

AEC Annual Meeting for International Relations Coordinators, 26-28 September 2014

Welcome everyone



AEC

*Association Européenne des
Conservatoires, Académies de
Musique et Musikhochschulen
(AEC)*

*AEC: the leading voice for
Higher Music Education
in Europe*



**The Royal Academy
of Music**
Aarhus / Aalborg

**AEC Annual Meeting
for International
Relations Coordinators
Aalborg, 26-28 September
2014**

Opening event

Music performance: singing together

Welcome Words by

Thomas Winther

Director of the Academy

Welcome Words by

Jörg Linowitzki

AEC Council Member

Welcome Words by

Jeremy Cox

AEC Chief Executive

The Music Education System in Denmark

Martin Granum

Royal Academy of Music,
Aalborg/Aarhus

The Music Education System in Denmark

Where are we??

*As a music
academy we*

*Deliver
EDUCATION*

Educate students

*So we belong
to the:*

Ministry

of

CULTURE

Our students become:



Musicians

Music Teachers

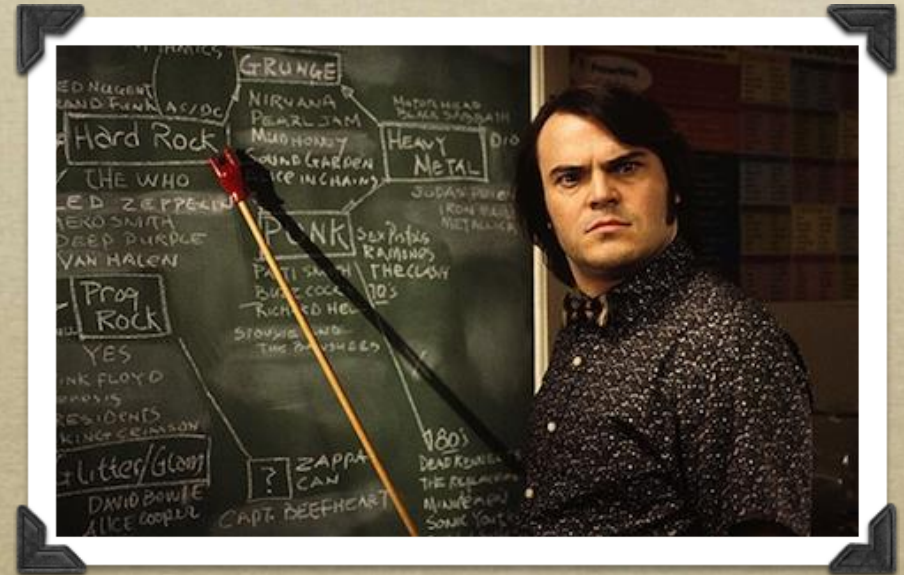
Teaching where?

YES - to

- *Music Schools*
- *Private Schools*
- *Privat Students*

NOT

- *High Schools*
- *Primary Schools*



60 ECTS

60 ECTS

60 ECTS

60 ECTS

60 ECTS

60 ECTS

60 ECTS

60 ECTS

60 ECTS

60 ECTS

180
ECTS

PRE - Music Academy

MGK = Basic Music Course

- *3 years*
- *Hosted at Music Schools*
- *age 14-24 years*
- *Can be combined with High School*
- *Free*



PRE - MGK

- *“TALENT”- classes \$\$\$*
- *Music Schools \$\$\$*
- *Primary School, free*



Music Schools

Every Municipality must have a music school

- *100 music schools in DK*
- *Central and local*
- *User payment - public support*

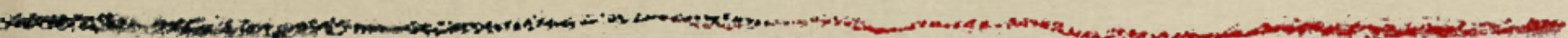


Whole School/Holistic School/Whole DAY-school

Music is in the 1-6th grade...

- *No homework (sort of)*
- *Flexible days*
- *Movement included*
- *Longer days*
- *Generalists rather than experts :-)*
- *Will Music Academies be involved???*







Martin Granum

magr@musikkons.dk

Plenary Session I

Key Action 1

Moderator: Tuovi Martinsen

Sibelius Academy, Helsinki

"ERASMUS+ as a tool" and European Priorities

Presentation on Key Action 1 by

Laila Benjnouh

Danish National Agency



Uddannelses- og
Forskningsministeriet

—
Styrelsen for Videregående Uddannelser

ERASMUS + Key Action 1 - Mobility

Danish National Agency – Ministry of Higher
Education and Science



Uddannelses- og
Forskningsministeriet

Styrelsen for Videregående Uddannelser

Agenda

- ERASMUS + structure
- Budget
- **Increased Mobility**
- *Student and staff mobility*
- *International credit mobility*
- *Master loans*
- *Recent graduates*
- *Joint master courses*
- **Quality**
- *Mobility tool*
- *Online linguistic support*
- **European added value**



Uddannelses- og
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Styrelsen for Videregående Uddannelser

Erasmus + : Main objectives in Higher Education

- Increase the **skills** and **employability** of students and contribute to the competitiveness of European economy
- Improve **quality** in **teaching** and **learning**
- Implement the **Higher Education Modernisation strategy** in programme countries and raise capacity of partner countries
- Streamline the **international dimension** in Erasmus +
- Support the **Bologna process** and **policy dialogues**



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Key Action 1: Student Mobility in HE

Goals:

- Provide **more** and **better** opportunities to increase skills and competences of HE students, **attract** the best talents from Abroad

Main activities:

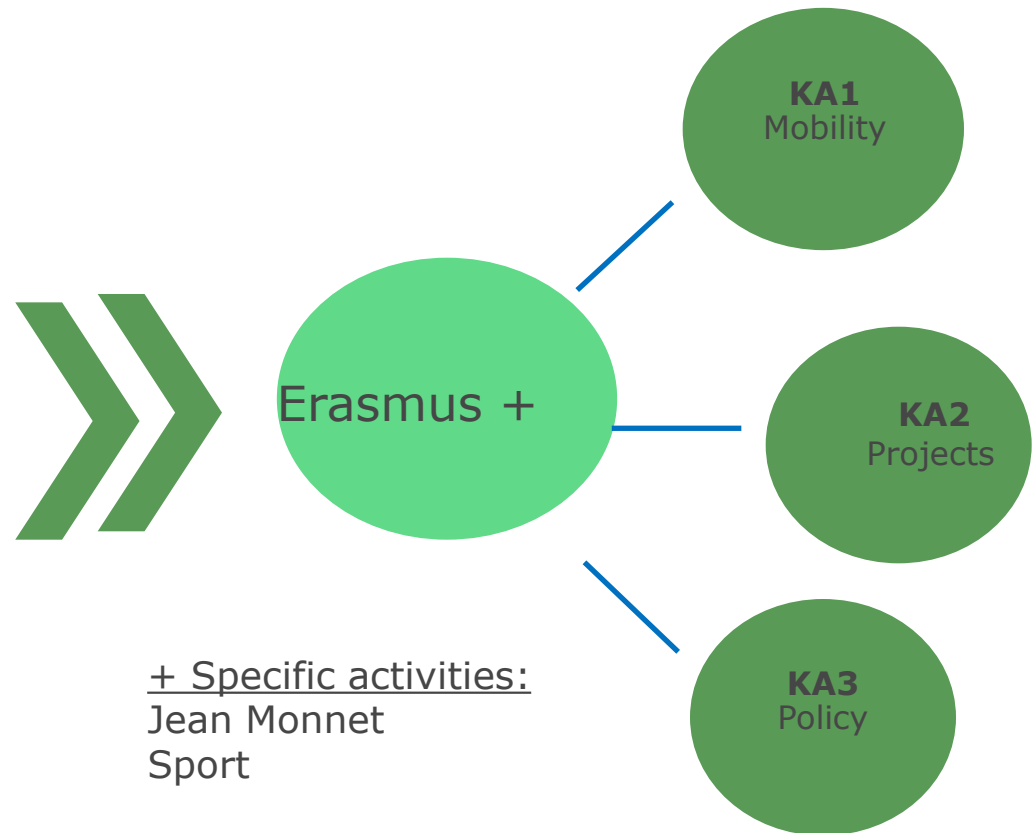
- **Credit mobility** including traineeships abroad: Mobility for studies opened to partner countries in both directions (**NEW**)
- **Degree mobility**: Excellent Joint Master courses offered by universities from Europe and in some cases partner countries attracting the very best students worldwide
- **Student loan guarantee (NEW)**: to boost Master degree mobility within Europe

Erasmus +: A streamlined architecture: 3 Key Actions

2007-2013

- ☐ The Life Long Learning programme
- ☐ The Youth in Action programme
- ☐ The Erasmus Mundus programme
- ☐ Tempus
- ☐ Alfa
- ☐ Edulink
- ☐ Programmes of cooperation with industrialised countries in the field of higher education

2014-2020



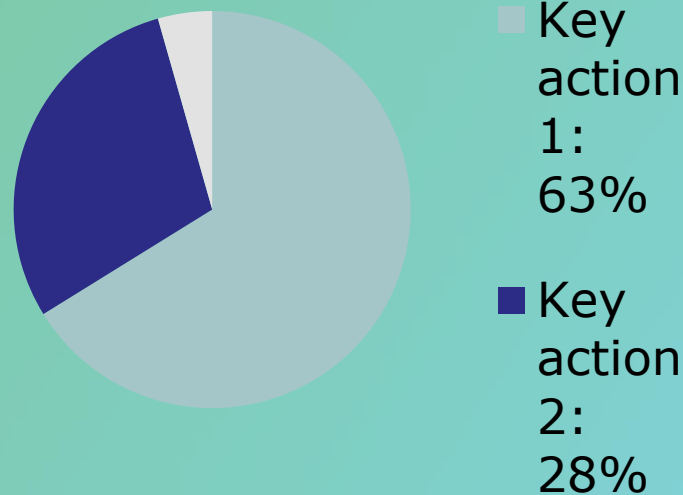


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Erasmus +: Budget

- About 14,5 billion euros for next 7 years
- 40 % budget increase





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ERASMUS +

- 5 million people to study, train, volunteer or teach abroad
- 20 % student mobility target by 2020
(Denmark: 50 % student mobility target by 2020)



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Erasmus +

Increased Mobility
Quality
European added
value



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Increased Mobility

- Study and Traineeships (12 months per study cycle)
- Teaching and staff training

New in ERASMUS +:

- International credit mobility
- Recent graduates
- Erasmus + Master loans
- Joint Master degrees

Erasmus Grant: Study period and traineeship

	Group 1 Receiving countries	Group 2 Receiving countries	Group 3 Receiving countries
Group 1 Sending countries	Medium range [200-450]€/month		Medium range - at least 50€ [150-400] €/month
Group 2 Sending countries	Medium range + at least 50€ [250-500] €/month	Medium range [200-450] €/month	
Group 3 Sending countries			Medium range [200-450] €/month

Additional support for specific target groups:

- Students in traineeships + 100-150 € pr/m
- Students from disadvantaged backgrounds + 100-200 € pr/m

