

Antwerp 2013

AEC Annual Meeting for International Relations Coordinators

13th-15th September 2013, Royal Conservatoire, Antwerp



Preparing for Partnerships: Strategies and Practicalities



Association
Européenne des
Conservatoires

ROYAL
CONSERVATOIRE
ANTWERP



ARTESIS PLANTIJN
UNIVERSITY COLLEGE



Education and Culture DG

Culture Programme

ERASMUS NETWORK FOR MUSIC

polifonia

*The AEC team would like to express special thanks to the **Vice-Chancellor AP University College, Dean of the Royal Conservatoire and AEC President Pascale de Groote** and her team, in particular **Floris Lammens** and **Johannes Dowit**, for their wonderful support in organizing the AEC Annual Meeting for IRCs 2013 in Antwerp*

Table of Contents

Programme	4
New Features	9
Session for First Time Delegates	9
The Dance Card Assignment.....	9
New AEC Website Helpdesk	9
Project Ideas Fair	10
Speakers and Abstracts	14
Plenary Session I – The Commission Perspective.....	14
Parallel Sessions - New Developments that underpin partnerships	15
1. NOAS – Nordplus Online Application System.....	15
2. Intensive Programmes: internationalization of studies	15
3. Entrepreneurship in Music	16
4. “Working With Music”: placements in Europe for graduates.....	17
Plenary Session III – Strategic Partnerships.....	17
Discussion Groups on Partnerships	20
Plenary Session IV – Polifonia.....	22
Parallel Workshops on Polifonia Themes	22
1. Mobility & Recognition –small discussion groups on the “code of good practice”	22
2. External Examining- case studies and discussion	23
3. Joint Study Programmes.....	23
Relevant Documents	25
Erasmus+: what's in it for higher education?	25
Creative Europe: support programme for Europe's cultural and creative sectors from 2014	30
New Code of Good Practice	32
Practical Information.....	47
Conference Venue	47
Hotel	47
List of Restaurants	47
Travel Indications	49

Antwerp Zoo – Networking Trip on Sunday	50
Participation Fee Payment	54
IRCs Preparatory Working Group	55
AEC Office Team.....	56

Programme

AEC Annual Meeting for International Relations Coordinators

12-15 September 2013, Royal Conservatoire, Antwerp

Preparing for Partnerships: Strategies and Practicalities

Thursday 12 September / Friday 13 September – Polifonia Seminar

Polifonia Pre-Meeting Seminar

Thursday afternoon 20 – 25 people

Interactive Workshop on International Strategies – creating, implementing and sustaining

Thursday 12th	
14:00 – 16:00	Case Studies on International Strategies
16:00 – 16:30	Coffee Break
17:00 – 18:30	Presentations of “homework” on International Strategies divided into themes
18:30	Dinner
Friday 13th	
10:00 – 11:00	Continuation of the Presentations of “homework” on International Strategies divided into themes
11:00 – 11:30	Closing Remarks

Friday 13 September – IRCs Meeting

12:00	Registration Open (until 18:45) New AEC Website Helpdesk	3rd Floor By Witte Foyer
13:00 – 13:30	Introductory Session for first-time delegates	Gele Zaal

13:30 – 14:30	Networking Session: “Coffee and Connect” “Dance Card” Assignment <i>New AEC Website Helpdesk – Maarten Aarse</i>	Witte Foyer
14:30 – 15:00	Opening event Music performance <ul style="list-style-type: none"> • Welcome words by: <ul style="list-style-type: none"> - Pascale de Groote, Director, AEC President - Jerry Aerts, Director of DeSingel - Jeremy Cox, AEC Chief Executive Singing together of the Canon composed for the IRCs Meeting by the Royal Conservatoire in Antwerp	Witte Zaal
15:00– 16:00	Plenary Session I The new generation European programmes in education and culture Strategic Partnerships: a new framework for cooperation Presentation by Karel Bartak , DG Education and Culture, Head of Unit, Creative Europe – Culture, European Commission <i>Strategic partnerships: working in concert within Erasmus+, Livia Ruszthy</i> , DG Education and Culture, Unit "Higher Education: Modernization strategy, Erasmus", European Commission Introduction and moderation by Jeremy Cox Practical Announcements	Witte Zaal
16:00 – 17:00	Networking Session “Coffee and Connect” and “Dance Card” Assignment Opportunity to talk informally with Karel Bartak and Livia Ruszthy <i>New AEC Website Helpdesk</i>	Witte Foyer

17:00 – 18:30 overall <i>(17:00 – 17:40</i> <i>+ 17:50 – 18:30)</i>	Parallel Sessions (repeated) – New Developments that underpin partnerships <ol style="list-style-type: none"> <i>NOAS – Nordplus Online Application System</i> by Hanneleen Pihlak and Bjorn Halvorsen, Nordplus Network <i>Intensive Programmes: internationalisation of studies</i> <ul style="list-style-type: none"> Rima Rimsaite, Lithuanian Academy of Music and Theatre Lied Forum: Presentation by Axel Bauni, UDK, Berlin Phoenix II: Presentation by Raffaele Longo, Project Leader, Conservatory in Cosenza <i>Entrepreneurship in Music</i> <ul style="list-style-type: none"> The work of Polifonia WG 4 by Gretchen Amussen <i>ActinArt and South Caucasus needs analyses</i>, presentation by Christofer Fredriksson, Opera College in Stockholm and Nana Sharikadze, Tblisi Conservatory <i>“Working With Music”: placements in Europe for graduates</i>, Lucia di Cecca, Conservatory in Frosinone 	<i>Witte Zaal</i> <i>Gele Zaal</i> <i>Muziek Studio</i> <i>Room 57</i>
<i>18:45 – 19:15</i>	Concert	<i>Witte Zaal</i>
<i>19:30</i>	Dinner	<i>Foyer Conservatorium</i>

Saturday 14 September – IRCs Meeting

<i>9:30 – 10:00</i>	Plenary Session II <i>Musical Introduction</i> Presentation on the Flemish Music Education System and Antwerp’s international activities by Floris Lammens IRC	<i>Witte Zaal</i>
---------------------	--	-------------------

10:00 – 11:00	<p>Plenary Session III</p> <p>Taking the strategic approach to partnership development – case studies</p> <p><i>Strategic Partnership: case studies from the higher education sector</i> by Jean Pierre Roose, Compostela Group</p> <p><i>MATCHES - Mediterranean Addresses Top Challenges to Higher Education System</i> by Raffaele Longo, Conservatorio di Musica in Cosenza</p> <p><i>Some thoughts on strategic partnerships from the Royal Conservatoire The Hague</i> by Martin Prchal, Royal Conservatory The Hague</p> <p>Introduction and Moderation by Knut Myhre, Norwegian Academy of Music</p> <p>Practical Announcements</p>	Witte Zaal
11:00– 12:00	<p>Networking Session “Coffee and Connect”</p> <p>Project Ideas Fair</p> <p>New AEC Website Helpdesk</p>	Witte Foyer Gele Zaal
12:00 – 13:00	<p>Discussion Groups on Partnerships</p> <p>8 groups</p>	tba
13:00 – 15:00	Lunch	Foyer Conservatorium
15:00 – 15:30	<p>Plenary Session IV</p> <p>Polifonia Project – Mobility: Recognition, Monitoring and Joint Programmes</p> <p>Developments and reporting back from the seminar Interactive Workshop on International Strategies by Polifonia WG5 (Keld Hosbond, Hanneleen Pihlak, Ioannis Toulis, Maarten Weyler, Martin Prchal, Hannah Hebert)</p>	Witte Zaal

15:30 – 16:30	Workshops on Polifonia Themes 1. Mobility & Recognition - small discussion groups on the "code of good practice" 2. External Examining - case studies and discussion by Martin Prchal and Knut Mhyre 3. Joint Study Programmes : - <i>CoPeCo – Contemporary Performance and Composition</i> by Hanneleen Pihlak , Estonian Academy of Music and Theatre - <i>EUJAM - A joint study programme on masters level for young elite jazz performers and composers</i> by Aage Hagen , RMC Copenhagen - <i>SIAM (Sound in Audio Vision)</i> by Maarten Weyler , Hogeschool Gent Conservatorium	<i>Witte Zaal</i> <i>Gele Zaal</i> <i>Muziek Studio</i>
16:30 – 17:30	Networking Session “Coffee and Connect” New AEC Website Helpdesk	<i>Witte Foyer</i>
17:30 – 18:30	Closing Event with Music (musical intermissions between speeches) <ul style="list-style-type: none"> - Reporting back of the discussion about Strategic Partnerships - Fill in your Participant Questionnaire - News from the AEC - Announcement of the IRCs Meeting 2014 - Practical Announcements Networking Trip on Sunday - Closing Remarks <i>Singing of the Canon</i>	<i>Witte Zaal</i>
	Free Evening	

Sunday 15 September – IRCs Meeting Networking Day

Networking Trip from 10:00 to 13:30

Antwerp Zoo, 19 euro pp

New Features

Session for First Time Delegates

Friday 13th, 13:00 – 13:30

This session is thought as a soft start with networking for delegates joining the meeting for the first time. After a small introduction by the AEC Office staff, delegates will be divided in groups and engage in informal discussions chaired by more experienced IRCs. During the discussion, participants are welcome to share experiences and bring up topics and issues they feel like sharing in order to get opinion and advice by their fellow IRCs colleagues.

The Dance Card Assignment

You can find your Dance Card in your folder

Why? – Fostering Networking

The *Dance Card* Assignment is a new feature of the IRCs Meeting to foster networking and enable new professional encounters in order to enhance international cooperation between higher music education institutions.

How? – Getting to know new colleagues

You are asked to approach three delegates you didn't know before, talk to them (introducing yourself and asking about their institution's activities and explain about yours) and include their details in this *Dance Card*: name, institution, city and country, contact details and relevant comments about your conversation. Those three colleagues should preferably come from 3 different geographical areas.

What happens next? – keep the card and inform us

Bring your filled-in *Dance Card* back home! You will return to your institution with the contacts of three new colleagues you didn't know before coming to Antwerp! In the Participant Questionnaire (to be filled in during the Closing Session) you will be asked to write down the names of the colleagues that you have met during this activity.

New AEC Website Helpdesk

As of May 2013 the AEC has a brand new website (www.aec-music.eu) with some new features and an enriched section dedicated to AEC members institutions. You have been probably contacted by the AEC Office Coordinator Maarten Aarse to fill in your institution profile. If you haven't done so yet, Maarten will be there for you at the New AEC Website Helpdesk to help you with filling in your institution profile, sort out any problems you might have encountered while using the website and listen to your comments and suggestions for further improvements of this important tool.

Project Ideas Fair

Saturday 14th, 11:00 – 12:00 – Gele Zaal

Some participants have some project ideas they would like to share with their fellow IRCs in order to find possible partners. During the Project Ideas Fair, these ideas will be presented and discussed with colleagues interested to learn more about them.

The session will be structured as follows:

1) PRESENTATION: each project will have 3 minutes (18-20 minutes in total) to briefly present the idea (informal presentation, no power points). It would work also as an "ice breaker" to start and to attract the potentially interested people.

