The project's website will be attached to querklang.eu, a domain that is hosted by Kulturkontakte e.V. and Berlin University of the Arts and is not bound to the QUEU life cycle, thus will outlive the project and be available afterwards as well.
The project's results are processed according to the needs of the partners and their peers. The results embrace hands-on methods that teachers can use to install and realise a big project (for project-based learning with pupils) together with experts outside the school, as a team. The methods will be edited according to comprehensiveness and transferability so they can be used in various (cultural and educational) contexts. The results also include findings and considerations (i.e. the evaluation) towards initial teacher training that universities and researchers can build upon for individual surveys or research in the future. All results are published online for free and are plausibly introduced and inviting for further ties and processings.

If relevant, please provide any other information you consider appropriate to give a full understanding of your dissemination plan and its expected impact (e.g. how you have identified which results are most relevant to disseminate; how you will ensure the involvement of all partners; how you see synergies with other stakeholders, etc.)

Effective dissemination results in the establishment of contacts and interconnection of networks – a legacy that often outlives the project. The dissemination strategy therefore aims to identify and establish contacts with other relevant projects and studies to increase awareness for the work and the project results. The new interconnections will strengthen each participants knowledge base and open up possibilities for future cooperation.
The involvement of each partner is determined by the need of each partner concerning the dissemination activities and its effects on networking, audience development and outreach. They are clearly stated at the beginning and respected accordingly. The benefits resulting out of the clear needs-consideration motivates each partner to be involved and active to guarantee the individual benefits. For external people material and information that are useful ad-hoc is most important. They are identified throughout the process in discussion with local peer groups.
Synergies appear especially where "products" are produced that can be used by others, and through this use to create an added value. The outcome of big scale projects - in QuerKlang it is the performance of a collective composition by pupils - that is produced if teachers include project-based learning together with external experts into their work, is a welcomed (cultural) production, willingly showcased by different institutions. Involving educational projects into cultural or scientific centers / programs is a general tendency and appreciated by communes, foundations and businesses.

H.3. Sustainability

What are the activities and results that will be maintained after the end of the EU funding, and how will you ensure the resources needed to sustain them?



All online published material is embedded into websites that are not bound onto the project's life cycle, but are part of a larger context that exists independently from QuerKlang goes Europe.

After the project all participants are trained QuerKlang enthusiast that can from here on act as independent trainers or multipliers for experimental (composing) approaches in teacher education or school teaching. The University are enabled to work on "train the trainer" programs for other national Universities. These efforts are based on individual capacities.

As a follow up the partners will work on a school exchange together with all pupils that participated in this project to also focus on the benefits QuerKlang has for pupils. Independent funding will be mutually applied for.

**I. Budget**

For further information please consult the Programme Guide for the overview of funding rules. Please note that all amounts must be expressed in Euros.

I.1. Project Management and Implementation

PIC of Organisation	Role of Organisation	Name of the Organisation
945688018	Applicant Organisation	Kulturkontakte e.V.
945595577	Partner Organisation	UNIVERSITÄT DER KÜNSTE BERLIN
919639929	Partner Organisation	Evangelische Schule Berlin Zentrum
998751577	Partner Organisation	ANTON BRUCKNERPRIVATUNIVERSITÄT
938265481	Partner Organisation	MATRIX New Music Centre
919539340	Partner Organisation	Freinetschool De Krullevaart
932784011	Partner Organisation	Universidade Nova Lisboa
947562834	Partner Organisation	Eesti Arnold Schönbergi Ühing
919635273	Partner Organisation	Agrupamento de Escolas Padre Bartolomeu de Gusmão
930027756	Partner Organisation	Koidula Gymnasium
999643007	Partner Organisation	ETHNIKO KAI KAPODISTRIAKO PANEPISTIMIO ATHINON
998080337	Partner Organisation	ELLINOGERMANIKI AGOGI SCHOLI PANAGEA SAVVA AE
		Total Grant Requested
		71500.00

