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# Going On(line) - Connecting Communities in the Digital Age

47<sup>th</sup> AEC ANNUAL CONGRESS  
and GENERAL ASSEMBLY



EESTI MUUSIKA- JA TEATRIAKADEEMIA



## CONGRESS REPORT

The AEC Annual Congress and General Assembly 2020 was held online, from 5<sup>th</sup> November to 7<sup>th</sup> November 2020. Prior to the main event, pre-Congress workshops took place between 16<sup>th</sup> October and 4<sup>th</sup> November. The event was hosted by the University of Music and Performing Arts in Vienna and the AEC office in Brussels using Zoom Meetings and Whova. In total, 413 participants registered to the AEC Congress 2020. The AEC would like to thank the hosting institution in Vienna, the co-hosts in Milan and Tallinn, the SWING project partners, the AEC office staff members, the SMS working group members, the speakers as well as the whole AEC community for their prompt adaptation to these exceptional circumstances.

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The AEC would like to express special thanks to **Johannes Meissl** and the whole technical and organisational team at mdw coordinated by **Bojana Tesan**, in particular: Ulrich Wagner, Robert Hofmann, Lisa Jael Haim and Elena Lanser

## Pre Congress Sessions

### MusiQuE Peer Reviewers Training Workshop

16<sup>th</sup>, 29<sup>th</sup> and 30<sup>th</sup> October



Due to the COVID-19 pandemic, the 2020 edition of the training was, for the first time, held entirely online. MusiQuE offered a training experience extended over 3 half-days spread over 2 weeks. The goal of the first day of training was to give a general introduction to MusiQuE, as well as an overview of the several procedures that MusiQuE offers. The participants were also introduced to the material to be used for the role-play session on day 2. During the second day of the training, all participants took part in a roleplay session: 'acting as a peer-reviewer', which they had the opportunity to prepare over the weeks following the first session. This practical exercise allowed the participants to undertake a meeting during a mock institutional site-visit, taking a role of either members of a review team or staff from the institution. An online World Café was held during the last day, where the participants had an occasion to work in small groups and to discuss questions posed by the session leaders. The training session ended with a plenary final discussion and conclusions. Peers who have participated in the training can find more information about how to apply to become a MusiQuE Peer-reviewer on the [MusiQuE Website](#). Training workshops for peer-reviewers are offered every year. MusiQuE encourages anyone interested in becoming a peer-reviewers to take part in at least one training.

**#quality #qualityenhancement**

### Exploring Prejudices and Bias in the Conservatoire: Student Experiences

Monday 26<sup>th</sup> October

Over the last few months in particular, the [Student Working Group members](#) have been considering and exploring their positions in multiple societies: their respective countries, their learning environments, the wider music industry to name a few. In the ever shifting psyche of the Black Lives Matter and Me Too movements, we are constantly trying to learn, discuss and act in response. The group acknowledges its own positions and therefore invited participants to explore experiences of prejudice and biases in conservatoires, before creating a safe and open space for participants to explore theirs. Participants discussed and analysed the common themes, and came up with inclusive actions to start planting the seeds of social equality in your own institutions, and raise consciousness in us all. The main presentation has been given by [Semira Soraya-Kandan](#), consultant in intercultural development and diversity.

→ Please find here the [SLIDES - DIVERSITY WITHIN THE CURRICULA](#) used during the session [Exploring Prejudices and Bias in the Conservatoire: Student Experiences](#)

→ Please find here the [SLIDES - GENDERED SPECIALISMS](#) used during the session [Exploring Prejudices and Bias in the Conservatoire: Student Experiences](#)

→ Please find here the [SLIDES](#) used by Semira Soraya Kandan during the session [Exploring Prejudices and Bias in the Conservatoire: Student Experiences](#)

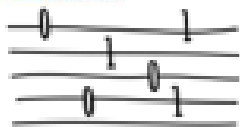
→ Please find here the [partial VIDEO RECORDING](#) of the session [Exploring Prejudices and Bias in the Conservatoire: Student Experiences](#)

**#students #prejudices #biases #society #equality**



## SWING, results after the first 2 project years

Monday 2<sup>nd</sup> November



SWING  
PROJECT

**SWING** (Synergic Work Incoming New Goals for Higher Education Music Institutions) is a strategic partnership project running from September 2018 until the end of 2021 and is funded by the European Commission's Erasmus+ programme. The SWING project main objective is to experiment and then establish a framework to

dramatically increase and enhance transnational learning opportunities, by creating a set of distance learning new modules, while at the same time promote enhancement and deployment of new features in LoLa and other specialized tools for music education, both in strict collaboration with students and teachers. This session presented the result of the first two project years, during which long distance learning and teaching activities and performances have been experimented for solo instruments and small ensembles. The psychological implications of the use of LoLa for those involved have been also presented as result of the evaluation activities of the project conducted by the AEC.

→ Please find here the [SLIDES](#) used by Claudio Allocchio during the session SWING, results after the first 2 years of the project

→ Please find here the [SLIDES](#) used by Anna Maria Bordin during the session SWING, results after the first 2 years of the project

→ Please find here the [VIDEO RECORDING](#) of the session SWING, results after the first 2 years of the project

[#digitisation #lola #distancelearning](#)

## Developing a dialogue between the conservatoire and the "near society" - A Design Thinking Workshop

Tuesday 3<sup>rd</sup> November

This workshop has been delivered by [Philip Harfield](#), Senior Lecturer in Design Thinking and Innovation, and Professor Jonathan Deacon, from the University of South Wales on behalf of the [working group Music in Society \(SMS WG1\)](#). Design Thinking is a process for creative problem-solving which uses group thinking and human-centred approach to understand problems. It helps us to uncover new ways of approaching complex challenges which deliver on our promises for our organization. Through this process, participants have been encouraged to reflect on how their institution can develop a more dialogic relationship with their local communities and engage more extensively and deeply with societal needs. The workshop was meant for students, staff and leaders of higher music education institutions.

→ Please find here the complete [REPORT](#) of the session Developing a dialogue between the conservatoire and the "near society" - A Design Thinking Workshop

→ Please find here the [VIDEO RECORDING](#) of the session Developing a dialogue between the conservatoire and the "near society" - A Design Thinking Workshop

[#musicinsociety #society #communities](#)

## EOALAB Impulse! – strengthening institutional collaboration to create opera training of the future

Tuesday 3<sup>rd</sup> November



What needs to change in opera education to prepare students for future careers? How can it embrace innovative ways of learning and teaching? Which opportunities does it provide for HMEIs to collaborate across borders? [EOALAB](#) (European Opera Academy LAB) is a new partnership between seven European Conservatories and the AEC to trigger innovation in opera education. The partners collaborate across borders to create learning laboratories, exchange best practices and develop intellectual outputs which will be available to higher education institutions in music. Nurturing the concept of shared education, the EOALAB's vision is to trigger innovation in the opera education and beyond. It aims to reinforce the link between education, training and the labour market through student-centered teaching and learning approaches while leveraging cross-border collaboration and exchange of best practices. EOALAB creates opera training laboratories for artistic experimentation and employability for both, students and young professionals. All members are part of the European Opera Academy (EOA), a network of 14 higher music education institutions sharing opera education. Join the lab! EOALAB is a work in progress. In this pre-congress session partners of EOALAB provided insights into their findings and experiences up to now, share best practices and stimulate the discussion around opera education of the future.

→ Please find here the [SLIDES used during the session EOALAB Impulse! – strengthening institutional collaboration to create opera training of the future](#)

→ Please find here the [VIDEO RECORDING of the session EOALAB Impulse! – strengthening institutional collaboration to create opera training of the future](#)

[#opera #operaeducation #collaboration](#)

## The Entrepreneurial Mindset in Time of Uncertainty

Friday 27<sup>th</sup> November

The Covid-19 crisis has hit the culture sector very hard. Concert halls, venues, festivals were the first to close and the last to reopen, with a part still not operating at all. Whether we were in strict confinement to temper the pandemic, until now, music didn't stop. Even not live music!

Currently, the [Working Group on Entrepreneurial mind-set for musicians](#) (WG3) is developing a set of podcasts addressing burning topics related to this subject, raising relevant questions and searching for answers, such as: mindset, institutional responses to Corona crisis, student's agency (student's responsibility) ...

In the first episode of podcast you will listen to Libby Percival and Canberk Duman who used their creativity, imagination...and entrepreneurial mindset to explore new business models, to build new communities, to take their social responsibility, to create new artistic work, and so much more. The podcast was led by Olaf Bruns.

→ Please find here the [VIDEO RECORDING of the session Entrepreneurship and Covid-19](#)

[#entrepreneurship #COVID-19](#)

## Re-thinking and Opening Curricula for Diverse Cultures

Wednesday 4<sup>th</sup> November

The [SMS Diversity, Identity, Inclusiveness Working Group](#) presents its second publication “**Decentering Curricula: Questions for Re-evaluating Diversity and Inclusiveness in HMEIs**”, a compendium of self-reflective questions aimed to challenge the ways of thinking of curricula from a diversity perspective within the Higher Music Education (HME) institutions.

*What do we study? What do we teach?* Diversity can challenge the educational experience, and HME institutions play a critical role in this effort by strengthening the focus on promoting access and defining what is meant by quality and success when different genres and musical traditions coexist and influence each other in institutions. There are, however, no universal answers to these issues. Thus, this workshop presented questions to encourage the participants to reflect on and share experiences on how to build healthy and diverse learning environments all across Europe and beyond.

*Where do we study? Where do we teach?* In the past months, the SMS Diversity, Identity, Inclusiveness Working Group has published a series of case studies on the [SMS website](#), as part of its first publication “**How are diverse cultures integrated in the education of musicians across Europe?**”. These case studies are meant to stimulate discussion, provide new ideas and show possible pathways for institutions to take. As a working group, we feel that we can learn from the experiences of others which help challenge our own ideas and perspectives. This is also our workshop’s methodological aim.

*How do we study? How do we teach?* In order to discuss common issues at HME institutions and share experiences, the workshop featured plenary and small group activities in breakout rooms.

→ Please find here a complete **REPORT** of the session **Re-thinking and Opening Curricula for Diverse Cultures** by the SMS wg2 coordinator **Alfonso Guerra**

→ Please find here the **SLIDES - HOW DO WE STUDY HOW DO WE TEACH** used during the session, **Re-thinking and Opening Curricula for Diverse Cultures**

→ Please find here the **SLIDES - MEGATRENDS** used during the session **Re-thinking and Opening Curricula for Diverse Cultures**

→ Please find here the **SLIDES - WHO IS WHO** used during the session **Re-thinking and Opening Curricula for Diverse Cultures**

**[#diversity #identity #inclusiveness](#)**

## Welcome to new delegates and students

### Welcome to new members and Congress newcomers

Linda Messas and Paulina Gut from the AEC office guided newcomers during their first encounter with the AEC community in general and the AEC Congress in particular. In their presentation they presented mission, vision, objectives and activities of the AEC together with the AEC Council Members Deborah Kelleher, Ingeborg Radok Zadna and Georg Schulz.

Participants have been divided in small groups to share ideas and discuss following questions.

- How could AEC (realistically) best support its members institutions (and their staff and students) to face the Covid crisis?
- How AEC member institutions and AEC itself can ensure that all the knowledge it produces reaches as many individuals as possible in the member institutions

→ Please find here the [SLIDES used during the session Online welcome for new members and Congress newcomers](#)

→ Please find here the [VIDEO RECORDING of the session Online welcome for new members and Congress newcomers](#)

### Welcome to student participants

The student working group coordinated by the AEC Office Coordinator Barbara Lalić guided student newcomers during their first encounter with the AEC community in general and the AEC Congress in particular. It started with an ice-breaker warm-up exercises by Baptiste Grandgirard Poitiers, followed by an introduction of student working group. Stefan Gies, AEC Chief Executive, and Iñaki Sandoval from the AEC Council also welcomed participants, emphasizing importance of student's contribution to the AEC.

→ Please find here the [VIDEO RECORDING of the session Online welcome for student participants](#)

## Opening Session



**Speakers: Ulrike Sych**



**Mimi Harmer**



**Eirik Birkeland**

The Congress was opened by the live performance of the pianist from mdw Kiron Atom Tellian who played *R. Schumann's Faschingsschwank aus Wien (Phantasiebilder), op. 26 (Carnival Scenes from Vienna) I. Allegro*. The performance was followed by a warm welcome by Ulrike Sych, rector of mdv, broadcasted from the University's facilities. Mimi Harmer, co-chair of the AEC student working group, introduced the Congress topic and context from the student's perspective. Finally, Eirik Birkeland, president of the AEC, greeted participants and introduce the Congress's theme.