Group of countries

High living cost: FR, IT, UK, AT, FI, SE, DK, IE, NO, LI, CH

Medium living cost: ES, DE, TR, NL, BE, CZ, PT, GR, SI, HR, LU, CY, IS

Low living cost: PL, RO, HU, LT, SK, BG, LV, EE, MT



Staff mobility

0 – 99 km	0 €
100 – 499 km	180 €
500 – 1 999 km	275 €
2 000 – 2 999 km	360 €
3 000 – 3 999 km	530 €
4 000 – 7 999 km	820 €
8 000 – 19 999 km	1100 €

Contribution to travel costs

Organisational support

Scale 1 (1 to 100th participant): 350€

Scale 2 (> 100th participant): 200€



Destination country	Rate 1	Rate 2
	1 - 14 days	15 - 60 days
	Min - Max	Min - Max Euro
AT	70 - 135 Euro	50 - 95 Euro
BE	70 - 140 Euro	50 - 100 Euro
BG	70 - 135 Euro	50 - 95 Euro
CH	90 - 180 Euro	65 - 125 Euro
CY	70 - 145 Euro	50 - 100 Euro
CZ	70 - 140 Euro	50 - 100 Euro
DE	60 - 125 Euro	40 - 90 Euro
DK	80 - 160 Euro	55 - 110 Euro
EE	55 - 110 Euro	40 - 75 Euro
ES	65 - 125 Euro	45 - 90 Euro
FI	75 - 145 Euro	55 - 100 Euro
FR	75 - 145 Euro	55 - 100 Euro
GB	85 - 165 Euro	60 - 115 Euro
GR	65 - 135 Euro	45 - 95 Euro
HR	55 - 110 Euro	40 - 75 Euro
HU	65 - 135 Euro	45 - 95 Euro
IE	75 - 150 Euro	55 - 105 Euro
IS	80 - 155 Euro	55 - 110 Euro
IT	70 - 140 Euro	50 - 100 Euro
LI	90 - 180 Euro	65 - 125 Euro
LT	55 - 110 Euro	40 - 75 Euro
LU	70 - 140 Euro	50 - 100 Euro
LV	65 - 125 Euro	45 - 90 Euro
MK	50 - 105 Euro	35 - 75 Euro
MT	60 - 125 Euro	40 - 90 Euro
NL	80 - 160 Euro	55 - 110 Euro
NO	80 - 155 Euro	55 - 110 Euro
PL	65 - 130 Euro	45 - 90 Euro
PT	60 - 120 Euro	40 - 85 Euro
RO	65 - 135 Euro	45 - 95 Euro
SE	75 - 155 Euro	55 - 110 Euro
SI	55 - 110 Euro	40 - 75 Euro
SK	60 - 125 Euro	40 - 90 Euro
TR	55 - 110 Euro	40 - 75 Euro



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ERASMUS +: Calculation Method:

Student mobility:

The methodology is based on the 360-day calendar (European method) used in financial markets.

Staff Mobility:

Choose within the minimum or maximum range. The same percentage within the range should be applied to all destinations. It is not possible to give the same amount for all destination countries. If you choose a percentage within the range, the calculation method would be: (Example)

Group1: 80-160 €. 80 % = 128 ($160 \times 0,80$)

Group 2: 70-140 €. 80 % = 112

Group 3: 60-120 €. 80 % = 96

Group 4: 50-100 €. 80 % = 80



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New in Erasmus + - International credit mobility

135.000 grants in 7 years for students and staff
All levels including recent graduates
Mobility to and from partner countries

Deadline for call – March 2015
Qualitative application



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International credit mobility with partner countries

Budget allocated to NA per region

1. Neighbourhood 47% (eg. Russia, Ukraine, Magreb etc.)
2. Western Balkans (18%)
3. Asia (18%)
4. Industrialized countries (9%)
5. Latin America (5%)

Copenhagen – Laila Benjnouh

(Africa is not yet included, but there is a small percentage for South



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New in Erasmus +: Master Loans

Opening up access to more affordable lending for cross-border studies

The Erasmus+ programme makes it possible for students who want to take a full Masters level degree in another country to apply for an Erasmus loan on more affordable conditions.

The Student Loan Guarantee **will begin operation early in 2015, with a gradual roll-out across the Erasmus+ programme countries.**



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New in Erasmus +: Recent graduates

This is a new traineeship possibility that the Erasmus+ programme offers to recent graduates. Students must be selected by the higher education institution during the last year of study (while the student is still studying) and the student must carry out and complete the traineeship abroad within one year of graduating.



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New in Erasmus +: Joint Master degrees

- Joint Master Degree programmes are integrated study programmes delivered by consortia of organisations from Programme and (optionally) from Partner Countries. After a first preparation year, consortia then make three annual selections of students, who are awarded a joint or multiple degree at the end of their studies. (Apply directly to EU com.)
- Erasmus+ funds scholarships for students, as well as grants for academics or guest lecturers to teach or research in the Master degree programme.



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ERASMUS +: Quality

Erasmus Charter

Bilaterale agreements

NEW:

Online language assessments and language support

Mobility tool



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Mobility Tool:

The mobility tool will support the beneficiary in the management of the Erasmus+ mobility activities

The mobility tool will also generate reports to be filled in by participants in mobility activities → ensure quality

Copenhagen – Laila Benjnouh

Fall 2014: New version launched – Mobility



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Online Linguistic support

An online linguistic support service will be gradually implemented in the course of the Erasmus+ programme lifecycle (2014-2020), including online language courses. (First launch October 1st HE)

The aim is to give all participants the same linguistic support all over Europe

Copenhagen – Laila Benjnouh

6 languages covers most of Europe, but the plan is to



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Online Linguistic support

- Online linguistic assessment: Mandatory
- Online linguistic courses: Optional
- Online linguistic tool: Monitoring



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Online linguistic assessment: Mandatory

The student is required to take the assessment before and after the mobility activity

The assessment takes approximately 40-50 minutes
(Grammar, vocabulary, key communicative phrases, listening, reading comprehension)

Evaluated - European framework A1-C1



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Online linguistic courses: Optional

Beneficiaries have to decide which students need language courses

Not enough language courses for all students (HE 40%) – Possibility to use organisational support for additional linguistic support



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Online Linguistic Tool (OLS): Monitoring

Beneficiaries:

Licence allocation, Monitoring

National Agencies:

Licence allocation, monitoring, statistical data

Challenge OLS: Integration with other IT tools – 2015?

Copenhagen – Laila Benjnouh



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ERASMUS +: European added value

Dissemination and exploitation of results is one of the crucial areas of the ERASMUS + programme

EU wants to show the added value of the Erasmus + programme Example: Online linguistic assessment → what happens throughout the mobility, does it increase language competencies??

Copenhagen → Laila Beninouh
What is the impact of the programme → monitor



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Thank you for your attention!

Laila Benjnouh (Danish National Agency)

Email: lab@uds.dk

Step by Step

Guidelines for Erasmus+ Mobility Action

(Document at page 22 of the Reader)

Hanneleen Pihlak

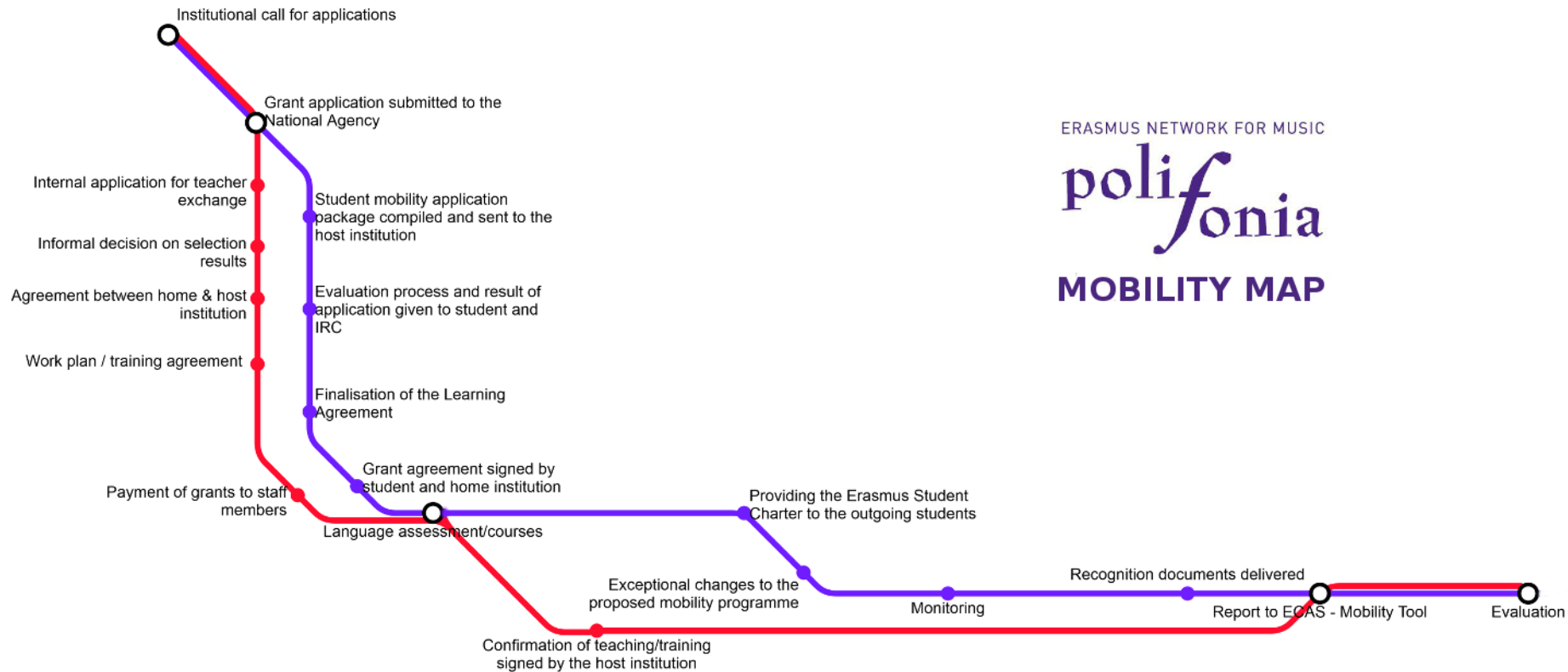
Member of the "Polifonia" Working
Group on Mobility



ERASMUS NETWORK FOR MUSIC

polifonia

MOBILITY MAP



Plenary Session I

Questions and Answers

Moderator: Tuovi Martinsen

Sibelius Academy, Helsinki

Coffee Break

Please go upstairs

16:30 – 17:15

Pep Talk

“Inspirational talk” by

Tor Nørretranders

Author, Thinker and Communicator



BAR CAMP I

Presentation and Selection of Topics

Bar Camp Structure

Today

- Presentations of the topics (2 minutes each)
- Voting – post its on boards outside!

