

AEC Annual Meeting for International Relations Coordinators

*Beyond Europe: bringing the
world to our institutions*

Friday 14th September

Opening Event

Music Introduction:

- **Graham Fitkin (1963-), *Flak* (arranged by Phil James)**
- **Marimbas: Alexander Henshaw, Gloria Yehilevsky**
- **Vibraphones: Yu-Tzu Kung, Tzu-Jo Huang**

Opening Event

Official Welcome by:

Julian Lloyd Webber

Director of the Royal Birmingham
Conservatoire

Opening Event

Official Welcome by:

Bruno Pereira

IRC Working Group Chairman

Opening Event

Official Welcome by:

Stefan Gies

AEC Chief Executive



Association Européenne des
Conservatoires, Académies de
Musique et Musikhochschulen

AEC Position Paper on ERASMUS+ beyond 2020

From the very beginning, the European Higher Music Education Institutions (HMEI) have made active use of the opportunities given by the Erasmus programs for student and teacher mobility. The desire to spend part of their studies as an exchange student abroad is more pronounced among music students than in many other disciplines. This does not come as a surprise, as most HMEIs in Europe are relatively small but well connected with each other through long-standing networks. Moreover, language barriers are not particularly an issue in this field. Music is an international language in which teaching and learning often takes place non-verbally, through the medium of music itself.

When the first Erasmus program was launched in 1987, no one could anticipate that the Iron Curtain would fall just a few years later. Erasmus mobility has contributed significantly to Europe's further integration in recent decades. The particular significance and efficiency of culture, art and music for the creation of a European identity, especially among younger generations, is also repeatedly emphasised by the European Commission.¹

Music students have a highly personal learning experience with individualised guidance and supervision in a diverse study programme. One-to-one tuition in an artistic subject is at the heart of this individualised study and therefore ensures continuity and reliability for the student. Students can shape their own study path and learn particular interests as well as exploring other areas of study through complementary studies. The combination of personalised diverse study programmes and individual guidance bring students into contact with other approaches and experiences, thus broadening their artistic horizons.

A short-term stay at an Erasmus partner institution lasting one to six weeks, would be particularly effective for music students. It would enable them to participate in a

Erasmus beyond 2020

On behalf of its members, the AEC therefore strongly recommends to extend the Erasmus+ Mobility Regulation from 2020 onwards as follows:

- to provide short-term stays (duration: at least one week, maximum of six weeks) at an Erasmus partner HEI for the purpose of participating in a masterclass, a summer school or an artistic project run by an Erasmus partner institution.
- to implement an option allowing short-term mobility to be financed involving two or more partners, rather than three or more as done so in the previous Erasmus Intensive Program 2007-2013.

EASY - the AEC European Onle Application System

An Intense Year

Sara Primiterra, EASY Project Manager

From Tbilisi to Birmingham...

From a pilot project to a fully operational system

EASY: institutions joining for the a.y. 2017-18

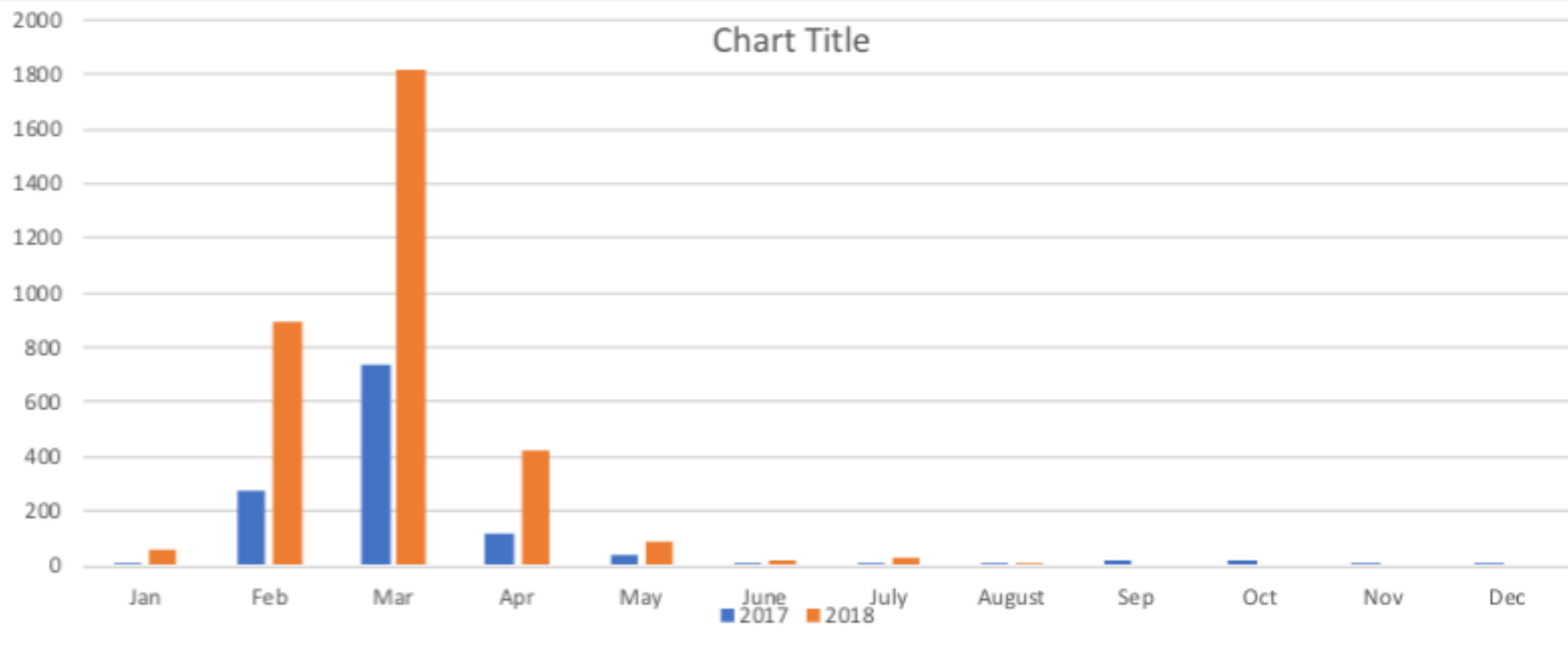
**From 41
institutions
in 2016 – 17
to 67**

**Institutions
in 2017 – 18**

**20 different
countries!**

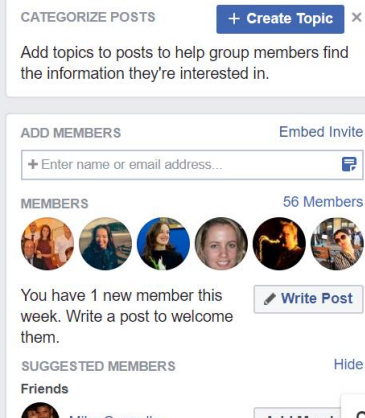
- **Belgium:** Brussels FR and Antwerp
- **Czech Republic:** Prague
- **Denmark:** Copenhagen Royal, Copenhagen Rhythmic, Odense/Esbjerg, Aarhus/Aalborg
- **Estonia:** Tallinn and Tartu
- **Finland:** Helsinki Sibelius, Helsinki Metropolia, Jyväskylä, Jacobstad, Tampere, Oulu, Kuopio
- **France:** Paris Superieur, Paris Boulogne-Billancourt, Lyon Superieur, Poitiers, Nantes, Lille, Dijon
- **Germany:** Berlin UdK, Trossingen, Luebeck, Stuttgart, Dresden, Muenchen
- **Hungary:** Budapest
- **Iceland:** Reikjavyk
- **Ireland:** Dublin Royal
- **Italy:** Frosinone, Rome Saint Louis, Cosenza, Catania, Vicenza, Bari
- **Latvia:** Riga
- **Lithuania:** Vilnius
- **Netherlands:** Amsterdam, Groningen, The Hague, Rotterdam
- **Norway:** Oslo, Tromso, Trondheim, Bergen, Stavanger
- **Portugal:** Porto
- **Spain:** Oviedo, Vigo, Pamplona, Valencia, Barcelona ESMUC, Barcelona Liceu, Salamanca, San Sebastian, Sevilla, Katarina Gurska Madrid
- **Sweden:** Malmoe, Arvika, Stockholm Royal
- **UK:** London Royal College, Glasgow, Birmingham
- **US:** Southern California, Thornton school of Music

EASY Submitted application comparison 2017 and 2018





**AEC EASY task force and Dreamapply:
strong development team and
customer support**





Support Materials produced and published by the EASY task force and Dreampply

[EASY Set up](#)

[How to manage the status of your applications in EASY](#)

[Sharing an Application with the Reviewers](#)

[Sharing Multiple Applications](#)

[Generating Letter Templates](#)

[How to Generate Export Tables](#)

[Learning Agreement](#) - tutorial for students

[Learning Agreement](#) - tutorial for Coordinators

[Learning Agreement Demonstration - from 28/06/2018 webinar](#)

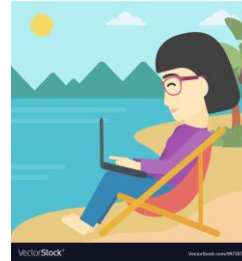
**A full comprehensive manual
to be published in the coming weeks
on the EASY website!**

AEC and Erasmus Without Papers (EWP)

- Memorandum of Cooperation with the European University Foundation (EUF)
- Following EWP developments closely

Goal: Higher Music Education Institutions
ready to go digital
by the start of the new Erasmus Programme in
2021!

A busy Summer



- First EASY Online Webinar
- In-depth analysis of users' feedback and planning of developments for year 3 (subject to AEC Council approval)
- EASY Workshop at IRCs Meeting
- AEC EASY Code of Conduct including a proposal for Standard Application Form Fields
- GDPR compliance

EASY and External Institutions



Internal institutions



External institutions

Please accept incoming
applications via EASY

Institutions not taking part in EASY:

- have a profile in EASY that can be updated with contacts and requirements
- Can still view and download applications
- Can nominate their outgoing students

Working towards all the Arts using EASY

- Current EASY institutions offering also other disciplines (i.e. Porto, Lyon, etc) are already using EASY for exchanges in dance and theatre studies
- A first pilot with ELIA members institutions showed that Fine Arts Academies having only one main coordinator can already use EASY
- The Iceland University of the Arts will use EASY for fine arts, design and architecture studies as of this a.y.
- An official involvement of ELIA in EASY will be discussed in coming months

Costs and Investments

3rd Year

- Developments costs: from 6.000 euro + vat to be approved by the AEC Council
- Service fee: 45.000 euro (mostly covered by the joining institutions)

Contribution asked to the joining institutions:

550 – 700 – 900 euro according to the mobility numbers/country

How to join for this?

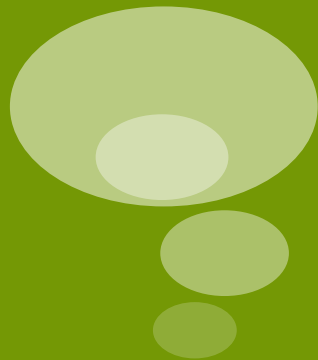
Call to be published in October at www.aec-music.eu/easycall2

Erasmus Funds for the Organization of Mobility (OS)
can be used to cover the fee!

What do users think about EASY?