## Plenary Session I



**Speakers: Stefan Gies**



**Themis Christophidou**

After the Opening Ceremony, Themis Christophidou who has been Director-General for Education, Youth, Sport and Culture of the European Commission for two and a half year, has been invited on the virtual stage. AEC has been pleased to present in this plenary the highest-ranking representative after the Commissioner, who is responsible for almost all aspects that are relevant and significant to the

Music Higher Education Institutions: Art, Culture, Higher Education, Research, Innovation. Themis Christophidou talked, among other issues, about the role of culture as part of the European agenda launched by the new Commissioner and about current issues.



**Jeffrey Sharkey**



**Emilie Delorme**



**Johannes Meißl**

AEC Council member Jeff Sharkey gave a brief introduction to the programme of the day and then -, together with Emilie Delorme, the director of CNSMD Paris and Johannes Meißl, vice-president of the host institution mdw in Vienna - shared their views on the upcoming parallel sessions by expressing their expectations and formulate questions related to the topics addressed.

[→ Please find here the VIDEO RECORDING of Opening Session and Plenary Session I including the music performance](#)

## Plenary Session II



**Speakers: Cristina Frosini**



**Ivari Ilja**

Cristina Frosini and Ivari Ilja welcomed participants from Milan and Tallinn as co-hosts

[→ Please find here the VIDEO RECORDING of Plenary Session II](#)

## Parallel Sessions I

### 1. Discussion and sharing practices in house to house technologies for distant musical interaction



**Speakers: Claudio Allocchio**



**Stefano Fasciani**



**Sandrine Desmurs**



**Julian Klein**

Distant musical interaction and using teleconferencing systems for online musical ensemble playing is nothing new. Since the internet has existed and since tools such as Skype are available, real-time online communication fitting to the needs of musical ensemble playing and teaching an instrument has been a hot topic. Systems such as LoLa can look back on more than ten years of experience and are quite well developed both in terms of audio quality and low latency.

The COVID crisis, however, made musicians, music teachers and Music Higher Education Institutions all of a sudden facing completely new challenges and thus raised new questions. How to musically interact with each other from home to home using

maybe only simple devices? How good and useful can low budget solutions be allowing as many people as possible to use these systems? What technical knowledge can be required or expected from an everyday-user? What is the added value and what are the limits of using teleconferencing systems in higher music education? What additional opportunities may these systems offer beyond what we are used to do in a physical meeting?

This parallel session moderated by Stefan Gies took off by giving the floor to three outstanding experts in the field, each of them approaching the issue differently and with maybe diverse objectives in mind. All of them, however, can look back on consistently extensive experience in dealing with related projects.

The presentations including brief reports on the experience made so far as well as on perspectives of further developments has been followed by a joint discussion of what house-to-house solutions can offer, what obstacles they might face and what alternatives there are. The issue has been then openly discussed with a Q&A with the audience

Please see at this [link](#) suggested by Claudio Allocchio the recordings of several webinars organized on the topic

Stefano Fasciani suggests [some articles about the available platforms](#). You find more information on the [Digital Stage Project website](#).

**Claudio Allocchio** studied Astrophysics and Physics of Elementary Particles at the University of Trieste, but also music (piano) at the Conservatory. In 1985 he began to deal with computer networks at CERN, returning to Trieste in 1988. He was a founder of GARR Network, and directed the project COSINE Mail Gateway Services in the early 90s, creating the first e-mail global service. For 11 years he was also the president of the Italian

*Naming Authority (body that regulated the ".it" domain) and is now part of the Address Committee of the "Registro.it". Member of IETF since 1991, he is now in charge of the Application Area Directorate. At GARR is the Coordinator for Advanced Application Services, and one of the creators of LoLA, the ultra-fast videoconferencing system. In 2019 Allocchio was awarded at TNC19 with the Vietsch Foundation Medal of Honor for the demonstrated achievements and long-lasting benefit he contributed to the research and education networking community throughout his career.*

***Julian Klein**, composer and theatre director, head of !KF – Institute for Artistic Research Berlin, teaches directing at University of Arts Berlin and artistic research at several universities. He is peer review editor of the Journal for Artistic Research. The focus of his own research includes neuroaesthetics, emotionology, sonification, perspective-taking and human taxomania. In march 2020 he proposed the foundation of the digital-stage.org initiative to the wirvsvirus hackathon of the German federal government.*

***Stefano Fasciani** is an Associate Professor at the Department of Musicology of the University of Oslo. He is the coordinator of the Master's programme in Music, Communication and Technology. Stefano has an academic background in electronic engineering and professional experience in the semiconductor industry and in the club scene. His research and personal interest are focused on technologies for sonic arts, including sound and music computing, sound synthesis and analysis, applied machine learning, human computer interaction, networked music performances, digital signal processing, and real-time embedded systems.*

*Self-taught musician, holder of the State diploma of music teacher obtained in 2005 at Cefedem Rhône-Alpes, **Sandrine Desmurs** has taught popular music during fifteen years in several structures in region (associations, music schools or conservatory) in parallel of her artistic activities as a singer. Since 2006, at Cefedem Auvergne Rhône-Alpes, she has taken a close interest in digital tools and web tools (website, collaborative tools, study platform, etc.). Today holds a Master's degree in Information Architecture from the Ecole Normale Supérieure de Lyon, she is responsible for the development of information and communication technologies of the institution, in particular for the use of training courses, initial and continuous. She is in charge of the implementation of the e-training device for on-the-job training and is also a trainer in this program. She focuses her research on digital cultures and their impact on training and learning activities, particularly in the music field.*

[→ Please find here the SLIDES used by Stefano Fasciani during the session Discussion and sharing practices in house to house technologies for distant musical interaction](#)

[→ Please find here the SLIDES used by Claudio Allocchio during the session Discussion and sharing practices in house to house technologies for distant musical interaction](#)

[→ Please find here the SLIDES used by Julian Klein during the session Discussion and sharing practices in house to house technologies for distant musical interaction](#)

[→ Please find here the VIDEO RECORDING of the session Discussion and sharing practices in house to house technologies for distant musical interaction](#)

**#digitisation #covid19 #distancelearning**



## 2. Audiences in the post Covid world: a view from the profession



In this session, Deborah Kelleher spoke with three distinguished guests to interrogate trends in audiences currently being experienced by performing arts producers. Many venues and festivals are on the one side fighting for survival through the pandemic, and on the other striving to embrace this opportunity to do things better, making their music available to a much broader audience demographic. We asked these three experienced arts leaders, what is happening with your core audience? Has this time encouraged a growth of new audiences? What learnings are you taking forward? And how can we help our students be ready for a society that is changing rapidly?

**Christopher Denby** brings 30 years of experience in the business world, both in consulting with McKinsey & Company, and as a top executive for almost 20 years at the Advisory Board Company. Simultaneously, Chris has spent 15 years deeply connected to and involved with a variety of organizations in the arts and broader non-profit world, and a lifetime fascinated and inspired by the world of the arts. As Chief Executive Officer of the newly formed Advisory Board for the Arts, Chris aspires to combine his parallel tracks in service to the arts. By bringing to bear his experiences in the business world to adapt for arts organizations, Chris hopes to provide a unique advisory model with its foundations in shared learning and long-term performance improvement. Chris is half French half American (born in Belgium) and spent most of his youth in Europe. Denby is married to an American soprano and has three children, one of them a Chelsea football team fan.

**Christel Hon** is a Senior Producer at the Esplanade – Theatres by the Bay. Having worked in the arts since 2005, Christel is responsible for many of the Esplanade's productions in music and dance. She oversees all classical music events which most recently, includes the presentation of the Royal Concertgebouw, Orchestre des Champs Elysees and Staatskapelle Dresden; contemporary classical such as the Colin Currie Group and London Sinfonietta; vocal such as The Swingles, The Sixteen, Estonian National Male Choir and local and regional artists through producing Voices – A Festival of Song; concert band through the inaugural band weekend & groups in the Limelight series; pop, rock and jazz groups through her 9 years of work in Mosaic Music Festival. For dance, she has been in charge of the American Ballet Theatre, Stuttgart Ballet, English National Ballet and Mariinsky Ballet, and contemporary dance performances such as 6000 Miles Away and Life in Progress from working for 10 years in the da:ns Festival. In addition, Christel is also responsible for the calibration of the Esplanade Concert Hall's acoustics for a broad spectrum of performances.

**John Gilhooly** became Director of Wigmore Hall in 2005, making him, then, the youngest leader of any of the world's great concert halls. As Director of Wigmore Hall, he programmes the largest chamber music and song

*series in the world. John has been honoured by heads of state and academic institutions. In 2013 he was awarded an OBE and in 2015 was made a Knight of the Order of the White Rose of Finland by the President of Finland. John has also received the Austrian Cross of Honour for Science and Art and the Order of the Star of Italy. In 2016 he was awarded the German Order of Merit, Germany's highest civilian honour.*

*He is a recipient of Honorary Fellowship of the Royal Academy of Music (2006), Honorary Membership of the Royal College of Music (2012), Honorary Fellowship of the Guildhall School (2015), and Honorary Fellowship of the Royal Irish Academy of Music (2016) and is patron of Leeds Lieder, Irish Heritage, Cavatina Chamber Music Trust, Wimbledon Music Festival and Corpus Christi Maiden Lane Refurbishment Project. John was awarded the Heidelberger Frühling Music Award in 2019 he was also presented with the Musicians' Company Cobbett Medal for chamber music. He is Chairman of the Royal Philharmonic Society, one of the oldest music societies in the world and is the current Chairman of BBC Cardiff Singer of the World song competition.*

**Deborah Kelleher** was appointed Director of the Royal Irish Academy of Music in 2010 and has played an integral role in the strategic development of the institution's international profile, outreach, and academic courses. Milestone achievements include the introduction of specialised undergraduate degrees in composition and vocal studies; RIAM Podium, the Centre for Performing Ensembles, which trains musicians for orchestras and large ensembles; and the founding of Ireland's first Historical Performance Department with foundation partners The Irish Baroque Orchestra. In 2013, the RIAM became an associate college of Trinity College, the University of Dublin, and Deborah led this significant transition. Since her appointment the numbers of students entering RIAM's third level programmes has grown threefold. The large junior school of the RIAM has refreshed its curricula with the introduction of an additional support for the especially motivated pre-college musician, called The RIAM Young Scholar Programme. The RIAM has also forged significant performance partnerships with many of the world's most prestigious music conservatoires including the Juilliard School, New York, Guildhall School of Music and Drama and the Liszt Academy, Hungary. Deborah has also overseen a significant increase in professional development courses for the 7,000 private music teachers throughout the country who enter students for RIAM's Local Centre Examination System, under the auspices of the RIAM Teaching and Learning Network. This initiative is part of a wider strategy to make the RIAM a resource for musicians all over Ireland from amateur to professional level, through online and distance learning, performance opportunities and more. Future projects include a €20 million re-development of the RIAM's campus and a substantial review of RIAM's mission, curricula and organisational structure in time for its 175th anniversary in 2023. Since 2016 Deborah she is Vice-President of the European Association of Conservatoires.

[→ Please find here the SLIDES used by Christopher Denby during the session Audiences in the post Covid world: a view from the profession](#)

[→ Please find here the SLIDES used by Christel Hon during the session Audiences in the post Covid world: a view from the profession](#)

[→ Please find here the VIDEO RECORDING of the session Audiences in the post Covid world: a view from the profession](#)

**#audiences #audiencedevelopment #covid19**



### 3. Responding to change?



Change is undoubtedly a constant in the lives of most musicians, but how do we actually cope with change within our institutions and prepare our students to do the same? Covid-19 changed the world and the music business over the course of a few months making it clear that adaptability, persistence and creativity will be much needed in the time that lies ahead. In this parallel session we had a look at how we

respond to change and how to get better at it.

