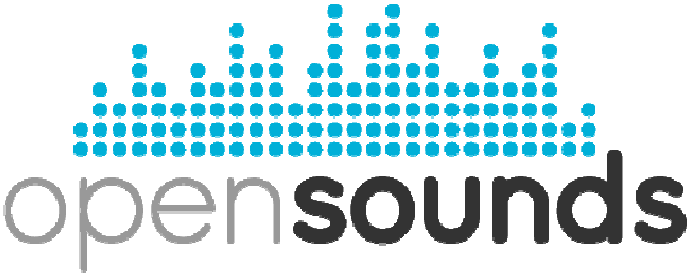

Transfer networks: identification, implementation and test

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Transfer networks:
identification, implementation and test

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1 Introduction

A transfer action addressed to the Italian VET system and that of the two partner countries, the UK and Denmark, raises first of all the need to identify a clear framework of action in these systems. For the purposes of a targeted implementation of the results and products developed with MODEM, therefore, the OPEN SoundS project circumscribes the testing of the transfer of the learning environment for the remote production of music to two sample populations, composed by the following main *target groups*:

A) **students and teachers of Italians music and choreography high schools and other high schools which, in the VET system**, use the DTs in the education and practice of music (secondary schools, technical and professional schools etc); **High schools of the Danish VET system** identified and selected by the project partner Earmaster; **Schools of the UK VET system**, identified by IOE (Institute of Education, University of London).

B) **students and teachers in the context of the regional VET**, with particular reference to local **training agencies operating in this sector in the region Lazio**.

The transfer is expected to carry out:
• a **trial** with a duration of at **least 9 months**. The study, definition and promotion of the acceptance contexts (transfer/adaptation). Attention to the actors (typology), contents, strategies (for use and exchange), procedures and methods (independent and assisted), products (exemplary, etc.) etc.

The transfer plan of the OPEN SoundS project was therefore developed taking into account:

1) the diversification of strategies and methods of operation to reach the greatest number of potential users,
2) the planning and cost-effectiveness of activities,
3) the coherence between the planned activities and their recipients and between the expected results and the implemented activities.

Therefore, the primary objective is the identification and establishment of transfer networks which, starting from a small number of schools and students ("pilot groups" involved in the initial tests of different kind) will have the opportunity/task to experiment on a larger scale the action and the impact of the whole action.
These groups are the main support for the transfer of innovation and the development of the project. Furthermore, they are the main ground for the monitoring of the phase results and for the future dissemination and use of products, processes, and models of education and training action, realized with the permanent transfer in the system.

The actions will take place taking into account the centrality of the resources made available in the portal www.opensounds.eu, as well as the actions that the various partners, responsible for the testing of the transfer in Italy, Denmark and Great Britain, will guarantee to support the success of the project also at a sectorial level.

Networks of students who will experience the transfer in the system, as constituent elements of the plan, will enable products and processes to be transferred through the collaborative platform, to be the best expression of the context needs and of those need directly expressed by the future potential users.

The subjects, involved in various ways, will be engaged globally in activities such as

• the realization of the beta-testing on the usability of the common workspaces prepared on the platform for the transfer and testing (small groups of users, that will not necessarily be involved in the trial)

• the consciousness of those subjects who will perform the function of accompaniment during testing (workshops with teachers/tutors of the different target groups)

• concrete experimentation of transfer protocols (small-size target groups, also called "pilot groups")

• collecting and analyzing the results of the experiments carried out (pilot groups)

• commencement of testing of the transfer (expanded target groups)

The work plan developed in the OPEN SoundS project is composed by two areas for the transfer action of the contents and the innovative products developed. We remember them:

1. the **world of school**, i.e. training and education related to music (all levels of students and teachers)
2. the vocational education and training (trainers, professionals, students)

With regard to the world of tertiary education (with particular attention to the Conservatories of Music) some qualified schools will be involved in the trial to complete the vertical training chain connected to music.

The portal and collaborative platform OPEN SoundS have been conceived and designed for different target groups and, in particular, to encourage their teaching and research activities in the field of music.
Therefore, in more detail, for each of them (albeit in very different extent) it is necessary to involve two user categories:
a. **students and teachers of the school,** in all those areas where the teaching of music is significant;
b. **students and teachers of the sectorial regional vocational training system**, i.e. students and teachers of professional educational facilities (musicians, sound engineers, sound designers, audio restoration experts, etc.).
c. **students and teachers of the Music Conservatories** involved in the courses (Level I and II) of *Music and new technologies of sound* (or similar) as well as the courses in *Music and instrumental teaching* related to the use of New Sound Technologies (NST);

For each type of user, it will be expected modalities of trial of the transfer actions, presenting features partially in common and partially tailored to their respective contexts/areas of reference at national and European level.

It should be emphasized that the **testing network will involve students and teachers** in different contexts and education and training systems and **involving the three partner countries Italy, Denmark and Great Britain**. Thus, every action must take into account many **complexity factors** such as those relateted to:

- **the organization and functioning of the practices of music education in different educational systems and in various training branches of the same systems** (See the document OPEN SoundS educational systems in IT, DK and UK)

- **the management of a network of students working on a transnational basis** and within systems that work differently on the pedagogical, organizational and educational point of view

For this reason, before we build the experimentation networks presented in this document, **a large space has been given to the reconnaissance and the presentation of the educational systems of these three countries and to the description of the presence of music in the curricula of the various systems.**

Next, for each of the three countries and for the corresponding transfer areas, the sector-specific features and the related skills are detailed.

For each area, synthetically presented in its structural aspects, will be defined and detailed in particular:
- the processes of creation of the **transfer networks**
- the **detailed description** of the networks, with particular reference **to each single node, to the pilot groups and to the target groups**, real and potential
- **the main transmission protocols**

2. Implementation of the transfer networks in Italy

As already pointed out, the transfer action and the experimentation will be addressed with priority to:

1. generic schools connected to the music education and in particular the lower secondary school degree (SMIM) and secondary school of 2nd degree, music high schools and other types of vocational and technical schools

2. the world of regional vocational training with particular reference to the region of Lazio (trainers, professionals, students)

3. the world of tertiary education (Conservatories); this sector will be involved only partially through some qualified institutes and in view of the connection of the entire training branch related to the teaching and learning of music

The portal and the collaborative platform of OPEN SoundS will then be used by the different target groups for which they have been conceived and designed with a view to promote the acquisition of key competences for lifelong learning and to facilitate opportunities for the transition in the labour market.

Therefore, two major categories of users will be involved in more detail:

a. school students, students of the vocational training system and students of the conservatories
b. teachers of musical disciplines of educational institutions of all levels, belonging to the systems of VET and Conservatories.

3. Description of the tranfer networs in Italy

[Partners: Deffenu, DEI-UNIPD)

3.1 SCHOOL SECTOR. SECONDARY SCHOOL OF 1ST AND 2ND ORDER TARGET GROUPS

In this framework, the **target groups** for the transfer actions and the experimentation **will consist in the initial stage of teachers and students** of the principal school segments connected to the music and more precisely:

A. a very small group of **secondary school of 1st order** (SMIM)

The secondary schools of first order in Italy are about 6,000 with 1,602,024 students *(Scuole e alunni per ordine scuola, gestione e regione _a.s. 2010/11 – fonte: Rilevazioni sulle scuole MIUR*). In these institutions the education to the sound and music exists but at a basic level only.

The music instrumental practice, the vocal training and musicology are present significantly in the **secondary schools of 1st order with a musical address (SMIM)**. In the school year 2011/2012 the SMIM in Italy were **1150** and the total number of students enrolled was **72,108** *(Scuole e alunni per ordine scuola, gestione e regione _a.s. 2010/11 - fonte: Rilevazioni sulle scuole MIUR*) and **the small group of schools belonging to this cycle and taking part in the testing activities will be made up of just SMIM**

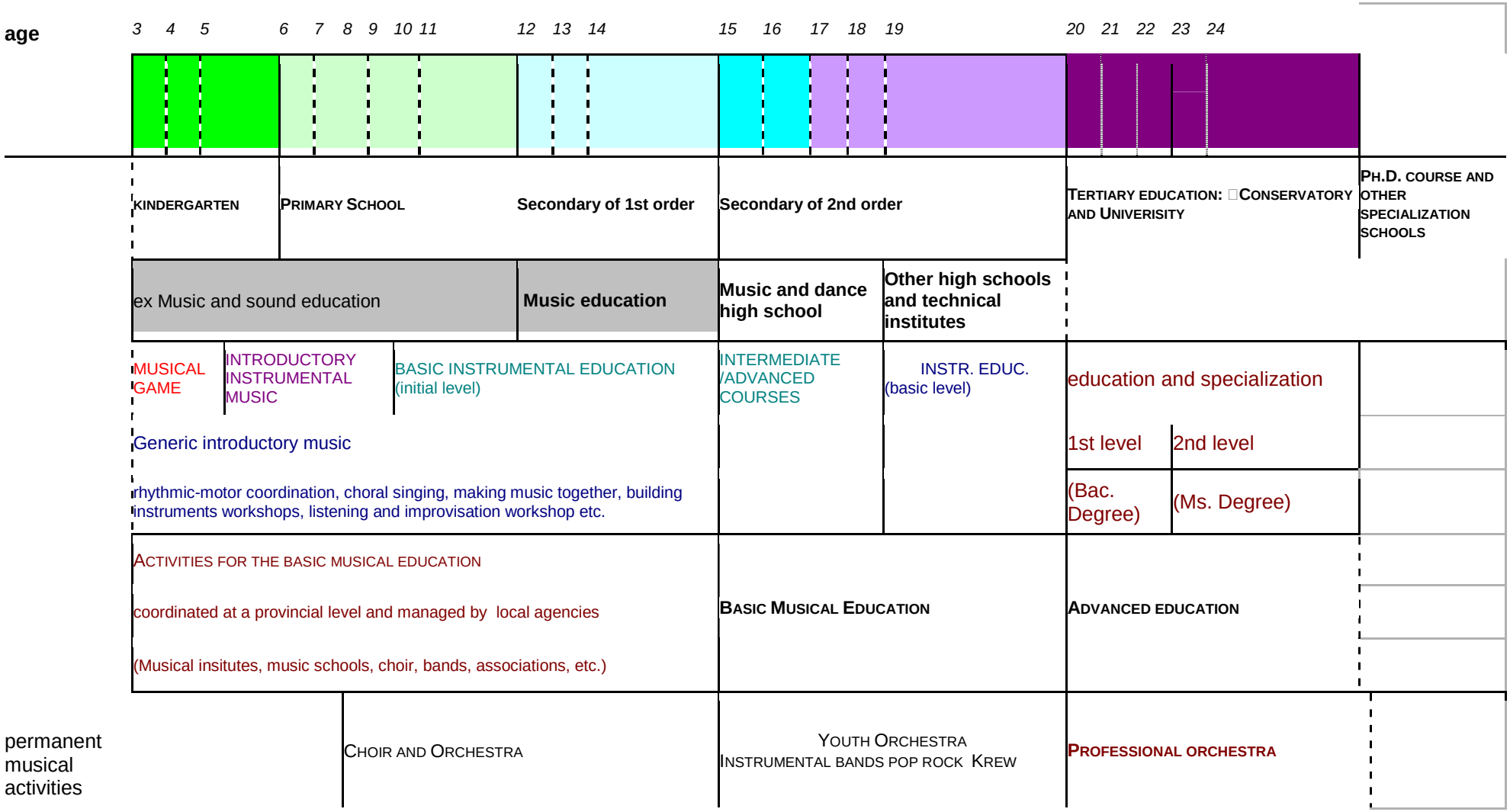
B. Secondary schools of 2nd order

The secondary schools of 2nd order where music is present in the curriculum are, in Italy, the state and private **music high schools**, **currently equal to 75**. A number that is not very high given the significant costs related to the constitution of this high school typology, but however expected to grow to meet the high number of applications for enrolment from students and to give practical outcome to the effective vertical integration of the entire branch of musical studies. **The total number of students** attending this type of high school is currently (being active only the first three classes) about **4500**.
The Italian transfer network will include a significant part of this type of school.

