

AEC Annual Meeting for International  
Relations Coordinators

Birmingham 2018



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ROYAL  
BIRMINGHAM  
CONSERVATOIRE

*13th-16th September 2018*

*Royal Birmingham Conservatoire, UK*

***Beyond Europe  
bringing the world to our  
institutions***

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i-nigma (Hint: visit [www.i-nigma.mobi](http://www.i-nigma.mobi) on your mobile device)

*The AEC would like to express special thanks to the IRCs Working group, the Royal Birmingham Conservatoire, in particular Lamberto Coccioli and Rachel King and all members of the staff, for their wonderful support in organizing the AEC Annual Meeting for IRCs 2018 in Birmingham.*

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## Introduction: Beyond Europe - bringing the world to our institutions

Higher music education is currently facing unprecedented changes as today's graduates need extended skills, awareness, and knowledge to find their personal and professional way into a complex and interconnected world. The international dimension is no more an optional feature of the learning experience but has become a key factor for a successful career and the development of a mindful global citizenship. Accordingly, the focus of internationalization in higher music education institutions has shifted towards the core element of their provision, the curriculum. The curriculum connects the broader institutional strategy with the student experience, thus playing a paramount role in the success or failure of the institution's internationalization agenda as well as on the global employment opportunities of future professional musicians. What it means and how it can be achieved is not always addressed as strategically as it should.

This theme will be explored in the 2018 edition of the AEC Annual Meeting for International Relations Coordinators, taking place in Birmingham on 13-16 September, as the first of a four-year pattern supported by the EU Creative Europe Programme within the AEC - Strengthening Music in Society project. The international relations coordinators of the AEC are involved in the project strand on internationalization and transnational mobility aimed at helping music students and teachers to internationalize their careers and activities. The renewed and more powerful information network created with the support of the AEC's FULL SCORE Project (2014-2017) provided a supporting structure for IRCs combining capacity-building sessions - in the form of pre-conference seminars for continuing professional development - with online tools such as the AEC website database, the AEC Job Vacancy Platform and the European Online Application System for Mobility (EASY).

In line with this well established format, the IRCs Meeting 2018 will feature the following 3 pre-conference activities:

- EASY Workshop (Thursday 14:00 - 18:00) - Presentation and live simulations in groups. This year, the workshop will be held by the members of the EASY task force with the support of the IT company Dreamapply. After an introduction about the system, group members will meet old and new users in breakout groups in order to make step-by-step simulations and reply to questions. This workshop is free of charge and open to all institutions. A short plenary session dedicated to updates on EASY will also take place during the conference.
- Seminar I on Internationalization of Curricula aims at connecting theory and practice in internationalizing the curriculum in higher music education institutions. An extensive review of the available tools, case studies and a group assignment will provide valuable insights into the concept of internationalization of the curriculum to participants, providing guidance to managers and administrative staff interested in the internationalization of their curricula.
- Seminar II on Fundraising - "Making sweet music together: building enduring relationships with donors, funders and volunteers" is meant as a practical guide to fundraising for Conservatoires at all stages of development, featuring a panel of industry experts from the cultural and higher education sectors. Through a variety of scenarios and case studies this interactive workshop will show participants how fundraising connects with all other institutional activities, and look at the potential to develop philanthropic giving at international level.

Moving from last year's theme "Diversity: independently together", symbolically debated in the furthest location the IRCs Meeting has ever taken place, this year contributions will look even further to the Far East, where countries like China (but not only) are, in their turn, shaping and influencing the present and the future of European HMEI's in terms of composition of the student body, curricula, teaching methods, projects, international collaborations and ways of perceiving the music profession as a whole. How are we facing this situation? What are the cultural implications involved? What are the ethical challenges that managers, administrators, teachers and students have to face when looking "beyond Europe"? How do we "bring the world to our institutions"? How can our institutions "embrace the world" when the political situation goes towards the (BR) EXIT?

The keynote speaker Dandan Zhu, International Relations Coordinator at Shanghai Conservatoire will kick off our journey beyond Europe: how did music education in China has evolved in the recent years? What is the relationship between Chinese students and European conservatoires? How did the perception change in the years, from the Chinese perspective? How is China influencing the global music education market?

Opportunities to “grab a coffee and think” together will not be missing, as well as the longstanding singing tradition which will see the participants singing together a traditional English song. Two well established projects between Europe and Asia - Malmoe with Vietnam and Copenhagen with China - will be presented as best practices and will trigger group discussion on ethical challenges in international and intercultural collaborations. We will finally come back to Europe to hear from the coordinating and participating institutions of the many strategic partnership and other kind of projects and initiatives related to the internationalization of curricula: what have been the challenges of these projects? How did the results impact the curricula of the involved institutions? how can they have a potential external impact on institutions Are the tools developed within these projects/initiatives relevant for other institutions?

Last but not least, all participants will “bring their world to their international colleagues” during the Information Market, where the possibility of presenting projects and activities of international relevance will be given to the audience (please subscribe for this via the registration form) and during the closing Networking with internationally shared refreshments sessions, where all participants will be invited to bring typical food and drinks from their country! Finally, on Sunday we will enjoy a full networking day while discovering Stratford-upon-Avon, Shakespeare's birthplace, with a special guided tour at the Royal Shakespeare Company.

Looking forward to meeting you again...beyond Europe!



Association Européenne des  
Conservatoires, Académies de  
Musique et Musikhochschulen



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## Programme IRCs Meeting 14<sup>th</sup> -15<sup>th</sup>

### Friday 14<sup>th</sup> September

From 9:30	Pre-booked rooms available for Project meetings	<i>Rooms available for spontaneous meetings - please ask the staff</i>
11:45	<b>Registration Open, refreshments, networking time</b>	<i>Registration at Level 1 Refreshments at Level 0</i>
12:00 - 12:45	<b>Tour of the Conservatoire</b>	<i>Meeting point: registration desk</i>
13:00 - 14:15	<b>Introductory Session for first-time delegates</b> With group discussion	<i>Level 2, Organ Studio</i>
14:30 - 15:00	<b>Opening Event</b> Music introduction Welcome words by: <ul style="list-style-type: none"> <li>- <b>Julian Lloyd Webber</b>, Director of the Royal Birmingham Conservatoire</li> <li>- <b>Bruno Pereira</b>, IRC working group chairman</li> <li>- <b>Stefan Gies</b>, AEC Chief Executive</li> </ul>	Level 2, Bradshaw Hall
15:00 - 15:15	<b>EASY - the AEC's European Online Application System for Mobility</b> Updates and Users' feedback, <b>Sara Primiterra</b> , EASY Project Manager	Level 2, Bradshaw Hall
15:15 - 16:00	<b>Plenary Session I - Keynote Speech</b> <i>The changing landscape of music education in the context of the rise of Asia, particularly China; a perspective from Shanghai</i> <b>Dandan ZHU</b> , International Relations Coordinator of the Shanghai Conservatory of Music	Level 2, Bradshaw Hall
16:00 - 17:30	<b>Grab a Coffee + Drink and Think - pre-arranged groups by letters</b> you are welcome to gather wherever you want; you are welcome to ask the staff for available rooms	<i>Refreshments on Level 2</i>

17:30- 18:15	<b>Plenary Session II</b> <b>Link or Sink - UK, Europe and the rest of the world</b> <b>Vivienne Stern</b> , Director of UK Universities International Introduction and moderation by <b>Lamberto Coccioli</b> , Associate Principal at a Royal Birmingham Conservatoire	Level 2, Bradshaw Hall
18:15 - 18:30	<b>Link and Sing</b> AEC Tradition ☺ Let's Sing a Song from UK - conducted by <b>Duncan Fielden</b>	Level 2, Bradshaw Hall
18:30	<b>Welcome Dinner</b> (coaches available for participants, we will leave for Conservatoire at 23:00)	Birmingham Botanical Gardens

### Saturday 15<sup>th</sup> September

9:00 - 10:00	Pre-booked rooms available for Project meetings	<i>Tatyana Yekimova:</i> <i>Workshop 1</i>  <i>French delegates:</i> <i>Workshop 2</i>
10:00 - 10:50	<b>Plenary Session III</b> Music introduction <b>Link and Synch - Case Studies on Internationalization of Curricula</b> <i>Music as a human right - strengthening Music Education at Vietnam National Academy of Music</i> , by <b>Lars Andersson</b> , Malmoe Academy of Music  <i>Music Confucius Institute - the intercultural dialogue in strategic partnership collaboration</i> , by <b>Marianne Løkke Jakobsen</b> , Royal Academy of Music, Copenhagen Q&A moderated by <b>Christofer Fredriksson</b>	Level 2, Bradshaw Hall
11:00 - 12:00	Breakout Groups on Ethical Challenges (pre- arranged groups by numbers)	<i>Level 1</i> <i>1 - Workshop 1</i> <i>2 - Workshop 2</i> <i>3 - Workshop 3</i> <i>4 - Workshop 5</i> <i>5 - Workshop 5</i>  <i>Level 0</i> <i>6 - Recital Hall</i> <i>7 - Jazz Club</i> <i>8 - Lab</i>
12:00 - 12:30	<b>Networking with Refreshments</b>	<i>Refreshments on Level 0</i>