Experiences from:

- Coordinators: Isabelle Replumaz and Chiara Pellegrino, CNSMD Lyon
- Students: Roberto Boschelli, Conservatorio di Musica di Cosenza, AEC Students Working Group



An easy experience

Chiara & Isabelle
CNSMD Lyon

Birmingham
IRC meeting 2018



A new assistant in your team
for a low salary !



COST = ca. 15 days of work a year

GAIN = saves hours of administrative tasks,
saves space, money, energy,
is accessible from everywhere
shortens delay of reply,
avoids losing the folders,
provides statistics...





EASY SAVES YOUR TIME AND YOUR ENERGY AND INVOLVES YOUR STUDENTS IN THE PROCESS

AUTOMATIC AND PERMANENT ARCHIVES & STATISTICS

EASY SAVES SPACE AND... TREES



Designed by Vecteezy



CLICK
HERE
↓

EASY IS ACCESSIBLE WHEN YOU TRAVEL

AN EASY WAY TO COMMUNICATE



WITH TEACHERS



WITH COLLEAGUES



AND STUDENTS

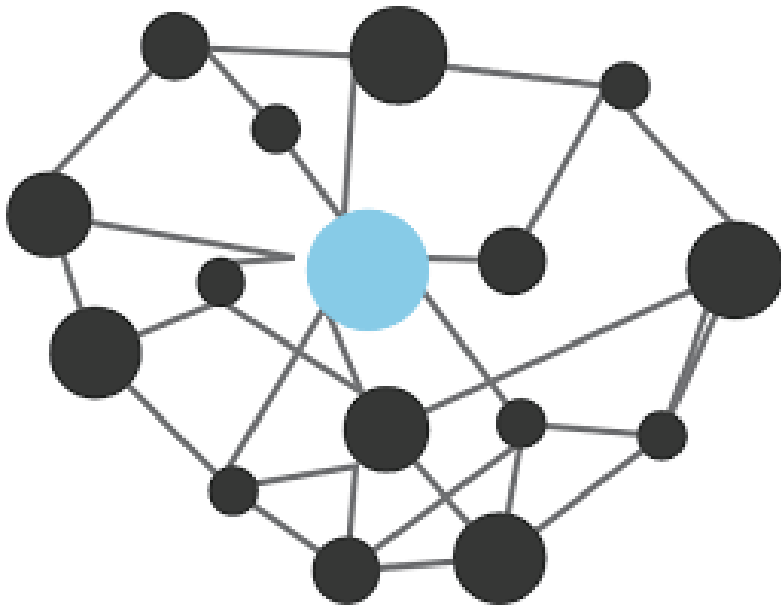
IN ONE CLIC AND REMOTELY...

EASY WAY TO BE PART OF THE AEC



STAY CONNECTED

BELONG TO OUR COMMUNITY



THE MORE
WE ARE THE
MORE
EFFICIENT
EASY WILL
BE

AFTER ALL THOSE ARGUMENTS,
IF YOU DO NOT WANT TO USE
EASY... PLEASE MAKE SURE THAT

- YOUR STUDENTS CAN USE IT TO APPLY TO EASY INSTITUTIONS (we do not want to receive some physical documents anymore – we cannot transfer the folders directly to our teachers and that does not fit our archives and statistics policy)
- EASY STUDENTS CAN APPLY TO YOUR INSTITUTION THROUGH EASY (even though they have to go through another process to apply officially to your school – archives and statistics policy).

If you are not against
using EASY but if your
bosses are sceptical

You are welcome to use this
presentation !





TO THE AEC AND THE DREAMAPPLY TEAM

The Students' Voice

Interview to

Roberto Boschelli

**Conservatorio di Musica di Cosenza
AEC Students Working Group**

Plenary Session I - Keynote Speech

Dandan Zhu

International Relations Coordinator of the
Shanghai Conservatory of Music

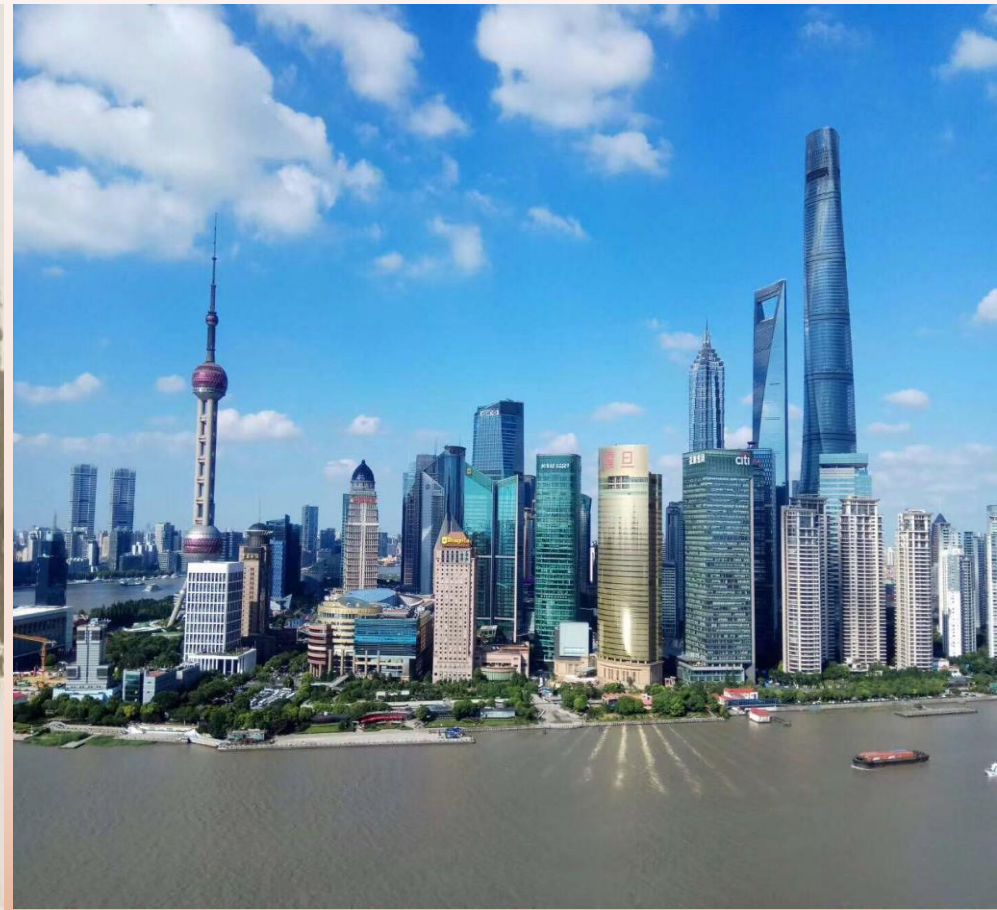


上海音樂學院
SHANGHAI CONSERVATORY OF MUSIC

The changing landscape of music education in the
context of the rise of Asia, particularly China:

A perspective from Shanghai





Old and New Shanghai ,epitome of China's great change



上海音樂學院
SHANGHAI CONSERVATORY OF MUSIC

Agenda

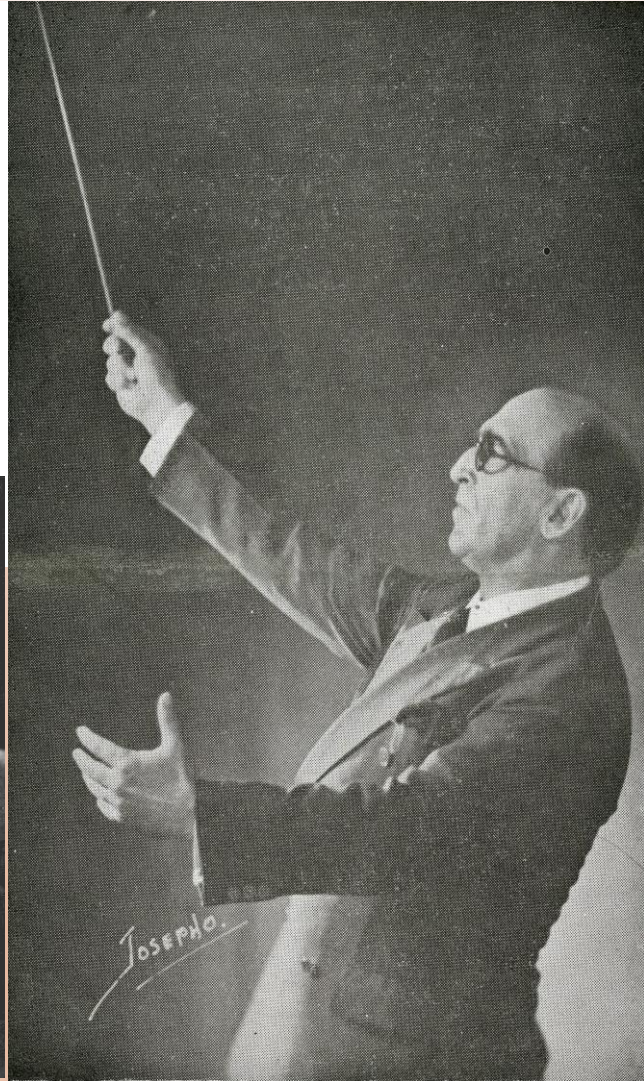
- Higher music education in China: a history of 100 years
- Why the rise?
- Issues and new trends



