



Association Européenne des
Conservatoires, Académies de
Musique et Musikhochschulen

HAMU

SEPTEMBER 2019

HAMU PRAGUE

AEC ANNUAL MEETING FOR INTERNATIONAL RELATIONS COORDINATORS 2019

The Pink Elephant: Reflections on the
Future to Transform the Present

CONFERENCE READER



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The AEC would like to express special thanks to the IRCs Working group, the Academy of Performing Arts in Prague, in particular Ingeborg Radok Žádná, Veronika Adamcová and Anna Poppová and all members of the staff, for their wonderful support in organizing the AEC Annual Meeting for IRCs 2019 in Prague.





THE PINK ELEPHANT: REFLECTIONS ON THE FUTURE TO TRANSFORM THE PRESENT

The “**pink elephant in the room**” is an expression used to indicate that something very visible and obvious is there, but nobody wants to point it out and talk about it^[1]. How many “pink elephants” do the international relations coordinators have to deal with in their daily work? Starting from the points raised by the International Relations Coordinators Working group in their [Reflection on the AEC Annual Meeting for International Coordinators 2018 - looking back at the past while imagining the future of internationalization of Higher Music Education](#) (which we invite all of you to read before coming to Prague) the IRCs Meeting 2019 presents itself with the provocative title “The Pink Elephant” to trigger discussion about all constraints, contradictions, unsaid and unknowns that make the work of the IRCs more and more complex and multifaceted.

Pink elephants generate **contradictions**: how can we stay **flexible** within the constraints of the institutional, national and European **regulations**? If we claim that all our work is for the good of the **students**, why is our work not entirely based on an accurate listening of their needs? If we claim that it is important to be in a network with common tools and procedures, why still many AEC members do not accept applications via **EASY**? If we claim that “being international” is a sign of quality, why don’t we **compare** each other internationally on regular basis? And if we claim that networking is the most important function of the IRCs meeting, while as the **networking activity** been presented as an optional feature of the event? The IRCs Meeting 2019 will talk openly about these “pink elephants” and will address in particular the centrality of networking by assigning a central place in the programme to the Networking Activity, which will take place for the first time on Saturday afternoon, as part of the main programme.

Uncertainty is one of the biggest pink elephants in the IRC room. While in Birmingham the Brexit was for obvious reasons at the centre of the debate of last year, the approaching end of the current Erasmus+ Programme is bringing more questions than answers. Besides the news about the **doubling of the budget**, many other important details are still unknown, including the administrative implications of managing the expected huge increase of mobility numbers. And what about the **European Universities** initiative? How could higher music institutions take advantage of this big opportunity? Or is this elephant too big to handle? Other question marks are related to the **Erasmus Going Digital** initiative: what and how will be officially digitalized as of 2021? Which degree of autonomy will the institution(s) have in this process? Contradictory information is coming out in this regard and exact details have not been officially disclosed. In his “TedX style” talk, **Mirko Varano**, Senior Advisor International Projects at KTH Royal Institute of Technology in Stockholm, will try to “unveil” the **Erasmus 2021** pink elephant by telling more details about the future of the most famous EU programme^[2].

Employability is another pink elephant for higher music education institutions: what do we mean exactly when speaking about it in relation to the music sector? How can we best measure it for reporting purposes? And what is the responsibility of higher music education institutions and IRCs in particular? The impact of international mobility of students on employability will be addressed by





the keynote speaker **Dana Petrova**, Director of Centre for International Cooperation in Education in Czech Republic, who will trigger breakout groups discussion on this theme, which will also address the responsibility of institutions in providing international internship opportunities to their graduates.

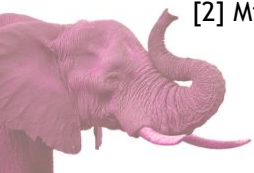
The responsibility of institutions in relation to the employability of their graduates reflects the **responsibility of higher music education actors in society** at large. The role of international relations coordinators within their institution in relation to the bigger role of the institution in society is also a pink elephant. The paramount role that IRCs have in transforming individuals by facilitating life-changing experiences such as Erasmus exchanges and international opportunities is undeniable and often neglected. The societal responsibility of IRCs goes even beyond that as it touches also the environmental sphere. The **sustainability of physical mobility**, which concerns all travels involved in international meetings and activities, is nowadays becoming an increasingly important issue and has entered the strategic agendas of governments and institutions. Unfortunately, the sustainability agenda clashes with the internationalization and mobility goals which set higher and higher numbers in terms of projects and activities to be performed and people to involve. But is this reflecting the actual trends? Many institutions see a **decline in exchange applications** despite the increased Erasmus budget. Are music students surprisingly become less mobile? And, if so, why? Could **technology** help in solving the puzzle by providing digital solutions to replace physical mobility with virtual and blended mobility? Can distance learning and cooperation offer a sustainable future to higher music education? The **future of internationalization** in higher music education will be a central topic of the 2019 IRCs Meeting. Extensive discussions which will lead to the publication of an IRCs Manifesto 2020 will be inspired by the “expert on future” **Peter Majanen** from Quattroporte, who will help participants imagining the future of internationalization.

The AEC is looking forward to welcome you at the Academy of Performing Arts in Prague from 19th to 22nd September for the 19th AEC Annual Meeting for International Relations Coordinators, the second taking place in the framework of the Creative Europe funded project [AEC - Strengthening Music in Society \(SMS\)](#). The event will also feature sessions and pre-conference seminars prepared by the Diversity, Learning&Teaching, Digitization and Student working groups of the SMS Project and the usual EASY Workshop open to all internal and external users of the system. Plenty of time will be given to discussion on relevant topics for international relations coordinators and informative sessions about international projects carried out by AEC member institutions.

Join us in our reflection upon the future to transform the present!

[1] <https://www.urbandictionary.com/define.php?term=pink%20elephant%20in%20the%20room>

[2] Mirko Varano will also give a pre-conference seminar about Joint Programmes



EASY WORKSHOP

PRE-CONFERENCE PROGRAMME

EASY Workshop

Thursday 19th September

11:30 - 13:30 EASY Live Tutorial - Orchestra Rehearsal Room Ground Floor

Optional session - for registered participants only

- EASY application procedure step by step (beginner level)
- Learning Agreement (intermediate/advanced level)
- Question and Answer to Dreamapply (intermediate and advanced level)

13:30 Registration for EASY Workshop participants - Registration Desk Ground Floor

14:00 - 14:45 Parallel Introductory Sessions

- 1 - Introduction to EASY by the Working Group for new/future EASY users and external institutions - Gallery
- 2 - Results questionnaire and planned developments for Year 4 - by Sara Primiterra and Breck Shuyler for current/advanced EASY users

14:50 - 15:50 Plenary Session - Gallery [\[Level -1\]](#)

FAQs, the updated EASY Code of Conduct and news about the EASY Application Form and Export Tables by Sara Primiterra, EASY Project Manager

15:50 - 18:00 Parallel Sessions on EASY topics

repeated 3 times, starting time 15:50 - 16:35 - 17:20

- 1 - How set up the institutional profile (first session)/Letter Templates generation (second and third session) by Breck Shuyler - room 2027 (2nd floor)
- 2 - How to set up the app form and how to create and use export tables by José Luis Fernández - room 2017 (2nd floor)
- 3 - Managing incoming and outgoing applications by Lucia di Cecca - room 2026 (second floor)
- 4 - Learning Agreement by Kert Kivaste and Salvatore Gioveni - room 2057 (second floor)

18:00 - 19:00 EASY Live Tutorial - Orchestra Rehearsal Room Ground Floor

Optional session - for registered participants only

Registered participants can take part in the following Live Tutorials:

- EASY application procedure step by step (beginner level)
- Learning Agreement (intermediate/advanced level)
- Question and Answer to Dreamapply (intermediate and advanced level)

SEMINAR I

Pre-Conference Seminar I on the Internationalization of Curricula
Friday 20th September

Internationalisation of curricula - 'free' mobility within a subject specific network as being developed by the European Opera Academy

Pre-Conference Seminar with representatives of the Erasmus+ Strategic Partnership Project European Opera Academy: Competence Centre for Shared Education in Opera Training and the [Learning & Teaching Working Group](#) of the Creative Europe funded project "[AEC - Strengthening Music in Society \(SMS\)](#)".

By Christofer Fredriksson and Charlotte Saelemakers, European Opera Academy, and Susanne Van Els project representative and the SMS WG5 on Learning and Teaching.

9:00 - 9:15 Registration

9:15 - 9:45 Internationalization of Curricula - European Opera Academy Case Study

9:45 - 10:45 Group discussion / assignment first part

10:45 - 11:15 Networking with Refreshments

11:15 - 11:45 Discussion / assignment wrap-up

11:45 - 12:15 Conclusions

12:15 - 13:15 Networking Lunch Networking Lunch for Seminar Participants ONLY - Restaurant across the street

The European Opera Academy (EOA) is a (still growing) network of 14 HMEIs. Since opera training has to incorporate a large skillset which is broad and specialised, and because of the large individual variety in both the professional qualifications and the developmental pathways for young professionals, the EOA-programme is based on the need to give more options to students than one academy or conservatoire can provide. Entrepreneurial skills are core in opera training, so student exchange fits really well as a way to organise this. By offering special short-term modules, the EOA partner institutions enlarge the educational offer for their students. Collaborating closely within such a subject specific network is a driver for quality enhancement, EOA partner institutions find.