12:30 - 13:30	<p><b>Parallel Sessions</b> Internationalizing curricula through projects and external quality enhancement processes: presentations and discussion</p> <ol style="list-style-type: none"> <li>1. Creating Joint Modules: <a href="#">METRIC</a>, <a href="#">RENEW</a> and <a href="#">NEXT MOVE</a> - with Pilleriin Meidla, Martin Granum and Christofer Fredriksson moderated by Bruno Pereira</li> <li>2. European-level curriculum development: <a href="#">VOXearlyMUS</a> and <a href="#">Kodaly HUB</a> with Angela Sindeli, Riccardo Ceni and Lucinda Geoghegan, moderated by Claire Michon</li> <li>3. Distance Learning: <a href="#">INTERMUSIC</a> and <a href="#">ARCO</a> with Marianne Jacobsen, Louise Lansdown and Alistair Rutherford, moderated by Lamberto Coccioli and Stefan Gies</li> <li>4. Joint Programmes: <a href="#">EUJAM</a> and <a href="#">ECMAster</a> <a href="#">CoPeCo</a> and <a href="#">InMICs</a> with Bojana Tesan, Erling Aksdal and Isabelle Replumaz, moderated by Jan Gerd Krueger</li> <li>5. How to link internationalisation and quality assurance: presentation by <a href="#">MusiQuE</a> – Music Quality Enhancement - with Jef Cox and Martin Prchal</li> </ol>	<p><i>Level 1</i> 1 - Workshop 1 2- Workshop 2</p> <p><i>Level 0</i> 3 - Recital Hall 4 - Jazz Club 5- Lab</p>
13:30 - 14:30	<b>Networking Lunch</b>	<i>Level 2, Gallery</i>
14:30 - 15:30	<p><b>Information Forum and Market</b> Brief Presentations and “market” discussion moderated by Sara Primiterra, AEC Events and Projects Manager Presentations by AEC members and staff on international projects and platforms</p>	<p><i>Level 2,</i> <i>Bradshaw Hall</i></p> <p><i>Information Market in the Gallery</i></p>
15:30 - 16:30	<p><b>Breakout Group Discussion:</b> brainstorming on the AEC work on mobility and internationalization issues - feedback from the participants and suggestions for the future (pre-arranged groups by letters)</p> <p>A - Bruno    B - Christofer    C - Hanneleen    D - Jan Gerd E- Sara    F - Esther    G - Paulina and Nina    H - Jef</p>	<p><i>Level 0</i> <i>A- Recital Hall</i> <i>B- Jazz Club,</i> <i>C- Lab</i> <i>Level 1</i> <i>D - Workshop 1</i> <i>E - Workshop 2</i> <i>F - Workshop 3</i> <i>G - Workshop 4</i> <i>H - Workshop 5</i></p>
16:30 - 17:00	<p><b>Closing and Sharing</b></p> <ul style="list-style-type: none"> <li>- News from the AEC by <b>Stefan Gies</b>, AEC Chief Executive</li> <li>- Announcement of the next IRCs Meeting</li> <li>- Closing Remarks by <b>Lucia di Cecca</b>, AEC Council Member</li> </ul>	<i>Level 2,</i> <i>Bradshaw Hall</i>
17:00 - 18:30	<i>Let's share our international and diverse food and drinks!</i> <i>Networking with internationally shared refreshments</i>	<i>Level 2, Gallery</i>
17:30 - 18:30	<b>IRCs working group meeting</b>	<i>Level 2,</i> <i>Workshop 1</i>
18:30 - 19:15	<b>Closing Concert</b>	<i>Level 2,</i> <i>Bradshaw Hall</i>

## Programme EASY Workshop - Thursday 13<sup>th</sup> September

9:00 - 11:30 EASY Working Group meeting with Dreamapply representatives [[Level 1, Workshop 1](#)]

**11:30 Registrations and Dreamapply Helpdesk** [[Level 1 by the main entrance](#)]

**Parallel Introductory Sessions 14:00 - 14:45**

1) Introduction to EASY by the Working Group for new/future EASY users and external institutions [[Level 0, Recital Hall](#)]

2) Results questionnaire and planned developments for Year 3 - for current/advanced EASY users, with Dreamapply representatives [[Level 1, Workshop 2](#)]

**14:45 - 15:15 Plenary Session** [[Level 0, Recital Hall](#)]

EASY and code of conduct and information / clarifications / presentation of a standardized app form by Sara Primiterra, EASY Project Manager

**15:30 - 18:30 Parallel Sessions on EASY topics - repeated 3 times, 50 minutes long**

1 - How set up the institutional profile (repeated twice) / Letter Templates generation (third session) by Hanneleen Pihlak and Breck Shuyler [[Level 0, Recital Hall](#)]

2 - How to set up the app form and how to create and use export tables by Jose Luis Fernandez and Sara Primiterra [[Level 1, Workshop 2](#)]

3 - Managing incoming and outgoing applications by Lucia di Cecca [[Level 0, Lab](#)]

4 - Learning Agreement by Kert Kivaste and Salvatore Gioveni [[Level 0, Jazz Club](#)]

**18:30 - 19:30 Optional Regional Sessions in different languages (questions sent in advance will be discussed)**

Italy (in Italian) [[Level 0, Lab](#)]

Spain and Portugal (in Spanish) [[Level 1, Workshop 2](#)]

Belgium and France (in French) [[Level 0, Jazz Club](#)]

Help Desk in English with Dreamapply [[Level 0, Recital Hall](#)]

### Preparatory meetings

16:30 - 18:30 Speakers meeting for pre-conference Seminar I [[Level 1, Workshop 1](#)]

18:30 - 20:30 IRCs working group [[Level 1, Workshop 1](#)]

Scan the following QR code to visit the **AEC Online Application System - EASY** website



Scan the following QR code to visit the **EASY discussion group on Facebook**



## Programme Seminar I on the Internationalization of Curricula - Friday 14<sup>th</sup> September

**9:00** Registration to the seminars (seminars are only for participants who signed up in the registration form) [[Level 1](#)]

**9:15 - 12:30** Seminar I on Internationalization of Curricula [[Level 1](#), [Workshop 1](#)]

9:15 - 9:30 *Introduction* by **Jan-Gerd Krueger**, IRCs at Prins Claus Conservatoire Groningen

9:30 - 10:00 *A theoretical framework for the internationalization of curricula* by **Elsa Ferreira**, IRC at Royal Conservatoire The Hague:

1. The use of European qualification Frameworks in curriculum development
2. The development of an international learning environment
3. The use of international review and accreditation tools

10:00 - 10:50 *ECMA and EUJAM, presentations of case studies and panel discussion* with **Bojana Tesan** and **Erling Aksdal** moderated by **Jan-Gerd Krueger**

10:50 - 11:10 Coffee Break [[Level 0](#)]

11:10 - 11:50 Group Assignement

11:50 - 12:30 Feedback from the groups and debate regarding implementation and tools to be developed + closing remarks

12:30 Lunch - for pre-conference seminar participants only [[Level 2](#), [Gallery](#)]

## Programme Seminar II Fundraising - Friday 14<sup>th</sup> September

[Level 1, Workshop 2]

**9:00** Registration to the seminars (seminars are only for participants who signed up in the registration form) [\[Level 1\]](#)

09:30 Introduction and session overview

09:35 General principles to fundraising: The role we can all play within our organisations - **Robin Leonard**

09:50 Sector trends and global insights in Higher Education & Conservatoire fundraising - **Victoria McAlpine**, Senior Consultant, Graham Pelton Consulting

10:10 Case Study 1: Local fundraising for a cultural project of international significance - **Michael Mogan MBE**, Head of Fundraising at the Coventry City of Culture Trust 2021

10:30 Case Study 2: Engaging international corporate donors for the humanities - **Gordon Cox**, Head of Development - Humanities, University of Oxford

10:50 Coffee break [\[Level 0\]](#)

11:10 Panel discussion and Q&A: Where do we go from here? Industry experts discuss key questions, hot topics and burning issues from the floor

12:25 Summary and close

12:30 Lunch - for pre-conference seminar participants only [\[Level 2, Gallery\]](#)

## Programme of the Music Performances

### Introductions

#### Friday 14 September:

**Graham Fitkin** (1963-), *Flak* (arranged by **Phil James**)

Marimbas: **Alexander Henshaw**, **Gloria Yehilevsky**

Vibraphones: **Yu-Tzu Kung**, **Tzu-Jo Huang**

#### Saturday 15 September:

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

Piano: **Pascal Pascalev**

### Concert

Thallein Ensemble conducted by **Richard Baker**

**Wang Jie** (1980-), *Shadow*, for Piano Trio

**Joe Cutler** (1968-), *Slippery Music*, for Piano Quartet

**Ondrej Adámek** (1979-), *Ça tourne, ça bloque*, for Ensemble and Electronics

## Programme Networking Trip on Sunday 16<sup>th</sup> September

# Stratford-upon-Avon 09:30 - 16:00



**Networking at Stratford-upon-Avon, the birthplace of Shakespeare, including lunch and visit at the Royal Shakespeare Company theatre.**

Stratford-upon-Avon is a market town with more than 800 years of history, famously known as the birthplace of Shakespeare, with many surviving historical buildings and a thriving community that offers a wide variety of leisure and shopping experience.

