

# Krakow 2016

AEC Annual Meeting for International  
Relations Coordinators



*15th-18th September 2016*

*Academy of Music, Krakow, Poland*



***Co-creating Internationalization - from Papers  
to Careers***



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## Contents

<b>Introduction: Co-creating Internationalization – from Papers to Careers</b>	<b>4</b>
<b>Programme</b>	<b>5</b>
Sunday 18th September – Networking Day	10
<b>The Polish Music Education System</b>	<b>11</b>
<b>The Academy of Music in Krakow</b>	<b>13</b>
<b>EASY Training Session</b>	<b>17</b>
<b>Pre-Conference Seminar 1 – How to Write a Project? Introduction to Project Cycle Management Methodology</b>	<b>18</b>
<b>Pre-Conference Seminar 2 - International Strategy: From Papers to Real Life</b>	<b>19</b>
<b>Speakers and Abstracts</b>	<b>21</b>
EASY - Pilot Project of a European Application System for mobility among higher music education institutions	21
Keynote Speech	22
Parallel Sessions	24
A. “Educating the well-rounded artist for their future career”	24
B. “Exquisite Cadaver” of International Music -Student Voice on Mobility Issues	24
C. “Presentation of the results of consultation launched by the EUA on the ERASMUS+: the opinion of the Higher Music Education Sector, the comparison with the general results and discussion with the participants”	25
D. “How to efficiently organize International Credit Mobility - partners and programme countries perspectives”	26
E. “International Internships: using Erasmus+ to prepare international careers”	27
F. “How to internationalize your curricula: Joint Programmes and joint modules”	27
G. “Strategic Partnerships”	28
H. “Making the Connection between Internationalization and Quality Assurance”	28
<b>Practical Information</b>	<b>29</b>
Conference Venue	29
Social Programme Venues	29
Map of Locations	30
Participation Fee Payment	31
<b>Music Performances</b>	<b>32</b>
<b>IRCs Developmental Working Group</b>	<b>37</b>
<b>AEC Office Team</b>	<b>38</b>
<b>Staff Members Music Academy in Krakow</b>	<b>39</b>



## Introduction: *Co-creating Internationalization - from Papers to Careers*

The work of an international relations coordinator is multifaceted and demanding: the road to internationalization is full of challenges and the skills and competences required very diverse. Starting from forms, signatures and bureaucracy, balancing out the rules of the agencies and the dreams of the students, the job gets more and more concrete when dealing with real people and practical problems. Finally, it also requires a certain vision in order to make the results of successful projects and mobility have an impact in the broader picture of an internationalization strategy.

Furthermore, concepts like cooperation and collaboration are fundamental: by definition, you cannot be international staying by yourself. The relation with the IRCs fellow colleagues, the capacity to build a network, to carry on a project together and to merge and coordinate efforts in order to achieve visible results is the real added value that an IRC can co-create together with colleagues at international level as well as “at home”.

During this year Annual Meeting for International Relations Coordinators in Kraków - which is the last IRCs Meeting organized in the framework of the FULL SCORE Project - we will investigate various aspects of the international coordinators work ranging from more practical matters to a reflection on long term visions. The practical issues will mainly be addressed by the pre-congress seminars on project design and funding opportunities, international strategy, and the upcoming common online application system “EASY”, which will be exciting to see taking first steps in real life. Parallel sessions on credit mobility, internships, joint programmes and strategic partnerships will be held within the meeting - reflecting not only on current tasks and challenges, but also on the vision, the future and the impact of the IRC activities: How to maximize the benefits of exchanges in terms of future careers? What if there is no Erasmus in 2020? How would you organize your IR efforts?

Participants will be encouraged to reflect together on these topics and to finally co-create an output with their fellow colleagues. Two strong keynote speakers, Maria Finkelmeier and Patricia Pol, will introduce this reflection by focusing, on the one hand, on the importance of looking at future careers and employment opportunities when dealing with mobility, and on the other hand by being up-to date on the current trends in internationalization. These aspects will be further discussed during two special parallel sessions: the first one led by conservatoire students, who will present their point of view on mobility issues, and the second offered by EUA (European Universities Association) which will present the results of their mid-term consultation on the ERASMUS + programme by showing the results of our sector against the general results of the university sector.

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



## Programme

### Annual Meeting for International Relations Coordinators

15 - 18 September 2016, Academy of Music, Krakow

### *Co-creating Internationalization - from Papers to Careers*

#### Thursday 15<sup>th</sup> September

9:30 - 13:30 Information and Training Session for the Project "EASY"- European Online Application System for Conservatoires - Chamber Hall

NB: ONLY for institutions considering joining the EASY pilot project

#### **Pre-Conference Seminars:**

**SEMINAR 1** 10:00 - 17:00 *How to Write a Project? Introduction to Project Cycle Management Methodology* - Room 205

**SEMINAR 2** 14:30 - 18:30 *International Strategy: From Papers to Real Life* - Chamber Hall

NB: Please note that the pre-conference seminars are optional, running in parallel, extra fees apply and a limited number of participants is allowed. Attendance to both days is compulsory

#### Friday 16<sup>th</sup> September

**SEMINAR 1** 9:00 - 12:00 *How to Write a Project? Introduction to Project Cycle Management Methodology* - Room 2015

**SEMINAR 2** 10:00 - 13:00 *International Strategy: From Papers to Real Life* - Chamber Hall

NB: Please note that the pre-conference seminars are optional, running in parallel, extra fees apply and a limited number of participants is allowed. Attendance to both days is compulsory

From 13:00	<b>Registration Opens, coffee available networking time</b>  ReNew SP meeting	<i>Foyer</i>  <i>Renew room 2015</i>
14:00 - 15:00	<b>Introductory Session for first-time delegates</b> With group discussion	<i>Chamber Hall</i>
15:00 - 15:45	<b>Opening Event</b> Music introduction Welcome words by: <ul style="list-style-type: none"> <li>- <b>Stanisław Krawczyński</b>, Rector of the Academy of Music in Krakow</li> <li>- <b>Karolina Jarosz</b>, IRC at the Academy of Music in Krakow</li> <li>- Video about the Academy of Music in Krakow</li> <li>- <b>Grzegorz Kurzyński</b> , AEC Council Member</li> <li>- <b>Silvia Costa</b>, Chair of the Culture and Education Committee, EU Parliament</li> <li>- <b>Keld Hosbond</b> IRCs developmental working group co-chair</li> </ul>	<i>Concert Hall</i>
15:45 - 16:15	<b>EASY - Pilot Project of a European Application System for Mobility among Higher Music Education Institutions</b> <i>Introduction by Keld Hosbond, Victor Ciulian, Hanneleen Pihlak</i> <i>Presentation of the EASY system by René Ollino from the company Dreamapply</i>	<i>Concert Hall</i>
16:15 - 16:45	<b>Informal Networking with refreshments</b>	<i>Foyer</i>
16:45 - 17:30	<b>Plenary Q&amp;A about EASY with Dreamapply and the working group</b>	<i>Concert Hall</i>

17:30 - 18:30	<b>Information Forum</b> Moderated by <b>Sara Primiterra</b> , AEC Events manager Presentations: 1) PJP - Pop and Jazz Platform 2017 at Trinity Laban London, by Claire Jones 2) EMP - Early Music Platform 2017 at Royal Conservatoire The Hague, by Eugène Eijken 3) New Master in Music Education in Cyprus, by Yiannis Miralis 4) <b>Strategic Partnerships:</b> METRIC, by Pilleriin Meidla VOX Early MUS, by Angela Sindeli NAIP, by Edda Hall and Alma Ragnarsdóttir ICCS, by Isabel Replumaz and Pauline Patoux ECMA, by Martin Prchal Kodaly Hub, by Martin Prchal ReNew, by Angela Dominguez and Keld Hosbond Next Move, by Christopher Fredriksson  Music farewell by the vocal students of the Academy	<i>Concert Hall and Chamber Hall</i>
18:30 - 19:30	Pre-booked rooms available for Project meetings (VOX and FORTE)	VOX: room 215 FORTE: room 2017
20:00	<b>Dinner</b>	<i>Avangarda Restaurant Mikołaja Zyblikiewicza 1 street</i>

## Saturday 17<sup>th</sup> September

9:30 - 10:00	Registration continues VOX meeting	<i>Foyer</i> <i>VOX: room 215</i>
10:00 - 11:00	Music introduction <b>Keynote Speech by Patricia Pol and Maria Finkelmeier</b> Moderated by <b>Stefan Gies</b> , AEC Chief Executive Explanation of the Walk and Talk	<i>Concert Hall</i>
11:00 - 12:30	<b>Walk and Talk in Krakow</b> Participants split in groups and walk to the Main Square discussing the following two questions: <i>1) What if there is no Erasmus in 2020? How would you organize your IR efforts?</i> <i>2) How to maximize the benefits of exchanges in terms of future careers</i> <i>3) Open Question</i> Participants will produce a wrap up of the discussion in the form of a video, audio, poster, drawing, bullet points on paper and will send it to <a href="mailto:events@aec-music.eu">events@aec-music.eu</a>	<i>City of Krakow</i> <i>Karkow Main</i> <i>Square ( Rynek</i> <i>Główny)</i>