#### The following themes have been discussed:

- How do we respond to change?
- Points of change within the students learning lifecycle
- Fixed to growth mindset
- Challenges to opportunities?
- Tools for change

**Camilla Overgaard** is a guitarist and songwriter who specializes in the acoustic guitar. She holds a bachelor's degree in music pedagogics, with classical guitar as her main instrument, from The Royal Academy of Music in Aarhus where she is currently doing her master's degree in guitar and songwriting. She is highly engaged in student representational work as part of the students' council and former chair of The National Council of Music Students. Camilla is involved in a variety of different projects combining elements from classical and folk music and has collaborated with both actors and architects. In March 2019 she released her debut EP 'Det er ganske vist!' with her interpretations of fairy tales by the famous Danish author Hans Christian Andersen. Since 2018, Camilla has been part of AEC SMS – Strengthening Music in Society as a member of the Student Working Group and the Entrepreneurship Working Group. She works to combine social entrepreneurship and music with the aim of empowering vulnerable groups in society. Currently she is doing a two-month self-initiated project in a refugee centre and is taking part in the 'Present Work – Future Steps' project which aims to develop joint initiatives for educators to strengthen their capacities in Human Rights Education and intercultural learning.

**Vourneen Ryan** is a professional flautist, teacher and performance psychologist. As a flautist, Vourneen has held the position of Co-Principal Flute with the Royal Liverpool Philharmonic Orchestra and currently performs regularly with many of the major orchestras in Ireland and the UK. She is also a keen chamber musician and educator. Alongside her performing career, Vourneen obtained a Masters degree in Sports, Exercise and Performance Psychology and set up a performance psychology consultancy The School of Performance ([www.theschoolofperformance.com](http://www.theschoolofperformance.com)). Vourneen is currently a teacher of flute studies at the Royal Irish Academy of Music and utilises mental skills training techniques to motivate and inspire her students. Vourneen is currently a working group member (Entrepreneurship) of the AEC's SMS (Strengthening Music in Society) project and is a team member of the NEWS IN MAP project.

→ Please find here the [SLIDES](#) used during the session Responding to change?

→ Please find here the [VIDEO RECORDING](#) of the session Responding to change?

**#change #management**

#### 4. Diversifying classical music education: the role of conservatoires



**Speakers: Anna Bull**



**David-Emil Wickström**

Drawing on sociological research from her new book '[Class, Control, and Classical Music](#)' (Oxford University Press, 2019), in this talk Anna Bull explored social inequalities in classical music, including class, race and gender inequalities. She describes how classical music education has a 'hidden curriculum' that re-inscribes and entrenches inequalities through its normal everyday practices. For example, gender

inequalities are exacerbated in classical music through its hierarchies of authority, and this creates a 'conducive context' for sexual misconduct to occur. However, diversifying classical music is one way that conservatoires can contribute to the creative and social renewal of this musical tradition, and so she outlined some practical suggestions for taking this work forward with institutions, as well as sharing resources for further reading.

*Dr Anna Bull is a Senior Lecturer in the School of Education and Sociology at the University of Portsmouth. Her research interests include class and gender inequalities in classical music education and staff sexual misconduct in higher education. Anna has published in leading sociology and music education journals. Her monograph *Class, control, and classical music, looking at cultures of class and gender among young classical musicians in the south of England*, was published in 2019 with Oxford University Press and in 2020 was joint winner of the British Sociological Association Philip Abrams Award. Anna is a co-founder and director of The 1752 Group, a research and lobby organisation working to address staff sexual misconduct in higher education.*

*David-Emil Wickström studied Scandinavian studies, musicology and ethnomusicology at the Humboldt-Universität zu Berlin, University of Bergen and University of Copenhagen. He has conducted research on the revival of Norwegian traditional vocal music as well as on post-Soviet popular music. Currently employed as a Professor of popular music history at the Popakademie Baden-Württemberg he is also responsible for the artistic Bachelor degree programs "Pop Music Design" and "World Music". In addition, he chairs the AEC working group "Diversity, Identity and Inclusiveness", is together with Renske Wassink (Codarts) a co-initiator of the AEC world/traditional/folk music network and a founding board member of IASPM D-A-CH.*

[→ Please find here the VIDEO RECORDING of the session Diversifying classical music education: the role of conservatoires](#)

## 5. The Umbrella Perspective in Jazz, Pop, Folk and more - How to include cross genres activities for collaboration?



It's a matter of fact that the departments and study programs at Music Higher Education Institutions (HEIs) have in most cases developed along the boundaries of genres, even if probably nobody ever has been really happy about it. What we can be happy about is rather the fact that the community keeps putting this topic on the agenda.

The founding members of the AEC Pop Jazz Platform (PJP) had already stated their intentions that there would be a need for a new title for the longer-term identity of the platform and working group, especially since the stylistic limitation to pop and jazz does not appropriately reflect the dynamic development of up to date musical phenomena. However, to agree on the fact the existing labelling doesn't match what is meant, seems to be much easier than to agree on an alternative anyone is happy about.

The initiative to renaming the current PJP triggered a fruitful discussion that has been taken up in this parallel session and hopefully be passed on to the AEC community as a whole.

Facilitated by AEC Secretary General Harrie van den Elsen, members of the PJP and members of the AEC Council exchanged their arguments and invited all participants to take part in the discussion in breakout groups.

*Higher Music Education (HME) in Europe has changed over the last decades. Since broad international meeting grounds for the HME institutions often were on an executive level, often recruited from classical music, new programmes tended to be underrepresented. The establishment of the **PJP** in 2005 was to create a European meeting ground for these programmes within the membership institutions of the AEC. Specific issues that concern certain programmes need to be addressed separately for the time being. Some of them go to the core of how music is made, earned and taught. In addition, we see an increase in genre diversity in the HME institutions.*

### **PJP Working Group members:**

- Linda Bloemhard (Codarts, Rotterdam) - Chair
- Lars Andersson (Malmö Academy of Music, Malmö)
- Anna Uhuru (Leeds College of Music, UK)
- Udo Dahmen (Pop Akademie, Mannheim)
- Susanne Abbuehl (Royal Conservatoire The Hague)
- Jere Laukkanen (Helsinki Metropolia University of Applied Sciences)
- Paulina Gut (AEC Office) - WG Coordinator

**#pop #jazz #folk #collaboration**

**→ Please find here the VIDEO RECORDING of the session The Umbrella Perspective in Jazz, Pop, Folk and more - How to include cross genres activities for collaboration?**

## 6. Questionable oxymorons: what is easier, to rehearse with a fish choir or to teach a chamber music ensemble online?



Colleagues from the Conservatorio di Milano shared with the participants their forced experience about online teaching caused by the pandemic generated by the COVID-19. They believe that we have all passed through this experience and that we have found ourselves rather unprepared for this event. Since 2018 they were involved in the Output 6 dedicated to Chamber Music in the European research project InterMusic. This program also explored the possible use and implementation of online music lessons and courses in the institutional teaching practice. Despite this exciting and very formative experience (concluded exactly at the beginning of the general lockdown in Italy) the emergency has put everyone in front of several unexpected problems. The first of them was that the online lessons we were going to program with the students would not be possible using fast Internet connections, but instead using only private slow connections and that the usable platforms would be such as Skype, WhatsApp, Zoom and Teams etc. More importantly, chamber groups could not be together in the same place, but each of the members had to connect from home. In the last months we have participated to several meetings, and they were almost always focused more on the technical aspects than on the practice of teaching and its educational and psychological repercussions. In this session they tried to reverse this perspective. On this basis the aim of the session has been to speak openly about the possible solutions that have been adopted and to be able to admit frankly about the failures and progress that have been made.

*Prof. **Massimo Cottica** teaches Chamber Music at the "Giuseppe Verdi" Conservatory of Music in Milan. He studied piano with Alberto Colombo and composition with Bruno Zanolini at the Milan Conservatory and ensued the master degree in piano at the Musikhochschule in Stuttgart with André Marchand. In 1985, he began his solo career in the Concert Hall of the Milan Conservatory and between 1986-88 he won several first prizes in national and international piano and chamber music competitions. In 1992, Ennio Morricone awarded him the first prize for the best composition written during the master class "Composing music for the cinema" at the Chigiana Academy in Siena. He made recordings for RAI 3, SkyTv and SDR 1 (Süd-Deutsche-Rundfunk). Since 2018 is researcher and coordinator of the Chamber music output in the European InterMusic project focused to online distance lessons.*

*Concert pianist **Luisa Prayer** is Chamber Music professor at the Conservatory Giuseppe Verdi, Milan. She performed as soloist, in chamber music ensembles and accompanying renowned singers, in Italy and most of European countries, in Japan, USA, China and Taiwan. She made recordings and radio broadcasting in Italy, France, Austria, USA, Taiwan. She founded and led her own Music Festival "Pietre che cantano" (L'Aquila, Italy) from 2000 to 2015. 2015/2017 she has been artistic director of an Italian National Orchestra, the Orchestra Sinfonica Abruzzese. Born in Rome, she graduated at the S. Cecilia Conservatory, Rome, at the Hochschule (today University) Mozarteum, Salzburg, at the National Academy S. Cecilia, Rome. She attended*



masterclasses at the Accademia Chigiana, Siena, at the Fondazione Kempff, Positano, at the Orlando Music Festival, Kerkrade and at the Moon Beach Music Festival, Okinawa.

Born in Naples, **Massimiliano** studied at the Conservatorio 'G. Verdi' of Milan where he graduated with full marks cum laude. He continued his advanced studies with Sergio Fiorentino, Antonio Ballista, Maureen Jones and Dario de Rosa. Since 1975, he has played in piano duo with Cristina Frosini performing in hundreds of concerts, including orchestral recitals, radio and television recordings and CD recordings. They are the only artists, in Italy, to have ever performed the complete works of Schubert for piano duo. Together they won many international awards, including the 'Viotti Competition 1982' in Vercelli and the 1986 'Concorso Lorenzi' in Trieste. In 1996 they made their debut at the Teatro alla Scala in Milan where they were again in 1999. Massimiliano Baggio is a professor and Associate Dean of the Conservatorio of Milan and is regularly invited to conduct master classes for the most important musical Institutions in the world.

→ Please find here the [QUESTIONS proposed by Milan Conservatoire for the session Questionable oxymorons: what is easier, to rehearse with a fish choir or to teach a chamber music ensemble online?](#)

→ Please find here the [VIDEO RECORDING of the session Questionable oxymorons: what is easier, to rehearse with a fish choir or to teach a chamber music ensemble online?](#)

[#covid19 #chambermusic](#)



## Pre-Recorded Sessions

Participants of the conference have been invited to read the material and watch in advance the pre-recorded videos and have given the opportunity to meet the speakers during the lunch break for an informal chat on Zoom.

### The Manifesto 2020 of the International Relations Coordinators



The [International Relations Coordinators \(IRC's\) Working Group](#) of AEC, working on internationalisation and transnational mobility within the framework of the Strengthening Music in Society Project, has recently published its [Manifesto 2020](#), which reflects the main vision and focus of the IRCs community for the upcoming years. The IRCs' main goal is to provide international mobility opportunities and share best practices and experiences with the aim of preparing "global" and successful students, teachers, and staff. Thus, the IRCs play a vital role in defining and implementing the international strategy of their institution, with the support of both formal and informal meetings aimed at nurturing fruitful

cooperation with international partners. Moreover, the IRCs commit themselves to the achievement of a sustainable approach to mobility actions and to the day-to-day running of international, setting an example of sustainable practice for their institution.

The Manifesto also defines the main values providing guidance for the work of the IRCs, such as trust, respect, inclusiveness, transparency, solidarity, equality, tolerance, flexibility, dialogue and collaboration. The focus of the IRCs is the well-being and development of both students and teachers by promoting intercultural enrichment through exchange.

The [video](#) produced by the IRCs Working Group should be also considered as an integral part of the IRCs' Manifesto 2020. The interviews gathered during the IRCs annual meeting in Prague in 2019 and during the Covid-19 pandemic shed the light on a range of new issues to consider for the future, such as the increasing use of digital tools in music education, the need for interdisciplinarity and a bigger focus on students, the need to look to education and job markets beyond Europe and in particular in the Far East, as well as environmental concerns and the crisis management.