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SEMINAR I

One of the Working Groups within the EOA project investigates how to use teacher exchange to support the opera training programmes of the partner institutions. The Working Group which invites you to this seminar is developing a model of 'shared education'. This concept is based on student exchange as an individual, flexible learning experience. Therefore, we look at the need for less full and fixed study programmes, and at learning environments which allow students to make independent choices in the design of their study. Also, we want to investigate how institutional collaboration can improve quality and capacity to develop.

Central in our work are these questions:

- How to optimize the educational value of exchange for a student?
- How to maximize the possibility for HEIs to benefit from exchange of students?

In this seminar you will be invited to elaborate on these questions and discuss the relationship of this topic with 'Internationalisation as a tool for development' and other currently relevant issues, like the foreseen growing numbers within the Erasmus+ programme.



Christofer Fredriksson has been active in the field of internationalization of higher education since the year 2000 serving at different Swedish institutions. In particular, since 2014 he supports and develops internationalization policies at the Stockholm University of the Arts in particular through the implementation of externally funded projects. He is responsible for coordinating the renewal and dimensioning of exchange agreements and is responsible for Erasmus+ International Credit Mobility exchanges.

Christofer has a background as a visual artist with 20 years of professional activity and for almost 10 years, he read pacenotes at the national level in Rallying, with a third place in the Swedish Championship as the main success.

Charlotte Saelemakers is wearing "multiple hats" at the Royal Conservatoire of Antwerp (RCA). She is coordinator of international affairs for the dance, drama and music programmes and study trajectory counsellor for the students in the classical music department. She also does educational development (entrepreneurship, research, social impact, innovation, moodle, ...) and is an active, freelance violinist.



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She got a taste for the international when she went on Erasmus to Porto and later in her career when she coordinated a 2-seas commemoration project on World War One with French, UK and Belgian partners. She is always looking for innovative projects to keep the RCA being the multi-disciplinary, open and diverse melting pot it is today and being an active musician herself, she maintains an active link with the professional field.

SEMINAR I



Susanne van Els (1963) is one of the leading musicians of her generation. She performed as a soloist and a chamber musician, and she ran a most entrepreneurial life in music; combining her own ensembles and projects, like a series of artistically fresh solo CDs, with traveling the world with the Schönberg Ensemble, doing advisory and policy development work whilst undertaking adventurous collaborations with the other arts.

Significant composers like Louis Andriessen wrote new viola works for Susanne. Her recording of Ligeti's viola sonata for harmonia mundi won both the Diapason d'Or de l'Année and the Deutsche Schallplattenpreis in 2009.

After this truly satisfying international career, she started to work in higher education. She was the head of classical music department of the Royal Conservatoire The Hague. She was responsible for the interdisciplinary projects and joint curriculum at ZUYD Faculty of the Arts. For these institutions she developed relations with international higher education partners, a.o. in China. She led the European Opera Academy and is currently working in an Erasmus+ Strategic Partnership project for new opera making and training. She is involved in new initiatives in the arts and she does policy advise, coaching and accreditation work.

Susanne is a member of the Learning & Teaching working group of the Strengthening Music in Society project of the Association Européenne des Conservatoires. She performs forward-thinking work on assessment and curriculum development in higher music education, her recent article in a publication of the Centre of Excellence in Music Performance Education is called 'How (not) to teach'.



SEMINAR II

Pre-Conference Seminar II on Diversity in Internationalization Friday 20th September

Perspectives on diversity in internationalization - sharing experiences and practices

Pre-Conference Seminar with members of the [Diversity, Identity and Inclusivity Working Group](#) of the Creative Europe funded project “[AEC - Strengthening Music in Society \(SMS\)](#)”.

By [Katja Thomson](#), [Clara Barbera](#) and [Baptiste Grandgirard](#) from the SMS WG2 on Diversity, Identity and Inclusiveness, with the participation of [Jan-Gerd Krueger](#), IRC WG

9:00 - 9:15 Registration

9:15 - 9:45 Introduction and living statistics

9:45 - 10:45 Group discussions - World café setting

10:45 - 11:15 Networking with Refreshments

11:15 - 11:45 Feedback from the discussion

11:45 - 12:15 Wrap up and Conclusions

12:15 - 13:15 Networking Lunch for Seminar Participants ONLY - Restaurant across the street

The increasingly international and diverse student body in many higher music education institutions poses new questions for students and staff alike. The variety of teaching and learning approaches, ways of communicating and interacting, in addition to actively raised questions about power relations, are amongst the many issues requiring specific attention in intercultural contexts. Furthermore, growing migration to Europe and the following changes in the society has brought new perspectives to what internationalization can mean for higher music education institutions. This session on diversity and interculturality aims to offer participants a platform to share experiences and exchange practices and ideas linked to the topic of diversity in higher music education. The discussions will be moderated by members from the AEC Diversity, Identity and Inclusiveness Working Group. Practical examples based on cases gathered by the Working Group will be provided to feed into the group discussions. Concrete questions that will be addressed in the session may include:

- How has the growing diversity in society (including migration, asylum seekers) impacted on your institution? How is diversity manifested in the study programmes and teaching approaches, services, and recruitment of your institution?
- What can be done to enhance intercultural communication (between students, teachers and staff) in your institution?
- How have students from a variety of cultural and educational backgrounds adapted to your institution, or perhaps changed it?
- As International Relations Coordinator, how do you deal with incoming and outgoing students with different physical impairments and mental health challenges?

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SEMINAR II

The material produced by the workshop will contribute to the AEC project Strengthening Music in Society.

Prior to joining Berklee in 2011, **Clara Barbera** was a professional classical and contemporary dancer in the UK with both English National Ballet (Soloist) and Rambert Dance Company, and a freelance choreographer and producer. In her current role at Berklee as Director for Student Affairs, Diversity and Inclusion at the Valencia campus, she coordinates and supervises a number of support structures and resources, as well as the design, implementation and evaluation of development opportunities for all Valencia students that enrich their overall student experience by engaging them to critically think about themselves as potential agents for change within the music industry. In this role, she has also established strong bonds with local, national and international partners dedicated to using music for the improvement of society. As cochair of the Diversity and Inclusion committee at the Valencia campus, she also works to provide a nurturing environment where all community members (students, faculty and staff) can thrive. Additionally, the contributions of Clara's team at Berklee in Valencia were recognised by the Premio del Consejo Social from the Universitat Politècnica de Valencia for the institution's achievements in the area of social corporate responsibility. Clara is currently a member of the AEC-SMS Working Group on Diversity, Identity and Inclusiveness and has participated as a speaker at APUNE's VI (February 2017) and VIII Convention (February 2019), Jornadas de Sostenibilidad e Instituciones Culturales organised by the Red Española para el Desarrollo Sostenible (January 2018) and Music Cities Convention in Lafayette, Louisiana (October 2018) organised by Sound Diplomacy among others. She also continues working as a freelance choreographer when possible, drawing from themes related to her work around diversity, inclusion and equity, and teaches a Movement for Musicians course at Berklee's campus in Valencia.



Katja Thomson is a lecturer and doctoral researcher at Sibelius Academy, University of the Arts Helsinki. She is specialised in intercultural music education, collective composition and improvisation. Katja is currently working on her doctoral dissertation focused on an ensemble project including musicians with refugee and immigrant backgrounds and students from Sibelius Academy. Holding a master's degree in music education Katja has worked extensively in developing and implementing education programmes promoting participatory music practices and

collaboration between different communities. Her international experience in this field includes work in Brazil, Nepal, Philippines and European countries. Originally from Finland, Katja lived in the UK for fifteen years from late 90s until 2011 where she taught at the Guildhall School of Music & Drama, led creative outreach projects for orchestras and performed as a musician in several ensembles and theatre productions.



SEMINAR II



Baptiste Grandgirard is a saxophone and recorder player preparing his pedagogical degree at the Pôle Aliénor in Poitiers. He became involved in the AEC in 2018, as a member of both the Student WG and the Diversity, Identity and Inclusiveness WG. He is involved in many ways in the representation of students and the promotion of diversity both in France and across Europe



SEMINAR III

Pre-Conference Seminar III on Joint and Double Degree Programmes Friday 20th September

Joint and Double Degree Programmes: a powerful tool for the internationalisation of higher education

By **Mirko Varano**, Senior Advisor International Projects at KTH Royal Institute of Technology in Stockholm.

9:00 - 9:15 Registration

9:15 - 10:45 Joint programme development

10:45 - 11:15 Networking with Refreshments

11:15 - 12:15 Joint programme management

12:15 - 13:15 Networking Lunch for Seminar Participants ONLY - Restaurant across the street

For the past two decades, joint and double degree programmes have been high on the agenda as instruments for building strategic partnerships, creating new competences among graduates, increasing the attractiveness of the HEI and enhancing cooperation between partner HEIs with complementing research strengths.

The seminar will present international joint programmes as an instrument for internationalization and provide an insight into the rationale behind developing joint programmes and their added value from the point of view of the HEI, the programme developers, the staff, the students and the employers. It will outline important features to be taken into consideration throughout the process from the need analysis to the identification of the partnership, development of the structure and contents, management of the programme and sustainability. Good practice, useful tools and relevant funding sources available will be presented. Interactivity will be ensured through peer-discussion and pre-defined questions addressed to the audience.

The scope of the seminar is to underline the pros and cons of joint programmes by tackling all the aspects related to their development and management relevant to both academics and administrators. The seminar will cover all the crucial phases of the rationale behind joint programmes: their development, management and consolidation.