12:30 - 13:30	<p><b>Parallel Sessions:</b></p> <p>A. <i>Educating the well-rounded artist for their future career</i> by <b>Maria Finkelmeier</b></p> <p>B. <i>“Exquisite Cadaver” of International Music- Student Voice on Mobility Issue</i>, by <b>Saara Lindahl</b> (AEC Students Working Group) and students from Krakow</p> <p>C. <i>Presentation of the results of consultation launched by the EUA on the ERAMSUS +: the opinion of the Higher Music Education Sector, the comparison with the general results and discussion with the participants</i> by <b>Henriette Stoeber</b>, European University Association EUA</p> <p>D. <i>How to efficiently organize International Credit Mobility - partners and programme countries perspectives</i> by <b>Teresa Trevisan</b>, Conservatorio “G. Tartini” Trieste, and <b>Nana Sharikadze</b>, Tbilisi State Conservatoire</p> <p>E. <i>International Internships: using Erasmus+ to prepare international careers</i> by <b>Lucia di Cecca</b>, Conservatorio “L. Refice” Frosinone, and <b>Maja Sipola</b>, Latvian Academy of Music Riga</p> <p>F. <i>How to internationalize your curricula: Joint Programmes and joint modules</i> by <b>Patricia Pol</b> (Université Paris-Est Créteil), <b>Hanneleen Pihlak</b> (CoPeCo joint programme, Estonian Academy of Music), <b>Edda Hall</b> (NAIP Strategic Partnership, Iceland Academy of Arts), <b>Pillerin Meidla</b> (METRIC Strategic Partnership, Estonian Academy of Music and Theatre)</p> <p>G. <i>Strategic Partnerships</i> by <b>Gokay Ozerim</b>, Yasar University Izmir</p> <p>H. <i>Making the Connection between Internationalization and Quality Assurance</i> presentation by <b>MusiQuE - Music Quality Enhancement</b></p>	<p>A - 215 B - 104 C - 205 D - 310 E - Concert Hall F - Chamber Hall G - 419 H - 412</p>
13:30 - 14:30	<b>Lunch</b>	<p>Avangarda Restaurant Mikołaja Zybkiewiczza 1 street</p>
14:30 - 15:30	<b>Parallel Sessions Repeated (see above)</b>	<b>Same as above</b>
15:30 - 16:30	<b>Networking with refreshments</b>	<b>Foyer</b>
16:30 - 17:00	<b>Breakout Group Discussion:</b> brainstorming on the AEC work on mobility and internationalization issues - feedback from the participants and suggestions for the future	<p>1 - Chamber Hall 2 - 104 3- 205 4 - 215 5 - 217 6 - 310 7 - 412 8 - 419</p>

17:00 - 18:00	<b>Closing Session</b> <ul style="list-style-type: none"> <li>- Presentation of the output of the Walk and Talk discussion by <b>Martin Granum</b></li> <li>- FULL SCORE updates with focus on the Vacancies Platform and the Study on Conservatoires' graduates</li> <li>- News from the AEC</li> <li>- Announcement of the next IRCs Meeting</li> <li>- Closing Remarks</li> </ul>	<i>Concert Hall</i>
18:00 - 19:00	<b>Closing Concert</b>	<i>Concert Hall</i>

## Sunday 18th September - Networking Day

Networking Trip: Cruise to Tyniec Abbey on Vistula River **10:00-15:00**

**NB: Please note that this networking activity is optional and extra fees apply**

Located on the administrative borders of Krakow, the Abbey in Tyniec is the oldest existing monasteries in Poland. The first Benedictine monks arrived here in the eleventh century.

During the cruise we will admire not only the Wawel Hill but also the beautiful landscape of Krakow, such as the Monastery Norbertanki at Salwator, Castle Przegorzały, and the Order of the Fathers of the Cloister. There is a restaurant on the ship. The ship has a roof but please bring some warm clothes.

In Tyniec we have a stopover from 12:00 - 13:00 - during which we can explore the Abbey, visit a nature food shop, a restaurant or the museum.

If you want to discover this beautiful and mystery place and have more on-board-networking do not hesitate join to our trip :)

The ship departs from the harbour at 10:00 am and returns about 3 pm.  
Cost: about 40 euro or less depending on number of participants

First meeting option: **at 9:00 at the Academy of Music of Krakow**

Second meeting option: at 9:40 at the marine called Bulwar Czerwieński just next to the Wawel Castle

## The Polish Music Education System

Arts education in Poland is based on a three - level model consisting of primary, secondary and tertiary levels. The most popular kind of artistic education in Poland is Music education. Secondly is visual arts, then theatre and ballet. Primary music schools are equivalent to general profile of basic schools, secondary schools - to general profile of high schools, and tertiary - to the academies or universities.

Nowadays Arts education programmes in Poland are delivered in nearly 1,000 Arts schools and institutions and in 19 colleges, which educate almost 100 thousand pupils and more than 16 thousand students. Arts education is supervised by the minister of Culture and National Heritage and constitutes a separate system of education, parallel to the system of general education.

Art schools are divided into public and private schools, those that pursue general and artistic education at the same time and those that deliver only music education. Some of the private schools issue state diplomas which entitle the graduates to further education in public schools. Music education in public schools is mostly free. In the majority of Polish districts everyone has access to music schools of the first degree where, from the very beginning, a strong emphasis is put on the quality of music education and where every semester closes with an examination in the main instrument.

**Music education at the primary level** takes 6-year or 4-year education cycle, depending on the student's age. Admissions to the first class in music schools with a 6-year cycle of education are open to candidates between 5 and 10 years of age who have successfully passed skills tests; while the application to the first class in music school with a 4-year cycle of education is open to candidates between the age of 8 and 16 years who also passed skills tests. Competitive entrance examinations to the first class are held every year; they are designed to check the student's musical talent, mental fitness and suitability to play a specific instrument. Primary music schools provide strong grounds in musical education. Each lesson lasts 45 minutes. The curriculum includes: instrument playing, ear training, rhythmic, history of music and harmony. Primary music schools also contribute to the general sense of musical awareness and teamwork by offering orchestra classes, choral or instrumental ensembles. In addition, they organise regular student concerts and numerous music competitions.

**Music education at the secondary level** is available at music schools of the second degree with a 6-year or 4-year education cycle, depending on the specialties. Candidates must be at least 10 and not older than 23 years, and have successfully passed the entrance exam.

Secondary music education leads to qualifications diplomas: instrumental and vocal, which equip the graduates with practical abilities required in a profession of musician instrumentalist or musician vocalist as well as provide them with the opportunity to apply for admission to the academy of music.

Music schools of the second degree focus on intensive individual compulsory programmes leading to mastering the main instrument and including lessons with an accompanist.

The schools offer mandatory education classes, such as: ear training, analysis of musical works, music history and music literature, principles of music with elements of note editing, harmony, as well as a number of practical workshops stimulating interest and expanding knowledge

of specific specialist areas. Music schools of the second degree organize many concerts where students are able to perform not only as soloists but also as chamber musicians in chamber ensembles, orchestras and choirs. Second degree music education is complemented by music competitions and master classes.

### **Higher Music Education Institutions**

There are seven Music Academies in Polish major cities: Bydgoszcz, Gdańsk, Katowice, Kraków, Łódź, Poznań and Wrocław, and one University of Music in Warsaw.

Most courses are provided within three types of programmes: bachelor's, master's, and doctoral studies, as well as postgraduate diploma programmes and internships. This gives the graduates a chance to achieve recognition and successfully start their professional career, both in Poland and abroad. Postgraduate diploma courses, such as Theory of Music, Music Therapy, Choral Conducting and various majors at the Instrumental Faculty, are very popular with the students, which provide young people with additional, sometimes indispensable professional qualifications.

## The Academy of Music in Krakow

### HISTORY

*... It has been my dream since my youngest years  
not to look for laurels abroad  
but to stir hearts in my homeland...*

Władysław Żeleński

The Academy of Music in Krakow has its origin in the Music Society's Conservatoire in Krakow, which was founded on the 1<sup>st</sup> of February 1888 by the eminent Polish composer Władysław Żeleński. The very first years of the Conservatoire showed a need for the existence of a musical school in Krakow circles. 146 students attended courses in 1889, and, in 1917, their number reached 500. During the First World War, the school continued its classes but also limited its activity. After Poland regained independence, the Conservatoire flourished again under the leadership of Wiktor Barabasz, Julian Piotrowski and Bolesław Wallek-Walewski successively. Between the years 1925-1928, forty-two students graduated from the school, among them the pianists Jan Hoffman and Adam Rieger, and the composer and conductor Artur Malawski. In the subsequent years, the alumni included, among others, the conductor Witold Rowicki, the critic Felicjan Szopski and the theoretician Mieczysław Drobner. The school developed dynamically between 1924 and 1931 - in this period, the number of majors increased from six basic ones (Piano, Violin, Organ, Cello, Solo Vocal Singing and Choral Singing) to thirty-seven. In the academic year 1929/30, new majors were initiated: Flute, Oboe, Cor Anglais, Clarinet, Bass Clarinet, Bassoon, Contrabassoon, French Horn, Trumpet, Trombone, Tenor, Baritone, Tube, Helicon and Percussion. At that time, the school was attended by almost 800 students.