Agenda

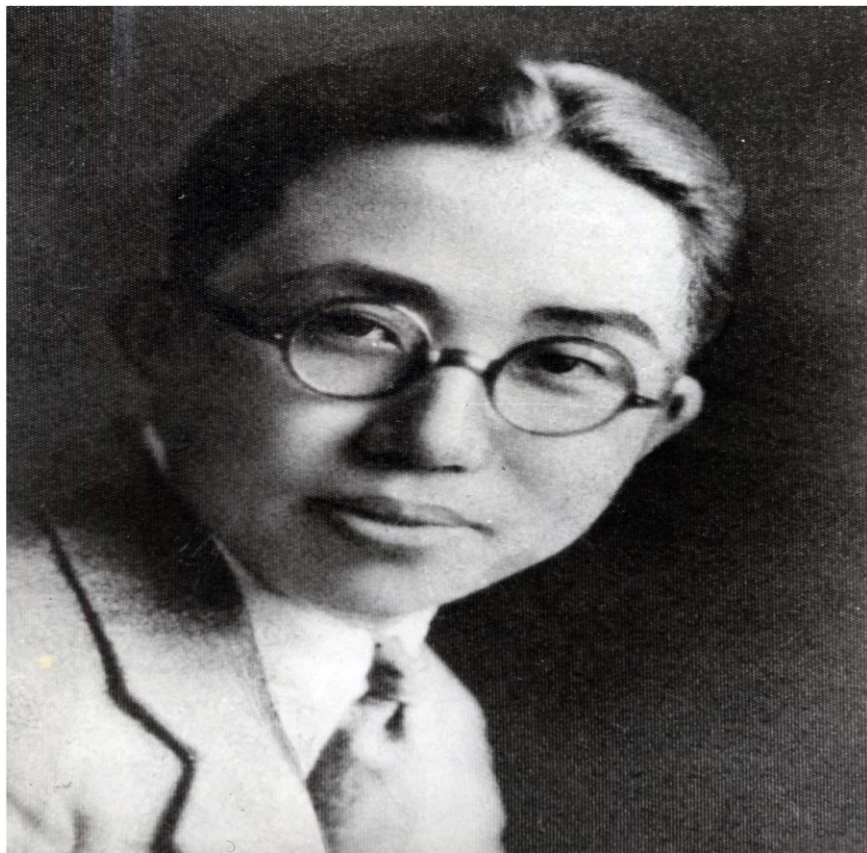
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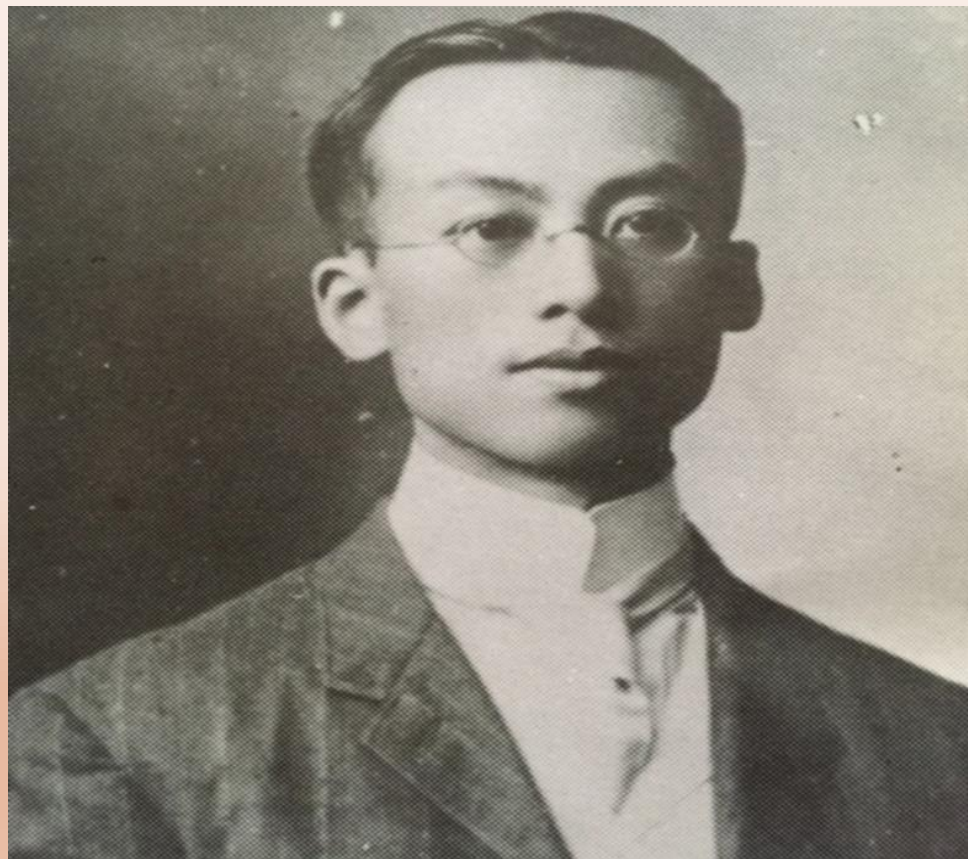




Huang Zi



Xiao Youmei





Golden Sino-Russian times in 1950-60s



Hard times in “Turbulent Decade” and the development of traditional Music

www.intime.com TWENTIETH ANNIVERSARY EDITION

ACADEMY
AWARD WINNER

From MAO To MOZART

Isaac Stern In China



DVD
VIDEO

INCLUDING
BONUS FILM

*Musical
Encounters*

Featuring Isaac Stern

Return Trip to China 20 Year Update







上海音乐学院
SHANGHAI CONSERVATORY OF MUSIC

Agenda

- Higher music education in China: a history of 100 years
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- Issues and new trends





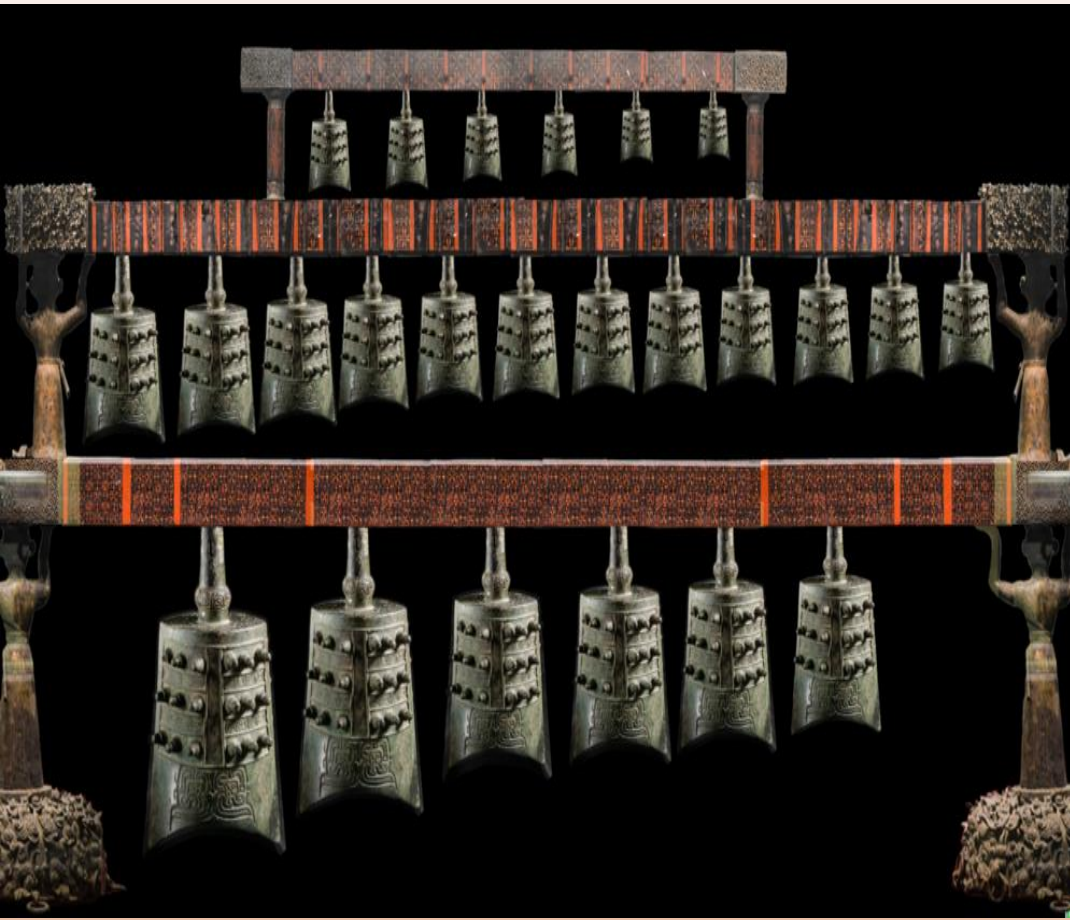
上海音樂學院
SHANGHAI CONSERVATORY OF MUSIC

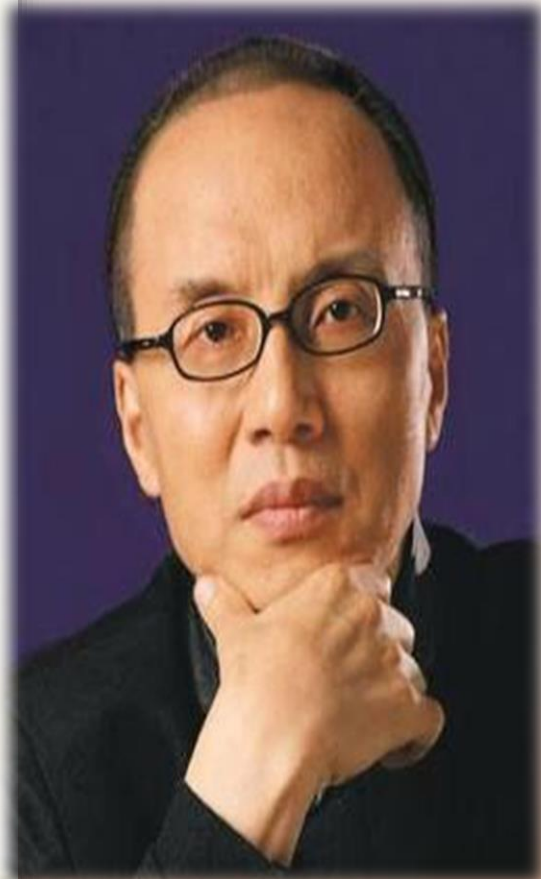
Reasons

- Profound historical and cultural landscape
- Interrupts and revival
- Booming in a new era



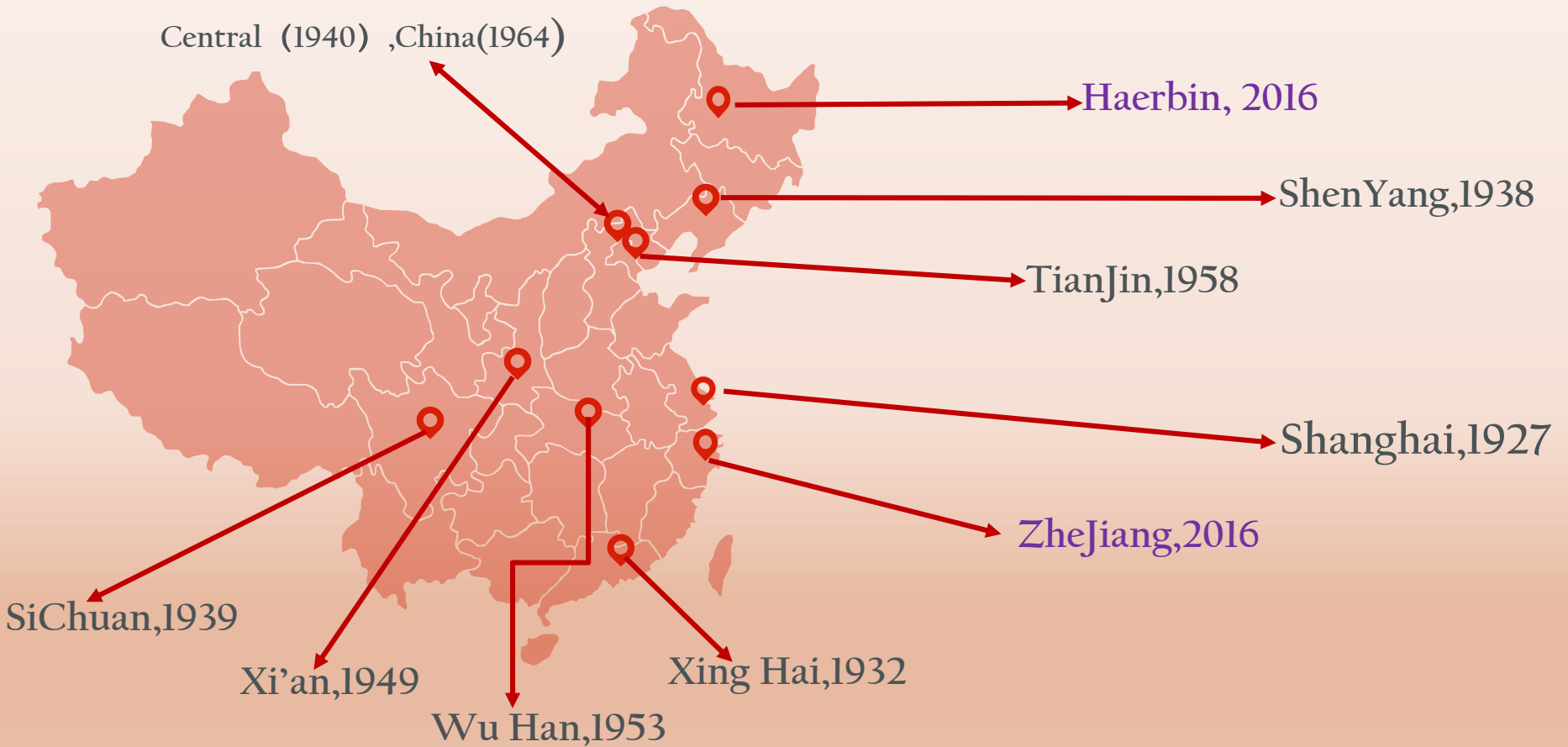
Rich cultural foundation as an ancient civilization