2) DISCUSSION

- presenters will sit at six different tables with some chairs (one table for each project). The audience can choose which table to join

- 20 minutes for a first round of informal talks with the people interested in the presented idea

- 20 minutes for a second round where participants can switch tables – so that participants can get in touch with two different projects and know more about them

Here the list of the project ideas received:

1. Conservatorio di Musica "A. Boito", Parma, Italy

Riccardo CENI and Diego ZATELLI

riccardoceni@gmail.com; erasmus@conservatorio.pr.it

We are very interested in the development of joint-double or multiple degrees in the 2nd cycle.

Our strategy is divided into 4 stages:

1st 2012-13: evaluation of internal excellence, both of schools and teachers; development of the relationship with schools and teachers related to foreign institutions (starting from Erasmus exchanges, SM and/or ST), with the establishment of a common board of examiners;

2nd 2013-14 development of a compatible plan of study between the 2 institutions;

3rd 2014-15 start of the project;

4th 2015-16 opening of the project to other institutions (up to 4).

2. Conservatorio di Musica "Luca Marenzio", Brescia, Italy

Vittoria LICARI

vittorialicari@gmail.com

People of all the world look at Italy as the "bel canto" birthplace and every year a lot of foreign students, overall from Far East, apply for studying singing and opera acting at Italian Conservatories. At the Conservatory of Brescia is starting a didactic project directed to give to those students who are particularly interested in educational work not only the tools to sing, but

also to teach italian opera singing in the best possible way, by melting italian ancient tradition with all sorts of studies that could upgrade the traditional technical means: that is to say, for example, physical and psychological techniques or also unconventional singing techniques. Our project's purpose consists in surveying the greatest number of these practices to select the most useful and suitable to be objectively taught. So we ask you to become our partners in this project by sharing your ideas and experiences. Thank you.

3. ESMAE, Porto, Portugal

Bruno PEREIRA

brunopereira@esmae-ipp.pt

HARMOS is a unique concept that brings together the best artists from the most renowned art schools in the world! Since 2006, it started to shape *HARMOS Classical*, a chamber music festival with artists from five continents. In 2013, for the first time, *HARMOS* opens its doors to institutions from outside of Europe through the *HARMOS Plural*, a festival dedicated to sound art, jazz, world music, pop, rock, electronic and multidisciplinary projects. That's what we are looking for *HARMOS Plural 2014* (September 2014): artist projects from students or alumni from partner institutions. The partnership may even extend to an edition of *HARMOS* in a partner city around the globe making the project become a border free event! WE CARE ABOUT MUSIC!

4. Abbaye aux Dames, Saintes, France

Vincent SOCCODATO

soccodato@abbayeauxdames.org

Interpretation, Creation...

How can these two activities come together? How can creators integrate their works with artistic heritage which is their source of inspiration and how, while being interpreters, can they achieve a status of creator?

The Abbaye aux Dames de Saintes has lead a musical project based on the interpretation of classical and romantic repertoires on period instruments and organizes a classical music festival and the Jeune Orchestre Atlantique, a unique training programme dedicated to young musicians, specializing in classical and romantic repertoires on period instruments. www.abbayeauxdames.org

The Abbaye aux Dames is also the coordinator of the "EUR-TEXT – Back to the future!" project, with the support of the CULTURE programme of the European Commission www.eurtext.eu.

The main aim of the EUR-TEXT project is to confront the effects of the work of musicians, painters, graphic artists, designers and composers whose work originated in the same process of revisiting the European cultural heritage and restating it in different forms – of a concert, exhibition or fashion show – always with the intention of updating the past.

The project reflects on the interpretation of classical and romanticist pieces of art and their contemporary impact through the eyes of a young generation of artists. The Abbaye aux Dames implements the activities of this project thanks to a strong cooperation with:

- The Janacek Academy of Music Brno (CZ) www.jamu.cz

13-15 September 2013 / AEC Annual Meeting for International Relations Coordinators

- Soundscapes / Maltese Association for Contemporary Music Malta (MT) www.soundscapes.com.mt / www.maltacontemporarymusic.org

- The Strzemiński Academy of Arts Łódź (PL) www.asp.lodz.pl

The Abbaye aux Dames and its coorganisers will organise at the Strzemiński Academy of Arts Łódź (Poland) in 2014, from 28th to 30th of March the final congress of the EUR-TEXT project. This symposium will be dedicated to a professional audience.

The Abbaye aux Dames and its coorganisers will be very pleased to associate external speakers to this congress and to prepare the next development of the EUR-TEXT project in the framework of the EUROPE CREATIVE programme.

For more information, please contact Vincent Soccodato, European project coordinator / soccodato@abbayeauxdames.org

5. Mimar Sinan Fine Arts University State Conservatory, Istanbul, Turkey

Metin ÜLKÜ

metin.ulku@hotmail.com

Special meetings to exchange contemporary composers works executions sessions between institutions. Focusing on creation including students and composers. Possibilities of discussing about themes of inter-institutional creations.

6. Royal Conservatoire Antwerp, Antwerp, Belgium

Sytze SMIT

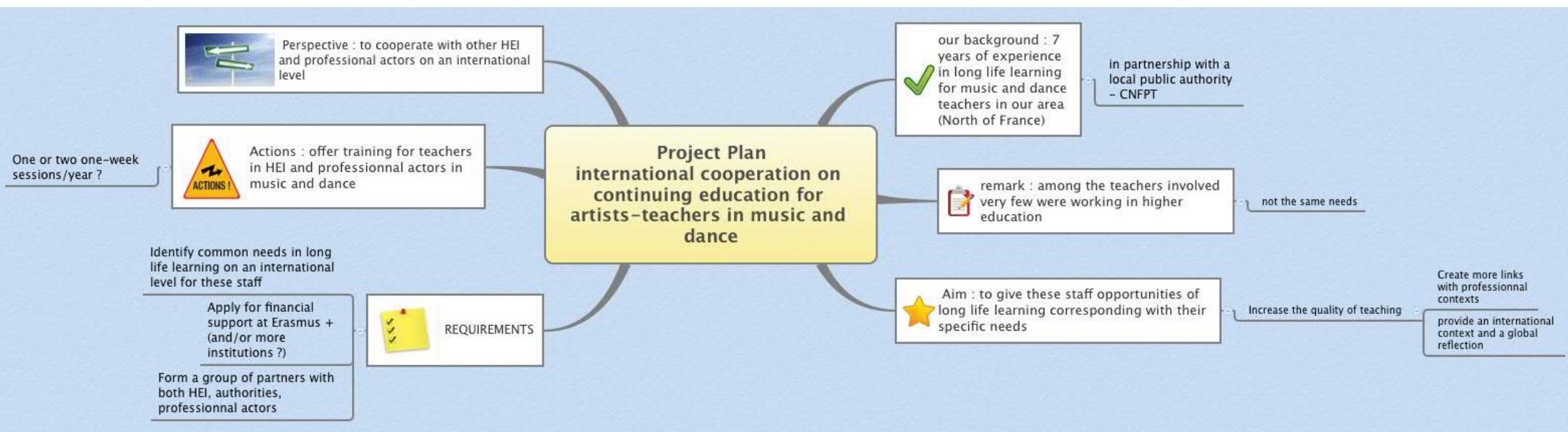
[syitze@twsmusic.org](mailto:sytze@twsmusic.org)

Trans World School of Music. Support and letters of intent for the pilot projects of the Trans World School of Music.

7. Pôle Supérieur d'Enseignement Artistique, Lille, France

Pascale PIC

ppic@polesupnorpa.fr



Speakers and Abstracts

Plenary Session I – The Commission Perspective

Friday 13th, 15:00 – 16:00, Witte Zaal

**The new generation European programmes in education and culture
Strategic Partnerships: a new framework for cooperation**



Karel Bartak (invited speaker)

DG Education and Culture, Head of Unit, Creative Europe-Culture, European Commission

Head of the Culture Programme Unit in Directorate-General for Education and Culture of the European Commission since June 2013, after having managed the Communication Unit for six years and the Youth Policy unit in the same directorate-general before that. Before joining the Commission in 2006 worked as a journalist and media manager in the Czech Republic, France, Russia and Brussels. Was based in Brussels as a European correspondent for the Czech News Agency since 1995.



Livia Ruszthy (invited speaker)

DG Education and Culture, Unit “Higher Education: Modernisation strategy, Erasmus”, European Commission

“Strategic partnerships: working in concert within Erasmus+”.

Livia Ruszthy joined the European Commission in 2004. Before that, she worked at the National Agency responsible for implementing European education and training support schemes in Hungary. During this time, she held the posts of programme manager for a series of programmes: Tempus (higher education), Grundtvig (adult education), Open and Distance Learning, Arion (study visits for decision makers) and a national programme for language learning. At the European Commission, she served in various Units dealing with adult education (2004-2005), youth actions (2006-2007) and multilingualism (2007-2012), respectively. She joined the Erasmus team in 2013.

Parallel Sessions - New Developments that underpin partnerships

Friday 13th, 17:00 – 17:40 repeated 17:50 – 18:30

1. NOAS – Nordplus Online Application System

Hanneleen Pihlak, Estonian Academy for Music and Theatre, Tallinn

Bjorn Einar Halvorsen, The Grieg Academy, University of Bergen

1. Goals of the project

- Simplify the application process for the students
- Less labour intensive for staff at both sending and receiving institutions
- Enhance quality of the entire mobility process
- Easy access to statistics and the development of mobility in the Nordic/Baltic Region

NOAS has been in operation for the application process in 2013. In spite of some initial problems in launching the database, it has functioned well and according to the intentions we had. It is important to notice that an evaluation process will be carried out during September/October 2013 in the form of an online questionnaire sent to all IRCs in the NordplusMusic networks and at the coordinators' meeting in Reykjavik. Thus this presentation will focus on NOAS as it is at the moment and does not take into consideration the alterations and improvements that will be the result of the evaluation process.

This presentation aims to be a practical demonstration of NOAS through a test database and will show the following:

1. How to fill in a student application and upload sound files and documents
2. How to process and send applications from the home institution
3. How applications are received and processed at the host institution
4. How to appoint and send sound files to jury members
5. Open application - what it is and how it works
6. Statistics
7. Challenges for the future

2. Intensive Programmes: internationalization of studies

Introduction by Rima Rimsaite, Lithuanian Academy of Music and Theatre

IP Lied Forum, presentation by Axel Bauni, UDK Berlin

IP Phoenix II, presentation by Raffaele Longo, Conservatorio di Musica "S. Giacomantonio", Cosenza

What are the key features of IP? Will IP be an eligible activity under action of the new programme Erasmus +? How does it increase European cooperation? How could IP present strong 'inter-disciplinary approach' in music? How does it change approach to curricula? Who benefits from IPs? How to involve teaching staff and achieve full backing by the faculty? Should

IP be linked to modernization strategies of HEIs and how it could provide something ‘significantly new’? Could it be considered as a small-scale strategic partnership project? How does IP support/promote mobility and contribute to internationalization of studies?

