

AEC Annual Meeting for International Relations Coordinators

Preparing for Partnerships: Strategies and Practicalities

Koninklijk Conservatorium, Antwerpen
13-15 September 2013

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Culture Programme

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Opening event

Music performance

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Welcome by:

Pascale de Groote

Vice-Chancellor AP University College
Dean of the Royal Conservatoire
and AEC President

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Welcome by:

Jerry Aerts

Director of DeSingel

Welcome by:

Jeremy Cox

AEC Chief Executive

Singing together of the Canon composed for the IRCs Meeting by the Royal Conservatoire in Antwerpen

Plenary Session I – The Commission Perspective

The new generation European programmes in
education and culture

Strategic Partnerships: a new framework for
cooperation

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Plenary Session I – The Commission Perspective

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

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

Introduction and moderation by **Jeremy Cox**

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**European Commission's proposal for a
future**

Creative Europe Programme

Association Européenne des Conservatoires

Karel Bartak
Head of Culture Unit, European Commission



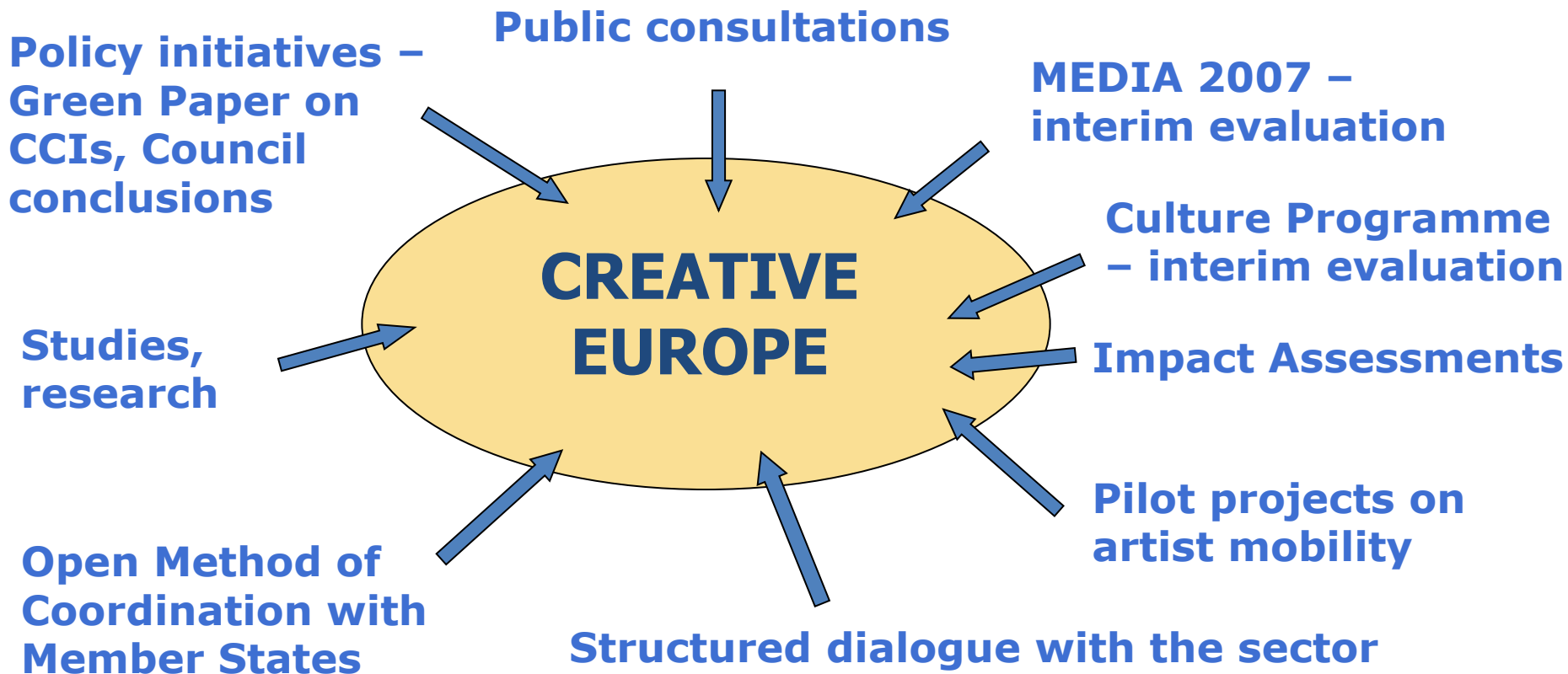
Overview

- Background
- The cultural and creative sectors (CCS)
- How Creative Europe will seek to tackle the sectors' challenges
- The objectives and budget of Creative Europe
- The lines of action supported
- Tentative timetable