When is the right time to start developing a joint programme and why? What useful tools, information sources, funding sources, best practices are available to support the different phases of the process? The four sessions of this workshop will try to give an answer to all these questions and all related aspects from different points of view.



SEMINAR III

The first part of the seminar will answer to the question “why should a joint programme be developed?” and will include topics like background and rationale, different approaches, definitions, rationale and trends.

The second part will cover all the aspects related to the development phase of joint programmes and will answer the question “how do you develop the most appropriate Joint Programme to your needs, strategy and priorities?”. This section will cover subtopics like structure and contents, definition of the partnership, curricular and extracurricular activities, involvement of companies, legal issues, learning outcomes, nature of the programme, etc.

The final session will cover the management related aspects and will answer the question “Once the Joint Programme has been developed, how do you ensure its effectiveness and efficiency?” This section will cover the more practical aspects related to the delivery of the programme, the governance and management structures, financial management practices, joint student recruitment (selection, registration, information), credit accumulation and transfer, monitoring progress, student support services (visas, insurance, welcoming & mobility, housing, language support, counselling, social integration, etc.), marketing, templates and tools and related useful resources including available funding.

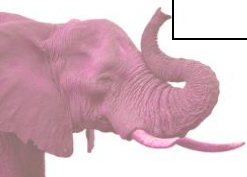


Mirko Varano is a senior advisor for international projects at the KTH Royal Institute of Technology (Stockholm, Sweden) and has been active in the field of Internationalization of Higher Education since the early '90s. Mirko has covered different position of responsibility at the Technical University of Turin (Italy) and has served as Coordinator of the CLUSTER network between 2018 and 2010. He has been involved in the development of a number of bilateral Joint Programmes and in the development and management of the first generation of Erasmus Mundus Joint Master Degrees. He is member of the Erasmus+ reference group of the Swedish National Agency and has recently coordinated the Erasmus+ Strategic Partnership REDEEM project that investigated the impact of Joint Programmes on the employability of the graduates. Since September 2018, he is the chairperson of the EAIE (European Association for International Education) Network on Joint Programmes.



PROGRAMME of the IRCs Meeting 2019

11:45	Registration Open, refreshments, networking time	Ground Floor
12:30 - 13:00	Tour of the Academy	Meeting point: Registration Desk
13:15 - 14:15	<p>Introductory Session for first-time delegates</p> <p>Presentations by Paulina Gut, AEC Office, Dimitrios Marinos, Frauke Velghe, IRCs WG members and Payam Gul Susanni, former IRC WG member</p> <p>Followed by group discussion moderated by experienced IRCs</p>	Orchestra Rehearsal Room
14:30 - 15:15	<p>Opening Event</p> <p>Music introduction</p> <p>Welcome words by:</p> <ul style="list-style-type: none"> - Jan Hančil, Rector of AMU - Pavel Fischer, member of the Czech Parliament - Bruno Pereira, IRC wg chairman - Stefan Gies, AEC Chief Executive 	Martinu Hall
15:15 - 16:00	<p>AEC Talk 1</p> <p>'The impact of international mobility of students on employability' by Dana Petrova, Director of Centre for International Cooperation in Education, Czech Republic and Uwe Brandenburg, Director of the Global Impact Institute, Prague</p> <p>Q&A moderated by Ingeborg Radok- Žádná, AEC Council Member</p>	Martinu Hall
16:00 - 17:00	<p>Discussion Groups on impact of international mobility of students on employability</p> <p>Questions in the Reader and in the App</p> <ol style="list-style-type: none"> 1) Orchestra Rehearsal Room (ground floor) 2) 1034 (1st floor) 3) 1041 (1st floor) 4) 2017 (2nd floor) 5) 2023 (2nd floor) 6) 2026 (2nd floor) 7) 2027 (2nd floor) 8) 2057 (2nd floor) 	See NUMBER on your badge





17:00 - 17:30	Networking with Refreshments	Respirium
17:30 - 18:45	Updates about EASY and Information Forum and Market chaired by Sara Primiterra, AEC Events and Project Manager	Martinu Hall Market in Respirium
18:15	Rooms available for projects meetings	
18:45 - 19:30	Concert	Martinu Hall
19:30	Welcome Dinner	Café HAMU and Courtyard

Saturday 21st September - IRCs Meeting

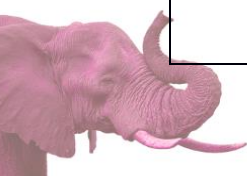
9:00 - 10:00	Pre-booked rooms available for Project meetings	
10:00 - 11:00	AEC Talk 2 Music Introduction <i>Imagining the Future of Music Education</i> by Peter Majanen, Quattroporte Q&A moderated by Christofer Fredriksson, Uniarts Stockholm, IRCs working group member	Martinu Hall
11:00 - 12:00	Discussion Groups on the IRCs Manifesto A) Orchestra Rehearsal Room (ground floor) - Bruno B) 1034 (1st floor) - Hanneleen C) 1041 (1st floor) - Christofer D) 2017 (2nd floor) - Jan-Gerd E) 2023 (2nd floor) - Dimitrios F) 2026 (2nd floor) - Frauke G) 2027 (2nd floor) - Stefan H) 2057 (2nd floor) - Lucia	See LETTER on your badge
12:00 - 12:30	Networking with Refreshments	HAMU Café



12:30 - 13:30	Parallel Sessions I <ol style="list-style-type: none"> 1) EOALAB - European Opera Academy: discussion on the future of opera education moderated by Christofer Fredriksson, Charlotte Saelemakers, Bruno Pereira, representatives of the project partners and Susanne Van Els from the SMS WG5 on Learning and Teaching 2) Perspectives on diversity in internationalisation - sharing experiences and practices, discussion introduced and moderated by Katja Thomson, Clara Barbera and Baptiste Grandgirard from the SMS WG2 on Diversity, Identity and Inclusiveness 3) Joint and Double Degree Programmes: a powerful tool for the internationalisation of higher education, presentation by Mirko Varano, Senior Advisor International Projects at KTH Royal Institute of Technology in Stockholm 4) MusiQuE - linking internationalisation and quality assurance, presentation by Martin Prchal and Paulina Gut, MusiQuE staff members, introduced by Dimitrios Marinos, IRCs WG member 5) Choosing and Maintaining International Partners: the INTERMUSIC example presented by Roberto De Thierry and Sara Primiterra, representative of project partners, followed by discussion moderated by Frauke Velghe and Jan Gerd Krueger, IRCs WG members 6) Digital Tools to foster international Learning and Teaching, discussion introduced and moderated by Matti Ruippo and Miranda Harmer from SMS WG6 on Digitization 	1 - classroom no. 2057 (2nd floor) 2 - Gallery (lower ground floor) 3 - classroom no. 2026 (2nd floor) 4 - classroom no. 2027 (2nd floor) 5 - Orchestra rehearsal room (ground floor) 6 - classroom no. 2017 (2nd floor)
13:30 - 14:30	Networking Lunch	HAMU Cafe
14:30 - 17:30	Networking Activity: exchange of good practices and information in an informal setting	Port Dock, Pier 9
	<i>Free Evening</i>	

Sunday 22nd September - IRCs Meeting

9:30 - 10:15	AEC Talk 3 Erasmus 2021 , by Mirko Varano, Senior Advisor International Projects at KTH Royal Institute of Technology in Stockholm Q&A moderated by Hanneleen Pihlak, Estonian Academy of Music and Theatre Tallinn, IRCs working group member	Martinu Hall
10:15 - 11:30	Analysing Tendencies in Internationalization in Higher Music Education - live statistics with Whova Panel discussion on the Future of Internationalization Uwe Brandenburg , Director of the Global Impact Institute, Prague Mirko Varano , Senior Advisor International Projects at KTH Royal Institute of Technology in Stockholm Martin Prchal , Vice Principal at Royal Conservatoire The Hague Moderated by Bruno Pereira, ESMAE Porto, IRCs wg chairman	



11:30 - 12:00	Networking with Refreshments	HAMU Café
12:00 - 13:00	<p>Parallel Sessions II</p> <ol style="list-style-type: none"> 1) <i>International cooperation to foster audience development: the Creative Europe funded projects Opera Out of Opera and Opera InCanto and The Magic Flute Project by Run OpeRun</i>, presentations by Michelangelo Galeati, Stefania Abbondi and Sara Primiterra, Veronika Loulová, representatives of projects' partners 2) <i>Students' Perspective, Experiences and Expectations in Mobility: an open dialogue between IRCs and students</i>, with Roberto Boschelli, Baptiste Grandgirard and Isabel Gonzalez Delgado from the SMS Student WG7 and Rachel Sklenickova, HAMU Prague 3) <i>Entrepreneurship Projects - presentation of the Capacity Building Project "DEMUSIS"</i> by Dušanka Jelenković Vidović, University of the Arts in Belgrade <i>and discussion</i> moderated by Payam Gul Susanni, SMS WG3 on Entrepreneurship 4) <i>Finding a Sustainable Future for Mobility</i>, discussion moderated by Christofer Fredriksson and Hanneleen Pihlak, IRCs WG members 5) <i>Cooperation with partner countries: working with refugee camps in Palestine</i> presentation by Slavomir Horinka, HAMU Prague, and discussion moderated by Frauke Velghe, IRCs WG member 6) <i>Distance Learning in Virtual and Blended Mobility: presentation of the SWING Project</i> by Teresa Trevisan, Bojana Tesan, and Nina Podlipnik, representatives of project partners, followed by presentation and discussion with Anna Maria Bordin from the SMS WG5 on Learning and Teaching 	<p>1 - classroom no. 2026 (2nd floor)</p> <p>2 - classroom no. 2017 (2nd floor)</p> <p>3 - Orchestra rehearsal room (ground floor)</p> <p>4 - classroom no. 2057 (2nd floor)</p> <p>5 - classroom no. 2027 (2nd floor)</p> <p>6 - Gallery (lower ground floor)</p>
13:00 - 13:30	<p>Closing and Sharing</p> <ul style="list-style-type: none"> - News from the AEC by Stefan Gies, AEC Chief Executive - Announcement of the next IRCs Meeting - Closing Remarks by Ingeborg Radok Zadna, AEC Council Member 	Martinu Hall
13:30	Share your food and drinks	Café Hamu

Information in the Networking Trip on Saturday

We will go to the marina on foot from the Academy, the walk leads through some lovely parts of the historic city center and will take about 20 - 35 mins. (depending on the pace). If you wish to come by yourself, please be there at 15:00.

