

## Partner search

### Culture sub-Program

Strand/category Cooperation – Small Scale

Deadline November/December 2019

### Cultural operator(s)

Name

**Conservatório - Escola das Artes Eng<sup>o</sup> Luiz Peter Clode (CEPAM)**

The Conservatório - Professional School of Arts of Madeira, Eng<sup>o</sup> Luiz Peter Clode, is the only institution in the Autonomous Region of Madeira that provides accredited training at a professional Level IV in the areas of Music, Theater and Dance, and awards double certification (secondary and vocational education). It is an art school that always showed relevant skills in the area of student mobility, thanks to the contacts that had established over the years with other similar European institutions. These contacts had created easy access to partnerships allowing both - sent and received graduates - greatly enhanced gains from other realities and challenges from other artistic areas.

The Conservatory has over ten years of experience under European Programs, including:

**Leonardo da Vinci Program** - two projects - one from 2006 to 2008 and one from 2008 to 2010, with CEPAM having obtained an evaluation of excellence.

Short description

**Erasmus + 2014-2020 Program**

**Music Without Frontiers Project** from 2014 to 2016 aimed at graduates of the Professional Instrumentalist Course (Level IV), in partnership with Poland (Conservatory of Warsaw), Finland (Conservatories of the cities of Helsinki, Lahti and Joensuu) and Estonia (Conservatory of Tallinn ) covered a total of twenty-five students and six coaches as escorts (initially planned for twenty-one students and ten escorts).

**United by Arts Project** from 2016 to 2018 aimed at the graduates of the Professional Instrumentalist, Theater and Contemporary Dance (Level IV) courses, in partnership with Poland (Conservatory of Warsaw), Finland (Conservatories of the cities of Helsinki, Lahti and Joensuu), Estonia (Tallinn Conservatory), Spain (Toledo Conservatory) and the United Kingdom (Glasgow Kelvin College in Scotland) for a total of sixty-three students and twelve coaches.

**United by Arts II Project** was submitted on February 1, 2018 and is

currently being evaluated by the Erasmus + National Agency. This project aims to cover two academic years 2018/2019 and 2019/2020, for a total of seventy-five trainees and fourteen teachers, the latter on job shadowing, and will involve eleven European institutions (three from Finland, one from Estonia, one from Poland, three from Spain and three from Italy).

The Conservatory considers that providing its trainees with the possibility to undertake training / internships outside the Islands and particularly in another European country, is a sine qua non condition in their student development. As having other professional experiences, contacting other professionals and with other audiences, with different degrees of demand, experimenting new methodologies and techniques, are essential for the development of professional skills. The acquisition of new methods and knowledge is fundamental to their formative curriculum, in the areas of classical music, theater and dance, ensuring success in higher education and / or access to the labor market. The result of all the efforts that CEPAM has been making in this area means that the students graduated from the Conservatory have been successfully integrated into the most advanced levels of education, namely in higher education and in the labor market, whether in or outside Portugal.

Contact details

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Project Title

**I COM - Involving Children in Orchestral Music**

Field(s)

Orchestral Music / Music Composition / Education / Publishing / Video Theatre / Music / Intangible culture / Painting, drawing / Graphic arts / Photography / Digital arts / Film, Video / Graphic design / Creative writing.

Description

**I COM - Involving Children in Orchestral Music.** Preservation of Europe's cultural and local heritage through training in orchestral music.

**Priorities:**

1. Supporting actions providing cultural and creative players with skills, competences and know-how that contribute to strengthening the cultural and creative sectors, including encouraging adaptation to digital technologies, testing innovative approaches to audience development and testing new business and management models;

2. Supporting international touring, events, exhibitions and festivals;
3. Supporting audience development – mainly children - as a means of stimulating interest in, and improving access to, European cultural and creative works and tangible and intangible cultural heritage.

**Concept resume:** The canon's orchestral music was mostly made for adults and at a time when music was rare. The classical orchestra is a musical formation that allowed the creation of some of the most relevant musical works in the history of mankind. Created by European musicians, the orchestra has been spread all over the world and is currently on every continent. Despite its relevance to the history of world music, in recent decades, the orchestral music audience has aged and this type of grouping has been removed from younger audiences. "What can be done about the state of classical music?" Lawrence Kramer asks in his elegant, sharply observed, and beautifully written extended essay "Why Classical Music Still Matters". That's what we'll try to answer to the new generations, considering that a relevant part of the orchestral repertoire was composed for an adult audience. This project intends to create, in partnership with other organizations, a set of orchestral works dedicated to children and youth, in order to bring this age groups closer to instruments of orchestra and orchestral music. In addition, a set of teaching tools will be created to attract young people to music and the rich European cultural heritage.

**General objective:** To promote the Audience Development of children, in order to bring this age group closer to instruments of orchestra and orchestral music, both an epitome of Europe's cultural heritage.

**Specific objectives:**

1. Promote transnational and international mobility of original orchestral works for children and the musicians and artists involved.
2. Develop audience-building policies and strategies for orchestral music through education, with a particular focus on children.
3. Encourage the creation of didactic orchestral works using innovative pedagogical strategies, using audiovisual, teacher training and animation cinema.
4. Raise awareness through orchestral music for environmental issues (endangered species, climate change, pollution) and remarkable historical moments in each participating country.

5. Create orchestral works designed and adapted for children and young people to help maintain the tradition of European orchestral music alive.

6. Make children and young people aware of the instruments and different tones that make up an orchestra.

**Target Group:** Students between 4 and 12 years old

### Partners searched

Countries

Spain, Greece, Italy, Malta, Serbia, Croatia, Hungary, Czech Republic, Germany, Poland, France, Netherland, Estonia, Latvia, Lithuania, Finland, Sweden, Slovenia, Slovakia, Romania.

Profile

Schools or institutions promoting educational concerts with orchestra

### Other

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