



# Tbilisi 2017

## AEC Annual Meeting for International Relations Coordinators



*21st-24th September 2017*

*Tbilisi State Conservatoire, Georgia*

***Diversity: independently together***

*The AEC would like to express special thanks to the **IRCs Working group** and the **Tbilisi State Conservatoire** and in particular **Nana Sharikadze** and all members of the staff for their wonderful support in organizing the AEC Annual Meeting for IRCs 2017 in Tbilisi.*

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## Introduction: Diversity - independently together

Working in the field of international relations means to deal on daily basis with the concept of “diversity”. Diversity means acceptance and respect; it means understanding that each individual is unique, and recognizing our individual differences; it is the exploration of these differences in a positive, and nurturing environment; it is about understanding each other and moving beyond simple tolerance to embracing and celebrating the rich dimensions of diversity of each individual. In other words: it means to be “independently together”.

Nowadays the theme of diversity is being addressed at several levels, from national governments to European institutions, from media to NGO’s, and last but not least it has become a key requirement of European funding programmes and a central theme within the AEC community, which has already addressed this issue within the Pop and Jazz Platform and the AEC Annual Congress and General Assembly in the last years.

During their 2017 meeting, the International Relations Coordinators of AEC members institutions are also invited to reflect on this theme of “Diversity” starting from its intrinsic definition: independently together. If from one side working in an international environment naturally means to be surrounded by “diversity”, are we really ready to make an effort to accept our differences and work together, going beyond our prejudice and horizons? Are we ready to cross our safe “Erasmus borders”? Are our institutions ready to accept and endorse commonly agreed international policy, standards, guidelines and tools which would allow us to better work together?

This theme will be symbolically debated in the furthest location the IRCs Meeting has ever taken place: Tbilisi, Georgia, on the border between East and West, Europe and Asia, in a country rich of history, culture and traditions beyond the European Union.

This special IRCs Meeting edition, which falls between the end of the FULL SCORE project and the beginning of the new “SMS = Strengthening Music in Society” funded by Creative Europe, will feature 3 pre-conference activities:

- EASY Workshop (Thursday 11:00 - 18:00): European Online Application System Pilot Project: this seminar, given by Dreamapply, the IT company who has developed the system, is meant for institutions which already took part in Pilot Year 1 and to new institutions willing to join the system in Year 2. The system will undergo some further testing and development during the Summer and will be presented in detail during this seminar with some hands-on simulations. This seminar is FREE of CHARGE and open to all institutions.
- Seminar 1 on Branding (Friday 10:00 - 13:00): how can institutions market themselves at international level? Is a branding strategy necessary to compete on the modern and worldwide higher education market? How can conservatoires build an international branding strategy? Which are the necessary steps? The case study of Berklee College of Music in Valencia will be presented as an example. Extra fees apply to this seminar and a maximum of 30 participants will be allowed.
- Seminar 2 on Quality and Internationalization (Friday 10:00 - 13:00): Higher music education institutions are recruiting an increasingly diverse and international student body. As such, there is a growing need to ensure that their educational programmes and environment are adapted to students

coming from different (teaching) cultures, within as well as outside Europe. How can higher music education institutions take the responsibility to ensure the relevance and quality of their educational provision in such an international context? Which intercultural challenges do institutions encounter? Which quality enhancement tools can be used or developed to assist institutions in improving their internationalisation process? This seminar on quality and internationalisation aims to offer participants a platform to share experiences and exchange practices and ideas about these various challenges. Extra fees apply to this seminar and a maximum of 30 participants will be allowed.

During the conference, an inspiring keynote speech will trigger group discussions around the theme of “diversity”, while parallel sessions will give the opportunity to explore various topics related to the core activities of the IRCs: Recognition and Diploma Supplement, Employability, Jean Monnet Programme and Knowledge Alliances, Capacity Building and Credit Mobility, Quality. A plenary session will be dedicated to the outcomes of the first pilot year of the EASY - European Online Application System and, more in general, to the “technological” trends that the Erasmus Programme is facing, which will be presented by the representatives of the project Erasmus Without Papers.

Last but not least, all participants are welcome to share their “diversity” during the Information Market, where the possibility of presenting projects and activities of international relevance will be given to the audience (please subscribe for this via the registration form) and during the last Networking with Refreshment sessions, for which all participants are invited to contribute by bringing typical food and drinks from their country! Finally, on Sunday we will explore Georgia during our Networking Trip to the Georgian vineyards where the tradition of wine making was born and flourished.

The AEC is looking forward to welcoming you in Tbilisi to co-create our annual gathering!



Association Européenne des  
Conservatoires, Académies de  
Musique et Musikhochschulen



## Programme

### Annual Meeting for International Relations Coordinators

21 - 24 September 2017, State Conservatory Tbilisi, Georgia

*Diversity: independently together*

Thursday 21<sup>st</sup> September

### EASY Workshop

**11:00 - 18:00 EASY Pre-conference Workshop (free of charge, open to all participants)**

Registration in the Recital Hall Foyer

11h - 12h introduction to the old pilot institutions (room 401) and to the new interested institutions (room 421)

12h - 13:30 first part of the system simulation in Recital Hall

13:30 - 14:30 lunch in Recital Hall Foyer

14:30 - 16:00 second part of the system simulation and Q&A in Recital Hall

16:00 - 16:30 coffee break in Recital Hall Foyer

16:30 - 18:00 introduction to the set up for new institutions in Recital Hall

## Friday 22<sup>nd</sup> September

**9:45** Registration to the pre-conference seminars (seminars are only for participants who signed up in the registration form)

**10:00 - 13:00 Pre-conference seminar on Branding** - by Maria Martinez Iturriaga, Berklee Valencia - 421

**10:00 - 13:00 Pre-conference seminar on Quality and Internationalization** - by Marianne Lokke Jacobsen, *Royal Danish Academy of Music* and Lika Glonti, *National Erasmus+ Office Georgia* - 401 and 425

From 12:30	Registration Open, refreshments, networking time	Grand Hall Foyer
12:45 - 13:15	Tour of Tbilisi State Conservatoire	Meeting point Grand Hall Foyer
13:00 - 14:00	Introductory Session for first-time delegates With group discussion	401
	Introductory Session for students With group discussion	Music Technology Studio
14:20 - 15:00	<b>Opening Event</b> Music introduction Welcome words by: <ul style="list-style-type: none"> <li>- <b>Reso Kiknadze</b>, Rector of the Tbilisi State Conservatoire</li> <li>- <b>Manana Berikashvili</b>, Vice- Minister of culture and monuments protection</li> <li>- <b>Stefan Gies</b>, AEC Chief Executive</li> </ul>	Grand Hall
15:00 - 15:30	<b>Plenary Session I</b> <i>Facing the Music: Dealing with Diversity in Conservatoire Contexts</i> <b>Keynote Speaker</b> : Huib Schippers, Smithsonian Folkways Recordings, US	Grand Hall

15:30 - 16:00	Informal Networking with refreshments	Grand Hall Foyer
16:00 - 17:00	Breakout Groups - Sit and Talk - pre arranged groups by letters	1 - 224a 2 - 307 3 - 301 4 - 421 5 - 405 6 - 401 7 - 425 8 - 505
17:00- 17:30	<b>Plenary Session II</b>  Representative of the EU delegation in Georgia  <b>Nana Sharikadze</b> , IRC at the Tbilisi State Conservatory  AEC Tradition ☺ Let's Sing a Song from Georgia	Grand Hall
17:30	Official Opening of the New Library of the Tbilisi Conservatoire (in collaboration with the Norwegian Academy Oslo)	<i>Library</i>
17:30 - 18:30	Pre-booked rooms available for Project meetings	<i>M. Granum - 224a</i> <i>Metric - 301</i> <i>Opera Project - 505</i>
19:00	<b>Welcome Dinner</b>	Tbilisi City Assembly  Address: Freedom Square 2 , Tbilisi