Meeting point: Prague Boats, Dvořák Embankment (Dvořákovo nábřeží) next to Čech Bridge (Čechův most) near the mouth of the Vltava river at Pařížská Street. **Pier no. 9.** For more information go to <https://www.prague-boats.cz/contact>.

GPS coordinates: 50.0925789N, 14.4181806E

Boat name: Cecílie

Boarding time: 15:00

Sailing out time: 15:30



MUSIC PERFORMANCES

Programme of the Music Performances

Music Introductions

Friday, September 20th, 14:30

Musical ensemble: BRASStet: D. Roubíčková, B. Kolařová, W. Hofbauer, K. Hons, J. Chmelař

1. I. Kurz: Fanfare
2. G. Gershwin: Four Hits for Five

Saturday, September 21st, 10:00

Guitar duo: J. Saidlová, B. Rothová

Rossini/Giuliani - Il barbiere di Siviglia (Ouverture, adaptation for two guitars)

Concert

Friday, September 20th, 18:30 - 19:30

1. N. Schwamová
B. Martinů - Andante and Dance, Preludium H 181 (Tanec z Preludií H 181)
3rd preludium "Andante";
4th preludium "Dance" ("Tanec")
2. M. Minářová:
Petr Eben - Biblical Dances - 2nd part: Shulamit's wedding (Svatba Šulamit)
4th part - Marriage at Cana (Svatba v Káni)
3. Quasi Trio (K. Ochmanová, J. Škodová, R. Hranička):
V. Novák - Piano Trio Quasi una balata
4. Oleg Sokolov, Blanka Šindelářová, Lukáš Brabec, Radek Doležal:
Introduction: Grygorij Chernenko-Kosary



Higher Music Education in Czech Republic

Although undistinguished in certain countries, there is a strict difference between a conservatoire and music academy/university in Czech Republic.

The very term “conservatoire” is used to describe an institution of secondary (pre-college) education which enlists students of fourteen or fifteen years of age for a four or six year term. School curriculum includes certain subjects of general education on the level that any high school can provide (PE, history, foreign languages, etc.), but specializes in music to such an extent that graduates are expected to pursue their careers in music and to continue their study at a university level. After four years students pass an equivalent of GCSE exam, followed by a graduation exam after their sixth year of attendance. It requires writing a thesis and the graduates end up with an associate degree (Dis.). There are altogether eighteen conservatoires in Czech Republic - fourteen public, one private and three run by the church.

Another form of secondary education that prepares its pupils for the following academic study is music gymnasium. These work on a very similar basis, only with slightly switched priorities - the musical courses have a supplementary role to a full general education curriculum and graduates of these institutions are not disadvantaged if they choose to follow a different vocation.

Training of professional music artist in Czech Republic is a part of country's system of higher education and has a long standing tradition. Young people of extraordinary talent may choose from three academic bodies. The oldest, founded just after the end of Second World War in 1945 is the Music and Dance Faculty (HAMU) at the Academy of Performing Arts in Prague. Close second, established only two years later in 1947, is the Music Faculty at Janáček Academy of Performing Arts in Brno (JAMU). And the youngest of the trio, producing passionate young professionals since 1991, is the Faculty of Fine Arts at the University of Ostrava.

The academic curriculum is divided into three stages. Basic undergraduate level constitutes of the three years of Bachelor study and follow-up two years of Master. After graduation students may choose to continue their life in academia in the Doctoral study programme that usually takes three to four years and often requires artistic research, part-time teaching and performance component. The academic year is divided in two semesters - winter and summer, both concluded with an exam period.

Each of the musical faculties is further divided into separate Departments according to the candidate's desired specialization. These include for example Woodwind and Brass, Percussion, Voice and Opera Directing, Chamber Music, etc. Every department provides theoretical and practical training and uses credit point system compatible with ECTS.





Higher education in Czech Republic is financed by the state and therefore is free of charge for all Czech natives. That also applies for all the foreign candidates capable of passing an entrance exam and willing to study in Czech language. For those not so well-versed in our Slavic tongue, there is a broad variety of study courses in English language provided by HAMU and JAMU. Tuition and organization is different for each one of them.

Music and Dance Faculty of Academy of Performing Arts in Prague offers the accredited study and the short-term internship in the following fields: Piano, Harpsichord, Organ, Violin, Viola, Violoncello, Double Bass, Harp, Guitar, Flute, Oboe, Clarinet, Bassoon, Trumpet, French Horn, Trombone, Tuba, Drums, Jazz Interpretation, Composition, Conducting, Opera Direction, Voice, Chamber Music, Sound Production and Music Direction, Music Production, Music Theory, Dance Pedagogy, Choreography, Dance Theory and Nonverbal Theatre.

Faculty of Music at JAMU currently offers degree English courses as a part of their lifelong learning programme. Students may enlist into following: percussion instruments, flute, oboe, clarinet, French horn, trumpet, violin, violoncello, double bass, piano, organ, harpsichord, composition, and choral and orchestral conducting. Participants may choose from one- or two-term courses, in which they are offered some supplement subjects (Czech language, Interpretative seminar, etc.) in the extent of eight 45-minute lessons per week. The tuition required for one term is EUR 2,500.

The courses offered by UK conservatoires will generally have two different fees, one for Home/EU students, and one for international students. The government has pledged that current arrangements for EU student fees will remain in place for the 2019-2020 academic year. It is still unclear what will be the fee status of EU students starting a course in 2020. The typical fee for undergraduate degrees is £9,250 per year for Home/EU students, whilst the average cost of the same degrees for international students is £20,000 per year, although this figure is often reduced by generous scholarships. Fees for Masters and other postgraduate degrees vary widely across the various institutions and range between £10,000 and £30,000 per year. Full details of the costs of any course can be found on the appropriate conservatoire website.





THE PINK ELEPHANT: REFLECTIONS ON THE FUTURE TO TRANSFORM THE PRESENT

ABSTRACTS AND BIOGRAPHIES

Plenary Sessions

AEC Talk 1: The impact of international mobility of students on employability - Dana Petrova and Uwe Brandenburg

Friday 20th September [Martinu Hall]

The impact of international mobility on employability is one of the Pink Elephants in the room of internationalisation. We all generally agree that mobility has positive effects on students. We often hear that students come back from abroad “as different people”. But do we know what is actually happening during international mobility? We claim that students change, but can we define and measure the change? We will take you through the concept of attitudes, skills and personality traits of students and show you how they change through mobility. We will talk about the difference between employability and employment and explain the relation to the change experienced through international mobility. Do we have evidence proving that international mobility makes students more employable? Can we really measure it and how?

Finally we will travel to the future of mobility and see how that might impact our notion of employability. Be prepared for something slightly out of the usual...



Dana Petrova is Director at the Centre for International Cooperation in Education in the Czech Republic. She has been active in the area of international education for more than 20 years. Dana graduated from the University of Economics in Prague, majoring in International Politics and Diplomacy. From 2000 to 2005 she worked at the Centre for Higher Education Studies in Prague, focusing mainly on the administration of EU programmes (Socrates). In 2007 she became head of the Erasmus Unit at the Centre for International Services in Prague. She was responsible for the overall implementation of the LLP/Erasmus programme in the Czech Republic. From 2011 to 2013 she held the position of Director of the Office for International Studies at Masaryk University in Brno, Czech Republic. From 2013 to 2016 she worked in Germany at CHE Consult GmbH, a Berlin based consulting company in

the field of higher education. As a senior project manager, she was involved in a range of studies and research projects (e.g. Erasmus Impact Study for the European Commission), as well as development of tools measuring impact of international student mobility. Dana has extensive experience with the coordination of EU programmes at both national and institutional level, development and implementation of strategic internationalisation plans and impact assessment of international projects. Dana is a member of the Board of the Fulbright Commission, the Administrative Council of ACA (Academic Cooperation Association) and the Awards and Talent Committee of EAIE (European Association for International Education).

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Uwe Brandenburg holds a PhD from the University of Bristol in Globalisation Studies, an MScEcon from the University of Wales at Swansea and an M.A. in Islamic Sciences from the WWU Münster.

He is currently the Managing Director of the Global Impact Institute in Prague and Associate Professor for Regional Cooperation and Impact of Higher Education at the University Rovira I Virgili in Tarragona, Spain. Prior to that he was Managing Partner of CHE Consult and CHE Consult Prague. He was also Director International at the Humboldt-Universität zu Berlin for eight years.