***The IRCs Working Group helps music students and teachers internationalise their careers and activities in order to strengthen the quality of higher education through mutual understanding and awareness of cultural diversity. The WG is in charge of the organisation of the AEC Annual meeting for International Relations Coordinators and of the monitoring of the online tools supporting mobility among HMEIs: the AEC website database, the AEC Job Vacancy Platform and the European Online Application System for Mobility EASY.***

#### *IRC's Working Group members*

- Christofer Fredriksson - University College of Opera - part of the Stockholm University of the Arts, Stockholm – Chair
- Sara Primiterra - AEC (IRC Working Group and EASY Task Force Coordinator)
- Jan-Gerd Krüger - Prins Claus Conservatorium, Groningen
- Frauke Velghe - KASK & Conservatorium – HOGENT, Ghent

- Dimitrios Marinos - Athens Conservatoire, Athens
- Esther Vinuela Lozano - Escola Superior de Música Reina Sofia, Madrid
- Roberto Boschelli - Former student at Conservatorio di Musica Stanislao Giacomantonio, Cosenza (Student representative)

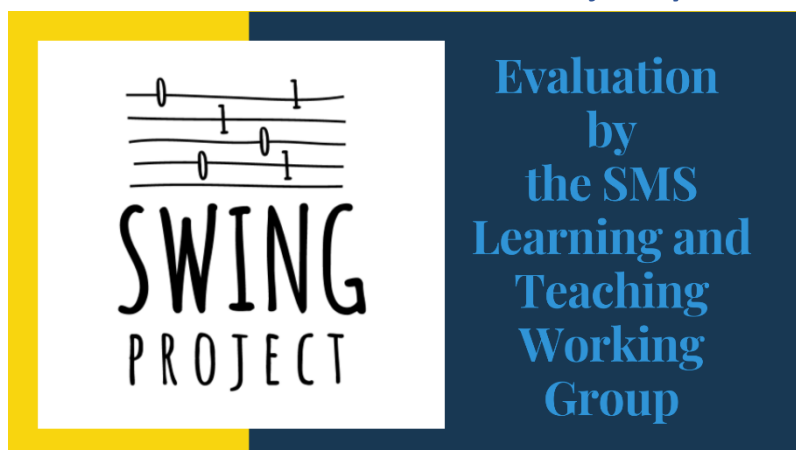
→ Please find here [IRC MANIFESTO 2020 for the session The Manifesto 2020 of the International Relations Coordinators](#)

→ Please find here [IRC REFLECTION PAPER for the session The Manifesto 2020 of the International Relations Coordinators](#)

→ Please find here the [PRE-RECORDED VIDEO of the session The Manifesto 2020 of the International Relations Coordinators](#)

**#internationalisation #mobility**

### The evaluation of LoLa in the SWING Project by the Learning and Teaching working group



[SWING](#) (Synergic Work Incoming New Goals for Higher Education Music Institutions) is a strategic partnership project running from September 2018 until the end of 2021 and is funded by the European Commission's Erasmus+ programme. The SWING project's main objective is to experiment and then establish a framework to dramatically increase and enhance these transnational learning opportunities, by

creating a set of distance learning new modules, while at the same time promote enhancement and deployment of new features in LoLa and other specialised tools for music education, both in strict collaboration with students and teachers. The project is monitored and evaluated in cooperation with [SMS Learning&Teaching Working Group](#) that delegated this task to a small team of experts.

This podcast, co-authored by Susanne van Els, Anna Maria Bordin and Stefan Gies in collaboration with Benjamin Redman, gives an update on the status of the evaluation process, reports on expectations, experiences and perspectives in using the system. One main focus is on the user-friendliness of LoLa and the tension between what is technically feasible and what makes educational sense. But also perspectives that the use of LoLa and comparable systems could have for the future of Erasmus mobility have been highlighted.

→ Please find here the [PRE-RECORDED PODCAST of the session The evaluation of LoLa in the SWING Project by the Learning and Teaching working group](#)

**#learning #teaching #distancelearning**

## MiMiC – Meaningful Music in Healthcare



**Speaker: Rineke Smilde**

Meaningful Music in Healthcare is a practice where a small group of musicians is engaged in person-centred music-making for patients and nurses in hospital. In the patient rooms musicians create 'tailored-made' music in interaction with patients and their caregivers, based on preferences, memories, etc. This provides valuable moments of aesthetic experience and meaning for everyone involved. It leads to patients experiencing less pain and increases the compassionate skills of nurses. Three key concepts are central in this practice, which are Participation, Compassion and Excellence, the latter including in addition to artistic excellence also the notion of 'situated excellence'. This innovative practice

offers musicians new opportunities for professional development.

The research group Lifelong Learning in Music of Prince Claus Conservatoire in Groningen and the University Medical Center Groningen have developed and researched the MiMiC practice since 2015. This explorative research lead to the establishment of a practice in the hospital, as well as to an informed curriculum for master students, who aim to gain skills in the field of music and healthcare.

A next step is the project *ProMiMiC - Professional Excellence in Meaningful Music in Healthcare*, which started in September 2019. The new project is based on the outcomes of the research so far and responds to this: the development of interprofessionality between musicians and nurses, and the use of person-centred music-making as a catalyst for a compassionate patient relationship.

In this project Prince Claus Conservatoire and UMCG collaborate with Royal Conservatoire The Hague, University of Music & Performing Arts Vienna and Royal College of Music, Centre of Performance Science, London. Furthermore hospitals in The Hague, London and Vienna and professional musicians are involved.

In the Netherlands the focus of the research project is on the Interprofessional Collaboration and Learning of musicians and nurses and on the increase of compassion through live music. In Vienna the focus is on the interprofessional collaboration and learning of musicians and music therapists. In London the focus is on the open question of 'How do musicians enter a new field'? In all four cities various labs will take place in hospitals, on contrasting wards. After this, pilot projects will be developed. Due to Covid-19, we have also started to explore and execute virtual labs.

- The film 'Resonans' shows the MiMiC Practice
- The film 'Person-centred Improvisation' shows how the musicians work with improvisation in healthcare practices

Our publication:

*If Music be the Food of Love, Play On – Meaningful Music in Healthcare*

Rineke Smilde, Erik Heineman, Krista de Wit, Karolien Dons and Peter Alheit.

Utrecht: Eburon (2019)

→ Please find here [MiMiC CURRICULUM DESCRIPTION for the session, MiMiC – Meaningful Music in Healthcare](#)

→ Please find here [MEANINGFUL MUSIC IN HEALTHCARE BROCHURE](#) for the session, MiMlc – Meaningful Music in Healthcare

→ Please find here [HANDOUT MiMiC](#) for the session, MiMlc – Meaningful Music in Healthcare

→ Please find here the first [PRE-RECORDED VIDEO](#) of the session, MiMlc – Meaningful Music in Healthcare

→ Please find here the second [PRE-RECORDED VIDEO](#) of the session, MiMlc – Meaningful Music in Healthcare

[#health #healthcare #wellbeing](#)

## ECME - Early Childhood Music Education Working Group



**Speakers: Michael Dartsch**



**Natassa Economidou**

In this session, the [working group 8 on Early Childhood Music Education of the Strengthening Music in Society \(SMS\)](#) project provided an insight into its work. This includes a description of their overall tasks in the project and their motivation, as well as more in-depth insights into the structure of the ECME guidebook, which is the main outcome of this working group.

Michael Dartsch, chairman, and Natassa Economidou-Stavrou have been available during the congress for discussion and answering questions.

*The special objective of **Early Childhood Music Education Working Group** is to increase the quality of Early Childhood Music Education, and thus extend the audience of tomorrow. The EMU working group has the aim to develop a “tool kit” to start high quality Early Childhood Music Education in all European countries. Early Childhood Music Education has a positive impact for integration and inclusion, children’s personal development*

*Working group members:*

- Natassa Economidou - University of Nicosia
- Ulla Piispanen - Author, lecturer & teacher
- Michael Dartsch - Hochschule für Musik Saarbrücken
- Till Skoruppa - EMU, Working group coordinator

→ Please find here [PEDAGOGICAL PRINCIPLES](#) for the session ECME - Early Childhood Music Education Working Group

→ Please find here the first [PRE-RECORDED VIDEO](#) by Natassa Economidou-Stavrou for the session ECME - Early Childhood Music Education Working Group

→ Please find here the second [PRE-RECORDED VIDEO](#) by Michael Dartsch for the session ECME - Early Childhood Music Education Working Group

[#children #earlychildhood](#)

## What we can learn from the gaming industry



**Speaker: Evert Hoogendoorn**

Currently Europe is suffering from the second wave of the corona pandemic. Education had to be re-invented in crisis mode during the first wave. Now, half a year later, we have learned a lot, implemented new technologies at a pace that we didn't believe would be possible, and we are out of panic mode. Yet, facing the second wave, we also have new challenges ahead. Looking back, many of us, students, teaching staff and management, primarily learned to get our work done from home. That was challenging enough. But we still miss our colleagues and (fellow) students. The experience of working and learning has changed dramatically and although the primary processes are still running, it costs more energy and often doesn't seem to be as satisfying as before. That is the main challenge at the moment: how do we design the "new normal" or survive on a personal level until we get back to the old ways.

When creating games we ask our players to spend hours in our created world. Often we let them do tedious things before they get to the good stuff. We let them learn how to survive and then succeed in our worlds. We frustrate them, and make them come back for more.

When designing education you don't want it to come one big game. It's not, it's education. But some of the design patterns and instruments game designers use are very useful. In this talk Evert Hoogendoorn gives insight in the way we look at education design from a game designers perspective, and shares some insightful models for designing it.

***Evert Hoogendoorn** is both an educator and a strategist and game designer. He has been part of the game industry for over 20 years and was co-founder of the first game design program in Europe at the University of the Arts Utrecht.*

*Evert Hoogendoorn has a background in education and theatre and still continues to work on the development of innovative educational solutions with the University of the Arts in Utrecht (HKU) and other educational institutions. He is program leader "ludodidactics" at the HKU College. Here he and his colleagues use game design principles to create innovative educational tools and learning experiences.*

*As a designer and strategist he has been working at the Dutch interactive media company IJsfontein, making games that are not only entertaining, but have a positive and proven impact on people's lives. He is mostly focused on the domains of medical care, - cure, mental health and education, but also worked for museums, NGO's and corporates. To do so he works together closely with researchers from different universities and medical centers, often within academic constraints.*

*Currently he is working with multiple universities and schools to (re)design educational structures for the new circumstances in the current pandemic.*

[→ Please find here the SLIDES used during the session What we can learn from the gaming industry](#)

[→ Please find here the PRE-RECORDED VIDEO of the session What we can learn from the gaming industry](#)

[#gaming #learning #teaching](#)



## Artistic Performance via LoLa - from Vienna, Trieste and Tallinn



**Claudio Allocchio**

After a short introduction about [LoLa](#) and the [SWING Project](#), Claudio Allocchio presented the official première of the 3-points distance performance via LoLa explaining that the initial plans involving also the participation of the Academy of Music in Ljubljana had to be changed because of the illness of one of the main technicians in Slovenia.

Therefore, the performance involved the AEC member institutions in Trieste, Vienna and Tallinn, whose representatives performed the following programme:

- Someday my prince will come (F. Churchill, L. Morey)
- My romance (R. Rodgers, L. Hart)
- Blame On My Youth (O. Levant, E. Heyman)
- St. Thomas (Sonny Rollins)
- Peace (Horace Silver)

### Musicians

**Sebastiano Frattini** from Trieste, Violin

**Christian Kalchhauser** from Vienna, Double Bass

**Kirke Karja** from Tallinn, Piano



After the performance, questions from the Audience have been moderated by Sara Primiterra, AEC Events and Project Manager. Questions were mainly related to the feelings of the musicians while playing in this setting, the use of multi-cameras and issues related to the transmission via Zoom for the conference.





Please find here the [VIDEO RECORDING](#) of the session, including the performance via LoLa and the Q&A with the audience

## Parallel Sessions II

### 1. Student Centred Learning in the digital age



**Speakers: Anna Maria Bordin**



**Jon Helge Sætre**



**Karine Hahn**



**Siri Storheim**



**André Stärk**



**Martin Prchal**

The [SMS Working Group 5 on Learning & Teaching](#) is working from a pivotal focus on learning. A Music HEI can be seen as a learning community in which experts and peers are in constant, productive interchange with each other. In educational theory, a 'paradigm shift' triggered by constructivism is frequently emphasized meaning that the idea of learning by instruction has been replaced by the idea of the student as an active learner. When taking this approach and these perspectives seriously, an image of a student arises, which we phrased as 'the student as a researching artist'.

In this session they explained why this concept seems to be helpful and fruitful in thinking about educating creative, communicative, contemporary musicians. Moreover, they explored what consequences this concept has, for the design of education and the organisation in institutions, and for assessment.