As regard the total number of secondary schools of other types (high schools other than the music high schools, technical schools, vocational schools and institutes of art in Italy) which have started offering additional training and practice of music through digital technologies, **in 2010 these were found to be 204** (Source: MIUR 2010). The total number of students who instead had access to such practices was found to be significant. They are, in fact, **18,186 students of high schools**, **4938 of technical institutes**, **921 of the vocational schools** and **438 of the art high schools**.
Also this type of educational institutions will be represented in the transfer network with a significant number of schools and students.

The following diagram [Fig 1] briefly illustrates the configuration of the Italian school system, related to the age of the students.

Fig. 1 - Italian educational system / 1: Segments and educational skills



In line with the framework just presented, the transfer action will be directed to a user group only apparently homogeneous (as students and as teachers), but in fact highly diversified in terms of profiles, interests and skills which, depending on the level of education, are involved.
Such action, according the *European framework for key competences for lifelong learning* (2006), the *EQF* (2008) and the *Strategic Framework ET 2020* (2009), aims, during the transfer and experimentation phases, to enhance and support more:

a. ***key skills*** (interdisciplinary and comprehensive approach based on intuitive/analogue processes of knowledge) until the end of the primary school
b. ***key and subject skills*** (more focused on specific skills) at a secondary school level

The skills, knowledge and abilities acquired/to be acquired, measured at the end of the testing process, will be described and validated, will also be implemented virtuous processes of dissemination and exploitation of the possibilities of access to practices, processes, models for the creative and shared construction of musical skills mediated by the digital technologies and by the network promoted and developed through OPEN SoundS.

3.1.1 *Potential users of the education sector*

The number of end users of the project activities in the field of school transfer is therefore identified and divided as follows:

 72,108 students attending school in SMIM, i.e. music-oriented secondary schools of 1st order

 5,600 students attending the music high schools

 18,186 students attending the secondary school of 2nd order, i.e. generic high schools (4,938), technical institutes (921), professional institutes (438), institutes of the arts (600), which, by offering additional training, have access to practical teaching/learning of music through digital technologies.

The entire transfer action is aimed at the **involvement of at least 10% of these students and their teachers.**

3.1.2 Implementation of transfer networks in the school sector

For the establishment of groups of students and teachers who will join the transfer networks, we will use engagement strategies targeted to different contexts of reference:

- **pre-existing networks of students**, in particular networks involving the students of the music and dance high schools, already present and very active in the major social networks (Facebook, Twitter, etc.)
- **pre-existing networks of schools,** in particular the National network "quality and development of the music and dance high schools" http://www.liceimusicalicoreutici.org/; the regional networks related to music activated in various regions of Italy; the network of electronic music; etc.
- **individual schools** particularly interested in innovation practices of music education through the use of digital technologies and web
- **networks related to existing thematic forums** (in particular through the *Edumus* and *Comusica* lists)

- **networks of relationships at an associative level** (first of all the SIEM - Italian Society for Music Education, which relies on about thirty territorial sections and a total of about 1,000 teachers)
- **networks of associations** (such as the Forum for Music Education, which includes a dozen of the most important national associations that deal specifically with education and music education at various levels of specialization also in a non strictly formal education field)

Special support to transfer action will also be provided by the ***MIUR Direzione Generale per gli Ordinamenti e per l'Autonomia scolastica*** and by the ***Comitato Nazionale per l'apprendimento pratico della musica a scuola.***

Each **network node** will provide a number of students (possibly entire classes) and at least one teacher for each group and/or class.

Inside the school, the transfer and experimentation action will be based on **30 network nodes** distributed throughout the country, according to the scheme that will be developed in detail in the "Plan of transfer experimentation". This document will indicate the minimum number of students and teachers that will be engaged, respectively, in the pre-testing (beta-test for small groups) stage and in the actual experimentation. Naturally, it remains fixed the objective of reaching, through the transfer activities, the 10% of the potential target at a national level.

It should also not be excluded that, during the implementation of the network, the number of nodes involved for each school segment can be far bigger.

The network nodes that will be activated open up multiple forms of access to a numbers of users significantly higher, that can join to the possible end users targeted by the transfer system.
Such networks, indeed, can count on a wide branch/distribution; e.g., the network "Quality and development of Italian Music and Dance high schools" has 75 music high schools distributed throughout the country as shown in the geographical map below:

3.1.3 Detailed description of the Italian network of schools

The following is a detailed description of the 30 schools that are starting up the transfer network of the OPEN SoundS project.

Music-oriented secondary schools of 1st order

DONATELLO (Padova)
BENVENUTO CELLINI (Padova)
TARTINI (Padova)
VR N.8 - CALIARI BETTELONI (Verona)
VR N.9 - CATULLO (Verona)
VR N.11 – MAZZA (Verona)

Secondary schools of 2st order (music high schools, other high schools, technical and professional institutes)

- Liceo Musicale "Attilio Bertolucci" Parma
- Liceo Musicale "Fusinato S.A Marchesi" Padova (PD)
- Liceo Musicale "A.Passaglia" di Lucca

- Liceo Musicale "A. Palli Livorno" di Livorno
- Liceo Musicale "Attilio Bertolucci" di Parma
- Liceo Musicale "G Marconi" di Pesaro
- Liceo Musicale "Rinaldini" di Ancona
- Liceo Musicale "D.A. Ozuni" di Sassari
- Liceo Musicale "Satta" di Nuoro
- Liceo Musicale "Marco Polo" di Venezia
- Liceo Musicale "Fusinato S.A Marchesi" di Padova (PD)
- Liceo Musicale "Collegio Vescovile Barbarigo" Padova (PD)
- Liceo Musicale "Gambara" di Brescia
- Liceo Statale " Farnesina" di Roma
- Liceo Musicale "Potenza" di Potenza
- Liceo Musicale "T. Stigliani" di Matera
- Liceo Musicale "A.Vittoria" di Trento
- Liceo Musicale "O Colecchi" di l'Aquila
- Liceo Musicale "Poerio" di Foggia
- Liceo Musicale "Margherita di Savoia" di Napoli
- Liceo Musicale "L. della Valle" di Cosenza
- Liceo Musicale "G.V. Gravina" di Crotone
- Liceo Musicale "G Verga" di Modica (RG)
- Liceo Musicale "Dante Alighieri" di Enna
- Liceo Musicale "Alfano I" di Salerno
- Liceo Musicale "Regina Margherita" di Palermo
- I.T.I.S "Fermi" di Roma
- I.T.I.S "H Hertz" di Roma
- Liceo Scientifico "Peano"di Roma
- Liceo Artistico "CG Argan" di Roma

Of course, the network described above may be integrated by other educational institutions which, in the course of the testing , want to join in the activities of the first European network of students who co-produce music online in transnational dimension and into the school.
Any additions to the following plan will be described in more detail in the "Plan of Experimentation"

3.2 TERTIARY EDUCATION SECTOR – MUSIC CONSERVATORIES (*Alta formazione artistica e musicale AFAM*)

A **small sample of students and teachers of the Italian Music Conservatories (5 insitutes)** will be part of the target groups for the transfer actions, to complete the **educational branch connected to the music** for the Tertiary Sector:

- students who have in their curriculum a training path supported by music technologies.
- faculties who use digital technologies to the teaching of musical disciplines and computer music

The main products of the transfer (project areas and common work platform, tutorials, etc) will be accessible also by this type of users.
Actions will also be encouraged to support and mentoring the integration of existing paths and the innovative research, which can arise in the interaction between technology and creativity in music, addressed to the innovation of products generated by original and shared experimental outcomes and, therefore, not necessarily predictable.
The establishment and the organization of the pilot groups and the transfer networks shall first consider the following variables:

a. type of institute → Conservatory / Private Institute

b. type of user → Student / Teacher

c. main profile of students and teachers → technological-musical / educational

The latter case (training profile) refers to the typical training profiles characterizing the different courses taken into account in two main institutions, specifically those aimed at developing skills in the field:
• *electronic music* and, in general, *multimedia*
• *teaching of music*

It is therefore important to observe the combinatorial relations arising from the intersection of the various categories, since they give rise to manifold learning contexts in which the processes of teaching/learning, although they belong essentially to the same area/sector, were found to have its own marked peculiarities. The formation of user groups must therefore take account of the professional and professionalizing features of these target groups. Such markers may be schematically summarized as:

		tendencies in the use of technology content in music and education
course	**user profile**	**Conservatory**
musicological /didactic	**Teachers** *(musicologist or music teacher)*	- development of specific methodologies and teaching techniques for the music education/training - development of knowledge with regard to the processes of learning in multimedia environments and based on models of representation/digital transformation of information (experiences as models to analyze/imitate)

	Students	- independent planning of teaching procedures supported by electronic compositional tools	
music technologies	**Teachers** *(music informatics and multimedia designing)*	- development of technological and communicative skills by means of the musical media	
	Students	☐acquisition of know-how for the development of independent projects and technologically advanced programs	
music composition	**Teachers** *(computer music compositor)*	- development of specific compositional techniqies - development of specific knowledge concerning historical stylistic aspects (authors and works as models to analyze/imitate)	
	Students	- development of personal composition poetic supported by information technology	

As is easy to see from the overview, you can first highlight the fact that some skills (provided/required) can be found only in the Conservatories. But it is also true that the technological area can find its main development in the academic field and only minimally (and experimentally) at the Conservatory.
As regards the Conservatories, we have identified institutions which are active in diploma courses of I and II level, specifically addressed two main professional profiles related to music technology: the didactic and the composition (with possible extension to the field of audio/multimedia design).

To get a representative sample of the entire national territory (equally distributed between Northern, Central and South Italy), we identified:

→ 5 Conservatories, corresponding to 5 network nodes

The selection / classification was carried out according to the type of managed activities, the peculiarities and training of teachers, the number of students and the quality of training courses and educational programs, but above all, in relation to the historic relationship between these conservatives and the DEI UNIDP of Padua, a centre of excellence for the research in the field of computer music and coordinator with the Institute Deffenu and Midiware of the transfer activities in Italy. In particular, we previously identified educational institutions that already experience a music education supported by new technologies and other institution that are close to doing so.

3.2.1 Detailed description of the networks of the Italian Conservatories

As concern the Italian Conservatorie, the following institutes have been invited to constitute an experimental group:

- *Cons. Cesare Pollini di Padova*	Ref. Prof. Nicola Bernardini
- *Cons. Benedetto Marcello di Venezia*	Ref. Prof. Paolo Zavagna
- *Cons. Giuseppe Tartini di Trieste*	Ref. Proff. Nicola Buso, Pietro Polotti
- *Cons. Giuseppe Verdi di Como*	Ref. Prof.ssa Sylviane Sapir
- *Cons. Niccolò Paganini di Genova*	Ref. Prof. Roberto Doati
- *Cons. Luca Marenzio di Brescia*	Ref. Prof.ssa Marcella Mandanici
- *Cons. Licino Refice di Frosinone*	Ref. Prof. Emanuele Pappalardo

It is not ruled out the involvement of a greater number of institutes due to the fact that many Italian Conservatories can express their interest in the use of an innovative environment such as the one designed for educational purposes by OPEN SoundS.

3.3 FORMAZIONE PROFESSIONALE

Therefore the main objective of OPEN SoundS is to transfer to students, present in different educational contexts where digital technologies are used in creative and vocational function, a very advanced model of training on the Net: the possibility to produce and share music in remote mode inside of the virtual and transnational learning communities.
The transferring phase is planned to last at least 9 months. It includes:

- The study, the definition and promotion of acceptance contexts (transfer / adaptation).
- The attention to actors (type), content, strategies (for fruition and exchange), procedures and methods (independent and assisted), products (exemplary, etc.) etc.

MidiWare, the most important Italian company in digital technologies applied to music distribution, as Open SoundS partner is in charge of managing the transfer and experimentation in the field of regional vocational training (local training agencies) of Lazio.