Uwe has published widely on the topic of internationalization such as the much debated article with Hans de Wit on the end of internationalization in 2011 in the Boston IHE. He was the head author and team leader for both the Erasmus Impact Study (EIS, 2014) and the follow-up EIS Regional Analysis (EIS RA, 2016), the European Voluntary Service Impact Study (2017). He frequently presents on international conferences around the globe. He also frequently coaches individuals in leadership positions, teaches at different universities and conducts research.

Uwe gave a TEDx talk on the Magic of Change in March 2019 which can also be checked out on his youtube channel. Uwe is a fervent believer in the value of change based on his personal experience as well as professional and academic insights.

His research interests are internationalisation for society, the influence of technological developments on internationalisation and the assessment of impact.

In his personal life, he was member of a semiprofessional cover band for 10 years and still enjoys the occasional jam session.

Discussion Groups on the impact of international mobility of students

Questions to be addressed:

- what do you mean with employability in the music sector?
- how do we measure it?
- where are the students going to get a job?
- international internship: how important are they? How could we constitute a European consortium of internship destinations for music students?



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AEC Talk 2: Imagining the Future of Music Education - Peter Majanen

Saturday 21th September [Martinu Hall]

"In 10 years, a lot less will happen than you expect and in twenty years a lot more than you can imagine." (Peter Majanen)

Higher music education in 2040 will be something completely different than it is today. Join me in making informed speculations about a future that is still beyond the horizon. Assisted by AI, sociological research and design Peter Majanen will embark on interdisciplinary journey to a new world.

"What you see is what you see" claimed leading contemporary artist, art critic, researcher and teacher Dr Ronald Jones. Perhaps this is also true of the future of music education. "What you hear is what you hear."



Peter Majanen is the CEO of the strategy agency Quattroporte. He has previously worked as, among other things, Head of research at Gallup and Director at Kreab Gavin Andersson. Over the past 15 years Peter has worked on hundreds of projects within future research, focusing on societal development and culture. He is an expert in societal values development, big data and trend prognosis.

Assistant Prof. National Institute of design, India.
2007-2015.

Assistant Prof. Stockholm School of Entrepreneurship.

Social studies and doctorate student at Lund University

Design studies at Domus Academy in Milan

Vocalist at soloist program at Malmö Academy of Music

Peter has won the shot put event at Finnkampen - Boys 18, 1983
Recorded an album with Gino Vannelli in 2015.

www.quattroporte.se
www.petermajanen.com

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AEC Talk 3: Erasmus 2021 - Mirko Varano

Sunday 22th September [Martinu Hall]

Internationalization of higher education is currently entering a new phase in which from exception and marginal element to the life of universities is becoming an imperative and central element of the European Higher Education Arena. The European Union has played a central role in this process since the mid-eighties using its soft power to direct the actions of the member states and their HEIs towards the principles and priorities at the core of the debate of the European Integration in the different phases of the process.

The Erasmus programme turned student mobility from an individual initiative of negligible proportions to a mass phenomenon with enormous impact on the lives and careers of graduates from the past 3 decades.

The Erasmus Mundus programme turned double and joint degrees from an elite tool to a common practice for most European universities.

The Bologna process, with at its core the objectives constantly promoted by the EU Commission, has established the concept of Higher Education Area as a more homogenous, competitive and attractive environment to the eyes of the rest of the world.

In 2014 the launch of the Erasmus+ programme has potentiated and rationalized the funding mechanisms for cooperation in the field of higher education making them more accessible to most European universities and beyond.

We are now entering a new era, as said, and the new generation of EU programmes for the period 2021-2027 will respond to the challenges that this new phase will require. It will respond to the need to fight the growing nationalism and populism, to the need of more inclusiveness so to tackle the growing poverty and refugee crisis, to the need of making European universities even more competitive towards the rest of the world through initiatives of excellence leading to the creation of full-fledged European Universities issuing European Degrees.

How will this happen, what will be the priorities and actions covered and how can universities make the best use of it? This session aims at giving an answer to these questions.



Mirko Varano is a senior advisor for international projects at the KTH Royal Institute of Technology (Stockholm, Sweden) and has been active in the field of Internationalization of Higher Education since the early '90s. Mirko has covered different positions of responsibility at the Technical University of Turin (Italy) and has served as Coordinator of the CLUSTER network between 2018 and 2010. He has been involved in the development of a number of bilateral Joint Programmes and in the development and management of the first generation of Erasmus Mundus Joint Master Degrees. He is member of the Erasmus+ reference group of the Swedish National Agency and has recently coordinated the

Erasmus+ Strategic Partnership REDEEM project that investigated the impact of Joint Programmes on the employability of the graduates. Since September 2018, he is the chairperson of the EAIE (European Association for International Education) Network on Joint Programmes.

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Parallel Sessions I - Saturday 21st September 12:30 - 13:30

1) EOLAB - European Opera Academy: discussion on the future of opera education

Wrap up of Pre-Conference Seminar I by **Christofer Fredriksson**, Opera College, Uniarts Stockholm, **Charlotte Saelemakers**, Royal Conservatoire Antwerp, and **Bruno Pereira**, ESMAE Porto, representatives of the project partners and **Susanne Van Els** from the SMS WG5 on Learning and Teaching.



Erasmus+

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 is coordinated by Conservatorium Maastricht. It is made up of eight partners from seven European countries: AEC (Association Européenne des Conservatoires), Koninklijk Conservatorium Antwerpen (BE), Conservatorio di Musica Arrigo Boito, Parma (IT), Instituto Politecnico do Porto - ESMAE (PT), Jazepa Vitola Latvijas Muzikas akadēmija, Riga (LV), Lietuvos Muzikos ir teatro akadēmija, Vilnius (LT), Stockholm University for the Arts, Stockholm (SE) and Conservatorium Maastricht (NL). Since opera training has to incorporate a large skillset which is broad and specialised, and because of the large individual variety in both the professional qualifications and the developmental pathways for young professionals, the EOA-programme is based on the need to give more options to students than one academy or conservatoire can provide. Entrepreneurial skills are core in opera training, so student exchange fits really well as a way to organise this. By offering special short-term modules, the EOA partner institutions enlarge the educational offer for their students. Collaborating closely within such a subject specific network is a driver for quality enhancement, EOA partner institutions find. One of the Working Groups within the EOA project investigates how to use teacher exchange to support the opera training programmes of the partner institutions, developing a model of 'shared education'. This concept is based on student exchange as an individual, flexible learning experience. Therefore, we look at the need for less full and fixed study programmes, and at learning environments which allow students to make independent choices in the design of their study. Also, we want to investigate how institutional collaboration can improve quality and capacity to develop.

Central in our work are these questions:

- How to optimize the educational value of exchange for a student?
- How to maximize the possibility for HEIs to benefit from exchange of students?

This session will wrap up the discussion that took place in the Pre-Conference Seminar on the same topic.

Please find more information on the European Opera Academy Strategic Partnership Project funded by Erasmus+ at <https://www.aec-music.eu/projects/current-projects/european-opera-academy>.

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2) Perspectives on diversity in internationalisation - sharing experiences and practices

Wrap up of Pre-Conference Seminar II with Katja Thomson, Clara Barbera and Baptiste Grandgirard from the SMS WG2 on Diversity, Identity and Inclusiveness.

The increasingly international and diverse student body in many higher music education institutions poses new questions for students and staff alike. The variety of teaching and learning approaches, ways of communicating and interacting, in addition to actively raised questions about power relations, are amongst the many issues requiring specific attention in intercultural contexts. Furthermore, growing migration to Europe and the following changes in the society has brought new perspectives to what internationalization can mean for higher music education institutions. This session on diversity and interculturality aims to offer participants a platform to share experiences and exchange practices and ideas linked to the topic of diversity in higher music education. The discussions will be moderated by members from the AEC Diversity, Identity and Inclusiveness Working Group. Practical examples based on cases gathered by the Working Group will be provided to feed into the group discussions. Concrete questions that will be addressed in the session may include:

- How has the growing diversity in society (including migration, asylum seekers) impacted on your institution? How is diversity manifested in the study programmes and teaching approaches, services, and recruitment of your institution?
- What can be done to enhance intercultural communication (between students, teachers and staff) in your institution?
- How have students from a variety of cultural and educational backgrounds adapted to your institution, or perhaps changed it?
- As International Relations Coordinator, how do you deal with incoming and outgoing students with different physical impairments and mental health challenges?
-

The material produced by the workshop will contribute to the AEC project Strengthening Music in Society.

3) Joint and Double Degree Programmes: a powerful tool for the internationalisation of higher education

Wrap up of Pre-Conference Seminar III by Mirko Varano, Senior Advisor International Projects at KTH Royal Institute of Technology in Stockholm.

For the past two decades, joint and double degree programmes have been high on the agenda as instruments for building strategic partnerships, creating new competences among graduates, increasing the attractiveness of the HEI and enhancing cooperation between partner HEIs with complementing research strengths. The session will present international joint programmes as an instrument for internationalization and provide an insight into the rationale behind developing joint programmes and their added value from the point of view of the HEI, the programme developers, the staff, the students and the employers. It will outline important features to be taken into consideration throughout the process from the need analysis to the identification of the partnership, development of the structure and contents, management of the programme and sustainability. Good practice, useful tools and relevant funding sources available will be presented. Interactivity will be ensured through peer-discussion and pre-defined questions addressed to the audience.