Tomorrow

- Discussion Groups on the 8 most popular topics
- Reporting back (2 minutes) during the Closing Session
- NB: participants proposing the topics will present now, moderate the discussion tomorrow + reporting back at the Closing Session (if voted)

Bar Camp I: Topics Presentation and Selection

1. Strategic Partnerships (subquestions to be defined)

Proposed by:
Chair to be chosen on the spot

Bar Camp I: Topics Presentation and Selection

2. ERASMUS+ knowledge alliances (subquestions to be defined)

Proposed by:

Rima Rimsaite

Bar Camp I: Topics

Presentation and Selection

3. Administration difficulties of the new KA1 system

How are we all going to manage our new intake/export of exchange students when so little has come through from National Agencies yet and how can we work together to make this as smooth as possible?

How can we reconcile requirements with the different ways institutions function whilst responding to the framework imposed within Erasmus Plus as regards academic recognition of Erasmus study and the new learning agreements ? The Mobility Tool.

Proposed by:

- Nicola Peakock
- Rita De Plancke
- Ania Seergueva
- Abildgaard Bodil

Bar Camp I: Topics

Presentation and Selection

4. Issue related to the new Learning Agreements such as:

possible secured electronic signature, new requirements for Automatic recognition, common understanding of the provisions. How to realize student mobility well, in case important subjects in the home institution's curriculum are not available in the host institution?

Proposed by:

- Victor Ciulian
- Katja Elkjaer Pedersen
- Maria Bruzchowska
- Eugene Eijken

Bar Camp I: Topics

Presentation and Selection

6. Distance learning / Who has Polycom /

Which solutions do you have / Who can we play with?

- 1) Teacher driven
- 2) Sound engineer supported
- 3) Sound engineer driven

Proposed by:

Martin Granum

Bar Camp I: Topics

Presentation and Selection

7. Teacher and Staff mobility and training and their input in the internationalisation of the curriculum and stimulating students to go abroad. Recognition of outbound mission as professional added value

Proposed by:

- Dutta Aparajita
- Kurt Engelen

Bar Camp I: Topics Presentation and Selection

8. Are our academic structures adequate enough to welcome non-European exchange students coming with distinct cultural/educational backgrounds?

Proposed by:

Xavier Bouvier

Bar Camp I: Topics Presentation and Selection

9. Entrepreneurship

Proposed by:

Floris Lammens

Bar Camp I: Topics

Presentation and Selection

10. Calendar on the mobility process, discussion on a common deadline and online application system

Proposed by:

- Isabelle Replumaz
- Mario Pagotto
- Ulf Sarner
- Franco Calabretto
- Roberta Lucrezi
- Jannis Toulis

Bar Camp I: Topics

Presentation and Selection

11. ERASMUS+: challenges and opportunities:
Manpower in IOs in times of increasing mobility, the
mobility of graduates, language skills issues

Proposed by:

- Julia Reth
- Katharina Strauer
- Karolina Jarosz

Practical Announcements

Rooms for Project Meetings (NAIP 543, Copeco 533)

or

IRCs Information Forum

The tour of the House of Music (shift 3) is
cancelled – please join shift 4 tomorrow at
11:00

Tonight: Dinner and Party

Tomorrow: bring your laptop!

BAR CAMP

And now...VOTE!

IRCs Information Forum

IRCs Information Forum

Impro Intensive – Just Do It!

Royal Conservatoire The Hague

IRCs Information Forum

Strategic partnership ICSS on music
creation for film and audiovisual

Isabelle Replumaz

Conservatoire National Supérieur de
Musique et de Danse, Lyon



ICSS

Strategic partnership for
international creative soundtrack studies



/CSS

aims to develop a joint
programme for music
composition for audio-visual



ICSS PARTNERS

❖ **CNSMD de Lyon**

❖ **Institut Lumière**

❖ **Conservatorio GB Martini Bologna**

❖ **Cineteca Italiana**

❖ **KASK Gent**

❖ **FilmFest Gent**

❖ **Faculté de Musique Université de Montréal** ❖ **Denys Arcand Films**

/CSS



is a 3-year project
supported by a 447.000 € grant
under the Erasmus French Agency



ICSS' ACTIONS

- ❖ A survey
- ❖ Educational and artistic actions (« pilotes » actions)
- ❖ Development of a joint master programme
- ❖ Dissemination events



ICSS THE SURVEY

ICSS needs you !

- ❖ Mapping existing curricula or lighter pedagogical offers in the field of music composition for audiovisual
- ❖ Listing relations between music and film areas within the institutions
- ❖ Listing relations between Higher education institutions and profession



ICSS EDUCATIONAL ACTIONS

- ❖ 2 “pilote sessions” gathering students and teachers from the partnership in creative workshops
- ❖ Student mobilities



ICSS A JOINT MASTER

The main purpose is to propose a new joint master concerning music composition for audio-visual at the highest level with a very strong link with professional structures and film industry. It will be built to fit the requirements of the joint master support programme of Erasmus Plus.

ICSS COMMUNICATION

- ❖ A website and its diverse functions
- ❖ Events leaning on festivals dedicated to cinema with a strong worldwide dimension
- ❖ Involvement of the various partners in very active international networks (including AEC of course !) both at the educational level and in the cinema industry and heritage area.

[illegible]

ICSS CONTACT

Before a proper contact and website, please
adress your remarks, information... to :

- ❖ isabelle.replumaz@cnsmd-lyon.fr
- ❖ iris.raspoet@hogent.be





ICSS

FIN
END
KONEC

IRCs Information Forum

ASTAPER/IP: education to research,
research to education

Karolina Jarosz
Music Academy Krakow



ASTAPER IP

education to research,
research to education

Karolina Jarosz
The Academy of Music in Krakow

ASTAPER

COORDINATOR:

- **Akademia Muzyczna w Krakowie**



PARTNERS:

- **Hochschule für Musik Freiburg im Breisgau**
- **Conservatorio Statale di Musica "Cesare Pollini" di Padova**
- **Conservatorio Superior de Música de Valencia "Joaquin Rodrigo"**

LLP-ERASMUS IP

ASTAPER

„FUNDAMENTALS OF ANTHROPOMOTORICS AND STAGE PRESENCE TECHNIQUES IN PERCUSSION PERFORMANCE”



AKADEMIA MUZYCZNA W KRAKOWIE
Academy of Music in Krakow

15 – 28 July 2012,
14-27 July 2013
14-27 July 2014



ASTAPER



- What are the **parameters** of the movement of the percussionists?
- What **causes** injuries?
- How to **avoid** injuries?

- **EDUCATION**



ASTAPER



OBJECTIVES:

- to create an opportunity for acquiring new knowledge and skills through an interdisciplinary course;
- to change attitudes of students and teachers towards content and methodology of instrumental performance teaching;
- to get skills and knowledge preventing musicians from injuries and health problems;
- to enhance awareness of musical labor market in Europe;
- to broaden knowledge of contemporary percussion repertoire,
- and to strengthen European co-operation in education with an interdisciplinary approach.



ASTAPER



AIMS:

- At the completion to the course the students will achieve the following learning outcomes:
- **knowledge** of new and diverse percussion repertoire;
- **skills** in instrumental acting and broad range of stage expression means;
- **elimination of errors** and enhanced awareness of body and movement in their performance;
- **ability to perform** challenging repertoire with a minimized risk of health problems;
- **better understanding** of complexity of musical performance;
- **new knowledge** for reaching professional excellence;
- **communication skills** resulting from work in an interdisciplinary context;
- **self-confidence** in terms of their professional skills necessary for the current labor market in Europe.

ASTAPER



OUTPUTS

- new training module (syllabus) concerning musicians' body awareness and stage presence techniques;
- teaching materials (text and video recordings);
- project website and communication platform,
- DVD with video recordings
- CD with Teaching materials.
- Publication in progress.





260 HOURS

Lectures, seminars and workshops



group work



one-to-one classes and self-study followed by consultations with experts



***Acting/expression/
movement***











The repertoire was focused on the masterpieces of the XXth and XXI century

One of these was Varese *Ionization*



Ionisation changed the handling of percussion instruments and without this visionary impulse later compositions such as by Cage, Stockhausen, Boulez, Nono, Xenakis are not possible (prof. Wulf lecture, 24/07)

EVALUATION METHODS:

Evaluation meetings

Observations

Final evaluation concert

Raports

Also worldwide percussion repertoire

Rhythmical Indian Cycles

Indonesian Kecak from Bali island



The family of percussion instruments is a worldwide network and it is easy for percussionist to communicate (prof. Wulf lecture, 24/07)

Teachers and students were involved in the evaluation concerts

Opening concert

J. Stasak, *6 eleciac dances*

J. Torres, *Proteus*

G. Apergis, *Le corps a corps*

D. Lang, *The so called laws of the nature*

P. Lansky, *Threads*

T. De May, *Table Music*



Guest concert

G. Bonato, *Rota*

S. Bellon, *Floating rocks*

E. Gioachin, *Metal-mente*

Mayumana, *Music for table*

I. Lesnick, *Chamade Suite*

C. Deane, *Vespertine formations*

T. Arboledas, *El Amante*

S. Reich, *Drumming*, part 1

J. Tenney, *Crystal canon for Edgar Varese*

D.Y. Yanovski, *Memorial*

B. Wulff, *Lerche*



Final concert

N.A. Huber, *Clash music*

G. Wenjing, *Drama*

E. Varese, *Ionisation*

M. Kagel, *Pas de Cinq*

A. Nishimura, *Ketiak*

B. L. Andriessen *Workers Union*









ASTAPER



- **POLAND:** Iwona Olszowska, Jan Peszek, Wanda Forczek, Szczepan Wiecha, Przemysław Bujas, Andrzej Biegun, Dawid Martin with Warsaw Gamelan Group, Amadrums, Bernard Maseli, Ireneusz Głyk
- **NIGERIA/GREAT BRITAIN:** Sola Akimbola
- **HOLLAND:** Drumbassadors: Wim de Vries, Rene Creemers
- **NORWAY:** Hakon Stene and Rob Waring
- **MAROKKO:** Rhani Krija

ASTAPER



to learn more about the Project please visit

<http://astaper.amuz.krakow.pl/index.php/about>

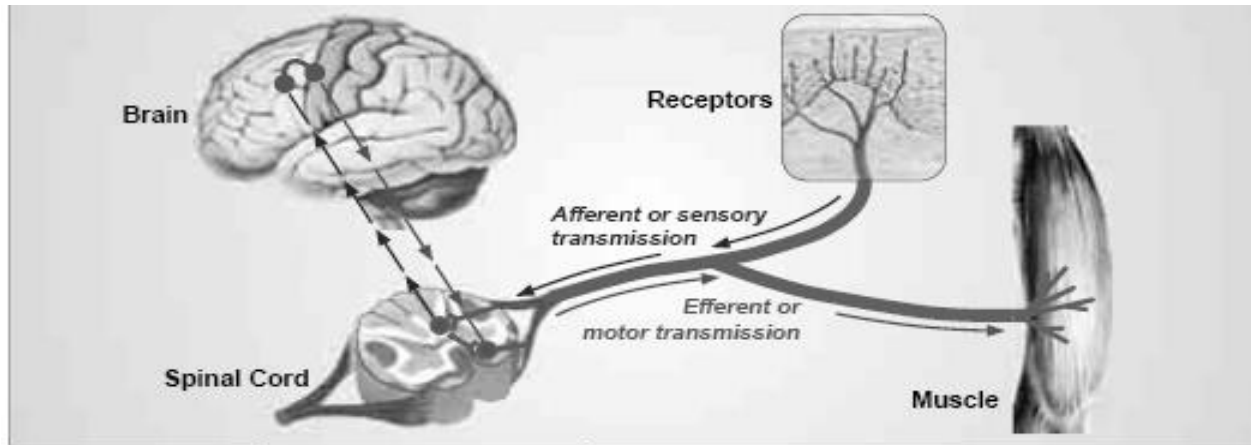
to learn more about percussion festival please visit

<http://www.percussionfest.amuz.krakow.pl/indexPL.html>

WHAT IS NEXT?