Legal background

- Internal market shall respect EU's cultural and linguistic diversity (article 3 of EU Treaty)
- Fully-fledged reference to culture in EU Treaty since 1993 (article 167 of EU Treaty)
- Strong subsidiarity and complementarity elements (EU complements national action)

Conceptual basis for a new programme



The cultural and creative sectors

→ High potential sectors

→ 4 main challenges to be tackled

High potential sectors

In addition to the intrinsic value of culture...

- Driver of economic growth and employment (4.5% of EU GDP, 3.8% of EU workforce)
- Greater contribution than many other key sectors
- Higher than average growth rates in recent years
- But facing common challenges and could contribute even more!

Challenge 1: Fragmented market/cultural space

- Fragmented area, many small markets due largely to language
- Difficulties for artists and cultural works to break into new countries
- Cultural and linguistic diversity a challenge, but also a richness and value the EU is committed to safeguarding and promoting

Challenge 2: The digital shift

- Changing how art is made, disseminated, distributed, accessed, consumed and monetised
- Challenges, but also big opportunities
- Change in paradigm: need to engage audiences as active participants, not just passive observers
- Some excellent examples, but knowledge is fragmented across Europe and under-developed

Challenge 3: Access to finance

- Chronic difficulties for SMEs in the sector to access bank loans (60% are micro enterprises)
- Estimated funding gap of € 2.8 – 4.8 billion
- Banks don't understand the sector, its risk profile and assets, and lack an incentive to invest to develop expertise

Challenge 4: Lack of data

- Very little comparable data in cultural field
- Makes it difficult to pinpoint problems and their scale
- Makes it difficult to develop evidence based policies
- But we need to design the best possible policies at national and European level to help these sectors



Creative Europe will seek to tackle these challenges



- Bringing together Culture, MEDIA and MEDIA Mundus
- Building on long term experience
- Featuring new, refocused objectives and priorities
- Simplifying funding schemes

How Creative Europe will seek to tackle these challenges (1)

Challenge 1: Fragmented market/cultural space

- Capacity-building to help artists develop international careers and foster international networks to create professional opportunities
- Support for the transnational circulation of works, including international touring, literary translation, and development of long-term audiences for European cultural works

Challenge 2: The digital shift

- New focus on audience development
- Capacity-building to facilitate peer learning, knowledge transfer and faster adjustment

How Creative Europe will seek to tackle these challenges (2)

Challenge 3: Access to finance

- Would create an entirely new financial guarantee facility (as of 2016)
- The €121 million financial facility could generate 5-fold worth of loans
- Capacity-building to increase number and geographical scope of banks willing to develop portfolios of loans
- The money is « revolving »
- Economies of scale and savings from having a Europe-wide scheme

Challenge 4: Lack of data

- Support better and more comparable data collection, studies, evaluation, statistical surveys
- Extension of mandate of European Audiovisual Observatory to other cultural and creative sectors

General objectives

- Fostering the safeguarding and promotion of European cultural and linguistic diversity
➡ *In accordance with articles 3 and 167 of EU Treaty*
- Strengthening the competitiveness of the cultural and creative sectors with a view to promoting smart, sustainable and inclusive growth ➡ *Contribution to Europe 2020 strategy*

Specific objectives

- Support the capacity of European CCS to operate transnationally
- Promote the transnational circulation of cultural and creative works and operators and reach new audiences in Europe and beyond
- Strengthen the financial capacity of CCS, in particular SMEs
- Support transnational policy cooperation in order to foster policy development, innovation, audience building and new business models

Creative Europe 2014-2020

€1.46 billion total budget (+9% on current levels)

Culture

31%

MEDIA

56%

Cross-sectoral

13%

Lines of action supported (MEDIA sub-programme)

- Support to Training
- Support to the Development of Single Projects and Slate Funding
- Support to the Development of European Video Games
- Support to Television Programming of Audiovisual European Works
- Support to co-production funds
- Support to Market access
- Support for the Distribution of non-national films – The Cinema Automatic Scheme
- Support for the Distribution of non-national films – The Cinema Selective Scheme
- Support to the international Sales Agents of European Cinematographic films
- Cinema Networks
- Support to Festivals
- Audience Development
- Video on demand (VOD)