The Royal Shakespeare Company has three theatres, the main theatre - Royal Shakespeare, is situated on Waterside, alongside the River Avon, housing 1,018 seats in the main thrust stage auditorium. There had been many theatrical performances in Stratford-upon-Avon since Shakespeare's day, with the first recorded performance of a Shakespeare play taking place in 1746. A surviving copy of the playbill records that the company performed *Othello*.

Other attractions in Stratford-upon-Avon include:

- Shakespeare's Birthplace (house)
- Anne Hathaway's Cottage (family home of Shakespeare's wife)
- Stratford Butterfly Farm
- Hall's Croft (Jacobean home of Shakespeare's daughter)
- Shakespeare's Schoolroom and Guildhall
- Magic Alley & The Creaky Cauldron (magic gift shop)
- Tudor World Museum

N.B.: if you fly back home in the afternoon you can take a taxi to the airport anytime

9.30: departure from Conservatoire

10.30: arrival at Royal Shakespeare Company

10.30 - 11.45: Behind The Scenes tours (3 x groups of 20, leaving at five minute intervals)

11.45 - 13.00: self-guided walk round central Stratford (maps will be provided)

13.00: quick sandwich lunch - standing buffet

13.30 - 14.30: Music at the RSC; in conversation with Bruce O'Neil, head of musi

14.30 - 15.30: Behind The Scenes tours (2 x groups of 20, leaving at five minute intervals)

15.30 Departure for either central Birmingham or Birmingham airport

16:00 End of the Event

## The British Music Education System

Professional music training in the UK is part of the country's system of higher education. There are around ninety universities in the UK that offer music-related courses, but only nine institutions offer professional training at conservatoire level. These specialist institutions all belong to Conservatoires UK, the umbrella organisation that represents conservatoire-level education in the UK.

London is home to four conservatoires (Guildhall School of Music & Drama, Royal Academy of Music, Royal College of Music, and Trinity Laban Conservatoire of Music and Dance). Royal Birmingham Conservatoire is located in the UK's second city; Royal Northern College of Music and Leeds College of Music are located in Manchester and Leeds respectively, whilst the Royal Conservatoire of Scotland is in Glasgow, and the Royal Welsh College of Music & Drama is in Cardiff.

All UK conservatoires are in effect independent institutions, with the exception of Royal Birmingham Conservatoire, a school in the Faculty of Arts, Design and Media of Birmingham City University, and the Royal Welsh College of Music and Drama, part of the University of South Wales.

The variety of titles of UK conservatoires - college, academy, school, conservatoire - do not imply different status; all of the conservatoires operate at the same level, although there are some basic distinctions in the nature of the provision: Royal Birmingham Conservatoire, the Guildhall and the Royal Welsh teach music and drama; Trinity Laban teaches music and dance; the Royal Conservatoire of Scotland has the widest range of disciplines (music, drama, dance, film and production) whilst the other conservatoires focus solely on music.

Like most European conservatoires, undergraduate music degrees at Bachelor level normally last four years, as compared with three years for a typical Bachelor course at a university. Higher degrees at Master's level generally last two years, though some institutions offer intensive Master's courses lasting one calendar year. Post Master's Postgraduate Diplomas focusing on advanced performance skills and lasting one academic year are also on offer. Most conservatoires also offer research degrees (DMus or PhD). The academic year runs from September to June.

Conservatoires are generally divided into schools or departments, such as Woodwind, Strings, Piano, Vocal, Opera, Acting, Dance, Screen, and so on. Students will be enrolled on an academic degree course (BMus for example) and at the same time belong to a department, depending on their discipline. Pedagogical activities for all include one-to-one tuition, group coaching, chamber and ensemble performances, lectures, masterclasses, and a wide variety of elective modules covering every aspect of the music profession.

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

SCORE: Link and Sing - Sumer is icumen in



**S**umer is icumen in. Thude sing cucu. Swyef sed and blowep  
**P**erspice xpicola que dignacio celicus agrico  
 med and springe þe wode nu. Sing cucu. Twe bletep after  
 la pro uicil vicio filio non partens exposu  
 lomb. Thoup after calue cu. Bulluc stertep. bucke uertep  
 it moztis exicio. An captuos semunios  
 aurtie sing cucu. Cucu cucu Wel singes þu cucu ne swik  
 a supplicio. Vite donat et secum coronat. in ce  
 pu nauer nu. **u so u o.**  
**P**er  
 Sing cucu nu. Sing cucu.  
 Sing cucu. Sing cucu nu.

*Hanc notam cantare possunt quatuor socij. A pauca  
 ribus autem qm a tribus ut saltem duobus no debet  
 dici. preter eos qui dicunt pedem. Cantat autem sic. Sacen  
 taly cedunt michoat cu his q tenet pedes. Et cu uenerit  
 ad primam notam post cruce. michoat alius. Et sic de ceteris.  
 Singli u repauserit ad pauca uel septate  
 si alibi pauca unius longe note.*

*hoc repetit un quociens op est  
 faciens pauca uel in fine.*

*hoc dicit ali. pausant in medio. Et in  
 fine. Si immediate repetit principiu.*

## Sumer is icumen in

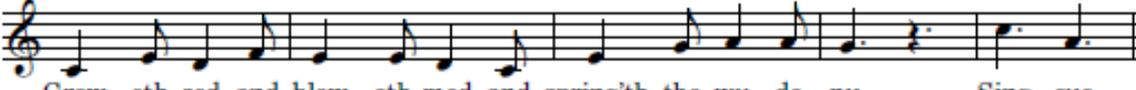
Voice



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

5

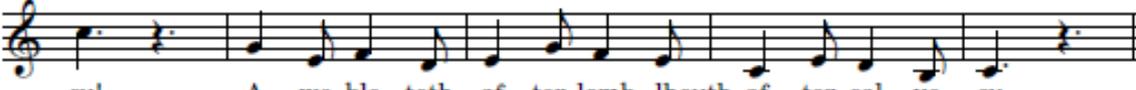
V.



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

10

V.



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

15

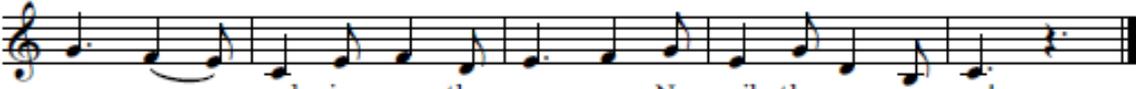
V.



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

20

V.



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

Pes



Sing cuc - cu nu, \_\_\_\_\_ sing cuc - cul

*Sumer is icumen in* is a 'rota' (Latin: 'wheel', a precursor of the modern 'round') found on f. 11v of Harley MS 978, one of the world's most famous English medieval music manuscripts written c.1250CE. Now housed in the British Museum, it belonged at one stage to the monks of Reading Abbey. The book itself also contains the fables of Marie de France, the poems of Walter Map, alongside medical texts, recipes and a glossary of herbs! The piece is written in square notation on a five-line red stave with a rustic Middle English text, but you'll note on the original there's an attempt to dignify the music with a sacred text in red underneath (*Perspicue Christicola*). We're not going to be dignified.

They even usefully provide precise performance instructions in the text box: *This round can be sung by four companions, but must not be performed by fewer than three, or at least two, apart from those performing the pes. It is sung as follows: While the others remain silent, one begins together with those who have the pes, and when he shall have come to the first note after the cross, another begins, and so on with the rest. But each shall pause at the written rests, and not elsewhere, for the duration of one long note. One singer repeats this as often as necessary, observing the rest at the end. Another sings this with a rest in the middle but not at the end, at which point he at once repeats the beginning.*

## Abstracts and Biographies

### Seminar 1 on Internationalization of Curricula

Friday 14<sup>th</sup> September, 09:15 - 12:30 (for registered participants only)



**Jan-Gerd Krueger** studied Classical and Jazz Saxophone at the Prince Claus Conservatoire in Groningen, The Netherlands. After a period of freelance musicianship and teaching appointments he studied Cultural and Media Management in Amsterdam. He has been a Product Manager and Assistant A&R with BMG Ariola, Munich, Germany and the Project Manager of the Peter de Grote Festival. After being the vice-director of the Festival Swingin' Groningen, he is now chairman of the board of the same Festival.