The Covid crisis and the digital shift seem to be impulses for rethinking not only how to learn, to teach (and to assess) but also how to shape an appropriate learning environment, what to teach, and why. This could be a chance to work towards this concept of the student with agency over their learning process, but it is clear that this is not a simple, unidirectional development. Working Group 5 asked for the input of [Working Group 6 \(on digitisation\)](#) on how the use of digital tools can lead to creating a learning environment in which the student can step up to the role of an active, researching artist.

Working Group 5 finally engaged in this session with [MusiQuE](#), to hear what this means for defining quality criteria and standards in the conflict between establishing normative criteria and opening up spaces for shaping self-determined individual learning pathways.

*In order to promote excellence across Europe, the **Learning & Teaching working group** explores and discusses new L&T models enabling HEIs to educate creative and communicating musicians. This WG is jointly coordinated with the Centre of Excellence in Music Performance Education (CEMPE) of the Norwegian Academy*



of Music in which took place the Learning and Teaching in Music Performance Education (LATIMPE) event on Becoming musicians – student involvement and teacher collaboration in higher music education.

It aims to be a broad and inclusive network of AEC member institutions developing projects and activities with the aim of investigating, developing and strengthening learning and teaching processes in music performance education across all musical genres. The platform builds on previous and ongoing AEC platforms and projects, as well as regional projects on learning and teaching from all member institutions.

The specific objective of the **Digitisation working group** is to encourage the use of digital media and digital-based learning tools in music teaching and encourage higher music education institutions to open their educational offer so as to answer the needs and requirements of diversity and promote inclusiveness throughout their activities. The strand Digitisation is entirely coordinated by the European Music Schools Union (EMU) and it is carried out by a working group (WG), composed of representatives of AEC, EAS, EMU and a student representative from an AEC member institution.

**Martin Prchal** is vice-principal at the Royal Conservatoire in The Hague. Trained as a musician of Czech origin in the US, the Netherlands, the Czech Republic and the UK, he holds teaching and performance diplomas (violoncello) and a MA degree in musicology. Following a career as a performing musician and various assignments in the fields of international relations and pre-college training at the conservatoires of Utrecht, Groningen and The Hague, he became the first Chief Executive of the European Association of Conservatoires (AEC) in 2001, a post he held until 2011. His current post at the Royal Conservatoire includes responsibilities for curriculum development and innovation, research, quality assurance and international relations. Martin is also chair of the board of MusiQuE – Music Quality Enhancement, the international agency for evaluation and accreditation in the field of music, and vice-president of the European Chamber Music Academy (ECMA).

→ [Please find here the SLIDES used during the session Student Centred Learning in the digital age](#)

→ [Please find here the SLIDES used by Learning and Teaching WG during the session Student Centred Learning in the digital age](#)

→ [Please find here the SLIDES used by André Stärk during the session Student Centred Learning in the digital age](#)

→ [Please find here the SLIDES used by Martin Prchal during the session Student Centred Learning in the digital age](#)

→ [Please find here the VIDEO RECORDING of the session Student Centred Learning in the digital age](#)

**#teaching #learning #digitisation #students**

## 2. CoOPERAtE – how to connect, create and collaborate in opera education beyond lockdown, from the European Opera Academy project perspective



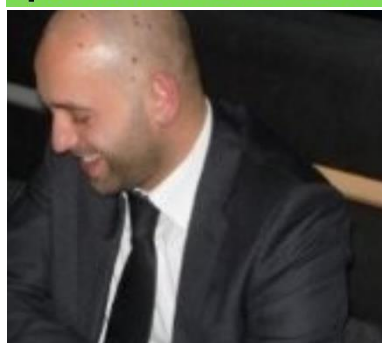
**Speakers: Roberta Faroldi**



**Christofer Fredriksson**



**Charlotte Saelemakers**



**Bruno Pereira**



**Joachim Junghans**

The European Opera Academy (EOA), a network of 14 higher music education institutions, shares opera education via close institutional collaboration and student and teacher exchange. Its think-tank EOALAB (European Opera Academy LAB) aims to trigger innovation in opera education by creating learning laboratories, exchange best practices and develop

intellectual outputs available to higher education institutions in music. It nurtures on proximity, live and physical artistic co-creation, feedback and interaction. The recent lockdowns and distancing policies confronted the EOA and its EOALAB. How can creative collaboration, student centered learning across borders be continued? This session presented and explored ways to continue collaboration, in and beyond future opera education.



→ Please find here the [SLIDES](#) used during the session, **CoOPERAtE – how to connect, create and collaborate in opera education beyond lockdown, from the European Opera Academy project perspective**

→ Please find here the [VIDEO RECORDING](#) of the session, **CoOPERAtE – how to connect, create and collaborate in opera education beyond lockdown, from the European Opera Academy project perspective**

**#opera #operaeducation #collaboration**



### 3. Digital DIY: The creative and universal musician in the hybrid age



The musical world has shifted position permanently. The collapse of physical record sales, emerging of online music services and sheet music stores, and musicians building their visibility and audibility on digital platforms instead of conventional media has challenged educational institutions in music for some time now. Due to the current global situation, the requirements and possibilities

of digital technology have become much more evident in our minds, and the practical implementation has been accelerated. Thus, musicians in all genres are having to refocus their energy when considering how to disseminate their musical product and talent and collaborate with others. The image of the musician–artist–music writer in this hybrid analog/digital age in (and especially after) the corona pandemic will be greatly changed by the new situation. We suggest that the HE institutions in music should see themselves as cultural marketplaces of competences, as pools of experts, which help our students embrace new technologies and ways of thinking in order to be able to re-invent themselves and reach new audiences.

In the proposed Parallel Session, participants exchanged ideas on how the musician in the hybrid age is able to:

- Conceive, plan and implement the entire creative process holistically from composition and/or performance to marketing and distribution;
- Network professionally to find expert support for their initiatives, where external skills are required;
- See and utilize the whole collection of online tools, platforms and digital imprints as their portfolio in order to promote their competences and advance their career;
- Become enabled and empowered to develop their original profile and also determine their own definition of success.

**Linda Bloemhard** is the chairwoman and member of the AEC Pop and Jazz Platform Working Group. She studied at the Rotterdam Conservatorium and is the former head of department Codarts Jazz, Codarts Pop, @Codarts, University of Arts in Rotterdam. Linda is also a performer / vocalist, bandleader and producer of her own music. Currently also studying at the Hoge School Rotterdam as a second year student at the Master Human&Organizational behaviour.

**Udo Dahmen** studied classical percussion in Aachen and Cologne from 1971 to 1976. In Paris he was trained by Dante Agostini. As a session drummer, Dahmen played together with different popular acts such as Kraan, Eberhard Schöner (feat. Sting, Gianna Nannini, Nina Hagen, Jack Bruce, Gary Brooker), Sarah Brightman, Lake, Inga Rumpf, Charly Mariano and many more. Among those, at least ten records made it to the top ten in Germany. From 1983 to 2003 Udo Dahmen was professor at the Hochschule für Musik und Theater Hamburg. In 1995 he became president of the European drummers' association Percussion Creativ. Since 2003, Dahmen is vice president of the German Music Council and director of the Popular Music Department at Popakademie Baden-Württemberg in Mannheim.

→ Please find here the [REPORT](#) of the discussion which took place during the session **Digital DIY: The creative and universal musician in the hybrid age**

→ Please find here the [VIDEO RECORDING](#) of the session **Digital DIY: The creative and universal musician in the hybrid age**

**#entrepreneurship #digitisation #creativity**

#### 4. Exploring Prejudices and Bias in the Conservatoire: Student Experiences Outcomes and Actions



**Speakers: Roberto Boschelli**



**Mimi Harmer**



**Eline Accoe**

Over the last few months in particular, the [Student Working Group](#) members have been considering and exploring their positions in multiple societies: their respective countries, their learning environments, the wider music industry to name a few.

In the ever shifting psyche of the Black Lives Matter and Me Too movements, we are constantly trying to learn, discuss and act in response. We also acknowledge our own positions and therefore invite you to explore our experiences of prejudice and biases in conservatoires, before creating a safe and open space for you to explore yours.

*The Student Working Group presented the outcomes, aggregated themes and the actions from the pre congress workshop, before inviting attendees to react on and openly discuss them: to begin planting the seeds of social equality in your own institutions, and raising consciousness in us all.*

*In the context of the FULL SCORE project, a **Student Working Group** (WG) was formed with representatives of student associations from AEC member institutions, which is now continued under the AEC-SMS project. The Student WG members attend AEC events, conferences and meetings and give feedback on the AEC's activities from a student perspective.*

*The current Student WG members are:*

- Eline Accoe (Luca School of Arts, Belgium) - Co-Chair
- Miranda Harmer (Leeds College of Music, UK) - Co-Chair, Member of the AEC-SMS Digitisation WG
- Isabel Gonzalez Delgado (Escola Superior de Música de Catalunya in Barcelona, Spain) - Member of the AEC-SMS Music in Society WG
- Roberto Boschelli (Conservatorio di Cosenza, Italy) - Member of the AEC-SMS Transnational Mobility WG for IRCs
- Siri Storheim (Norwegian Academy of Music, Norway) - Member of the AEC-SMS Learning and Teaching WG
- Camilla Overgaard (Royal Academy of Music Aarhus/Aalborg, Denmark) - Member of the AEC-SMS Entrepreneurship WG
- Baptiste Grandgirard (Pole Alienor, France) - Member of the AEC-SMS Diversity WG

→ Please find here the [SLIDES](#) used during the session [Exploring Prejudices and Bias in the Conservatoire: Student Experiences Outcomes and Actions](#)

→ Please find here the [VIDEO RECORDING](#) of the session [Exploring Prejudices and Bias in the Conservatoire: Student Experiences Outcomes and Actions](#)

[#students](#) [#prejudices](#) [#biases](#) [#society](#) [#equality](#)

## 5. Higher Music Education Goes Green



**Speakers: Eirik Birkeland**



**Ivana Perković**



**Dimitrios Marinos**



**Hanneleen Pihlak**

The global climate changes challenge organizations, governments, and citizens. The work for a sustainable environment is a central element in UN's [Sustainable Development Goals](#) from 2015 and is stated by the European Commission as a *Sustainable development agenda for meeting the needs of present generations without jeopardizing the ability of futures generations to meet their own needs.*

At the AEC Congress in Turin 2019 the General Assembly endorsed the draft statement *AEC GOES GREEN* which defines three key areas in which we need to start working:

- Operating the AEC office, events and projects in a sustainable way
- Raising awareness, sharing practices

and promoting environmental actions carried out by the AEC member institutions

- Investigating and promoting the connections between arts and a sustainable environment

In this parallel session we invited participants to take part in group discussions on the following topics:

- How can HMEI's international and collaborative work for quality enhancement be carried out in a sustainable way? – moderated by Eirik Birkeland and Hanneleen Pihlak



- Which values and characteristics in music and arts are important for the transformation of society in an environmental-friendly direction? – moderated by Ivana Perkovic
- Which are the majors steps to align your institutions to the sustainability goals? – moderated by Dimitrios Marinos

Participants have been invited to prepare their participation by studying the following documents:

- AEC GOES GREEN, draft agenda
- Sustainability in Music & and Music Education, by Stefan Gies
- *Building a shared road map for sustainable green strategies*, presentation given at the 2020 IRC-annual meeting by Dimitrios Marinos

[→ Please find here AEC GOES GREEN UPDATE](#)

[→ Please find here the paper SUSTAINABILITY IN MUSIC AND MUSIC EDUCATION by Stefan Gies](#)

[→ Please find here the PRESENTATION given at the 2020 IRC Annual Meeting by Dimitrios Marinos](#)

[→ Please find here the VIDEO RECORDING of the session Higher Music Education Goes Green - a discussion session](#)

[→ Please find here the REPORT of the GROUP DISCUSSION of the session Higher Music Education Goes Green - a discussion session](#)

[#sustainability #environment #green](#)

## 6. ECMA Pro Creative Europe project on chamber music



The European Chamber Music Academy – ECMA is a network of music universities and festivals aimed at supporting young chamber music ensembles by organising regular international coaching sessions and establishing a sustainable network. During the coming four years, the ECMA Pro project, co-funded by the Creative Europe Programme of the EU, aims at taking the existing ECMA sessions to another level by

adding several elements: A series of showcases will provide the unique opportunity of dialogue and coaching with representatives from the music industry and introduce the ensembles to the international concert business. Through the Musethica method and its intense concert training, ensembles will explore how to deal with new audiences in non-traditional concert settings such as schools, hospitals or refugee hostels. In workshops, the young musicians will together with international experts develop innovative concert formats within traditional venues. Additionally, workshops and lectures will provide the artists with essential career skills needed to





develop and grow their careers in a rapidly changing professional environment. These on-site training sessions will be supported by an online platform to be developed as a digital learning tool for career skills for chamber music ensembles. Digitisation is another focus within the project: Coaching and workshops during the training sessions will be filmed and these video tutorials published on the ECMA Digital Knowledge Center of Teaching Chamber Music, to be used as a resource by chamber music teachers and students all over the world. Finally, an ECMA Career Development Switchboard will be developed, a presentation platform for ECMA ensembles: an online hub between the musicians and international concert operators. [www.ecma-music.com](http://www.ecma-music.com)

**Johannes Meissl** is a professor of chamber music and has been Vice Rector for International Affairs and Art since October 2019.