Lines of action supported (Culture sub-programme)


- Support to Cooperation projects
- Support to Literary translation projects
- Support to Networks
- Support to Platforms
- Special actions - Organisation of EU prizes in the field of culture
- Special actions - European Capitals of Culture
- Special actions - Cooperation with International organisations

Lines of action supported (Cross-sectoral strand)

- Support to Creative Europe Desks
- Support to EU Presidency conferences
- Policy development activities
- Studies and evaluations
- Communication and valorisation activities
- Financial guarantee facility (as of 2016)

Who can participate

Operators from the cultural and creative sectors, having legal personality (individuals are not eligible) and established in any of the following countries:

- EU Member States
- EFTA/EEA countries*: Lichtenstein, Norway, Switzerland
- Candidate and potential candidate countries to EU membership*: Turkey, FYROM, Serbia, Iceland, Bosnia-Herzegovina, Montenegro, Albania
-  **Novelty!** Countries taking part in the European Neighbourhood Policy (ENP)*: Armenia, Azerbaijan, Belarus, Georgia, Moldova and Ukraine (ENP East); Algeria, Egypt, Israel, Jordan, Lebanon, Libya, Morocco, the occupied Palestinian territory, Syria and Tunisia (ENP South)

* = *Under specific conditions*



Tentative timetable

Behind us

- European Commission's proposal for Creative Europe (November 2011)
- Partial agreement of EU Council of Ministers (May 2012)
- Vote of European Parliament's Culture Committee (December 2012)
- Informal agreement between Commission, Parliament and Council (July 2013)

Ahead of us

- Final agreement on EU overall budget, scheduled in late October 2013
- Consultation of EU Member States on 2014 work programme and budget
- Final adoption of the Regulation establishing Creative Europe in November
- Publication of calls for proposals hopefully by end 2013
- Entry into force in January 2014



Thank you for your attention

Karel Bartak

Wish to know more?

karel.bartak@ec.europa.eu

http://ec.europa.eu/culture/index_en.htm

Wish to subscribe to our newsletter?

eac-culture@ec.europa.eu



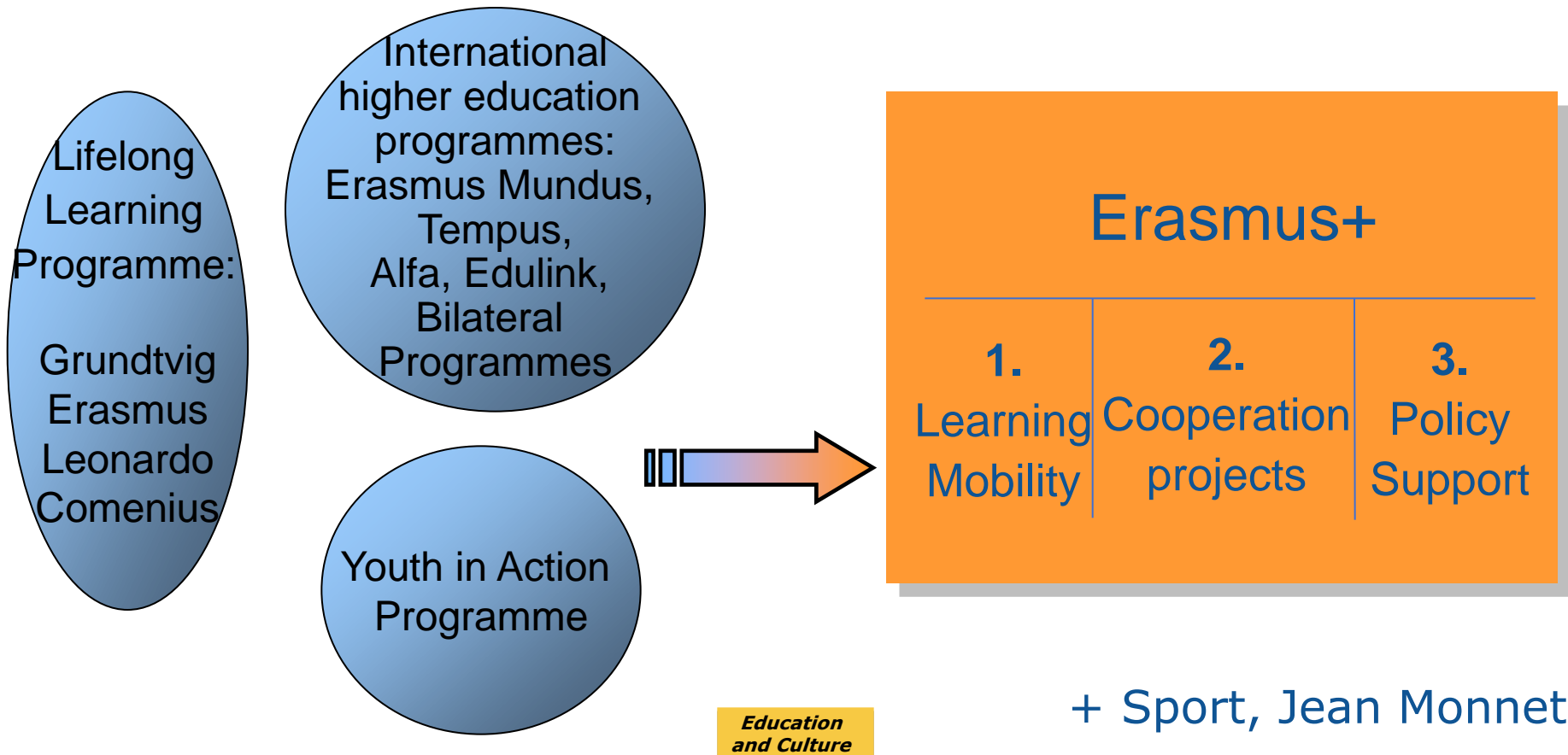
Strategic Partnerships: Working in Concert