## Saturday 23<sup>rd</sup> September

9:45 - 10:50	<p>Music introduction</p> <p><b>Plenary Session III</b></p> <p><b>EASY - Pilot Project of a European Application System for Mobility among Higher Music Education Institutions</b></p> <p>Introductory speech by <b>Lucia di Cecca</b>, AEC Council Member</p> <p>Presentation of the system by Dreamapply</p> <p><b>The Erasmus Without Paper Project</b> by <b>Joao Bacelar</b> (European University Foundation)</p> <p><b>Q&amp;A</b></p>	<i>Grand Hall</i>
11:00 - 12:00	<p><b>Parallel Sessions</b></p> <ol style="list-style-type: none"> <li>1) <i>Recognition Issues and Diploma supplement</i>, with <b>Antonio Narejos</b>, Conservatorio Superior de Murcia, <b>Tamar Chkheidze</b> representative from the Georgian National Agency and <b>Mariam Gviniashvili</b>, student from Tbilisi Conservatoire</li> <li>2) <i>Employability (Internships, Career Centers, Entrepreneurship)</i> with <b>Maria Martinez Iturriaga</b>, Berklee Valencia, and <b>Susanne van Els</b>, Conservatorium Maastricht</li> <li>3) <i>Jean Monnet Programme and Knowledge Alliances</i>, by <b>Lika Glonti</b>, <i>National Erasmus+ Office Georgia</i></li> <li>4) <i>Capacity Building and Credit Mobility</i>, by <b>Nana Sharikadze</b>, Tbilisi State Conservatoire and <b>Christofer Fredriksson</b>, University of the Arts, Stockholm</li> <li>5) <i>Making the Connection between Internationalization and Quality Assurance</i> presentation by <b>Jef Cox</b>, MusiQuE - Music Quality Enhancement and <b>Reso Kiknadze</b>, Rector of the Tbilisi Conservatoire</li> </ol>	<p>1 - 401</p> <p>2 - 307</p> <p>3 - 405</p> <p>4 - 425</p> <p>5 - 421</p>
12:00 - 12:30	<b>Networking with Refreshments</b>	<i>Grand Hall Foyer</i>

12:30 - 13:30	<b>Parallel Sessions</b> <ul style="list-style-type: none"> <li>6) <i>Recognition Issues and Diploma supplement</i>, with <b>Antonio Narejos</b>, Conservatorio Superior de Murcia, <b>Tamar Chkheidze</b> representative from the Georgian National Agency and <b>Mariam Gviniashvili</b>, student from Tbilisi Conservatoire</li> <li>7) <i>Employability (Internships, Career Centers, Entrepreneurship)</i> with <b>Maria Martinez Iturriaga</b>, Berklee Valencia, and <b>Susanne van Els</b>, Conservatorium Maastricht</li> <li>8) <i>Jean Monnet Programme and Knowledge Alliances</i>, by <b>Lika Glonti</b>, Erasmus National Agency Georgia</li> <li>9) <i>Capacity Building and Credit Mobility</i>, by <b>Nana Sharikadze</b>, Tbilisi State Conservatoire and <b>Christofer Fredriksson</b>, University of the Arts, Stockholm</li> <li>10) <i>Making the Connection between Internationalization and Quality Assurance</i> presentation by <b>Jef Cox</b>, MusiQuE - Music Quality Enhancement and <b>Reso Kiknadze</b></li> </ul>	1 - 401  2 - 307  3 - 405  4 - 425  5- 421
13:30 - 14:30	<b>Lunch</b>	<i>Recital Hall Foyer</i>
14:30 - 15:30	<b>Information Forum and Market</b> Brief Presentations and “market” discussion moderated by <b>Sara Primiterra</b> , AEC Events manager Presentation of the handbook: “Increasing Student Voice in the Higher Music Education Institutions: Tips and Guidelines by the AEC Student Working Group”, by <b>Saara Lindahl</b> , AEC Students working group Presentation of the AEC website database and AEC Job Vacancy Platform within the FULL SCORE project by <b>Angela Dominguez</b> , AEC Office Presentation on the revised AEC Learning Outcomes by <b>Jef Cox</b> , AEC Office <b>Presentations by AEC members on international projects and platforms and discussion</b>	<i>Grand Hall</i>
15:30 - 16:30	<b>Breakout Group Discussion:</b> brainstorming on the AEC work on mobility and internationalization issues - feedback from the participants and suggestions for the future	A - 224a B - 201 C - 307 D - 405 E - 401 F - 421 G - 425 H - 505

16:30	<b>Closing and Sharing</b> <ul style="list-style-type: none"> <li>- News from the AEC by <b>Eirik Birkeland</b>, AEC President</li> <li>- Announcement of the next IRCs Meeting</li> <li>- Closing Remarks by <b>Eirik Birkeland</b> and <b>Bruno Pereira</b>, IRC working group chair</li> </ul>	<i>Grand Hall</i>
17:00	<i>Let's share our international and diverse food and drinks!</i> <i>Networking with refreshments</i>	<i>Grand Hall Foyer</i>
18:00 - 18:30	<b>Tour of Tbilisi State Conservatoire</b>	
18:30 - 19:15	<b>Closing Concert</b>	<i>Grand Hall</i>

## Sunday 24<sup>th</sup> September - Networking Day

### Wine Tour 10:00 - 18:00

**Meeting Point:** in front of the Grand or Recital Hall, Griboedov str 8

## Music Performances

### Friday 22nd September - Opening Event

**CHAKRULO** - Table songs from Kakheti (East Georgia). Belongs to the category of so called long songs. To be performed by soloists in high parts and the group of singers in the base. Has rich harmonic language, perpetual melodic development. The lyrics are mostly philosophical. Chakrulo has been included into The Golden Record sent by NASA with the Voyager 1 to space in 1977.

**KHASANBEGURA** - Song from Guria (West Georgia). To be performed in antiphon - by a trio with contrast polyphony and yodl-like krimanchuli, and two-part ensemble, called gadadzakhili. The lyrics are based on an episode from the Crimean War (1853-1856).