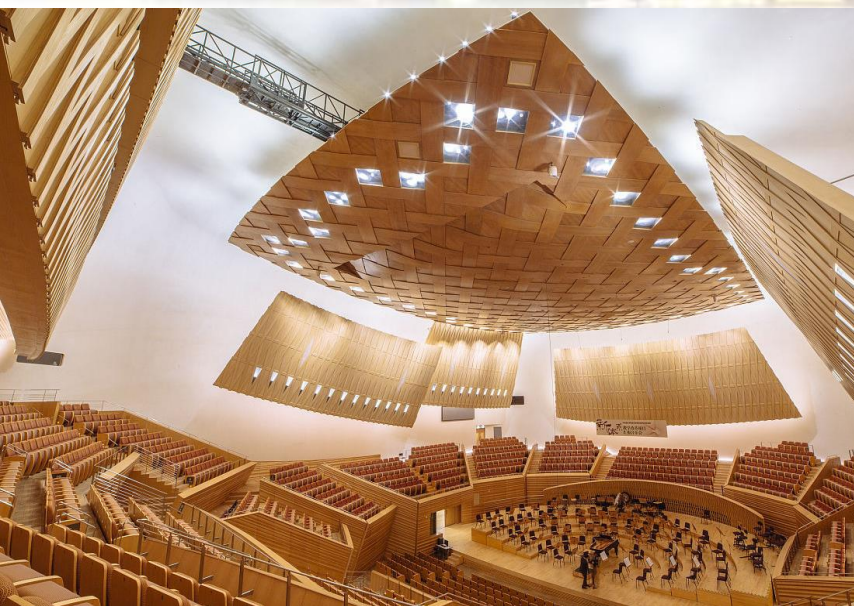






11 conservatories in China







上海音樂學院
SHANGHAI CONSERVATORY OF MUSIC

Agenda

- Higher music education in China: a history of 100 years
- Why the rise?
- Issues and new trends



- Employment Pressure
- Increasing ratio of overseas study(11% for 2018)
- Similar model in all conservatories
- Problems in curriculum



Major trends at Shanghai Conservatory

- Applied music & technology
 - World Music
- Redefining Chinese music identity





2017 ICMC/EMW HEARING THE 2E7E

2017年10月15日 - 20日
中国, 上海
上海音乐学院





印度古典聲樂 教學工作坊

第十一届上海双年展合作活动

时间：11月21日下午15:00-17:00
 地点：上海音乐学院学术厅（汾阳路20号）
 策划：特贾斯维莉·尼南贾纳 教授
 特邀主持：金桥 副教授
 表演嘉宾：Lalith Rao、
 Omkarnath Havaladar、Rutuja Lad
 翻译：刘祥焜

主办：西天中土（亚际书院）
 合办：上海音乐学院中国仪式音乐研究中心
 支持：梦周文教基金会、香港岭南大学

OBOR MAP



Transformation of Chinese music



Clip 1: *Wild fire*, II Bamboo flute concerto ,GuoWenjing .

Clip 2: *Iris Dévoilée*, Chen Qigang



China and neighboring countries

Japan: a Mature forerunner of Asian higher music education

Korea: Powerful force at present

China: Huge market and upgrade space

Opera! We are a Pioneer!

Showa University of Music was a pioneer in its approach to opera, adopting a "comprehensive opera education". The numerous full-fledged performances boast a long history and track record in Japan.

2015

[The exchange project between Showa University of Music and Shanghai Conservatory of Music]
Le Nozze di Figaro W.A. Mozart



- 1957 **Die Zauberflöte** W.A. Mozart
- 1958 **Carmen** G.Bizet
- 1959 **Cavalleria Rusticana** P.Mascagni
- Pagliaso** R.Leoncavallo
- 1960 **Il Trovatore** G.Verdi
- 1962 **La Sonnambula** V.Bellini
- The first full-fledged Japanese premiere
- 1963 **La Forza del Destino** G.Verdi
- 1965 **Carmen** G.Bizet
[Anniversary performance commemorating M. Gurlitt's 25 years in Japan]
- 1967 **Martha** F.V.Flotow
- 1968 **Iphigénie en Tauride** C.W.Gluck
- Japanese premiere
- 1979 **Iphigénie en Aulide** C.W.Gluck
- Japanese premiere of all acts
- 1982 **Saverio Angelica** G.Puccini
[Performance commemorating the partnership with Conservatorio di Musica Santa Cecilia in Rome]
- Der Jaeger** K.Weill
[Performance commemorating the partnership with Conservatorio di Musica Santa Cecilia in Rome]
- 1985 **David Re** A.Vitalini
- World premiere
- 1988 **Iphigénie en Tauride** C.W.Gluck
- 1989 **Le Nozze di Figaro** W.A.Mozart
[with the University of Music and Performing Arts, Vienna]
- 1990 **La Cambiale di Matrimonio** G.Rossini
[II Ponte Della Musica - Italy-Japan Music and Cultural Exchange]
- L'elisir D'amore** G.Donizetti
- 1992 **Il signor Bruschino** G.Rossini
[II Ponte Della Musica - Italy-Japan Music and Cultural Exchange]
- 1993 **Il Mitridate Eupatore** A.Scarlatti
- Japanese premiere
- 1994 **Olivio e Pasquale** G.Donizetti
- Japanese premiere
[II Ponte Della Musica - Italy-Japan Music and Cultural Exchange]
- 1995 **L'elisir D'amore** G.Donizetti
- 1997 **Rita / Il Campanello** G.Donizetti
[200th Anniversary of the Birth of Donizetti]
- 1998 **L'elisir D'amore** G.Donizetti
- 1999 **La Sonnambula** V.Bellini
- 2000 **L'elisir D'amore** G.Donizetti
- 2001 **Don Pasquale** G.Donizetti
- 2002 **La Sonnambula** V.Bellini
- 2003 **L'elisir D'amore** G.Donizetti
- 2004 **Lucia di Lammermoor** G.Donizetti
- 2005 **La Sonnambula** V.Bellini
- 2006 **L'elisir D'amore** G.Donizetti
- 2007 **L'elisir D'amore** G.Donizetti
[Commemorating the opening of the Shin-Yurigaoka Campus]
- Pia de' Tolomei** G.Donizetti
- Japanese premiere
- 2008 **La Sonnambula** V.Bellini
- 2009 **L'elisir D'amore** G.Donizetti
- 2010 **Pia de' Tolomei** G.Donizetti
- 2011 **Falstaff** G.Verdi
- 2012 **L'elisir D'amore** G.Donizetti
- 2013 **Oberto, Conte di San Bonifacio** G.Verdi
- 2014 **La Sonnambula** V.Bellini
- 2015 **Le Nozze di Figaro** W.A.Mozart
[The exchange project between Showa University of Music and Shanghai Conservatory of Music]

1983



David Re A.Vitalini
- World premiere

1989



Le Nozze di Figaro W.A.Mozart
[with the University of Music and Performing Arts, Vienna]

2007



Pia de' Tolomei G.Donizetti
- Japanese premiere

2011



Falstaff G.Verdi



上海音樂學院
SHANGHAI CONSERVATORY OF MUSIC

Opera house sketch





上海音樂學院
SHANGHAI CONSERVATORY OF MUSIC

Thank you all!



What happens next

16:00 - 17:30

Grab a Coffee + Drink and Think Pre-arranged groups by letters

Drink and Think – Questions for the groups

Strengths, Weaknesses, Opportunity and Threats in international collaborations in non-European regions (focus on Asia)

Sharing experiences of this kind of cooperation: why do we do it?
Feedback from those who did it

16:00 - 17:30**Drink and Think - letter on your badge**

Letter	Moderator
A	Christofer Fredriksson
B	Nicola Peacock
C	Outi Nissi
D	Zoe Smith
E	Sylvain and Payam
F	Marlon Titre
G	Jan-Gerd and Charmaine
H	Hanneleen Pihlak

Plenary Session II

Vivienne Stern

Director of UK Universities International

AEC Tradition: Let's Sing a Song from UK - Sumer is icumen in

Direction: Duncan Fielden

(Please note: you can also find the music score on page 17 of the Reader)

Voice

Su - mer is i - cu - men in Lhu - de sing cuc - cu.

5

V. Grow - eth sed and blow - eth med and spring'th the wu - de nu. Sing cuc -

10

V. - cul! A - we ble - teth af - ter lomb, lhouth af - ter cal - ve cu

15

V. Bul - luc ster - teth, buc - ke ver - teth, Mu - rie sing cuc - cul! Cuc - cu,

20

V. cuc - cu wel sing - es thu cuc - cu; Ne swik thu na - ver nu!

Pes

Sing cuc - cu nu sing cuc - cul!

What happens next

Welcome Dinner

Birmingham Botanical Gardens

**Coaches are waiting for us outside
on the left**

Return at 23:00

AEC Annual Meeting for International Relations Coordinators

*Beyond Europe: bringing the
world to our institutions*

Saturday, 15th September

Musical Introduction:

Maurice Ravel (1875 – 1937), *Gaspard de la Nuit, No. 1 'Ondine'*

Piano: **Pascal Pascalev**

Plenary Session III: Link and Synch - Case Studies on Internationalisation of Curricula

- Music as a human right - strengthening Music Education at Vietnam National Academy of Music, by **Lars Andersson**, Malmoe Academy of Music
- Music Confucius Institute – the intercultural dialogue in strategic partnership collaboration, by **Marianne Løkke Jakobsen**, Royal Academy of Music, Copenhagen

Q&A moderated by **Christofer Fredriksson**

Music Confucius Institute – the intercultural dialogue in strategic partnership collaboration

Marianne Løkke Jakobsen

Royal Academy of Music, Copenhagen



THE INTERCULTURAL DIALOGUE IN A STRATEGIC PARTNERSHIP COLLABORATION

Marianne Løkke Jakobsen
The Royal Danish Academy of Music

AEC IRC BIRMINGHAM 2018



WHY DO WE TALK ABOUT STRATEGIC PARTNERSHIP COLLABORATION?