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4) MusiQuE - linking internationalisation and quality assurance

Presentation by **Martin Prchal** - Chair of the MusiQuE Board, **Paulina Gut** - MusiQuE Review and Administrative Officer MusiQuE, introduction by **Dimitrios Marinos**, IRCs WG member



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 characterised by flexibility, diversity, transparency and accountability. Its operations are underpinned by independent, skilled and authoritative international peers. In the 2015 report of the European Parliament on internationalisation in higher education, the classic definition of internationalisation is further expanded as follows (additions in bold): 'the **intentional** process of integrating an international, intercultural or global dimension into the purpose, functions and delivery of post-secondary education, **in order to enhance the quality of education and research for all students and staff, and to make a meaningful contribution to society**'. This new definition confirms the viewpoint that internationalisation can play a powerful role in the enhancement of quality in education. In this session, examples will be given of how international activities can support the enhancement of quality in institutions and how the activities of 'MusiQuE - Music Quality Enhancement' can play a role in this context.

5) Choosing and Maintaining International Partners: the INTERMUSIC example followed by group discussion on the topic

Presentation by **Roberto De Thierry**, Conservatorio di Milano and **Sara Primiterra**, AEC-representatives of project partners, followed by discussion moderated by **Frauke Velghe** and **Jan Gerd Krueger**, IRCs WG members



Erasmus+

INTERMUSIC (INTERactive environment for MUSIC learning and practising) is a development project carried out within Erasmus+ (Strategic Partnership). The main objective is to create an online shared Platform for the distance learning dedicated to music teaching and practice that will enable modelling and sharing the best training practices for musicians as well as joint courses and online projects. INTERMUSIC supports online synchronous singing, instrumental solo performance and chamber groups classes where teachers and students interact in real time in an audio-video communication environment of the highest quality and use and integrate methodologies and technologies of Blended Learning and Virtual Learning Environments in music higher education. The available online teachings are transnational and shared, thus providing with excellent prospects for internationalization. This will also ensure continuity, expansion and innovative development over time.

The project is coordinated by the Conservatorio di Musica "Giuseppe Verdi" Milan (ConsMi) and the project partners:

The Royal Danish Academy of Music (RDAM) Copenhagen

The Lithuanian Academy of Music and Theatre (LMTA) Vilnius

The Politecnico di Milano (PoliMi), Image and Sound Processing Group

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





For more information please visit the INTERMUSIC website <http://intermusicproject.eu/>

In an ever closer and crowded field of our playground of international partners, we somehow have to decide with whom and more importantly why we want to work together. After the presentation of the INTERMUSIC Project and hopefully other good practice from the participants and meeting leaders, we will talk about possible solutions and discuss different strategies. Do you want to work together because you want to be seen? Do you need a large network in order to impress national agencies? Are you intrinsically inspired by international collaboration? Which are the most important factors for choosing a partner?

6) Digital Tools to foster international Learning and Teaching: presentation and group discussion

*Discussion introduced and moderated by **Matti Ruippo** and **Miranda Harmer**, from the SMS WG 6 on Digitization*

The Digital Age is here! How can we, as staff or students, utilise current technologies and softwares to enhance and foster learning and teaching? Further yet, how can we use these softwares to enhance and foster international learning and teaching?

Join Matti Ruippo (Senior Lecturer in Music Technology at Tampere University of Applied Sciences) and Mimi Harmer (cellist and postgraduate student, Leeds College of Music) from the AEC's Digitisation Working Group for a short presentation on the current technologies that we know of, and how they are used at other institutions with particular emphasis on the academic and collaborative benefits. We also invite you to engage in a group discussion regarding digitisation and the technologies and softwares. We also want to discuss the benefits and potential "elephant in the room" regarding limitations, and hopefully dispel any fear of digital technologies!



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Parallel Sessions II - Sunday 22nd September 12:00 - 13:00

1) International cooperation to foster audience development for opera: the Creative Europe funded projects Opera Out of Opera and Opera InCanto and The Magic Flute Project by Run OpeRun

Presentations by Michelangelo Geleati (Conservatorio Santa Cecilia, Rome) for Opera Out of Opera, Stefania Aboondi (Oper Leipzig) and Sara Primiterra (AEC) for Opera Incanto, Veronika Loulová for The Magic Flute by Operun



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

Opera out of the Opera, is an audience development project for youngsters from 16 to 30 y.o., that will last from September 2018 to April 2020. It is carried out with funding from the Creative Europe Programme. The project focuses on audience development, bringing opera out of the opera theatres, spreading its knowledge and developing new public (young people). It combines in an innovative way live electronics, virtual environments, animated backgrounds with traditional representations and performances, with the aim of creating unexpensive and flexible representations that can easily be transported and replicable, realizing real-time animations and subtitles. Performances are taking place in unusual locations such as airports, beaches, shopping malls and palaces. A modern and eye-catching app for smartphones ensures the engagement of the live and remote audience during the performances through voting and other interactive features. Conservatorio Santa Cecilia in Rome is the project coordinator collaborating with the following project partners: Mozarteum Salzburg, Petit Opera du Monde-Arts On (Athens), Opera da Camera de Navarra (Pamplona) and AEC.



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

Opera InCanto is an audience development project for children for two years, funded under the Creative Europe programme. It has the primary objective of creating a new audience, by educating the new generations (6 to 12 years old) to know and appreciate the performing arts better, with particular regards to the Opera. Through the creation of a network of theatres and European culture centres, and a close collaboration with the educational sector (particularly primary schools), it will stimulate audience development, by engaging children and their families with the Opera, attracting the interest of the youth. The project is coordinated by Europa InCanto with the participation of Oper Leipzig (Germany), National Theatre in Split (Croatia), Orquesta Reino de Aragon (Spain), Qendra Gjenerata e Re (Albania) and AEC.

The **Run OpeRun** project was established in early May, 2015 by Veronika Loulová, a student of Opera Directing at HAMU Prague. A large group of students, professional and semi-professional talented artists gathered together and decided to begin an opera renaissance and make opera more attractive. Among them are young vocalists and artists engaged in the Czech National Theatre and other opera houses. Run OpeRun is mostly known for its big open air performances in unexpected places. Viral popularity and strong growth in audience confirmed that Run OpeRun became an opera underground that is building a new path for the Czech opera scene.

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2) Students' Perspective, Experiences and Expectations in Mobility: an open dialogue between IRCs and students

by **Roberto Boschelli, Baptiste Grandgirard and Isabel González Delgado** from the SMS Student WG7 and **Rachel Sklenickova**, HAMU Prague.

As students are the main protagonists of international exchanges and projects, we cannot but deal with their needs and expectations when it comes to their international experiences within their studies. Erasmus and international exchange have proved to be effective means to create an international network and give the students the possibility to look beyond their national barriers, enhance their own careers and develop further skills.

The IRCs take great efforts to ensure that internationalization strategies and mobility actions continue to work well despite the drawbacks and the “elephants in the room”. The institutions are responsible for the students and the improvement of their conditions: in this sense, the internationalization of curricula is essential to build that mindset the students need to have.

The core of this session will focus on the experience of students abroad and the importance to bring an international perspective to their studies in order to prepare for the future (and the present). The group discussion will aim at sharing good practices and triggering a fruitful dialogue. The experience of Rachel Sklenickova, a visually impaired pianist from HAMU in Prague, will be presented. She spent her first Master year at Sibelius Academy in Helsinki: it was in Finland that she found the stimulus to go on with her career as a pianist as a result of her incredible desire to grow and develop her skills.

3) Entrepreneurship Projects - presentation of the Capacity Building Project “DEMUSIS” followed by group discussion on entrepreneurship

Presentation by **Dužanka Jelenković Vidović**, University of the Arts in Belgrade, project coordinator, followed by group discussion moderated by **Payam Gul Susanni**, SMS WG3 on Entrepreneurship.



Enhancing the digital competencies and entrepreneurship skills of academic musicians in Serbia for culturally more engaged society - DEMUSIS



Entrepreneurship, digital media and eLearning have until now only played a minor role in higher education in music in Serbia, despite the ongoing digitalization and recent massive development of IT sector in Serbia. DEMUSIS project aims 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 career for musicians and provide them with knowledge, skills and understanding how to work alone and manage their own careers.

DEMUSIS aims to ensure capacity development of HEIs to educate culturally engaged professionals willing to participate in the civil society. There are 3 main project objectives:

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1. development of new master programme “Music in digital environment”, modernization of existing study programmes in areas of music entrepreneurship and digital competencies. E-learning platform, on-line courses and LoLa system for distant musical performance will encourage the use of digital technologies;
2. continuing professional development for music professionals, aiming at improvement and enhancement of their digital and entrepreneurial skills;
3. strengthening music education in its lessons in citizenship and cultural participation and to bridge the current gap between music higher education institutions and civil society.

The project consortium consolidates efforts of 6 academic and 3 non-academic partners.

Expected impact of the project will include innovative and new curricula and new career possibilities for professional musicians, development of stronger and modernized academic institutions, novel methodology approach towards education of musicians able to facilitate interaction of academia and civil society and to enhance public participation in music.

The discussion following the presentation will focus on these questions:

- Which Entrepreneurship and Music/Arts Projects do we know? Do you have any experience with writing or planning on writing a project in this field?
- What do we know about HEI s approach to digital media + e-learning? Which institutions are actively using this approach?
- What can be done to create new and joined Masters Programmes on Entrepreneurship with digital competencies throughout Europe?
- How can we improve the enhancement of digital and entrepreneurial skills? (Sharing good practices, sample curricula and/or programmes from the participants)

4) Finding a Sustainable Future for Mobility: group discussion

Discussion introduced and moderated by Christofer Fredriksson and Hanneleen Pihlak, IRCs WG members.

