

Video 9 minutes

For people that don't necessary know CoPeCo

→ Presentation of CoPeCo

- CoPeCo (Contemporary Performance and Composition) = programme in artistic creation - four semesters - four different countries
- Estonian National Academy of Music and Theatre in Tallinn (EAMT), Royal Conservatory of Music in Stockholm, Sweden (KMH), Conservatoire National Supérieur de Musique et de Danse de Lyon, France (CNSMD), University of Music and Theatre in Hamburg, Germany (HfMT)
- school select 2 or 3 students
- tuition fees and final diploma internal to each host school

- selection every two years, institution to which the student is applying
- international performers in music and/or composers
- musicians who wish to renew their approach to artistic practice through improvisation, contemporary repertoire, experimentation with new technologies, and collaboration between different art forms
 - cross-fertilization of skills and cultures for students with ≠ abilities, frameworks and backgrounds

→ Our cohort

- 3rd cohort
- ten students, between 23 and 34 years old
- Poland, Canada, Australia, Belgium, Ghana, Netherlands, Germany, Estonia, Greece, France
- various instruments: piano, flute, voice, saxophone, guitar, electronics, percussion, clarinet
- various statuses (performer and/or composer)
- focus on experimental and contemporary music emerging from the western classical tradition (history of 20th- and 21st-century western classical, electroacoustic, and free improvised musics)

- **1 practical issues**
 - non-European students: visa issues/financial support
 - to what extent are students responsible for the organization of their extra-curricular lives (travel, visas, housing, etc.) vs. the responsibility of the administration?
 - how to make short-term mobility sustainable and accessible?
 - concrete professionalization?

- **2 ethical issues**
 - how can we develop communication tools as a cohort, class, ensemble?

- **level of instruction that finds aesthetic and educational ‘common ground’ between students needed; but** experience aesthetic plurality, creative freedom, and artistic growth
- important to critique the hierarchy / cultural politics implicit in encouraging international students to move to Europe for a short time to study European music (vis-a-vis cultural colonialism, the forming of international communities, the ‘dissemination’ of European culture, etc.)