- Education to research





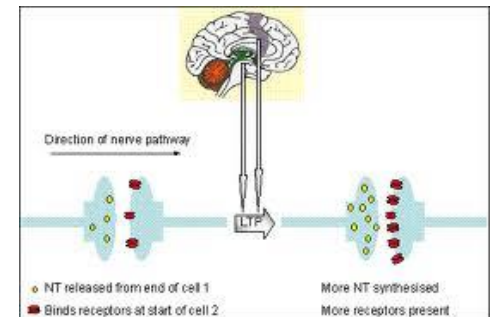
Which parts of our muscular system and of our skeleton are involved in playing?

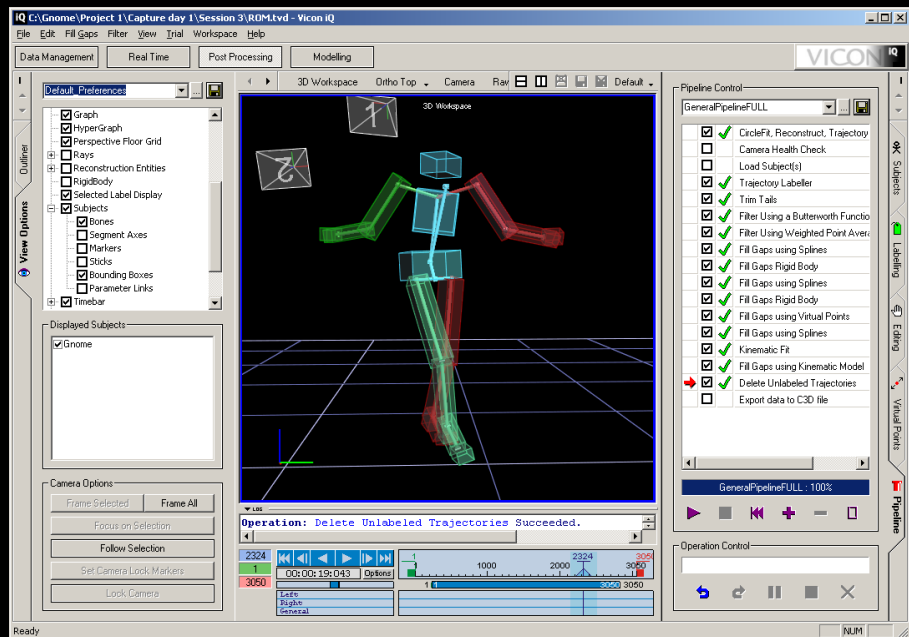
How our brain is connected with our Muscle structure while we are performing?

Which is the correct drumming posture?

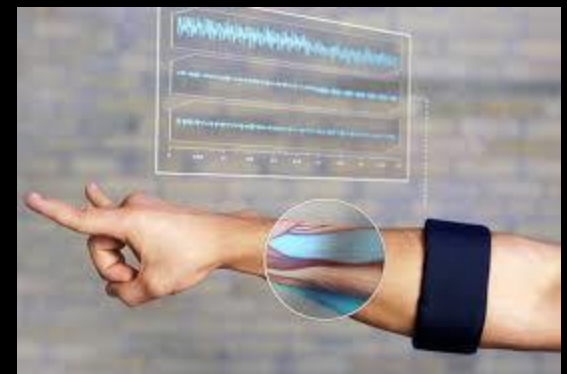
How to develop our muscle memory?

How to use our body in conscious and expressive way while performing?

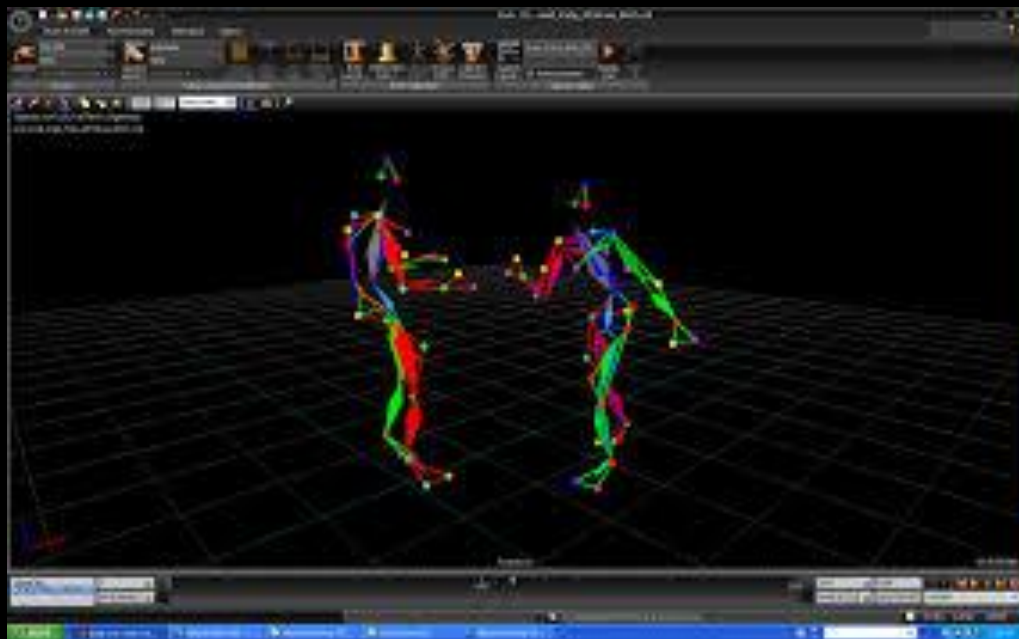












<http://www.amuz.krakow.pl/>
<http://astaper.amuz.krakow.pl/>

Thank you for your attention



IRCs Information Forum

IP Jazz Multicultural Melody Approach

Massimo Bentivegna

Conservatorio di Palermo

IRCs Information Forum

The Swiss situation within ERAMUS+

Xavier Bouvier
and
Markus Sutter

The Swiss situation within Erasmus +

Xavier Bouvier & Markus Sutter





Higher Music Education Institutions in Switzerland

Hochschule für Musik (Basel)
Schola Cantorum Basiliensis

Zürcher Hochschule der Künste ZHdK

Hochschule der Künste Bern

Kalaidos Fachhochschule

Musik Hochschule Luzern



Haute école de musique de Genève
HEMu Vaud Valais Fribourg (Lausanne)

Conservatorio della Svizzera Italiana

Direct democracy in Switzerland

Popular Initiatives allows citizens to propose changes to the Swiss Federal Constitution. A votation will be organized for every modification that collected 100,000 valid signatures.

- 1992/93 First participation of Switzerland to Erasmus
- 6 December 1992 : joining the European Economic Area is rejected by 50.3% of voters.
- 1999 : Switzerland among the first signatories of the Bologna Declaration.
- 1st January 2011 : Switzerland full member of European Lifelong Learning Program (LLP).
- 9 February 2014: the federal popular initiative "against mass immigration" is accepted by 50.3% of voters.
- Now: Switzerland participate as a *Partner Country* under the Erasmus+ 2014 Call. Exchanges are going on under the **Swiss European Mobility Program SEMP**
- Future: we hope to be soon back among the *Non-EU Program Countries*

Swiss European Mobility Programm SEMP

SEMP

- Erasmus+/SEMP Key Action1
- Bilateral Agreement
- Student/Staff Mobility
- Grants
- Key Action 2
- Discussion

Erasmus+/SEMP

- According the principals of Erasmus+
- Switzerland granted 22,7 Mio CHF
 - 15 Mio CH Key Action 1 (In/Out) 2014
- - 23,9 Mio 2015 (90% Mobility)
- - 25,1 Mio 2016 (90% Mobility)
- National Agency
www.ch-go.ch
- SERI State Secretariat of Education, Research & Innovation
<http://www.sbf.admin.ch/index.html?lang=en>

Bilateral Agreement

- Form
- Staff/Student Mobility
- ISEC Codes
- Signatures

Student Mobility

IN/OUT (BA/MA/PHD)

- Nomination
- Application
- Documents accepted (LA/CA/TOR)
- Bologna ECTS
- Grant

Grants

- No Need to Apply
- Paid Cash (ZHdK)
- Amount 2014:
 - Students In: CHF 360.00 – 420.00
 - Students Out: CHF 300.00
 - Staff/Teaching : CHF 170.00 per Day
CHF 400.00 Travelling Expenses flat
- No Language Support

Key Action 2

- Strategic Partnerships/Knowledge Alliances
(third party country/no lead/limited support)
- Capacity Building (cancelled)

Discussion/Questions

- A large grid of 200 question marks arranged in 10 rows and 20 columns.

We sincerely thank you for your understanding throughout this situation and for all your support and warm messages



IRCs Information Forum

The Band Teaching Conference

Martin Granum

Royal Academy of Music,
Aalborg/Aarhus



“Teaching Bands” conference

Det Jyske Musikkonservatorium / Royal Academy of Music, Aalborg dept.

Date: 8-10 april 2014

What ??: Teaching Bands

- ☞ Teaching: as teaching a curriculum in front of a class
- ☞ Supervising: as being the “band doctor” visiting a group/band
- ☞ Mastering: as being the Bob Dylan or the Miles Davis in you band
- ☞ Facilitating: as helping the band to do what they want to do

Why

- ☞ Everybody does it
- ☞ Nobody really talks about it
- ☞ When you know how to play you can automatically show it to others too!!!



Who were we??

🎵 Codarts, Rotterdam, NL

🎵 Royal Academy of Music Aarhus/Aalborg, DK

🎵 Örebro University, the School of Music, Theatre and art, SE

🎵 Helsinki Metropolia University of Applied Sciences, SF

🎵 Estonian Academy of Music and Theatre, EE

🎵 The Royal College of Music in Stockholm, SE

🎵 University of Agder, NO

🎵 The Rhythmic Conservatory, Copenhagen, DK

🎵 The Academy of Music and Dramatic Arts, Odense/Esbjerg, DK

🎵 Prince Claus Conservatorium, Groningen, NL

🎵 Lithuanian Academy of Music and Theatre, Vilnius, LT

🎵 Brøruphus Efterskole, Skanderborg, DK

🎵 Aalborg Kulturskole, Aalborg, DK

🎵 Royal Danish Music Academy, Copenhagen, DK

🎵 University College, Aalborg, DK

🎵 European University, Cyprus, CY



New teaching and motivation methods

Knowledge sharing

Inspire the kids to
use their knowledge
in creative and
surprising ways ...