I.2. Transnational Project Meetings

		Total	62170.00
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PIC of Sending Organisation	Total No. of Meetings	Total No. of Participants	Distance Band	Grant per Participant	Grant Requested
945688018: Kulturkontakte e.V.	1	2	100 - 1999 km	575.00	1150.00
945688018: Kulturkontakte e.V.	1	2	100 - 1999 km	575.00	1150.00
945688018: Kulturkontakte e.V.	1	2	100 - 1999 km	575.00	1150.00
945688018: Kulturkontakte e.V.	1	2	>= 2000 km	760.00	1520.00
945688018: Kulturkontakte e.V.	1	2	0 - 99 km	0.00	0.00
945688018: Kulturkontakte e.V.	0	0	0 - 99 km	0.00	0.00
919639929: Evangelische Schule Berlin Zentrum	1	1	100 - 1999 km	575.00	575.00
919639929: Evangelische Schule Berlin Zentrum	1	1	100 - 1999 km	575.00	575.00
919639929: Evangelische Schule Berlin Zentrum	1	1	100 - 1999 km	575.00	575.00
919639929: Evangelische Schule Berlin Zentrum	1	1	>= 2000 km	760.00	760.00
919639929: Evangelische Schule Berlin Zentrum	1	1	0 - 99 km	0.00	0.00
945595577: UNIVERSITÄT DER KÜNSTE BERLIN	1	3	100 - 1999 km	575.00	1725.00
945595577: UNIVERSITÄT DER KÜNSTE BERLIN	1	3	100 - 1999 km	575.00	1725.00
945595577: UNIVERSITÄT DER KÜNSTE BERLIN	1	3	100 - 1999 km	575.00	1725.00
945595577: UNIVERSITÄT DER KÜNSTE BERLIN	1	3	>= 2000 km	760.00	2280.00
945595577: UNIVERSITÄT DER KÜNSTE BERLIN	1	3	0 - 99 km	0.00	0.00
998751577: ANTON BRUCKNERPRIVATUNIVERSITÄT	1	1	>= 2000 km	760.00	760.00
998751577: ANTON BRUCKNERPRIVATUNIVERSITÄT	1	1	100 - 1999 km	575.00	575.00

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PIC of Sending Organisation	Total No. of Meetings	Total No. of Participants	Distance Band	Grant per Participant	Grant Requested
998751577: ANTON BRUCKNERPRIVATUNIVERSITAT	1	1	100 - 1999 km	575.00	575.00
998751577: ANTON BRUCKNERPRIVATUNIVERSITAT	1	1	100 - 1999 km	575.00	575.00
998751577: ANTON BRUCKNERPRIVATUNIVERSITAT	1	1	100 - 1999 km	575.00	575.00
938265481: MATRIX New Music Centre	1	3	100 - 1999 km	575.00	1725.00
938265481: MATRIX New Music Centre	1	3	100 - 1999 km	575.00	1725.00
938265481: MATRIX New Music Centre	1	3	100 - 1999 km	575.00	1725.00
938265481: MATRIX New Music Centre	1	3	0 - 99 km	0.00	0.00
938265481: MATRIX New Music Centre	1	3	>= 2000 km	760.00	2280.00
919539340: Freinetschool De Krullevaart	1	1	100 - 1999 km	575.00	575.00
919539340: Freinetschool De Krullevaart	1	1	100 - 1999 km	575.00	575.00
919539340: Freinetschool De Krullevaart	1	1	100 - 1999 km	575.00	575.00
919539340: Freinetschool De Krullevaart	1	1	>= 2000 km	760.00	760.00
919539340: Freinetschool De Krullevaart	1	1	0 - 99 km	0.00	0.00
932784011: Universidade Nova Lisboa	1	3	>= 2000 km	760.00	2280.00
932784011: Universidade Nova Lisboa	1	3	>= 2000 km	760.00	2280.00
932784011: Universidade Nova Lisboa	1	3	>= 2000 km	760.00	2280.00
932784011: Universidade Nova Lisboa	1	3	100 - 1999 km	575.00	1725.00
932784011: Universidade Nova Lisboa	1	3	0 - 99 km	0.00	0.00

Form hash code: BC3174C17F6F1605

This form has been submitted on: 2016-03-31 09:47:24. Status: OK (1352250).