To answer these and more questions, a general framework and introduction of IP key features will be presented by Rima Rimšaitė, Lithuanian Academy of Music and Theatre. Few examples of most recently developed and implemented IPs will follow: Axel Bauni, professor from Berlin UDK, will present Erasmus IP *Lied Forum*. Raffele Longo, Conservatorio di Musica “S. Giacomantonio”, Cosenza, will speak about the conceptual framework (feature context and future) of Erasmus IP *Phoenix II* and will demonstrate some video materials from the final IP result – première of *Così fan Tutte* in Malta.

A number of copies of documentary films promoting results of Nordplus IPs *Nomazz Meets the Baltics* and *Music Laboratory the PROCESS* (coordinated by the Lithuanian Academy of Music and Theatre in 2012-2013) will be available.

3. Entrepreneurship in Music

Gretchen Amussen, CNSMD Paris

Polifonia WG5 : LLL in Music : Educating for Entrepreneurship

This session will focus on the work of the AEC’s Polifonia working group dedicated to “Lifelong learning in Music : Educating for Entrepreneurship,” and more specifically:

- A comprehensive definition of entrepreneurship in music;
- Examples of good practice;
- Existing training for entrepreneurship in Conservatoires, including survey results;
- An interactive “how-to” information portal.... and your feedback!

ActinArt and South Caucasus needs analyses

Christofer Fredriksson, Opera College in Stockholm
Nana Sharikadze, Tbilisi Conservatory

A presentation of the Nordic / Baltic network ActinArt; a development project with a focus on artistic entrepreneurship. Entrepreneurial mindset refers to a set of hard and soft skills which will help the students and teachers to increase their awareness of the importance of career building and to develop a proactive approach to professional integration.

In South Caucasus art higher education institutions still face the problem of a mismatch between received education and demands of the labour market, leaving young professionals with no opportunity to apply their knowledge and often leading to complete change of their working profile. Existing discrepancy between education and demands of the labour market contributes significantly to inability to resolve the problem over the years.

And why these two titles under the same heading?

4. “Working With Music”: placements in Europe for graduates

Lucia di Cecca, Conservatorio di Musica “L. Refice”, Frosinone

With two editions already filed, a third one in progress and a forth one at the starting line, the project has allowed dozens of young musicians to gain professional experience abroad, with the support of a Leonardo da Vinci grant.

By this workshop we will share the experience gained in the creation and reinforcement of a very wide network of partners throughout Europe and in the organization, monitoring and evaluation of placements. We will also learn how the experience abroad changed the participants and their way of considering their profession, proving that a mobility project can produce results that go far beyond its simple aim to "move" people.

The referents of the project will be available for questions.

Plenary Session III – Strategic Partnerships

Saturday 14th, 10:00 – 11:00, Witte Zaal

Taking the strategic approach to partnership development- case studies



Jean Pierre Roose (invited speaker)
Compostela Group

Until end 2011, Head of the International Office at Erasmushogeschool Brussel, partner of the University Association Brussels.

Experience in the field of international relations:

- Curriculum development projects in Europe, Central Asia, Maghreb Countries and the Republic of South Africa.
- Partner/coordinator in EU programmes such as Tempus, Asia Urbs, Leonardo da Vinci, Lifelong Learning Programme, Alfa, INTAS, Grundtvig and Erasmus Mundus.
- Cooperation within projects of the Flemish Council of Universities.
- Project coordination and management in Europe, the Russian Federation, Central Asia, Mongolia, South Africa, Middle East, FYROM, Ukraine, Byelorussia.
- Workshops on quality assurance of internationalisation, ECTS implementation, international cooperation and project management.

Through Erasmushogeschool Brussel: member of the European Association for International Education, professional section International Relations Management (board member and chair), VLHORA (Flemish Council of Universities of Applied Sciences), VLOR (Flemish Education Council) and the Flemish team of Bologna Experts. Represents since September 2011 the Compostela Group of Universities in Brussels and is member of the Executive Committee.

“Strategic Partnership: case studies from the higher education sector”

Strategy is nowadays an inevitable word. And so are strategic plan and strategic partnership. When the Erasmus mobility programme was launched, Higher Education Institutions started to collect bilateral agreements, the more the better. Some ended up with an endless list of partners. But with - sometimes - 80% of them no activity was ever initiated. Project writing, quality assurance, accreditation and financial cuts introduced institutional strategic plans - although not everywhere. A fortiori, the European Modernization Agenda for Higher Education Systems and the 2020 strategy, the Seoul Agenda for the Arts Education and the Bonn Declaration of the European Music Council emphasize strategic partnerships.

MATCHES- Mediterranean Addresses Top Challenges to Higher Education System

Raffaele Longo, Conservatorio di Musica “S. Giacomantonio”, Cosenza

Instability, crisis, conflict seem to be the buzzword shaping nowadays the contemporary paradigm of the Southern Mediterranean area. Thus it seems that running after realistic partnerships in the enduring turbulent arena doesn't make sense, especially after the last events of the so-called Arab Spring. Nevertheless, assuming an EU prospect, MATCHES tries to explore the opportunities for a cooperation venture Southern-oriented anyway. On the basis of the intercultural approach and the modernisation agenda, we are obliged to face the new geo-political scenario which is now addressing us new demanding challenges, trying to turn threats into opportunities, weaknesses into strengths. Beyond the fundamental demand of peace, freedom, dignity, democracy, other crucial issues of the cross-borders cooperation ought to be achieved: prosperity, stability and security in the whole region as well as deep and sustainable development and economic integration oriented to the market access and the employability. Furthermore an increasing and integrated mobility of people across borders should be reached. Matching to the priorities of the European Neighbourhood Policy and the Barcelona Process, the intercultural approach focuses on targeted partnership with Southern Mediterranean countries such as Lebanon, Jordan, Israel, Morocco and Egypt, involving EU HEIs, research centres, sectoral companies of the creative industries, ONGs acting in the field of youth international mobility and of gender gap issues. The main goal is to support the mobility, exchanges, training and professionalism of the fundamental actors in the creation of an area of stable exchange, dialogue and cooperation with a real and long standing perspective: the young people, namely the students. Cross-border set of actions is oriented to define of joint paths aimed to improving training standards for qualification and vocational training as well as promoting creative entrepreneurial mindset. Intercultural dialogue is also oriented to strengthen the artistic component of the educational policies of countries in the Mediterranean area and enhance the cultural assets – the immaterial resources like performing arts are - and heritage of its territories. In the framework of the deep conflicts characterizing the Mediterranean arena, mobility and people-to-people contacts play necessarily a crucial role in the modernisation process of the area. The whole process is oriented to assist them in opening themselves up to society at large and the world of work, enhance inter/trans-disciplinarity and boost the employability of university graduates. Creative talent must be employed here to spur partnerships, identifying potential emerging internal human capital in order to foster innovation and new business models in the specific field of performing arts. The process is still in the pipeline of creating sustainable partnerships between HE and relevant sectoral companies,

supporting the development of the figure of the "artist entrepreneur" – and opportunities offered in the creative industries – who should be able to generate new ideas and develop new start-up. Assuming the strategy "by doing" of the sectoral company could play a crucial role in order to promote their future employability and integrated skills.

'Some thoughts on strategic partnerships'

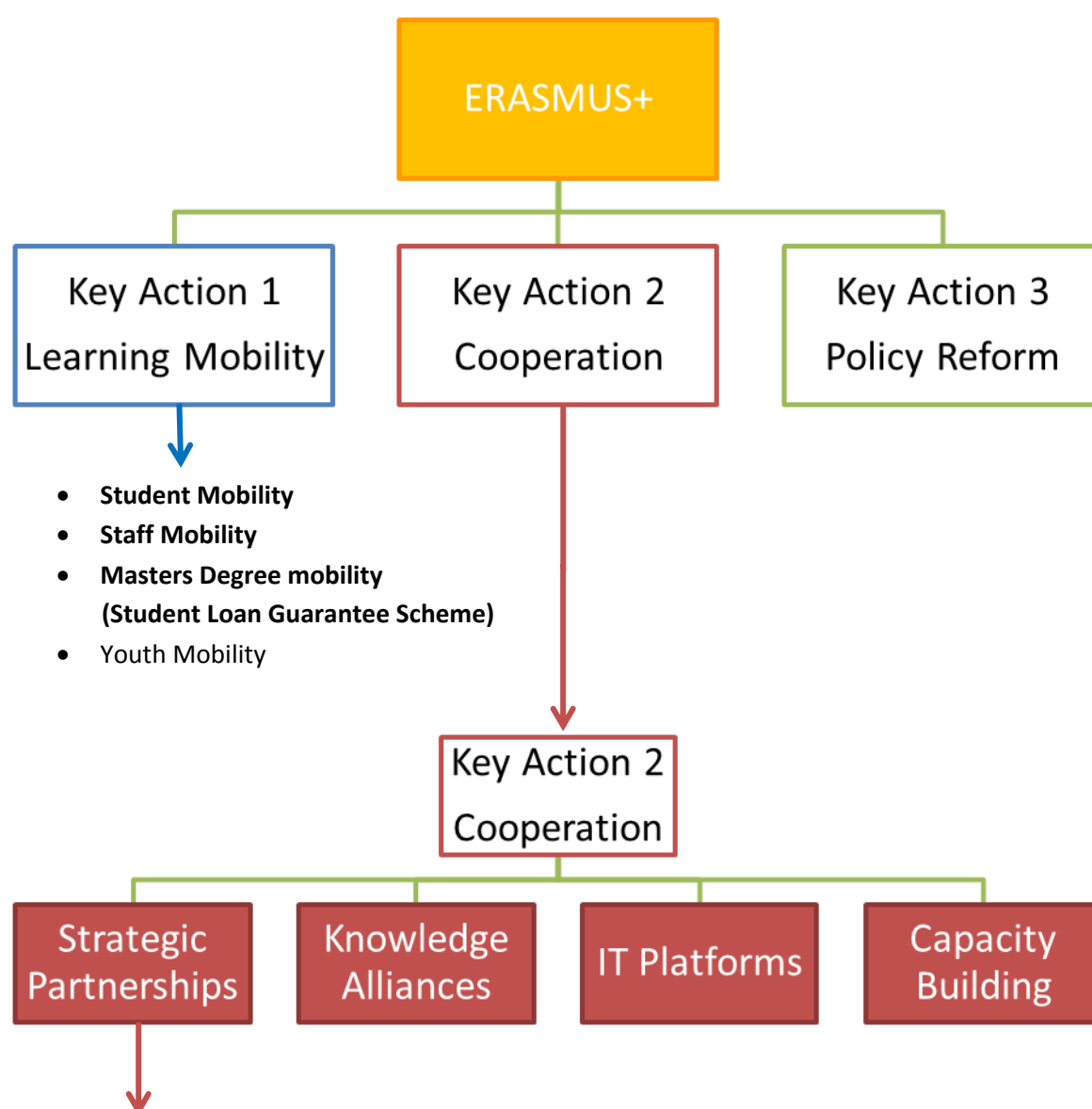
Martin Prchal, Royal Conservatoire The Hague

Discussion Groups on Partnerships

Saturday 14th, 12:00 – 13:00

Follow the letter on your badge

This year's IRC Meeting is putting a special emphasis upon the element of Strategic Partnerships in the new ERASMUS+ programme. These are in addition to the Student and Staff Mobility actions (and the new Loan Guarantee Scheme for Masters Students). Here is a reminder of how they fit into the overall programme:



Strategic partnerships (text from European Commission document, 2011): In response to the growing need for more innovative approaches in education, strategic partnerships will encompass a variety of cooperation agreements, differing in financial scope, aiming to strengthen transnational cooperation between education institutions/youth organisations and/or other actors. The Programme will link mobility and cooperation activities and enhance systemic impact (e.g. cooperation projects between schools could cover both curriculum development and staff

exchanges). Similarly, to encourage a European dimension in national volunteering schemes, support can be used to open up such schemes to transnational mobility. Building on the lessons learnt from the 2007-2013 programmes (Comenius Regio, Youth in Action), partnerships involving regional and local authorities and linking actors from different sectors will be encouraged to foster innovative, more integrated lifelong learning approaches, more efficient use of resources and higher quality mobility schemes.