The reference target group is therefore the main network of students in the context of regional FP of Lazio region with particular reference to local educational Agencies operating in this sector, with the possibility to extend the testing phase to other centres of excellence in this sector and in other regions of Italy.

The target group to take into account is therefore composed of users / actors of vocational training, ie, a target very broad and varied, embracing both students as teachers / trainers in educational facilities whose professional training courses are designed with a view to forming different professional outlines working in the music industry and digital technologies such as musicians, sound engineers, sound designers, etc.

3.3.1. *The educational system of vocational training related to music in Italy*

In Italy today, the student who wishes to know in detail all the advanced techniques for music production relies on vocational training centres.
This target essential for the transfer of the OpenSounds project may potentially include more reference entities that coexist, interact and integrate their experiences at various levels in the same environment reference. In the vocational training centres in fact different types of courses designed and developed for the training of specific professional figures can involve people with different profiles, knowledge and skills, such as:

- Industry professionals involved in special training sessions
- students in training who have left school with a view more closely related to vocational training
- graduate students who wish to gain a specific outline and professional title
- Musicians who want to improve their technical capacity
- Teachers of music that want to acquire musical skills in the use of digital technologies in education and training within the education system, public and private

A rich and varied system that so far has supported the training of all professional profiles in the sector / market of digital music in our country.

More specifically the system of vocational training related to music in Italy is historically divided into the FP private system and FP public system. In the following pages will be presented in brief the structure.

3.3.2 The private vocational training system in Italy

The educational system of private vocational training related to music and new technology moved its first steps in Italy in the late '70s when, at the initiative of existing educational facilities dedicated to the teaching of traditional music, it has been created the conditions for the development of some classes geared to the deepening of music production techniques through the use of new technologies. The most important educational centres in Italy have introduced at this stage, alongside the classic courses, the technology applied to music production courses, with the first course for sound engineers and subsequently in-depth courses for composers and arrangers.

Of course the development of these courses has gone hand in hand with the development of information technology and personal computers that, as in many other areas, has completely revolutionized the basic techniques in the industry. From generalist courses oriented to the use of information technology applied to music, we have progressed to courses on the use of specific software applications, with the contextual birth of dedicated learning centres.

The very first school dedicated, SAE Institute, was established by Tom Misner by converting a small advertising studio into the first practical classroom in 1976. Now it is the largest college worldwide in these fields, and currently has campuses / facilities in 56 cities in 23 countries. Following the SAE Institute example, all major private national centres dedicated to teaching traditional music have replicated that experience during the years, creating courses dedicated to the production techniques and sound management.

They are then gradually born a few specialized centres, mainly located in major cities (Rome, Milan, Turin and Naples) entirely dedicated to the development and training of new professionals introduced by new technologies applied to music. Each structure has started courses, in many cases multi-year, with the aim to prepare new professional profiles as technical MIDI, sound designer and hard disk recording expert, and product specialist for the individual hardware and software platforms. An extensive set of new skills introduced by vertical development of IT and digital techniques, with a focus on what are the stages of post-production, editing and mixing, all middle stages of the production process.
The courses oriented to the formation of these new professionals were later supplemented by training courses for those roles that connected to the widespread use of computer systems, even in live musical performances and entertainment industry in general, in the field related to the composition of music for film and television, but also in the field related to music publishing, advertising, multimedia, audio restoration, music therapy and all those disciplines that provide the use of new technologies applied to music. In all these cases, these are professionals who are born and grow mainly in the production for the music industry, but in fact these are roles across all sectors of the show business with a professional profile more and more requested and employment perspectives more than encouraging.

Currently in Italy there are dozens of private schools, often linked to recording studios, but among these only a few training centres can provide a high level of qualified vocational training. These training centres have the common characteristic of being in close contact with major companies (MidiWare, Steinberg, Yamaha, etc.) And to form each year, hundreds of professionals in the field of electronic music and in all areas related to audio production.

These training centres, in order of relevance, are:

	Name	*Website*	*Seat*
1	SAE Institute	http://www.saeitalia.it/	Milan
2	Saint Louis Music School	http://www.slmc.it/	Rome
3	Accademia	http://www.accademiadelsuono.it	Milan

	del Suono		
4	APM	http://www.scuolaapm.it	Saluzzo
5	Fonderie Sonore	http://www.fonderiesonore.it/	Rome
6	IED	http://www.ied.it/	Rome
7	Nut Academy	http://www.nutacademy.it/	Naples
8	NAM	http://www.nuovaaudio.com/	Milan
9	Percorsi Audio	http://www.percorsiaudio.com/	Viterbo
10	Musica Incontro	http://www.musicaincontro.it/	Rome
11	DoReMIDI	http://www.doremidi.it/	Pescara
12	Latenza Zero	http://www.latenzazero.it/	Teramo

In the table below are shown for each centre the number of teachers, the number of students this year and the number (approximate) of students who have previously attended courses organized by various educational facilities.

	Centre	*N° of Teachers*	*N° of Students (this year)*	*N° of Students (past years)*	*N° of total Students*
1.	SAE Institute	16	90	800	890
2.	Saint Louis Music School	24	300	1200	1500
3.	Accademia del Suono	8	150	500	650
4.	APM	43	250	1500	1750
5.	Fonderie Sonore	9	250	400	650
6.	IED	7	110	300	410
7.	Nut Academy	6	90	270	360
8.	NAM	6	100	600	100
9.	Percorsi Audio	15	180	520	700
10	Musica Incontro	4	50	20	70
11.	DoReMIDI	2	20	140	160
12.	Latenza Zero	2	10	100	110
Tot		*142*	*1600*	*6350*	*7950*

3.3.3 The public vocational training system of the Lazio Region

The system of public vocational training of the Lazio Region is reported as follows.
Every year the Lazio Region promotes 3-year Courses in vocational education and training (Percorsi Triennali di Istruzione e Formazione Professionale, IeFP) – that, while providing a less theoretical educational path than scholastic ones, are tailored to better suit the working world as well as ensuring an adequate cultural background. The IeFP 3-Year Courses have vocational features and provide planned teaching, evaluation of proficiency, knowledge and skills, and specific laboratory activities.

With the current integrated system of vocational education and training the aim of the Lazio Region is to satisfy the choices of young people by proposing new vocational pathways open to the needs of the labour market.
In order to complete compulsory school (D.lgs. n. 226/05), middle (secondary) school-leavers can opt for the 3-Year leFP Course to achieve professional qualification, as an alternative to the 5-year high school courses, or technical and professional schools.
At the end of three years, students achieve a nationally recognized professional qualification corresponding to the levels of the EQF (European Qualification Framework), and included in the 21 professional roles and indications established by the State-Regions Agreement of April 29, 2010.
According to the IeFP integrated structure, students can chose whether to switch from the IeFP system to the public vocational school one, or vice versa, even while at school, until they achieve their five-year diploma.
In this new framework the 3-year Courses effectively combine Education with specific Vocational Training and are a valid tool for completing education**. During the school year 2010/2011, 2,947 students from Lazio registered for the first IeFP 3-Year Courses**.
In 2011/2012, thanks to the new IeFP integrated training offer, if the enrollments are confirmed and besides the 2,964 registered submitted in July, 600 new registrations in September will be admitted.
To this number, 3,375 students enrolled in the first years of public vocational schools adhering to the supplementary integrated offer should be added.
Therefore in the school year 2011/2012 the Lazio Region will offer vocational training to 6,939 young people who have chosen professional regional qualification among those provided by the National List (Repertorio Nazionale).

The professional role/qualification in **the area of interest of the OpenSounds project is that of a Multimedia Electronic Operator**: among the technical professional competences gained after the 3-year course, are skills using software and basic gear for the editing of multimedia applications and the treatment of digital audio and video.

Over the past 15 years the organization of courses has been from time to time entrusted to specialized sectorial associations.
The most active in this sector has been particularly the Association 'Musica Oggi', founded in 1978 by composer and musician Massimo Zuccaroli, which operates in the field of teaching, research, music and vocational training with a dedicated section called the Italian Institute of Computer Music.
And Massimo Zuccaroli as President of the AMO-IIIM he has created the professional outline of 'Midifonico' realizing in 1989 the first training course for 'Music Automation System programmers' under the project "Music for the New Millennium" with the support of Lazio region and the European Community.
It was a course that marked a memorable milestone in the spread of information technology in teaching and music that had never before been recognized for the didactical values, especially for his professional and artistic qualification.

Since the '89 course - sponsored among others by Steinberg, by the Centre of Computational Sonology of Padua, by the Institute 'Tempo Reale' of Florence, by AIMI, by Musical Cherubini, Midiware, and RDS, and with a pool of teachers at a very high level - now the Association has completed several other courses in Lazio, Abruzzo and Molise with hundreds of students trained with the title of:

- Midifonici, (Midi Sound Engineers)
- Audio Signal Elaboration Expert
- Music Industry Producers.

The courses last **an average of 500 hours and, funded by the Regions and the European Union, are completely free;** they are open to young unemployed persons enrolled in the employment Lists.

After application and with the appropriate documentation, access to the courses is granted after a selection. A short internship is included in the course and later the students sit for a final exam with a written test and the presentation of a project; once they have passed it, a professional training certificate is issued by the Lazio Region, valid throughout the EU.
In 2010 the Regional Council of Lazio issued the "Directives and Guidelines for Provinces regarding the 3-year courses of vocational education and training" **and 30 million euros were allocated to fund in the school year 2010/2011 the first two-year course needed to complete compulsory school.**
In particular, in the next school year, **135 courses will be activated in the first year for a total of 2,947 pupils**. This has led to the installation of new courses with specialized institutes, such as Segma, oriented towards training courses relating to music, audio and new technologies.
These courses will last 600 hours. The course, entirely free, is aimed at training sound engineers in the management and integration of sound-communication systems by the correct use of traditional analogue equipment and IT/digital systems.
The course is open only to high school graduates, IFTS specialists or graduates with a professional post-diploma, university or AFAM diploma.
In this course, 50% of the posts available are reserved to women. The promotion of offers in professional and innovative education is expected to boost occupation in strategic areas in the music and new technologies sectors.

For this target will be usefully spent and experienced all main environments/products of knowledge transfer (training courses, tutorials, project areas and common Open Sounds platform operation) integrated with courses and materials already used by MidiWare (and naturally its Educational division) for professional training.

MidiWare has been the first company in Italy to import and distribute hardware and software for music production. MidiWare's name is certainly related to the history of Steinberg which, as said above, has been one of the first companies to develop music software and today is one of the world leaders in this field.
MidiWare represents not only Steinberg but also many other producers of interfaces, control surfaces, hard-disk recording systems for audio production and post-production, new-generation synthesizers and samplers which integrate sound synthesis and sampling in what today we call "integrated computer music system". Yet in the early stages of its activity, at the beginning of the 90s the MidiWare Educational section was created to integrate new computer technologies into the traditional educational methods used by Conservatories, Music Schools and Academies, Public and private Schools, Universities and professional training centres. The goal was to develop a complete educational program and a training solution as a solid base for new professional roles introduced by the vertical growth of IT and digital technologies: audio editing, mix and post-production sound engineers, experts in the management of live music performances and in the whole entertainment business, together with all industry roles connected with music composition for television and cinema, music publishing, multimedia, advertising, conservation and restoration of musical works, music therapy and all disciplines requiring the use of new technologies applied to music.