PIC of Sending Organisation	Total No. of Meetings	Total No. of Participants	Distance Band	Grant per Participant	Grant Requested
919635273: Agrupamento de Escolas Padre Bartolomeu de Gusmão	1	1	>= 2000 km	760.00	760.00
919635273: Agrupamento de Escolas Padre Bartolomeu de Gusmão	1	1	>= 2000 km	760.00	760.00
919635273: Agrupamento de Escolas Padre Bartolomeu de Gusmão	1	1	>= 2000 km	760.00	760.00
919635273: Agrupamento de Escolas Padre Bartolomeu de Gusmão	1	1	100 - 1999 km	575.00	575.00
919635273: Agrupamento de Escolas Padre Bartolomeu de Gusmão	1	1	0 - 99 km	0.00	0.00
947562834: Eesti Arnold Schönbergi Ühing	1	3	>= 2000 km	760.00	2280.00
947562834: Eesti Arnold Schönbergi Ühing	1	3	>= 2000 km	760.00	2280.00
947562834: Eesti Arnold Schönbergi Ühing	1	3	100 - 1999 km	575.00	1725.00
947562834: Eesti Arnold Schönbergi Ühing	1	3	100 - 1999 km	575.00	1725.00
947562834: Eesti Arnold Schönbergi Ühing	1	3	0 - 99 km	0.00	0.00
930027756: Koidula Gymnasium	1	1	>= 2000 km	760.00	760.00
930027756: Koidula Gymnasium	1	1	>= 2000 km	760.00	760.00
930027756: Koidula Gymnasium	1	1	100 - 1999 km	575.00	575.00
930027756: Koidula Gymnasium	1	1	100 - 1999 km	575.00	575.00
930027756: Koidula Gymnasium	1	1	0 - 99 km	0.00	0.00
999643007: ETHNIKO KAI KAPODISTRIAKO PANEPISTIMIO ATHINON	1	3	>= 2000 km	760.00	2280.00
999643007: ETHNIKO KAI KAPODISTRIAKO PANEPISTIMIO ATHINON	1	3	>= 2000 km	760.00	2280.00
999643007: ETHNIKO KAI KAPODISTRIAKO PANEPISTIMIO ATHINON	1	3	>= 2000 km	760.00	2280.00



PIC of Sending Organisation	Total No. of Meetings	Total No. of Participants	Distance Band	Grant per Participant	Grant Requested
999643007: ETHNIKO KAI KAPODISTRIAKO PANEPISTIMIO ATHINON	1	3	>= 2000 km	760.00	2280.00
999643007: ETHNIKO KAI KAPODISTRIAKO PANEPISTIMIO ATHINON	1	3	0 - 99 km	0.00	0.00
998080337: ELLINOGERMANIKI AGOGI SCHOLI PANAGEA SAVVA AE	1	1	>= 2000 km	760.00	760.00
998080337: ELLINOGERMANIKI AGOGI SCHOLI PANAGEA SAVVA AE	1	1	>= 2000 km	760.00	760.00
998080337: ELLINOGERMANIKI AGOGI SCHOLI PANAGEA SAVVA AE	1	1	>= 2000 km	760.00	760.00
998080337: ELLINOGERMANIKI AGOGI SCHOLI PANAGEA SAVVA AE	1	1	>= 2000 km	760.00	760.00
998080337: ELLINOGERMANIKI AGOGI SCHOLI PANAGEA SAVVA AE	1	1	0 - 99 km	0.00	0.00
Total					62170.00