Strategic partnerships/institutions involved	More than 22,000 partnerships linking 115,000 institutions
--	--

To promote innovation and employability of learners, the Programme will enhance cooperation with business, through large-scale transnational projects.

For our discussion:

Based on the various presentations, participants are asked to discuss issues related to how to build a partnership that seem most relevant for institutions in higher music education. These might include the following:

- How to select partners
- How to link a partnership to institutional strategy
- How to motivate partners
- How to deal with competition between members (between those in and those not in partnerships; between partnerships) and with other disciplines also applying for partnership funding
- How this can be reconciled with the AEC philosophy of working together across the whole of European HME
- How 'cooperation with business, through large-scale transnational projects' might translate into HME

At the end of the discussion we should be able to identify some key ways in which we think conservatoires should be thinking and acting. It would also be very interesting to learn where institutions are already positioning themselves to create strategic partnerships within the discipline. Ideally, we should then keep track of initiatives that might arise during the meeting so that we can have the overview of what is going on among AEC members.

Plenary Session IV – Polifonia

Polifonia Project- Mobility, Recognition and Joint Programmes

Developments and reporting back from the seminar Interactive Workshop on International Strategies by Polifonia WG5

The ERASMUS Network for Music ‘Polifonia’ is the largest project on higher music education to date. It is jointly co-ordinated by the Koninklijk Conservatorium Den Haag and the European Association of Conservatoires (AEC) and involves 55 organisations in professional music training and the music profession in 26 European countries and 4 countries outside Europe. The project has 5 developmental working groups, which tackle various subjects within the sector of higher music education.

The Polifonia working group ‘Mobility: Recognition, Monitoring and Joint Degrees’ aims to enhance the quality, attractiveness and accessibility of European higher music education through cooperation at the European level by promoting mobility in the higher music education sector.

Polifonia members Keld Hosbond (The Royal Academy of Music Århus, Denmark), Hanneleen Pihlak (Estonian Academy of Music & Theatre, Estonia), Ioannis Toulis (Ionian University Corfu, Greece), Maarten Weyler (Conservatorium Hogeschool Gent, Belgium), Martin Prchal (Koninklijk Conservatorium Den Haag) and Hannah Hebert (AEC) will share the current outcomes of the group work and talk about the plans for the following year.

The group members would also like to take this opportunity to report back from the workshop “Interactive Workshop on International Strategies” which took place on 12/13 September prior to the IRC meeting.

They would like to use the widespread and comprehensive expertise of the IRCs as an opportunity to facilitate a very much ‘interactive’ session whereby participants are encouraged to comment on all addressed subjects.

Parallel Workshops on Polifonia Themes

Saturday 14th, 15:30 – 16:30

1. Mobility & Recognition –small discussion groups on the “code of good practice”

In the process of the task of updating the ‘Code of Good Practice’ the working group has found that there is a need for simplification and restructuring of the code.

In small workshop groups of 8-10 participants the chair of the group would like to work on particular parts of the ‘Code of Good Practice’. In a small and interactive environment the aim is here to find solutions for a more accessible code with the help of those people who are dealing

with these matters on a day-to-day basis – so the potential users. In their groups the chairs will be discussing suggestions for content, structure and format (online/print).

2. External Examining- case studies and discussion

External examining arrangements are put into practice in some conservatoires and not in others. Some have used external examiners for some time; others are only at the beginning. All in all it can be observed that practices in how examiners are used vary immensely from country to country.

In this workshop the use of **international** external examining will be discussed. Martin Prchal from the Koninklijk Conservatorium Den Haag and Knut Myhre from the Norwegian Academy of Music will share their experiences of international external examining arrangements and talk about the philosophy behind and the benefits and challenges of it.

3. Joint Study Programmes

Joint Study Programmes – what are the general principles and what can be the challenges of setting up joint study programmes?

This interactive session will be a mix of case studies and discussions. Hanneleen Pihlak, Aage Hagen and Maarten Weyler will share with you their experiences of joint study programmes such as *CoPeCo – Contemporary Performance and Composition*, *EUJAM - A joint study programme on masters level for young elite jazz performers and composers* and *SIIV (Sound in Audio Vision)*.

CoPeCo- Contemporary Performance and Composition

Hanneleen Pihlak, Estonian Academy for Music and Theatre, Tallinn

CoPeCo is a two-year joint master's programme in **Contemporary Performance and Composition** that offers students a open platform for experimental musical practice within a European setting.

CoPeCo aims to create a dynamic environment that supports and promotes contemporary musical expression in all aspects including creation, production, performance and relation to the society. A joint platform for composers and performers is established through cross-disciplinary interaction, cooperation, live electronics and improvisation. The capacity of students to communicate both individually and collectively regarding their artistic practice is developed through innovative teaching methods and by placing new technology at the core of both pedagogy and artistic expression.

The programme's participating institutions are:

Eesti Muusika- ja Teatriakadeemia (Estonia)

Kungl. Musikhögskolan i Stockholm (Sweden)

Conservatoire National Supérieur Musique et Danse de Lyon (France)
Hochschule für Musik und Theater Hamburg (Germany)

The students will spend one semester in turn in each institution, moving from one to the other as a group. Studies will be centred around the student's Master Degree Project which s/he will complete over the two-year study period.

www.copeco.net

EUJAM- A joint study programme on masters level for young elite jazz performers and composers

Aage Hagen, Rhythmic Music Conservatory, Copenhagen

The EUJAM programme is developed by 5 European music academies: Conservatorium van Amsterdam, Jazz-Institut Berlin (Hochschule für Musik Hans Eisler, Universität der Künste), Rytmsk Musikkonservatorium Copenhagen, Conservatoire national supérieur de musique et de danse de Paris and Norwegian University of Science and Technology Trondheim. I will start by explaining why we did NOT choose to develop the programme as an Erasmus project! And then tell about the actual development process with its obstacles and solutions. Then I will go briefly through the main points of the programme: The rationale of the programme (the target group and the job market), educational aims and learning outcomes, structure and subjects, admission criteria and requirements.

Sound in AudioVision – SIAV

Maarten Weyler, Ghent Conservatory

The aim of the project is to start in 2014 with a European joint master Sound in AudioVision. SIAV will be a European practice and research-based Master Course in Sound and Sound Literacy for anyone who already uses sound or is interested in exploring the field of sound to incorporate into their artistic practice. SIAV will be led by a consortium of different European schools and institutions, whose teachers and practitioners are exchanging their expertise and research in the field of Sound. Students will be engaged in a shared language of Sound Literacy as well as following their individual artistic practice in the institution(s) of their choice. The master will be organized over two years: The first semester will be organized in one institute with travelling teachers in order to develop a common basis for each of the students following the joint master. The second semester the students can move to other institutes depending on the resources they need for their research. They engage in a process of experimentation in order to develop a potential pathway. In the third and fourth semester the students, having decided on their particular pathway, move to the institute of the mentor of their choice. For this master a balance between theory and practice, art, research and training is needed to train students with an entrepreneurial spirit, combining a dynamic intellect with experimental practice and achievement. This master will be the result of the synergy between professional practice, knowledge fed by experience, technological advances and academic and artistic research in the field of Sound in AudioVision (SOUND and SOUND LITERACY). The creative and academic demands of this programme will emphasize the personal development of the student through artistic practice and experimental research leading to a result. Leading institute: School of Arts – University College Gent.

Relevant Documents

Erasmus+: what's in it for higher education?

What is the Erasmus+ Programme for?

- Erasmus+ is the new programme in the field of education, training, youth and sports during the period of 2014-2020, which will significantly increase the funds allocated for the development of knowledge and skills.
- Erasmus+ is based on the premises that investing in education and training is the key to unlocking people's potential, regardless of their age or background; it helps them to increase their personal development, gain the skills needed now and in the future on the labour market and boost their job prospects.

What will the Erasmus+ Programme support?

- Streamlined structure from the 7 current programmes in the field of education, training, youth and cooperation with countries all over the world to one common programme Erasmus+ covering education, training, youth and sports
- Stronger coherence between intra-EU and international cooperation
- Increased EU added value and impact of the programme at 3 levels: individual, institutional, systemic level
- Stronger link between European policy priorities with spending priorities
- Strong incentive for cross-sector activities
- Support of three main types of actions
 1. Learning mobility for individuals, both within the EU and beyond
 2. Institutional cooperation between education institutions, youth organisations, businesses, local and regional authorities and NGOs
 3. Support for policy reform in Member States and cooperation with non-EU countries

What are the novelties of Erasmus+ in the field of higher education?

- More opportunities for students and for staff from higher education to go abroad either to study, to be trained or to lecture within Europe or beyond
- Higher quality of students and staff mobility with a reinforcement – both in content and monitoring- of the Erasmus Charter for higher education and with clearer inter-institutional and learning agreements
- More support provided to ensure better linguistic preparation to a higher number of students and staff
- Widening access through the support of a larger variety of mobility modes (blended mobility, distance learning, etc.)
- New loan guarantee scheme to help Master's degree students to finance their studies abroad
- Boosting skills enhancement and entrepreneurship through closer cooperation between higher education institutions and the labour market with more traineeships, more opportunities for work-based learning, for staff from enterprises teaching at universities, for higher education staff to be trained in enterprises and for higher involvement of enterprises in curricula development.
- Reinforcing the cooperation between higher education institutions, between them and other educational sectors, for supporting the modernisation and internationalisation in higher education, enhancing excellence in teaching, developing innovative teaching methods and fostering quality in education.

- Strengthening Europe's innovation capacity and fostering innovation in higher education, business and the broader socio-economic environment with the creation of Knowledge Alliances.
- Reinforcing cooperation with partner countries, supporting less developed countries in the world, enhancing the quality and international standing of European higher education.
- More funds to support higher-level joint Master degrees and attract excellent students from all over the world.

What are the key figures for Erasmus+?

- Overall mobility opportunities for 4 million people
- Around 135,000 international students and staff mobility
- Close to 200,000 students profiting from a master's degree loan guarantee scheme
- Around 35,000 students worldwide receiving a scholarship to participate in joint Master degrees of excellent level

Key action 1 “learning mobility”

Learning mobility is an important activity of the Erasmus+ programme, representing the biggest share in the budget. In the field of higher education, it is divided between three key activities: credit mobility (the classical Erasmus mobility), degree mobility (former Erasmus Mundus joint master courses) and the student loan scheme.