- Erasmus+ going global
- KA107 – international credit mobility
- KA203 – strategic partnership

INTERCULTURAL UNDERSTANDING WHEN
TWO DIFFERENT CULTURES MEET

DEN
MARK

CHINA



STRATEGIC PARTNERSHIP MCI A CASE STORY HOW TO UNDERSTAND CHINA

- About MCI
- Confucius Institute
- Confucius thoughts
- How to work with China
- Can IRCs create cultural understanding

MCI AT RDAM

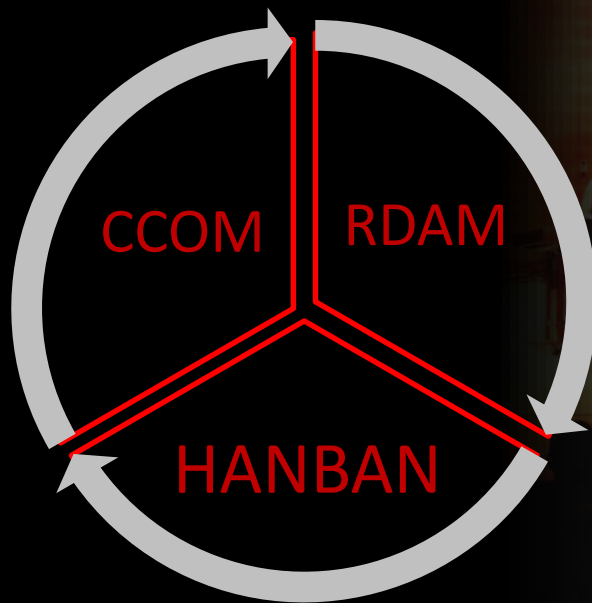
MCI established in 2012

Partner: Central Conservatory of
Music

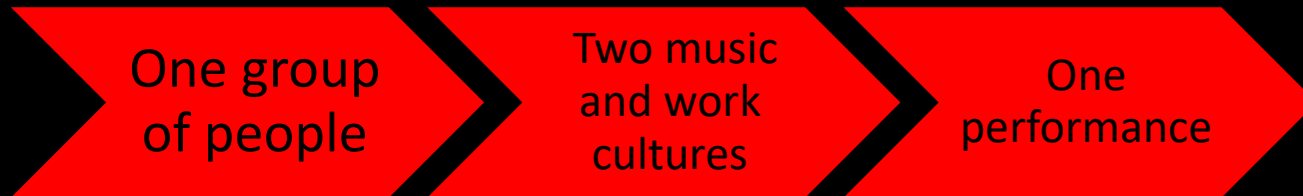
Musicians in residence from CCOM

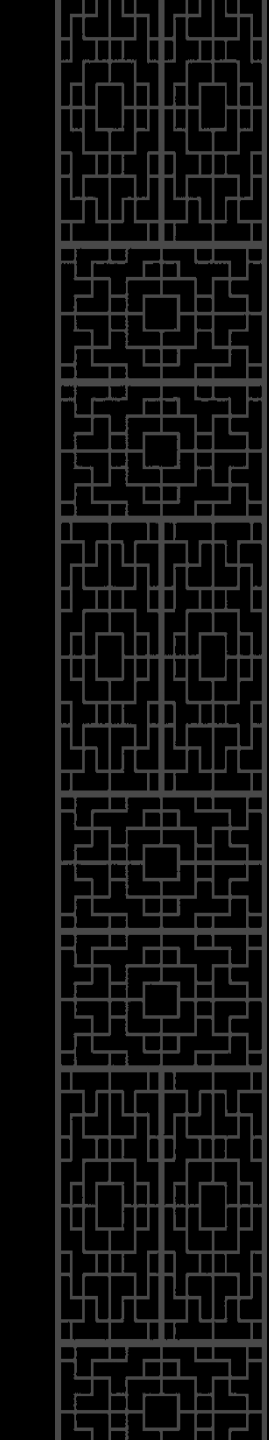
Activities arranged by MCI

WHAT IS A CONFUCIUS INSTITUTE?



The foreign music cultures must interact and create





We aim to actively contribute to the future global development of music by creating synergies between classical Western and Chinese musical traditions.











MUSIC CONFUCIUS INSTITUTE

The Flower of St. Simmonds - 1915
Racing Horse - 1915

McAnnaman - 1915

McAnnaman - 1915









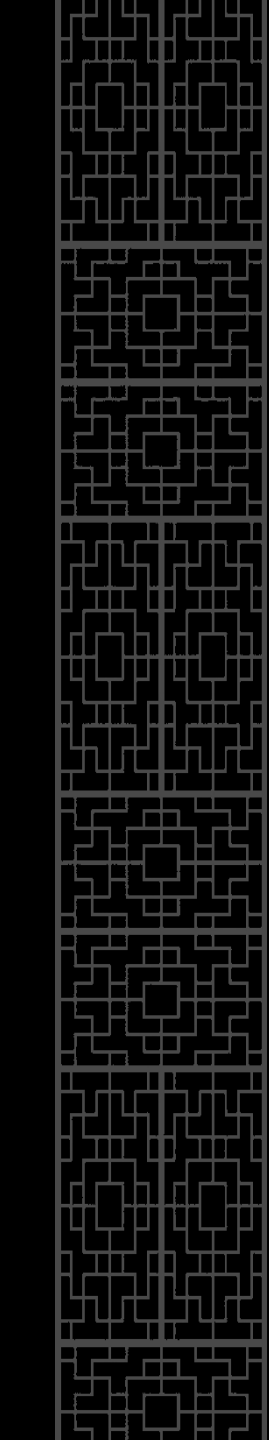
CONFUCIUS THOUGHTS

500 BC



*"If one should desire
to know
whether a kingdom
is well governed,
if its morals are good
or bad,
the quality of its music
will furnish the answer."*

Confucius



CONFUCIUS 5 VIRTUES

REN YI LI ZHI XIN

- Ren – virtue, humaness, kindness
- Li – rites, propriety
- Junzi – noble man, gentle man
- Xiao – filial piety



XIAO/ FILIAL PIETY

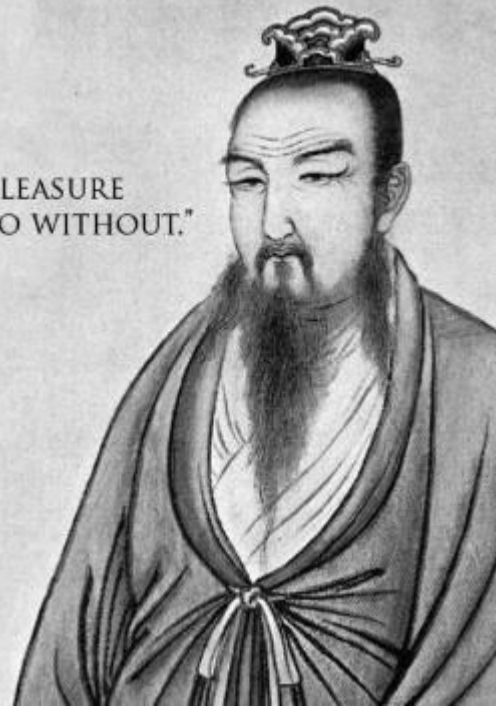
FIVE RELATIONSHIPS

- State and citizen – people and the ruler
- Husband and wife
- Father and son
- Elder brother and younger brother
- Friends

The inferior should always respect and obey the superior. But in return the superior should always love the inferior.

"MUSIC PRODUCES A KIND OF PLEASURE
WHICH HUMAN NATURE CANNOT DO WITHOUT."

- CONFUCIUS

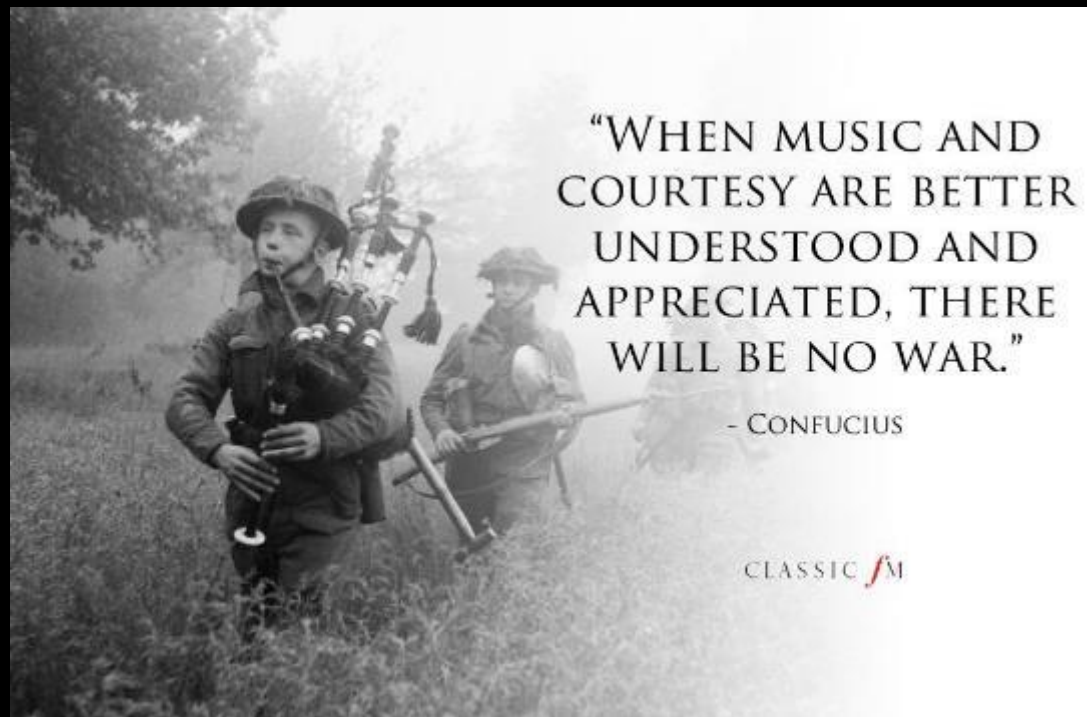


CONFUCIUS AND MUSIC

'to educate somebody, you should start from poems, emphasize on ceremonies, and finish with music'

SIX arts:

- 1.ceremonies, 2. music,
3. shooting, 4. driving,
5. writing, and 6. mathematics.



"WHEN MUSIC AND
COURTESY ARE BETTER
UNDERSTOOD AND
APPRECIATED, THERE
WILL BE NO WAR."

- CONFUCIUS

CLASSIC *fm*

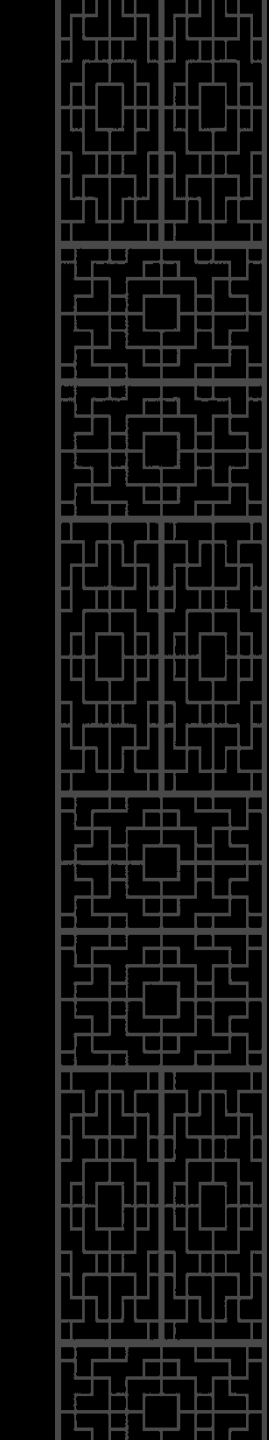


References:

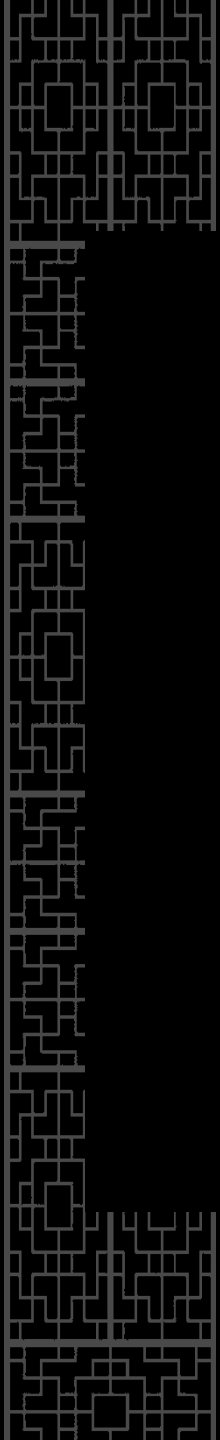
Confucius MEHER Mc Arthur

Confucius on Music Education Ji Yue

Three Confucius Values Robert Oxnam



IMPROVISATION PROJECT SCANDINAVIA AND CHINA











CAN IRCS CREATE CULTURAL
UNDERSTANDING?