I.3. Learning/Teaching/Training Activities

I.3.1. Travel

PIC of Organisation	Activity No.	Activity Type	No. of Participants (including accompanying persons)	Distance Band	Travel Grant per Participant	Grant Requested
945688018: Kulturkontakte e.V.	C1	Short-term joint staff training events	2	0 - 99 km	0.00	0.00
945595577: UNIVERSITÄT DER KÜNSTE BERLIN	C1	Short-term joint staff training events	3	0 - 99 km	0.00	0.00
919639929: Evangelische Schule Berlin Zentrum	C1	Short-term joint staff training events	1	0 - 99 km	0.00	0.00
Total			24	Total		5630.00



PIC of Organisation	Activity No.	Activity Type	No. of Participants (including accompanying persons)	Distance Band	Travel Grant per Participant	Grant Requested
998751577: ANTON BRUCKNERPRIVATUNIVERSITAT	C1	Short-term joint staff training events	2	100 - 1999 km	275.00	550.00
938265481: MATRIX New Music Centre	C1	Short-term joint staff training events	3	100 - 1999 km	275.00	825.00
919539340: Freinetschool De Krullevaart	C1	Short-term joint staff training events	1	100 - 1999 km	275.00	275.00
932784011: Universidade Nova Lisboa	C1	Short-term joint staff training events	3	>= 2000 km	360.00	1080.00
919635273: Agrupamento de Escolas Padre Bartolome	C1	Short-term joint staff training events	1	>= 2000 km	360.00	360.00
947562834: Eesti Arnold Schönbergi Ühing	C1	Short-term joint staff training events	3	100 - 1999 km	275.00	825.00
930027756: Koidula Gymnasium	C1	Short-term joint staff training events	1	100 - 1999 km	275.00	275.00
999643007: ETHNIKO KAI KAPODISTRIAKO PANEPISTIM	C1	Short-term joint staff training events	3	>= 2000 km	360.00	1080.00
998080337: ELLINOGERMANIKI AGOGI SCHOLI PANAG	C1	Short-term joint staff training events	1	>= 2000 km	360.00	360.00
Total			24	Total		5630.00

I.3.2. Individual Support

Short-term Learning/Teaching/Training Activities

PIC of Organisation	Activity No.	Activity Type	Duration per Participant (days)	No. of Participants (without accompanying persons)	Grant per Participant	Duration per Accompanying Person (days)	No. of Accompanying Persons	Grant per Accompanying Persons	Grant Requested
Total			72	24	Total	0	0	Total	14400.00

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PIC of Organisation	Activity No.	Activity Type	Duration per Participant (days)	No. of Participants (without accompanying persons)	Grant per Participant	Duration per Accompanying Person (days)	No. of Accompanying Persons	Grant per Accompanying Persons	Grant Requested
945688018: Kulturke	C1	Short-term joint staff training events	6	2	600.00	0	0	0.00	1200.00
945595577: UNIVER	C1	Short-term joint staff training events	6	3	600.00	0	0	0.00	1800.00
919639929: Evange	C1	Short-term joint staff training events	6	1	600.00	0	0	0.00	600.00
998751577: ANTON	C1	Short-term joint staff training events	6	2	600.00	0	0	0.00	1200.00
938265481: MATRIX	C1	Short-term joint staff training events	6	3	600.00	0	0	0.00	1800.00
919539340: Freinets	C1	Short-term joint staff training events	6	1	600.00	0	0	0.00	600.00
932784011: Univers	C1	Short-term joint staff training events	6	3	600.00	0	0	0.00	1800.00
919635273: Agrupa	C1	Short-term joint staff training events	6	1	600.00	0	0	0.00	600.00
947562834: Eesti Ar	C1	Short-term joint staff training events	6	3	600.00	0	0	0.00	1800.00
930027756: Koidula	C1	Short-term joint staff training events	6	1	600.00	0	0	0.00	600.00
999643007: ETHNIK	C1	Short-term joint staff training events	6	3	600.00	0	0	0.00	1800.00
998080337: ELLINO	C1	Short-term joint staff training events	6	1	600.00	0	0	0.00	600.00
Total			72	24	Total	0	0	Total	14400.00