During the Second World War, despite the fact that the institution was officially closed, its activity was continued underground. The occupying forces removed all the Conservatoire's wealth: the library, archives and instruments and the school never retrieved its lost possessions. In 1945, the school resumed its work, initially as the State Music Conservatoire, which was renamed as the State Higher School of Music in February 1946. Its first rector was Professor Zbigniew Drzewiecki - an outstanding pianist and pedagogue. At that time, the structure of the school was established and it began its ongoing development, which was followed by its growing importance among Polish and European higher schools of music.

During the difficult post-war years, when every sphere of public life, including art schools, was ideologically indoctrinated, the Krakow State Higher School of Music tried to ward off excessive political pressure and sometimes suffered serious consequences as a result. Professor Stefan Kisielewski was removed by a decision of the state authorities from the school staff following his speech during a convention of art schools in 1949 in which he explicitly opposed the guidelines of social realism laid out by the then Minister of Culture and Art Włodzimierz Sokorski. On the 29th September 1979, as a recognition of the school's educational and artistic achievements, the State Higher School of Music was named the Academy of Music.

PRESENT

*Let us look at a tree.*

*It teaches us that a work of art  
has to be rooted both in heaven and on earth.*

*No art can survive without its roots.*

Krzysztof Penderecki

These words by a composer, one of the most outstanding alumni, and Professor and Doctor honoris causa of the Academy, can be regarded as the Academy's motto. These double roots determine the multiple contexts of the Academy's operation at the turn of centuries and millennia, in this place on earth, in the heart of Europe, in Krakow. It is vital that on one hand one it builds on the strong foundations of tradition, both national and universal - European; and on the other hand, it reaches for higher values and thinks ahead of time.

The Academy today is a modern school of higher education, bustling with activity and abundant in the creative initiatives of both professors and students alike - a school that achieves many spectacular successes, which reflect the collaboration of the people who create it. In line with its statute, the Academy focuses its activity on three main fields: art (composition and performance), science and research (theory of music and musical education), and teaching.

Musical life, both in Poland and abroad, is permeated with compositions by Academy alumni. Their works have their world premieres at international festivals; are published by the PWM Edition Publishing House and other renowned publishing houses and record labels. Music by Krakow composers on the one hand constitutes one of the most outstanding phenomena of 20th and 21st century Polish culture, and on the other hand bears all the hallmarks of a particular style that has been followed by generations. This style is often referred to in scientific and critical papers as "The Krakow School of Composers".

Concerts given by students under the supervision of their professors are an important element of both the art of performing and the teaching process. Four orchestras: a symphony, chamber, big-band and a recently established Baroque orchestra, and two choral ensembles point to the strength of the Academy. Their participation in leading international competitions and festivals (the Beethoven Festival in Bonn, the Warsaw Autumn Festival) and their international tours give recognition to Academy students and their professors and at the same time are a great source of professional experience for the young. The number and artistic quality of concerts, performances by chamber music ensembles as well as solo recitals, greatly exceed the standards not only of many music schools but also many music institutions. Concerts and master classes, science and art-related sessions and symposiums are organised by the Arts Promotion Bureau.

The scientific activity of a group of theoreticians focuses on musical work seen in the broader context of history and culture. Its hallmark is methodology based on Professor Mieczysław Tomaszewski's concept of integral interpretation. The papers written by Krakow theoreticians are published in numerous Polish and international publications (congress books, conference materials, foreign journals, Polish and international music encyclopaedias) and in volumes released by the Academy.

The work in the field of musical education includes research on modernising music teaching in music schools and schools providing general education, training and complementary training for music teachers, and scientific cooperation with related institutions in Poland and abroad.



New offers of the Academy include jazz majors provided by the Instrumental Faculty and a unique course (the only course of such available in Poland) in church music conducted jointly by the Academy's Faculty of Musical Composition, Performance, Analysis and Education and the Pontifical University of John Paul II in Krakow.

## STRUCTURE

The organisational structure of the Academy - standard and traditional - undergoes necessary changes and revisions, dictated by the needs of time and place. The basic organisational units - faculties - are divided into: institutes, chairs, units and teams that operate within the scopes resulting from particular art disciplines and courses of education.

The faculty of musical composition, performance, analysis and education trains students in the following courses and majors:

### **1st And 2nd Cycle (Bachelor's Degree and Master's Degree) Studies**

Course: Conducting  
Composition and Theory of Music  
Majors: Composition; Theory of Music

Course: Art Education in the Field of Music  
Major: Choral Conducting and Choral and: Instrumental Conducting; Teaching Theoretical and Music Subjects

Course: Church Music

### **3rd Cycle (Doctoral) Studies**

Course: Conducting

Course: Composition and Theory of Music  
Majors: Composition; Theory of Music

Artistic, research and educational activity concentrates within the work of the following Institutes:

- Composition, Conducting and Theory of Music
- Choral Conducting, Music Education and Dalcroze Technique
- Interuniversity Institute of Church Music

Departments:

- Composition
- Conducting
- Music Theory and Interpretation
- Musical and Educational Research
- Choral
- Church Music Unit of the Academy of Music in Kraków

and:

- Electroacoustic Music Studio

THE INSTRUMENTAL FACULTY is the Academy's oldest and largest faculty in terms of the number of students and academics. It trains students in the field of Instrumental Studies in many majors:

### 1st, 2nd and 3rd Cycle Studies

Majors:

- |                    |                        |
|--------------------|------------------------|
| • Piano            | • Bassoon              |
| • Organ            | • Trumpet              |
| • Harpsichord      | • Trombone             |
| • Harp             | • Saxophone            |
| • Classical guitar | • French Horn          |
| • Lute             | • Tube                 |
| • Traverse Flute   | • Euphonium            |
| • Viola da Gamba   | • Accordion            |
| • Baroque Violin   | • Percussion           |
| • Baroque Cello    | • Jazz Piano           |
| • Violin           | • Jazz Double Bass     |
| • Viola            | • Jazz Saxophone       |
| • Cello            | • Jazz Flute           |
| • Double Bass      | • Jazz Trumpet         |
| • Flute            | • Jazz Trombone        |
| • Oboe             | • Drums and Percussion |
| • Clarinet         |                        |

The Faculty also offers postgraduate diplomas: Instrumental Postgraduate Diplomas

Artistic and educational activity concentrates within the work of Departments:

- Piano
- Organ
- Early Music
- Guitar and Harp
- Violin and Viola
- Cello and Double Bass
- Woodwinds and Accordion
- Brass
- Contemporary Music, Jazz and Percussion
- Chamber Music

THE FACULTY OF VOCAL AND DRAMA trains students in Vocal Studies in the major: Solo Vocal in 1st and 2nd cycle studies. Artistic and educational activity is conducted within the work of the Department of Vocal Studies.

The Academy of Music in Krakow has also organisational units, the activity of which goes beyond the frameworks of faculties.

They include:

- Interdepartmental School of Teacher Training
- Obligatory Piano Team

- Foreign Languages Teaching Team
- Humanities and Physical Education Teaching Team
- Graduation Exams Team
- Centre for Documenting the Works of Krakow Composers

Modern equipment (e.g. a computer music studio, a professional recording studio, or high-tech equipment in lecture halls) and instruments (e.g. high-quality Karl Schuke organs, five new Steinway pianos, percussion instruments) play an important role in the smooth operation of the Academy.

The Academy's Library collects scores, books, music periodicals, and audio and audio-video recordings on different carriers. The library has 50,000 items and is constantly supplemented by new acquisitions. The collection is easily accessed due to a modern computer system. In addition to an online catalogue, users can enjoy the benefits of an extensively equipped reading room and sound library.

The Academy publishes numerous books, CD albums and recently even scores. It publishes scientific books: monographs, collective papers documenting international conferences and symposiums (often in congress languages) and postdoctoral theses of its academics. All artistic events are documented by programmes and information leaflets published for this occasion.

A considerable achievement of the Academy's orchestra, choir and soloists are albums with Romantic and contemporary music masterpieces. A recording released on the renowned DUX label with Krzysztof Penderecki's Seven Gates of Jerusalem under the baton of the composer is only one of many albums that are a source of pride for the Academy.