MUSIC CONFUCIUS INSTITUTE

at The Royal Danish Academy of Music



中央音乐学院
CENTRAL CONSERVATORY
OF MUSIC



THE ROYAL
DANISH
ACADEMY OF MUSIC

DANISH TEACHING TRADITION

SHORT DISTANCE BETWEEN TEACHER AND STUDENT

YOU ARE EXPECTED TO TAKE RESPONSIBILITY OF YOUR OWN LEARNING. THE TEACHER ONLY GIVE ADVICE



DANISH CULTURAL VALUES

- Freedom for the individual
- Equality
- Respect
- Tolerance
- Strong sense of mutual trust

Egalitarian, Individualistic, Modesty and
Quality of Life
Practical and informal

TYPICAL FRUSTRATIONS ABOUT THE DANES

- Why can you not tell who is in charge?
- Why do you talk so much in order to take a decision?
- Why do you need that many breaks?
- Why are the Danes so relaxed and informal?
- Why do the Danes seem so cold and rude?
- Why do people not help me?
- Why does everybody leave at 4 pm?
- Why is it so hard to become friends with the Danes?



WHATREMEMBER : THE DANES LOVE TO DEBATE

- The Danes are straight forward - very frank
- If you disagree – speak up
- Address the issue – not the person
- We are debating not arguing – no personal feelings involved

WHAT IS TASK-BASED LEARNING - PBL?

- Student-centered learning, cooperative learning, active learning
 - Teacher as facilitator
 - Group work (Engagement)
 - Clear goals
 - Process is as important as learning outcome
 - Connection to the real world
-
- ❖ Advantages: Problem-solving skill, self-directed learning skill, motivation and engagement.

CONSENSUS AND MODESTY

- Avoid to show off
- Competition among peers not accepted
- Danes are ambitious – but not for personal fulfilment
- Decision making
- Debates and consensus
- Remember time for 'hygge'







CAN IRCS CREATE CULTURAL
UNDERSTANDING?

MUSIC CONFUCIUS INSTITUTE

at The Royal Danish Academy of Music



中央音乐学院
CENTRAL CONSERVATORY
OF MUSIC



THE ROYAL
DANISH
ACADEMY OF MUSIC

Plenary Session III: Link and Synch - Case Studies on Internationalisation of Curricula

- Music as a human right - strengthening Music Education at Vietnam National Academy of Music, by **Lars Andersson**, Malmoe Academy of Music
- Music Confucius Institute – the intercultural dialogue in strategic partnership collaboration, by **Marianne Løkke Jakobsen**, Royal Academy of Music, Copenhagen

Q&A moderated by **Christofer Fredriksson**

11:00 - 12:00 - number on your badge Breakout Groups on Ethical Challenges

Number	Room	Moderator
1	Level 1, Workshop 1	Christofer and Roberto
2	Level 1, Workshop 2	Claire Jones
3	Level 1, Workshop 3	Hanneleen Pihlak
4	Level 1, Workshop 4	Payam Gul Susanni
5	Level 1, Workshop 5	Jan-Gerd Krueger
6	Level 0, Recital Hall	José Luis Fernandez
7	Level 0, Jazz Club	Hernando Florez
8	Level 0, Lab	Carla Conti

What happens next

12:00 - 12:30

Networking with refreshments

Parallel Sessions:

Internationalising curricula through projects and external quality enhancement processes:
presentations and discussion

No.	Title	Speakers	Room
1	Creating Joint Modules: METRIC, RENEW and NEXT MOVE	Pilleriin Meidla, Martin Granum and Christofer Fredriksson moderated by Bruno Pereira	Level 1, Workshop 1
2	European-level curriculum development: VOXearlyMUS	Angela Sindeli and Riccardo Ceni moderated by Claire Michon	Level 1, Workshop 2
3	Distance Learning: INTERMUSIC and ARCO	Marianne Jacobsen, Louise Lansdown and Alistair Rutherford, moderated by Lamberto Coccioli and Stefan Gies	Level 0, Recital Hall
4	Joint Programmes: EUJAM and ECMaster Co PeCo and InMICs	Bojana Tesan, Erling Aksdal and Isabelle Replumaz, moderated by Jan Gerd Krueger	Level 0, Jazz Club
5	How to link internationalisation and quality assurance: presentation by MusiQuE – Music Quality Enhancement	Martin Prchal, Jef Cox and Paulina Gut	Level 0, Lab

Networking Lunch

Information Forum and Market

Sara Primiterra
AEC Events Manager

AEC Platforms

Pop and Jazz Platform 2019

Lars Andersson and Erling Aksdal
PJP Working Group



ROYAL
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@AEConservatoire
#IRCBirmingham2018



NTNU

Norwegian University of
Science and Technology

TRONDHEIM, NORWAY

NTNU JAZZ PROGRAMME 40TH ANNIVERSARY IN 2019



Co-funded by the
Creative Europe Programme
of the European Union

AEC Platforms EPARM 2019

Oana Balan

Academy of Music, CLUJ NAPOCA, Romania



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Strategic Partnership Outcomes

METRIC - Modernising European Higher Music Education through Improvisation

Martin Prchal

Royal Conservatoire The Hague

Strategic Partnerships Outcomes

ECMA Next Step: Manual for teaching and learning & ECMaster

Tone Jordhus

Norwegian Academy of Music, Oslo, Norway

Strategic Partnerships Outcomes

VOXearlyMUS

Angela Sindeli

National University of Music Bucharest, BUCHAREST, Romania

www.voxearlymus.unmb.ro

Guitar - N.E.R.D: update on the New Elaboration on Rhythmical Didactics

Martin Granum

Royal Academy of Music, AALBORG / AARHUS,
Denmark



Guitar N.E.R.D.

26-28 March 2019

RAMA, Aalborg, Denmark

Martin Granum, Associate Professor, RAMA, Aalborg

Master degree in Music Education at EUC (through the Distance Education Unit)

Yiannis Miralis

European University Cyprus, NICOSIA, Cyprus

EUROPEAN UNIVERSITY CYPRUS



www.euc.ac.cy

Master in Music Education (Long Distance)

- The first graduate program in Music Education in Greece and Cyprus (F2013).
- Offered in three different versions:
 - Conventional degree in Greek (F2013)
 - Long distance degree in Greek (F2015)
 - Long distance degree in English (S2018).
- Provides comprehensive education and training in a wide range of theoretical and practical courses in the area of music education.
- Provides opportunities for:
 - Specialization within the field of Music Education
 - Conducting and participating in research on current issues and developments in the field
 - Acquiring an accredited graduate degree from a European university at an affordable cost
 - Attending courses at a flexible pace according to one's individual schedule

Master in Music Education (Long Distance)

- Is designed for educators with diverse backgrounds (i.e., early childhood teachers, generalist primary teachers and specialist music teachers) who are interested in the teaching of music in innovative ways and at diverse educational settings.
- Is supported by a qualified team of faculty with extensive teaching experience, rich scholarly activity and diverse specializations, who provide strong academic guidance and support for student growth.
- Thoroughly prepares students for a PhD degree in Music Education.

DEGREE REQUIREMENTS

- Core Courses 24 credits/70 ECTS
- Master Thesis 6 credits/20 ECTS
- Total Requirements 30 credits/90 ECTS

CORE COURSES

- MUS 650 Research Methodology in Music Education
- MUS 651 Historical and Philosophical Dimensions of Music Education
- MUS 652 Sociological and Psychological Dimensions of Music Education
- MUS 612 Teaching Approaches and Curriculum Development in Music
- MUS 608 Music Technology in Education
- MUS 620 Multicultural Music Education and World Music Pedagogy
- MUS 624 Creativity, Improvisation and Composition in Music Education

- MUS 695 Master Thesis

ESMAE's postgraduate studies and ESMAE503 (Youtube channel dedicated to 21st century music)

Bruno Pereira

ESMAE, PORTO, Portugal



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Co-funded by the
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InMICS : statement on the 1st group of recruited students

Isabelle Replumaz

Royal Academy of Music, LYON, France

— International —
Master in Composition
— for Screen —



I n
M I
C S

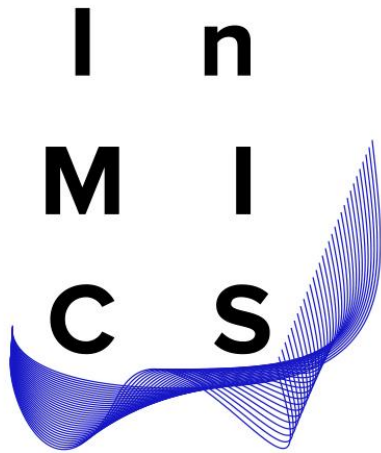


HIGHER EDUCATION



PROFESSIONAL ORGANISATIONS





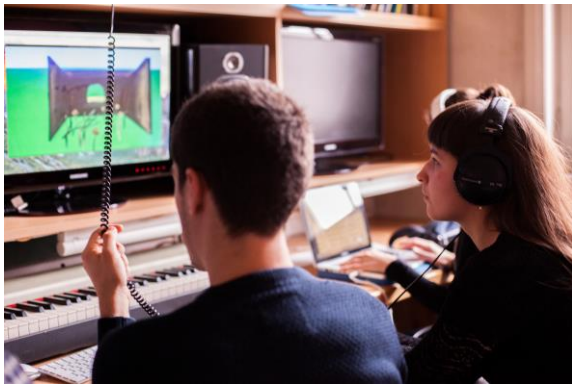
Educational Frame

- ✓ Masters degree programme open to **graduate students in music** (bachelor at least) with experience in film scoring
- ✓ **12 students study at 2 of the 4 partner institutions** according to their wish, profile and project and to the specialisation offered in each school:

- **Bologna:** Electroacoustic Composition for screen
- **Ghent:** Composition for Musical Theatre & Media Art
- **Lyon:** Scoring for screen
- **Montréal:** Composition for video games

➤ **Double master's degree awarded**

➤ **Diversity of aesthetics, cultures and teaching methods**





Focus on entrepreneurial and professional development

➤ *InMICS Composers Lab*

2-year intensive training programme for the 12 InMICS students created in cooperation by the InMICS schools and 3 (film) music festivals:

- Film Fest Gent (Belgium)
- Festival International du Film d'Aubagne (France)
- Film Music Festival Krakow (Poland)

✓ **Workshops with students in audio-visual arts**

✓ **Master-classes with professionals:** composers, film-makers, producers, music supervisors, agents, etc.