1. Credit mobility

The well-known, classical Erasmus mobility will include for the first time an international component with mobility from and to partner countries.

Students can study abroad between 3 months up to 12 months and can be trained between 2 months up to 12 months in each of the three cycles (short-cycle, bachelor, master and doctorate) in all the disciplines or could even combine study and traineeship. Traineeships to and from partner countries will not be available at the beginning of the programme but will be presumably introduced in the third year.

Recent graduates will equally have the chance to receive an Erasmus grant to be trained abroad as long as they handed in their application while still being enrolled at a higher education institution.

Increased language preparation for Erasmus students in all the languages including tutored on-line courses in those languages in which Erasmus students are primarily taught (English, French, Spanish, German and Italian) in order to increase the language proficiency before, during and after the mobility.

Staff from higher education can go abroad to lecture or to be trained abroad; their mobility period is between 2 days (excluding the travel days) and 2 months and a minimum of 8 teaching hours of lecturing abroad. The minimum is extended to 5 days in case of mobility to or from partner countries.

European higher education institutions have been invited to apply for a new Erasmus charter which is a prerequisite to apply for funding and grants under Erasmus+. In the new charter the quality components have been reinforced by fostering the general principles on recognition and services as well as inviting institutions to reflect on their Erasmus policy

statement and presenting their institutional strategy in the field of modernisation and internationalisation.

Students and staff as well as higher education institutions will benefit from the new reporting IT Tools allowing direct insights in the mobility and fostering the monitoring of the quality of mobility.

2. Degree mobility

The very popular Erasmus Mundus master courses will continue under the new programme. The joint doctorate courses will be continued within the Marie Skłodowska-Curie Actions under the Horizon 2020 Programme.

The Joint master courses of excellent quality are offered by a consortium of EU and (possibly) non EU universities to attract the very best students worldwide.

The students will be able to follow a master study programme in at least two European institutions, receiving attractive grants and obtaining joint degrees.

3. Student loan guarantee

While the main part of the Erasmus+ Programme is spent on grants, the student loan guarantee (3,5 % of the entire budget) will help to make higher education more accessible, by supporting people who otherwise could not afford to go abroad for a full Master degree. What currently happens is that either the students have the parents to pay for it, or they take a loan with high interest, or they simply abandon their dream because their parents cannot offer enough guarantees to the banks. What is proposed is that, instead of placing this burden on parents, the European Union provides the guarantee to the financial intermediaries, offering new opportunities for many students, while limiting significantly their debt. Students will be able to apply for up to 12.000 € for a one-year-master course and up to 18.000 € for a two-years-master course under favourable payback conditions and terms.

Key action 2 “cooperation projects”

While learning mobility addresses mainly the mobility of individuals, key action 2 aimed at fostering the cooperation between institutions. In the field of higher education, institutions will be able to apply for funding within strategic partnerships, Knowledge Alliances and capacity building projects.

1. Strategic Partnerships

The Strategic partnerships action regroups activities of the former Erasmus intensive programmes and networks as well as the multilateral projects and intends to reinforce the cooperation between different institutions and to foster modernisation in Europe.

Strategic Partnerships thereby offer the opportunity to organisations active in the fields of education, training and youth, as well as enterprises, public authorities, civil society organisations active in different socio-economic sectors to cooperate in order to implement

innovative practices leading to high quality teaching, training, learning and youth work, institutional modernisation and societal innovation.

Strategic Partnerships should result in the development, transfer and/or implementation of innovative practices at organisational, local, regional, national or European levels.

Partnerships involving organisations from different countries, from different fields of education, training and youth and / or from different socio-economic sectors can be supported with the aim of:

- ❖ joint study programmes, joint curricula, intensive programmes and common modules (including e-modules), with the objective to enhance the quality of teaching and relevance of the learning offer
- ❖ project-based trans-national collaboration between enterprises and students/staff at Higher Education Institutions to study real-life cases, raising the labour market relevance of study programmes and qualifications and develop new teaching methods and innovative approaches to learning;
- ❖ pedagogical approaches and methodologies - including through a better exploitation of ICTs - especially aimed at delivering transversal competences, entrepreneurial mind-set and creative thinking, hence fostering the provision and assessment of key competences
- ❖ integration of a greater variety of study modes (distance, part-time, modular learning), notably through new forms of learning and strategic use of ICT, open educational resources and virtual mobility, with the objective of promoting the take-up of innovative practices in higher education, supporting personalised learning approaches as well as collaborative learning;
- ❖ cooperation and exchange of practice between staff responsible for support services, such as guidance, counselling, coaching methods and tools; or those involved in student support services, to increase quality and prevent drop-out, facilitate access and inclusion of non-traditional learners (e.g. adults, and underrepresented groups in higher education) and raise employability of graduates

2. Knowledge Alliances

Knowledge Alliances are transnational, structured and result-driven projects between higher education and business. Knowledge Alliances are open to any discipline and sector as well as to cross-sectorial cooperation, particularly in emerging fields. The partners share common goals and work together towards mutually beneficial results and outcomes.

Knowledge Alliances are aimed at strengthening Europe's innovation capacity and fostering innovation in higher education, business and the broader socio-economic environment. They intend to achieve one or more of the following goals:

- develop new, innovative and multidisciplinary approaches to teaching and learning;
- stimulate entrepreneurship and the entrepreneurial competences of students, academics and company staff;
- facilitate the exchange, flow and co-creation of knowledge

Knowledge Alliances are meant to have both a short- and a long-term impact on the wide range of stakeholders involved, at individual, organisational and systemic level.

3. Capacity building partnerships with partner countries

These partnerships focus on capacity building between EU universities and universities in partner countries. This action will replace former regional programmes like Tempus, Alfa and Edulink.

The partnerships will implement activities like curriculum development, modernisation, modern teaching and teaching, upgrading of facilities, implementing the principles of the Bologna Process, improve HEIs governance, stronger links with the world of work (as well as an integrated mobility of students and staff for neighbourhood and enlargement countries). Some projects will also aim at having an impact at reform level, by involving Ministries of Education directly in project implementation.

Key action 3 “policy support”

This action provides support to the open method of coordination (cooperation with member states) in advancing higher education; activities which respond to the Modernisation Agenda in Higher Education or the Bologna Process. This action will also ensure funding for a network of alumni, international policy dialogue as well as a promotion campaign for European higher education in the world.

Creative Europe: support programme for Europe's cultural and creative sectors from 2014

Creative Europe is the new EU programme dedicated to the cultural and creative sectors, proposed by the European Commission on 23 November 2011. The proposal is now under discussion in the Council of EU Ministers and the European Parliament.

Why Creative Europe?

- Europe needs to invest more in its cultural and creative sectors because they significantly contribute to economic growth, employment, innovation and social cohesion. Creative Europe will safeguard and promote cultural and linguistic diversity and strengthen the competitiveness of the cultural and creative sectors.
- Androulla Vassiliou, Commissioner for Education, Culture, Multilingualism and Youth, says: 'The cultural and creative sectors offer great potential to boost jobs and growth in Europe. EU funding also helps thousands of artists and cultural professionals to reach new audiences. Without this support, it would be difficult or impossible for them to break into new markets.'

Creative Europe

- Helps the cultural and creative sectors to seize the opportunities of the 'digital age' and globalisation
- Enables the sectors to reach their potential so that they can contribute to the Europe 2020 goals for sustainable growth, jobs and social cohesion
- Opens up new international opportunities, markets and audiences Builds on the success of the MEDIA and Culture programmes

Creative Europe would make a difference:

- More funding for artists and cultural professionals to develop their skills and to work across borders
- More funding for transnational cultural activities within and outside of the EU Support schemes tailored to the specific needs of the audiovisual and the cultural sectors in the EU
- Easier access to private funding through guarantees which could generate more than € 1 billion in loans
- An increase in banking expertise in the cultural and creative sectors
- The development of Europe's competitiveness in culture and film while safeguarding cultural and linguistic diversity

Creative Europe would provide a lot of opportunities:

- 300 000 artists and cultural professionals and their work receive funding to reach new audiences beyond their home countries.
- More than 1 000 European films would receive distribution support, enabling them to be seen by audiences throughout Europe and beyond, on traditional and digital platforms.

- Thousands of cultural organisations and professionals from Europe would benefit from training to gain new skills and to strengthen their capacity to operate internationally.
- 2 500 European cinemas would receive support enabling them to ensure that at least 50% of the films they show are European.
- More than 5 500 books and other literary works will receive support for translation, which will allow readers to enjoy them in their mother tongue.
- Millions of citizens would be reached

New Code of Good Practice

ERASMUS Student Mobility for Studies (SMS)

EU requirements for Life Long Learning Programme (LLP)	Points to be aware of in guidelines issued and practices employed by National Agencies (NAs)	Additional features of good practice for exchange programmes in the field of Music
GENERAL REMARKS	GENERAL REMARKS	
<p>ERASMUS student mobility for studies is currently carried out within the framework of prior Inter-Institutional Agreements, formerly called <i>Bilateral Agreements</i>, between the home and host institutions, both of which must be holders of an ERASMUS University Charter (EUC).</p> <p>From 2014, the new 'Erasmus for All' scheme will absorb the LLP and will have its own procedures. Although these are likely to resemble those currently used in most respects, it will be crucial to identify those areas where existing practice has been changed.</p>		<p>Institutions are encouraged to use the standardised Inter-Institutional Agreement Form developed by the AEC, and to update the institution's data on the DoReMiFaSOCRATES.org website (institution's title, Erasmus ID code, EUC number, institutional coordinator's contact details) whenever any of this information changes. AEC will ensure that the form is updated as necessary in line with the new 'Erasmus for All' scheme.</p>
<p>Students can study abroad within the ERASMUS scheme for between 3 and 12 months or at least for one full academic trimester/term. Although there is some limited scope for study abroad to take place across two consecutive academic</p>	<p>National Agencies might want to allow for ERASMUS study stays that are not realised within one academic year</p>	<p>Study periods abroad for musicians are often project-based and may favour shorter periods than 3 months. Other</p>

EU requirements for Life Long Learning Programme (LLP)	Points to be aware of in guidelines issued and practices employed by National Agencies (NAs)	Additional features of good practice for exchange programmes in the field of Music
years (e.g. from 1 June to 30 th September) schemes such as study abroad in Semesters 2 & 3 of a two-year Masters are not currently permitted. This can cause problems in delivering some types of two-year Joint Masters Programmes where students are expected to study abroad in these two semesters.	only.	than through Intensive project (IP) schemes, there is currently no funding through ERASMUS SMS for these shorter periods.
The student's home institution applies for the ERASMUS mobility grant to its national agency while the student applies to his/her home institution for the payment of the monthly grant.	National Agencies might wish to pay out the ERASMUS mobility grant directly to the ERASMUS students who have been nominated by their home institutions.	
Students: The student must be registered in a Higher Education Institution (HEI) and be enrolled in higher education studies leading to a recognised degree or other recognised tertiary level qualification up to and including the level of Doctorate.		Students must be registered in higher education studies leading to one of the recognised degrees, or other tertiary level qualifications, in music.
The student must be enrolled in at least the second year of higher education (HE) studies.		Institutions are recommended to facilitate student exchange by thinking of the possibility of incorporating study periods abroad when designing their curricula. For example, a four-year 1 st -cycle programme whose 3 rd year is organised with a range of 3- and 6-month options would enable students to opt for study abroad as the equivalent of the options offered internally.
The student must be either a national of a country participating in the LLP or a national of another country employed or living in a participating country, under the conditions fixed by each of the participating countries, taking into account the nature of the programme.	National Agencies might want to include or exclude third country citizens from the participation of the ERASMUS programme.	
At least one of the two institutions involved must be located in an EU Member		