## EASY Training Session

Chamber Hall - Thursday 15<sup>th</sup> September 9:30 - 13:30

9:30-10:40 I part - current application process from all the angles

10:40-10:55 break

10:55-12:05 II part - application process inside DreamApply and other possibilities

12:05-12:20 break

12:20-13:20 III part - hands on testing the system and time for questions and discussion

Lunch in Campanile Hotel

## Pre-Conference Seminar 1 - How to Write a Project? Introduction to Project Cycle Management Methodology

The purpose of this workshop is to provide participants the basic skills and competences for writing successful project proposals for funding programmes. The workshop will make participants familiar with the main concepts and terminology of the project cycle management methodology. The first part of the workshop will present the methodology by explaining the basic steps of a project proposal design. At the end of the workshop, participants will be able to develop and transform a project idea into a proper project for submitting a relevant funding programme.

### DAY 1 - Thursday 15th September (Room 205)

10:00-10:30	Introduction
10:30-11:15	Principles of the Project Cycle Management Methodology
11:15-11:30	Coffee Break
11:30-13:00	Need, Target and Strategy Analysis in Project Cycle Methodology
13:00-14:00	Lunch
14:00-15:30	Activity and Workpackage Planning
15:30-15:45	Coffee Break
15:45-17:00	Budget Planning
19.30	Dinner

### DAY 2 - Friday 16th September (Room 205)

09:00-10:00	Sustainability and Monitoring in Projects
10:00-10:15	Coffee Break
10:15-11:30	Introduction of funding resources
11:30-11:50	Points to Consider and Recommendations
11:50-12:00	Evaluation
12.00	Lunch

### Assist. Prof. Dr. Gökay ÖZERİM *European Union Research Center at Yaşar University*



Dr. Gökay Özerim is a member of the International Relations Department as an Assistant Professor and the Director of the European Union Research Center at Yaşar University, Izmir. He has his PhD. on European Studies. In 2004, Dr. Ozerim worked for a non-governmental immigrant organization in Ancona, Italy. He was awarded by the Chevening Scholarship of UK Government in 2010 and carried out his researches in the Centre of Migration, Politics and Society (COMPAS) at the University of Oxford as part of his PhD studies. In 2014, he has been at the Institute of

European Studies in University of California, Berkeley as a visiting scholar. He is a part of the contract based trainer pool of the Turkish National Agency and he has been also working in several European Union funded projects and delivering trainings on intercultural learning, youth participation, social responsibility and project management since 2006. In 2016, he was awarded a Jean Monnet Module Project on Migration-Security Nexus in the EU by the European Commission.

## Pre-Conference Seminar 2 - International Strategy: From Papers to Real Life

Internationalisation!

We deal with international affairs at work on a daily basis. It seems that this word - this concept - is here to stay! Apparently there is no other way: you need to be international. Determining our funding or assessing the quality of our institutional and pedagogical work, the reports and external evaluators more and more measure our internationalisation numbers.

This overwhelming and omnipresent international mind set should have a positive impact on our institutions - but we should also regularly assess if we pay attention to what we really mean with becoming international. Do we have a 30-second answer to what being international is? Is it the same for each institution? Is there anything beyond ERASMUS+ mobility? Can we apply a pre-existing model of an international strategy plan to our institution? Will it work? What do we want to achieve with becoming international? What are the strong and weak points, the opportunities and threats of internationalisation within the specific context of our institution?

Many partner institutions of the AEC have an international strategy as a part of their institutional policy but everything that is written might not be applied in real life. Do we recognise this gap? Is there one? Why?

During this seminar, some colleagues will share with us their different experiences and perspectives on international strategies and the implementation of these in our daily life.

This hands-on seminar aims to promote active discussion about those topics giving the participants an opportunity to draft an international strategy for a “new” institution in a different geographical, cultural and economic setting.

In addition, the seminar aims to be a moment for necessary reflection upon our work, thinking or rethinking about the important issue of internationalisation and for this reason targets both experienced and less experienced colleagues. As said, the subject is definitely not new or surprising but it might be revealing depending on the way we approach it. And nevertheless, it certainly is a major topic in our work as IRCs.

The aim of the seminar is to raise awareness of approaching an international strategy according to the context and to increase the ability to implement it.

Thursday 15 <sup>th</sup> September - Chamber hall	
14:30 - 15:00	Registration Welcome to the Participants and Introduction by <b>Bruno Pereira</b> ESMAE Porto
15:00 - 16:30	<u>Case Studies 1 &amp; 2</u> Approach to the International Strategy at the Sibelius Academy (Helsinki) and the Royal Conservatoire (The Hague) by <b>Tuovi Martinsen</b> and <b>Martin Prchal</b>
16:30 - 17:00	Networking with Refreshments
17:00 - 18:30	<u>Case Studies 3,4 &amp; 5</u> Approach to the International Strategy at the Academy of Music in Krakow, Belgrade Academy of the Arts and the European University in Cyprus by <b>Karolina Jarosz</b> , <b>Ivana Perkovic</b> and <b>Yiannis Miralis</b>
19:30	Dinner

Friday 16 <sup>th</sup> September - Chamber Hall	
10:00 - 11.30	<u>Group assignment</u> Draft and discuss about the needs of an international strategy based on a specific context
11:30 - 12:00	Networking with Refreshments
12:00 - 13:00	Presentation of the strategies' "table of contents" by the groups, final wrap-up and closing remarks
13:00	Networking Lunch



## Speakers and Abstracts

**Friday 16<sup>th</sup>, 15:45 - 16:15**

### **EASY - Pilot Project of a European Application System for mobility among higher music education institutions**

**Introduction by Keld Hosbond, Victor Ciulian and Hanneleen Pihlak**

**Presentation of the EASY by René Ollino, Dreamapply**

The International Relations Coordinators of AEC member institutions have been suggesting for some years that AEC could develop a common European online applications system for ERASMUS and other mobility schemes applications, in order to overcome various obstacles such as the amount of paper work. In the framework of the European Funded project “FULL SCORE”, a working group of international relations experts (a subgroup of the AEC IRCs working group), supported by the IT Company ASIMUT, carried out a feasibility study in order to describe the functional and technical requirements of such a system. The working group issued a Call for Information Papers in April 2016 in order to select a company able to provide an IT solution which could meet the needs of such a system at European level. The Estonian company Dreamapply has been selected. With the input of the working group, the company has been shaping a first version of the European Online Application System (EASY). The AEC is now looking for 50 institutions willing to join the EASY Pilot Project and test the system.

The institutions joining the pilot will first take part in the testing and fine tuning of the first version of the system from September to December 2016. Then, EASY will be fully operational from December 2016, and the participating institutions will be able to use it for the students’ applications for Erasmus and Nordplus mobility for the academic year 2017- 2018. (The EASY system is meant to substitute the NOAS system used by institutions in the Nordplus network)

What are the benefits of using EASY? The new European Online Application System EASY will be able to support students exchange application procedures in higher music education institution by:

- Reducing paper work
- Reducing the administrative burden for international offices by letting students and teachers managing autonomously a big part of the applications procedure through a user friendly and easy accessible system
- Adapting to the various technical and structural requirements of AEC members’ institutions

Indeed, the SYSTEM USERS are students, teachers and administrative staff of higher music education institutions and there are FUNCTIONAL FEATURES for each of these groups:

Students: will be able submit online applications (audio/video) for more than one receiving institution and (if accepted) choose and confirm their final mobility destination.

- International office staff: will be able to produce and handle inter-institutional agreements; verify, approve, return, forward applications; monitor the applications’ status; finalize procedures.
- Teachers/faculty management: will be able to receive applications, submit evaluations, send feedback to international office.

The institutions joining by the deadline will be asked to pay a 500 Euro fee to join the system for this first pilot year. This fee includes an information and training session taking place in Krakow on 15th

September 2016 and the right to use the systems from its launch in December 2016 for students' applications for the academic year 2017-2018. The training session will address the following matters: how the candidates can apply, how to check the applications and view the video/audio files, how to accept the candidate, how to respond to the candidates, how to add new administrators, what teachers need to do, etc.

**Saturday 17<sup>th</sup>, 10:00 - 11:00**

## Keynote Speech

**By Patricia Pol and Maria Finkelmeier**

**Patricia Pol**

*Vice-President, Université Paris-Est, France*

*Bologna expert, Member of the IAU board (International Association of Universities)*



Graduate of a French 'grande école', ESSEC Business School in 1980, Patricia Pol has worked in the private sector of multinational corporations before entering the academic sector at the end of the 80s and becoming Vice President for international development of her university in 2000.

She obtained her Doctor in Management Sciences in 1996, and is professor at the University Paris Est-Créteil. Her teaching concerns international and intercultural management and human resource development. She is co-director of a master's course in 'Development and Management of universities. Her research centers on internationalization of organizations (firms and universities) and more particularly, international mobility. She has written various articles and reports about the higher education system in France and the internationalization of French universities.

In charge of international development at Université Paris XII since 1991, she is currently Vice-President of the Université Paris-Est. During the last 15 years, she has coordinated several international and European projects in various fields in Europe, Latin America, Asia and Africa. Expert for the French National evaluation agency (AERES) and the Swiss agency (OAQ), she has participated in the evaluation of French universities. She has also contributed to numerous studies related to the Erasmus programme, the international grant system of the French government, and the 'CampusFrance' agency.