3.3.4 Network selection criteria

Every year since 1996, MidiWare Educational has organized and managed in Italy the National Program for "Steinberg Certified Teacher", a highly professional role who coordinates and supports teachers and institutes in organizing and delivering computer music training classes. The Italian section is one of Steinberg's best divisions in the world for the number of conceived and delivered courses and certified teachers. The result has been the growth in these years of a wide network of hundreds of teachers, who have then carried out their educational activity in public and private institutes attended by thousands of students. These educational institutions have been awarded with the "Steinberg Training Center" certification for their constant and high-quality training activity regarding the use of Steinberg (and other) technologies in music

production and audio editing processes. One of the main tasks of the MidiWare Educational division is to keep the teachers' expertise constantly up-to-date by organizing seminars and courses throughout the country. In addition to this activity carried out by the Educational division, which has helped to create a large database of advanced trainers. MidiWare can also count on an extensive archive of contacts and references built during 25 years of activity. Leader companies such as RAI and Mediaset, as well as specialized resellers and companies providing solutions for the entertainment business, organize internal training and refresher courses: for all these MidiWare is a constant reference point regarding both technical consultancy and the delivery of training programs.

All key elements on which it has been based the identification of vocational training centres most qualified and the selection of the network of students in those centres to be involved actively in the transfer process.
The goal is to build a real integration between the educational centre and the professional world, in order to ensure that students in training the opportunity to access practices, training content knowledge central to the acquisition of key competences for the knowledge society and information in line with agenda 2020 statement with an effective and successful integration into the world of work within a market in constant growth and evolution.

Based on detailed knowledge of the sector and the objectives of the project OPEN Sounds, has been so carefully set up a network that includes the involvement **of 5 vocational training centres including**:

- **3 located in the Lazio region (consistent with the directions of the project)**
- **1 in Northern Italy (Milan)**
- **1 in the South (Naples)**

This is the most important sector structures currently present in Italy whose involvement effectively allows us to create a network of hundreds of contacts, including faculty, current students and students who have attended in the past years, professional training facilities.

3.3.5. Detailed description of the network

The following is a detailed description of the 5 vocational training centres that make up the network for the transfer of the project Open Sounds.

SLMC - Saint Louis Music School – Roma

Founded in **1976**, *Saint Louis* is among the most renowned music didactic realities of European scope, counting more than **1,800 students** per year coming from all Nations. It vaunts a steady educating staff made up of more than **120 tutors** of National repute, chaired by *M° Stefano Mastruzzi*. In 2005 the school was awarded with the *Presa d'Atto del Ministero dell'Istruzione Università e Ricerca* (official acknowledgement of the Italian Ministry for Instruction, University and Research), with the *Iso 9001* quality certification and was accredited as **formative agency** by the Lazio Region.

It has **three venues in Rome's heart** and **one in Brindisi's city centre** in the South of Italy, three recording studios, 32 multifunction music rooms, **lodgings for not residing students** located in the same building of the school.
The institutional activity is represented by the **professional diploma courses** (basis triennium + specialization biennium with specialization in either JAZZ or ROCK-BLUES) for all instruments, meant to the preparation of the tomorrow's musician, with more than 2,ooo hours of lessons dedicated to instrument, harmony, arranging, ear training, improvisation, ensemble, big band, recording studio, up to the last years focused on the *diploma project*, a real artistic production in which the student projects, composes, arranges and produces in a real studio his/her first recording work for the *Jazz Collection* or the *Urban 49* independent labels.
Rich in working perspectives is the **sound engineering diploma**, meant to the construction of to a professional role highly required in the music market, both in recording studios and in radios, live clubs, festivals, televisions.
Real pride of the school are the **diplomas in composition and film scoring**, which are dealt with through the study of traditional composition and orchestration up to the implementation of virtual and electronic instruments, and updated cinema sound production techniques. Every year, the students of the composition course have the extraordinaire chance of listening to their own compositions performed by a professional symphonic orchestra in a live concert open to the audience, a unique occasion to confront with the orchestration issues.
Saint Louis awards **60 scholarship** per year to particularly talented and deserving students allowing them to attend the diploma courses for free.
Inside *Saint Louis* operates a **production centre**, targeted to the cultivation of young talents and to their introduction in the job's world with an original artistic production, promoting their activity with concerts in the main Italian clubs and festivals.
In its 35 years of activity, worldwide known artists contributes to *Saint Louis*'s didactics with workshops and master classes. Among them: *Elvin Jones, Pat Metheny, Enrico Pieranunzi, Kenny Clarke, Dizzy Gillespie, Jack De Johnette, Paul Motian, John Patitucci, Frank Gambale, Maurizio Giammarco, Roberto Gatto, Danilo Rea, Giovanni Tommaso, Enrico Rava, John Taylor, Marcus Miller, Larry Grenadier, Jeff Ballard, Dave Holland, Kenny Werner, Lee Konitz, Paolo Fresu, Peter Erskine, Jom Hall, Joe Pass, Scott Henderson, Max Roach, Mark Murphy, Carl Anderson, Elliot Zigmund, Darryl Jones, Christian Meyer, Steff Burns, Ricky Portera, Mike Stern, Rosario Giuliani, Robben Ford, Nnenna Freelon, Horacio Hernandez, Kenny Wheeler, John Abercrombie, Bob Mintzer, Jojo Mayer, Dede' Ceccarelli, Gene Jackson, Jerry Hey, Norma Winstone, Jeff Tain Watts, Kurt Rosenwinkel, Scott Colley, Joey Calderazzo, Phil Markowitz, Peter Bernstein, Nancy King, Mark Turner* and many more.
Saint Louis also hosts a **research and study centre**, directed by Adriano Mazzoletti, for the conservation and digitalization of large sound archives – made up of discs, inedited recordings and interviews, historical videos – targeted to the creation of a free source open to everybody: an enormous patrimony enjoyable by students, young musicians, simple music lovers, artists and musicologists. The archive's opening is expected by September 2011.

Percorsi Audio – Roma

Percorsi Audio is a leading training center in Italy for audio pro education. It is a Digidesign- and Ableton-certified centre and IMSTA member. Full-time and custom courses on professional applications are available, and the school is equipped with iMac Apple computers and M-Audio and Novation controllers.
The course responsible is Fausto Demetrius, sound designer and "music pro tools operator" certificated by Digidesign with multiple high-profile activities in this area. Percorsi Audio is the only center in Italy to offer such a broad portfolio of international certifications in

the field of professional audio. The only centers in Europe, comparable to Percorsi Audio, are Futureworks in Manchester and Alchemea in London. Percorsi Audio is the only center in the Italian language. With the exception of Sound Design courses (where students have access to many hours of individual practice), the classes have a maximum of 4 students. Advanced courses on Pro Tools are held for only two people, or even as an individual course. Each student has always a complete audio workstation at his disposal. All courses are mainly practical and are accompanied by exercises that put the student in front of the work in the real world. Teachers of Percorsi Audio are exclusively professionals who also possess the gift of knowing how to explain their work. Unlike other facilities, Percorsi Audio selects its teachers only among those who have proven experience in the field. Currently the school consists of about 180 students.

Fonderie Sonore – Roma

Fonderie Sonore is a school for electronic music producers in Rome. The school offers courses in the field of computer music production. The main software used is Ableton Live, together with MIDI controllers dedicated to Ableton, such as Novation Launchpad and Akai APC 40.
The school offers courses on Ableton Live and Max for Live as well as in-depth courses on various aspects of music production such as Sound Design and Mixing & Summing. The topics covered in the courses are put fully into practice with Ableton Live, which is used as a hands-on teaching aid. Courses for DJing and Live Performance are being organized. And courses are constantly supplemented with workshops dedicated to specific audio topics, showcasing audio products, and electronic music events. The courses aim to provide solid theoretical and practical training, with the help of a staff of professionals who have ample experience not only in audio production but in education as well. Fonderie Sonore is a fully-equipped educational facility and the workspace is designed exclusively for this purpose. The integration of classroom with audio lab allows students to gradually acquire and develop skills through practice. Ableton Live courses are taught by Giancarlo Lanza, an Ableton Live Specialist. Courses are structured at different levels, from basic to advanced.
Fonderie Sonore aims to train producers and live performers, encouraging their career development through collaborations with various partners such as record labels and clubs in the electronic music scene.

Accademia del Suono - Milano

Accademia del Suono was born in 2005 with the mission to become within a short time an important reference point for all musical activities in Milan. The premises of the Accademia del Suono cover an area of over 500 sqm, designed specifically for the musical purposes of the school and and all its artists, technicians and teachers: comfort and the latest in sound technology are blending into a functional and relaxing atmosphere that can better exploit the students potential. The technical components in use in the rooms and studios respond to the highest standards of quality and has been thoroughly selected for its performances as part of the advanced structure. Now the school has collaborators like Donato Begotti, Gigi Cifarelli, Lele Melotti, Mauro Negri, Paola Folli, Paolo Costa, Christian Meyer, Maxx Furian, Bebo Ferra, Riccardo Fioravanti, Andrea Pozza, Stefano Bagnoli, and in the Accademia

there have been seminars of people like Pat Martino, George Massenburg, Jojo Meyer, Carl Verheyen and Bruce Becker.

Nut Academy - Napoli

NuT Academy, Electronic Music and Digital Arts Academy is located in the center of Naples (200mt from Central Federico II University)
Nut is also a production studio, record label, since 2001 and now a music school. NuT Academy offers courses in computer music, such as E.M.Pro. (Electronic Music Producer), a course designed to help students learn and practice their skills and to allow them to be spotted by important record labels (it is organized in cooperation with some of the labels and their managers). E.M.Pro.'s ambitious goal is the creation and highlighting of new talent.
Other courses for beginners and professionals are repeated cyclically and registration is always open, class for these monthly or full immersion courses are maximum of 10 students and teaching is both theory and practise with single computer workspace provided of softwares, remote control, audio card, earphones. E.M.Pro. Electronic Music Producer is the first workshop in Italy for electronic music producer and live performer intended for musicians, djs or people keen on music. It is promoted by indipendent labels and management offices. Some years ago music production industry needed great amount of money, expensive recording studios and professional entourage, until the advent of new technologies.
Nowadays good quality music productions can be realised at home studios, thanks to sophisticated softwares and hardware innovation. On the other side, if investments seem to be out of date, competition and innovating softwares are the basic instruments to create music for standard productions. This process gave the opportunity to everybody to follow their ideals of music but caused the increasing of music products and complicated the relations between musicians and business market. The course is born to answer to these difficulties: learn both therotical (such as acoustic and psychoacoustic, mixing, editing, mastering, softwares as Cubase and Ableton Live) and practical technics (including even lessons on communication, promotion and web marketing) and give anyone the chance to produce in autonomy and in a professional way his own music. Final step is to reach the music market through a promotional cd release to submit to the music labels and to management offices that supported the project, giving a great opportunity for both artists and music industry to open a window on new generations.
The course lasts 10 months, 320 hours for a maximum of 20 participants. This includes: theory classes, practical training, and an internship in music studios intended for live performances in festivals and clubs in Italy. Issuing a Certificate of "Music producer and Live Performer" released by NuT Academy.

3.3.6 Network organization

In the table below are shown for each centre the number of teachers, the number of students this year and the number (approximate) of students who have previously attended courses organized by various educational facilities.

	Centre	*N° of Teachers*	*N° of Students (this year)*	*N° of Students (past years)*	*N° of total Students*

1.	**Saint Louis Music School**	**24**	**300**	**1200**	**1500**
2.	**Percorsi Audio**	**15**	**180**	**520**	**700**
3.	**Fonderie Sonore**	**9**	**250**	**400**	**650**
4.	**Accademia del Suono**	**8**	**150**	**500**	**650**
5.	**Nut Academy**	**6**	**90**	**270**	**360**
Tot		***62***	***970***	***2890***	***3860***

The data in the table show that, due to activation of the network, can be contacted and activated in the Open Sounds testing phase a potential number of **970** students and indirectly about **3800** students linked to the educational institutions involved in the network and that in the Lazio region in the North and South of the country have the educational and professional profile needed to face the practices of collaborative creation of music proposed by OPEN SoundS.