EU requirements for Life Long Learning Programme (LLP)	Points to be aware of in guidelines issued and practices employed by National Agencies (NAs)	Additional features of good practice for exchange programmes in the field of Music
State.		
APPLICATION PROCEDURE	APPLICATION PROCEDURE	
A student interested in Mobility for Studies should apply to the international office and/or ERASMUS office of his/her home HEI. The office will inform him/her of the possibilities of studying abroad as well as the modalities of how to apply for and receive an ERASMUS grant.		All ERASMUS activities should be directed through the International Relations Coordinator (IRC) or International Officer (IO) of the institution; if there is a central office in the University, the IRC/IO for Music should still manage the connection with this office.
Normally, an Erasmus student application file includes the Erasmus Application and a Learning Agreement (LA) . The application file must be approved by the international office of the home institution and sent to the international office of host the institution.	Many NAs set minimum requirements or provide model forms concerning the documentation.	Institutions are strongly encouraged to use the AEC ECTS Student Exchange Application and ECTS Learning Agreement forms. If necessary, they may adapt these to requirements set by NAs.
		Because individual music teachers need to be prepared to receive incoming exchanges, it helps if an ERASMUS candidate in music applies to up to three institutions, listed in order of preference.
		A CD/DVD/digital/audio/internet media recording should usually satisfy application requirements in terms of musical ability; some institutions might additionally require the student's CV and letter(s) of recommendation.

EU requirements for Life Long Learning Programme (LLP)	Points to be aware of in guidelines issued and practices employed by National Agencies (NAs)	Additional features of good practice for exchange programmes in the field of Music
ERASMUS students are selected by their home HEI in a fair and transparent way.		Internal pre-selection of candidates at higher music education institutions is feasible and, in many ways, desirable, but the final acceptance is at the discretion of the host institution.
Students with special needs may apply for a specific grant after they have been selected for a mobility period.	Students with disabilities usually apply through their home institution to the NA with all the necessary documentation (i.e. medical certificate of the disability, acceptance letter from the host institution, specification of extra costs etc.). Grant for special needs is based on the real costs.	
PRIOR TO DEPARTURE	PRIOR TO DEPARTURE	
Outgoing students are provided with: - A Study Agreement (grant agreement) covering the mobility period, to be made between the student and his/her home HEI and signed by both. - A Learning Agreement setting out the programme of studies to be followed, as approved by the student, the home and the host institution. - A copy of the " ERASMUS Student Charter " setting out the student's rights and obligations with respect to his/her period of study abroad.	National Agencies might want to set a figure for the ECTS credit points to be accomplished by the mobile student during his/her ERASMUS studies abroad, respecting the principle of <i>no loss of progress</i> . Many NAs distribute the printed version of the " ERASMUS Student Charter " or offer to download the pdf from their website.	Music studies are highly individualized and study organization takes longer than at other universities. Therefore, the host institution should inform the home institution and student a.s.a.p. about acceptance or rejection of the student's application. If the host institution cannot offer individual studies with the preferred professor, it may be recommended that the student studies with another professor at the host institution.
		Once negotiated, the Learning

EU requirements for Life Long Learning Programme (LLP)	Points to be aware of in guidelines issued and practices employed by National Agencies (NAs)	Additional features of good practice for exchange programmes in the field of Music
		<p>Agreement should be signed by host and home institution, and by the Erasmus student.</p> <p>An official Letter of Acceptance should be sent to the IRC (and cc'd to the student applying for SMS).</p>
AT THE END OF THE PERIOD ABROAD	AT THE END OF THE PERIOD ABROAD	
The host institution must provide the ERASMUS student and his/her home institution with a Transcript of Records , confirming that the agreed programme has been completed and confirming the results, and a Confirmation of the actual study period .	National Agencies might want to make use of their own documents.	Music institutions are advised to use the ECTS Transcript of Records form developed by the AEC.
The home institution must give full academic recognition to satisfactorily completed activities during the ERASMUS mobility period as agreed in the Learning Agreement.		<p>Exchange students should be considered eligible to undertake assessment (including practical examinations) at the host institution if these would be part of the regular pattern of study there. However it is strongly advised that students should undertake important final examinations once back at their home institution.</p> <p>All exams passed, credits and grades gained at the host institution must be recognized by home institution as per the EU requirements.</p>

EU requirements for Life Long Learning Programme (LLP)	Points to be aware of in guidelines issued and practices employed by National Agencies (NAs)	Additional features of good practice for exchange programmes in the field of Music
An ERASMUS student should provide his/her home institution with a completed Erasmus Student Report .	National Agencies might want the student involved in Mobility for Studies to make use of their specific database and to fill in information in the national language of the sending institution. Some NAs require that the student final report be filled in on an on-line database.	The International Coordinator at the host institution should stay in contact with his/her counterpart at the home institution about the progress and achievements of the exchange student. They should contact their colleague immediately if a serious problem occurs.
The ERASMUS mobility period should also be recorded in the Diploma Supplement issued at the completion of the student's programme.		
GRANTS AND FEES	GRANTS AND FEES	
Students may be awarded an ERASMUS grant to help cover the travel and subsistence costs (including insurance and visa costs) incurred in connection with their study period abroad.	In some countries, public HEIs benefit from national co-funding.	
ERASMUS students - whether or not they receive an ERASMUS grant - are exempted (at destination) from paying fees for tuition, registration, examinations and access to laboratory and library facilities at the host institution.	Distribution of grants, amounts and payment methods might differ from country to country; Generally speaking the payments is made in two instalments (80% before/during the ERASMUS study stay, 20% after its successful completion); zero-grant Erasmus students are eligible.	
The payment of any national grant or loan to outgoing students should be maintained during the ERASMUS study period abroad.		
Students may only receive two ERASMUS grants : one for a study period		

EU requirements for Life Long Learning Programme (LLP)	Points to be aware of in guidelines issued and practices employed by National Agencies (NAs)	Additional features of good practice for exchange programmes in the field of Music
(SMS) and one for a placement period (SMP).		
Students enrolled on an Erasmus Mundus Course, who do not get an Erasmus Mundus grant, may qualify for an ERASMUS grant under the general ERASMUS conditions.		

ERASMUS Student Mobility for Placements (SMP)

EU requirements for Life Long Learning Programme (LLP)	Points to be aware of in guidelines issued and practices employed by National Agencies (NAs)	Additional features of good practice for exchange programmes in the field of Music
GENERAL REMARKS	GENERAL REMARKS	
Students must be registered at an HEI holding an Extended ERASMUS University Charter (EUCX) . The receiving enterprise or organisation does not need such a Charter. At least the sending or the receiving country must be an EU Member State. In cases where the placement is organised by a consortium, the placement consortium must hold an ERASMUS consortium placement certificate .		
Student mobility for placements enables students at HEIs to spend a placement (traineeship/internship) period of between 3 months and 12 months in an enterprise or organisation in another participating country.		

EU requirements for Life Long Learning Programme (LLP)	Points to be aware of in guidelines issued and practices employed by National Agencies (NAs)	Additional features of good practice for exchange programmes in the field of Music
Host organisations for student placements may be enterprises, training centres, research centres and other organisations.	Some NAs administer a 'Partners Search' section on their website.	For Music, host organizations for placements might include: HEIs, music festivals, concert organizations, cultural organisations, professional associations and even International Offices of conservatoires or the AEC Office.
Excluded organisations are European Union institutions and other EU bodies including specialised agencies , organisations managing EU programmes (in order to avoid possible conflict of interests and/or double funding) and national diplomatic representations (embassy and consulate) of the home country of the student.		
A placement can be done from the 1 st year of HE studies.		
APPLICATION PROCEDURE	APPLICATION PROCEDURE	
ERASMUS students must be selected in a fair and transparent way by their home HEI.		
A student interested in Mobility for Placement has to contact the international office and/or ERASMUS office of his/her HEI. The office will inform him/her of the modalities for getting an ERASMUS student placement and receiving an ERASMUS grant for it.		
PRIOR TO DEPARTURE	PRIOR TO DEPARTURE	
Outgoing students are provided with: - A Placement Agreement (grant agreement) covering the mobility period and signed between the student and his/her home HEI.	Many NAs set minimum requirements or model forms concerning the documentation.	
- A Training Agreement regarding his/her specific programme for the placement period; this agreement must be endorsed by the home HEI and the host	Some NAs distribute the printed version of Erasmus Student Charter or offer to download the pdf from their	

EU requirements for Life Long Learning Programme (LLP)	Points to be aware of in guidelines issued and practices employed by National Agencies (NAs)	Additional features of good practice for exchange programmes in the field of Music
<p>organisation.</p> <ul style="list-style-type: none"> - A Quality Commitment setting out the rights and obligations of all the parties specifically for placements abroad. - A copy of the ERASMUS Student Charter setting out the student's rights and obligations with respect to his/her period abroad. 	website.	
AT THE END OF THE PERIOD ABROAD	AT THE END OF THE PERIOD ABROAD	
<p>The host institution must provide the ERASMUS student and his/her home institution with a Confirmation of the actual training period and training results.</p> <p>The use of Europass mobility documents is encouraged.</p>		
<p>Full recognition must be given by the home HEI for the period spent abroad as agreed in the Training Agreement, preferably by using ECTS credits. Recognition shall be based on the training agreement approved by all parties before the period of mobility started.</p>		
<p>In the particular case of a period of placement that is not part of the curriculum of the student, the sending institution shall provide recognition at least by the recording of this period in the Diploma Supplement or, if not possible, in the student's transcript of records.</p>		
<p>An ERASMUS student should provide his/her home institution with a completed Erasmus Student Report.</p>	Some NAs require that the student final report be filled in on an on-line database.	