✓ **Showcase of student works**

➤ **Compulsory internship as immersion into the professional world**

FILM
FEST GENT

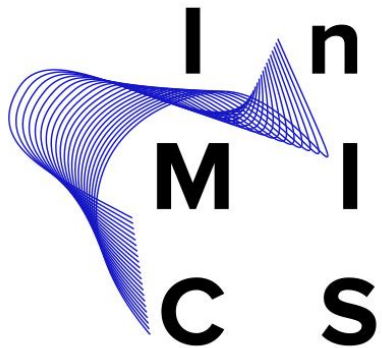


FESTIVAL INTERNATIONAL DU FILM D'AUBAGNE



Creative
Europe

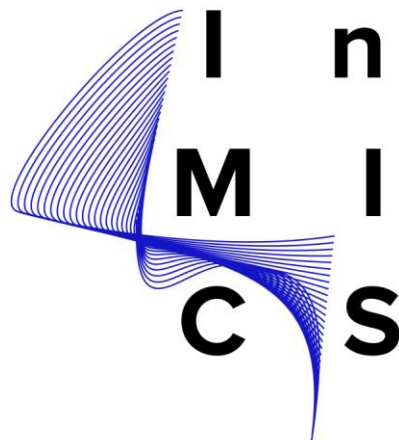
2018-2020 INMICS CALENDAR



- **Sept. 2018:** welcoming of students in the 4 schools
- **Oct. 2018:** InMICS Composers Lab at Film Fest Gent
- **March 2019:** InMICS Composers Lab at the Aubagne Film Festival
- **Nov. 2019 – Jan. 2020:** opening of applications
- **Jan. 2020 – March 2020:** selection of students
- **March 2020:** InMICS Composers Lab at the Aubagne Film Festival
- **May 2020:** InMICS Composers Lab at FMF Krakow
- **Oct. 2020:** Presentation of students' final works + InMICS composers Lab activities for students of the 2nd InMICS group



Thank you for your attention!



WWW.INMICS.ORG

This project is funded with support
from the European Commission



HoGent



Faculté de musique
Université de Montréal



This leaflet reflects only the views of the authors and the Commission cannot be held responsible for any use which might be made of the information contained herein.

Lithuania Green campus: development of virtual mobility

Rima Rimsaite

Lithuanian Academy of Music and Theatre, VILNIUS,
Lithuania

<https://flightaware.com/live/>

Monteverdi Day at Cremona Mondomusica

Anne Colette Ricciardi

ISSM Claudio Monteverdi, Cremona, Italy





AEC Website database

By Nina Scholtens

AEC Communication, Office and Project Assistant

Information forum



Members login



Association Européenne des
Conservatoires, Académies de
Musique et Musikhochschulen

MEMBERS LOG IN

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MEMBERSHIP

OUR MEMBERS

MEMBERS LOGIN

BENEFITS

BECOME AEC MEMBER

Member Login

Use your username and password to login:

USERNAME

PASSWORD

LOGIN

[Forgot your password?](#)



Database for non-administrators

Your profile

Below is a summary of all the information we have stored in our database:

Full name:

Email address:

Update information

Your data can be updated by sending your changes to the administrator of your school: Nina Scholtens.

Make changes to the following message and click on Send to send an email to Nina Scholtens

Message:

Dear [administrator],
Can you please update my information with the following:

Full name:
Email address:
Address:

Best,

Nina Scholtens

SEND

AEC newsletter

If you want to unsubscribe from all the newsletters from AEC, click on the button below.

UNSUBSCRIBE

Remove information

If you want all your data to be removed from the database, please send an e-mail to info@aec-music.eu.



Database for administrators

Your profile

You can change all your profile information, your e-mail address and your password.
If you want to change your logo, please click [here](#).

Your profile

Prefix:

☐ Sir ☒ Madam

Name:

Nina



Scholtens

E-mail address:

office3@aec-music.eu

Function:

Login data

Username:

Intern3

Password:

SAVE



Database for administrators

General Information of the Institution

Your organisation »

Academic Information

Academic Year »

Curriculum and Developments »

Number of staff and students »

Exchange Programmes and Information for Incoming Students »

Contact Persons, Unions and Representatives

Director »

Vice-director »

Second Vice-director »

Public Relations (PR) Officer »

International Relations Coordinator (IRC) »

Pop and Jazz (PJP) Coordinator »

EMP Coordinator »

Research or EPARM Coordinator »

INVITE Coordinator »

Student Union »

Alumni network »

Library »

Former Director/IRC »

Finances contact person »

Additional members »

SAVE



Forgot your password?

Forgot your password?

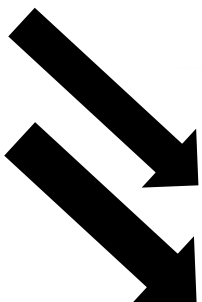
Did you forget your password? Please fill in you e-mail address so we can send you a new password.

E-MAIL ADDRESS

SEND

[Go back to the login page.](#)

'Our members' section



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[Click here »](#)

OUR MEMBERS



AKADEMIA E ARTEVE

TIRANA, ALBANIA



YEREVAN STATE CONSERVATORY AFTER KOMITAS

YEREVAN, ARMENIA

ABOUT US

Yerevan State Conservatory (YSC) after Komitas was founded in 1921 as a music studio and re-founded two years later as a higher musical education institution. At the beginning of the 20th century, the Armenian professional...



QUEENSLAND CONSERVATORIUM

BRISBANE, AUSTRALIA

Queensland
Conservatorium



SCHOOL OF MUSIC, UNIVERSITY OF QUEENSLAND

QUEENSLAND, AUSTRALIA

'Our members' pdf

AEC MEMBERS (Active)		
Akademia e Arteve TIRANA, ALBANIA	Department: Address: ZIP, City: Country: Website:	Music Faculty Sheshi Nënë Tereza No.1 1013, TIRANA ALBANIA http://www.uart.edu.al
Yerevan State Conservatory after Komitas YEREVAN, ARMENIA	Address: ZIP, City: Country: Website:	Sayat-Nova 1a 0001, YEREVAN ARMENIA http://www.conservatory.am
Anton Bruckner Private University LINZ, AUSTRIA	Address: ZIP, City: Country: Website:	Hagenstrasse 57 4040, LINZ AUSTRIA http://www.bruckneruni.at
University of Music and Performing Arts Vienna WIEN, AUSTRIA	Department: Address: ZIP, City: Country: Website:	International Office (within the Department of Events & International Relations) Anton-von-Webern-Platz 1 A-1030, WIEN AUSTRIA http://www.mdw.ac.at
Universität Mozarteum Salzburg SALZBURG, AUSTRIA	Address: ZIP, City: Country: Website:	Mirabelplatz 1 A-5020, SALZBURG AUSTRIA http://www.uni-mozarteum.at
Joseph Haydn Konservatorium EISENSTADT, AUSTRIA	Address: ZIP, City: Country: Website:	Glorietteallee 2 A-7000, EISENSTADT AUSTRIA http://www.haydnkons.at
Prayer Konservatorium für Musik und dramatische Kunst WIEN, AUSTRIA	Address: ZIP, City: Country: Website:	Mühlgasse 28-30 A- 1040, WIEN AUSTRIA www.konservatorium-prayer.at
Vienna Konservatorium VIENNA, AUSTRIA	Address: ZIP, City: Country: Website:	Stiebergasse 15-17 A - 1150, VIENNA AUSTRIA http://www.viennaconservatory.at
Music and Arts University of the City of Vienna VIENNA, AUSTRIA	Address: ZIP, City: Country: Website:	Johannesgasse 4a 1010, VIENNA AUSTRIA http://www.muk.ac.at



Update your institution's information!





AEC Vacancy Platform

By Paulina Gut

AEC Project, Communication and Events
Coordinator



Vacancy platform

**The leading website for job
vacancies in Higher Music
Education**

Want to post a vacancy?

AEC members can directly post a job vacancy by filling in this form.

POST A VACANCY



One month deadline

New job categories

SEARCH

JOB TYPE/CATEGORY

(Senior) management

Academic

Administrative

Production

Internships



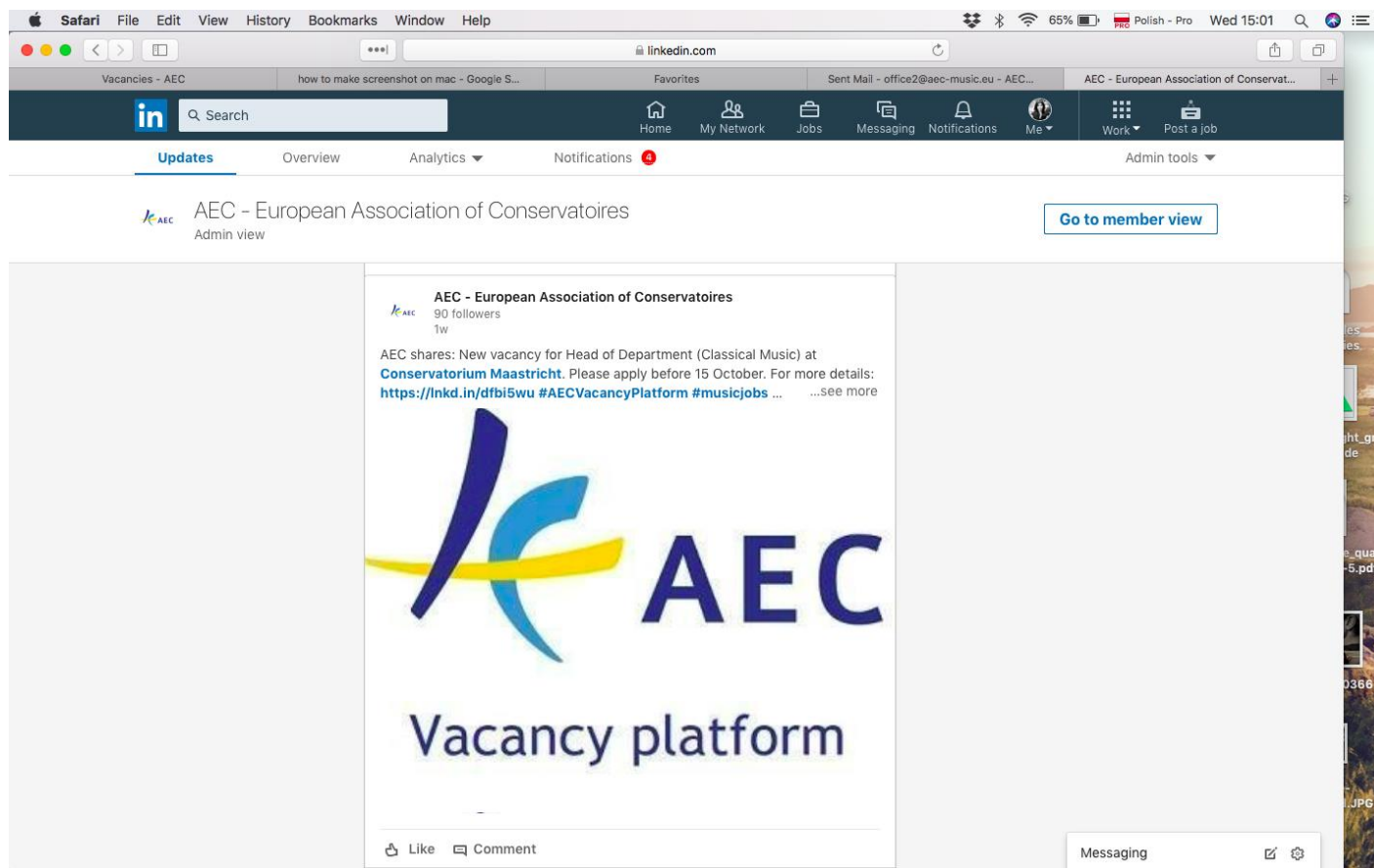
Subscribe to the AEC Vacancy Platform and stay updated !