Prior to his appointment as vice rector, he headed the Joseph Haydn Department of Chamber Music, Early Music and Contemporary Music beginning in 2010 and also served as president of the mdw Senate from 2015 until September 2019. Furthermore, Meissl is artistic director of isa – the International Summer Academy of the mdw.

Johannes Meissl studied at mdw with Wolfgang Schneiderhan, Gerhart Hetzel, and Hatto Beyerle. 1982 saw him join the Artis Quartet (in which he continues to play). This quartet soon became a frequent guest of the world's most important concert halls and festivals, and the numerous awards won by their approximately 40 recordings (such as the Grand Prix du Disque, Diapason d'Or, Deutscher Schallplattenpreis, Echo, etc.) as well as the successful "Artis Series" at the Musikverein in Vienna (running since 1988) bear witness to their international standing. Alongside his quartet work, Meissl also performs in solo recitals and as part of numerous international chamber music projects.

Meissl shares artistic direction of ECMA (European Chamber Music Academy) with Hatto Beyerle, and he also gives master classes at numerous renowned schools and summer academies worldwide. Furthermore, he is currently serving as a visiting professor at the Shanghai Conservatory of Music. And finally, recent years have seen Johannes Meissl achieve additional success as a conductor, as which he regularly works together with orchestras in Japan, Romania, Lithuania, Austria, and Finland.

**Martin Prchal** is vice-principal at the Royal Conservatoire in The Hague. Trained as a musician of Czech origin in the US, the Netherlands, the Czech Republic and the UK, he holds teaching and performance diplomas (violoncello) and a MA degree in musicology. Following a career as a performing musician and various assignments in the fields of international relations and pre-college training at the conservatoires of Utrecht, Groningen and The Hague, he became the first Chief Executive of the European Association of Conservatoires (AEC) in 2001, a post he held until 2011. His current post at the Royal Conservatoire includes responsibilities for curriculum development and innovation, research, quality assurance and international relations. Martin is also chair of the board of MusiQuE – Music Quality Enhancement, the international agency for evaluation and accreditation in the field of music, and vice-president of the European Chamber Music Academy (ECMA).

→ Please find here the [SLIDES](#) used during the session ECMA Pro Creative Europe project on chamber music

→ Please find here the [VIDEO RECORDING](#) of the session ECMA Pro Creative Europe project on chamber music

**#chambermusic #digitisation #collaboration #internationalisation #entrepreneurship  
#audiencedevelopment**

## Parallel Sessions III

### 1. How to deal with a situation you are not prepared for as an institution: experiences from the COVID crisis?



**Speakers: Cristina Frosini**



**Christian Fischer**



**Kaarlo Hildén**



**Stefan Gies**

Early this year, Music Higher Education Institutions (HEI) all across Europe were all of a sudden facing challenges for which they were not prepared. Only gradually it became evident which consequences the implementation of measures to contain the spread of the pandemic would have on their everyday business. Locking down facilities, banning choir rehearsals and the sudden increase of using Zoom and Skype were only immediately visible phenomena. But the impact was much bigger and deeper than evident at first glance.

Curricula could no longer be taught as planned, and examinations could sometimes only be performed in violation of applicable rules. Teachers and students were neither psychologically nor

didactically prepared to deal with the changing conditions of learning and teaching. Administrative staff were obliged to set up alternatives to their usual routines. For many, the discontinuation of odd jobs and gigs or the closure of schools and kindergartens brought about dramatic changes in their personal lives.

The aim of this parallel session is to provide a platform to exchange experiences, to listen to colleagues and to learn from the solutions they may have found to dealing with the challenges they have to face. It should be kept in mind that not only the health situation, but also the higher education laws and the structural constitution of the Music HEIs might differ considerably from country to country. However, to have a closer look at contexts that are different from what one is used to, sometimes helps to question what seems to be taken for granted.

The panel started with three selected case studies, in which not only exemplary solutions are presented, but also questions have been raised. After a brief Q&A, exchange of experiences in breakout groups took place.

**Cristina Frosini** studied at the Milan Conservatory where she graduated with full marks. She continued her advanced musical studies with Sergio Fiorentino, Antonio Ballista, Maureen Jones and Dario de Rosa. Since 1975 she has played in piano duo with Massimiliano Baggio performing in hundreds of concerts. They are the only artists, in Italy, to have ever performed the complete works of Schubert for piano four hands. Together they have won many international awards, including the 'Viotti International Competition 1982' and the 'Lorenzi' International Competition 1986'. In 1996 they debuted at the Teatro alla Scala where they were again invited in 1999. Since 2005 Cristina has been suffering from Focal Dystonia which obliged her to stop her

concert activity. Treated by Professor Eckart Altenmüller in Hannover, she is now almost completely recovered from the disease. She is professor at the Milan Conservatory where, since November 2016, has been appointed as Dean.

**Christian Fischer** has been Rector of the University of Musik in Trossingen (SW-Germany) since March 2019. Prior to this, he was Rector of a churchmusic university for eight years. He is a choir director and singer, and taught at the Leipzig University of Music from 1993 to 2010, where he was also temporarily acting as a choirdirector at the Leipzig Gewandhaus. As a conductor he focused on Middle-German Baroque music, Scandinavian choral music, vocal improvisation, but also on jazz/pop choral music. Christian Fischer is the founder of the Leipzig Improvisation Festival and a sought-after guest lecturer for choral improvisation. At the Trossingen University of Music he promotes experimental and digital concert formats as well as the further development of the Institute for Performance Practice or the university's own Landeszentrum Music-Design-Performance, which is dedicated to the questions of transformations in the interaction of digital technologies and musical practices.

**Kaarlo Hildén** is currently the Dean of the Sibelius-Academy, University of the Arts Helsinki, and will start from the 1st of December 2020 a 5-year period as the rector of the University. Hildén has broad experience in leading expert organisations, especially in the field of higher music education. Prior to his work at the Sibelius-Academy, he worked as Program Manager at the Hanasaari Swedish–Finnish Cultural Centre and as Head of the Music Degree Program at Metropolia University of Applied Sciences. Hildén has a background as lecturer in piano improvisation and accompaniment at Helsinki Polytechnic Stadia and Helsinki Conservatoire. Hildén has also served as a consultant or board member in many national and international organisations.

**Stefan Gies**, Chief Executive Officer of the AEC since September 2015. He has been actively involved in AEC Polifonia and FULL SCORE working groups on Quality Enhancement since 2007. Stefan looks back on a wide range of professional experience as a performing musician, music teacher, humanities scholar, and researcher. He was rector of a German Musikhochschule and held a position as a professor of music education until recently.

→ Please find here the [SLIDES](#) used by Kaarlo Hilden during the session [How to deal with a situation you are not prepared for as an institution? Experiences from the COVID crisis](#)

→ Please find here the [SLIDES](#) used by Christian Fischer during the session [How to deal with a situation you are not prepared for as an institution? Experiences from the COVID crisis](#)

→ Please find here the [VIDEO RECORDING](#) of the session [How to deal with a situation you are not prepared for as an institution? Experiences from the COVID crisis](#)

[#covid19 #management](#)



## 2. Entrepreneurship Projects



**Speakers: Renée Jonker**



**Camilla Overgaard**



**Ivana Perković**



**Vourneen Ryan**



**Payam Gul Susanni**



**Henk van der Meulen**



**Esther Viñuela**

Teaching entrepreneurship in conservatoires has become an even more urgent issue due to the COVID-19 pandemic and its devastating consequences for the performing arts and music industry. After having collected an overview of various courses for teaching entrepreneurship that have been developed and are offered in conservatoires all over Europa and overseas, [the SMS working group 3 on Entrepreneurship](#) has also collected feedback from students and alumni on how this offering of teaching entrepreneurial skills has affected their professional practices. Renée Jonker and Camilla Overgaard explained how, as the old structures in the performance practice (institutions, market) are crumbling or at least are

going through a phase of fundamental and extended changes, an even stronger call is made on creativity, investments, risk taking and rethinking what other than economic values music can add. The emphasis on online presence creates new opportunities for performing artists but at the same time challenges their connection and relation with audiences. As teaching institutions, conservatoires find themselves in the same position as the students. More than ever teachers have become peer learners with their students in an ongoing attempt to find answers to questions that are related with becoming a professional musician, employability and entrepreneurship in society in turbulence.



[DEMUSIS](#) (Enhancing the digital competencies and entrepreneurship skills of academic musicians in Serbia for culturally more engaged society) is a project funded by the Erasmus+ Programme of the EU. The project is aiming at



enhancing entrepreneurial abilities of academic musicians to use digital technologies artistically, creatively, knowledgeably, critically and responsibly (both toward self and others) in general and cultural context. The objective is to introduce forward-looking curricula that will offer sustainable careers for



musicians and provide them with knowledge, skills and understanding how to work alone and manage their own careers. At the previous AEC Annual Congress and General Assembly, the DEMUSIS overview was presented, together with some selected statistical data drawn from student and teacher questionnaires completed in 2019. This year, the focus will be on new study programmes developed within the project and accredited in Serbia (Music Direction and Applied Research in Music) as well as on new data collected via longitudinal framework (in 2020). These has been presented by **Ivana Perković**, project manager, in a comparative manner, to see if and how DEMUSIS has influenced our students.



[NEWS IN MAP](#) strategic partnership project that is funded by the European Commission's Erasmus+ programme. The context for this project lies in the discrepancy between the skill sets required by the greater music career and the traditional education available at music departments of European Conservatories and Music departments of European Universities. The project is currently in its second year and it is coordinated by Conservatorio Santa Cecilia in partnership with the Royal Academy of Music in Dublin, European University Cyprus, Yasar University in Izmir and the AEC, represented in this session by **Vourneen Ryan** from Dublin and **Payam Gul Susanni** from Izmir.

What are specific media skills beyond musical excellence that music students need to thrive in the digital world and how can they be trained by conservatoires? This will be explored in the online [IMZ Academy](#) edition for conservatoires, supported by AEC - European Association of Conservatoires and Musik und Kunst Privatuniversität der Stadt Wien (MUK). With Covid-19, digital has become almost the only means for artists



to perform. Therefore, how young musicians are taught to leverage the digital world will be crucial. **Henk van der Meulen**, Principal at Royal Conservatoire of The Hague + Vice-chairman at University of the Arts The Hague, will present this IMZ Academy and outline how conservatoires can redefine their digital strategies + curricula to benefit their students. The IMZ Academy is a masterclass series for professionals in audiovisual music + dance production and one of the professionalisation initiatives of the [IMZ International Music + Media Centre](#).

**Renee Jonker** studied percussion at the Royal Conservatoire of The Hague and has been active with ensembles such as Asko|Schönberg in Amsterdam and Ensemble Modern in Frankfurt. As a member of staff he is involved in developing new curricula and Head of the Master NAIP (New Audiences and Innovative Practice) at the Royal Conservatoire. In 2019 he curated *Aus LICHT* (Karlheinz Stockhausen) in a co-production of this conservatoire with the Holland Festival and the Dutch National Opera. Renee Jonker is chair of SMS-WG3.

**Dr. Ivana Perković**, musicologist, professor at the Department of Musicology of the Faculty of Music, University of Arts in Belgrade at BA, MA and PhD level. Author and co-author of 5 books, over 60 articles and chapters in peer-reviewed journals and monographs. Editor of the peer-reviewed volume *Musical Identities in European Perspective* published by Peter Lang Verlag (2017). Member of the: IMS, SMS, ISOCM, editorial board of the national journal on music, the Council of the European Association of Conservatoires (AEC), etc. She is experienced in creating/leading many national and international academic and research projects: *Endangered Archives* by British Library, *TEMPUS*, *ERASMUS+ /CBHE DEMUSIS* ongoing 2019-2022, contact-person/, *Jean Monnet*, *MESTD* /coordinator, 2019/, etc.