Association Européenne des Conservatoires

Antwerp, 13 September 2013

Livia Ruszthy, European Commission

A streamlined architecture : 3 key actions in a single programme





About 14,5 billion euros for the next 7 years:
+40% budget increase in EU funding for
education and training:
4 million people to study, train or teach abroad

Strategic Partnerships



- Sectoral / cross-sectoral, **structured cooperation**, applying innovative solutions, leading to institutional modernisation and to high quality in teaching, training and youth work
- Ranging **from small to large scale** projects
- Fully **decentralised management**

Policy objectives for Higher Education I.



- Foster intense and long-term cooperation among **HEIs and with key stakeholders** (e.g.: enterprises; local/regional authorities; social partners; youth organisations and other relevant actors)
- Promote **cross-sector cooperation** between the different educational sectors



Policy objectives for Higher Education II.



Support HEIs to achieving the objectives set under the HE **Modernisation Agenda**:

- 1 - Increasing **attainment levels**
- 2 - Improving the **quality and relevance** of higher education
- 3 - Strengthening quality through **mobility and cross-border cooperation**
- 4 - **Linking** higher education, research and business for excellence and regional development
- 5 - Improving **governance and funding**

Possible work areas



European
Commission

- Development & delivery of joint study programmes and curricula, IPs & common modules
- Project-based international collaboration between HEIs & enterprises
- Development & use of virtual mobility, OER and ICT
- Integration of a greater variety of study modes (distance, part-time, modular learning)
- Cooperation and exchange of practice either between HEIs or HEIs & other sectors

Education
and Culture

Mobility Activities



Only if significant **added value** for achieving the objectives of the project.

May include:

- **Blended mobility** of students combining short term physical mobility (< 2 months) with virtual mobility
- **Long term teaching assignments** (2 - 12 months)
- **Short term staff training events** (5 - 60 days)



Partnership and Duration



- Benefit from the different experience, profiles and expertise of a **diverse range of organisations**
- Partnerships can last **2 to 3 years**, depending on the objective and the type of activities foreseen



PARTICIPATION



- **Min. 3 organisations** from 3 different programme countries
- ***In addition, 3rd country organisations*** may participate, provided they bring a genuine value added to the project

Counting down



- Deadline for applications: April 2014
- General Call and Programme Guide: November 2013
- Inter-institutional agreement forms: July 2013
- Deadline for ECHE applications: May 2013





Learn more:

<http://ec.europa.eu/education/erasmus>

Plenary Session I – The Commission Perspective

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

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

Q&A Moderated by Jeremy Cox

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Practical Announcements

16.00-17:00 Networking Session “Coffee and Connect” and Informal Talk with the speakers