We will do it again in april 2015

Martin Granum, MAGR@musikkons.dk

Dinner and Evening with
music and dance here
Tommorrow: bring your laptop

AEC Annual Meeting for International Relations Coordinators, 26-28 September 2014

Welcome everyone



AEC

*Association Européenne des
Conservatoires, Académies de
Musique et Musikhochschulen
(AEC)*

*AEC: the leading voice for
Higher Music Education
in Europe*



**The Royal Academy
of Music**
Aarhus / Aalborg

**AEC Annual Meeting
for International
Relations Coordinators
Aalborg, 26-28 September
2014**

Musical introduction

Music from Mali

Plenary Session II

Key Action 2

Moderated by: **Jeremy Cox**
AEC Chief Executive

Plenary Session II

Key Action 2

Strategic Partnerships: the link between
ERASMUS+ and Institutional Strategy

Outi Jäppinen

CIMO Finnish National Agency

Strategic Partnerships: the Link between Erasmus + and Institutional Strategy

Outi Jäppinen, Senior Programme Adviser, CIMO

*AEC Annual Meeting for International Relations Coordinators of Higher Music Education Institutions
Aalborg, 27 September 2014*



Erasmus+



MUSIIKKI

» KERKKO KOSKINEN KOLLEKTIIVI SOITTAA MAHTIPONTISESTI KULTTUURITALOSSA. ELÄSTISELLÄ ON HYVÄ MEININKI TULISUUELMASSA, JA ETURIVIN POPPARIT TUOVAT TAAS ELÄMÄÄ LAPSELLE STADIONILLA.

N YHTEYS-
TIEDOT

Musiikki



Tuottaja:
RIKKA MATTILA
rikka.mattila@hs.fi



"En olisi ikinä kuvitellut jättäni Suomeen, mutta asiat muuttuvat", sanoo romanialainen Elena Mindru. Mukana kevyssä The Rom Ensemble -yhtyeen rumpali Anssi Tirkkonen (vas.) ja basisti Eero Sappi.

Ei mitään rajaa

Uuden polven jazzbändejä yhdistää usein kaksi asiaa: jäsenet tulevat eri maista ja vaikutteet jazzin ulkopuolelta. Syynä ovat taidekorkeakoulujen kansainväliset vaihto-ohjelmat sekä ne perinteiset, raha ja rakkaus.

ANAN kuin pyörittäisi isoa fir-
maa, vaikkei säveltäjä-kitaristi
arkus Pesonen, 30. Hän istuu
tukaholassa Berli-
nissä yrittäjä kuvailta
helassa, millaista
veistä. Hendeet-
yhtiä, jonka nime-

sa. "Nautin värrien kiihtymästä, etelä-
eurooppalaisista, pohjoismaisista
ja shavvitaivista vaikutelmista ja 150-
mäläisestä", Pesonen sa-
noo. Uusi levy *Padme*
julkaistaan lokakuussa.
Hendeetä voi kuun-

NYT3

Elena Mindru & The

Yhtye on juuri julkaissut uuden
levyn *Evening in Romania* ja edus-
taa Suomen Nordic Jazz Councilin
tapalunassa ensi viikolla.

Head levy julkaistaan keuhilla.
Ja sitten seuraa yhteis: koomo-
poliittinen Pesonen ja Lyytinen ovat
molemmat koonneet Knopista ja
tunevat toisensa jo lukkajointa.
Yhteinen musiikki.



Erasmus+



Internationalisation as a key component in HEI's strategy

"Internationalisation is no longer a matter of choice in higher education. Everyone must be part of it."

John K. Hudzik, Michigan State University



Erasmus+



How Erasmus+ can support HEIs in strategic internationalisation and strategic partnerships?



Erasmus Charter for Higher Education (ECHE)

- a pre-requisite for participation in Erasmus+
- Supports HEIs in their self-assessment of the implementation of their strategic internationalisation
- Supports HEIs towards making mobility and cooperation activities the central elements of its institutional policy.



Erasmus+



Higher Education Modernisation Agenda

...Key Priorities of the EU Agenda for the Modernisation of Higher Education



*Increasing
tertiary
attainment
levels*

*Improving the
quality and
relevance of
higher
education*

*Strengthening
quality
through
mobility and
cross-border
cooperation*

*Linking higher
education,
research and
business for
excellence and
regional
development*

*Improving
governance
and funding*



Erasmus+



What are Erasmus+ Strategic Partnerships?

- Flexible projects → focused to actual **needs** and **results**
- Projects **between** different **education sectors** are possible
- **Innovative** and **concrete results**
- Links with the **HE modernisation strategy** and HEI's own strategy
- Objectives, e.g.:
 - Quality of education & teaching methods
 - Relevance to employers, employability of graduates
 - Professional development of staff

http://ec.europa.eu/education/opportunities/higher-education/institutions_en.htm#partnerships



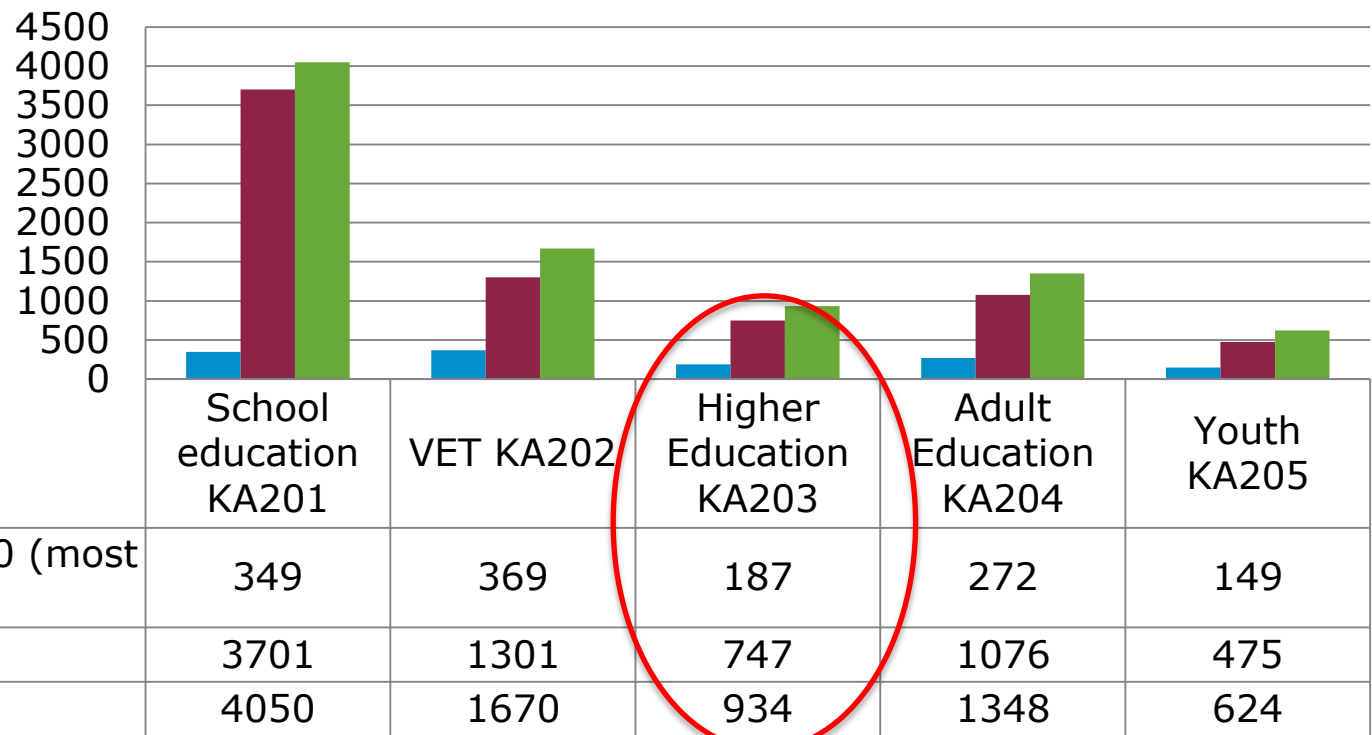
Erasmus+



Number of applications in Europe 2014 – preliminary statistics

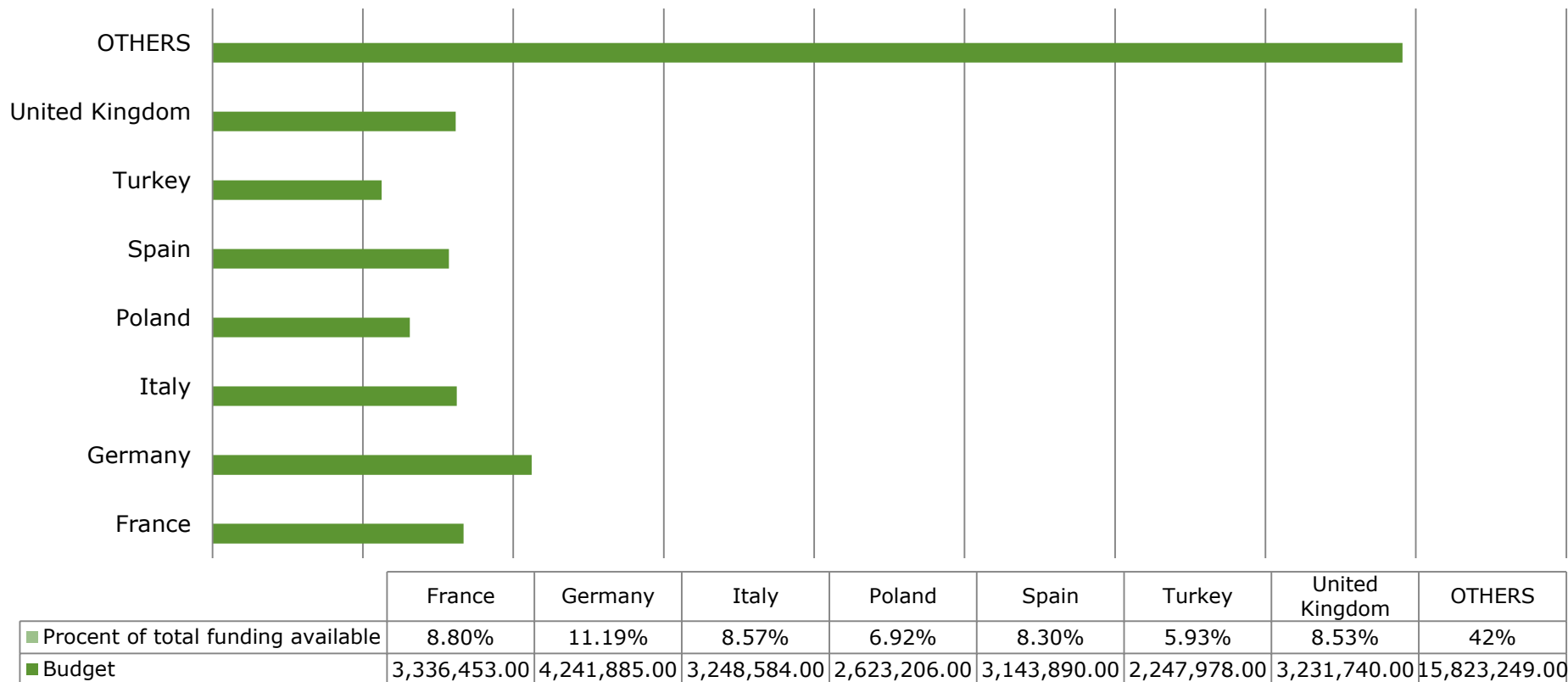
- **Preliminary**: total number of SP applications (all sectors): 8626, from which cross-sectoral: 1326