Since 2002, he is working at the Prince Claus Conservatoire as coordinator of the Jazz department, International Relations Officer and Head of the teaching support personnel. Between 2007-2012 he was appointed Program Manager of the Joint Master for New Audiences and Innovative Practice. In 2015 he became the Manager of the Jazz department of the Prince Claus Conservatoire. In 2014, he graduated with an MBA on Education Management (MA) on elements of New Public Management at Conservatoires. In 2013, he has been external Quality Advisor of the Lithuanian Academy of Music for their new QA system. As audit member he has taken part at midterm reviews of several education programs such as fine art, pop culture and international business of the Hanze University of Applied Sciences, Groningen.



**Elsa Ferreira** has ten years of experience in mobility and international relations within International Higher Education. In The Netherlands, she worked at the NHTV University of Applied Sciences as part of the Academy of Digital Entertainment, in International Educational Projects and on the set-up of a network of partners in Latin America for the Avans School of International Studies. She was also the Coordinator of the International Office of the Nijmegen School of Management, at the Radboud University. To a great extent, all of her experience began from an exchange she participated in herself immediately after her graduation, which in turn led to a career built exclusively abroad and mainly dedicated to education

and mobility. Among others, she also taught Portuguese as a foreign language for several years in various European countries and delivered multiple workshops and trainings in intercultural communication, both in academic and in other educational contexts. She is now the new IRC of the Royal Conservatoire The Hague since May 2018.



**Erling Aksdal** is a Norwegian jazz pianist and composer with degrees from New England Conservatory of Music, Boston, USA. As a pianist, he has performed and recorded with notable Norwegian jazz musicians as well as visiting international jazz stars like Chet Baker, Elvin Jones, Warne Marsh and Lee Konitz. He has written music for theatre and film, chamber music, for large jazz ensembles and numerous jazz tunes. Since 1991 he has held a teaching position at the Department of Music, Norwegian University of Science and Technology (NTNU), Trondheim, Norway, where he has served as Head of Department. Currently he is the Head of the Jazz Programme.

He has served as Council Member of AEC, chaired the AEC Erasmus Mundus project ‘Mundus Musicalis’, Board Member of the European Music Council (EMC), the Norwegian National Council on Artistic Research as well as board member of various institutions, organizations and enterprises in Norway. Aksdal is a member of the Pop Jazz Platform (PJP) WG of the AEC.



**Bojana Tesan** is project coordinator at the mdw- University of Music and Performing Arts Vienna. After gaining experience as an international coordinator for Extra-European Relations she switched to the events department, where she took over the coordination of international productions of the university. Among other duties she is taking care of performances abroad, is involved in the administrative handling of innovative Erasmus+ Strategic Partnerships (ECMA Next Step, SWING) and is responsible for prestigious national and international projects, competitions and scholarships.

**EUJAM (European Jazz Master)** is a two year Joint Master’s Programme for jazz musicians founded in 2010. Participating institutions are:

- Jazz Department, Conservatorium van Amsterdam
- Jazz-Institut Berlin, Hochschule für Musik Hans Eisler, Universität der Künste
- Rhythmic Music Conservatory, Copenhagen
- Jazz Department, Conservatoire national supérieur de musique et de danse de Paris
- Department of Music, Jazz Performance Programme, Norwegian University of Science and Technology, Trondheim

The students are admitted to and graduate from one of the participating institutions (home institutions) where they attend the first and fourth semester. The second and third semester is spent in two of the other institutions (host institutions) according to an elaborate plan negotiating both a fairly equal distribution and students’ preferences. Each semester all students meet for a week of Joint Intensive Course at one of the participating institutions according to a rotary schedule.

**The ECMaster** is a two year joint programme on the master level for pre-existing ensembles. It is operated by seven leading higher education institutions in Europe in close collaboration with ECMA (European Chamber Music Academy), an association of European music universities, conservatoires and festivals in the field of chamber music.

By tailor-made curricula the ECMaster enables the students to develop their specific artistic, technical, reflective and social skills. They will learn to act as strong, independent and innovative ensemble musicians who can meet the high professional demands in tomorrow’s music scene. The selected chamber music groups will take advantage of the expertise, culture and tradition of three separate music institutions. During the two years of advanced study, two obligatory exchange semesters will be supported by Erasmus+ mobility funds. In addition to the exchange semesters spent at two different host institutions the ensembles will also participate in at least six ECMA sessions, partly held also at ECMA partner institutions not covered by their exchange semesters, and they will get access to an European network of contacts in the profession of chamber music.

## Seminar II on Fundraising

Friday 14<sup>th</sup> September, 09:15 - 12:30 (for registered participants only)

“Making sweet music together: building enduring relationships with donors, funders and volunteers”. This session will offer a practical, step-by-step guide to fundraising for conservatoires at all stages of their development. Including top tips and real case studies, the training will be delivered by a panel of industry experts from across the cultural and HE sectors, led by **Robin Leonard**, Director of Development at Royal Birmingham Conservatoire. A graduate of both the Conservatoire and the Royal Academy of Dramatic Art (RADA), Robin has more than a decade’s experience in delivering large-scale capital campaigns, most recently at the University of Oxford, and has a particular expertise in securing transformational (7- and 8-figure) gifts from ultra-high-net-worth-individuals and major trusts and foundations.



**Robin Leonard**, is as Director of Development at Royal Birmingham Conservatoire responsible for all aspects of the Conservatoire’s fundraising and currently oversees a £10 million campaign for scholarships and bursaries, teaching posts and fellowships, outreach activities with children and young people, and new facilities. With more than 15 years’ experience, Robin has a strong track record of managing and delivering successful large-scale capital appeals for buildings and endowments, and has previously held senior fundraising positions at Warwick Arts Centre (the University of Warwick) and, more recently, the University of Oxford, where he worked on the £3 billion Oxford Thinking Campaign - the biggest fundraising campaign in Higher Education in Europe. Robin is also a proud alumnus of the Conservatoire and a trained singer, having graduated with a BMus(Hons) in Vocal and Operatic studies before going on to complete a Masters degree in Text and Performance at the Royal Academy of Dramatic Art.

## Plenary Session I: Keynote Speech by Dandan Zhu - The changing landscape of music education in the context of the rise of Asia, particularly China; a perspective from Shanghai

Professional music education in China dates back to the late nineteenth century and has taken a complex trajectory. I will focus on some major aspects of this century of history, using the perspective of Shanghai Conservatory of Music. Shanghai Conservatory, China's first institution for western music, was founded in 1927. China has, during the last century, undergone unimaginable change. The country continues to change and transform in unpredictable ways, but music education continues to be of great importance and significance.

The Western world is witnessing the so-called "rise of Asia and China" but it is impossible to discuss these changes without contemplating and reflecting upon the deep and far-reaching influences from Europe. I will reflect on the reasons behind China's increasing power in our globalized world. I will briefly look back how China has been affected by its European influences, and how the country initiated professional music training, and consider the challenges, problems and new trends that Chinese conservatories have faced and continue to encounter.



**Dandan Zhu** Project Manager, International Exchange Center, Shanghai Conservatory

Dandan Zhu has worked in the area of external relationships at Shanghai Conservatory since 2007. She started studying the piano at an early age, and gained her BA in Piano Performing Arts in 2004 from Shanghai Conservatory. In 2007, she graduated with an MA in Musicology (also from the Shanghai Conservatory) and was awarded the prestigious title of Outstanding Graduate of Shanghai. She has published the Chinese translation of Joseph Kerman's *Contemplating Music: Challenges to Musicology*, with Dr Tang Yating.

## Plenary Session II: Link or Sink - UK, Europe and the rest of the world

Friday 14<sup>th</sup> September, 17:45 - 18:30

Universities UK is the voice of the UK's universities, helping to maintain the world-leading strength of the UK university sector and supporting our members to achieve their aims and objectives. UUK helps to shape the higher education policy agenda, engaging directly with policy makers and other stakeholders, and maintains strong and proactive relationships with government, the private sector, the professions and sector agencies. Managing the impact on UK universities of Brexit is a key priority for UUK. Other priorities include promoting the impact and value of UK universities; internationalisation and immigration; influencing the future of research policy; promoting the student experience; and driving innovation, skills and growth. UUK works with its members, the university sector and government on the implications for universities and students of the UK's vote to leave the EU. British universities have a vital role to play in creating a successful, dynamic and internationally competitive post-exit UK. Universities are central to driving inclusive economic growth locally, regionally and nationally; improving productivity as part of the Industrial Strategy; and strengthening international trade and diplomatic relationships across Europe and the wider world. Vivienne will give the conference the most-up-to-date information and her view on UK universities post-Brexit.



**Vivienne Stern**, Director of Universities UK International

Vivienne Stern is the Director of Universities UK International (UUKi) which represents UK universities around the world and works to enable them to flourish internationally. Prior to her role in UUKi, Vivienne was Head of Political Affairs at Universities UK. In this role she led the sector's response to several major pieces of legislation relating to universities, including the Higher Education Act 2004. She previously worked in the UK Parliament for the Chair of the Education and Skills Select Committee, and as a higher education policy specialist working on topics including quality, student experience, innovation and university-business links. She is a Director of Universities UK; a member of the Board of the UK India Research and Innovation Initiative (UKIERI) and the Strategic Partnerships in Higher Education Fund; she is a member of the British Council's Education Advisory Group and a number of other Boards and Committees. She is a graduate in English Literature from the University of Cambridge.