Since September 2004, Patricia Pol has been coordinating the French 'expert Bologna team' and is strongly committed to creating a European higher education area and implementing the main references and action lines at a national level within the institutions, their conferences and the National authorities. She has been participating in many conferences on the Bologna process all over the world

*Patricia Pol about her speech:* Internationalization of higher education is not a new phenomenon but, with its importance growing along with the more general development of globalization of markets and international rankings, it has become a strategic issue at European, national, and institutional level. If international mobility still remains a big issue for the students and academics, internationalization

processes recover different realities. Are we faced with a new geopolitics of higher education? What are the main trends for higher education institutions' internationalization strategies and curricula development? What role can Europe play to build stronger universities and encourage cooperative policies in a more and more competitive area? These are core questions that will be considered during this session.

***Maria Finkelmeier***



Named a “one-woman dynamo” by The Boston Globe, Maria Finkelmeier is a percussion performer, educator, and active arts entrepreneur based in Boston, Massachusetts. Prior to rooting in New England, she spent three years in Northern Sweden at the Piteå Institution for Music and Media as an artist in residence. She is co-founder of the international percussion group, Ensemble Evolution, with whom she has given performances and masterclasses throughout Europe, Australia, and the US. She also tours with Quartet Kalos, a Swedish-American group (clarinet, cello, voice, percussion) dedicated to self-composing and arranging new works and folk tunes. A sought after multidisciplinary collaborator, Maria has been commissioned to create works for Aaron Staebell's soloDRUMsolo project, Illuminus, ArtWeek Boston, and the Outside the Box Festival. Maria recently founded the non-profit, Kadence Arts, devoted to incubating artistic projects, curating performances, and engaging local communities through music making. The organization co-founded the Beat Bus with The Record Co, launched the times two concert series in partnership with Robert Honstein, and initiated Make Music Boston, a participatory summer solstice celebration.

*Maria Finkelmeier about her speech:* Internationalization and entrepreneurship: two words with weighted meanings in the arts and cultural sector. Experiencing various environments, educational systems, languages, and styles of music, both historical and contemporary, is as important in a young musician's life as mastering one's instrument, voice, or compositional style. Furthermore, knowing how to package and project one's skills as a business person is integral. I believe that these two concepts go hand-in-hand - a well-traveled and experienced student is often flexible, communicative, and innovative - key skills for a successful arts entrepreneur.

**Saturday, 26<sup>th</sup>, 14:45 - 16:00**

## Parallel Sessions

### A. “Educating the well-rounded artist for their future career”

**By Maria Finkelmeier**

A 21st century music student is preparing for a career much differently than that of their predecessors. In today’s art and economic climate, musicians are required to not only be master performance, but also hone entrepreneurial and business skills more than ever before. Whether it’s launching a new chamber ensemble, marketing oneself for a solo career, understanding the recording and online music industry to release an album, or initiating a cross-disciplinary collaboration, today’s artists need to be able to complete or direct many facets of the creative field. In this session, we will look at this climate and dissect how an institution can best offer extra-musical opportunities for students to prepare for success after graduation.

### B. “Exquisite Cadaver” of International Music -Student Voice on Mobility Issues

**By Saara Lindahl (AEC Students Working Group) and students from Krakow**

Internationalisation is all about different perspectives. Therefore, it makes sense that challenges in this field might be solved by looking from different perspectives - also students’. For the first time in the history of the IRC meeting, students have organized a session. The aim is not to primarily present students’ concerns and worries, but to work together with the conference participants and propose solutions. Common issues concerning students will be written down on papers which will be rotating among groups who will use them to discuss and picture solutions. Each case will finally unwrap itself like a picture in *exquisite cadaver*<sup>1</sup>.

After an introduction by Saara Lindahl, Mateusz Zubik and hopefully also Ewa Menaszek and Matyldka Sielska, the session takes off. The Exquisite Cadaver is composed of three-parts, 15 minutes each:

1) Groups with even number of participants are formed around each student. After a short introduction of the group members, the student will describe a challenge/concern/problem/idea concerning international studies, career and life coming from personal experience or from experiences of other fellow students. Then the topic will be discussed in the group, e.g. “Is the case also relevant in other countries or institutions?”, and if necessary specified and narrowed down. It is then written down on paper and will be the basis of the next parts of the session. After 15 minutes the paper with the case is given to another group.

2) Each group thus receives a case from another group, and reads the paper. The task is now to pretend to live in a dream world where everything is possible. The group proposes the best solution model which would work in a perfect world and writes it down.

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<sup>1</sup> **Exquisite corpse**, also known as **exquisite cadaver** (from the original French term *cadavre exquis*) or **rotating corpse**, is a method by which a collection of words or images is collectively assembled. Each collaborator adds to a composition in sequence, either by following a rule or by being allowed to see only the end of what the previous person contributed (source: Wikipedia)

3) Papers are exchanged again between the different groups. The task of the last group is to think realistically and mirror the solution of the second group to their own institutions. The group would discuss to what extent the solution model could be met by their institutions. Is there something that could be done to improve the situation? Exchange of good practices.

Each group will perform all 3 roles, with papers rotating between the groups. At the end there is a wrap-up of 10 min where all the papers are presented. All papers are then scanned and published online, so that they are visible for all conference and hopefully also for all students. If the papers have a nice visual appearance they can be put on display.

### C. “Presentation of the results of consultation launched by the EUA on the ERASMUS+: the opinion of the Higher Music Education Sector, the comparison with the general results and discussion with the participants”

**By Henriette Stoeber (European University Association EUA)**



Henriette Stoeber joined EUA in August 2014 as Policy/Project Officer in the Higher Education Policy Unit. Prior to joining EUA, she has worked as a research assistant at the Hungarian Rectors' Conference and spent several years at the German Academic Exchange Service's (DAAD) National Agency for Higher Education Cooperation, working as programme manager involved in the projects “Development of the European Higher Education Area” and “Promoting Bologna in Germany”. Furthermore, Henriette has worked for the private sector in the field of administration, mainly based in the UK.

Henriette holds a Joint Master degree in European Public Policy from the University of York and Central European University, where she specialised in the field of higher education policy, as well as a Bachelor degree in International Management and Trade from the University of Applied Sciences Osnabrück, part of which she completed at Drexel University, Philadelphia.

The European Commission is expected to initiate official public consultations on Erasmus+ in 2017. In order to be prepared and to represent the interests of higher education institutions as key stakeholders in this process, EUA has conducted a survey with more than 200 respondents, about a fifth of which are from higher music education institutions.

An overarching aim of the European Commission for the 2014-2020 programme generation is simplification, which is to be translated into reduced administrative burden for participants, among other expected improvements. Through key findings of EUA's membership consultation, the workshop in Parallel Session C will examine whether in the eyes of the higher education institutions the aims of the new programme generation have been achieved, whether the new Erasmus remains attractive and is fit for purpose. The results of the overall sample of European institutions will be compared with the responses collected from the higher music education sector. Crucial issues and ideas for improvements that have been suggested in the survey results will be discussed with the workshop participants.



#### D. “How to efficiently organize International Credit Mobility - partners and programme countries perspectives”

*By Teresa Trevisan (Conservatorio G. Tartini Trieste) and Nana Sharikadze (Tbilisi State Conservatoire)*

**Trieste Music Conservatory “Giuseppe Tartini”** has been very active in the field of international mobility over the last decade, stressing it as a strategic goal. Erasmus + with K107 offered a further and unique chance to strengthen international relations outside the European area: we immediately took the chance by focusing on the Balkan area. We started from an old project of cooperation sketched out in 2010 along with the academies of Albania, Bosnia and Herzegovina, Montenegro and Serbia, the intent of which was to create a strong cooperation with some close countries not yet allowed to access to European mobility. Now, we aim at enhancing the ability of attraction of our Institution, boosting students’ and teachers’ mobility, facilitating both European and extra-European integration and encouraging the employment prospects of young musicians. Another important purpose is to help widen the European labour market, instilling in younger generations a European identity and a broader mind set to social and cultural diversities. Indeed, Trieste has always provided a reference point for the Balkan peoples and is actually the link between Eastern and Western Europe.

Steps were taken and we renewed the old partnership with the K107. We met all our partners, invited several experts and launched a students’ call at the end of November 2015. We took care of the bureaucratic, administrative and organizational aspects. The result is the following: Balkan students have showed great enthusiasm and highly appreciated the flexibility in the new situation, which also positively influenced our students. As for the teachers, they represented quality enhancement and a source of optimism thanks to the strong motivation of those young musicians who aim at becoming musician in their life. Additionally, we started teacher exchanges that will allow to share opinions, strengthen relations and organize shared musical activities, also involving the Italian Cultural institutes in the Balkan area and the Italian Ministry of Culture. In 2016-2017 38 young students will come to Trieste from the Balkans compared with the 14 of 2015-2016. We will also carry out 18 mutual teachers mobilities, some of them have already started during the current academic year. We are proud to say that the first part of the project was extremely successful and all look forward to beginning the second year with even more enthusiasm and the hope that our National Agency will maintain its significant support for the future.