**MRAVALJAMIER** - Masterpieces of Georgian polyphony. Have unlimited possibility for improvisation. Table songs from Kakheti (East Georgia). Belongs to the category of so called long songs. To be performed by soloists in high parts and the group of singers in the base. Has rich harmonic language, perpetual melodic development. The lyrics are mostly philosophical.  
"BASIANI", the State Ensemble of Georgian Folk Singing

### Saturday 23rd September - Plenary Session III

1. Henryk Wieniawski - Polonaise de Concert No. 1, Op. 4 Ddur  
perf. Ana Obloashvili - Conservatoire Music Seminary, 8th grade  
Accompanist: Nata Metskhovrishvili

2. Stravinsky - "Agosti" Dance infernale  
Perf. Sandro Nebieridze, Conservatoire Music Seminary, 11th grade

### Saturday 23rd September - Closing Concert

1. S.Prokofiev Sonata 7, op 83 B Dur, III part  
Perf. Davit Jinjikhadze, MA, 1 year

2. K.Molchanov - Vocalise  
Perf. Valerian Saatashvili, MA 2 year  
Accompanist. N.Maisuradze

3. Verdi - Macbeth, Banquo's aria, II act  
Perf. Giorgi chelidze, MA, 2 year  
Accomp. L.Useinashvili

4. A. Skriabin - 2 poems op 32  
Perf. Lexo pirmisashvili, MA, 2 year

5. S.Tsintsadze - 2 miniatures  
Perf. Conservatorie students String Quartet

6. G.Puccini - La bohème, Musetta's Waltz, II act  
Perf. K.Sikharulidze, MA, 2 year  
Accomp. E.Gogolidze

7. S.Rachmaninof - Prelude N4 op 23, Ddur  
Perf. Irma Gigani, BA, 4 year

8. J.Kechakhmadze - Serenade,  
"Ride The Chariot" arr.A.Smith  
Female Choir under the baton of O.Burduli

## Georgian Traditional Song

**ცხენოსნური**


შემსრულებელი: ანჩისხატის ტაძრის  
მგალობელთა გუნდი  
ნოტებზე გადაიღო თინათინ ჟვანიაძე

♩ = 140

**I გუნდი**



ა - დი - ლომ, ა - დი - ლომ, დი - ლა - ვო - დე - ლაჲ და ა - რა - ლო



იუ - დი - ლო - დე - ლა, ა - რა - ლო, იუ - ლი - ა - ლა - ლი

**II გუნდი**



ა - დი - ლომ, ა - დი - ლომ, დი - ლა - ვო - დე - ლაჲ და ა - რა - ლო



იუ - დი - ლო - დე - ლა, ა - რა - ლო, იუ - ლი - ა - ლა - ლი



## Networking Trip on Sunday - Wine Tour

# IRCs Wine Tour to Chateau Mukhrani

## September 24

### 10:00 - 18:00



We invite you to the wonderful world of Château Mukhrani, an essential experience for any wine enthusiast.

Château Mukhrani is the historical leader in the Georgian wine industry. Since the very beginning, starting with its founder Prince Ivane Mukhran batoni, it has always been the leading brand, combining local traditions and contemporary technologies. Having its remarkable history, high-classimage, outstanding quality, unique domain and cellars, Château Mukhrani is today a leading Georgian wine producer.

Château Mukhrani was founded on the tradition of wine making of the Mukhrani region that dates back in millennia. It was the original Georgian royal chateau uniting four key components:

- Vineyard
- Winery
- Castle
- History

Château Mukhrani is located in the beautiful village Mukhrani. It is a 25 minute drive from Tbilisi. We are going there by bus.

#### **Wine Tour highlights**

- Tour through the estate
- Discover the Château's art of winemaking
- Stroll through our vineyard
- Visit the Winery
- Learn the details of wine process and aging, ending with an exclusive tasting of premium wines
- lunch included in the price of **40 euro per person payable at the finance desk.**

N.B.: if you fly back home in the afternoon you can take a taxi to the airport anytime



## The Georgian Music Education System

*Updated in November 2016 by Nana Sharikadze, Head of International Relations Department at the V.Sarajishvili Tbilisi State Conservatoire.*

### Overview of Higher Music Education System

Professional music education in Georgia might be characterized as “NON STOP music education”, which starts from the primary level (at the age 6/7). A total of approximately the 5 % of the age group 7-16 study music on a professional level with the aim to apply to a Conservatoire. It should be mentioned that the musical education was brought to Georgia by Russian model. However, that model was copied from Europe, particularly from Germany. German musical educational model widely developed in the Soviet countries was finally formed as an extremely powerful and successful system. Ca 98% of Higher Music Educational Institutions students have gone through the nonstop music education process. Higher Music Education is provided by the several universities in Georgia: there is a music department at the Art University in Batumi (Adjara autonomous republic of Georgia) (specialty: piano, Academic Singing, Orchestra, Music Theory, Choir conducting); approx. 50 students and 20 academic staff) providing studies on BA as well as MA level; St. Giorgi Mtatsmindeli teaching university offering the studies for BA as well as MA program (specialty: Georgian chanting; Church musicology; approx. 60 students, academics staff 30 ); a Bachelor program is also offered by the Musical College in Kutaisi (specialty: piano, Orchestra instruments, academic singing, choir conducting, approx. students 20, staff academic 10); vocational studies are provided by the Gori vocational music college ( specialty: performer illustrator, academic choir conducting, ensemble and choir singer; approx. students 28, staff 10).

The V.Sarajishvili Tbilisi State Conservatoire (TSC) is the main Higher Education Institution in the field of music in Georgia; since 1924 it bears the status of State Conservatoire. It is an independent, state university-type institutions - LEPL (legal entity of public law) and is listed in the Universities Act of Georgia among the 31 universities (12 state funded, and 13 - private) of the country. The graduates of the TSC are awarded the academic degrees (BA, MA, PhD, DM), like those of the big universities. All the Georgian public universities have developed a new structure and completely new curricula since 2004. There is 3 cycle structure in the majority of Georgian HEIs including TSC: 4+2+3. Consequently TSC runs the Bachelor, Master and Doctorate programs. The V.Sarajishvili Tbilisi State Conservatoire (TSC) offers classical music specializations (since 1917) including musicology; It should also be mentioned that TSC also offers 5 BA programs (performing arts - all specialties, jazz music, composition, music theory, “Music and Today “consisting of following specialties music technology, music journalism, music management); 3 MA programs(performing art - all specialties, composition, musicology ); 3 Doctorate programs (performing arts - all specialties, composition, musicological research - music theory, music history, ethnomusicology, church musicology, history and theory of performing arts). In total 465 students have been registered at TSC. 96 academic staff members have a permanent position and around 70 are invited as guest professors/teachers.

Professional music education is part of the general higher education system. Georgia joined the

Bologna process in 2004 and since that time the ECTS has been implemented in all HEIs of the country including TSC. The National Qualification Framework(NQF)) system was adopted, and an internal and external QA system has been implemented. A diploma supplement has been issued in all HEIs and has been recognized by the state since 2005.

Higher Music Education falls under the Ministry of Culture and Monuments protection and gets funding from the state budget through the above mentioned ministry; although all regulations regarding the Higher Education are coming from the Ministry of Education and Science of Georgia.

Total number of institutions	<p>There are four following institutions on the higher level:</p> <p>Tbilisi State Conservatoire - TSC (runs BA, MA, Doctorate programs)</p> <p>The Music Department at the Art University in Batumi with the BA/MA programs</p> <p>St. Giorgi Mtatsmindeli teaching university with the BA/MA programs</p> <p>Musical Collage in Kutaisi (specialty: piano, Orchestra instruments, academic singing, choir conducting, approx. students 20, staff academic 10)</p>
Total number of music students	In total approx. 750 on BA level in the whole country, ca 200 MA level; 20 on Doctoral level.
Funding	The largest part of the funding (approx. 90%) of Tbilisi State Conservatoire comes from the state through Ministry of Culture and Monuments protection, another part from tuition fees. Regional universities get funding by the autonomous republic state budget.
Curricula	The curricula are controlled by the state, they are registered by the Ministry of Education. Studies at the institutions providing Higher Music Education are organized in both ways one-on-one as well as group.
Genres	classical music, classical composition, musicology, music technology, jazz music, music journalism, music management, church music.
2-cycle system	<p>All the Georgian public universities have developed a new structure and completely new curricula since 2004.</p> <p>There is a 3 cycle structure in majority of Georgian HEIs including TSC:</p> <p>4+2+3 years:</p> <p>1<sup>st</sup> cycle lasts for 4 years and leads to the Bachelor Diploma of musical arts</p> <p>2<sup>nd</sup> cycle lasts for 2 year and leads to the Master of music for performers;</p> <p>and Master of arts science in ethnomusicology/musicology/Church musicology</p>