Number applications by sectors



Funding of SPs in 2014: preliminary figures

TOP 7 biggest budgets for SP funding



Erasmus+

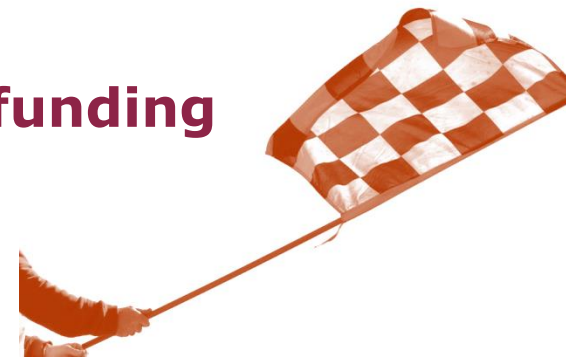


Funding of SPs in 2014: preliminary figures

Country	SP Budget	N:o of applications	Available funding (if all projects would be eligible for funding) per country
FYROM(*)	67 870,00	14	4 847,86
Slovenia	453 881,00	25	18 155,24
Portugal	889	39	22 804 90

Biggest challenge: tough competition for funding

- **Some preliminary figures of approved SP proposals**
 - Germany: 57 applications, 13 granted projects
 - Ireland: 7 applications, 2 granted projects
 - Sweden: 6 applications, 3 granted projects
 - Finland: 27 applications, 2 granted projects
- **Level of funding quite moderate for first years of Erasmus+ programme**
- **Size of the country defines the level of funding
→ inequality**



How can you get your application through?

- **Follow the assessment criteria**
- **Strong performance in each category**

- 1. Relevance of the project** (maximum 30 points)
- 2. Quality of the project design and implementation** (maximum 20 points)
- 3. Quality of the project team and the cooperation arrangements** (maximum 20 points)
- 4. Impact and dissemination** (maximum 30 points)



E+ Strategic Partnerships

- what's strategic?



The proposal demonstrates, that

- there is a strong link with policy objectives;
- it is based on a solid needs analysis;
- the needs identified are relevant in the context of the HE Modernisation agenda;
- there is clear added value from transnational dimension;
- the project involves an appropriate mix participating organisations

[Guide for experts](#)

http://ec.europa.eu/programmes/erasmus-plus/discover/guide/documents/expert-guide_en.pdf



Erasmus+



What is the plus in Erasmus+ Strategic Partnerships?



- + **Very flexible tool, enables proposals based on real needs of the consortium**
- + **Funding is going to grow year after year**
- + **Enables cross-sectoral cooperation**
- + **Strategic approach emphasized**
- + **Proportionality principle in assessment → opportunities for small-scale projects**



Erasmus+



Thank you!

Contact:
Outi Jäppinen

CIMO

**Erasmus+ NA
Finland**



Erasmus+



Plenary Session II

Key Action 2

Application process and results of selection:
examples of experiences by AEC members

Alma Ragnarsdottir

Iceland Academy of the Arts

Martin Prchal

Royal Conservatoire The Hague

ALMA RAGNARSDÓTTIR , ICELAND ACADEMY OF THE ARTS
MARTIN PRCHAL, ROYAL CONSERVATOIRE, THE HAGUE

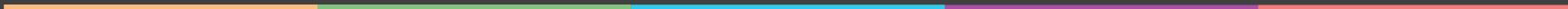


STRATEGIC PARTNERSHIP CASE STUDY

NAIP: INNOVATION IN HIGHER MUSIC EDUCATION



Erasmus+



PRIMARY AIMS



Modernisation of curricula and teaching and learning approaches in higher music education





PRIMARY AIMS

Modernisation of curricula and teaching and learning approaches in higher music education

- through further development of the European Music Master NAIP (New Audiences and Innovative Practice)





PRIMARY AIMS

Modernisation of curricula and teaching and learning approaches in higher music education

- through further development of the European Music Master NAIP (New Audiences and Innovative Practice)
- In collaboration between 9 music conservatoires and AEC, in a project period of 2 years





PARTNERS

- Iceland Academy of the Arts
 - Royal Conservatoire, The Hague
 - Prince Claus Conservatoire, Groningen
 - Royal College of Music, Stockholm
 - Guildhall School of Music and Drama, London
 - Norwegian Academy of Music, Oslo
 - Academy of Performing Arts and Music Vienna
 - Metropolia University of Applied Sciences, Helsinki
 - National University of Singapore, Yong Sieh Tow Conservatory of Music
 - AEC
-



WHAT IS NAIP?

- A joint master programme created in reaction to a rapidly changing music profession.
- Addressing the need that education should focus more highly on personal strength, experience and adaptability rather than just supplying information and training.
- Students are trained to develop and explore new and unusual performance opportunities.



RATIONALE BEHIND THE STRATEGIC PARTNERSHIP



- To strengthen the joint programme and its modules
- Expand the idea of **creative collaborative learning** to the European level
- Incorporating it as an essential component of all higher music education



THE POTENTIAL



- The project demonstrates the opportunities offered by cross-collaboration as a tool for curricular innovation



THE POTENTIAL



- The project demonstrates the opportunities offered by cross-collaboration as a tool for curricular innovation
- Targets will be reached through the activities offered by the Erasmus+ Strategic Partnership KA2 action.



THE POTENTIAL



- The project demonstrates the opportunities offered by cross-collaboration as a tool for curricular innovation
- Targets will be reached through the activities offered by the Erasmus+ Strategic Partnership KA2 action.
- Through involvement of AEC, the project's progress and results will be widely disseminated



THE POTENTIAL



- The project demonstrates the opportunities offered by cross-collaboration as a tool for curricular innovation
- Targets will be reached through the activities offered by the Erasmus+ Strategic Partnership KA2 action.
- Through involvement of AEC, the project's progress and results will be widely disseminated
- This is how the project is expected to have a wide impact on the higher music education sector at large



NAIP IP STYKKISHÓLMUR, ICELAND



ACTIVITIES OF THE NAIP STRATEGIC PARTNERSHIP



- 3 Working groups
 - *On-line teaching and resources*
 - *Research*
 - *Curricula development*
 - 2 Intensive Courses
 - Blended Mobility
 - Staff Development Seminars
 - Training Seminar with Cultural Institutions
-

TIMELINE



2014/15	TRANSNATIONAL PROJECT MEETINGS	LEARNING, TEACHING & TRAINING ACTIVITIES	INTELLECTUAL OUTPUT	2014/15
SEPT		STEERING GROUP MEETING		SEPT
OCT				OCT
NOV				NOV
DEC				DEC
JAN	Working Group 1 On-line Teaching and Resources 3 meetings Jan '15 - Dec '15			JAN
FEB				FEB
MAR				MAR
APR				APR
MAY				MAY
JUNE		STAFF DEVELOPMENT SEMINAR		JUNE
JULY				JULY
AUGUST	Working Group 2 Research 3 meetings Aug '15 - Aug '16	INTENSIVE COURSE		AUGUST
2015/16				2015/16
SEPT		STEERING GROUP MEETING	AEC IRC MEETING	SEPT
OCT		BLENDED MOBILITY		OCT
NOV	Working Group 3 Curriculum Development Construction of Joint Modules 4 meetings Nov '15 - Oct '16 <i>Full period</i>		AEC ANNUAL CONGRESS	NOV
DEC			WG1: video	DEC
JAN				JAN
FEB		TRAINING SEMINAR WITH CULT. INST.		FEB
MAR				MAR
APR				APR
MAY				MAY
JUNE				JUNE
JULY				JULY
AUGUST		INTENSIVE COURSE	WG2: Study Analysis	AUGUST
2016/17				2016/17
SEPT			AEC IRC MEETING	SEPT
OCT			WG3: Learning, teaching and training material	OCT
NOV			AEC ANNUAL CONGRESS	NOV

DIFFERENT FOCUS



Partner:	WG1: On-line Teaching and Resources	WG2: Research	WG3: Curriculum Dev. / Joint Modules	Intensive Courses	Blended Mobility	Staff Dev. Seminars	Training Seminar with Cult.Inst.
Partner 1	√	√	√	√	√	√	√
Partner 2	√	√	√	√	√	√	√
Partner 3	√	√	√	√	√	√	√
Partner 4				√		√	
Partner 5	√	√	√			√	
Partner 6	√	√	√	√	√	√	√
Partner 7				√		√	√
Partner 8	√		√	√	√	√	√
Partner 9		√		√	√	√	
AEC							
Total:	6	6	6	8	6	9	6

MONEY COMES IN... BUT IN A DIFFERENT WAY



Overview of allocated budget:

Applicant organisation: Listaháskóli Íslands / Iceland Academi of the Arts
Project number: 2014-1-IS01-KA203-000179
Project title: NAIP: Innovation in European Higher Music Education

	Total
Project management and implementation	66.000 €
Transnational project meetings	44.240 €
Intellectual outputs	49.383 €
Multiplier events	0 €
Learning/Teaching /Training activities	75.000 €
Linguistic support	0 €
Special needs	0 €
Exceptional costs	12.000 €
Total	246.623 €



PREPARING AN APPLICATION

- Know your partners
 - Hold a meeting to discuss and agree on goals and activities
 - Collect information on:
 - *Their strengths and expertise*
 - *Activities in their institutes that relate to the project's content and aims*
 - *Why they have chosen to take part in this project?*
 - Check what are the chances of receiving funding from your NA
-



WRITING AN APPLICATION

- Teamwork
- Make sure that all questions are answered, and that all activities are there for a reason!
- Re-write if referring to an older material
- Take extra time for the technical parts
- Proof-reading



THANK YOU!



www.musicmaster.eu

ALMA RAGNARSDÓTTIR , ICELAND ACADEMY OF THE ARTS
MARTIN PRCHAL, ROYAL CONSERVATOIRE, THE HAGUE

 **LISTAHÁSKÓLI ÍSLANDS**
Iceland Academy of the Arts

THE 2014 CALL FOR ERASMUS+ STRATEGIC PARTNERSHIPS

SOME OVERALL FACTS AND OBSERVATIONS



Erasmus+



SO WHO APPLIED?