In 2015 the **Tbilisi State Conservatoire (TSC)** got the possibility to join Erasmus family for the first time. The TSC has an Erasmus+ credit mobility program (KA 107) with 12 European Higher Music Education Institutions. This has had some amazing results: In the period 2015-2017 we’ll have staff mobility (27 outgoing, 17 incoming), student mobility (135 months outgoing and 75 incoming) and already during 2015-2016 8 students and more than 10 staff members benefited from the mobility. In this parallel session, the chronological process starting from the step “before mobility” up to the “recognition of the studies by the home institution” will be described. It’s also essential to answer the question what does this program mean for a partner country like Georgia? What are the benefits we got from exchanges with our partners? What can partner country institution (TSC) bring into it?

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; an international collaboration has been pointed out as a strategic priority for the coming years by TSC. Becoming the member of the big Erasmus family fitted well to the strategy of the TSC. We’ve been cooperating with the majority of the Erasmus partners long before we got Erasmus grant. Even so, the



Erasmus program has brought the TSC a lot of benefits (It enriched the creative environment of the institution; It opened our mind set and that of our staff and students; through development of international cooperation we could enhance quality and build capacity; we learn about ways to communicate better with people of various cultural backgrounds).

However, cooperation across borders presents both a linguistic and cultural challenge. But it might be overcome through the dialogue and discussions as well as by extensive visits to each other's institutions. A good foundation has already been laid for this purpose by means of formal and informal talks and observations during the previous project. Any language problems will be attempted to be solved by ensuring that there are members of staff with good linguistic competence in the various project groups; although the attention will be drawn to the administrative and bureaucratic difficulties related to the visa and etc.

### E. "International Internships: using Erasmus+ to prepare international careers"

*By Lucia di Cecca (Conservatorio L. Recife Frosinone) and Maja Sipola (Latvian Academy of Music Riga)*

Erasmus+ traineeships represent a great opportunity for students of the **Conservatorio L. Recife Frosinone** to have an approach to the world they will have to face in their future careers; as for recent graduates, traineeships can become concrete bridges to move from the educational stage to the professional one. During the session, we are going to see how an institution can organize and manage both students' and graduates' placements. We will also discuss the results of a survey, carried out within the "Working With Music" project, aimed at evaluating the effects of international traineeships on the training of young musicians and on their subsequent professional lives. This is the first quantitative and qualitative study ever done so far in Italy and Europe on musical post-graduate internships.

("Working With Music" is a project conceived in 2010 to give Italian recent graduates the opportunity to obtain professional traineeships in Europe. It is now at its sixth edition)

**The Latvian Academy of Music** has been sending and hosting trainees since the academic year 2011-2012, and we can make several conclusions from this experience. The most important question is how to find a place for a trainee? The first answer is personal contacts (students' or their teachers' or their Erasmus teachers'), which sometimes can be quite complicated. Also, on the second place, via Academies of Music, which also sometimes can be quite complicated, because many Academies are not interested to host trainees. We can experience a lot of problems related to the traineeships - too intensive workload, contribution of the receiving organization, traineeships for English speaking music teachers. After addressing these important questions and issues, traineeships offered in Riga will be discussed. Our success stories with Erasmus traineeships really show a very important impact on the professional career of our students and graduates.

### F. "How to internationalize your curricula: Joint Programmes and joint modules"

*by Patricia Pol (Université Paris-Est Créteil), Hanneleen Pihlak (CoPeCo joint programme, Estonian Academy of Music), Edda Hall (NAIP Strategic Partnership, Iceland Academy of Arts), Pillerin Meidla (METRIC Strategic Partnership, Estonian Academy of Music and Theatre)*

Joint programmes and modules have long been both academically and politically prioritised within the European higher education sector. The EU system considers the joint initiatives efficient tools for promoting an attractive and unified European educational field and enhancing further internationalisation of the HEIs. Joint educational offer is claimed to raise international visibility and reputation of the institutions and provide a basis for strengthening international collaboration.

One thing is fancy words and EU policies but what does reality on the ground look like? During the session we will take a look into the current status of joint programmes and modules in higher education and hold a “benefits & obstacles” sharing session with the “practitioners” - representatives from institutions who are running or developing a joint programme or joint modules in the framework of different European or Nordic funding schemes.

### **G. "Strategic Partnerships"**

**By Gokay Ozerim, Yasar University Izmir**

The purpose of this session is to discuss practical aspects of the project management process in strategic partnership projects by referring to the experiences of the session chairs and participants. It aims to provide a perspective on what should be expected after the submission and approval of the projects.

### **H. "Making the Connection between Internationalization and Quality Assurance"**

**By MusiQuE - Music Quality Enhancement**

In a recent report of the European Parliament on internationalisation in higher education, the classic definition of internationalisation 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 internationalisation 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.

## Practical Information

### Conference Venue

**The Academy of Music in Kraków**

św. Tomasza 43 street

### Social Programme Venues

**Campanile Hotel**

lunches on Thursday of Pre-conference Seminars

in front of the Academy

**Folk Restaurant Skansen Smaków**

dinner on Thursday of Pre-conference Seminars

busses will wait at 7:30 pm at the meeting point: Wyspiański Hotel's reception at the corner of Kopernika and Westerplatte streets

Cholerzyn 424

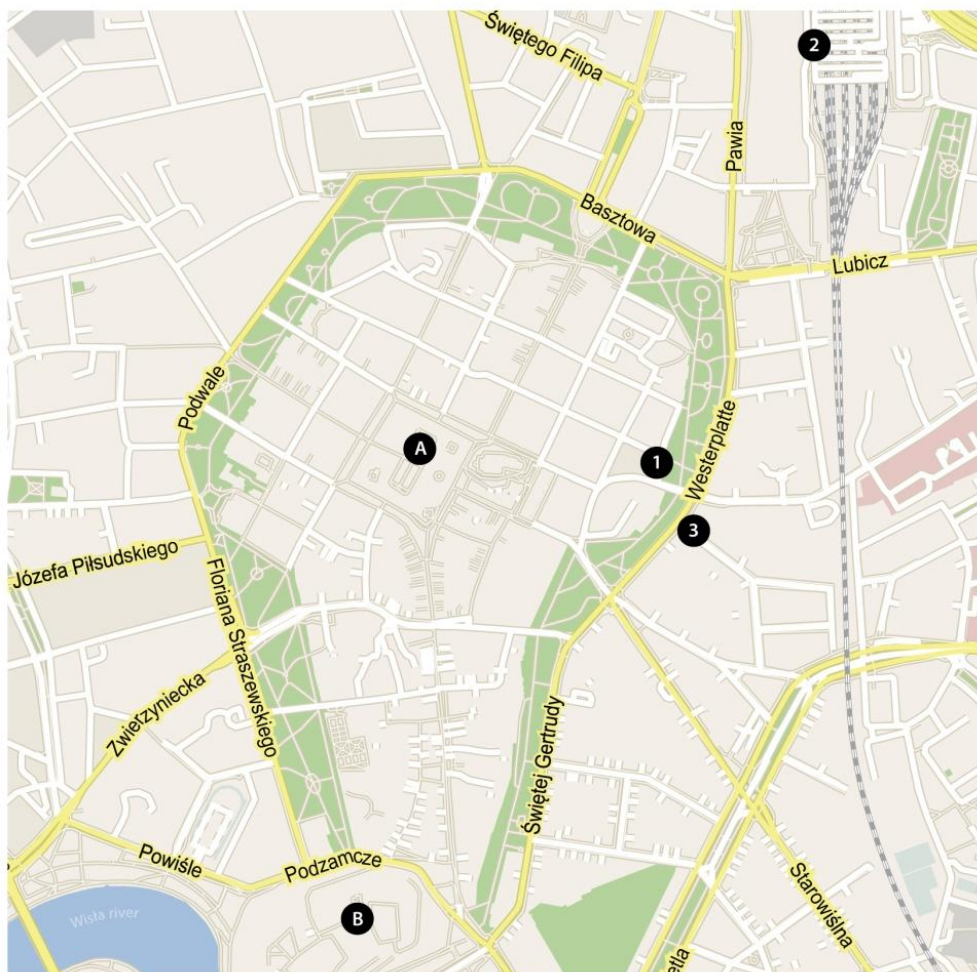
**Avangarda Restaurant**

dinner on Friday at 7:30 p.m.

lunch on Saturday at 1:30 p.m.

Mikołaja Żybkiewicza 1 street

## Map of Locations



- 1** **Academy of Music in Kraków**  
ul. św. Tomasza 43
- 2** **Main Train Station / Galeria Krakowska** (Shopping Mall)  
ul. Pawia
- 3** **Avangarda Restaurant**  
ul. Zybkiewicza 1
- A** **Main Square / Sukiennice** (traditional market)
- B** **Wawel Royal Castle**

We encourage to make use of the possibility of traveling to/from airport **by train**.  
The Kraków Airport train station is located near the passenger terminal, at the rear of the multi-storey car park.  
Travelling by train is the fastest way to get to-/from the airport (ex. the journey to the city center takes about 17 minutes).