I.3.3. Exceptional Costs (Overseas Countries and Territories Travel Costs)

PIC of Organisation	Activity No.	Activity Type	No. of Participants (including accompanying persons)	Purpose and description of Costs	Grant requested (up to 80% of eligible costs)
Total				Total	

I.4. Special Needs

PIC of Organisation	No. of Participants With Special Needs	Description	Grant Requested
Total			

I.5. Exceptional Costs

PIC of Organisation	Description of Cost Item	Grant Requested (75% of Total)
945688018: Kulturkontakte e.V.	lectorship essays	2250.00
945688018: Kulturkontakte e.V.	layout and printing essays-to-magazine	2350.00
945688018: Kulturkontakte e.V.	website graphics	2250.00
945688018: Kulturkontakte e.V.	website programming	2625.00
Total		14818.78

Form hash code: BC3174C17F6F1605

This form has been submitted on: 2016-03-31 09:47:24. Status: OK (1352250).



PIC of Organisation	Description of Cost Item	Grant Requested (75% of Total)
938265481: MATRIX New Music Centre	expert impuls talks	1125.00
938265481: MATRIX New Music Centre	hire technical equipment "Mini-Conference" and wrap up meeting	1500.00
999643007: ETHNIKO KAI KAPODISTRIAKO PANEPISTIM	mid-term expert impuls on European educational systems	375.00
945595577: UNIVERSITÄT DER KÜNSTE BERLIN	hire technical equipment reflection and documentation on transnational meeting	390.63
945595577: UNIVERSITÄT DER KÜNSTE BERLIN	hire technical equipment reflection and documentation on transnational meeting	390.63
938265481: MATRIX New Music Centre	hire technical equipment reflection and documentation on transnational meeting	390.63
932784011: Universidade Nova Lisboa	hire technical equipment reflection and documentation on transnational meeting	390.63
947562834: Eesti Arnold Schönbergi Ühing	hire technical equipment reflection and documentation on transnational meeting	390.63
999643007: ETHNIKO KAI KAPODISTRIAKO PANEPISTIM	hire technical equipment reflection and documentation on transnational meeting	390.63
Total		14818.78

Please provide any further comments you may have concerning the above entered budget.



J. Project Summary

Please provide a short summary of your project. Please recall that this section [or part of it] may be used by the European Commission, Executive Agency or National Agencies in their publications. It will also feed the Erasmus+ dissemination platform.

Be concise and clear and mention at least the following elements: context/background of project; objectives of your project; number and profile of participants; description of activities; methodology to be used in carrying out the project; a short description of the results and impact envisaged and finally the potential longer term benefits.

In view of further publication on the Erasmus+ dissemination platform, please also be aware that a comprehensive public summary of project results will be requested at report stage(s). Final payment provisions in the contract will be linked to the availability of such summary.

Schools are institutions caught in the tension of social, political and economical developments. As the situation in many European countries tenses, school settings and classroom affairs get more and more difficult. Austerity policies, the lack of staff and societal change through migration and economic crises increases the challenges teachers - and pupils - have to face everyday. Teachers are confronted with heterogeneous classroom requirements and pupils are facing a complicated work and life reality they are supposed to be qualified for. New skills are demanded - for both teachers and pupils - to tackle these growing challenges and to be satisfied with what they achieve. QuerKlang - as a framework to teach teachers and as a method for school teaching - addresses the need to better prepare future teachers and teachers in practice to work in class or school settings considered difficult. They need to be trained to face up to unpredictable situations and they need to learn how to work together with their pupils. Moreover, they have to take it upon themselves to create winning scenarios for the pupils, rather than discourage them. As a method for school teaching QuerKlang qualifies pupils in cross-curricular skills needed for their careers, addressed by the European Commission as skills in "creativity and entrepreneurship {that are} fundamental for future growth": self-motivation, frustration-tolerance, generating innovative ideas and co-producing them, in teams.