A number of potential testers very interesting that could increase the spread and promotion of the project and its results in a very significant way

Annex A – ***Table with details of courses and professional profiles for the major centres of public and private vocational training in Italy***

	Centre	*Course type and responsible*	*Professional outlines*	*Duration*	*Official certification*
1.	SAE Institute Via Morimondo 19/21 MILANO http://milano.sae.edu/	Bachelor of Arts (Hons.) Audio Production Resp: Giorgio Pona (Head of Audio Department)	Sound Engineer Sound engineer (studio and live) MIDI programmer for the radio-television sector for soundtracks (commercials, music videos, film/shorts) Mixing Production Assistant Post Production technician Arranger MIDI technician Microphone technician	2 years	Bachelor of Arts (Hons.) of Middlesex University – English 3 years degree (recognized in Italy through a special procedure called 'declaration of local value')
		Electronic Music Production Certificate Resp: Giorgio Pona (Head of Audio Department)	DJ/Producer Sound Designer Sound Engineer Electronic music producer & composer Arranger Remixer Games music designer Programmer and sound designer for multimedia applications	6 months	
		Sound Design Certificate Resp: Giorgio Sancristoforo	DJ/Producer Sound Designer Sound Designer Virtual Orchestration expert MIDI technician	6 months	

2.	**Saint Louis Music School** Via Urbana 49/a ROMA http://www.slmc.it/	Sound Engineering and Music Technology – Corso pre accademico + Diploma Fonia e Music Technology Resp: Luca Proietti	Sound Engineer Sound engineer (studio and live) Mixing Production Assistant Post Production technician Arranger MIDI technician Microphone technician	720 hours / 2 years	
		Sound Engineering and Music Technology – Corso pre accademico + Attestato di qualifica professionale regione Lazio Resp: Luca Proietti	Sound Engineer Sound engineer (studio and live) MIDI programmer for the radio-television sector for soundtracks (commercials, music videos, film/shorts) Mixing Production Assistant Post Production technician Arranger MIDI technician Microphone technician	1060 hours / 2 years	Professional training certificate issued by the Lazio Region (AQP) and valid throughout the EU
		Sonic Arts – Corso di musica elettronica indirizzo compositivo Resp: Luca Spagnoletti	Composer Virtual Orchestration expert MIDI technician Mastering Sound Engineer Producer Acoustics Engineer	1080 hours / 3 years	
3.	**Accademia del Suono** Via Privata Arsiero, MILANO www.accademiadelsuono.it	Corso di Audio Engineering Resp: Stefano Pinzi	Sound Engineer Sound engineer (studio and live) MIDI programmer for the radio-television sector for soundtracks (commercials, music videos, film/shorts) Mixing Production Assistant Post Production technician Arranger MIDI technician Microphone technician	2 years	

			Pro Tools technician		
4.	**Fonderie Sonore** **Via V. Brunacci 10** **ROMA** **www.fonderiesonore.it**	**Corso di Teoria & Tecnica del suono** **Resp: Marco Sacco**	**Sound Engineer** **Sound engineer (studio and live)** **Mixing Production Assistant** **Post Production technician** **Arranger** **MIDI technician** **Microphone technician.**	**100 hours / 4 months**	
		Ableton Live Producer **Resp: Luca Capozzi**	**DJ/Producer** **Sound Designer** **Sound Engineer**	**100 hours / 6 months**	
5.	**APM** **Via Annunziata 1** **Saluzzo (CN)** **www.scuolaapm.it**	**Tecnico del suono e di registrazione** **Resp: Mauro Loggia**	**Sound Engineer** **Sound engineer (studio and live)** **MIDI programmer for the radio-television sector for soundtracks (commercials, music videos, film/shorts)** **Mixing Production Assistant** **Post Production technician** **Arranger** **MIDI technician** **Microphone technician**	**1200 hours / 2 months**	**Professional training certificate issued by the Piemonte Region (AQP) and valid throughout the EU**
		Tecnico di musica interattiva per le arti digitali **Resp: Mauro Loggia**	**Multimedia composer** **Programmer and arranger for the creation and management of: music production, multimedia, audio / video, soundtracks for television shows and theatre** **Sound Designer**	**1200 hours / 2 years**	**Professional training certificate issued by the Piemonte Region (AQP) and valid throughout the EU**
6.	**IED** **Via Alcamo**	**Corso di Sound Design** **Resp: Federica Colombo**	**Media composer** **Programmer and arranger for the creation and management of: music production, multimedia, audio / video, soundtracks for television shows and theater**	**3 years**	**Diploma Accademico di I Livello (***Bachelor of Art***)**: Formation of 3 years (180 CF), after which the student will achieve the title of

	ROMA **www.ied.it**		**Sound Designer** **Post-production audio-video technician** **Employee in communications agencies** **Employee in web agency** **Employee in television production studios, and software development / application**		Academic Diploma Level 1, legally recognized by the Ministry of Education, University and Research (Ministerial Decree December 10, 2010 n. 292).
7.	**Nut Academy** **Corso Umberto I, 74** **NAPOLI** **www.nutacademy.it**	**Corso EMPro (Electronic Musician)** **Resp: Vinci Acunto**	**Media composer** **Programmer and arranger for the creation and management of: music production, multimedia, audio / video, soundtracks for television shows and theater** **Sound Designer** **Post-production audio-video technician** **Employee in communications agencies** **Employee in web agency** **Employee in television production studios, and software development / application**	**1 year**	
8.	**NAM** **Via Ponte Seveso, 27** **MILANO** **www.nuovaaudio.com**	**Corso Professionale Fonico Sound Designer** **Resp: Claudio Flaminio**	**Sound Engineer** **Sound engineer (studio and live)** **Mixing Production Assistant** **Post Production technician** **Arranger** **MIDI technician** **Microphone technician.**	**1200 hours / 2 years**	**Professional training certificate issued by the Lombardia Region (AQP) and valid throughout the EU**
9.	**Percorsi Audio** **Via Vittorio Veneto, 2** **Acquapendente (VT)** **www.percorsiaudio.com**	**Corso Sound Designer** **Resp: Fausto Demetrio**	**Sound Engineer** **Sound engineer (studio and live)** **MIDI programmer for the radio-television sector for soundtracks (commercials, music videos, film/shorts)** **Mixing Production Assistant** **Post Production technician** **Arranger** **MIDI technician**	**6 months**	

			Microphone technician.		
10	Musica Incontro Via Tiburtina, 695 ROMA www.musicaincontro.it	Corso Audio Live e Audio Studio Resp: Umberto Fiore	Sound Engineer Sound engineer (studio and live) MIDI programmer for the radio-television sector for soundtracks (commercials, music videos, film/shorts) Mixing Production Assistant Post Production technician Arranger MIDI technician Microphone technician.	1 year	
11.	DoReMIDI Via Fortore, 4 PESCARA www.doremidi.it	Corso Informatica Musicale Resp: Paride Di Martino	Sound Engineer Sound engineer (studio and live) MIDI programmer for the radio-television sector for soundtracks (commercials, music videos, film/shorts) Mixing Production Assistant Post Production technician Arranger MIDI technician Microphone technician	1 year	Professional training certificate issued by the Abruzzo Region (AQP) and valid throughout the EU
12.	Latenza Zero Via Privata Arsiero, TERAMO www.latenzazero.it	Corso Informatica Musicale Resp: Bernardo Di Sabatino	Sound Engineer Sound engineer (studio and live) MIDI programmer for the radio-television sector for soundtracks (commercials, music videos, film/shorts) Mixing Production Assistant Post Production technician Arranger MIDI technician Microphone technician	1 year	

4. Implementation of the transfer networks in *Denmark*

4.1 Historical background of the network of MGK music schools:

The Danish MGK schools have been built up over a long period of time, starting with the MGK school in the cities of Holstebro in 1976 and Kolding in 1983. The first MGK school worked very closely with the National Music Council, whose aim was to create MGK schools in every single *Amt* (*Trad*: local district) of Denmark. The completion of that project was reached when the latest MGK school was opened on the island of Bornholm in 2003. Today, all Danish students can have access to vocational musical training and education in a short-distance radius from their home, democratizing access to advanced music education across the country.

4.2 Schools offering a MGK program in Denmark:

The Danish schools currently offering a MGK (music foundation course), and therefore being targeted for the transfer phase of the Open Sounds project are gathered around 7 regional administration centers:

- **MGK Nord – Administrated by Aalborg Kulturskole**
- **MGK Midtvest – Adminsitrated by Holsterbro Musikskole**
- **MGK Østjylland – Administrated by Aarhus Musikskole**
- **MGK Sydjylland – Administrated by Kolding Musikskole**
- **MGK Fyn – Adminsitrated by Odense Musikskole**
- **MGK Sjælland – Administrated by Køge Musikskole**
- **MGK Hovedstaden – Administrated by Københavns Kommune Musikskole with the exception of Sankt Annæ Gymnasium, which offers a MGK course independently.**

There are in total 15 schools administrated by the 7 regional centers:

- **Aalborg Musikskole - www.aalborgkulturskole.dk**
- **Aarhus Musikskole - www.aarhusmusikskole.dk**
- **Bornholms Musikskole - www.brk.dk**
- **Helsingør Kommunale Musikskole - www.mgk.helsingor.dk**
- **Holstebro Musikskole - www.holstebromusikskole.dk**
- **Ishøj Musikskole - www.ishojmusikskole.dk**
- **Københavns Kommunale Musikskole - www.musikskolen.kk.dk**
- **Køge Kommunale Musikskole - www.koegemusikskole.dk**
- **MGK Sjælland - www.mgksjaelland.dk**
- **Kolding Kommunale Musikskole - www.koldingmusikskole.dk**
- **Musikhøjskolen på Frederiksberg - www.musikhoejskolen.dk**
- **Odense Musikskole - www.odensemusikskole.dk**
- **Randers Musikskole - www.musikskolen.randers.dk**
- **Salling-Fjends Musikskole - www.skivemusikskole.dk**
- **Sankt Annæ Gymnasium - www.sag.dk**
- **Slagelse Musikskole - www.slagelse-musikskole.dk**

4.3 Pedagogical approach and educational content of the MGK program

When taking the MGK course, students can choose between a classical and a rhythmical (modern music) line and in some schools, a generic music education line is also offered. The program lasts 3 years and takes place in a music school. Students are taking classes in the following disciplines:

Main instrument
Basic piano skills (if not main instrument)
Singing, games and movement
Ear training
Music theory
General music knowledge
Group performance, ensemble and choir.

On top of that, students may choose 2 to 3 elective courses:

Secondary instrument
Ensemble or choir direction
Or other relevant subjects that each individual school may offer

The training is usually set up so that the students have the opportunity to follow traditional education at a regular school in the neighborhood. The total weekly hours of the MGK

program is 10 hours, but students should expect to use 20 hours to prepare for classes. Parts of the program can be taken as week-end classes where attendance is compulsory.

A full regular education alongside the MGK program requires a lot of work and time from the students. Some music schools cooperate closely with one or more high schools on a 4-year high school education program that includes the MGK as an integral part of the tuition.

Students go to an annual examination after the 1st and the 2nd year of the MGK program. If the results are not sufficient, the students may not continue following classes. At the end of the 3rd year, students take a final exam that corresponds to the level expected at the entry exams of Danish music conservatories.

Once the students have passed the MGK program, they receive a diploma which feature the grades they received and what musical skills they have learned and developed.

5. Description of the transfer networks in Denmark

Aalborg Musikskole - www.aalborgkulturskole.dk

Aalborg Musikskole (Music school of the city of Aalborg) is part of Aalborg Kulturskole which is the biggest cultural center in Denmark with over 5000 students. Courses at Aalborg Kulturskole cover music, drama and visual arts, and are taught in 50 educational centers in the Alborg area.

Aarhus Musikskole - www.aarhusmusikskole.dk

Aarhus Music School teaches music to about 3000 students with the help of 130 educators. Classes are targeted at all ages, from very young children to adults. The tuition is usually given on a weekly basis, and cover among other topics choir, orchestra, band academy, instrumental practice, ear training and of course the top-level MGK course.

Besides being one of Denmark's biggest and most innovative music schools, Aarhus music school is now part of the Godsbanen cultural center of Aarhus where the Open Sounds project held its September 2012 meeting, and is therefore involved in a variety of cross-cultural activities and projects.