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

### Music as a human right

Lars has been working with an international cultural exchange project between Hanoi National Academy of Music, Vietnam and Malmö Academy of Music, Sweden since 2001. The overall objectives of the project "Supporting Vietnamese Culture for Sustainable Development" that ran between 2000-2010 was to create conditions for openness and development towards democracy and respect for human rights and enhancing mutual understanding and development of cultural diversity in each country, helping Swedish people working in the field of arts and culture gain more knowledge about the Oriental culture in general and the original identity of Vietnamese traditional culture in particular and at the same time, enabling Vietnam to receive cultural values of the world through Swedish arts and culture. Expanding cultural exchange and cooperation between Vietnam and Sweden.

From 2000-2010 over 100 teachers exchanges and 100 student exchanges has taken place in various fields such as music theory, vocals, instrumental teaching, composition, ensemble in classical-jazz-world music and music education. The past few years the project was replaced by a SIDA funded Linneaus-Palme exchange program allowing 20 teacher/student exchanges to take place annually. Lars will share his experience in working with a partner school in Asia.



**Lars Andersson**, Director of Education and associate professor at Malmö Academy of Music

His areas of expertise are within lifelong learning, quality assurance/enhancement, learning outcomes, teaching methods and pedagogy in Swedish music education. He has been involved in building curriculum and structures for the music education department since 2001. He teaches jazz drums, jazz ensemble and teaching methods for both instrumental and classroom teachers. His international works include: 2010 Creativity - transcending boundaries in higher

music education, around creativity in the new music teacher education. It is a subject didactic research project in the field of creativity in collaboration with Cambridge University and the University of Arts in London. [www.creativities.org](http://www.creativities.org); quality assurance in higher education in 2008 and 2011, Lars presented the music teacher education evaluation and quality assurance model at two international conferences in Helsinki and Oslo on Quality Assurance; Lars has also been involved in the design of several teacher education reforms since 2001 and included with and designed systems for evaluation and quality assurance used in today's teacher training. He has also written several sub-courses and syllabi in the new subject teacher education that started in 2011; lastly, the AEC Pop/Jazz Platform: Involved in the network working group since 2014 and Chairman of the PJP network in Europe since 2017. He also held a masterclass in "Coaching Jazz Ensemble" at the first AEC Pop/Jazz Platform Conference in Copenhagen. Lars is also a professional jazz drummer and has released several CD recordings and publications since 1992.

## Music Confucius Institute

The Music Confucius Institute (MCI) was established in 2012 between the Central Conservatory of Music (CCOM) in Beijing and The Royal Danish Academy of Music (RDAM) in Copenhagen. The purpose of the MCI is to facilitate musical and cultural exchange between China and Denmark. MCI aims to actively contribute to the future global development of music by creating synergies between classical Western and Chinese musical traditions. As an institute within RDAM, MCI works with projects, that create and develop new relationships between Chinese and Western music culture. The institute organises activities, that include lectures, workshops, and concerts in collaboration with local partners, businesses, Danish/Chinese organisations, and RDAM students.

**Mission:** It is essential for MCI to spread knowledge of Chinese musical tradition and bring it into understanding and interaction with Western music tradition.

By facilitating cross-cultural music performances, the aim is to bring musicians together to learn and experience the diversities and synergies between different cultures.

Through creative means MCI will strive to bring both contemporary and traditional Chinese music into 21st century music education and enable Chinese music traditions to attain full recognition as an important part of Chinese culture.

### MCI's initiatives focus on 4 areas

1. Education and research:  
Bringing Chinese music to the younger generation: from school children to high school and conservatory students, as well as adult learners. Exploring initiatives combining new technology with traditional and innovative learning platforms.
2. Performance and cultural events:  
Bringing the beauty and artistic traditions of Chinese music performance to a wide audience, in collaborations with Western music, as well as specialized Chinese cultural events.
3. Foreign ministry, embassy, local community and business cooperation:  
Supporting the close cooperation between China and Denmark by ensuring cultural presence at high level visits between the two countries. Bringing Chinese cultural experiences to local people, businesses and industries in Denmark.
4. Global responsibility:  
Promoting cultural understanding and sustainability, global cooperation and the power of culture to protect human rights, peace and harmony.



**Marianne Løkke Jakobsen** is Director of International Affairs, Director of Music Confucius Institute and Member of RDAM distance learning development team. She has a Master in Musicology/ French, and diploma degree in Leadership and Guidance. Marianne has been employed by the Royal Danish Academy of Music since 2000. In 2002, she was head of Study administration. In 2004, she was appointed Director of International affairs and Guidance. Since 2012, Marianne has been fully engaged in the establishment of the world's first Music Confucius Institute (MCI) in cooperation with the Central Conservatory of Music in Beijing. Marianne has created the international profile of RDAM. She has been invited to be the keynote speaker at a number of international conferences based on her engagement in distance learning, global relations, intercultural competences, quality assurance, entrepreneurship, continuing education and online learning. Through the Music Confucius Institute Marianne has been engaged deeply into the question on how to integrate the diversity of Chinese Music traditions into the tradition of Western Classical Music.

## Parallel Sessions - Internationalizing curricula through projects and external quality enhancement processes: presentations and discussion

### RENEW

**RENEW:** Reflective Entrepreneurship Music Education Worldclass is a new and innovative project running from November 2016 until November 2018 funded under the European Commission programme Erasmus+ for Strategic Partnerships.



#### RENEW objective and aims

The project aims to promote entrepreneurship as an important component of higher music education (HME) programmes; to establish entrepreneurship as a catalyst for curricular innovation in European HME in general and particularly in the partner institutions involved in the project. RENEW will thus contribute to improving the employability of future music graduates through the artistic, pedagogical and entrepreneurial development of higher music education studies.

The project prioritizes the promotion of entrepreneurship education and social entrepreneurship among young people, as well as an open and innovative higher education network, embedded in the present digital era. Moreover, the project builds on the value of entrepreneurially-oriented teaching as an important tool for the training of transversal skills vital for the musician in the 21st century, such as team working, peer-learning and reflective practice. These skills will prepare musicians to be effective entrepreneurial practitioners in their future portfolio careers which, although rooted in music, may embrace other domains of activity.

By addressing teaching and learning from an entrepreneurial perspective, and ensuring future sustainability through the creation of Joint European Modules in Entrepreneurship, this project will contribute to the promotion of an open and innovative education and training within the field of Higher Music Education.

#### RENEW Partners

- Det Jyske Musikkonservatorium (DJM)
- Hogeschool der Kunsten Den Haag (KC)
- Guildhall School of Music and Drama (GSMD)
- Sibelius Academy of Music (SIBA)
- Norges Musikkhøgskole (NMH)
- Association Européenne des Conservatoires (AEC)

#### AEC's role in RENEW

The AEC is responsible of the coordination of the project, including organisational, financial and communicational aspects. More information about the project will be published in the AEC Website in the coming months.

#### RENEW Final Conference and final activities

The RENEW student bootcamp and Teacher Training will precede the RENEW Final Conference 2018 taking place on 28 - 29 September 2018 in The Hague.

Scan the following QR code to visit the **RENEW Final Conference page** on the AEC website.



## METRIC

'Modernising European Higher Music Education through Improvisation - METRIC' (2015-2018) is a cooperative project between several European conservatoires and the AEC which focuses on curriculum development and intensive cooperation in the field of improvisation, with the aim of creating a European Master course for improvisation. The project, funded by the ERASMUS+ programme as a Strategic Partnership, builds on the previous Polifonia ERASMUS Intensive Project in which the subject of modernising European higher music education through improvisation was explored for the first time.

### Aims and objectives

The current project aims at the further development of the above-mentioned modernisation process through the notable effect that improvisation education will have on the existing curricula. Two important objectives of the 2011 EU Modernisation Agenda are addressed in this project:

- **Improving the quality and relevance of higher education and**
- **Strengthening quality through mobility and cross-border cooperation**

By pooling the knowledge and traditions that exist in the various European countries through cross-border cooperation and by jointly developing Joint European Modules, the quality of the educational programmes will be strengthened and employment possibilities for music student will be increased in an employment market that is increasingly international. Furthermore, the enhanced quality of the programmes and the specificity of the study area will also have a positive impact on the attractiveness of higher music education in Europe, as so far Joint Modules in the field of improvisation do not exist elsewhere.