QuerKlang - a process for collective music composition in schools - serves all these needs. It brings together teachers with University lecturers, students and professional composers to guide - as a teaching team - pupils through their first very own composing process and its public presentation on a music festival. The process has been tested, evaluated and advanced throughout the last years in numerous schools in Berlin, in cooperation with the Berlin University of the Arts that educates future music teachers. Together with twelve European partners in the midst of art and education, the initiators of QuerKlang seek to improve teachers' abilities to act upon delicate classroom realities and societal demands, and to reach out to education planners and training institutions to alert them of the dire need to consider these phenomena and to adapt teacher training programmes. The QuerKlang-team works together with five schools in five European countries to enforce schools as a place for training, and six institutions for initial teacher education or teacher training (a University or Music Association) with a national reputation for innovative performance.

For 2 years teachers, lecturers, students and composers will work together in a trans-European network and local teams to implement two succeeding QuerKlang runs into their curricula. A team is set-up of an arts/ music teacher (and his class), a student in pre-service training, a professional composer, and a lecturer who coordinates the team, communicates the efforts and advocates QuerKlang throughout the teacher education at her institution.

In a mutual kick-off meeting participants discuss their specific contexts, analyse the status quo of teacher training and creative, experimental methods in schools, and mutually learn and plan communication, coordination and means of quality control. In an intense introductory seminar participants are trained in different tools used in QuerKlang and are introduced to the heart of the process: the team reflection sessions. It enforces the teamwork basis of QuerKlang and reassures a qualitative outcome as conflicts and obstacles are radared early. Then, for five or six months a year a teacher, a composer and a student accompany the pupils for the composing process and the performance. Each run is accompanied and closed by a reflection with all teams, and regularly discussed in online Jour-Fixes with all participants once a month. To secure depth and complexity of the reflection, participants pursue a personal log-book - a diary for facts, observations and associative discoveries - to collect ideas, critique and experiences. Each reflection is rounded up by an essay on crucial parameters for QuerKlang and school education in general, like TEAMWORK, (CREATIVE) PROCESS, OBSTACLES or QUALITY. Each local team has to chose and write upon one topic. At the end of the second run - two runs to enable all teams to iterate, advance and foster their methods and cooperation - a series of essays and experiences can be summed up digitally on a web-platform and opened up to a broad audience interested in teaching teachers and pupils according to their needs. A lessons learned "Mini-Conference" - a specialized conference-format created and improved in Leuven by our partner MATRIX - terminates the two year cooperation and shares experiences and lookouts with chosen stakeholders from education management, teaching practice, the arts and science.

**J.1. Summary of participating organisations**

PIC of Organisation	Name of the Organisation	Country of the Organisation
945688018	Kulturkontakte e.V.	Germany
945595577	UNIVERSITÄT DER KÜNSTE BERLIN	Germany
919639929	Evangelische Schule Berlin Zentrum	Germany
998751577	ANTON BRUCKNERPRIVATUNIVERSITÄT	Austria
938265481	MATRIX New Music Centre	Belgium
919539340	Freinetschool De Krullevaart	Belgium
932784011	Universidade Nova Lisboa	Portugal
947562834	Eesti Arnold Schönbergi Ühing	Estonia
919635273	Agrupamento de Escolas Padre Bartolomeu de Gusmão	Portugal
930027756	Koidula Gymnasium	Estonia
999643007	ETHNIKO KAI KAPODISTRIAKO PANEPISTIMIO ATHINON	Greece
998080337	ELLINOGERMANIKI AGOGI SCHOLI PANAGEA SAVVA AE	Greece
Total number of participating organisations		12