Bornholms Musikskole - www.brk.dk

The music school of the island of Bornholm has recently started to offer the MGK course.

The core principle of the school is to communicate to the students the joy of playing music, and to place the children's interest at the foreground. The school accepts students of all ages, from early childhood to adult ages, with various tuition programs from instrumental practice to introductory classes on general music.

The MGK course offered at Bornholm's music school covers both the rhythmical and classical lines.

Helsingør Kommunale Musikskole - www.mgk.helsingor.dk

The MGK offered at Helsingør Music School is famous for its excellent learning environment. There are 35 of the school's students that are following the MGK course and actively participate in the school's tuition, social life, rehearsals, and development.

Helsingør Music School offers two study lines: The classical line, and the rhythmical line. The MGK course is first and foremost prioritizing a superior study environment which is underlined by special efforts put into a sense of community between the students, and a high standard of collective tuition. For that reason, the school is functioning with in-house teachers and educators instead of external teachers as it might be the case in other schools.

Holstebro Musikskole - www.holstebromusikskole.dk

The music school of Holsterbro was established in 1967, together with the city's other cultural institutions. Through the years, its high level standards have given the music school a very influential place in Denmark's educative musical landscape, making it one the most exemplary institutions in terms of cultural development and innovation.

The school's high status was started with it being one of the very first MGK centers in Denmark in 1976, offering intensive vocational music training to young students between 14 and 15 years old, in order to prepare them for the conservatory. Many central figures of the Danish musical life have had the MGK course taught at Holsterbro music school as their initial platform of their careers.

The school was connected to the cultural school of Vinderup in 2007, and is now reaching 2200 students of all ages. The MGK Midtvest regional center is administrated by Holsterbro Music School.

Ishøj Musikskole - www.ishojmusikskole.dk

The Ishøj music school is teaching children and young adults to sing and play an instrument, but also offers courses not universally available other places such as music analysis, music theory, composition and music technology.

The school is also a meeting point for music groups and bands from the whole local area, who can have the opportunity to collaborate on playing music together, sing in choir, or initiate other social activities around music.

Ishøj's music school organizes projects, courses, concerts, competitions and other events that make different generation and population layers meet with music as an anchor point.

Besides teaching music and offering a MGK tuition, the school also hosts drama and dance educational programs.

Københavns Kommunale Musikskole - www.musikskolen.kk.dk

The municipal music school of the city of Copenhagen is offering music tuition to children and young students from the local Copenhagen area. Instrumental learning and practice is at the core of the school's activities, such as brass, drums, stringed instruments, etc.

The school also offers a course in collective music performance, where students learn to play rhythmic music together with others. The school's main focus in terms of genre is anchored in the recent past and the present: Jazz, Pop, Latin music, Rock.

Køge Kommunale Musikskole - www.koegemusikskole.dk

The music school of Køge has, after a longer validation process, recently become the MGK center for the region of Sjælland, which includes the island of Bornholm. Since 2011, the

school has had the responsibility to administrate the teaching of the MGK course for 115 students.

Køge's music school is teaching children and young students between 1 and 25 years old. Students from the 2nd class are offered instrumental tuition until they reach 25 years old, and physically- or mentally- challenged students may also follow a course in music therapy.

Besides the aforementioned tuition which is met in most Danish music school, The music school of Køge also offers the intensive 3-year program of the MGK (MGK Sjælland) for students with a vocation for music and intending to pursue a professional career out of music. The program is taught at the 'talen academy' of the school.

Kolding Kommunale Musikskole - www.koldingmusikskole.dk

Kolding Komunale Musikskole prepares for conservatory education and other tertiary music education programs through the MGK course. The offer is open to students between 14 and 25 years old.

There are two main tuition lines available: classical and rhythmic, but the school also offers AM (Almen Pedagogik) and Folkemusik, which cover the pedagogy of music, and folk music. The education dispensed under the MGK course is, as with all other MGK centers, free of charge. There are, as of 2012, 34 students following the MGK course at Kolding Kommunale Musikskole.

Musikhøjskolen på Frederiksberg - www.musikhoejskolen.dk

FREDERIKSBERG
MUSIKHØJSKOLEN

Frederiksberg Musikhøjskolen was fonded in 1932 by Danish music pedagogues and compositors Jørgen Bentzon and Finn Høffing. The original name of the school was Københavns Folkemusikskole, but was later changed to match the working process of the institution which changed into a 'højskole', a Danish local type of boarding school that students attend to in-between their normal educational progression, and which focuses on personal development, art, sports, and other topics not integrally incorporated in the traditional educational programs.

The school offers music tuition to music students of all ages, from traditional music school teaching to younger students, to evening classes for adults and the 3-year long MGK course for vocational music training.

Odense Musikskole - www.odensemusikskole.dk

Odense Musikskole teaches its MGK course to 35-40 students between 14 and 25 years old. The tuition is mostly being held at the school where the students are housed and have access to practice rooms and other similar facilities that complement their educational program.

The music school of Odense, which is Denmark's 3rd biggest city after Copenhagen and Aarhus, is also administrating a big band and a symphonic orchestra, mainly under the lead of MGK students and teachers, and is the initiator of most musical social events in the municipality of Odense and the region of Fyn.

Randers Musikskole - www.musikskolen.randers.dk

The music school of Randers teaches music to both children, young students and adults. The MGK program they teach is administrated by the regional center at Aarhus Musikskole.

Besides developing the students' musical abilities, the school's main interest is to stimulate the interest and joy of music and singing in general through the advocacy of group teaching and performance, and a specific approach to instrumental tuition. The secondary aim is to strengthen the possibility for younger students to develop their personal interests and to broaden the musical life of the municipality of Randers.

Salling-Fjends Musikskole - www.skivemusikskole.dk

The music school of Skive is a communal institution housed in Musikkens Hus (*Trad*: the house of music), in Resenlund, between the fjord of Skive and the forest of Krabbesholm.

The tuition dispensed at the school is open to all citizens living in the municipality of Skive. The educational programs taught at the school range from a 'baby class' from very young children accompanied by their parents, to traditional one-to-one teaching, ensemble, choir, group performance, and preparatory school to the conservatory, the MGK course.

Skive music school's MGK course is administrated by the music school of Holsterbro, one of the pioneers of the establishment of MGK in Denmark.

Sankt Annæ Gymnasium - www.SAG.dk

The MGK course at Sankt Annæ Gymnasium is an intensive 4-year long vocational music course fully integrated with a traditional high school education. The study lines are the following: Rhythmic, Classical, Choir and Sound Engineering. Access tot eh MGK course at Sankt Annæ Gymnasium requires to pass a musical entry exam, as well as being apt to follow a high school education degree.

The MGK is a part of the school's music department which is called the Sangskole (Singing school), as Sankt Annæ Gymnasium is well-known for its high-level vocal and choir tuition which trains students into becoming professionals singers and musicians.

Slagelse Musikskole - www.slagelse-musikskole.dk

The MGK program of the music school of Slagelse is administrated by the regional MGK center for Sjælland in Køge. The school offers tuition for most musical instruments, as well as music theory, group performance, choir, music therapy, and a special talent line for vocational music training.

The school teaches both in classical and rhythmic music to students of all ages, and also offers a MGK course to students between 14 and 25 years old wanting to prepare for a conservatory education or a tertiary program at the university.

5.1. Conclusion

The Danish test network has a total number of primary target users amounting *525 students*. The primary target users are students currently enrolled at a MGK center and following a vocational musical training at the music school. If we are to expect that a minimum of 10% of the students will express an active participation inthe testing of the portal, we may expect about **52 students** to collaborate online on creating musical projects with other students. Besides the primary target users, we should also expect the music schools to involve their other students in the transfer process. These secondary target users are students enrolled at the music school and receiving tuition on a weekly basis. The secondary target group amounts around 3000 users, of which we may expect 5% to participate in the testing. This would add **150 secondary target users** to the test in Denmark.

6. Implementation of the transfer networks in UK

6.1 Testing phase

As explained within the introductory section regarding the reality in the United Kingdom (emphasis on the English curriculum), it is the intention of the British partners to form an inclusive network of participants, that celebrates learning (music, IT and other) across the learning lifespan, and not solely focused on a narrow learners' age-band.
It is believed that the novel character of OpenSoundS (and its predecessors) has potential to enhance learning across all age groups. Therefore, a holistic approach has been adopted, in order to ensure that most educational settings/contexts can feed back into the optimal dissemination of OpenSoundS across the educational plateaux, as presented above (see Figure iMerc 1).
For this particular purpose, the following testing partners have already been identified, and expression of interest in participating in OpenSoundS has already been secured.

6.1.1. Primary Education (teacher training participation)

As explained within the introductory section, there is no specific postgraduate qualification for music teachers in the United Kingdom. One of the dominant routes for acquiring Qualified Teacher's Status in the UK (QTS) is that of fulfilling the requirements of a Post Graduate Certificate in Education (PGCE) (a post-graduate degree obtained from a University, that contains a practical component where students are placed in a school and practice teaching under the supervision of mentors and their university programme leaders). During their time of study, the trainee teachers 'might' attend specialist music masterclasses. The time invested in these differs across the various programmes in the UK. Nontheless, music is present in all primary schools in the UK and many primary schools employ specialist musicians either directly, or in liaison with their local music services (now 'hubs').
At the IoE, our Primary PGCE develops effective, confident teachers whose classroom practice is informed by an advanced knowledge of educational theory, and who will continue to learn and reflect throughout their careers. The programme ensures that:

- student teachers learn to acquire the skills and expertise to support children's learning
- student teachers prepare to teach in an inclusive urban environment
- student teachers are provided professional development in all national curriculum subjects (including Music)
- student teachers learn to show a concern for professional values and demonstrate the positive attitudes and behaviour you expect from pupils.

Primary PGCE students can gain experience of teaching across one or more key stages, as follows:

- the Foundation Stage and Key Stage 1
- Key Stage 1 and Key Stage 2
- lower Key Stage 2 (ages 7 to 9) and upper Key Stage 2 (ages 9 to 11).

An essential part of all routes is practical experience in several different schools or settings. Student teachers learn to teach all the primary curriculum subjects. They also select one subject for specialist study from the range that is offered (the IoE does offer a Music Specialism).

All trainee teachers studying within the Primary PGCE programme at the IoE that select to specialise in Music will receive an introductory session about OpenSoundS and will be granted online accounts for the OpenSoundS platform. This will enable the OpenSoundS team to receive feedback from the very people that will be responsible for the musical up-bringing of the next generation of young musicians and students. Discussion with the PGCE Primary Music

Specialism Leader Dr Jennie Henley suggested that the approximate number of music specialists is likely to be around N=20.

6.1.2. Primary Education (real primary school context)

In addition to the previously described testing network of trainee teachers, one primary school has also been identified and agreed to participate to OpenSoundS.

Burlington is a large successful Junior school in New Malden and is part of the Royal Borough of Kingston upon Thames. The school has a history of success with many generations of children being well prepared, not only for Secondary school, but for adult life. Children at Burlington are expected to work hard and achieve their potential across the curriculum. This is led by a dedicated and talented staff who demand high standards and set a vigorous pace of learning. Literacy, numeracy and good work habits are given the highest priority in the curriculum.

There are high standards of behaviour at Burlington with an emphasis on care and consideration for others. There is strong support for children who find areas of learning or behaviour difficult and all staff are fully committed to working closely with parents and carers. The Junior School has strong links with the Infant School and every effort is made to ensure a positive move for children between the schools.

The OpenSoundS liaison for Burlington School Mr John Rickwood, Year 4 Leader. During July 2012, a whole class of pupils visited the IoE and were given a masterclass in Music Technologies at iMerc by Dr Evangelos Himonides. Following the introductory session, the pupils had a hands-on session with various music tecnhologies. Various groups were formed and encouraged to compose their musics on either Garage Band or Sibelius. At the end of the session, the whole class performed a real recording, as a choir. All pupils are eager to begin sharing their compositions on OpenSoundS.