Subscribe to our vacancies RSS feed



AEC Vacancy platform on social media





#AECVacancyPlatform



Strengthening Music in Society

By Esther Nass
AEC Office Coordinator



What are we working on?

Music in Society

Entrepreneurship

**Diversity, Identity,
Inclusiveness**

Digitisation

Students

Internationalisation (IRC)

Learning and Teaching

Information Market

Speakers at the tables

Breakout Groups Discussion - letter on your badge moderated by IRCs WG and AEC staff members

Moderator	Letter	Room
Bruno Pereira	A	Level 0, Recital Hall
Christofer Fredriksson	B	Level 0, Jazz Club
Hanneleen Pihlak	C	Level 0, Lab
Jan-Gerd Kruger	D	Level 1, Workshop 1
Sara Primiterra	E	Level 1, Workshop 2
Esther Nass	F	Level 1, Workshop 3
Paulina Gut and Nina Scholtens	G	Level 1, Workshop 4
Jef Cox	H	Level 1, Workshop 5

Closing and Sharing

News from the AEC by

Stefan Gies

AEC Chief Executive

The AEC Council

President: Eirik Birkeland, Oslo

Vice-Presidents: Georg Schulz, Graz
Deborah Kelleher, Dublin

Secretary General: Harrie Van Den Elsen, Groningen

Council Members: Claire Mera-Nelson, London - Kaarlo Hilden, Helsinki - Jacques Moreau, Lyon - Ingeborg Radok Žadna, Prague - Iñaki Sandoval, Viljandi/Estonia - Lucia Di Cecca, Frosinone/Italy - Zdzisław Łapinski, Kraków - Elisabeth Gutjahr, Salzburg

Co-opted: Bernard Lanskey, Singapore

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Co-opted: Bernard Lanskey, Singapore

AEC Office Team



Esther Nass
Office manager



Stefan Gies
Chief Executive



Linda Messas
General Manager/
Deputy CEO



Sara Primiterra
Events and Project
manager



Jef Cox
Project
coordinator



Blazhe Todorovski
Review and
Administrative
Assistant at MusiQuE



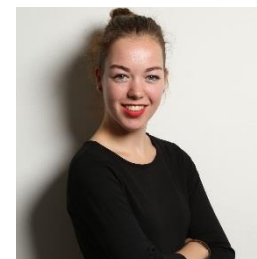
Barbara Lalic
Student Intern



Paulina Gut
Project,
Communication
and Events
Coordinator



Claudia Zeng
Student Intern



Nina Scholtens
Communication,
Office and Project
Assistant



AEC Strategic Plan 2016–2021



Adopted



Association Européenne des
Conservatoires, Académies de
Musique et Musikhochschulen

Vision

AEC is the leading voice for Higher Music Education in Europe, a powerful advocate for its member institutions.

AEC sees professionally focused arts education as a quest for excellence in three areas: artistic practice; learning and teaching; research and innovation. It seeks to foster these elements and to encourage the diversity and dynamism with which they are pursued in different institutions, countries and regions.

AEC understands and supports music and arts education, together with cultural participation, as central contributors to quality in human life, and inclusive societies founded on democratic values.

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AEC's core tasks

AEC's core tasks are to be

1. Think tank for new developments
2. Platform for the exchange of experiences, good practice, a trade-fair of ideas
3. Lobbying and advocating for the sake of higher music education.

“Strengthening Music in Society”

AEC SMS

Creative Europe 2018 - 2021

1. Music's and higher music education institutions' role in society.
2. Diversity, Identity, Inclusiveness.
3. Entrepreneurial mind-set for musicians.
4. Internationalisation and transnational mobility.
5. Shaping the musician of tomorrow through innovative learning and teaching (L&T).
6. Teacher education in the digital age

European Commission's view on art and culture

The following aims or measures are considered by the European Commission to be particularly worthy of being funded:

- a) to create new jobs in the creative industries
- b) to contribute to the integration of migrants and to creating a European identity
- c) to assist and support the digital shift.

Closing and Sharing

Closing Remarks by

Lucia Di Cecca

AEC Council Member

Thank you

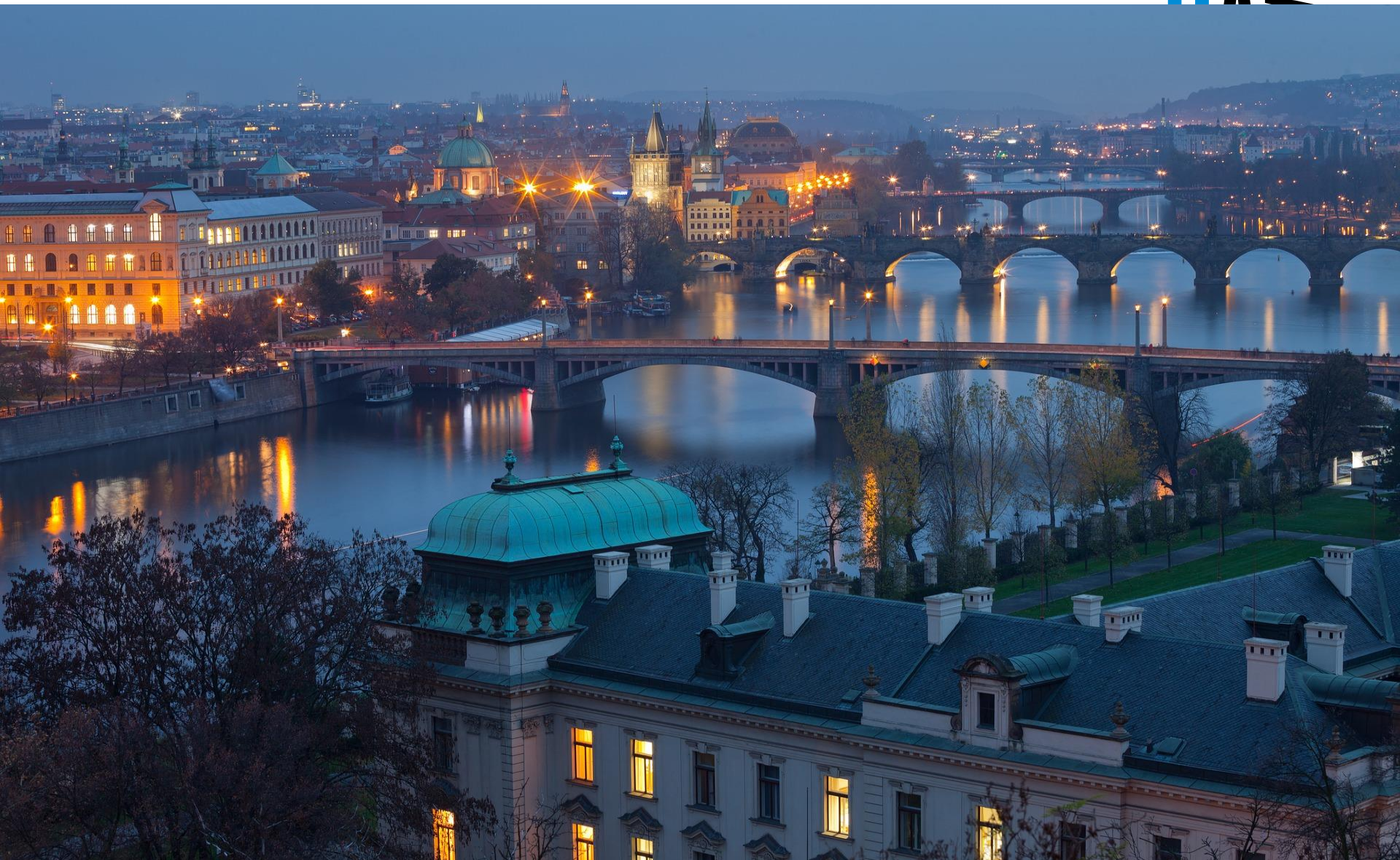
Announcement

IRCs Meeting 2019



AEC Annual Meeting for International Relations Coordinators 2019











500

students

150

**student
concerts
and
performances
each year**

111

**bilateral
agreements**

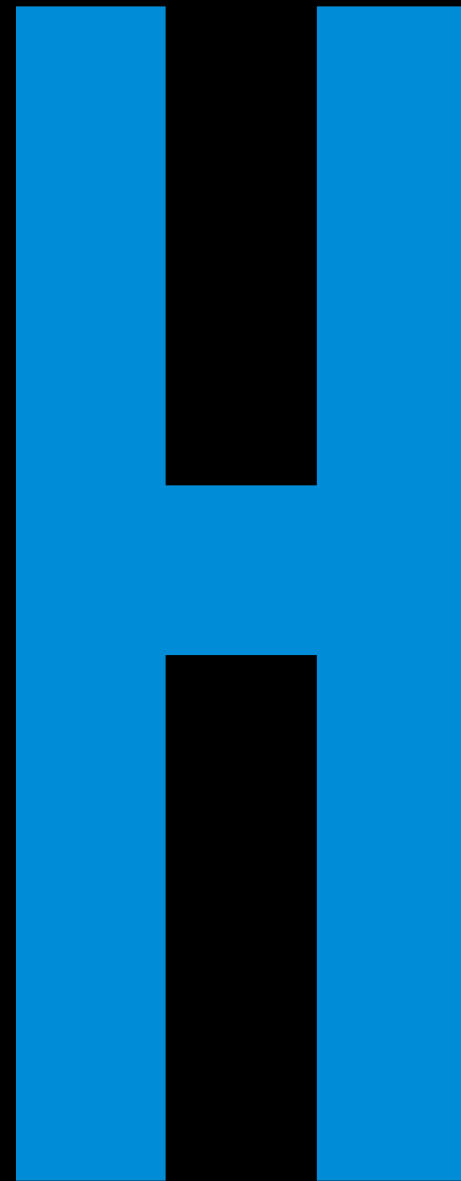
70

**Erasmus+
mobilities
in the last
year**

A black and white photograph of a woman with dark hair, wearing a sleeveless, shimmering dress, playing a large harp. She is looking down at her hands as they move across the strings. The harp has ornate carvings on its frame. The background is dark, making the harp and the woman stand out.

**19. – 22. SEPTEMBER
2019**

PRAGUE





**WE ARE LOOKING FORWARD
TO MEETING YOU IN PRAGUE!**

www.hamu.cz

Veronika.adamcova@hamu.cz

Anna.poppova@hamu.cz

THANK YOU

See you in Prague!