### Partners:

- Estonian Academy of Music and Theatre (EAMT) Talinn (Estonia)-**Project Coordinator**
- University of the Arts Helsinki (Finland)
- Universitatea Nationala de Muzica Bucuresti (Romania)
- Norges musikkhøgskole, Oslo, (Norway)
- Conservatoire national supérieur de musique et de danse de Paris (France)
- Gothenburg University Academy of Music and Drama (Sweden)
- Royal Conservatoire in The Hague (The Netherlands)
- Hochschule fuer Musik und Theater "Felix Mendelssohn Bartholdy" Leipzig (Germany)
- Guildhall School of Music and Drama, London (UK)
- Lithuanian Academy of Music and Theatre (LMTA), Vilnius, (Lithuania)
- The Royal Conservatoire of Scotland, Glasgow (UK)
- ESMUC - Higher School of Music of Catalonia (Spain)
- Artesis Plantijn Hogeschool Antwerpen (Belgium)
- Hochschule Luzern - Musik, (Switzerland)
- Association Europeenne des Conservatoires, Academies de Musique et Musikhochschulen (AEC), Brussels (Belgium)

### The role of the AEC:

AEC's role in the project is as follows:

- Promoting the Strategic Partnership during dedicated sessions of the AEC events organised regularly;
- Disseminating to external targets the project activities and outcomes of the Strategic Partnership;
- Developing criteria for the evaluation of the Strategic Partnership and hiring an external evaluator to visit one project activity a year, read through materials and write an annual evaluation report.

Scan the following QR code to visit the **METRIC website**



## VOXearlyMUS

VOXearlyMUS is an ERASMUS + collaborative project that will be financed by the EU for a duration of three years from September 2015 to August 2018. The Project focuses on cross-border cooperation in the field of vocal Early Music teaching as a tool to strengthen the quality of Higher Music Education.



### Aims and objectives

The rapid changes in the music profession need the higher music education sector to adapt to an increasingly international music market and the demands of the profession for more complete and specialized performers' portfolios. VOXearlyMUS addresses this need, as embedded in the two main objectives of the EU 2011 Modernization Agenda. The project therefore aims at:

- Improving the quality of higher music education via the creation of a Joint Master program for small vocal Early Music ensembles.
- Strengthening mobility and cross-border cooperation via the transnational character of the project's specific activities and partner institutions.

In order to meet these objectives;

- Music events will be organized and performed by the newly formed early music small vocal ensembles, in a multicultural and European context;
- Teachers, students and professionals from European higher music education and potential employment institutions will gather to exchange good practices in teaching, learning, assessing and performing vocal early music;

Moreover, the project will be a good opportunity to disseminate the latest trends and discoveries in the research of the vast European vocal Early Music heritage.

### Partners

- National University of Music Bucharest - **Coordinator** (Romania)
- Den Haag Royal Conservatory (Netherlands)
- "Joseph Haydn" Conservatory, Eisenstadt (Austria)
- "Arrigo Pedrollo" Conservatory of Vicenza (Italy)
- "Arrigo Boito" Conservatory of Parma (Italy)
- Association of European Conservatories - AEC (Belgium)
- Fondazione Italiana per la Musica Antica - Rome (Italy)
- National Choir Association - Bucharest (Romania)

### The role of the AEC

AEC's role in the project is as follows:

- Promoting the Strategic Partnership during dedicated sessions of the AEC events organised regularly;
- Disseminating to external targets the project activities and outcomes of the Strategic Partnership;
- Developing criteria for the evaluation of the Strategic Partnership and hiring an external evaluator to visit one project activity a year, read through materials and write an annual evaluation report.

Scan the following QR code to visit the **VOXearlyMUS** website



## Kodály HUB

*Kodály Hub: Sing, Learn, Share* is a collaborative project, funded by the Erasmus+ programme of the European Union, which aims to promote high-quality Kodály-inspired music education relevant to today's classrooms.

Kodály's approach to music education is based on teaching, learning and understanding music through the experience of singing, making the world of music accessible to all.

Studies have shown that children who receive appropriate music education in their early years will have more developed cognitive functions, linguistic and arithmetic skills and fine motor capabilities. They will also possess a more open social attitude and flexible personality compared to those who receive no music education. Singing is accessible to all, anybody can do it, and it is the most logical and secure way to develop musicianship skills. It also boosts confidence and social skills and develops existing talent for those who want to pursue music at an advanced level.

The project intends to address new ways of teaching music, particularly to the five- to 10-year-old age group who usually have one music lesson per week from teachers who have no formal music training.

The leader of the project is the Liszt Academy of Music Budapest, Hungary's foremost institute of higher education, to which the internationally renowned Kodály Institute belongs. Two world-class conservatoires joined the project, the Royal Conservatoire of Scotland and the Royal Conservatoire of The Hague in the Netherlands, as well as their partner organisations from each country, the National Youth Choir of Scotland, the National Youth Choir of the Netherlands and the Kós Károly School of Budapest.

As well as reviewing current learning materials and music repertoires used in primary schools, the project will also introduce new resources, including singing games and choreographies. By the end of the project, experts and students from the three higher education institutions will have almost 900 items to test on primary school children and their teachers.

The outcome of the *Kodály Hub: Sing, Learn, Share* project will be the creation of the Kodály Hub, which will be designed to meet the needs of music educators. This online resource will be a worldwide portal for the sharing of repertoire for teachers, a forum and a place of community building.

Students from the three higher education institutions have taken part in intensive study weeks in Budapest, the Netherlands and Glasgow, which involved classroom observations and workshops. It helped them to gain an in-depth understanding of the structure and quality of the local music education system.

All experts involved in the project are prominent figures of their countries' musical and music education as well as choral scenes. They are all wonderful musicians and experienced teachers, instructors on various levels (from primary school to conservatoire/university), choir conductors, vocal trainers, solfege experts.

## INTERMUSIC

INTERMUSIC (INTERActive environment for MUSIC learning and practising) is a development project carried out on the basis of a strategic partnership between European Music Higher Education Institutions.

### INTERMUSIC objective and aims

The main objective is to create an online shared Platform for the distance learning dedicated to music teaching and practice that will enable modelling and sharing the best training practices for musicians as well as joint courses and online projects. INTERMUSIC will

- support online synchronous singing, instrumental solo performance and chamber groups classes where teachers and students interact in real time in an audio-video communication environment of the highest quality;
- use and integrate methodologies and technologies of Blended Learning and Virtual Learning Environments in music higher education.

The available online teachings will be transnational and shared, thus providing with excellent prospects for internationalization. This will also ensure continuity, expansion and innovative development over time.

### INTERMUSIC methodology

**Distance Learning** will be addressed and studied under the technical aspects of its implementation, as well as pedagogy and music related issues. Applied methodologies will be those of experimental research in order to identify the musical and pedagogical implications in music distance learning. Blended-learning methodologies will be analysed as well as protocols and devices for their testing will be created, in the belief that these outcomes may be useful for the development of innovative functions.

### INTERMUSIC partners

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

- The Royal Danish Academy of Music (RDAM) Copenhagen
- The Lithuanian Academy of Music and Theatre (LMTA) Vilnius
- The Politecnico di Milano (PoliMi), Image and Sound Processing Group
- The Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen(AEC).

Scan the following QR code to visit the INTERMUSIC website



## ARCO

Arco is a distance learning and exchange programme - a joint project established in 2015 between the string department of Royal Birmingham Conservatoire and the Cape Gate MIAGI Centre for Music.

This project removes distance as a challenge restricting the opportunity for on-going cultural exchange between institutions on different continents. Our students and tutors in Soweto, through internet connection from our media room, benefit from the teaching and expertise of the staff and senior students at the Royal Birmingham Conservatoire, who in turn gain valuable teaching experience through our young musicians. Not only does Arco double the teaching time we can offer these students but opens a reciprocal network for the sharing of skills between facilitators.

## EUJAM



A postgraduate programme for young elite jazz performers and composers.

- Five leading European jazz schools! Enter one joint study programme!
- Five major European jazz cities! Discover the variety of European jazz!
- Five vibrant contemporary jazz scenes! Study with the best teachers and students!
- Get your master's degree in Amsterdam, Berlin, Copenhagen, Paris or Trondheim!

Contemporary jazz performers must possess innovative skills in order to stay at the forefront of development in music, culture and business.

EUJAM will educate a new generation of strong contemporary jazz performers by supporting a student driven curriculum.

EUJAM students will get the possibility to investigate European jazz in its broad artistic, cultural and entrepreneurial scope.

EUJAM students will design and perform artistic projects in collaboration with professional performers, organisations and business enterprises.

EUJAM students will be given the opportunity to develop a strong international professional network.

EUJAM will provide students with a broad range of professional qualifications:

- Artistic and instrumental excellence
- Composition, arranging and performance skills
- Leadership skills
- Project and enterprise management skills
- Cultural and communicative skills

Scan the following QR code to visit the **official EUJAM website**



## CoPeCo

CoPeCo is a two-year joint Masters programme in Contemporary Performance and Composition offering the students an open platform for experimental artistic practice within a European setting.

The programme's participating institutions include:

- 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)

Students will spend each of the four semesters in a different institution, moving from one to the other as a group with the other CoPeCo students. Their studies will be centred around the Master's Degree Project which you will complete over the two-year study period. The programme was developed under the auspices of LLP Erasmus Curriculum Development Project (2010 -2013).