Qualifications	<p>1<sup>st</sup> cycle: Bachelor of musical arts</p> <p>2<sup>nd</sup> cycle: Master of music for performers; and Master of arts science in ethnomusicology/ musicology/ church musicology</p> <p>3<sup>rd</sup> cycle: PhD; and Doctor of Music</p>
Entry requirements 1 <sup>st</sup> cycle	<p>Applicants for BA studies at the Higher Music Education are obliged to go through following steps:</p> <p>Those applying for performing specializations, composition and musicology have to pass exam in specialization and music theory (dictation, harmony test, music literature) at Tbilisi State Conservatoire. In case of a satisfactory grade they are allowed to continue with the next step</p> <p>A National Exam with 3 subjects (Georgian, foreign language, skills)</p> <p>In the end of the process the grades obtained through National exams and the specialty exams are summarized and the priority is given to the highest grade holder candidate and according to that the applicants are sorted within the limited places.</p> <p>Those applying for BA program Music and Today (music technology, music journalism, music management) have to go through only National Exam. They have to pass 4 subjects (Georgian, foreign language, skills, the 4th subject is upon their choice)</p> <p>In the end of the process the priority is given to the highest grade holder candidate and according to that the applicants are sorted within the limited places.</p> <p>Prerequisite for applicants for the first cycle of the education is full general secondary education confirmed by the school leaving certificate</p> <p>N.B. It's impossible to get BA student status without going through the United National Exams in Georgia since 2004.</p>
Entry requirements 2 <sup>nd</sup> cycle	<p>Applicants for MA studies at the Higher Music Education have to meet following requirements:</p> <p>Those applying for performing specializations have to pass exam in specialty at HEI;</p> <p>The priority is given to the highest grade holder candidate and according to that applicants are sorted within the limited places.</p> <p>Those applying for composition and musicological studies first have to take the United National exams</p> <p>In case of a satisfactory grade they are allowed to proceed to the next steps of exams in specialization</p> <p>In the end of the process the grades obtained through National exams and the specialty exams are summarized and the priority is given to the highest grade holder candidate and according to that the applicants are sorted within the limited places.</p>

	A prerequisite for applicants for the second cycle of the education is Bachelor Degree in music.
% of students who continue with 2 <sup>nd</sup> cycle	Approximately 90% of all the graduates of the 1st cycle will apply for the 2 <sup>nd</sup> cycle. but only half (50%) will be accepted due to the limited number of places.
3 <sup>rd</sup> cycle	<p>Applicants for Doctorate studies at the Higher Music Education are obliged to take 3 exams at the HEI:</p> <ol style="list-style-type: none"> <li>1. specialty</li> <li>2. related discipline to the specialty</li> <li>3. foreign language</li> </ol> <p>TSC is the only HEI for Doctorate studies in the whole country in the field of music. At the end of the process the priority is given to the highest grade holder candidate and according to that the applicants are sorted within the limited places.</p> <p>It should also be mentioned that Doctorate studies are not free at TSC. However, it is possible that TSC announces the place free of charge according to the institutional strategy.</p> <p>At the end of studies following qualification could be obtained: Doctor of Philosophy (PhD); and Doctor of Music (DM).</p>
Credit point system	<p>BA - 240 ECTS</p> <p>MA - 120 ECTS</p> <p>Doctorate - 180 ECTS</p>
Internationalization	<p>The Conservatoire's International Relations Department was established in 1991. Since then, the Office has been actively involved in shaping the Conservatoire's policy on relations with foreign higher academic institutions and other international organizations. The TSC's international strategy is to contribute to the internationalization of study process, taking advantage of overall international co-operation, in particular European dimension and Erasmus framework. Therefore, TSC aims:</p> <ul style="list-style-type: none"> <li>to enhance staff and student mobility,</li> <li>to develop sustainable international study learning environment;</li> <li>to support regional cooperation</li> <li>to develop new joint innovative curricula;</li> <li>to promote the new interactive teaching methods;</li> <li>to support different academic departments to apply and participate in thematic networks</li> </ul> <p>TSC has a strong focus on international exchange and international networks.</p>



	<p>TSC is involved in the following international projects and networks: Erasmus+ credit mobility program. In 2015 TSC joined the Erasmus family and is involved in a wide range of international collaborations with the leading institutions and Music Academies of Europe; TSC holds an Erasmus PIC and since 2015 and has actively been using the different possibilities in the Erasmus program: Mobility of students and staff, research and capacity building of academic/administrative staff.</p> <p>By the 2017 TSC has 13 active Erasmus partners. TSC also has an inter-institutional cooperation beyond the Erasmus program with the 20 HEIs from Europe; Cooperation covers various activities from music performances and music making over educational training, improvement of study learning environment.</p> <p>TSC provides opportunity to study on BA as well MA programs (performing specialties, Music theory and composition); TSC welcomes full degree students as well as exchange students and individual study course/module takers that are adapted to the needs of international students. TSC accepts up to 10 full degree international students every year, and around 3 intense course/module taker students for “Georgian Folk Music module” (60 ECTS). Entrance requirements for foreign students are same as for the Georgian students. The application deadline is 1 June. The Erasmus+ deadline is 15 December, 1 April. The majority of TSC study programs are taught in English, German, and Russian. A flexible language policy enables international students to take advantage of almost all classes.</p>
Quality assurance	<p>All programs that give qualification have been accredited at TSC since 2005. Accreditation is done by national center of quality enhancement of Georgia. All HEIs with the state status in Georgia including TSC have established the internal/external QA evaluating system. The process is handled in the following way:</p> <p>Internal self-evaluation comprising the authorization and program accreditation directions. Self-evaluation of the institution is done annually and the HEI is obliged to send the result to the NQEC (National Quality Enhancement Center)</p> <p>External evaluation is done by the National quality enhancement center and consists of authorization and program accreditation directions. Authorization is the instrument for external evaluation of compatibility of an institution with standards, certifying internal (self) evaluation. Authorization is obligatory for all types of educational institutions in order to carry out educational activities and to issue an educational document approved by the state. Authorization takes place in every 6 years, while program accreditation is carried out in every 5 year.</p> <p>Accreditation is a type of external evaluation mechanism, which determines the compatibility of an educational program with standards. State funding</p>

	<p>goes only to accredited programs. Accreditation is mandatory for doctoral program and regulated professions as well as Georgian language and Liberal Arts.</p> <p>It should also be mentioned that Georgia is an affiliated member of the ENQA (European Association for Quality Assurance in Higher Education)</p>
Employability	<p>Over 90% of graduates within the performing specialties are working on their specialty. Over the 60 % of musicologists are able to work on their specialty. Most of the students are educated for the professions related to practical musicianship (orchestral musician, solo and chamber music performer, composer). Many of the students take also the 60 ECTS pedagogical Module subjects that prepare them for the music teacher's profession.</p>
Academic Year	<p>The academic year starts on the September 15th and ends in the middle of July. The academic year is divided into two semesters: autumn semester (ends on January 30 including exams) and spring semester (ends on July 15th including exams).</p>

## Abstracts and Biographies

### Seminar 1 on Branding

Friday 22<sup>nd</sup> September, 10:00 – 13:00 (for registered participants only)

#### Programme

9:45 registration of participants  
10:00 - 11:30 Introduction and group projects  
11:30 - 12:00 Coffee Break  
12:00 - 13:00 Group presentations and conclusions  
13:00 Lunch

#### Description

We live in a world that is volatile, full of uncertainty, complex, and ambiguous. Planning, predicting and creating branding strategies in this type of world can be a futile exercise.