17.00 – 17:40 and 17:50 -18:30 Parallel Sessions

18.45 Concert in Witte Zaal

19.30 Dinner in Foyer Conservatorium

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Parallel Session (17:00 – 17:40) (repeated 17:50 – 18:30)	Rooms
1. <i>NOAS – Nordplus Online Application System</i> by Hanneleen Pihlak and Bjorn Halvorsen, Nordplus Network	Witte Zaal
2. <i>Intensive Programmes: internationalisation of studies</i>	Gele Zaal
3. <i>Entrepreneurship in Music</i>	Muziek Studio
4. <i>“Working With Music”: placements in Europe for graduates</i>	Room 57

16.00-17:00

**Networking Session “Coffee and Connect” and
Informal Talk with the speakers**

17.00 – 17:40 and 17:50 -18:30 Parallel Sessions

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Preparing for Partnerships: Strategies and Practicalities

Koninklijk Conservatorium, Antwerpen
12-15 September 2013

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Plenary Session II

The Flemish Music Education System and Antwerp's international activities

Floris Lammens, Royal Conservatoire Antwerp

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Music Education in Flanders

AEC – IRC-Meeting 2013

Floris Lammens

Before Conservatoire

- Kleuterondewijs (3-6 years)
- Lager onderwijs (6-12 years)
- Secundair onderwijs (12-18 years)
 - Kunstsecundair onderwijs
- Deeltijds Kunstonderwijs (6 or 8 -... years)

Kleuter- en lager onderwijs

Music education:

- Is part of the regular curriculum
- Is defined by learning outcomes
- Shares the space with other art forms
 - Freedom of education
- Limited space for instruments

Secundair onderwijs (12-18 yrs)

Music education:

- Is part of the regular curricula
- Is defined by learning outcomes
 - With differentiated content
 - Freedom of education
- Limited space for instruments
- Access to higher education
 - Not for vocational education

Kunstsecundair onderwijs

- 3rd – 6th grade
- Music and other arts
- Curriculum is partly focused on music/art
 - Both general music knowledge/skills as instrumental skills
- Learning outcomes
- Access to higher education
 - No direct access to Conservatoire unless specific arrangements
- Double goal (problems)

Deeltijds Kunstonderwijs

- For everyone, from the age of 6 or 8
- Not free, but at low cost
- Schools throughout Flanders
- Music academies, Art academies

- Learning outcomes
- Double goal!

Deeltijds Kunstonderwijs

Double goal/path:

- Educate knowledgeable participants
- Prepare future professional artists

Curriculum:

- General Music education
- Instrumental education

Problems!

Deeltijds Kunstonderwijs

Bamford (2007)

- DKO not accessible enough?
- Connection between different educational structures
- Right goals/pathways?

Future: reforms (long promised)

- More cooperation
- Better learning paths (meeting needs)

Higher music education

- Conservatoires of Antwerpen, Brussels, Ghent, and the Lemmensinstituut.
- Full part of the international higher education community

2012-2013:

- 1106 Ba and 774 Ma students in Flanders
- 357 Ba (32%) and 163 (21%) at the RCA

Higher music education

Quite an evolution:

- 19th century model (Paris conservatoire)
- 1980'ies: “new system”
- 1995: Meester in de Muziek (university college)
- 2003: Bachelor/Master (and quality assurance)
- 2004: Flexibility
- 2008: New funding systems
- 2013: Schools of arts!

Internationalisation @ RCA

Mission

The Royal Conservatoire of Antwerp wants to educate students to become contemporary (relevant) and creative musicians and podium artists with great autonomy and personality, and the ability to situate oneself in the current international socio-cultural and artistic reference framework.

Internationalisation @ RCA

First and foremost:

“@HOME”, Internationalisation of curriculum:

- Learning outcomes (overall and per course) are set against international standards and make the international dimension transparent
- International community of teachers and students
- Research activities
- Increasing cooperation with deSingel

Internationalisation @ RCA

- Student mobility (out: <10, in +/- 10)
- Teacher mobility
- International networks: AEC
- IP projects
 - Participation (The Hague IP on Improvisation)
 - Start-up new IP with organ teacher
- Trans World School of Music
- Future cooperation opportunities are currently being explored
 - Study visit