Scan the following QR code to visit the **official CoPeCo website**



## ECMA

The European Chamber Music Academy (ECMA)- Next Step is a collaborative Erasmus + project that focuses on cooperation for innovation and the exchange of good practices in the field of Chamber Music. This EU funded project will have a duration of three years, from September 2015 to August 2018, and will build on the years of expertise of the ECMA and AEC's previous Polifonia Project. The ECMA is an association of 9 European music conservatoires and festivals who provide training for chamber music ensembles and develop new networks by bringing together people from different backgrounds and cultures.

### Aims and Objectives

This project aims at using the potential of chamber music teaching as a tool to address two main objectives of the 2011 EU Modernisation Agenda: Improving the quality and relevance of higher education and Strengthening quality through mobility and cross-border cooperation. By pooling the knowledge and traditions of various European countries through cross-border cooperation, the quality of the educational programmes will be strengthened and employment possibilities for music student will be enhanced in an increasingly international employment market. One other objective is also present in this project and that is the increased cooperation with professional partners. By involving two well-known music festivals into the partnership as full members, the professional dimension is strengthened. The above-mentioned objectives will be met via the development of the following specific actions:

- Training activities for teachers and students
- Celebration of a event prior to the AEC congress in Zagreb, November 2017
- Creation of a manual on teaching methodologies in Chamber Music
- Development of a new Joint European Master's Programme for Chamber Music

### Partners

- Norges Musikkhøgskole, Oslo (**Project Coordinator**)
- Universitaet fuer Musik und darstellende Kunst Wien, Austria
- Hogeschool der Kunsten Den Haag, NL
- Lithuanian Academy of Music and Theatre, Vilnius, Lithuania
- Conservatoire national supérieur de musique et de danse de Paris, France
- Royal Northern College of Music Manchester, UK
- Fondazione Scuola di Musica di Fiesole Onlus, Fiesole, Italia
- Association Europeenne des Conservatoires, Academies de Musique et Musikhochschulen, Brussels
- Artesis Plantijn Hogeschool Antwerpen, Belgium
- Association Festival Pablo Casals, Prades, France

### Role of the AEC

AEC's role in the project is as follows:

- Promoting the Strategic Partnership during dedicated sessions of the AEC events organised regularly;
- Disseminating to external targets the project activities and outcomes of the Strategic Partnership;
- Developing criteria for the evaluation of the Strategic Partnership and hiring an external evaluator to visit one project activity a year, read through materials and write an annual evaluation report.

Scan the following QR code to visit the **European Chamber Music Academy (ECMA) website**



## InMICs

The International Master in Composition for Screen (InMICS) is a brand new, joint master's degree programme dedicated to international students wishing to work as composers for audiovisual media. InMICS was created by a partnership of European and Canadian higher art education institutes and professional organizations in the field of audiovisual creation. This two-year programme will give advanced students the chance to hone their skills, share their talents and develop their own personality and projects within an international, professional environment. InMICS will educate composers who are highly skilled, as well as individual, creative, critically aware, innovative and professional in their approach. By training students with these attributes, InMICS wishes to give them the best possible preparation for shaping tomorrow's cultural industries.

InMICS has been developed to teach students how to manage the entire process of music creation for audiovisual media, from composing and recording the music to finding the right words to talk about visual art, as well as mixing the music and promoting their own work.

What makes this programme unique is its international dimension, entailing a great diversity of aesthetics, cultures and teaching methods, the sharing of optimal practices and the exploration of innovative practices and tools.

The study is for two years, at two of the four partner institutes. Each of the participating schools offers a specific teaching environment, and students will study and work at two of the four schools. This gives them the ideal opportunity to fulfil their personal objectives and advance their professional perspectives. Each of the four institutions offers a different teaching approach to composition for visual media, with a specific focus on the medium and professional perspectives:

- Conservatorio GB Martini Bologna: Electroacoustic Composition for Screen
- Conservatorium/School of Arts Ghent: Composition for Animation, Documentary and Video
- CNSMD De Lyon: Scoring for Screen
- Université De Montréal's Faculty of Music: Composition for Video Games

Each student will not only benefit from the academic contexts of two different schools but will also participate in collective distance learning courses available to all students, simultaneously accessible in all four countries. All students will come together to attend workshops where they will collaborate with audiovisual arts students. These workshops are organized within the framework of the participating festival partners, so students will be meeting the active professionals and presenting their work to wide audiences.

Our associated partners from the professional working field will also contribute to the master's programme, providing experts to teach, coach or evaluate students. They will help students develop their research or personal artistic projects. Thanks to internships and other opportunities to meet actively producing professionals, students will build their own network and set up their careers according to their specific aspirations and needs.

The biannual recruitment of InMICS students begins in January 2018. The first group of 13 students will begin their degree work in September 2018. At the end of the two years, students will receive a double master's degree.

Scan the following QR code to visit the **official InMICs website**



## NEXT MOVE

In order to be able to continue educating highly skilled teachers in dance and music who are well prepared to meet the unpredictable, flexible and immensely diverse society we as HEI are challenged to address new circumstances and necessities for our former students. Thus, our educational programmes need to be adjusted accordingly and our students develop entrepreneurial skills and new didactic methods to be able to meet the new pressing needs where inclusion is being addressed as a key element.

### Partners

The three partners in **Next Move** project are highly-selective and leading HEIs in music and dance. Each of which brings in specific expertise into the project:

Stichting ArtEZ focusing on the interdisciplinary between schools and the external contexts and highly evaluated didactic knowledge: RAMA with expertise in entrepreneurial skills and mind set as well as a holistic approach and elaborated work with group dynamics and DOCH with a research milieu and a platform for norm critical perspectives and broadened recruitment.

In order to gain knowledge on the societal needs the three participating artistic HEIs will each conduct a labor market research in their country in which a broad spectrum of partners and stakeholders will be involved.

Different kinds of collaboration have been taking place between HEIs, but this is the first time a long term joint module in dance and music is created. The different actors involved in this project are professors, teachers, students and administrators in close collaboration and involvement with external partners.

### General Objectives

- To use the positive power of arts as a way to reach and include more and all target groups in our multi-cultural and diverse European society
- Redefine the profession of the dance and music teacher and change the educational programmes' content and curricula within the participating institutions in order to more successfully educate future students in relation to society's expanding needs.

Scan the following QR code to visit the **NEXT MOVE** website



## MusiQuE

### Description

MusiQuE is an external evaluation body dedicated to the continuous improvement of the quality of higher music education across Europe and beyond and to assisting higher music education institutions in their own enhancement of quality. MusiQuE's work is subject-specific and is characterized by flexibility, diversity, transparency and accountability. Its operations are underpinned by independent, skilled and authoritative international peers.



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

Scan the following QR code to visit the **MusiQuE website**



## Practical Information

### Conference Venue

Royal Birmingham Conservatoire,  
200 Jennens Road,  
Birmingham  
B4 7XR

### Social Programme Venues

Friday 14 September: Welcome Dinner will be held at the Birmingham Botanical Gardens, Westbourne Road, Birmingham B15 3TR. We will go there by buses

Saturday 15 September: Lunch will be held at Royal Birmingham Conservatoire

Sunday 16 September: Networking day will be held at the Royal Shakespeare Company in Stratford-upon-Avon.

### Internet Access

Wifi is available in the Conservatoire building. There will be a conference network and log-in details and passwords will be available on registration. You can also use eduroam.

### Transfer from the airport

The easiest way to get from Birmingham airport to the city centre is on the train from Birmingham International (the airport station) to Birmingham New Street (the city's main station). The journey takes between 15 minutes and the trains are very frequent. The first train is at 0605 and the last train is at 0129. An open return costs £7.40. Please check [www.thetrainline.com](http://www.thetrainline.com) for more information.

A "black cab" taxi from Birmingham airport to the city centre is likely to cost between £30 and £35 depending on traffic. There is an official taxi rank just outside Arrivals.

You can also order an [Uber](#) at the airport.

### Weather

The weather in September is typically mild, with temperatures varying from 18° to 9°. It may well rain during the conference so do remember your umbrella!

### Currency

The national currency of the UK is the pound sterling.

### Safety

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

### Insurance

Royal Birmingham Conservatoire will not be responsible for any losses, accidents or damage to persons or objects, regardless of the cause.

## Information about the city

The Birmingham spirit of innovation, improvement and renewal is encapsulated in the city's motto: Forward!

The city centre is compact and pedestrian-friendly, and we strongly encourage you to explore.

Birmingham is the cradle of the Industrial Revolution in Britain. By the 18<sup>th</sup> century the city's nickname was The City of A Thousand Trades, and it had become the main European producer of buckles, buttons, pins, pen nibs and all sorts of other metal goods. Manufacturers were drawn to Birmingham for its central location, good transport links and natural resources, and the city was transformed from a market town to an industrial centre.

During this period, the canal network was extended to Birmingham and provided an essential link to Britain's global export markets. Raw materials could be quickly brought in to the town and finished goods could be sent back out, helping to give Birmingham a competitive edge on other rival manufacturing centres. In 1853, the Birmingham Mint won its first contract to produce finished coins for Britain and the countries of the empire, when the Royal Mint in London became too busy to keep up with demand.