Nowadays, sustainable mobility is a main challenge addressed by policy-makers, public managers and scholars worldwide.

Debates about the challenges of internationalisation of higher education go in two conflicting directions. The first is around rising nationalist and protectionist sentiments and the second is about the climate change we are facing.

- *What is the role of the IRCs in promoting sustainable mobility?*
- *How does your institution cope with the need to shift towards a more sustainable transportation system?*
- *How do we create good conditions for being able to work sustainably on issues related to internationalization?*
- *How can internationalization contribute to sustainable development?*
- *What are the challenges and how should we work?*

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5) Cooperation with partner countries. Presentation of “Listen to the World, Live Music” project in Palestine followed by group discussion

Presentation by Slavomír Hořinka, HAMU Prague, followed by group discussion moderated by Frauke Velghe, IRCs WG member

“Listen to the World, Live Music”. If someone wants to create music, he or she must first know how to listen. The ability for concentrated, deep and appreciative listening cannot be handed over other than through repeated intense experience, and that is only possible over time. Slavomir is of the opinion that this experience can be a catalyst for transforming our approach to listening to others and to ourselves - opening the door that closes off our inner world from the surrounding switching, clicking, informational deadwood, visual-acoustic smog and the uniform soundscape of our cities. The presentation will focus on these mechanisms and also referring to various workshops I conducted with children or adults in the Czech Republic and Palestine.

. The world is become more diverse and so are the projects that we initiate or participate in. It is obvious that what happens at higher music institutions should interact actively with the outside world. This world is an inter- and multicultural one. Internationalisation stimulates students to make their own identity more explicit and acquire intercultural competences. An active internationalisation policy stimulates the diversity policy and creates more diversity and intercultural sensitivity. Intercultural cross-fertilization is an inspiration for innovative and qualitative solutions in the artistic field and can lead to the expansion of perspectives in education, art/music practices, research and artistic activities. This session will serve as an inspiration and a place of open dialogue, to reflect on past, current and future non-conventional cooperations or partnerships.

6) Distance Learning in Virtual and Blended Mobility: presentation of the SWING Project and discussion

Presentation of the SWING project by Teresa Trevisan, Conservatorio di Trieste, Bojana Tesan, MDW Vienna, and Nina Podlipnik, Academy of Music in Ljubljana and discussion introduced and moderated by Anna Maria Bordin, SMS WG5 on Learning and Teaching.



Erasmus+

SWING (Synergic Work Incoming New Goals for Higher Education Music Institutions) is a strategic partnership project running from September 2018 until September 2021 and is funded by the European Commission's Erasmus+ programme. The project context is that of the European HME Institutions, in the increasing scenario of blended mobilities, international collaborations, curricula innovation and recognition. The SWING project 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 specialized tools for music education, both in strict collaboration with students and teachers. This will accelerate the

development of a deeper transnational collaboration among institutions and enhance the quality of international mobilities of students and teachers, supplementing the physical mobility with a continuous virtual one.



The project presentation will be followed by the work done by the Learning&Teaching Working Group of the SMS project who is acting as evaluation board for SWING. The presentation will be followed by group discussion who will address the following questions:

Group A

1. Does distance learning technology pose significant limitations to the quality of instrumental learning and teaching within HME? If so, which ones?
2. Which consequences will the introduction of distance learning technology have on the interpersonal relationship between students and teachers?
3. Can the introduction of distance learning technology support and/or complete the Erasmus experience? Which kind of benefits or problems could students, teachers and institutions encounter?
4. Is it desirable to provide specific training to help students and teachers introduce distance learning technology as a new teaching strategy? What are the aspects that should be skilfully prepared and introduced?

Group B

1. How can distance learning technology interfere with student observation during instrument lessons?
2. Does distance learning technology change the perception of sound? Which consequences might this factor imply?
3. Can the introduction of distance learning technology support and/or complete the Erasmus experience? Which kind of benefits or problems could students, teachers and institutions encounter?
4. Is it desirable to provide specific training to help students and teachers introduce distance learning technology as a new teaching strategy? What are the aspects that should be skilfully prepared and introduced?





PRACTICAL INFORMATION

Conference Venue

Music and Dance Faculty of the Academy of Performing Arts in Prague (HAMU)
Malostranské nám. 258/13
118 00 Praha 1

Social Programme Venues

Boat trip
Marina near the bridge Čechův most
Dvořákovo nábřeží 5, Praha 1, 110 00

Internet Access

The Wi-Fi is available in most of the Academy facilities. Passwords will be ready on registration. You can use Eduroam as well.

Transfer from the airport

The easiest way to get from Prague Airport to the centre of the city is by **public transport** bus lines. Bus stops are located directly in front of each terminal, so you can't miss them, and they depart in minute intervals. We recommend taking line no. 119 to the "Nádraží Veleslavín" station, where you change to metro line A and continue toward "Muzeum" or "Můstek" stations which are both located in the very centre of the city. This particular bus line operates from 05:27 to 00:46 every day of the week. In case you were travelling to the Academy straight from the airport, take metro line A to "Malostranská" station and there board a tram no. 12, 15, 20, 22 or 23 one stop to "Malostranské náměstí". The Academy is situated just 2-minute walking distance from the tram stop.

Tickets for public transport must be purchased in advance, before boarding the buses, trams or metro. Tickets are sold by the Visitor Centre, by Prague Public Transit company counters at Arrival Halls (both operate from 7:00 to 22:00) and also available from ticket machines located around Arrival Halls and directly at bus stops. Most ticket machines accept contactless credit card payments so there should be no issue with different currency. You can also buy a ticket directly on a tram and pay contactless by card, unfortunately this service is only available on certain tram lines so far. Basic ticket validity varies from 30 minutes up to 3 days. For a single trip to the city centre we recommend buying a ticket for 90 minutes (costs 32 CZK = aprox. 1.3 EUR), if you know you're going to commute daily, the 3-day ticket is definitely the best value for money.

For additional info on public transport from the airport feel free to check: www.prg.aero/en/public-transport-buses.

For **taxi services** you may utilize one of the cabs standing just outside every terminal (white "Tic-Tacs"), call a regular taxi service (we recommend the AAA Taxi as the most reliable and the cheapest, tel. no. +420 222 333 222) or choose to use Uber service which works pretty well in our country. Please bear in mind that a single ride from the airport should never cost more than 600 CZK (c. 25 Euro).

Weather

Weather conditions in September are often quite mild and favourable - if the summer has been hot September usually tends to be quite warm as well. Temperatures from 14-22 °C are to be expected.

Check www.yr.no/place/Czech_Republic/Prague/Prague/long.html for reliable weather data.

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Currency

Official currency of Czech Republic is the Czech Crown, CZK or Kč.

1 EUR is roughly equivalent to 25 CZK.

Always check online your exchange rates before you change your currency!!!

For best exchange rates we recommend eXchange Ltd. (www.exchange.cz/mobile#en) at Kaprova 14/15 or Franz Kafka Sq. 2 (map). We do not recommend using the unmarked cashmashines in the city centre as they are taking a hefty percentage of exchange fee. Always use a bank marked cashmashine or an Exchange joint.

Safety

Prague is a typical big city. Visitors are very unlikely to be the victims of violent crime, but you should take the usual big city precautions and mind your luggage.

Insurance

Academy of Performing Arts in Prague will not be responsible for any losses, accidents or damage to persons or objects, regardless of the cause. Basic travel insurance is recommended.

Information about the city

Prague, the City of a Hundred Spires, Praha in Czech, is often considered to be one of the most beautiful places in central Europe with an astounding cultural heritage spanning across more than a thousand years.

Historical centre of the city is listed among the UNESCO World Heritage Sites and attracts over 8.5 million tourists from all around the globe each year.

According to the legend the city was originally founded sometime around 8th century by Czech duchess and seer Libuše and her husband Přemysl, first of the Přemyslid dynasty. Legend says that Libuše stood upon the cliffs overlooking the twisting river and had a vision of a “great city whose glory will touch the stars”. She ordered a town and a castle to be built, both to bear the name Praha (actually based on a Czech word “práh” meaning “ford”, “threshold” or “doorstep”).

As a centre of education and commerce and thanks to its strategic location on the Vltava river Prague flourished during the centuries and eventually became the seat of Czech kings and later the emperors of Holy Roman Empire. It suffered considerably less damage during the bombardment of Second World War than other European cities and today it presents an unparalleled display of Romanesque, Gothic, Renaissance, Baroque, Art Nouveau and other architectural styles in their original form.

This basically means there is a huge load of historical sites to see so plan your trip wisely. Feel free to do it on foot or bike.

We recommend you start your trip from “Museum” metro station at the top of Wenceslas Square, just beneath the National Museum (also worth a visit) and walk down the hill towards the Old Town of Prague.

If you take the Royal Road it will lead you to see the Old Town Square and the famous Astronomical Clock on facade of the Old Town Hall which provides a mechanical-show every full hour. Don't be afraid to stray from the road and visit the Jewish Quarter (or Josefov), its synagogues and the Old

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Jewish Cemetery with the tomb of legendary Rabbi Judah Loew ben Bezalel (also known as Rabbi Löw or Maharal) who once created a Golem.

Further down the road you get to cross the Vltava river by Charles Bridge with a gallery of 30 sculptures of famous Czech saints and legendary figures and enjoy one of the stunning vistas of Prague Castle and its dominant monument, the gothic Cathedral of Saint Vitus. Leading up the hill towards the castle you will pass the Music and Dance Faculty of the Academy of Performing Arts in Prague and take the Nerudova street teeming with little cafe's and medieval history.