Some final remarks

Era of

- Transition and growth
- Austerity
- Highly increased accountability

Music Education in Flanders

AEC – IRC-Meeting 2013

Floris Lammens

Plenary Session III

Taking the strategic approach to partnership development- case studies

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

Raffaele Longo: *MATCHES - Mediterranean Addresses Top Challenges to Higher Education System*

Martin Prchal: *Some thoughts on strategic partnerships from the Royal Conservatoire The Hague*

Introduction and Moderation by **Knut Myhre**, Norwegian
Academy of Music



AEC/EAC – IRC Meeting
Antwerp, September 2013
Strategic Partnerships: case-study
Jean Pierre Roose

Context

- Erasmus+ - KA 2 Cooperation for Innovation and Good Practices.
- Strategic partnerships, trans-national partnerships, IT support platform.
- Important for:
 - Quality and relevant teaching.
 - Knowledge Alliances (HE).
 - Sector Skills Alliances (education and training providers).

Knowledge Alliance

- A structured partnership.
- Active knowledge exchange.
- Innovation in teaching, learning and professional development.
- Promoting entrepreneurship and entrepreneurial mind-sets.
- Generating ideas and inter-disciplinary through cooperation.

Focus

- Partnership: solid commitment from all partners, balance of business and HE involvement.
- Long term impact: fostering new attitudes towards University – Business Cooperation in all sectors and changing behaviour.
- Innovation: in HEI, in business, in people, in policy ...

6 Pilot projects 2011 - 2012

- Of which:
 - CIAKL: Cinema and Industry Alliance for Knowledge and Teaching.
 - EDUCCKATE: Education Cultural and Creative Knowledge Alliance for Tomorrow's Entrepreneurs.

CIAKL consortium

- Universidade Lusofona de Humanidades e Tecnologias (lead).
- Instituto de Gestao (PT).
- University of Theatre and Film Arts (HU).
- Universidad de Vigo (ES).
- International Film School (DE).
- Tallinn University (EE).
- 4 partners from Business (HU, NL, PT).
- 6 associated partners (private, training institution, university).

CIAKL goals

- Innovation and knowledge transfer.
- Implementation of teaching strategies focusing on entrepreneurship (employability).
- Promotion of the matching of companies needs and students projects in the cultural industries.

CIAKL axes

- Learning technologies – by promoting the joint development of curricula, courses and materials.
- Collaboration – by promoting the creation of shared knowledge spaces between academia and business companies.
- Mobility – by promoting networking, joint infrastructure and applications for training.

EDUCCKATE partners

- University College London, Centre for Applied Archaeology (build links between commercial practice, academic research and local communities) (UK).
- BUPNET (promotion of innovation and training, from social sector to intercultural issues) (DE).

EDUCCKATE partners

- CATRO (executive and HR consultation, coaching) (HU).
- Cyprus Centre for European and International Affairs (independent non-profit research centre and think-tank) (CY).
- Die Berater (private company; education, coaching and counselling, consultancy, ...) (AT).

EDUCCKATE partners

- FH Joanneum (project-based and interdisciplinary education) (AT).
- Knowl (social enterprise aiming to expand the knowledge capital and make the knowledge society more inclusive) (GR).
- Quality Program (consulting firm, development of entrepreneurship, sustainability) (IT).

EDUCCKATE partners

- RNDO Limited (designs and develops integrated IT solutions) (CY).
- HUB Kings Cross (global network for change-makers) (UK).
- Link Campus University (research centres, consulting services for public and private companies) (IT).

EDUCCKATE goals

- Providing students and graduates of cultural and creative majors with access to business in the sector as well as opportunities to develop business projects and discover new professional routes.
- Offering HEI the possibility to connect with SMEs in the Cultural and Creative sectors with the aim to develop new customised products or services with commercial value based on academic research and knowledge.

EDUCCKATE pillars

- Facilitate mutual exchange of academic and business knowledge.
- Open the access to the business world to prepare tomorrow's creative and cultural entrepreneurs.
- Support sustainability of the project and of Creative & Cultural entrepreneurship.

Fifth University – Business Forum

- ec.europa.eu/education/higher-education/forum55_en.htm
- Strategic partnerships for Innovation and Growth – From Dialogue to Partnership.
- CIAKL: ec.europa.eu/education/higher-education/doc/business/forum13/damasio-pres.pdf

CGU 1: ChineseCom

- www.chinesecom.eu
- Multilateral project (former LLP).
- The project started by research on the needs of companies' staff and students when they start learning Chinese (basic Chinese).
- Creation of a multimedia training course.
- 6 languages: Galego, Spanish, German, French, Italian, English.
- Free access.