ERASMUS Staff Mobility - Teaching Assignments by Higher Education Institutions Teaching Staff and by Invited Staff from Enterprises (STA)

EU requirements for Life Long Learning Programme (LLP)	Points to be aware of in guidelines issued and practices employed by National Agencies (NAs)	Additional features of good practice for exchange programmes in the field of Music
GENERAL REMARKS	GENERAL REMARKS	
Teaching staff mobility (STA) enables staff to spend a teaching period of between 1 day - or at least 5 teaching hours – and 6 weeks at a HEI in another participating country. A minimum duration of 5 working days is strongly recommended to provide a meaningful contribution to the teaching programme and the international life of the host HEI.		
Teaching assignments may be carried out by teaching staff of HEIs and by invited staff from other kinds of enterprises.		
Teaching assignment mobility is based on <i>Inter-Institutional Agreements</i> between the sending and receiving HEIs, where each holds an ERASMUS University Charter (EUC) , or on an agreement between the HEI and the enterprise concerned.		
It follows that teaching staff employed by a HEI must be from a HEI holding an ERASMUS University Charter.		It is recommended that the minimum duration of STA visits to other music institutions is 5 days. However, music teachers often favour shorter visits. An STA visit may also include a recital performed by incoming teacher.
At least the sending or the receiving country must be an EU Member State.		
The institution sending teaching staff or inviting enterprise staff to teach applies for ERASMUS mobility grants to its national agency (NA) while the staff member		

EU requirements for Life Long Learning Programme (LLP)	Points to be aware of in guidelines issued and practices employed by National Agencies (NAs)	Additional features of good practice for exchange programmes in the field of Music
applies to his/her home HEI, or to the inviting institution in case of enterprise staff.		
In the case of staff mobility from an enterprise to a HEI, the mobility period is arranged by an invitation sent from the HEI to the staff member of the enterprise.		
The grant provided to contribute to subsistence costs and to cover travel costs is always managed by the HEI.		
In all cases, the activities of staff undertaking a teaching assignment should be integrated into the curricula of the host institution.		
The teaching staff member must be either a national of a country participating in the LLP or a national of another country employed or living in a participating country, under the conditions fixed by each of the participating countries, taking into account the nature of the programme.	National Agencies might want to include or exclude third country citizens from the participation of the ERASMUS programme.	
APPLICATION PROCEDURE	APPLICATION PROCEDURE	
A member of teaching staff interested in Teaching Staff Mobility should contact the international office and/or the ERASMUS office of the home HEI - or the host HEI in case of enterprise staff - or the NA.		
Teaching staff of HEIs are selected by the sending institution.		Music studies are highly individualized and their study organization is often more complicated and needs more, and lengthier, negotiations than is the case in other disciplines. Hence partners should be prepared for the reality that not all proposed teaching exchanges are going to be realized.
Staff from non-HEI enterprises are selected by the host institution.		
PRIOR TO DEPARTURE	PRIOR TO DEPARTURE	

EU requirements for Life Long Learning Programme (LLP)	Points to be aware of in guidelines issued and practices employed by National Agencies (NAs)	Additional features of good practice for exchange programmes in the field of Music
The partner HEI/enterprise must have agreed in advance on the programme of activities to be delivered by the visiting teachers (Teaching Programme).	Many NAs set minimum requirements or model forms concerning the documentation.	
The Teaching Programme must consist of at least: <ul style="list-style-type: none"> • The content of the teaching programme • The objectives of the mobility • The expected results • The added value of the mobility (both for the host institution and for the teacher) 		
The Teaching Programme must be endorsed by the home HEI and the host organization.		
The Grant agreement covering the teaching mobility period is signed between the teacher and his/her home HEI. The grant is provided to cover travel costs and to contribute to subsistence costs.		An Erasmus STA grant does not cover all costs. Normally it covers travel, accommodation and subsistence costs. The financial resources available at the institution for STA grants should be carefully considered and explained to the teacher before making the final agreements.
AT THE END OF THE PERIOD ABROAD	AT THE END OF THE PERIOD ABROAD	
The host institution must provide the ERASMUS teacher and his/her home institution with a Confirmation of the actual teaching period carried out.		It is recommended that the Confirmation of the actual teaching period includes actual teaching hours, and additional activities (concerts performed, participation in examinations or student competitions,

EU requirements for Life Long Learning Programme (LLP)	Points to be aware of in guidelines issued and practices employed by National Agencies (NAs)	Additional features of good practice for exchange programmes in the field of Music
		etc.), if any.
An Erasmus teacher may be asked by his/her home institution to complete a financial and an Erasmus Teacher's Report .		

ERASMUS Staff Mobility - Training for higher education institution staff at enterprises and at higher education institutions (STT)

EU requirements for Life Long Learning Programme (LLP)	Points to be aware of in guidelines issued and practices employed by National Agencies (NAs)	Additional features of good practice for exchange programmes in the field of Music
GENERAL REMARKS	GENERAL REMARKS	
Staff mobility for training (STT) enables teaching and other staff of HEIs to spend a period of training of between 5 working days and 6 weeks in an enterprise or organisation such as HEI in another participating country. Shorter stays than 5 working days are allowed in cases when the absence of staff for the normal minimum period is difficult or in the case of attendance at conferences, seminars and workshops.		
Forms and Titles of Training: The stay in the partner enterprise, organisation or institution can be called a variety of names: short secondment period, job-shadowing scheme, study visit, workshop, conference etc.		

EU requirements for Life Long Learning Programme (LLP)	Points to be aware of in guidelines issued and practices employed by National Agencies (NAs)	Additional features of good practice for exchange programmes in the field of Music
The staff member (academic or administrative) must be either a national of a country participating in the Lifelong Learning Programme or a national of another country employed or living in a participating country, under the conditions fixed by each of the participating countries, taking into account the nature of the programme.	National Agencies might want to include or exclude third country citizens from the participation of the ERASMUS programme.	
Staff must be employed by a HEI holding an ERASMUS University Charter .		It is recommended that the minimum duration of STA visits to other music institutions is 5 days. However, music teachers often favour shorter visits. STA visit may also include a recital performed by incoming teacher.
Whenever the host organisation is a HEI, it must also hold an ERASMUS University Charter .		
At least the sending or the receiving institution must be located in an EU Member State.		
APPLICATION PROCEDURE	APPLICATION PROCEDURE	
A member of staff interested in Mobility for Training should contact the international office and/or the ERASMUS office.		
Staff members are selected by the sending HEI.		Music performance is highly individualized, and training opportunities need longer negotiations. Partners should be prepared for not all STT visits to be realized.
PRIOR TO DEPARTURE	PRIOR TO DEPARTURE	

EU requirements for Life Long Learning Programme (LLP)	Points to be aware of in guidelines issued and practices employed by National Agencies (NAs)	Additional features of good practice for exchange programmes in the field of Music
Staff members shall submit to their institution a Work Plan agreed by the receiving enterprise/institution.	Many NAs set minimum requirements or model forms concerning the documentation.	
The Work Plan must consist of at least: <ul style="list-style-type: none"> • The overall aims and objectives, • The expected results from the training or learning activities to be carried out • The agenda of the mobility period 		
The Work Plan of the visiting staff member must be agreed in advance by all parties.		
A Grant Agreement covering the training period should be signed between the staff member and his/her home HEI. The grant provided to contribute to subsistence costs and to cover travel costs is always managed by the HEI.		An Erasmus STT grant does not cover all costs. Normally it covers travel, accommodation and subsistence. The financial resources available at the institution for STT grants should be carefully considered and explained before making the agreements.
AT THE END OF THE PERIOD ABROAD	AT THE END OF THE PERIOD ABROAD	
The host institution must provide the staff member and his/her home institution with a Confirmation of training period and training activities implemented.		
The staff member may be asked by his/her home institution to complete a financial and Erasmus Staff Training Report .		

Practical Information

Conference Venue

Royal Conservatoire Anwerp

Desguinlei 25

2018 Antwerpen

tel : 03 / 244 18 00

fax : 03 / 238 90 17

e-mail : conservatorium@artesis.be

Hotel

Crowne Plaza Antwerpen

Gerard Le Grellelaan 10,

B-2020 Antwerpen - Belgium

T: +32 3 259 75 00

F: +32 3 216 02 96

info@cpantwerp.com

Mobile Number Sara Primiterra, AEC Events Manager:
0032/496207303

List of Restaurants

A Tavola

Lange Lozanastraat 282

2018 Antwerpen (South-East)

03 238 07 09

4 min walk from Conservatoire

Italian

Amadeus

Sint Paulusstraat 20

2000 Antwerpen (historical centre)

03 232 25 87

10 min walk from Grote Markt

Grill room; all ribs you can eat

Arte

Suikerrui, 24

2000, Antwerpen (historical centre)

03 226 29 70

directly off Grote Markt

Italian

Bourla

Graanmarkt, 7

2000, Antwerpen (shopping area)

03/232.16.32

directly behind Bourla Theatre

Brasserie

Brusketta

Jan van Rijswijcklaan 67

2018 Antwerpen (South-east)

03 238 26 00

3 min walk from Conservatoire

Italian

De Foyer

Komedieplaats, 18
2000, Antwerpen (shoppeing area)
03 233 55 17
inside Bourla Theatre
Brasserie

De Peerdestal

Wijngaardstraat, 8
2000, Antwerpen (historical centre)
03 231 95 03
just off Conscienceplein
Brasserie; French

Dock's Cafe

Jordaenskaai, 7
2000, Antwerpen (river North end)
03 226 63 30
400 m off centre / alongside the river
Brasserie

Graanmarkt 13

Graanmarkt, 13
2000, Antwerpen (shopping area)
03 337 79 91
directly behind Bourla Theatre
French with a twist; fixed menu

Hungry Henrietta

Lombardenvest 19
2000 Antwerpen (shopping area)
03 2322928
behind episcopal palace
French

Izumi

Beeldhouwersstraat 44
2000 Antwerpen (South)
03 216 13 79
behind the Fine Arts Museum
Japanese; classical high-end

Kartini

Oude Koornmarkt 61
2000 Antwerpen (historical centre)
03 226 44 63
directly off Grote Markt and Groenplaats
Indonesian

Sir Anthony Van Dijck

Oude Koornmarkt, 16
2000, Antwerpen (historical centre)
03 231 61 70
directly off Grote Markt and Groenplaats
French

Umi sushi bar

18 Groenplaats
2000 Antwerpen (historical centre)
03 232.44.88
on Groenplaats
Japanese and various Asian

Zuiderterras

Ernest Van Dijckkaai, 37
2000, Antwerpen (river South end)
03 234 12 75
right on the river
Brasserie (same owners as Grand Cafe
deSingel)

Travel Indications

Airports and Trains

From Brussels Airport to Antwerp Central Station

There are trains to Antwerp Station every half an hour until 23:44

From Brussels Airport to Crowne Plaza Hotel

A shuttle bus called Airport Express drives directly from Brussels Airport to the Crowne Plaza hotel. The ticket is 10 euro. Please find more information at

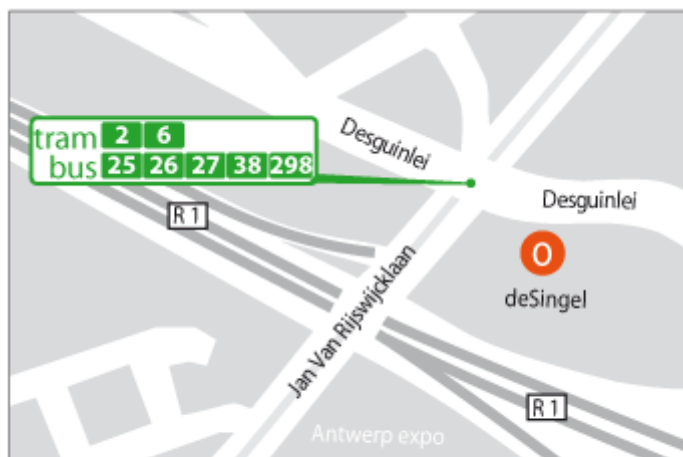
<http://www.airportexpress.be/page?ori=2&ssn=&lng=2&pge=10#tarieven>

From Antwerp Airport to Antwerp Central Station

Bus 51, 52 or 53 brings you from Antwerp Airport to Antwerpen-Berchem railway station in 10 minutes where you can take bus 32 or tram 9 to Rooseveltplein (Roosevelt Square), near Antwerpen-Centraal railway station. You can also take the train from Antwerpen-Berchem to Antwerp-Centraal. They come very often (every five minutes more or less), and the last one is at 23.07.