J.2. Budget Summary

PIC of Organisation	Transnational Project Meetings	Learning/Teaching/Training Activities				Special Needs	Exceptional Costs	Total
		Travel	Individual Support	Linguistic Support	Exceptional Costs (Overseas Countries and Territories Travel Costs)			
945688018	4970.00	0.00	1200.00			9475.00	15645.00	
945595577	7455.00	0.00	1800.00			781.26	10036.26	
919639929	2485.00	0.00	600.00				3085.00	
998751577	3060.00	550.00	1200.00				4810.00	
938265481	7455.00	825.00	1800.00			3015.63	13095.63	
919539340	2485.00	275.00	600.00				3360.00	
932784011	8565.00	1080.00	1800.00			390.63	11835.63	
947562834	8010.00	825.00	1800.00			390.63	11025.63	
919635273	2855.00	360.00	600.00				3815.00	
930027756	2670.00	275.00	600.00				3545.00	
999643007	9120.00	1080.00	1800.00			765.63	12765.63	
998080337	3040.00	360.00	600.00				4000.00	
Total	62170.00	5630.00	14400.00			14818.78	97018.78	

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Erasmus+

	Project Management and Implementation	71499.98
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J.2.1. Project Total Grant

Grant Calculated	168518.76
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K. Checklist

Before submitting online your application form to the National Agency, please make sure that it fulfils the eligibility criteria listed in the Programme Guide and check that:

- you have used the official Key Action 2 application form.
- all relevant fields in the application form have been completed.
- you have chosen the correct National Agency of the country in which your organisation is established.
- the application form has been completed using one of the official languages of the Erasmus+ Programme Countries.
- you have annexed all the relevant documents:
 - the Declaration of Honour signed by the legal representative mentioned in the application.
 - the mandates of each partner to the applicant signed by both parties (recommended).
 - the timeline for the project activities and outputs using the template provided.
- all participating organisations have uploaded the documents to give proof of their legal status in the participants' portal (for more details, see the section "Selection Criteria" in Part C of the Programme Guide).
- for grants exceeding 60 000 EUR, you have uploaded the documents to give proof of your financial capacity in the participants' portal (for more details, see the section "Selection Criteria" in Part C of the Programme Guide). Not applicable in the case of public bodies or international organisations.
- you are complying with the deadline published in the Programme Guide.
- you have saved or printed the copy of the completed form for yourself.



L. Data Protection Notice

PROTECTION OF PERSONAL DATA

The application form will be processed electronically. All personal data (such as names, addresses, CVs, etc.) will be processed in pursuant to Regulation (EC) No 45/2001 on the protection of individuals with regard to the processing of personal data by the Community institutions and bodies and on the free movement of such data. Any personal data requested will only be used for the intended purpose, i.e.:

- In the case of grant application forms: the evaluation of your application in accordance with the specifications of the call for proposals, the management of the administrative and financial aspects of the project if selected and the dissemination of results through appropriate Erasmus+ IT tools. For the latter, as regards the details of the contact persons, an unambiguous consent will be requested.
- In the case of application for accreditation forms: the evaluation of your application in accordance with the specifications of the call for proposals,
- In the case of report forms: statistical and financial (if applicable) follow-up of the projects.

For the exact description of the collected personal data, the purpose of the collection and the description of the processing, please refer to the Specific Privacy Statement (see link below) associated with this form.

http://ec.europa.eu/programmes/erasmus-plus/documents/eplink-efrms-privacy_en.htm



M. Declaration of Honour

To be signed by the person legally authorised to enter into legally binding commitments on behalf of the applicant organisation.

I, the undersigned, certify that the information contained in this application form is correct to the best of my knowledge. I put forward a request of an Erasmus+ grant as set out in section BUDGET of this application form.

Declare that:

- All information contained in this application, is correct to the best of my knowledge.
- In the case of projects in the field of youth, the participants involved in the activities fall in the age limits defined by the Programme.
- The organisation I represent has the adequate legal capacity to participate in the call for proposals.