As Saatchi & Saatchi's CEO Kevin Roberts wrote: "Brands today are suffering the death of a thousand yawns. How do we wake up? By acknowledging that great brands have always been created with love, with inspiration, with emotion, and dumping all those formulas and processes."

As Music education institutions, we have the opportunity to use music as the fastest shortcut to emotions and to get inspired. We have tools to "wake up" this world and build brands that emotionally connect with people.

In this workshop, we will explore the evolution of branding and marketing as the world has been massively impacted by demographics and technology. We will look at different branding examples that illustrate different approaches to building a brand, including the case of Berklee College of Music; through a dynamic and interactive approach, we will work on different case studies to learn best practices in marketing and branding and will work on applying these principles to our own institutions. Bring your creative and emotional spirit to the session and let's have fun. Remember that rational thinking leads to planning and conclusions. Emotional thinking leads to action!



**María Martínez Iturriaga**

Executive Director, Valencia Campus

María M. Iturriaga is the Executive Director for Berklee College of Music at its campus in Valencia, Spain, where she plays a leading role in the campus' academic, enrollment and institutional strategy.

Iturriaga joined Berklee in 2008 and was at the forefront of establishing the Valencia campus-being Berklee's first appointment in Spain-for the creation of the college's first international campus.

During her time at Berklee, she has played different roles in the institution: from helping launch Berklee's first international campus to leading the enrollment department as Dean of Admissions, or creating and developing the International Career Center, an innovative area of the college that provides career guidance and support to launch the global careers of Berklee's master's degree students. Today, 90% of Valencia master's graduates are active in the

music industry and the campus has welcomed more than 1,000 students from more than 50 different countries.

María holds a master's degree in performing arts administration from New York University, a bachelor of science degree in business administration from the Universidad Autónoma de Madrid, and a bachelor of music degree in piano performance from the Real Conservatorio Superior de Música in Madrid. Prior to that, María was educated in Spain, the U.K. and France.

María's professional focus has been on strategic planning and business development in the cultural and entertainment industries. Prior to Berklee, she worked with AEA Consulting in New York, one of the world's leading arts, culture, and entertainment consulting firms, specialized in strategic, operational, and facilities planning. Working on an international level, she assisted clients such as the New York City Opera, Fundación Televisa, Museo del Barrio, the Victoria and Albert Museum, and the Hispanic Society of the Americas.

María has also worked in external affairs and as a music agent on projects in the U.S., U.K. and Spain, and on assignments for the Brooklyn Academy of Music and the New York City Center. She is a member of the Abram Wilson Foundation Advisory Board and of the Comité Protector de la Música del Reciclaje, chaired by the Queen Sofía of Spain.

## Seminar 2 on Quality and Internationalization

Higher music education institutions are recruiting an increasingly diverse and international student body. As such, there is a growing need to ensure that their educational programmes and environment are adapted to students coming from different (teaching) cultures, within as well as outside Europe.

How can higher music education institutions take the responsibility to ensure the relevance and quality of their educational provision in such an international context? Which intercultural challenges do institutions encounter? Which quality enhancement tools can be used or developed to assist institutions in improving their internationalisation process?

This session on quality and internationalisation aims to offer participants a platform to share experiences and exchange practices and ideas about these various challenges.

The discussions will be moderated by IRC WG members. Concrete questions that will be addressed in the discussion groups may include:

- How to ensure that learning outcomes relate to the international student body?
- How to overcome language barriers?
- How to ensure international employability?
- How to ensure social and academic inclusion in an international environment?
- How to meet international and diverse learning cultures and traditions?
- How to ensure that incoming and outgoing students (and staff) feel supported by the institution?

Please note that an extra fee applies to this seminar (50 EUR, including light lunch) and a maximum of 30 participants will be allowed.



**Lika Glonti** studied in Georgia (Master) and Germany (PhD). Her basic academic background is in neuroscience, but since last fifteen years she is working in the field of education and is an expert in postsecondary education policy, being involved in both legislative and executive aspects of education reform in Georgia.

Previously she has worked for the World Bank, Council of Europe, OSGF, ETF and other organizations as a local expert and consultant in a number of applied projects. Lika Glonti

is Bologna expert, member of the Bologna Supporters Group, board member of the Association for Adult's Education in Georgia and European Association of Institutional Research. At the same time she has working experience at state and private universities, occupying both, academic and administrative positions. Since 2009 Dr Lika Glonti is coordinator of National Erasmus+ Office Georgia and in this position responsible for promoting and supporting EU-Georgia collaboration in the field of higher education.



**Marianne Løkke Jakobsen** has been employed by the Royal Danish Academy of Music since 2000. She obtained a Master in Musicology and French, as well as a diploma degree in Leadership and Guidance. In 2002 she was head of Study administration. Shortly after that, in 2004 she was appointed Director of International affairs and Guidance.

Since 2012 Marianne has been fully engaged in the establishment of the world's first Music Confucius Institute (MCI) in cooperation with the Central Conservatory of Music in Beijing. She is currently a Director of MCI. Marianne has been appointed member of Council of State Education under the ministry of Education and Science. She is also board Member of

The Danish Cultural Institute and by the Ministry for Culture she is appointed board member of Branding Danish Higher Educations. Marianne has initiated development projects related to emerging American and Chinese market, quality assurance procedures, Nordic and European networks, international distance learning projects, e-learning projects, competence development projects for academic staff, international cooperation projects in relation to music performance and higher music education development. She is also a member of RDAM distance learning development team.



## Keynote Speech by Huib Schippers - Facing the Music: Dealing with Diversity in Conservatoire Contexts

While the worlds of music and education globalize at a rate that could not have been foreseen even 50 years ago, institutions for higher music education struggle to keep up with the pace. Certainly the student population -and to some extent the staff profile- has changed, but curriculum and pedagogical approaches still gravitate strongly towards 19th century models. This situation needs to be questioned not only for accommodating cultural diversity, but for the successful preparation of next generations of musicians at large. Drawing on *Facing the music* (2010) and the earlier essay *Blame it on the Germans* (2005), this presentation will briefly revisit some of the constructs underlying conservatoires, and explore how they sit with issues of content, pedagogy, and diverse student populations now and in the future.



**Huib Schippers** has had a longstanding engagement with music and music education across cultures for over four decades. Born in what the Times of India once called “a symphonic family in the country of the windmills,” he chose to study Indian classical music from 1975. He was involved in running a private Indian music school in the 1980s, then founded and directed the community-oriented Amsterdam World Music School (1990-1997). After, he proceeded to work with Amsterdam and Rotterdam Conservatoires (1997-2003), from where he was the driving force behind the opening of the iconic World Music & Dance Centre (2006). From 2006-2015, he was a full professor at Griffith University (in Brisbane, Australia) and director of its innovative Queensland Conservatorium Research Centre, as well as Dean and Director of Queensland Conservatorium (2009-2012). During that time, he published over 20 articles on music education in formal and informal settings, including *Facing the Music: Shaping music education from a global perspective* (Oxford University Press, 2010), which is now one of the key readings on approaches to music education and pedagogy in relation to contemporary realities in culturally diverse societies. Schippers is now Director of Smithsonian Folkways Recordings, the non-profit label of Smithsonian Institution, the world’s largest museum, education and research complex, based in Washington, DC.