An (incomplete?) list of project proposals:

1. New Audiences and Innovative Practice (Iceland)
 2. Improvisation in Higher Music Education (Tallinn)
 3. European Chamber Music Academy (Oslo)
 4. Pentacon+ (The Hague)
 5. Vox Early Music (Bucharest)
 6. RICERCAR (Glasgow)
 7. Kodaly Hub (Budapest)
 8. International Creative Sound Track Studies (Lyon)
 9. Opening More Gates for Arts Students – OMEGA (Izmir)
 10. EUphony innovative orchestral training (Graz)
 11. 3D performer (Palermo)
 12. MUSARTE (Agrigento)
 13. Italian Opera (Fermo)
 14. European Jazz Contest (Saint Louis Music Centre Roma)
 15. Cantacronache (Roma)
 16. Budapest?
 17. Any others?
-



WHAT WERE THE SELECTION RESULTS?

- Selection on the basis of a 1-100 scale by external experts
 - 4 selection criteria:
 - ✓ *Relevance of the project (max 30)*
 - ✓ *Quality of the project design and implementation (20)*
 - ✓ *Quality of the project team and cooperation arrangements (20)*
 - ✓ *Impact and Dissemination (30)*
 - Three applications got funded: NAIP, ICSS and OMEGA
 - Some very high scores, but no support:
 - ✓ *Improvisation Tallinn: 89,1*
 - ✓ *3D Performer Palermo: 86*
 - Many projects passed the minimum threshold of 60
-

SOME OBSERVATIONS...



- Application process very complex: docs to be submitted on ECAS + very detailed eForm. A lot of detailed information must be provided at application stage.
 - Selection process seems to be objective with external experts, but is it?
 - ✓ *Level of knowledge of the rules of the experts*
 - ✓ *What's good in one country isn't somewhere else*
 - ✓ *Who are the experts anyway? National sensitivities...*
 - ✓ *Feedback not always provided*
 - ✓ *National priorities?*
-

SOME CONCLUSIONS...



- The proposals must be REALLY concrete
- SPs \neq IPs...
- Due to the decentralised approach the budget is scattered and the selection process could be inconsistent, but the decentralised approach could also be an opportunity
- Open to any kind of institution, including 3rd country and non-educational partners
- Let's learn from this first call: there is a lot of expertise (texts...) available

Strategic Partnerships can be a great tool for a strategic role of international relations



KEEP CALM

AND

CARRY ON WRITING APPLICATIONS!

Plenary Session II

Key Action 2

Questions and Answers moderated by:
Jeremy Cox
AEC Chief Executive

Plenary Session III

"The AEC's FULL SCORE Project"

"FULfiLLing the Skills, COmpetences and know-how Requirements of cultural and creative players in the European music sector"

Jeremy Cox and Linda Messas

Background to 'FULL SCORE'

- A project under the new 'Creative Europe' programme (2014-20) in the line 'Support to European Networks'
- This line has three key aims:
 - ✓ 'providing cultural and creative players with skills, competences and know-how that contribute to strengthening the cultural and creative sectors'

Background to 'FULL SCORE'

- ✓ 'enabling cultural and creative players to cooperate internationally and to internationalise their careers and activities'
- ✓ 'strengthening European cultural and creative organisations and international networking in order to facilitate access to professional opportunities'

Background to 'FULL SCORE'

- FULL SCORE explicitly addresses the first aim in its full title:

FULfilling the Skills, COmpetences and know-how Requirements of cultural and creative players in the European music sector

Background to 'FULL SCORE'

- FULL SCORE runs from September 2014 to the end of August 2017
- Most of its outputs are closely linked to AEC's events, especially the Congress, IRC meeting and PJP Platform
- It also features a joint project with EAS and EMU on quality assurance

Objectives of 'FULL SCORE'

- A. To strengthen and connect the levels and branches of the music education sector*
- B. To strengthen and connect the quality enhancement frameworks surrounding all levels of music education*
- C. To ensure a full and effective engagement of conservatoire leaders in the development of a European Agenda for Music*

Objectives of 'FULL SCORE'

- D. To help cultural and creative players to internationalise their careers and activities*
- E. To share examples of innovative approaches*
- F. To draw upon the perspectives of young musicians*

Objectives of 'FULL SCORE'

A. To strengthen and connect the levels and branches of the music education sector

Objectives of 'FULL SCORE'

A. To strengthen and connect the levels and branches of the music education sector

An action linking the Boards of all three organisations (AEC, EAS and EMU) and building future strategies

Objectives of 'FULL SCORE'

B. To strengthen and connect the quality enhancement frameworks surrounding all levels of music education

Objectives of 'FULL SCORE'

B. To strengthen and connect the quality enhancement frameworks

A joint action with EAS and EMU on evaluation of the development of musicians' skills, competences and know-how spanning HME, pre-college ME and Music Pedagogy

Objectives of 'FULL SCORE'

C. To ensure a full and effective engagement of conservatoire leaders in the development of a European Agenda for Music

Objectives of 'FULL SCORE'

*C. To ensure a full and effective
engagement of conservatoire leaders*

*in An action engaging the views of
Ag conservatoire leaders in the
formation of a European Agenda
for Music, in conjunction with EMC*

Objectives of 'FULL SCORE'

D. To help cultural and creative players to internationalise their careers and activities

Objectives of 'FULL SCORE'

D. To help cultural and creative players to

An action that will provide the network of IRCs with a new and more powerful information infrastructure, combining capacity-building sessions with the development of online tools for helping musicians and music teachers to internationalise their careers

Objectives of 'FULL SCORE'

E. To share examples of innovative approaches to genre diversification, contemporary orientation and cultural stimulation

Objectives of 'FULL SCORE'

E. To share examples of innovative approaches to genre diversification, co-creation, and digital stimulation

An action based on a 3-year planned sequence of PJP meetings, elaborating these themes in a connected and cumulative way and featuring a seminal joint meeting with EJM and IASJ in 2016

Objectives of 'FULL SCORE'

F. To draw upon the perspectives of young musicians to enrich the debate about engaging in new and innovative ways with audiences and facilitating access to professional opportunities

Objectives of 'FULL SCORE'

F. To draw upon the perspectives of

An action that builds ambitiously upon the AEC's action plan for student involvement (2013) and embeds this within AEC events and activities for the period 2014-2017 (work will include outreach to the European Student Union, European Youth Forum, European Music Council's Youth Committee, IMC Youth and Jeunesses Musicales International)

Objective D: actions in 2014-15

- Workshop during the AEC IRC meeting
- Feedback on information service and job vacancies service
- Study on the destinations of Conservatoire graduates

Objective D: actions in 2015-16

- Workshop for IRCs on mobility and employability
- Session at IRC meeting 2015 on study on Conservatoire graduates' destinations
- Contact with staff working in Conservatoire career centres
- Promotion of AEC members' database
- Job vacancies service launched

Objective D: actions in 2016-17

- Lifelong learning and networking event during AEC IRC meeting 2016 for staff working in Conservatoires' career centres
- 'Toolkit' for IRCs and career centre staff

*FULfiLLing the Skills, COmpetences and
know-how Requirements of cultural and
creative players in the European music
sector*

FULL SCORE

Practical announcements

Coffee Break

Or

tour of the house shift 4

11:00 – 11:30

Bar Camp II: Discussion Groups

Topic	Room	Moderator
1-2: Strategic Partnerships and Knowledge Alliances	Klassical Hall	Rima Rimsaite
3 – Administration Difficulties	400	Rita De Plancke
3 - Administration Difficulties	404	Nicola Peacock
4 – New Learning Agreements	531	Victor Ciulian / Eugene Eijken
6 – Distance Learning	533	Martin Granum
7 – Teachers and Staff Mobility	541	Kurt Engelen
8 – Non-EU students	543	Xavier Bouvier
10 – Online applications and common deadlines	Rhythmic Hall	Jannis Toulis

Lunch

13:00 – 14:30

Plenary Session IV

The Online tools for Mobility

The AEC website as a mobility tool

Nerea Lopez de Vicuna
AEC Office Coordinator

The AEC members area

Log in:

- Either go to aec-music.eu and click on “Members login” in the top right corner
- Or use the direct link: <http://www.aec-music.eu/members/profile>

- The Members Area is the space to show your institution profiles, main information and contact details
- Gives you access to the profile of the other AEC institutions
- Main source of communication for the AEC team

Since last year, AEC members have been gradually filling in their institutions profiles...

Please fill in as much information as possible!

The AEC website as a mobility tool: Changes to be implemented

- Based on the recommendations done by the Polifonia WG 5: “The AEC Website as a mobility aid”
- The AEC decides to enrich the members area in order to help mobility

What do we need?

- A centralized place where all the important information of member institutions will be gathered
- A homogeneous way of presenting the information
- An easier way for the student to compare his/her potential host institutions

New categories to be added under “Academic information”

- ✓ Description of deadline 1
- ✓ Date of deadline 1
- ✓ Description of deadline 2
- ✓ Date of deadline 2

New category: “Exchange programmes and information for incoming students”

- ✓ Use of ECTS system
- ✓ Erasmus code
- ✓ Language policy
- ✓ Required language skills
- ✓ Specific requirements for incoming exchange students application (demo, auditions...etc.)

- ✓ Course list also available in foreign languages
- ✓ Fees
- ✓ Currency
- ✓ Average cost of living
- ✓ Insurance
- ✓ Visa
- ✓ Time zone
- ✓ Other relevant information

Who will be able to access this information?

- All the information related to students mobility will be public
- This information will appear in the members front, next to basic information such as name of the institution, address...etc.
- The contact information will remain private and can be accessed only by AEC members through the members log in

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The Polifonia Project ERASMUS Common Deadline Finder

WHAT IS THAT?



The Erasmus Common Deadline Finder is a pilot project of Working Group 5 of the Polifonia Project, which aims to help the AEC member Institutions to address the problem of finding a common deadline for the Erasmus L.L.L.P. incoming students.

The platform is developed by the Ionian University Open Source Software Community members K. Drossos and D. Zavantias under the guidance of Jiannis Toulis, Ass. Professor of the Ionian University Department of Music Studies and member of the Polifonia W.G.5.



**Which are the aims of the
Polifonia Project Erasmus Common
Deadline Finder?**



The platform aims to collect all the data needed in order to investigate:

1.

If there are common time periods for all the AEC member institutions which could make possible to choose one common date for the incoming students deadline in the framework of the Erasmus+ student exchange program (SMS).



2.

In case that there are not any time periods or dates which are 100% adequate for all the AEC member institutions, to offer us all the data needed in order to seek the time period or dates which have the highest percentage of acceptance among the AEC member institutions, while knowing exactly the institutions which are not able to follow the proposed date.



3.

If there are any possibilities for the institutions which are not able to follow the proposed deadline to overcome the obstacles which are not aloud them to do so.



3.

With the integration of the Polifonia Project Erasmus Common Deadline Finder in the web site of the AEC, to be able to easily find and propose a common deadline every year.



The overall aim of the Polifonia Project Erasmus Common Deadline Finder is to allow us to have a clear picture from all the aspects of the incoming students common deadline problem concerning the Erasmus+ student exchange program (SMS) and start to develop a “common deadline culture” among the member institutions of the AEC.



IMPORTANT NOTICE:

The Polifonia Project ERASMUS
Common Deadline Finder

IS NOT
a questionnaire



The Polifonia Project Erasmus Common Deadline Finder is a web platform where the AEC member institutions will be able to declare all the dates and time frames which **are not adequate** for them in order to set the Erasmus deadline for incoming students.