Please visit www.nmbs.be for more information on train connections.

From Antwerp Central Station to the Conservatorium




O Royal Conservatoire

The tram 2 towards Merkesen-Hoboken and the tram 6 towards Luchtbal - Olympiade (the easiest choices) leave you very close to the Conservatoire, at the stop called Singel. From there it is really easy to walk to the Conservatoire.

Antwerp Zoo – Networking Trip on Sunday

The cost of the networking trip is 19 euro per person, to be paid at the Finance Desk during the IRCs Meeting

From Wikipedia, the free encyclopedia

<p style="text-align: center;">Antwerp Zoo</p>  <p style="text-align: center;">Entrance gate of the Antwerp Zoo</p>	
Date opened	21 July 1843 ^[1]
Number of animals	5000 ^[2]
Number of species	950 ^[2]
Annual visitors	1,100,100 ^[3]
Website	http://www.zooantwerpen.be

Antwerp Zoo ([Dutch](#): *ZOO Antwerpen*) is a [zoo](#) in the centre of [Antwerp, Belgium](#), located right next to the [Antwerpen-Centraal railway station](#). It is the oldest animal park in the country, and one of the oldest in the world, established on 21 July 1843.

Since its foundation, the park has been controlled by *De Koninklijke Maatschappij voor Dierkunde van Antwerpen*, a society originally called *Société Royale de Zoologie d'Anvers* (The Antwerp Royal Society for Zoology). This also became the popular nickname for the zoo "De Zoologie". The initial objective was to encourage [zoological](#) and [botanical](#) sciences. The first director was renowned zoologist and botanist Jacques Kets (10 November 1785 – 1 February 1865). He accepted this position on one condition: a museum had to be built to house his nature-historical

collections. This building was inaugurated in 1844 by H.M. King [Léopold I](#). The predicate *Royal* was added to the name of the society on that occasion.

Throughout the years it has tried to encourage [wildlife preservation](#) through activities and exhibits on a recreational, educational, scientific and cultural level.

In its early years, the size of the park grew from less than 1.59 hectares (3.9 acres) to more than 10.5 hectares (26 acres). Notable buildings from that period are the Egyptian temple (1856) and the antelope building (1861) in Oriental style, which now houses the [okapis](#).^[1]

The zoo has also a cultural function. Originally, concerts were held in the garden. Later symphonic concerts were organized. The museum building was demolished to build a concert hall. The museum collections were moved to the second floor.

For the [1920 Summer Olympics](#), the venue hosted the [boxing](#) and [wrestling](#) events.^{[4][5]}

After [World War II](#), the animal park was turned into a model zoo which conformed to new and modern scientific, educational, cultural and [aesthetic](#) standards. The animal compounds were enlarged with more light. Buildings from this period include the [primate](#) building (1958), the big jubileum complex, established on the occasion of the 125-year anniversary together with the nocturama (1968), which houses the [nocturnal](#) animals. The jubileum complex houses [birds of prey](#) and the [sea lions](#). In 1973 a brand-new compound for [reptilians](#) was built and in 1978 a new building for smaller species of monkeys. The older primate building was renovated in 1989. To support its educational mission, the zoo started with group tours and special educational programmes called *zoo classes* in 1969. Around the same time, [planetarium](#) exhibits were installed.^[1]

On 1 January 1983, the animal park was classified as a monument. Ten years later, its 150th anniversary was celebrated. In 1997 *Vriesland* (Freezeland) was opened. It houses subantarctic [penguins](#) and Alaskan sea otters. In spring 1999 the [elephant](#) compound was expanded. In 2003 a lot of animals, including [hippos](#), [Malayan tapirs](#) and a number of swamp birds received a new home in *Hippotopia*.

The Antwerp Zoo is also one of the leading zoos in the world in case of science and education.

Animals and exhibits

Together with its sister park Planckendael, Antwerp Zoo houses over 7,000 animals of about 950 species. They get nearly 2.5 million visitors each year and have over a 100,000 supporting members.^[citation needed]

Some exhibits and species in the park include:

- Vriesland: [King Penguin](#), [Rockhoppers](#), and [Gentoo Penguins](#)

- Sea Lion Theatre with [California sea lions](#)
- Reptile house, renovated in 2005 with many species of [snakes](#), [lizards](#), [turtles](#), and [frogs](#), as well as [caimans](#)
- Recently^[when?] renovated aquarium with many species of saltwater and freshwater fish
- Nocturama with [aardvark](#), [tamandua](#), [two-toed sloth](#), [night monkey](#), [armadillo](#), [plains viscacha](#), [Gambian pouched rat](#), [senegal galago](#), [slender loris](#), [Lesser Mouse-deer](#), [rakali](#) and [Egyptian fruit bat](#)
- [Zebras](#) and [African buffalos](#)
- Egyptian temple with [Asian elephants](#) and [Baringo giraffes](#),
- Aviaries and bird house with many birds species including [Congo Peafowl](#), [kiwi](#), [Australian Magpie](#), [Military Macaw](#), [touracos](#), [toucans](#), and [pheasants](#)
- Hippotopia with [hippopotamus](#), [malayan tapir](#), [dalmatian pelican](#), and different species of waterfowl
- Bearcanyon with [spectacled bears](#), and [coatis](#)
- Cat enclosures with [Amur leopard](#), [lion](#), [Siberian tiger](#), and [jaguar](#)
- Vlaamse tuin: [congo peacocks]
- [Okapis](#)
- Monkey house with [guereza](#), [hulman](#), [owl-faced monkey](#), [javan lutung](#), [emperor tamarin](#), [black-headed spider monkey](#), [golden-headed lion tamarin](#), [pygmy marmoset](#), [mandrill](#), and [hamadryas baboon](#)
- Ape house with [Western lowland gorilla](#), world's only^[citation needed] [Eastern Lowland gorilla](#) and [Mountain gorilla](#) in captivity, and [chimpanzees](#)
- Birds of prey including [snowy owl](#), [Spectacled Owl](#), [crested caracara](#), and [andean condor](#)
- Other enclosures featuring [harbour seal](#), [bongo](#), [warthog](#), [meerkat](#), [lesser panda](#), [red-necked wallaby](#), [North American porcupine](#), [American Flamingo](#), [Humboldt penguin](#), [nutria](#), [ring-tailed lemur](#), [sika deer](#)

All the animals in the zoo and Planckendael combined, consume about 41 tons of fish, 52 tons of meat, 37 tons of apples, 36 tons of carrots, 128 tons of hay, 4,000 litres of milk, 23,000 eggs and 10,000 loaves of bread.

The zoo used to have a [dolphinarium](#). At the time of its building, one of the most modern of its kind. Over the years, however, the infrastructure was considered far too small and dated. The zoo's urban location prevented any expansion and meant the society could not build a new one. At the end of the 1990s, the two [dolphins](#) were relocated to the [Duisburg Zoo](#) in [Germany](#). The old aquariums now hold [sea lions](#), which are much less demanding.

Architecture and garden

Antwerp Zoo is one of the oldest zoos in the world, established in 1843. Many buildings are very well preserved. Some of them have received new functions throughout the years.

- Entrance of the zoo (1843)
- Egyptian temple (1856)
- Moor temple (1885): it still houses [Okapis](#). Antwerp Zoo was the world's first zoo with Okapis in 1918.
- Bird building (1948)
- Nocturama (1968)
- Reptile building (1901): this building looks like a Greek temple.
- Aquarium (1910): designed by Emile Thielens.
- Winter garden (1897): a tropical greenhouse.

On January 1, 1983, the entire park (architecture and garden) was classified as a monument.

Participation Fee Payment

Information on fee payment

AEC Annual Meeting for International Relations Coordinators 2013 in Antwerp

Category	Payment and Registration	Category
Representative of an AEC member institution (staff)	125 euro + 30 euro (if taking part in the Polifonia pre-meeting seminar)	160 euro + 30 euro (if taking part in the Polifonia pre-meeting seminar)
Representative of a non-AEC member institution	420 euro + 30 euro (if taking part in the Polifonia pre-meeting seminar)	450 euro + 30 euro (if taking part in the Polifonia pre-meeting seminar)
Student from an AEC member institution	80 euro	110 euro
Student from a non-AEC member institution	120 euro	150 euro

The participation fee includes:

- conference documents,
- participation to all plenary and parallel session
- participation to the networking moments
- possibility to display information brochures posters and materials about AEC members institutions
- Coffee Breaks
- One organized Dinner
- One organized Lunch
- Concerts organized by the hosting institution

The rates do not include the participation fee to the Networking Activity on Sunday (visit to the Antwerp Zoo, 15 euro per person, to be paid cash in Antwerp) and the participation fee of accompanying partners such as family members

The participation fee will not be reimbursed for cancellations notified after August 16

Bank details for payments

BNP Paribas Fortis

Kantoor Sint-Amandsberg, Antwerpsesteenweg 242

9040 Sint-Amandsberg, Belgium

Account Holder AEC-Music

IBAN: BE47 0016 8894 2980

SWIFT/BIC Code: GEBABEBB

VAT number/ N° TVA/ USt-IdNr. BE 503 980 425

When making the transfer, please clearly quote:

- the code of the event (IRC 2013)
 - the last name of the participant
 - the name of your institution (if fitting)
- Example:,IRC2013, Smith, Gotham Conservatory

IRCs Preparatory Working Group

Rima Rimsaite

Lithuanian Academy of Music and Theatre (Vilnius)

Knut Myhre

Norwegian Academy of Music (Oslo)

Raffaele Longo

Conservatorio di Musica "S. Giacomantonio" (Cosenza)

Keld Hosbond

Royal Academy of Music/Det Jyske Musikskonservatorium (Aalborg/Aarhus)

Tuovi Martinsen

Sibelius Academy (Helsinki)

Bruno Pereira

Escola Superior de Música, Artes e Espectáculo do Porto (ESMAE) (Porto)

Payam Gul Susanni

Yasar University School of Music (Izmir)

Pascale Pic

Pôle Supérieur d'Enseignements Artistiques (Lille)

AEC Office Team

Jeremy Cox
Chief Executive



Linda Messas
General Manager



Sara Primiterra
Events Manager



Maarten Aarse
Office Coordinator



Hannah Hebert
Polifonia Project Manager



Ángela Domínguez
Polifonia Project Coordinator



Sara Pettiroso
Student Intern



Oier Lobera
Student Intern