Birmingham gained a worldwide reputation as a powerhouse of manufacturing and invention. You can still visit the [Jewellery Quarter](#) where nearly half of all the UK's handmade jewellery is produced. The Jewellery Quarter is home to its own [museum](#), as well as the [Pen Museum](#).

At the beginning of the 20<sup>th</sup> century, electrical engineering and car manufacturers became the dominant industries in the city. Some of the historic vehicles and machines are displayed at the [ThinkTank Birmingham Science Museum](#), next door to the Conservatoire. The First and Second World Wars resulted in the increased production of munitions in the West Midlands, particularly in Birmingham and Coventry.

Being an important manufacturing centre, Birmingham was a major target during the Second World War, and suffered heavily from bombing raids. After London and Liverpool, Birmingham received the most damage from air raids. Many of the city's 19<sup>th</sup> century buildings were destroyed, to be replaced eventually by some of the UK's most striking [modernist architecture](#).

The 'Post-war boom' in the 1950's caused a growth of employment in the engineering and motor vehicle industry in the West Midlands, as Birmingham's population grew and new communities from the Indian sub-continent and Caribbean made Birmingham their new home.

The economic changes of the 1970s had a significant impact on Birmingham's economy. Over the last 30 years, the city's focus has shifted from being predominantly a manufacturing industry to a service economy. Birmingham has experienced a healthy level of economic growth over the last two decades, benefiting from being the regional capital and centre for employment and commerce. Innovative new industries are rapidly making Birmingham their home, from graphic designers to computer game programmers, and are supported by our world-renowned universities and colleges.

Birmingham's main industrial district, now known as [Eastside](#), is undergoing a renaissance, as former industrial properties such as the [Custard Factory](#) are transformed into new art and nightlife venues.

## Useful numbers

Police, fire brigade, ambulance: 999

Royal Birmingham Conservatoire reception : 0121 300 4348

Sara Primiterra : 0032/496207303

Rachel King : 0044/7534286722

## Public transport

Birmingham has a network of buses, trains and trams. You will find information here:  
<https://www.networkwestmidlands.com/>



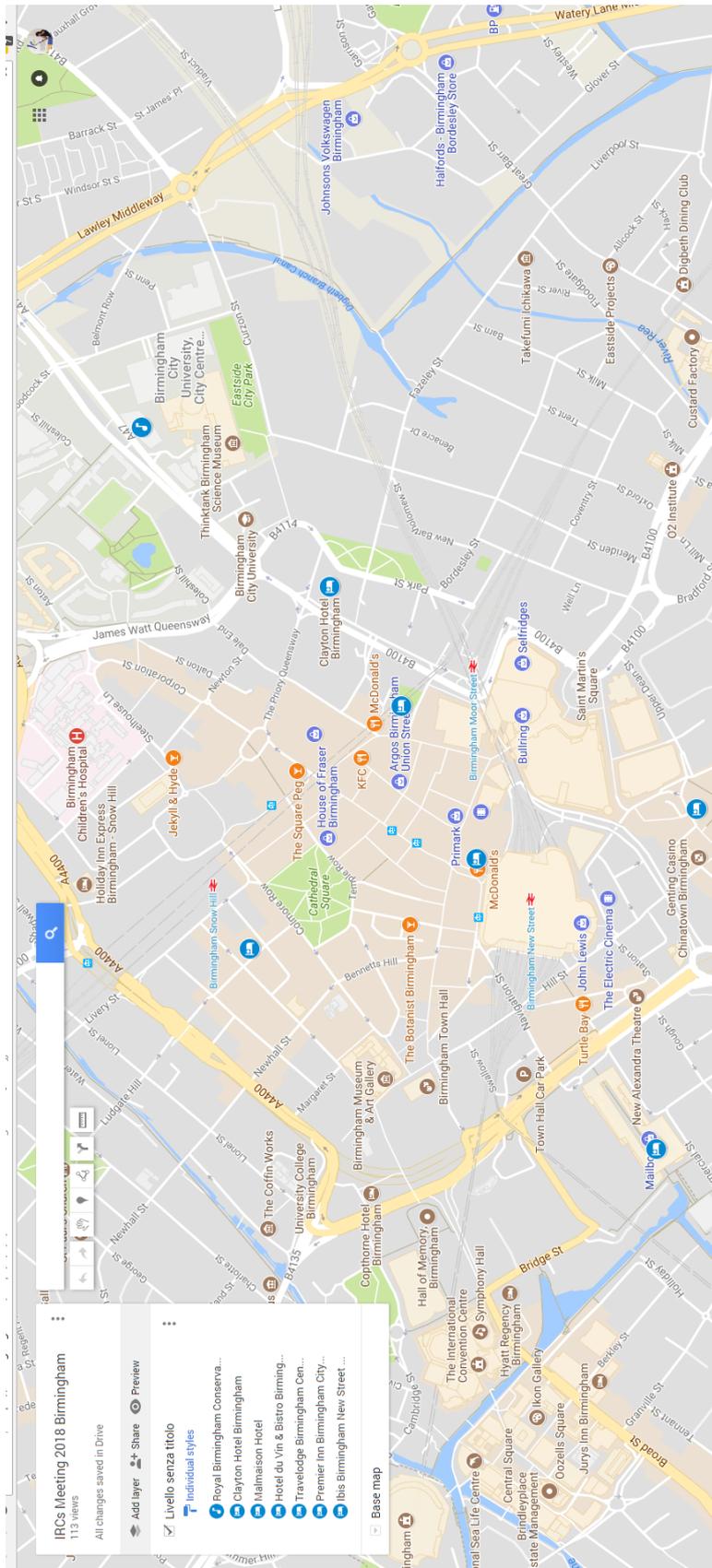
Taxi numbers:  
TOA: 0121 427 8888  
A2B Radio Cars: 0121 744 1111  
Broad Street Cars: 0121 213 2000

## Restaurants

Birmingham has restaurants to suit all tastes and budgets. Find more information here:  
<http://visitbirmingham.com/what-to-do/birmingyum/eat/find-a-restaurant/>



## Maps of Locations



## Information on Participation Fee Payment

Category	Payment and Registration by August 6 (early bird)	Payment and Registration after August 6
Representative of AEC member institution (staff)	180 euro (participation fee) + 50 euro (pre-conference seminar)	240 euro (participation fee) + 50 euro (pre-conference seminar)
Representative of a non-AEC member institution	380 euro (participation fee) + 50 euro (pre-conference seminar)	480 euro (participation fee) + 50 euro (pre-conference seminar)
Student from an AEC member institution	100 euro (participation fee) 50 euro (pre-conference seminar)	160 euro (participation fee) 50 euro (pre-conference seminar)

The participation fee to the IRCs Meeting includes:

- Conference documents
- Participation to the EASY workshop
- Participation to all plenary and parallel sessions during the Conference
- Participation to the networking moments
- Possibility to display information brochures posters and materials about AEC members institutions
- Possibility to use for free the conservatoire spaces for project meetings
- Coffee Breaks
- One organized dinner
- One organized lunch
- Concerts organized by the hosting institution

**NB:** The rates do not include the participation fee to the Networking Activiy on Sunday (40 euros, payable on the spot) and the participation fee of accompanying partners (25 euros per meal) such as family members, which will be paid on the spot.

The participation fee will not be reimbursed for cancellations notified after August 6, 2018.

Bank details for payments  
 BNP Paribas Fortis=  
 Account Holder AEC-Music  
 IBAN: BE47 0016 8894 2980  
 SWIFT/ BIC Code: GEBABEBB

When making the transfer, please clearly quote:

- Code of the event (IRC 2018)
- Last name of the participant
- Name of your institution (if fitting)

*Example: IRC 2018, Smith, Gotham Conservatory*

## IRCs Working Group and EASY Task Force

**Bruno Pereira** - ESMAE, Porto (Chair)

**Victor Ciulian** - University of Music and Performing Arts Vienna

**Hanneleen Pihlak** - Estonian Academy of Music and Theatre, Tallinn - [EASY task force](#)

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

**Jan-Gerd Krüger** - Prins Claus Conservatorium, Groningen

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

**Sara Primiterra** - AEC (Working Group Coordinator) - [EASY task force](#)

EASY task force:

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

**Jose Luis Fernandez** - Conservatorio Superior de Musica de Vigo

**Salvatore Gioveni** - Conservatoire Royal de Bruxelles

## AEC Office Team

**Stefan Gies** - Chief Executive

**Sara Primiterra** - Events and Project Manager

**Esther Nass** - Office Coordinator

**Jef Cox** - AEC Project Coordinator and Member of the MusiQuE staff

**Paulina Gut** - Project, Communication and Events Coordinator

**Nina Scholtens** - Communication, Office and Project Assistant

**Claudia Zeng** - Student Intern

**Barbara Lalic** - Student Intern

## Royal Birmingham Conservatoire Team

**Lamberto Coccioli** - Vice Principal

**Rachel King** - International Coordinator