**Vourneen Ryan** is a professional flautist, teacher and performance psychologist. As a flautist, Vourneen has held the position of Co-Principal Flute with the Royal Liverpool Philharmonic Orchestra and currently performs regularly with many of the major orchestras in Ireland and the UK. She is also a keen chamber musician and educator. Alongside her performing career, Vourneen obtained a Masters degree in Sports, Exercise and Performance Psychology and set up a performance psychology consultancy The School of Performance ([www.theschoolofperformance.com](http://www.theschoolofperformance.com)). Vourneen is currently a teacher of flute studies at the Royal Irish Academy of Music and utilises mental skills training techniques to motivate and inspire her students. Vourneen is currently a working group member (Entrepreneurship) of the AEC's SMS (Strengthening Music in Society) project and is a team member of the NEWS IN MAP project.

**Payam Susanni** was born in 1974, Izmir, Turkey. She received her BM degree from Dokuz Eylul University Izmir State Conservatory where she studied Piano with Dr. Nilgun Alkan. She studied Piano with David Renner and Chamber Music with Dennis Parker at LSU School of Music and got her MM degree from University of Texas at Austin where she studied Piano with David Renner, Chamber Music with Gregory Allen and Piano Pedagogy with Prof. Sophia Gilmonson. She has given many solo, duo and chamber music concerts around USA, Europe and Turkey. During 2000-2008 she worked as a Piano and Chamber Music teacher at Clavier Werke School of Music, Austin, TX. During her teaching career she was invited to organize and judge many music festivals and competitions. After coming back to Turkey in 2008, Mrs Susanni continues her teaching position at Yasar University Fine Arts Department Music School in Piano and Guitar Department. She has been the coordinator of YUSEM School of Music for four years. She is the Erasmus Department Coordinator since five years and has organized many international festivals, masterclasses and concerts. She helped Music Department participate actively on countless European projects. She is also the writer and the host of the project called "OMEGA" (Opening More Employability Gates for Arts and Music Students) which was chosen amongst 8 other European Projects by the Turkish National Agency.

**Camilla Overgaard** is a guitarist and songwriter who specializes in the acoustic guitar. She holds a bachelor's degree in music pedagogics, with classical guitar as her main instrument, from The Royal Academy of Music in Aarhus where she is currently doing her master's degree in guitar and songwriting. She is highly engaged in student representational work as part of the students' council and former chair of The National Council of Music Students. Camilla is involved in a variety of different projects combining elements from classical and folk music and has collaborated with both actors and architects. In March 2019 she released her debut EP 'Det er ganske vist!' with her interpretations of fairy tales by the famous Danish author Hans Christian Andersen. Since 2018, Camilla has been part of AEC SMS – Strengthening Music in Society as a member of the Student Working Group and the Entrepreneurship Working Group. She works to combine social entrepreneurship and music with the aim of empowering vulnerable groups in society. Currently she is doing a two-month self-initiated project in a refugee centre and is taking part in the 'Present Work – Future Steps' project which aims to develop joint initiatives for educators to strengthen their capacities in Human Rights Education and intercultural learning.

**Esther Viñuela Lozano**, project manager, studied Piano performance at the Manuel Castillo Conservatory in Seville and holds a Master's degree in Cultural Management from the Universidad Complutense de Madrid. She worked two years as a piano accompanist for classical ballet and Spanish dance. She later worked with the National Dance Company of Spain for 4 years, during which she had the opportunity to design and develop their Friend's Circle, carry out pedagogical activities with schools and dance academies across Spain and coordinate the Emerging Choreographers Program. From 2015 until 2019 she coordinated MusaE, a program created by the Spanish Ministry of Culture that puts young musicians in dialogue with national museums and their collections through live performance and cultural interaction with the audience. Currently she works at

the Reina Sofía School of Music where she coordinates the entrepreneurship program and is responsible for the European projects the school is involved in. She is also a keen environmental activist and her hobbies range from Yoga and hiking to reading and cooking.

→ Please find here the [SLIDES used by DEMUSIS during the session Entrepreneurship Projects](#)

→ Please find here the [SLIDES used by NEWS IN MAP during the session Entrepreneurship Projects](#)

→ Please find here the [SLIDES used by IMZ during the session Entrepreneurship Projects](#)

→ Please find here the [VIDEO RECORDING of the session Entrepreneurship Projects](#)

[#entrepreneurship](#)

### 3. Discussion on the meaningful integration of digital technology in music education



Digitization in music education is not a mere question of what technologies to use and how to use them: it is essentially a question of why and when to use them and, thus, a question of learning and teaching per se. This is the driving idea behind the work of the [AEC-SMS working group on Digitisation in \(Higher\) Music Education](#). In this presentation, the first reported briefly on their work, which not only involves mapping ongoing practices but also establishing a conceptual framework that supports the development of a vision concerning the integration of technology in music learning and teaching. Next, they invited the attendees of the session to engage in a discussion on the meaningfulness of integrating digital technologies in the

daily practice of teaching and learning in music schools and conservatoires. The discussion has been stimulated by a series of statements about such integration.

*The specific objective of the **Digitisation working group** is to encourage the use of digital media and digital-based learning tools in music teaching and encourage higher music education institutions to open their educational offer so as to answer the needs and requirements of diversity and promote inclusiveness throughout their activities. The strand Digitisation is entirely coordinated by the European Music Schools Union (EMU) and it is carried out by a working group (WG), composed of representatives of AEC, EAS, EMU and a student representative from an AEC member institution.*

*Working group members*

- Luc Nijs - Royal Conservatory of Antwerp / University Gent / Lemmens Inst. Leuven (Chair)
- André Stärk - Hochschule für Musik Detmold
- Enric Gaus Termens - ESMUC Barcelona
- Sandrine Desmurs - CEFEDM Lyon
- Marina Gall - University of Bristol (EAS)
- Matti Ruippo - University Tampere - (EMU)
- Miranda Harmer - Leeds College of Music (Student Representative)
- Till Skoruppa - EMU (Working Group Coordinator)

→ Please find here the [SLIDES used by Digitisation WG during the session Discussion on the meaningful integration of digital technology in music education with the SMS working group on Digitisation](#)

→ Please find here the [VIDEO RECORDING of the session Discussion on the meaningful integration of digital technology in music education with the SMS working group on Digitisation](#)

## #digitisation

### 4. Is the virtual real? Re-imagining future opportunity for music in a more power-balanced and interconnecting global society



**Speakers: Bernard Lanskey**

**Anothai Nitibhon**

**Joenic France 'Nicky' Juanite**

In this panel discussion, Prof Bernard Lanskey, Dean of Yong Siew Toh Conservatory (Singapore), has been joined by Dr Anothai Nitibhon, convenor of the Princess Galyani Vadhana Institute of Music Symposium (Thailand), and Joenic France Juanite from the Philippines, who is currently studying at Seoul National University (Korea), to discuss the multi-national dimensions which shaped their identities. Building out from conversations, presentations and happenings linked to the virtual edition of PGVIS that took place in August this year (see <http://www.pgvim.ac.th/pgvis/>), the panel shared subsequent thoughts from perspectives embracing collaborative music-making across five continents. Deliberately inter-generational, multi-genred and cross-disciplinary, the focus has been on positive takeaways imaginable beyond the pandemic and its associated questionings of our capacity to assure futures and to trust past power (im)balances. How the pandemic has transformed the process of music-making through the innovative use of technology; reimagining/reshaping the way we prepare the next generation of music-makers for their future careers; redefining what “music-making” means in the “new normal”; refining power-balances in the future more rounded world...

*Active internationally for over 25 years as an administrator, collaborative pianist, scholar, recording producer and festival director, Professor **Bernard Lanskey** is Dean of the Yong Siew Toh Conservatory of Music, National University of Singapore. Before moving to Singapore in 2006, he was a member of the Guildhall School of Music & Drama's Directorate, as Assistant Director of Music (Ensembles & Postgraduate Studies) from 1994. He is currently President of the Southeast Asian Directors of Music Association (SEADOM), a member of the Tianjin-Juilliard Advisory Council, Artist-in-Residence at La Loingtaine, France, and also a co-opted Council member of the European Association of Conservatoires (AEC).*

*Composer / Pianist / Artist, **Anothai Nitibhon** enjoys performing, creating and collaborating with open-minded artists and thinkers locally and globally. Anothai bases her musical research and community engagement on encouraging intercultural dialogues, integrating musical languages of the professionally trained with folk-based oral traditions, connecting professional musicians, folk artists, children and people with no musical background in shared performances. Alongside her works in composition which have been performed internationally, Anothai also curates sound installation projects with artists, architects and designers. Anothai now teaches at the Princess Galyani Vadhana Institute of Music, Bangkok, Thailand, where she was originally Vice President and Dean from its establishment in 2013. She initiated and lead the 'PGVIM' International*



*Symposium and the ASEAN Youth Ensemble, both mutual platforms for creative discussions and reflective questions contributing to musical development in Southeast Asia. Ongoing community engagement projects for PGVIM include the PGVIM Children's Music Theatre and PGVIM Singers.*

*Born and raised in the Philippines, **Joenic France 'Nicky' Juanite** is currently a Composition scholarship holder in Korean Music at Seoul National University where she is active as a composer, collaborator, and performer. From 2009, her activity as a traditional musician at the College of Music at the University of the Philippines involved her in various local performances, leading to her representing her country in Thailand, South Korea, and Japan. While the academic composition is still new to her, she is patient and is willing to learn and understand ASEAN music from a notational perspective. Her current compositions focus on mixing Gugak and Philippine traditional instruments, and continues her active involvement in SNU College of Music's annual 'Borderless Concert', and Salad Theater and Camarata Theater in South Korea. As Secretary-General of 'Pinoy Artists in Korea', she promotes Philippine Traditional Music around South Korea.*

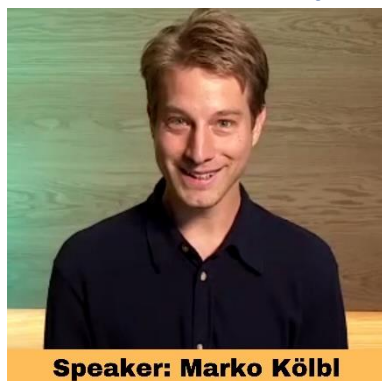
[→ Please find here the SLIDES used by Anothai Nitibhon during the session Is the virtual real? Re-imagining future opportunity for music in a more power-balanced and interconnecting global society](#)

[→ Please find here the SLIDES used by Joenic France Nicky Juanite during the session Is the virtual real? Re-imagining future opportunity for music in a more power-balanced and interconnecting global society](#)

[→ Please find here the VIDEO RECORDING of the session, Is the virtual real? Re-imagining future opportunity for music in a more power-balanced and interconnecting global society](#)

[#collaboration #fareast #covid19 #intercultural](#)

## 5. Sounds of Solidarity: Music and Migration in Higher Music Education



**Speaker: Marko Kölbl**

This paper presented examines the significance of ethnomusicological research on music and migration, specifically forced migration, in relation to higher music education (HME). After introducing previous and ongoing research projects on music and migration as well as music and refugees at the University of Music and Performing Arts Vienna, the speaker showed how HME students can re-experience common discourses on migration when they are framed musically. He identifies two central approaches: 1) Ethnomusicological research, particularly ethnographic fieldwork, as a means of intercultural dialogue. 2) Musical artistic practice of traditional musical styles connected to specific migrant groups as a means to artistically engage with the perceived "Other." The aim of this paper is to show how ethnomusicology and the musical artistic practice of "musics of the world" enrich HME. Students benefit not only from the broadening of the understanding of music itself but also from the acquirement of visions on social justice and political solidarity. A main argument is that HME in their curriculums and study programs are obliged to mirror the social realities and demographic developments outside the institutions.

**Marko Kölbl** is a senior researcher at the Department of Folk Music Research and Ethnomusicology at the University of Music and Performing Arts Vienna. He is specialized in music and dance of minorities and migrant communities, as the Burgenland Croats or Afghan refugees in Vienna, with an interest in intersectional, queer-feminist and postcolonial perspectives. Marko Kölbl serves as chair of the ICTM Study Group of Music, Gender and Sexuality.