#### Tickets and fares:

- Kraków Airport — Kraków Main Train Station: PLN 8,00 (EUR 2,0)
- luggage: free of charge

#### Where to buy a ticket:

- ticket machine (passenger terminal level 0, train station; train)
- train conductor on board

Ticket machines accept payment by cash, debit or credit cards.

[amuz.krakow.pl](http://amuz.krakow.pl)

## Participation Fee Payment

Category	Payment and Registration by August 12	Payment and Registration after August 12
<b>Representative of an AEC member institution (staff)</b>	€150 (participation fee) + €50 (pre-conference seminar)	€210 (participation fee) + €50 (pre-conference seminar)
<b>Representative of a non-AEC member institution</b>	€350 (participation fee)	€450 (participation fee)
<b>Student from an AEC member institution</b>	€ 100 (participation fee)	€ 160 (participation fee)
<b>Student from a non-AEC member institution</b>	€ 150 (participation fee)	€ 210 (participation fee)

The participation fee to the IRCs Meeting includes:

- conference documents
- participation to all plenary and parallel session
- participation to the networking moments
- possibility to display information brochures posters and materials about AEC members' institutions
- Coffee Breaks
- One organized Dinner
- One organized Lunch
- Concerts organized by the hosting institution

The rates do not include the participation fee to the Networking Activity on Sunday and the participation fee of accompanying partners such as family members (info on this matter will be published soon).

The participation fee will not be reimbursed for cancellations notified after August 14.

Bank details for payments  
 BNP Paribas Fortis  
 Kantoor Sint-Amandsberg, Antwerpsesteenweg 242  
 9040 Sint-Amandsberg, Belgium  
 Account Holder AEC-Music  
 IBAN: BE47 0016 8894 2980  
 SWIFT/BIC Code: GEBABEBB

When making the transfer, please clearly quote:

- the code of the event (IRC 2016)
  - the last name of the participant
  - the name of your institution (if fitting)
- Example: IRC2016, Smith, Gotham Conservatory

## Music Performances

**Friday, 03:00 pm**

**Academy of Music in Kraków, Concert Hall**

**Duration: 9'**

**Dafô Quartet**

Justyna Duda-Krane - violin

Danuta Augustyn - violin

Aneta Dumanowska - viola

Anna Armatys-Borrelli - cello

*Krzysztof Penderecki String Quartet No. 2*



Dafô Quartet was created in 1993. It is composed by Justyna Duda (violin), Danuta Augustyn (second violin), Aneta Dumanowska (viola), and Anna Armatys (cello). In 2004, the quartet received a diploma with honours from the Staatliche Hochschule für Musik in Stuttgart in a master class led by Melos Quartet. It has also participated in courses conducted by the Silesian String Quartet, Piero Farulli (Quartetto Italiano), the Borodin Quartet and the Tokyo String Quartet. Since the beginning of its existence, Dafô Quartet has been fascinated by performance of contemporary music and repeatedly awarded for it. Two CD albums recorded by the band and produced by DUX/PWM, entitled "20th-century Polish quartets" received the "Fryderyk" awards in 1999 and 2001. In 2008, the Quartet took part in the recording of Paweł Mykietyn's monographic album, recording the song "Ładnienie" for baritone, harpsichord in microtone tuning and string quartet with lyrics by Marcin Świetlicki. The album was released by Polskie Wydawnictwo Audiowizualne and, a year later, it won the "Fryderyk" 2009 award. In 2011, the quartet, along with the girls' choir Puellae Orantes, recorded a live CD/DVD album "Łukaszewski & Bembinow: Carols and Pastorales", which was granted the Gold Record status by the Polish Society of the Phonographic Industry and won the "Fryderyk" 2012 award. The ensemble collaborates, co-authors and gives first performances of works by contemporary composers. The quartet received awards at numerous national and international competitions. Besides contemporary music, the repertoire of Dafô Quartet includes chamber music of different times, also quintets, sextets, octets and concertos for quartet and orchestra. All of the members are academic teachers of the Academy of Music in Kraków.

**Friday, 06:30 pm**

**Academy of Music in Kraków, Concert Hall**

**Duration: 15'**

Karolina Filus - soprano

Daria Proszek - mezzo-soprano

Rafał Tomkiewicz - countertenor

Marta Mołodyńska-Wheeler - piano

C. Gounod *Je ris de me voir si belle en ce miroir* - Recitativo and Aria, Margaritta's famous "Jewel Song" from opera *Faust*

C. Monteverdi *Pur ti miro, pur ti godo*, duet of Nerona and Poppei from opera *L'incoronazione di Poppea*



G.F. Händel *Domero la tua fierezza*, Air of Tolomeusz from opera *Julius Caesar*

V. Bellini *Vieni, ah vieni in me riposa*, Romeo and Juliet duet from the opera *I Capuleti e i Montecchi*



**Karolina Filus**, soprano. She has graduated from I.J. Paderewski National Music School in Kraków, in piano class. At present, she is a first year student of her vocal Master studies under Professor Maria Seremet. Karolina Filus participated in the student's performance of Mozart's Magic Flute in Kraków Opera House and Opera Gala in Kraków Philharmonic. She also takes part in concerts organised by Kraków Academy of Music. She took master classes led by Prof. Ryszard Karczykowski, Prof. Piotr Kusiewicz, Prof. Markus Schafer and Mariusz Kwiecień. In her repertoire she has arias and songs of such composers as W.A. Mozart, G.B. Pergolesi, Ch. Gounod, G. Donizetti, V. Bellini, G. Verdi, R. Wagner and J. Strauss.

**Daria Proszek**, mezzo-soprano. Since 2013, a student of the Voice and Drama Faculty at Academy of Music in Kraków, in the class of Professor Agnieszka Monasterska. She has trained her vocal skills at master classes of notable singers such as Ewa Podleś, Ryszard Karczykowski, Mariusz Kwiecień, Iwona Sobotka. She has performed as a soloist at the Bach Festival in Kraków, at the Voice & Piano Festival in Kraków, in the concert accompanying the session 'Music of Iceland' and in the concert of young artists at the festival 'Music in Old Kraków'. She has also sung the part of Dido in the 2016 intercollegiate production of Henry Purcell's *Dido and Aeneas*.

**Rafał Tomkiewicz**, countertenor. He has started his musical education in A.A. Munzberger School of Music in Krosno where he has developed his violin passion. He has completed his engineer studies in electro technics and now studies at the Vocal-Acting Faculty of The Academy of Music in Kraków solo singing class led by Prof. Jacek Ozimkowski. Rafał Tomkiewicz is a member of a music project Beyond Musicals. He cooperates with Kraków Philharmonic and tour in Poland and abroad. Recently, he has sung the part of younger son in *Seven Deadly Sins* by Kurt Weill in the Warsaw Chamber Opera.

**Marta Mołodyńska**, a graduate of the Academy of Music in Kraków in the piano class of Prof. Marek Koziak and the Academy of Music in Katowice in the Faculty of Jazz and Contemporary Music in the class of Composition and Arrangement of Prof. Andrzej Zubek. She is also a graduate of the Vocal and Acting Faculty at the Academy of Music in Kraków under the direction of Prof. Katarzyna Oleś-Blacha. In addition, she graduated at the Institute of English Studies of the Jagiellonian University in Kraków. As a pianist she has participated in many music festivals in Poland and abroad such as The Edinburgh Festival Fringe. Also she has been an accompanist during numerous vocal competitions such as: Stanisław Moniuszko International Vocal Competition in Warsaw, Ada Sari International Festival and Competition of Vocal Art, Adam Didur International Competition for Opera Singers, Andrew Hiolski International Vocal Competition in Kudowa-Zdrój, International Vocal Competition Iuventus Canti in Vrable (Slovakia), J. E. J. Reszke Vocal Competition in Częstochowa. She is the author of numerous musical pieces for big bands and string orchestra. She has performed with the Symphony Orchestra of

the Academy of Music in Kraków, Kraków Opera Orchestra and the Symphony Orchestra of the Polish Radio. Moreover, she has performed the works of young composers in the studio of Radio Kraków. In May 2008, she made a recording with the Polish Radio Orchestra in Warsaw. In the field of the English language she is a lecturer at the Jagiellonian University in Kraków. In the field of music, she is a pianist-accompanist at the Academy of Music in Kraków, working with the Kraków Opera, a chamber ensemble ArtePhino Trio and other ensembles of chamber and pop music. In addition, she is a piano teacher in W. Żeleński Secondary School of Music in Kraków. What's more, she composes and records her own music.