## Parallel Sessions

### 1. Recognition Issues and Diploma supplement

**By Antonio Narejos**, Conservatorio Superior de Murcia, **Tamar Chkheidze** (Head of Quality Assurance Office and responsible for Curriculum Development at Tbilisi Conservatoire) and **Mariam Gviniashvili** (Student at Tbilisi Conservatoire).

The recognition of studies abroad offers different problems, such as the different structure of the bachelor's and master's degrees (3 + 2 or 4 + 1), evaluation, etc. This is the case both in temporary mobilities, such as Erasmus +, as when a student decides to move to another country to continue his studies there.

But also, the recognition of diplomas between countries is sometimes problematic, affecting the scope of the master's and doctoral degrees. One particularly important situation is recognition when a diploma is required to perform a job. We have a common system in Europe, facilitated by ECTS, but the recognition of degrees is not always easy and sometimes involves taking complementary courses or carry out long official formalities.

The Diploma Supplement is an essential tool to facilitate the understanding of qualifications and to assess the true qualification of a graduate. Since the Bologna Declaration, the DS was already valued as a necessary document to complement the titles. But even today there are countries where this document is not being implemented, so the titles are lame and this can be detrimental to the graduates.

The DS and the Europass package can be tools that help those who want to continue studying and those who want to get a job. Due to its importance, it is worth making a comparison about its characteristics and the way in which the different countries are being applied. Are there good practices to share? Is it possible to adapt this document to the practical needs of the musicians?

This Session will offer a vision from both ends of the continent, from Spain to Georgia, but also the plurality from the fields of management, teachers and students. And above all, it is an invitation to reflect together to make international mobility more comfortable and effective.

### 2. Employability (Internships, Career Centers, Entrepreneurship)

**By Maria Martinez Itturaga**, Berklee Valencia, and **Sussane vans Els**, Conservatorium Maastricht

*"Oh, you are a musician! Nice...and what do you actually do for a living?"*

Unfortunately, this is probably the response that our students will get as they enter the professional world after having spent a considerable effort to get a degree in music. Labor markets are shifting at an unprecedented rate, as technology evolves and the world becomes more globalized. The music industry is not an exception. Whether you study opera or audio engineering, the professional world is constantly shifting beneath our feet. As education institutions, and now even more, under the

Bologna framework, we need to prepare our students, not only to become great musicians but to also develop their professional skills in order to help them enter the music industry.

This session will present the two approaches to career development that Conservatorium Maastricht and Berklee College of Music at its Valencia campus have respectively.

Conservatorium Maastricht involves entrepreneurship in the curriculum not as a separate subject only but as part of all learning activities. Another track in the perspective of career development is the European Opera Academy which provides students with many options to their choice and exposure to international settings.

Berklee's mission is to educate, train and develop students to excel in music as a career. Berklee's campus in Valencia launched its International Career Center as a continuation of the career efforts developed by Berklee in Boston. Today, 90% of its master's graduates are working in the music industry throughout 25 different countries around the world. This presentation will cover the main strategies followed by Berklee in order to support the student's career development during their studies and beyond.

### 3. Knowledge Alliances and Jean Monnet

**By Lika Glonti, National Erasmus+ Office Georgia**

*\*(please find the Lika Glonti's biography in the Pre-Conference seminar on Quality and Internationalisation section)*

Erasmus+ programme covers different activities, involving institutional cooperation between organizations and learning and teaching mobility of individuals. Erasmus+ supports development of European dimension in Higher Education through different actions and promotes collaboration between European and partner countries.

**Knowledge Alliances** is part of Erasmus+ Key Action 2 and aim at strengthening Europe's innovation capacity and at fostering innovation in higher education, business and the broader socio-economic environment. The action focuses on boosting innovation in higher education and business and on development of entrepreneurial mind-set and skills.

The **Jean Monnet Actions** aim at promoting excellence in teaching and research in the field of European Union studies worldwide. These Actions also aim at fostering the dialogue between the academic world and policy-makers, in particular with the aim of enhancing EU and global governance. Specific characteristics of both sub-programmes, such as:

- Activities supported,
  - Eligibility and award criteria,
  - Applications details (budget, partnership, project duration, etc.)
- will be discussed during presentations considering possibilities of implementation in the field of professional music training.

#### 4. Capacity Building and Credit Mobility”

By *Nana Sharikadze*, Tbilisi State Conservatoire and *Christofer Fredriksson*, Stockholm University of the Arts

In 2015 Tbilisi State Conservatoire (TSC) got possibility to join Erasmus family for the first time. TSC has Erasmus+ credit mobility program (KA 107) with 17 European Higher Music Education Institutions (Austria, Denmark, Estonia, Finland, Germany, Hungary, Iceland, Italy, Lithuania, Latvia, Norway, Poland, and Sweden). It's very important to create an environment where people from different countries and cultural background can share experience, ideas and show the way how we deal with the different issues; therefore, an international collaboration has been pointed out as a strategic priority for the coming years by TSC.

Thus, the following areas will be pointed out: How the **Erasmus + ICM** program works in partner country HEI? It's also essential to outline answer question what does this program mean for partner country like Georgia? What are the benefits we got from exchanges with our partners; what TSC as a partner country institution can bring into it; and to what extent has the Partner Country institution increased its capacity to co-operate at international level?

The following directions where the impact has been seen more evidently should be pointed out:

- curriculum development
- teaching and learning
- research
- synergy - external examiners practice for final as well as MA entrance exams
- enhancing the teaching material through broadening the musical repertoire
- impact on procedures and processes
- enriched the creative environment of the institution;
- big mind opening tool that makes an impact on certain individual, mindset of the staff/students as well as home institution,
- enhancement of the quality through development of international cooperation - establishment of the international advisory board for TSC

The **Capacity Building** action is an opportunity to seek funding for collaborative capacity-building projects set up and managed by a consortium of higher education institutions from the Programme countries on the one hand and those from certain regions of the world on the other. Capacity Building is one of the actions within the EU programme Erasmus+ and support the modernisation, accessibility and internationalisation of higher education in Partner Countries.

Let's take a closer look at this action: The rules, regulations and best practice!

## 5. Making the Connection between Internationalization and Quality Assurance

### *By MusiQuE - Music Quality Assurance*

In a recent report of the European Parliament on internationalization in higher education, the classic definition of internationalization is further expanded as follows (additions in bold): 'the **intentional** process of integrating an international, intercultural or global dimension into the purpose, functions and delivery of post-secondary education, **in order to enhance the quality of education and research for all students and staff, and to make a meaningful contribution to society**'. This new definition confirms the viewpoint that internationalization can play a powerful role in the enhancement of quality in education. In this session, examples will be given of how international activities can support the enhancement of quality in institutions and how the activities of the newly founded agency 'MusiQuE - Music Quality Enhancement' can play a role in this context. The parallel session will be delivered by MusiQuE staff members and will feature a contribution from Reso Kiknadze, Rector of the V.Sarajishvili Tbilisi State Conservatoire.