Once you climb up the hill, you may decide to take a turn to the right and visit the Petřín Lookout Tower, which offers not only a near-Parisian experience but also possibly the best vista of the entirety of the city. Another good place to stop might be the Strahov Monastery. Apart from its beautiful library which is a marvel to see, there is a working brewery which provides some much needed respite after a long site-seeing tour.

For additional tourist info&tips feel free to check out <https://www.prague.eu/en>.

Food and drinks

Czech cuisine is quite rich with many heavy sauces, potatoes, dumplings, soups and all types of roasted meat. It has that general feel of "grandma's cooking" - very satisfying and an official member of the clean plate club.

Try "Svíčková", a roasted beef double boiled in heavy cream with dumplings and cranberries. Or a roasted duck with red cabbage and potato dumplings. Just try it, you won't regret it. A nice dinner for one for less than 10 EUR (250 CZK) is still quite a normal thing.

Czechs have the greatest consumption of beer per capita in the world and the variety you can find anywhere around the country is basically limitless. The one specific beer type you should definitely go for is the Czech Pale Lager, namely Pilsner, but don't feel limited. Behind almost every corner in Prague lurks a pub or a beer garden and the beers still costs about 2-3 EUR (50-75 CZK), even in the centre.

Useful numbers

112 - European Emergency Number (Police, Fire Service, Emergency Medical Service)
158 - Police
156 - Municipal Police
150 - Fire and Rescue Service

Conference contacts from HAMU and AEC

HAMU Veronika Adamcová +420 774 329 370
HAMU Anna Poppová +420 737 785 985
AEC Sara Primiterra : +32 496207303

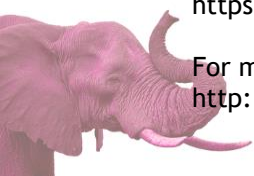
Public transport

Prague has three metro lines - A (green), B (yellow) and C (red) - as well as an accessible network of buses and trams.

For timetables and connections:
<https://jizdnirady.idnes.cz/praha/spojeni/>

For more info on Prague public transport:
http://www.myczechrepublic.com/prague/prague_metro.html

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Restaurants

Prague is the capital of Czech Republic and as such is teeming with all kinds of places to satisfy even the most demanding needs. Choose for yourself:

<https://www.expats.cz/en/prague/directory/prague-restaurants>

Notable restaurants in the vicinity of HAMU:

Malostranská Beseda - traditional Czech cuisine; Malostranské nám. 35/21

Baráčnícká Rychta - traditional Czech cuisine; Tržiště 23

Natureza Vegetarian House - vegetarian; Hellichova 14

Profesní dům - Czech cuisine; Malostranské nám. 25

Ferdinanda - Czech cuisine; Karmelitská 379/18

Cantina - Mexican; Újezd 38

Information in the Networking Trip on Saturday

We will go to the marina on foot from the Academy, the walk leads through some lovely parts of the historic city center and will take about 20 - 35 mins. (depending on the pace). If you wish to come by yourself, please be there at 15:00.

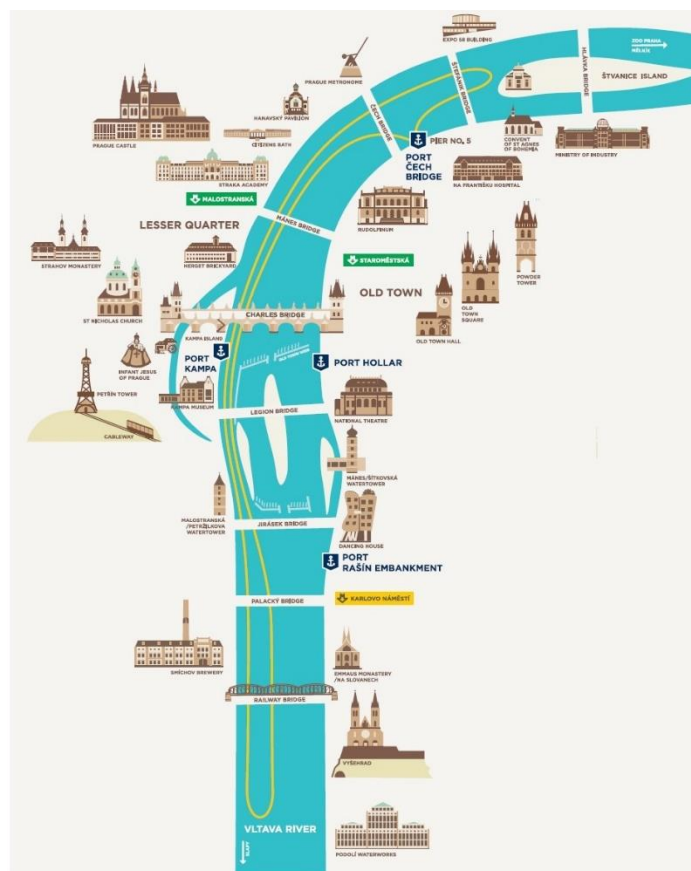
Meeting point: Prague Boats, Dvořák Embankment (Dvořákovo nábřeží) next to Čech Bridge (Čechův most) near the mouth of the Vltava river at Pařížská Street. **Pier no. 9.** For more information go to <https://www.prague-boats.cz/contact>.

GPS coordinates: 50.0925789N, 14.4181806E

Boat name: Cecílie

Boarding time: 15:00

Sailing out time: 15:30



Information on Participation Fee Payment

Category	Payment and Registration by August 5th (early bird)	Payment and Registration after August 5th
Representative of AEC member institution (staff)	220 euro (participation fee including networking activity) + 50 euro (pre-conference seminar including lunch)	290 euro (participation fee including networking activity) + 50 euro (pre-conference seminar including lunch)
Representative of a non-AEC member institution	420 euro (participation fee including networking activity) + 50 euro (pre-conference seminar including lunch)	520 euro (participation fee including networking activity) + 50 euro (pre-conference seminar including lunch)
Student from an AEC member institution	140 euro (participation fee including networking activity) + 50 euro (pre-conference seminar)	200 euro (participation fee including networking activity) + 50 euro (pre-conference seminar)

For more information and special invoice requests please mail events@aec-music.eu

Early Bird Deadline: 5 August 2019

Please note: Only the full price of participation fees is accepted (no early bird price) for manual payment by either cash or credit card in Prague.

Participation fees can be paid in the following ways:

- Manual Payment by Bank Transfer before the event (preferable)
- Ideal, Credit Card, Paypal and Bankcontact Systems Online
- Manual Payment (cash on the spot in Prague)
- Manual Payment (by Credit Card in Prague)

The participation fee to the IRCs Meeting includes:

- Conference documents (printed version and/or Conference App for Smartphones)
- Participation to the EASY workshop
- Participation to all plenary and parallel sessions during the Conference
- Participation to the networking moments INCLUDING the main networking activity on Saturday afternoon
- Possibility to display information brochures posters and materials about AEC members institutions
- Possibility to use for free the conservatoire spaces for project meetings
- Coffee Breaks
- One organized networking dinner during the conference
- One organized networking lunch during the conference

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- Concerts organized by the hosting institution

NB: The rates do not include the participation fee of accompanying partners (25 euros per meal, 40 euro for the networking activity) such as family members, which will be paid on the spot.

The participation fee will not be reimbursed for cancellations notified after August 5, 2019.

Bank details for payments

BNP Paribas Fortis

Account Holder AEC-Music

IBAN: BE47 0016 8894 2980

SWIFT/ BIC Code: GEBABEBB

When making the transfer, please clearly quote:

Code of the event (IRC 2019)

Last name of the participant

Name of your institution (if fitting)

Example: IRC 2019, Smith, Gotham Conservatory





IRCs Working Group and EASY Task Force

Bruno Pereira - ESMAE, Porto (Chair)

Sara Primiterra - AEC (Coordinator)

Hanneleen Pihlak - Estonian Academy of Music and Theatre, Tallinn

Christofer Fredriksson - University College of Opera - part of the Stockholm University of the Arts, Stockholm

Jan-Gerd Krüger - Prins Claus Conservatorium, Groningen

Dimitrios Marinos, Athens Conservatoire

Frauke Velghe, KASK & Conservatorium (HOOGENT), Ghent

Roberto Boschelli - Conservatorio di Musica Stanislao Giacomantonio, Cosenza (Student representative)

EASY task force:

Sara Primiterra - EASY Project Manager

Lucia Di Cecca - Conservatorio di Musica Licinio Refice, Frosinone - AEC Council Member

Jose Luis Fernandez - Conservatorio Superior de Música de Vigo

Salvatore Gioveni - Conservatoire Royal de Bruxelles

Chiara Pellegrino - CNSMD Lyon

Regine Brosius - UdK Berlin

AEC Office Team

Stefan Gies - Chief Executive

Sara Primiterra - Events and Project Manager

Esther Nass - Office Coordinator

Paulina Gut - Project, Communication and Events Coordinator / MusiQuE Officer

Gabriele Rosana - Communication, Office and Project Assistant

Ivona Tomić - AEC Intern

Alfonso Guerra - AEC Intern

Music and Dance Faculty of the Academy of Performing Arts in Prague

PhDr. Ingeborg Radok Žádná - Vice-Rector for International Activities

Mgr. Anna Poppová - International Relations Coordinator

Veronika Adamcová - International Relations and PR Coordinator





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