6.1.3. Secondary Education (future qualified teachers)

The PGCE Music enables student teachers to understand what it means to be a music teacher and reflective practitioner. Student trachers develop their expertise in a variety of teaching situations by exploring different materials, traditions and teaching styles within the framework of the national curriculum.

During their teaching practice, they work with pupils at Key Stages 3 and 4. They also have opportunities to observe teaching or to teach at post-16 level, including A level music, AS and A level music technology, and vocational qualifications.

The programme also comprises seminars, workshops and tutorials in the theory and practice of music education. Music workshops which support their work in the classroom are also a key part of the PGCE. These sessions are led by music specialists in areas such as gospel singing, jazz improvisation, African drumming, Gamelan, and film and television music.

PGCE student teachers bring with them a wealth of experience as music makers, and help student trachers extend and develop their musical skills and knowledge by:

- using information and communications technology (ICT), and considering its application in the music classroom at all key stages
- improvising, composing and performing in small groups
- developing evaluation, assessment and reporting techniques
- attending lectures and producing set assignments.

The IoE provides access to a range of resource materials, classroom instruments and a music technology suite with relevant music software

.Attendance

In their placement schools or colleges, their responsibilities are equivalent to those of a practising teacher, but on a reduced timetable. The working day starts at approximately 8.30am and ends at 5.00pm. Days spent at the Institute include keynote lectures, subject lectures, seminars,

workshops, tutorials and directed study days. In addition, time in the evenings and at weekends is needed for further study and planning.

All PGCE secondary Music students (N=24 Full Time for 2012, including additional part time student from previous years) at the IoE are going to be introduced to the OpenSoundS platform during the beginning of their induction at the Institute and are going to be invited to engage with the system from their beginning of their training, as well as their practical placement at school. In collaboration with their mentors, they will be able to invite and administer accounts for their own students at their placement schools. An all-day introductory session on recording is going to be offered to all students by Dr Evangelos Himonides on Thursday, 4 October. During this session, the trainee terachers are going to receive an extensive introduction to OpenSoundS and will be invited to create accounts for the online platform.

6.1.4. Secondary School network (agreed testing network East London & East of England)

Initial contact has been made with four Secondary schools based in East London and the East of England. Three of the schools cater for 11-18 year olds (Year 7 through to Sixth form provision), the other for 11-16 year old pupils (Year 7 through to Year 11). The largest schools have a population approaching 1800 pupils whilst the other two schools have a pupil population of just over a thousand. Two of the schools have Technology Specialist Status and two specialise in Sports provision. Each school has a group of pupils who are studying Music at GCSE (General Certificate of Secondary Education). The two schools offering Sixth form provision also have pupils studying Music and Music Technology courses. It is envisaged that the pupils undertaking music and/or music technology based courses will be invited to take part in the research.
The four secondary schools have collaborated extensively with iMerc under the umbrella of the National Singing Programme Research Evaluation that was conducted by the researchers at iMerc (Professor Graham Welch, Dr Evangelos Himonides, Dr Jo Saunders).

6.1.5. Secondary and post compulsory education

The School that has been identified in participating in the testing of the OpenSoundS platform during the testing (but also the main) phases is Kingsbury Highschool. The OpenSoundS liaison for Kingsbury Highschool is Mr Matthew Domine, former Masters Student at the Institute of Education, University of London. It is worth mentioning that Mr Domine undertook a postgraduate research project focusing on Online Collaborative Environments for Music (with a particular focus on NuMU). This research was supervised by Dr. Evangelos Himonides. The empirical part of Mr Domine's research spanned two phases. Phase I attracted N=177 participants. Phase II attracted N=162 participants. The title of the post-graduate report was "Can the online sharing of students' music promote increased engagement, attainment and ownership in music education?"
Kingsbury High School is a large High School with academy status in Kingsbury, London, England notable for a number of reasons including its national reputation for Mathematics, its many eminent alumni and for the fact that the Upper School site at Princes Avenue, NW9 London, is recognisable to many British adults because it was used as the set for one of the original series of the popular children's drama series Grange Hill for its first two series in the late 1970s. It is also notable because of its 'high' exam results and is 'heavily' 'over'-subscribed. It was also attended by George Michael (formerly of "Wham"), 1980's group "Osibisa", founding members of the popular music group "Sugababes" and jazz saxophonist Courtney Pine.

6.1.6 Post compulsory education (sixth form college)

The sixth form college that has been identified in participating in the testing of the OpenSoundS platform is Luton Sixth Form College (LSFC).

LSFC was the first Sixth Form College to be established in England, back in 1966. There are approximately 95 similar colleges and, as a whole, they are considered to be one of the jewels in the crown of the English education system.

This College ranks amongst the best in many ways. They offer a very broad curriculum, consisting of more than 40 A Levels and 20 BTEC courses. In addition to the main qualifications they have a very full range of enrichment qualifications, opportunities and activities available to help their students enhance their experience and prospects. All of this takes place within a wonderful campus that is just two years old now and provides the students with the most modern facilities and resources available.

The programmes offered by LSFC are numerous. According to their programme catalogue:

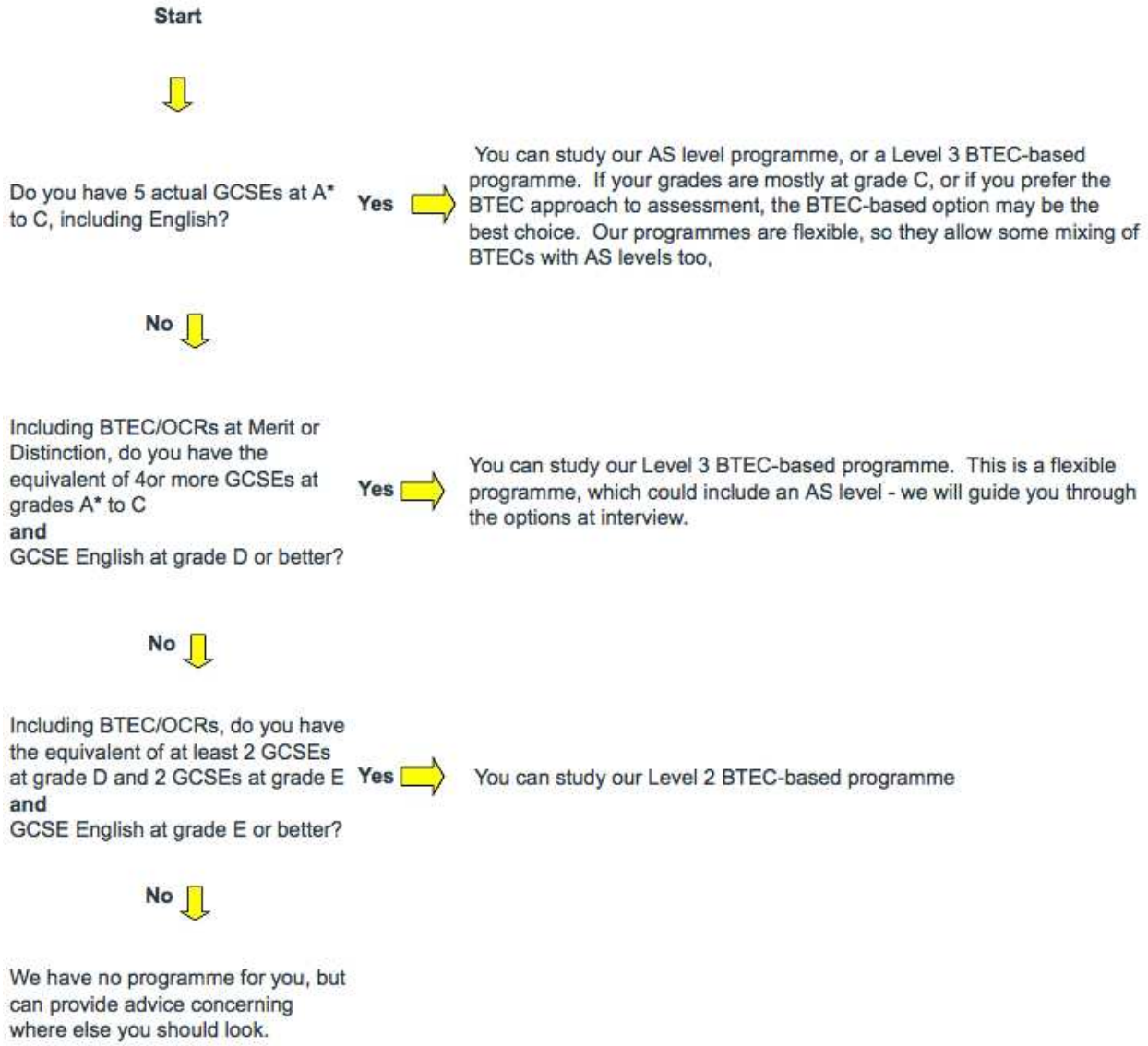
Choosing a programe is the starting point for planning your individualised combination of course choices.

A programme is a package of individual courses. LSFC offer programmes at level 3 and level 2.

Level 3 programmes consist of level 3 courses such as A/AS levels and BTEC Level 3s. They provide you with the entry requirements for University or prepare you for employment at 18. The usual pattern is to study the equivalent of four subjects in your first (AS) year and reduce to three in the second (A2) year.

Their **Level 2 programme** is based on the BTEC Level 2 Diploma and other level 2 (GCSE level) courses. It provides students with a foundation to study at BTEC level 3 after one year or prepare them for employment at 17. Many students will study BTEC Level 2 courses whilst also working towards their Maths and English GCSEs. They will need to choose one or two vocational areas to base your programme around.

In order to understand the possible pathways, a comprehensive diagram is offered to potential students:



(figure iMerc 3: potential pathways at Luton Sixth Form College)

From the whole corpus of courses offered, those related to Music are:

- **Music AS/A level** (Examination Board: OCR, ADDITIONAL INFORMATION: This subject can be combined with either A/AS Music Technology or the Btec Music Subsidiary Diploma (Performing))
- **Music Practice (Performing) BTEC Level 3 Subsidiary Diploma** (Examination Board: Edexcel, ADDITIONAL INFORMATION: This subject can be combined with either AS/A2 Music Technology or AS/A2 Music.)
- **Music Technology AS/A level** (Examination Board: Edexcel, ADDITIONAL INFORMATION: This subject can be combined with either A/AS Music or the BTEC Music Subsidiary Diploma (Performing). It is important to note that since A Level Music Technology and A Level Music have very different practical and theoretical foci, many universities offering more 'traditional' music degrees will not necessarily accept the former as a substitute for the latter. However, given the major role that technology plays in the modern musical world, the majority of these universities enthusiastically

acknowledge the advantages of studying music technology alongside A Level Music. All AS and A2 Music Technology coursework is completed under supervised 'controlled conditions' within the College. In order to complete all tasks to the required standard, it wil be necessary for students to attend supervised coursework completion sessions outside lessons. These sessions may be scheduled before, during or after students' normal timetabled day.)

The OpenSoundS team will be in liaison with two specialists at LSFC.
1. Mr Ross Purves (Head of Music and Music Technology)
2. Mr Andy Grieves (Head of Distance and Online Learning)

7. Description of the transfer networks in UK

7.1Transfer Network

Participant schools, organisations and individuals for the post-testing phase are going to be recruited via a plethora of channels and modalities, personally, and via general recruitment campaigns.
Based on years of empirical research and collaboration with the School and further educational sector in the UK, iMerc, the UK OpenSoundS partner, believe that we need to be clear about who we want to contact and why. Ignoring the NCFE Level 2 in Music Technology, most provision is level 3 so we only aim to be targeting schools that have sixth form provision and the FE (further education) colleges and Sixth Form Colleges. iMerc has access to official Government databases that can help the OpenSoundS team identify these particular institutions. Including all secondary schools that have 6th forms would result in a colossal mailout campaign that, at this juncture, is not perceived to be necessary for OpenSoundS, and might result great strain on the OpenSoundS servers and IT infrastructure. FE Colleges and Sixth Form Colleges alone would be more manageable.