## Practical Information

### Conference Venue

**V.Sarajishvili Tbilisi State Conservatoire (TSC)**  
Griboedov str 8-10, Tbilisi 0108, Georgia

### Social Programme Venues

22nd September: Welcome dinner will be held in Tbilisi City Assembly Hall, Freedom Square 2 , Tbilisi  
23rd September: Lunch will take place at the Tbilisi State Conservatoire

### Internet access

Wireless Internet connection in the whole city is free of charge - TBILISI LOVES YOU, Wi-Fi is also available in the building - password will be delivered on place

### Transfer from the airport

- Transfer from the airport to the city takes ca. 30 minutes. For transfer from the airport to the city you can take bus #37. The bus is available between 07:00 AM and 10:00 PM every day. The route goes through central railway station to the Rustaveli Avenue and Queen Ketevan Avenue, where hotels are located,
- Or Taxis, that are most convenient way to get to city from the airport. Taxi transfer costs ca. 40/45 Gel (around 13-15 euro) one way; Taxi is to be found near the arrival exit.

**N.B.** they sometimes charge much more when see the foreigner, so please don't agree on sum more than 40 Gel

Taxi should also have official taxi sign

### Tip about Taxis

There is a taxi company the Conservatoire cooperates with. Since the airport taxis usually charge the foreigners much higher rates, you can contact this taxi company in advance and they will organize a pick up from the airport and to the airport.

The price is 50 Euro both ways - to and from the airport. Please send your request to Zakaria Urman: [zakariaurman@gmail.com](mailto:zakariaurman@gmail.com)

### Brief info about the city

Capital of Georgia, Tbilisi, population about 1.5 million people and 1.263.489 and 349sq.km (135 sq.miles), is one of the most ancient cities in the world.

The city is favorably situated on both banks of the Mtkvari (Kura) River and is protected on three sides by mountains.

On the same latitude as Barcelona, Rome, and Boston, Tbilisi has a temperate climate with an average temperature of 13.2C (56 F). Winters are relatively mild, with only a few days of snow. January is the coldest month with an average temperature of 0.9 C (33F). July is the hottest month with 25.2 C (77 F). Autumn is the loveliest season of a year.



## Currency

National Currency of Georgia is the Georgian Lari or GEL that consists of 100 Tetri. All payments can be made either in cash or by credit cards. Visitors of the country can purchase local currency in banks and currency exchange points, which are plentiful around the city, as well as ATMs. The current exchange rate might be checked through the following link:

[http://www.tbcbank.ge/web/en/web/guest/exchange-rates?p\\_p\\_id=exchangeratessmall\\_WAR\\_tbcpxchangeratessmallportlet&p\\_p\\_lifecycle=0&p\\_p\\_state=normal&p\\_p\\_mode=view&p\\_p\\_col\\_id=column-5&p\\_p\\_col\\_count=1](http://www.tbcbank.ge/web/en/web/guest/exchange-rates?p_p_id=exchangeratessmall_WAR_tbcpxchangeratessmallportlet&p_p_lifecycle=0&p_p_state=normal&p_p_mode=view&p_p_col_id=column-5&p_p_col_count=1)

N.B. Taxis receive only cash; cards might be used in all other places.

## Time & Weather

For time and weather in Georgia please see <http://www.timeanddate.com/weather/georgia/tbilisi>

## Safety

Tbilisi is a safe city and violent crime is very unusual. However petty theft is not uncommon. Normal precautions should be taken, including keeping track of your wallet or other valuables on crowded buses and trains. Be especially aware of pick-pockets in crowded tourist areas of Tbilisi - such as nightclubs, bars and on pedestrian streets. Make a photocopy of your passport picture and bring this with you when you go out - keep your passport in the safe in your hotel room. Also take only the cash you need for an evening out. The police are extremely helpful. As a rule, the “patruli” (=city police) are intermediate in spoken English so you can rest assured they will take you to your destination in case of trouble.

## Insurance

Tbilisi State Conservatoire will not be responsible for any losses, accidents or damage to persons or objects, regardless of the cause.

## Useful numbers

- Police, Fire Brigade, Ambulance - 112
- Information service - 118 09; 118 08
- Airport Contacts Arrivals: +995 32 2310 341;
- Departures: +995 32 2310 421
- Tbilisi Tourism Information Centre - +995 32 243 69 99
- Sara Primiterra: 0032/496207303
- Nana Sharikadze: 00995/599923010

## Public transportation

Main transport in the Tbilisi is bus, subway and taxi.

Tbilisi Metro operates from 6:00 am to 12:00 pm. A trip with the metro in Tbilisi costs 0.80 GEL. Pay at the ticket office near the entrance and get a token for the gate, or buy a card (2 GEL) that you can load with any amount you like at the counter, and use it for travel both on the metro and on buses.

City buses are yellow/blue, and come in various sizes. The bus number and directions are shown at the bus stations on the special board in English. A journey costs 0.80 GEL, and the exact amount is required if you don't have a touch card. Please keep the ticket during your journey; you will need to present it in case of control. You'll be charged with 15 GEL if you travel without a ticket. Once you have used a touch card, you can travel for free for a half an hour.

Taxi is the only public transport available for 24 hours and can be stopped at any place of the city. When you take taxis make sure that you negotiate the rate before the start of the journey. There are no formal fare differences between day and night rates.

You can order taxi via phone:

+995 322 200200;

+995 322 474474;

+995 322 307407;

+995 32 235 58 55

### How to get to Tbilisi State Conservatoire from the city center

The V.Sarajishvili Tbilisi State Conservatoire is situated in the heart of Tbilisi, its most important artistic and cultural center. It is easily accessible by car and public transport. The conservatoire is five minutes' walk from the two main squares of the city, viz: "Tavisuplebis Moedani" (Freedom Square) and "Respublikis Moedani" (Republic Square). The neighboring buildings are: Ministry of Justice of Georgia, Opera House, Rustaveli Theatre, and Art Gallery. The Conservatoire is located on Griboedov Street 8-10, parallel to Rustaveli Avenue. Directions: walk straight ahead from bus station (opposite the Opera House) down on Rustaveli Avenue, turn first right corner and walk up a while until the central doors of the Conservatoire.