**Saturday, 10:00 am**

**Academy of Music in Kraków, Concert Hall**

**Duration: 15'**

Karol Gajda - trombone

Jan Szymański - trombone

F. Hidas Meditation

M. Hollos Trombondine

F. Rabe Basta

F. Hidas Introduzione e Fughetta



**Karol Gajda** was born in 1991. He is a student of Prof. Zdzisław Stolarczyk at the Academy of Music in Kraków. Karol Gajda is a laureate of many national and international competitions. Among them he won the 1st prize at the 22nd International Competition "Città di Porcia" in 2011, the 1st prize at the 45th International Competition in Markneukirchen in 2010 and the 3rd prize at the 63th International Competition "Prague Spring" in 2011. He became in 2009 a finalist of the competition "Young Musician of the Year", which is a continuation of the National Project for the Elimination of the Eurovision Young Musicians. The same year he received a scholarship of the Ministry of Culture and National Heritage "Young Poland" and became a scholarship holder of the National Children's Fund. Already at the beginning of his career Karol has already given solo concerts with various orchestras such as: the Polish Radio Orchestra, the Prague Chamber Orchestra, the Vogtland Philharmonie, the Chursächsische Philharmonie, the Polish Baltic Philharmonic, the Kammerorchester Musica Assoluta, and the Jupiter Chamber Orchestra. He played solo recitals during the European Trombone Festival "Slide Factory 2013" in Rotterdam; International Trombone Festival in Austin-2010, Paris-2012; Internationale Posaunenvereinigung Symposium in Hannover-2012, Rostock-2015.

**Jan Szymański** was born in 1993. His trombone education started in 2006 in trombone line ran by Grzegorz Radziejewski at Zespół Szkół Muzycznych in Toruń. Jan Szymański graduated from ZSM in Toruń in 2012. Since academic year 2012/2013 he continues his education in trombone line ran by Zdzisław Stolarczyk. As an orchestral musician he has been performing with many orchestras: Polska Orkiestra Radiowa, Sinfonietta Cracovia, Orkiestra Akademii Beethovenowskiej, Filharmonia Gorzowska, Filharmonia Krakowska, Filharmonia Częstochowska, Toruńska Orkiestra Symfoniczna. His achievements are: first award in 9th Michał Spisak International Music Competition in Dąbrowa Górnicza in 2015, first award in Svirél competition (Slovenia, 2016), Commendation award in national contest in Bydgoszcz, Commendation award in national contest Pabianice, 2009, Commendation award in national contest in Pabianice, 2011, Commendation award in National Competition for Young Players in Szczecinek, 2012, Commendation award in national contest in Płock, 2012. In December 2014 he

passed an exam for bass trombonist in Polska Orkiestra Simfonia Iuventus. Jan Szymański is a unique and sensitive student who uses his talents with sense and consistence. His music education started with tenor trombone which he changed to bass trombone after two years. From then on he has been improving his skills in this area. As a trombonist he is able to delight his listeners with his expression, skills and aesthetics of performance.

**Saturday, 06:00pm**

**Academy of Music in Kraków, Concert Hall**

**Duration: 25'**

Marcin Koziak - piano



...a real artist, who I look forward to hearing again” *New York Concert Review Inc.*

Photo by Piotr Markowski

F. Couperin *Les Lis-naissans* and *Les Rozeaux* (from XIII Ordre Pieces de Clavecin)

D. Scarlatti *Sonata G-dur* L 349: *Sonata D-dur* L 14

F. Chopin *Nokturn F-dur* op. 15 nr 1: *Scherzo b-moll* op. 31

**Marcin Koziak** was born in 1989 in Kraków, Poland, into a musical family. At the age of ten he won his first Poland-wide competition, as an eleven-year-old boy he made his debut with Kraków Philharmonic Symphony Orchestra.

Despite his young age he performed in 22 countries in Europe, Asia and North America and in many prestigious concert halls all over the world.

He was honored to play under the batons of outstanding conductors such as Alexander Lazarev, Antoni Wit, George Tchitchinadze, Xieyang Chen, Jerzy Maksymiuk, Maximiano Valdes, Yip Wing-sie, Charles Olivieri-Munroe, Massimiliano Caldi, Brian Wright, Marek Pijarowski, Bogusław Dawidow, José Maria Florêncio, Michal Dworzynski, Ernst van Tiel and with many famous orchestras. Marcin Koziak was invited and gave concerts at major festivals and concert cycles: La Roque d'Anthéron International Piano Festival, International Music Festival 'Chopin and his Europe' (Warsaw), 'La Folle Journée au Japon' (Tokyo), ASEM Culture and Arts Festival (Beijing), Rubinstein Piano Festival (Lodz), 'La Folle Journée au Varsovie', International Festival 'Kiev Summer Music Evenings', International Chopin Festival in Duszyni Zdroj and at many more in Geneva, Paris, Aix-en-Provence, Milan, Warsaw, Kraków, Lodz, Katowice...

In 2016 he went on tour across the United States of America where he performed 33 concerts with Polish Baltic Symphony Orchestra. He visited New York, Detroit, Las Vegas, Costa Mesa (CA), Fairfax (VA), Daytona Beach (FL) and many others playing Beethoven, Chopin and Tchaikovsky piano concertos. On 4<sup>th</sup> May 2011 he was privileged to give a recital in Warsaw for Her Majesty Queen Silvia of Sweden and the First Lady of the Republic of Poland Anna Komorowska during the official visit of HM in Poland; two months later he took part in a grand concert in Baths of Caracalla in Rome organized for the occasion of the beginning of the Polish Presidency in the European Union. He was also invited to give a performance at the Opening Gala of the Frederic Chopin Museum in Warsaw on 1<sup>st</sup> March 2010 (at the day of 200<sup>th</sup> anniversary of Chopin's birthday).

His concerts were transmitted by e.g. Japanese radio Ottava, radio France Musique, Polish Radio and Polish Television. He has recorded two CD's with music of Frédéric Chopin.

He is a laureate of many international piano competitions; the most significant are: 1<sup>st</sup> prize at the 2<sup>nd</sup> International Chopin Competition for Young Pianists in Budapest (2006), 2<sup>nd</sup> prize and three additional prizes at the 7<sup>th</sup> International Competition for Young Pianists “Arthur Rubinstein in memoriam” in Bydgoszcz (Poland, 2007) and 3<sup>rd</sup> prize at the 10<sup>th</sup> Hastings International Piano Concerto Competition (United Kingdom, 2014). He is a semifinalist and a laureate of three extra-statutory prizes of the 16<sup>th</sup> International Chopin Piano Competition in Warsaw (2010) and semifinalist of the 14<sup>th</sup> Arthur Rubinstein International Piano Master Competition in Tel Aviv (2014) and 16<sup>th</sup> Gina Bachauer International Artists Piano Competition in Salt Lake City (2014).

Marcin Koziak studied with two great teachers: Professor Stefan Wojtas in Academy of Music in Kraków (Poland) and Professor Tamas Ungar in Texas Christian University in Fort Worth (USA). He took part in many masterclasses and received many precious musical advices from such famous artists and teachers as Yoheved Kaplinsky, Sergei Babayan, Jacques Rouvier, Andrzej Jasinski, Kaja Danczowska, Katarzyna Popowa-Zydrón, Neal Larrabee and Daejin Kim.

He lives in Kraków, Poland with his wife Aleksandra and son Jan.

**Saturday, 6:30 pm**

**Academy of Music in Kraków, Concert Hall**

**Duration: 20'**

*Kasia Pietrzko Trio*

Kasia Pietrzko - piano

Szymon Frankowski - double bass

Piotr Budniak - percussion

*Passaic Avenue* (comp. K. Pietrzko)

*Zielone Oczy Graftowe* (comp. K. Pietrzko)

*Peaceful Warrior* (comp. A. Parks)



Kasia Pietrzko was born in 1994. In 2014 she completed the Stanisław Moniuszko Public Primary School in Bielsko-Biała, Poland, in the piano class of Wacław Sroga. Since 2014 she studies jazz piano in the Academy of Music in Kraków in the piano class of Piotr Wyleżół. She just began her jazz performing. Despite this she got a lot of successes. Kasia won Grand Prix Jazz Juniors 2015 with Stanisław Słowiński Quintet and was on tour in Spain, Hungary, Serbia, Romania, Czech Republic, Slovakia this year. Next month she is going to play 7 concerts in China (Beijing, Guangzhou) with Adam Bałdych, Rafał Sarnecki, Grzegorz Masłowski and also with Stanisław Słowiński Quintet. Kasia was two times in New York City where she was learning from the best jazz pianists: Aaron Parks, Kenny Werner, Johnny O'Neal, Aaron Goldberg. She is characterized by sense of improvisatory, sonic creativity and harmonic imagination. Next year she is going to record debut CD with her own trio music.

Kasia Pietrzko Trio - jazz trio which is initiated by young, talented pianist from Kraków. Kasia Pietrzko is a leader of this trio and she is playing with Szymon Frankowski on bass and Piotr Budniak on drums. Trio is playing their own music, some of jazz standards and compositions of American jazz stars. The biggest inspiration for them is Aaron Parks, Gerald Clayton, Bill Evans and Esbjörn Svensson. Priority is clarity and freshness of sound and big dose of emotions and feelings.

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Would you like to join the working group? Please mail [events@aec-music.eu](mailto:events@aec-music.eu) with your CV and motivation letter

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