Further, according to our extensive experience from mass campaigns, Post 16 specialist institutions are more likely to pick this kind of communicated information/literature up and take it seriously. This is because of the kinds of staff they have and their focused specialisms.

In order to ensure that the targetted schools would take the OpenSoundS campaign seriously, we suggest a cascade model based on approaching the Heads of the local authority music services/hubs and/or LA music advisers. They actively maintain working lists of heads of music email addfesses that they can cascade down to. The ones who are interested will be able to contact iMerc directly upon pick the information up.

Additionally, iMerc will also target all of the ELearning and City Learning Centres, as our experience tells us that they also link up with local schools.

Communications to Schools will not be directly targeted to the Music Specialists but instead to their 'eLearning Leaders', 'Learning Leader', or Professional Tutors. They might be more interested in checking out the possibilities (perhaps perform an initial liaison with iMerc, test out

the OpenSoundS platform) and then passing on to Heads of Music, who, from our experience, tend to be extremely busy with their usual affairs.

Additionally, all UK conservatoires will be invited to participate to the OpenSounds network, via personalised invitations from iMerc to their Directors. These are:
• Leeds College of Music, Leeds
• Birmingham Conservatoire, Birmingham
• Royal College of Music, London
• Royal Northern College of Music, Manchester
• Guildhall School of Music & Drama, London
• Royal Conservatoire of Scotland, Glasgow
• Royal Welsh College of Music & Drama, Cardi-
• Trinity College of Music, London
• Royal Academy of Music, London
• London College of Music, University of West London, London

All of these, except the Guildhall School of Music & Drama, the Royal Academy and the London College of Music, fall under the umbrella of Conservatoires UK. The admissions service for these institutions is called CUKAS.

Of those conservatoires, particular focus on technology is offered by :
London College of Music
St Mary's Rd, London W5 5RF
Tel: 020 8231 2304; 0800 036 8888 Fax: 020 8231 5646
Email: music@uwl.ac.uk; learning.advice@uwl.ac.uk Web: www.uwl.ac.uk/music/London_College_of_Music.jsp
Sara Raybould, acting head of music, field leader music tech; Francis Pott, head of research & prof of composition.

The aim of the BA (Hons) music tech (specialist) is to ensure that you acquire and develop skills that are appropriate to contemporary sound and music pre- and post-production. Focusing on audio technology but will also have the opportunity to apply it in a broader context - including sound, acoustics and post-production techniques, emerging technologies and standards, business survival, experimental sound and digital broadcast media. The MA in record production deconstructs and analyses the process of record production to provide students with the relevant skills and understanding to develop a career in the contemporary, fast-changing music industry or as a springboard to further PG study at PhD level. The MA audio technology course focuses on the creative use of advanced audio technology in the production of contemporary recordings, with emphasis on the practical exploration of technique and technology. It assumes a level of competence in recording and sequencing technologies and poses the question 'Where now'? This course is based in studios of fully professional specification. The MA music industry mgt and artist development programme provides graduates on completion of this course the skills and knowledge not only to manage either an artist or their own career, but also to be more employable across a wider range of sectors within the music industry other than performance. The MA music perf/comp degree is designed for advanced performers, who wish to develop practical skills to a professional level. Students will have the chance to work in solo performance, chmbr groups, orchestras, jazz bands, rock bands and music theatre, and will benefit from w/shops and m/classes given by visiting performers. Music facilities: London College of Music does not only occupy an integral part of Thames Valley University but holds a distinctive position in the academic and musical community in London. The college has a chamber choir, chamber orch, string ensemble, symphonic wind ensemble and big band as well as numerous

smaller ensembles. The college has its own specialist teaching areas for all its disciplines which include 35 fully equipped digital recording studios, all with workstations, a network of studios for music tech (inc some within Ealing Film Studios), a recital hall and purpose-built teaching and practice rooms.

7.2 GEOGRAPHY

An initial network of N=484 institutions is awaiting to be contated before the testing phase is concluded.
The LA distribution for this potential network is presented below:

Local Authority	Total
Barking and Dagenham	1
Barnet	3
Barnsley	2
Bath and North East Somerset	2
Bedford	1
Bexley	1
Birmingham	13
Blackburn with Darwen	2
Blackpool	2
Bolton	4
Bracknell Forest	1
Bradford	3
Brent	1
Brighton and Hove	3
Bristol City of	5
Bromley	2
Buckinghamshire	4
Bury	2
Calderdale	1
Cambridgeshire	6
Camden	5
Central Bedfordshire	1
Cheshire East	3
Cheshire West and Chester	3
Cornwall	5
Coventry	4
Croydon	3
Cumbria	7
Darlington	2
Derby	3
Derbyshire	5
Devon	4
Doncaster	1

Dorset	2
Dudley	4
Durham	6
Ealing	1
East Riding of Yorkshire	3
East Sussex	7
Enfield	3
Essex	8
Gateshead	1
Gloucestershire	5
Greenwich	1
Hackney	3
Halton	2
Hammersmith and Fulham	1
Hampshire	16
Haringey	1
Harrow	5
Hartlepool	2
Havering	2
Herefordshire	4
Hertfordshire	4
Hillingdon	1
Hounslow	1
Isle of Wight	1
Islington	1
Kensington and Chelsea	2
Kent	7
Kingston upon Hull City of	3
Kingston upon Thames	1
Kirklees	4
Knowsley	1
Lambeth	3
Lancashire	9
Leeds	10
Leicester	6
Leicestershire	5
Lewisham	2
Lincolnshire	4
Liverpool	1
Luton	2
Manchester	7
Medway	1
Merton	2

Middlesbrough	4
Milton Keynes	1
Newcastle upon Tyne	1
Newham	2
Norfolk	7
North East Lincolnshire	2
North Lincolnshire	2
North Somerset	1
North Tyneside	3
North Yorkshire	6
Northamptonshire	4
Northumberland	2
Nottingham	5
Nottinghamshire	7
Oldham	2
Oxfordshire	9
Peterborough	1
Plymouth	2
Poole	2
Portsmouth	2
Pre LGR (1996) Cleveland	3
Pre LGR (1998) Berkshire	1
Pre LGR (1998) Kent	1
Reading	1
Redbridge	1
Redcar and Cleveland	3
Richmond upon Thames	2
Rochdale	2
Rotherham	4
Rutland	1
Salford	4
Sandwell	2
Sefton	3
Sheffield	2
Shropshire	5
Slough	1
Solihull	2
Somerset	6
South Gloucestershire	2
South Tyneside	1
Southampton	3
Southend-on-Sea	1
Southwark	1

St. Helens	2
Staffordshire	8
Stockport	6
Stockton-on-Tees	3
Stoke-on-Trent	2
Suffolk	5
Sunderland	3
Surrey	12
Sutton	1
Swindon	2
Tameside	3
Telford and Wrekin	2
Thurrock	3
Torbay	1
Tower Hamlets	2
Trafford	2
Wakefield	2
Walsall	1
Waltham Forest	3
Wandsworth	2
Warrington	2
Warwickshire	6
West Berkshire	1
West Sussex	8
Westminster	2
Wigan	3
Wiltshire	5
Windsor and Maidenhead	1
Wirral	2
Wolverhampton	2
Worcestershire	7
York	3
Grand Total	**484**

SPECIALISMS

type	Total
Art, Design and Performing Arts College	6
General Further Education College	226
General Further Education College (Special)	2
Not applicable	56
Sixth Form College (General)	78

Sixth Form College (Voluntary Aided)	19
Sixth Form College (Voluntary Controlled)	9
Specialist Designated College	15
Tertiary College	51
(blank)	22
Grand Total	**484**

7.3 Estimates for the testing and transfer phases

In light of the information regarding the testing plan presented in paragraphs 7.1.1 to 7.1.6, we estimate that the approximate number of participants during that phase will come to around:
7.1.1. Primary Education (teacher training participation): N=20
7.1.2. Primary Education (real primary school context): N=40
7.1.3. Secondary Education (future qualified teachers): N= 24
7.1.4. Secondary School network (agreed testing network East London & East of England): N=40+
7.1.5. Secondary and post compulsory education: N=60+
7.1.6 Post compulsory education (sixth form college): N=30+
Therefore, we estimate that during the testing phase, an approximate number of N=210+ students will engage with the platform in the United Kingdom.
Out estimate for the transfer network in the United Kingdom is based on our past experience in large-scale research evaluations, and in line with the information provided hereabove. We expect to receive a positive response of 11% to 15% of the total number of institutions and individuals targeted. This has the potential to translate to approximately 3,500 to 5,500 students with an interest in music technology in the United Kingdom.

8. Transmission protocols. Activities of the subjects involved in the transfer actions

Transmission protocols are called the set of procedures that define, support and coordinate the transfer in their complexity. In this part we will first describe the activities related to the transfer actions involving, for various reasons, the various subjects**.**

8.1 Activities of the parties involved in the transfer: users type, pilot groups and target groups

The main activities of the various typologies of users involved in the transfer are:

- to participate at the testing of the portal (only a part of the pilot groups);
2. to participate to informative actions aimed at supporting the transfer action (contact persons of each node);
3. to actively participate in the experimentation;
4. to produce the actions subjected to analysis, evaluation, and validation;
5. to be main actors of the transfer, supporting the action of exploitation.

Each of these activities will now be the subject of a short study developed in detail in the *Plan of transfer experimentation and validation of the results*.

8.1 Participation in the testing of the portal OPEN SoundS

The initial phase of the experiment sees some "type users" perform various trials in order to:

a. test the accessibility of the portal
b. test the functionality of the portal

Testing the accessibility of the portal

This type of testing does not provide specific qualitative measures for the contents preferred by users, but the mere accessibility of such content based on the structure of the software platform. The accessibility test will affect a very limited sample of "type user" specially selected for testing.
The basic instrumental skills requirements are the ability to browse the web 2.0 environment, the ability to use the software for music production, the ability to interact at least at a basic level in collaborative environments. The tests involve the direct observation of users in action by an operator specialized in this type of observation.

Testing the functionality of the portal

This type of test aims to assess the overall functioning of the structure/articulation of the content on the website as well as the processes potentially related to them. At this stage it is not planned a direct observation, but a remote monitoring through the provision of appropriate instruments for detection and self-observation with respect to the user actions, which will be: "photographed" by means automatic logs, tracking the access to pages and tools; compared and analyzed, using the data of ingoing and outgoing forms that each person will be required to fill in. For this reason, fairly small target groups, called pilot groups, will be used.
The commencement of the experimentation implies, on the one hand, a series of actions that each target group will experience for the transfer and, on the other, a comparison for the exchange of experiences and materials within the portal. This type of testing should take place roughly in the second half of November until 15 January.

8.2 Participation in workshops aimed at supporting the transfer action (the contact persons of the nodes)

In initiating the testing phase enlarged to the target groups, a series of workshops for tutors and others representing of all the network nodes taking part in the transfer action are provided. The aim of the workshop will be:
- presentation of the project and the related activities
- to present the platform, its products, related processes, tools ...
- to promote a discussion on the use of music digital technologies in the specific field
- to allow some users a greater **responsibility** assumption in order to the transfer action
- to become promoters of the strengthening of the transfer action.

This will require a better understanding of:
- instruments available to the trial;
- instructions for the proper use of tools and resources available in the portal;
- tools for the collection of testing data and for checking them.

Basically, this implies that some users have to know not only the platform functionality, but also the project objectives and the solutions adopted in order to better contribute to the improvement and effectiveness of the transfer, thus making some users real reference points for the success of the action.

8.3 Active participation in the trial (collection and analysis of results)

Thanks to the workshops, it will be then possible to ensure that the experience gained by the users involved in the restricted trial can be converted into tutoring action for the enlarged target groups.
Any action pertaining to the trial will can/must also produce new musical creations within the collaborative platform, together with a series of observational material concerning the results of the trial, the difficulties encountered, suggestions on improvements to the actions, the learning environments, the support materials, etc.