### List with recommended Restaurants

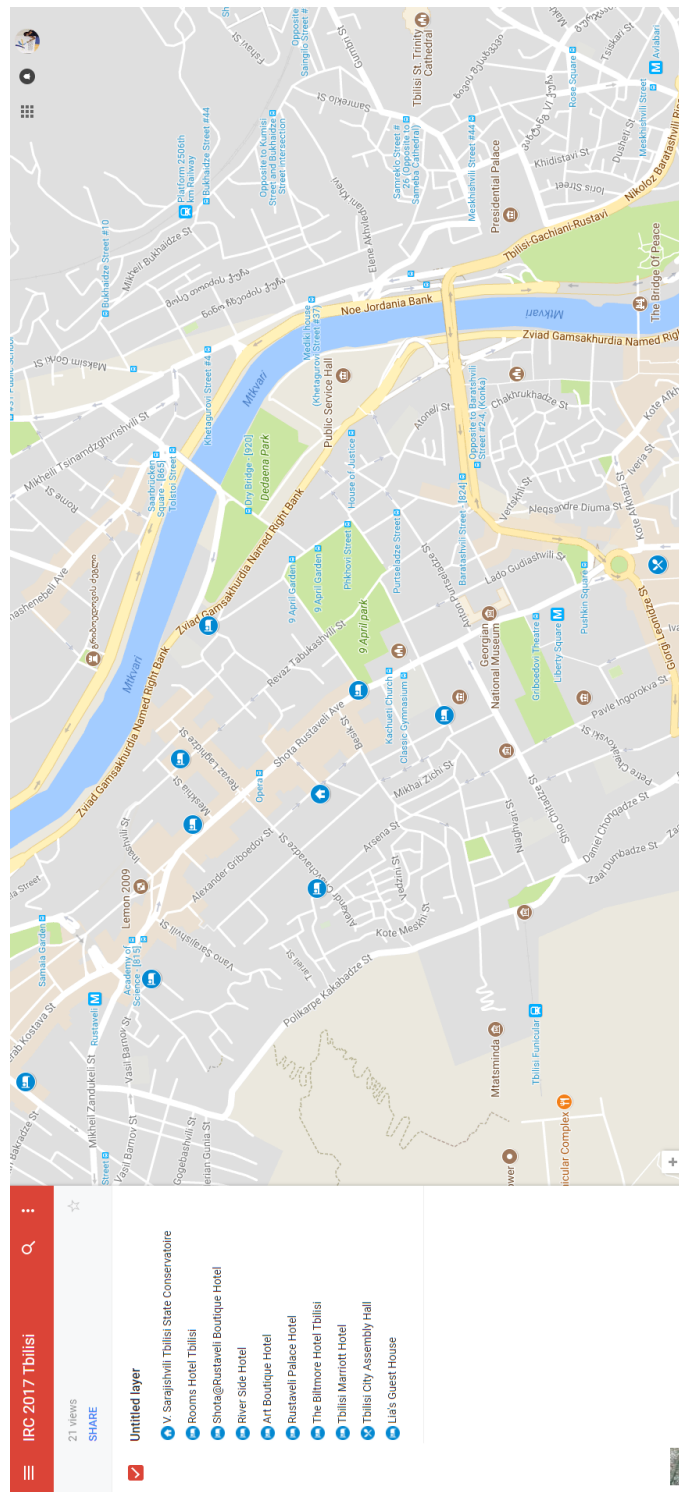
1. The brand Cafe Laboratory  
31 Griboedov str, Tbilisi; working hours: 10:00 -23:00  
<http://icrcorp.ge/brands/food-and-beverage/cafe-laboratory/>
2. Sabatono Griboedov St,  
30, Tbilisi 0108  
booking is needed [+995 322 93 52 76](tel:+995322935276)
3. Buffalo Bill  
Saloon  
16 Akhvlediani St. Tbilisi  
Tel: +995 32 293 60 52  
Mob: +995 599 37 00 22; +995 555 67 18 37  
Website: <http://buffalobill.info-tbilisi.com/>
4. Pasanauri 37/46  
Griboedovi Street, Tbilisi 0108  
+995 322 98 87 15
5. Pasanauri on Meidani (booking is needed)  
Georgian restaurant  
1 Gorgasali St. (Meidani)

Tel: +995 595 54 77 55

Website: <http://pasanaurionmeidani.info-tbilisi.com/>

6. PUR PUR 1, Abo Tbileli St | Near Gudiashvili Garden,  
Tbilisi 0105, Georgia (booking is needed)  
[+995 322 47 77 76](tel:+995322477776)
7. Chinese restaurant  
Griboedov str 11/5  
[+995 322 92 21 07](tel:+995322922107) (booking is needed)
8. Prospero Books  
<https://www.prosperosbookshop.com/> coffee house  
Rustaveli Ave. №34  
0108, Tbilisi  
Monday-Sunday: 09:30 - 20:00
9. KGB  
Cafe with Soviet Interior  
8/10 King Erekle St. Tbilisi  
Mob: +995 599 67 44 88  
<http://www.kala.ge>
10. Kala  
Café in 'Kalaubani'  
8/10 Erekle II St. Tbilisi  
Mob: +995 599 79 97 37; (booking is needed)  
<http://kala.ge/>
11. Marco Polo  
Tavern-Bar  
44 Rustaveli Ave. Tbilisi  
Tel: +995 32 293 53 83  
<http://marcopolo.info-tbilisi.com/>
12. Gabriadze -  
13 Shavteli St, Tbilisi 0105,  
[+995 577 55 65 94](tel:+995577556594) (booking is needed)
13. HB  
7 Virsaladze Street +995322393113; +995322601331

## Map of Locations



## Information on Participation Fee Payment

Category	Payment and Registration by August 10 (early bird)	Payment and Registration after August 10
Representative of an AEC member institution (staff)	€ 150 (participation fee) + €50 (pre-conference seminar)	€ 210 (participation fee) + €50 (pre-conference seminar)
Representative of a non-AEC member institution	€ 350 (participation fee)	€ 450 (participation fee)
Student from an AEC member institution	€ 100 (participation fee)	€ 160 (participation fee)

The participation fee to the IRCs Meeting includes:

- Conference documents
- Participation to the EASY workshop
- Participation to all plenary and parallel sessions during the Conference
- Participation to the networking moments
- Possibility to display information brochures posters and materials about AEC members institutions
- Possibility to use for free the conservatoire spaces for project meetings
- Coffee Breaks
- One organized dinner
- One organized lunch
- Concerts organized by the hosting institution

**NB: The rates do not include the participation fee to the Networking Activity on Sunday (40 euros, payable on the spot) and the participation fee of accompanying partners (25 euros per meal) such as family members, which will be paid on the spot.**

The participation fee will not be reimbursed for cancellations notified after August 10, 2017.

Bank details for payments  
 BNP Paribas Fortis=  
 Account Holder AEC-Music  
 IBAN: BE47 0016 8894 2980  
 SWIFT/ BIC Code: GEBABEBB

**When making the transfer**, please clearly quote:

- Code of the event (IRC 2017)

- Last name of the participant
- Name of your institution (if fitting)  
*\*Example: IRC 2017, Smith, Gotham Conservatory*

## IRCs Developmental Working Group

**Bruno Pereira**

Escola Superior de Música, Artes e Espectáculo do Porto (ESMAE) (Porto)

**Raffaele Longo**

Conservatorio di Musica "San Pietro a Majella " (Naples)

**Payam Gül Susanni**

Yasar University School of Music (Izmir)

**Victor Ciulian**

University of Performing Arts (Vienna)

**Hanneleen Pihlak**

Estonian Academy of Music (Tallinn)

**Christofer Fredriksson**

University College of Opera - part of the Stockholm University of the Arts (Stockholm)

**Jan-Gerd Krüger**

(Prins Claus Conservatorium, Groningen)

Student representative: **Saara Lindahl**

Sibelius Academy - University of the Arts (Helsinki)

AEC Office representative: **Sara Primiterra**

(AEC Events Manager) - EASY subgroup



## AEC Office Team

**Stefan Gies**

Chief Executive

**Linda Messas**

General Manager and Member of the MusiQuE staff

**Sara Primiterra**

Events Manager

**Nerea López de Vicuña**

Office Manager

**Ángela Domínguez**

Project and Communication Manager

**Jef Cox**

AEC Project Coordinator and Member of the MusiQuE staff

**Paulina Gut**

Student Intern

**Tatiana Papastoitsi**

Student Intern

## Staff Members Tbilisi State Conservatoire

**Reso Kiknadze**, Rector of the Tbilisi State Conservatoire

**Nana Sharikadze**, IRC at the Tbilisi State Conservatory

**Nino Memanishvili** - IRC, registration desk, rooms organizing

**Meri Shekiladze** - IRC, concert coordinator, rooms organizing

**Nana Katsia** - IRC, participates in Student meeting, Rooms organizing, registration

**Daviot Khavtasi** - Photo, technical issues with the equipment

**George Dorokashvili** - IT

**Zaza Ramazashvili** - IT

**Irakli Evstafishvili** - PR, Tour

**Tamar Chkheidze** - parallel session

**Mariam Gviniashvili** - students meeting, parallel session

**Nino Jvania** - teacher - songs

## NOTES