EITHER

The organisation I represent has financial and operational capacity to complete the proposed action or work programme

OR

The organisation I represent is considered to be a "public body" in the terms defined within the Call and can provide proof, if requested of this status, namely:

It provides learning opportunities and

- Either (a) at least 50% of its annual revenues over the last two years have been received from public sources;
- Or (b) it is controlled by public bodies or their representatives

I am authorised by my organisation to sign Community grant agreements on its behalf.

Certify that (in case the grant requested exceeds 60 000€):

The organisation I represent:

- is not bankrupt, being wound up, or having its affairs administered by the courts, has not entered into an arrangement with creditors, has not suspended business activities, is not the subject of proceedings concerning those matters, nor is it in any analogous situation arising from a similar procedure provided for in national legislation or regulations;
- has not been convicted of an offence concerning its professional conduct by a judgment which has the force of 'res judicata';
- has not been guilty of grave professional misconduct proven by any means which the National Agency can justify;
- has fulfilled its obligations relating to the payment of social security contributions or the payment of taxes in accordance with the legal provisions of the country in which it is established or those of the country where the grant agreement is to be performed;
- has not been the subject of a judgment which has the force of 'res judicata' for fraud, corruption, involvement in a criminal organisation or any other illegal activity detrimental to the Communities' financial interests;
- it is not currently subject to an administrative penalty referred to in Article 109(1) of the Financial regulations (Council Regulation 966/2012).

Acknowledge that:

The organisation I represent will not be awarded a grant if it finds itself, at the time of the grant award procedure, in contradiction with any of the statements certified above, or in the following situations:

- subject to a conflict of interest (for family, personal or political reason or through national, economic or any other interest shared with an organisation or an individual directly or indirectly involved in the grant award procedure);
- guilty of misrepresentation in supplying the information required by the National Agency as a condition of participation in the grant award procedure or has failed to supply this information.

In the event of this application being approved, the National Agency has the right to publish the name and address of this organisation, the subject of the grant and the amount awarded and the rate of funding.

Commit:



- my organisation and the other partner organisations herein, to take part upon request in dissemination and exploitation activities conducted by National Agencies, the Executive Agency and/or the European Commission, where the participation of individual participants may also be required.

I acknowledge that administrative and financial penalties may be imposed on the organisation I represent if it is guilty of misrepresentation or is found to have seriously failed to meet its contractual obligations under a previous contract or grant award procedure.

Place:	Date (dd-mm-yyyy):
Name of the applicant organisation:	
Name of legal representative:	
Signature:	
National ID number of the signing person (if requested by the National Agency):	
Stamp of the applicant organisation (if applicable):	



N. Annexes

Please note that all documents mentioned in section "Checklist" need to be attached here before you submit your application online.

File Name	File Size (kB)
declaration_of_honor_klein.pdf	235
Project_Timetable_QUEU.doc.pdf	151
ALL_Mandates_QUEU.pdf	2927
Total Size	3313



O. Submission

Before submitting the form electronically, please validate it. Please note that only the final version of your form should be submitted electronically.

O.1. Data Validation

Validation of compulsory fields and rules

O.2. Standard Submission Procedure

Online submission (requires internet connection)

Submitted	YES
Submission ID	1352250
Submission date (Brussels, Belgium Time)	2016-03-31 09:47:24
Hash code	BC3174C17F6F1605

O.3. Alternative Submission Procedure

If you cannot submit your form online you can still do it by sending an email to your National Agency within the 2 hours following the official deadline. The email must contain the complete electronic form and any file attachments you wish to send. You must also attach a snapshot of section "Submission Summary" indicating that this electronic form could not be submitted online. Your National Agency will analyse your situation and provide you with further instructions.

O.4. Submission Summary

This table provides additional information (log) of all form online submission attempts, particularly useful for the National Agencies in case of multiple form submissions.

Number	Time	Form Hash Code	Submitted	Description
1	2016-03-31 09:47:24 (Brussels, Belgium Time)	BC3174C17F6F1605	YES	Your submission was successful. Submission ID: 1352250

O.5. Form Printing

Print the entire form