THE FIRST SMALL SCALE TEST

At the beginning of March 2014, the Polifonia Project Erasmus Common Deadline Finder was operational and the development team decided to perform a small scale test of the platform. The aims of the test was:



The aims of the test was:

1. To check the stability of the platform
2. To test the platform for any kind of bugs so far
3. To count the workload for the server which the platform is hosted
4. To have a first impression concerning the functionality of the Platform (The “anti doodle” principal of the platform, the interaction between user and user interface e.t.c.)
5. To have a first general observation of the reactions concerning the common deadline matter



The institutions chosen for this first small scale test was made under the following criteria:

1. Different Christian Dogmas (Catholic, Protestants, Orthodox, e.t.c.)
2. Different Religion (Turkey)
3. Different Academic Calender
4. Different Geographical regions
5. Institutions which are represented in the Polifonia WG5
6. Personal connection with the IRC's of the Institutions



*Under these criteria mentioned above
the following 22 Institutions was chosen:*

- 1. Ignacy Jan Paderewski Academy of
Music in Poznan*
- 2. State Conservatory of Istanbul*
- 3. Universita ta Malta*
- 4. RAM Aarhus/ Det Jyske
Musikskonservatorium*
- 5. Sibelius Academy*



11. *Ionian University Department of Music Studies*
12. *Yaşar University Department of Music*
13. *Conservatoire à Rayonnement Régional de Lille*
14. *Institut für Musik der FH-Osnabrück*
15. *Hochschule für Künste Bremen*
16. *Conservatorio di Musica "A. Pedrollo"*
17. *Conservatorio di Musica "Stanislao Giacomantonio" Cosenza*
18. *European University-Cyprus*
19. *Joseph Haydn Konservatorium*
20. *Universitatea Nationala de Muzica Bucuresti*
21. *Conservatorio Superior de Musica "Joaquin Rodrigo"*
22. *Conservatorio Superior de Música da Coruña*



User Instructions

- Go to the Polifonia Project ERASMUS Common Deadline Finder

<http://83.212.110.203/Sclte/>

- Create a user account
- Login
- Insert the dates or the range of dates which are not adequate for your institution to set the deadline for the Erasmus incoming students

WiFi:

Network DMJ-WiFi

Name: djmquest

Password: visitor

The End

Thank you for your kind attention

Parallel Sessions 15:00 – 16:15

Presentations and discussions about several themes related to Mobility

Session	Title	Room
A	"Mobility in Music Education Studies" Discussion group chaired by: Tuovi Martinsen , <i>Sibelius Academy, Helsinki</i>	Rhythmic Hall
B	"Music Therapy" Presentation by Silvio Feliciani , <i>Conservatorio di Pescara</i>	541 Theory
C	"Interdisciplinarity" Discussion group chaired by: Bruno Pereira , <i>ESMAE Porto</i> , and Payam Gul Susanni , <i>Yasar University, Izmir</i>	Classical Hall
D	"IMOTION – Integration and Promotion of Staff Training Courses at Universities across Europe" by Giorgio Marinoni , <i>UNICA, The Network for Universities from the Capitals of Europe</i>	Intimsalen (this hall)
E	"ERASMUS+ traineeship for musicians: the first step towards employment" by Domenico Tagliente , <i>Conservatorio di Musica "N. Rota", Monopoli (IT)</i>	543 Choir

Coffee Break

16:15 – 17:00

Distribution of the participant
Questionnaire

Please take your coats from the
cloakroom

Closing Session

Closing Session

Reporting back from the
discussions from Bar Camp

Closing Session

The IRCs development working group

Closing Session

Results from the Questionnaire on International Activities

Closing Session

News from the AEC & the 'Polifonia' project

AEC Council

- President:** Pascale de Groote, Antwerpen, Belgium
- Vice-Presidents:** Eirik Birkeland, Oslo, Norway
Hubert Eiholzer, Lugano, Switzerland,
- Secretary General:** Jörg Linowitzki, Lübeck, Germany
- Council Members:** Bruno Carioti, L'Aquila, Italy
Kaarlo Hilden, Helsinki, Finland
Deborah Kelleher, Dublin, Ireland
Grzegorz Kurzyński, Wroclaw, Poland
Jacques Moreau, Lyon, France
Antonio Narejos Bernabéu, Murcia, Spain
Georg Schulz, Graz, Austria
Harrie Van Den Elsen, Groningen, Netherlands

AEC Office Team

Jeremy Cox
Chief Executive



Sara Primiterra
Events Manager



Nerea López de Vicuña
Office Coordinator



Linda Messas
General Manager



Ángela Domínguez
Polifonia Project
Manager



Bárbara Vlasova
Polifonia Project
Coordinator



Mona Günnewig
Student Intern



Pauline Patoux
Student Intern



Latest developments in Quality Assurance

Launch of MusiQuE – European External Evaluation Body for Quality Enhancement in Music

Review Procedures:

- ESMUC, Barcelona (September 2014) – in cooperation with the Catalunyan evaluation agency AQU
- Faculty of Music and Dance in Prague (November 2014)
- Four HME institutions in Belgium – in cooperation with the Belgian evaluation agency AEQES (Oct. 2014 – Jan. 2015)

‘Polifonia’ Outcomes... coming soon!

- Assessment and standards
 - Report on existing assessment methods and procedures in HME
 - Checklist for internal assessment systems in HME institutions
 - Description of seminar model for assessments and standards
- Artistic Research
 - Handbook on 2nd cycle HME programmes as routes to artistic Doctorates
 - Database - European register of Students projects/supervisors for Artistic Research in Music

‘Polifonia’ Outcomes... coming soon!

- Benchmarking:
 - Short Guide *Learning from each other - Sharing good practice through benchmarking*
- Quality enhancement
 - Standards for review of HME institutions, programmes and joint programmes
- Entrepreneurship
 - Online Handbook on Entrepreneurship in HME

'Polifonia' Outcomes... coming soon!

- Mobility and joint degrees
 - Step by Step: Guidelines for Erasmus+ Mobility Actions
 - Report on external examining arrangements in HME
 - Handbook on mobility and recognition issues in European joint programmes
 - Online tools for mobility (common deadline)

Upcoming 'Polifonia' events...

- Pre-AEC Congress Workshop on Assessment and Standards, Budapest, 13 November 2014
- Pre-Congress Workshop on MusiQuE (Music Quality Enhancement): introduction and training for peer-reviewers, Budapest, 13 November 2014
- Launch of the Handbook on 2nd cycle HME programmes as routes to artistic Doctorates, Orpheus Institute in Gent, 19-20 November 2014

Upcoming Events

AEC Annual Congress and General Assembly

Liszt Academy of Music
Budapest, 13-15 November
2014



LISZT ACADEMY

FOUNDED 1875

Liszt Ferenc Academy of Music

only music academy in the world
founded by Liszt

The highest forum of music education in Hungary has been operating since 1875 and had a strong impact on the development of music history.

Béla Bartók, Zoltán Kodály, Jenő Hubay and Ernő Dohnányi are among the great names with immeasurable contribution to the world's cultural heritage.





BÉLA BARTÓK, ZOLTÁN KODÁLY AND THE WALDBAUER-KERPÉLY QUARTET (1910)
© ALADÁR SZÉKELY / NYA OTK 21, BARTÓK ARCHÍVÉ

A MUSIC SCHOOL OF THE MOST NOTABLE ALUMNI OF THE 20TH CENTURY

BÉLA BARTÓK, LEÓ WEINER,
ERNŐ DOHNÁNYI, ZOLTÁN KODÁLY,
GYÖRGY Solti, ANTAL DORÁTI,
GYÖRGY SEBŐK, JÁNOS STARKER,
TAMÁS VÁSÁRY, PÉTER FRANKL,
GYÖRGY PAUK, GYÖRGY LIGETI,
ZOLTÁN KOCSIS, GYÖRGY KURTÁG,
DEZSŐ RÁNKI, ANDRÁS SCHIFF,
PÉTER EÖTVÖS, MIKLÓS PERÉNYI,
ÉVA MARTON...

- Liszt Academy is ranked among the top 10 conservatories worldwide
- premier institute of the Hungarian music education system established by Kodály
- most popular art university in Hungary for international students





Main Building of Liszt Academy venue of AEC Annual Congress and General Assembly 2014:

*The Future of European Higher Music
Education: upholding tradition, promoting
diversity and encouraging innovation*

Why Budapest, why the Liszt Academy?

- 3-year major reconstruction project *Franz Liszt's Academy of Music: the Resurgent Budapest Centre of European Higher Music Education completed in 2013*
- value of approx. 44 million EUR, funded mostly by the EU as well as the Hungarian state
- unique rich traditions
- city of Budapest

The venue

- one of the most impressive examples of Central European Art Nouveau architecture
- **sanctuary** of music teaching and Hungarian concert life owing to its unique acoustics since 1907
- two **key concert halls**: Grand Hall, Solti Hall
- located in the heart of the **city centre**
-





The Solti Hall

Optional programs

- guided tours in the Main Building and in the two museums of Liszt Academy
 - Liszt Memorial Museum
 - Kodály Memorial Museum
- both located in the former apartments of the composers
- original instruments, scores, manuscripts, furniture, personal items exhibited
- sightseeing, spas



See you in Budapest!



LISZT ACADEMY
FOUNDED 1875



Upcoming Events

Pop and Jazz Platform Meeting

Berklee College of Music
Valencia, 13-14 February 2015

Upcoming Events

European Platform for Artistic Research in Music (EPARM)

University of Performing Arts
KUG

Graz, 23-25 April 2015

European Platform for Artistic Research in Music – EPARM

April 23 – 25, 2015



Invitation

EPARM

in Graz, Austria

at the University of Music

and Performing Arts

EPARM

April 23 – 25, 2015



Fotocredit: KUG

EPARM AT MUMUTH

April 23 – 25, 2015



Fotocredit: KUG/Wenzel

EPARM

April 23 – 25, 2015



(Re-)processing Research –

Musical Practise as both Source and
Target domain for Artistic Research
in Music

György-Ligeti-Hall



Fotocredit: KUG

Orchestra-Rehearsal-Room



MUMUTH Foyer



MUMUTH Foyer



EPARM

April 23 – 25, 2015



Key concepts for AEC members,
No. 1: „Artistic Reserach"





Fotocredit: Michael Nier







Fotocredit: KUG/Stade

EPARM
April 23 – 25, 2015 in Graz
at the University of Music and
Performing Arts



Upcoming Events

Early Music Platform

in collaboration with Collegium
Marianum

Prague

Late Autumn 2015

Closing Session

Announcement of the IRCs Meeting 2015

Closing Session

Closing remarks

AEC Annual Meeting for International Relations Coordinators, 26-28 September 2014

Thank you and see you in Corfu!



AEC

*Association Européenne des
Conservatoires, Académies de
Musique et Musikhochschulen
(AEC)*

*AEC: the leading voice for
Higher Music Education
in Europe*



**The Royal Academy
of Music**
Aarhus / Aalborg

**AEC Annual Meeting
for International
Relations Coordinators
Aalborg, 26-28 September
2014**