→ Please find here the [SLIDES](#) used by Marko Kölbl during the session [Sounds of Solidarity: Music and Migration in Higher Music Education](#)

→ Please find here the [VIDEO RECORDING](#) of the session [Sounds of Solidarity: Music and Migration in Higher Music Education](#)

[#society](#) [#communities](#) [#migration](#) [#diversity](#) [#identity](#) [#inclusion](#) [#ethnomusicolgy](#) [#research](#) [#intercultural](#) [#solidarity](#)

## 6. Health and well-being of staff and students



**Speaker: Clara Barberá**

The past and current academic years have been (are being) one of the most challenging years for our students and teams. The covid-19 global pandemic has affected communities worldwide, impacting not only the physical health of millions, but also the emotional and mental health of just as many individuals. It might be too early still to know the potential long-term impact that the current situation could have on the mental health of our communities, but we might have already witnessed - or experienced ourselves - how circumstances such illnesses, deaths, loss of employment / economic means, isolation, and even a perceived loss of our own sense of identity, purpose, independence, or hope are already heavily

affecting the emotional wellbeing of individuals worldwide.

Experiences across the different countries as it relates to the music higher education sector show too, how the extraordinary circumstances of this crisis are piling up on our students' shoulders, as many were already grappling against high levels of stress, social anxiety, depression, self-esteem concerns, competition anxiety, and general worry about their future. Unfortunately, these circumstances land also on teams and structures as they too were immersed in the complex process of addressing their own cultures and long-term sustainability. Reduced teams, furloughed or terminated staff, and the many complexities of preparing for - and navigating - this so-called "new normality" are at times, simply overwhelming.

In this very short session we highlighted the ever-increasing importance of a coordinated and holistic approach to supporting the emotional and mental health of our communities, by raising some questions for us all to consider as we move forward into the following months.

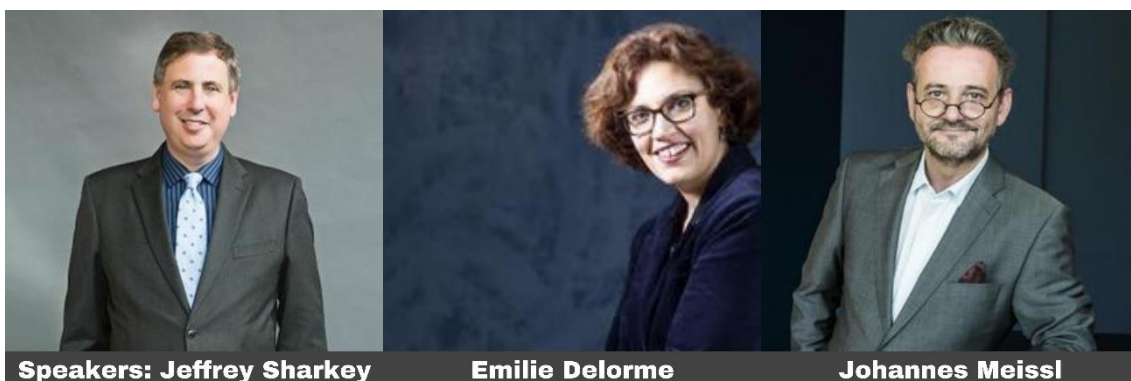
***Clara Barberá** is the Director for Student Affairs, Diversity and Inclusion at Berklee College of Music's Valencia campus. Prior to her role at Berklee, she was a professional dancer with English National Ballet and Rambert Dance Company in the UK. In her role at Berklee, Clara oversees many student services including housing, medical and mental health, student activities, conduct; and diversity, equity and inclusion. She closely collaborates with Berklee's Boston campus and the academic leadership at the Valencia campus in the design and provision of comprehensive services and experiences that contribute towards building an enriching student experience.*

*Clara is a member of the AEC's Working Group #2 within the Strengthening Music in Society EU project focusing on the areas of Diversity, Identity and Inclusiveness.*

→ Please find here the [VIDEO RECORDING](#) of the session, [Health and well-being of staff and students](#)

[#health](#) [#wellbeing](#) [#covid19](#) [#communities](#)

## Plenary Session III – Wrap up



Jeffrey Sharkey, AEC Council Member, Emilie Delorme, CNSMD Paris and Johannes Meissl, mdw Vienna summarized the outcomes of the sessions which took place during the day

The music performance of the Simply Quartet from mdw, who played *Wolfgang Amadeus Mozart's String Quartet in D major, KV 575: I. Allegretto. IV. Allegretto* concluded in beauty this very intense Congress day.



→ Please find here the [VIDEO RECORDING](#) of the Plenary Session III including the music performance of the Simply Quartet

## Information Gallery

Participants of the Congress have been invited to watch in advance the Information Gallery videos and have given the opportunity to meet the speakers for a live video chat on Zoom during the event for a question and answer session.

### European Opera Academy - Competence Centre for Shared Education in Opera Training



Speaker: Joachim Junghanss

**EOALAB** is the Erasmus+ Strategic Partnership project that aims to trigger innovation in the field of opera based on the innovative concept of shared education. This Strategic Partnership (SP) will act as a think tank of the **European Opera Academy** to jointly elaborate, test and further develop innovative approaches in opera education and training to be disseminated to and exploited by other EOA members as well as other High Education Institutions and associated institutions. This Project finds its overall framework in the European Opera Academy (EOA), a cross-border collaborative initiative launched by **Conservatorium Maastricht** in 2016 which includes **14 Academies of Music (HEI)** in Europe. [The project also has](#)

[a project website where you find more information about the EOALAB - European Opera Academy.](#)



→ Please find here the **PRE-RECORDED VIDEO** of the session, **European Opera Academy**

### MusiQuE - Music Quality Enhancement



Speakers: Linda Messas



Paulina Gut



Martin Prchal



MusiQuE is an external evaluation body dedicated to the continuous improvement of the quality of higher music education across Europe and beyond and to assisting higher music education institutions in their own enhancement of quality. MusiQuE's work is subject-specific and is characterized by flexibility, diversity, transparency and accountability. Its operations are underpinned by independent, skilled and authoritative international peers. To find out more [please check the MusiQuE flyer](#) and watch the pre-recorded video. The MusiQuE team attended the session to have informal talks and answer questions from participants.

→ Please find here the **PRE-RECORDED VIDEO** of the session, **MusiQuE - Music Quality Enhancement**



## IMZ Academy 2020: The complete performer of the future. Embracing media skills in music



What are specific media skills beyond musical excellence that music students need to thrive in the digital world and how can they be trained by conservatoires? This will be explored in the online IMZ Academy edition for conservatoires, supported by AEC - European Association of Conservatoires and Musik und Kunst Privatuniversität der Stadt Wien (MUK). The IMZ Academy is a masterclass series for professionals in audiovisual music + dance production and one of the professionalisation initiatives of the [IMZ International Music + Media Centre](#).

→ Please find here the [PRE-RECORDED VIDEO of the session IMZ Academy 2020: The complete performer of the future. Embracing media skills in music](#)

## Sibelius Summer Academy



Speaker: Markus Utrio

Sibelius Summer Academy is a summer study program offered by [the Sibelius Academy, University of the Arts Helsinki](#) in Finland. It offers young talents a chance to work and perform together with world-class teachers, artists and other students in an encouraging and inspiring international environment with state-of-the-art facilities. Sibelius Summer Academy is supported by the [Jane and Aatos Erkko Foundation](#) and [the Wihuri Foundation](#).

<https://www.sibeliussummeracademy.fi/>

→ Please find here the [PRE-RECORDED VIDEO of the session Sibelius Summer Academy](#)

## National Finnish Vision for Music Education 2030



Speaker: Annika Mylläri

[http://musiccouncil.fi/?page\\_id=1601](http://musiccouncil.fi/?page_id=1601)

→ Please find here [VISION FOR FINNISH MUSIC EDUCATION 2030 for the session National Finnish Vision for Music Education 2030](#)

→ Please find here the [PRE-RECORDED VIDEO of the session National Finnish Vision for Music Education 2030](#)

## Bringing together Eastern and Western Cultural Practice and Heritage



**Speakers: Gillian Choa**

**Adrian Walter**

Situated in a unique multicultural metropolis in the heart of Asia, the Hong Kong Academy for Performing Arts is fortunate to be able to occupy a distinctive point of intersection between Eastern and Western cultural practice. With an incomparable breadth of disciplines underpinning its performing arts education and with the active support of innovative digital technologies, the Academy is

uniquely positioned in tertiary arts education worldwide. We welcome reciprocal and productive partnerships!

[→ Please find here the PRE-RECORDED VIDEO of the session Bringing together Eastern and Western Cultural Practice and Heritage](#)

## Closing Session



**Speakers: Eirik Birkeland**

**Johannes Meissl**



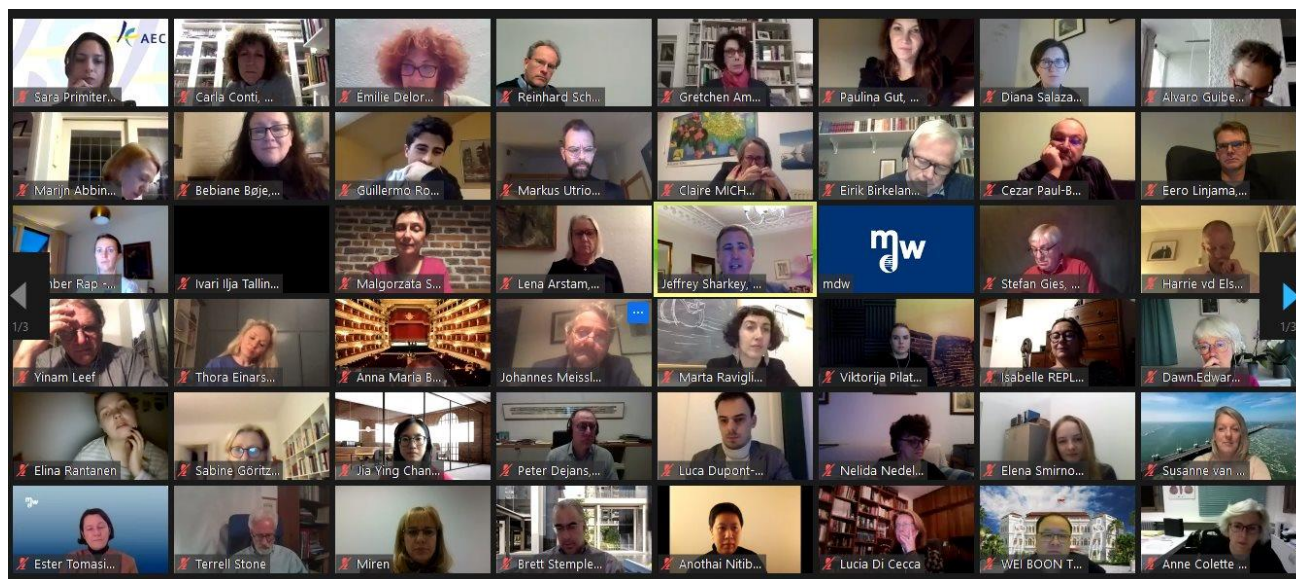
**Stefaan de Ruyck**

**Harrie van den Elsen**

On Saturday 7<sup>th</sup> November, AEC President Eirik Birkeland closed the first AEC online Congress which marked a new sustainable way to carry on relations within the AEC community, to be integrated with the tradition of in-presence annual meetings. Johannes Meissl, as representative of the hosting institution, thanked the participants and Stefaan de Ruyck invited AEC members to join the AEC Congress 2021 in Antwerp. Harrie van den Elsen and Eirik Birkeland gave official farewell words to the leaving Council Member Inaki Sandoval and the leaving AEC Vice-President Georg Schulz. The AEC annual Congress 2020 ended with the recording of the music performance from mdw's Schloßtheater by the Webern Kammerphilharmonie (Erwin Ortner, conductor and Alexander Grassauer, bass-

baritone) of *Ludwig van Beethoven's Flohlied (The Song of the Flea, orchestrated by Dmitri Schostakowitsch) from Goethe's Faust op. 75/3.*

→ Please find here the [VIDEO RECORDING of Closing Session](#)



**Report by Yerim Seo and Sara Primiterra, AEC office**