CGU 1: ChineseCom

- Partners:
 - Xunta de Galicia (promoter) (ES).
 - ATIN (coordinator). Consultancy in the field of national/international projects dealing with innovative products for training and education (ES).
 - University of Malaga (ES).
 - CGU (ES).
 - University of Wolverhampton (UK).
 - University of Antwerp (Utrecht Network) (BE).
 - EUROROC. EU & International Federation of Natural Stone Industries (DE).
 - Fondazione Italia – China (IT).
 - Beijing Post and Telecommunication University (CN).

Setting-up strategic partnerships

Need analysis, market analysis, interest groups and stakeholders, ownership, feasibility, sustainability.

Thank you.

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MATCHES

*Mediterranean Addresses Top Challenges
to Higher Education System*

raffaele longo



Conservatoire “*Stanislao Giacomantonio*” - COSENZA (IT)

buzzwords of the South-MED paradigm

instability
intercultural
modernisation



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crisis & conflicts

a cooperation venture Southern-oriented anyway...



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‘A partnership for democracy and shared prosperity with the Southern Mediterranean’

(Catherine Ashton, 8 March 2011)

‘The EU shall develop a special relationship with neighbouring countries aiming to establish an area of prosperity and good neighbourliness, founded on the values of the Union and characterised by close and peaceful relations based on cooperation’

(Lisbon Treaty, art. 8)



REGIOgis

EU NUTS 2 regions Turkish regions non-EU regions



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European Neighbourhood Policy (ENP) Agenda: *priorities*

the Barcelona Process

from ERASMUS+ KA 2

Specific support to Neighbourhood countries (ENP)

**Capacity building through partnerships
between EU and ENP universities
with a mobility component**

keywords

modernisation
world of work
integrated mobility



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intercultural approach



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supporting the artistic creativity



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encouraging dialogue among communities and territories



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bodies



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modernisation on centre stage

‘Co-operation in the area of higher education will be expanded through increased support for students and academic staff mobility within university partnerships’

(A New Response to a Changing Neighborhood, COM.11.303)

**creative talent
must be employed to spur partnerships**



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new coaching models for students

**opening themselves up to society at large
and the wider world of work**



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in the pipeline

Creation of sustainable partnerships between HE and relevant sectoral companies spreading opportunities offered in the European creative industries



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references

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LONGO R., *Unpublished papers*, Conservatoire of Music “Stanislao Giacomantonio”, Cosenza 2013

O'DONOVAN G., *Unpublished papers*, Cork Institute of Technology, Cork, 2013

http://eeas.europa.eu/enp/index_en.htm

http://ec.europa.eu/europeaid/where/neighbourhood/regional-cooperation/enpi-cross-border/index_en.htm



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Thank you for your kind attention!

What's next?

Martin Prchal

Royal Conservatoire The Hague

What has been achieved?



- Many student and teacher exchanges
- Dynamic community of IRCs
- Intensive Programmes
- First joint programmes
- Various tools (Qualification Framework, handbooks, code of good practice, etc) developed in 'Polifonia' and other projects

But then:

- Are current mobility numbers sufficient?
- Could/should we have more IPs?
- Have opportunities for joint curriculum development been sufficiently explored?
- Strategic use of international relations (see EUA report “Internationalisation in European Higher Education: European policies, institutional strategies and EUA support”)

SO WHAT IS NEXT?

Context and literature



- Application to ECHE for ERASMUS +
- EU Communication “European Higher Education in the World”(July 2013)
- EU Directive on the conditions of entry and residence of third-country nationals
- LERU Advice Paper “International Curricula and Student Mobility”

**CONNECTING INTERNATIONAL RELATIONS TO
INSTITUTIONAL POLICIES, BUT HOW?**

ARE WE GOOD?

HOW to do it?



- International student recruitment
- Curriculum development: international advice, IPs and joint programmes
- Continuing Professional Development of teaching staff with an international dimension
- International comparisons
 - International external examiners
 - AEC reviews
 - RNCM benchmarking exercise

STRATEGIC PARTNERSHIPS ARE NEEDED!

So, we have:

- Contacts
- An AEC that can help
- Experience
- Intrinsic obsession with quality
- An international subject area
- Budget



WHAT ARE WE
WAITING FOR?

Practical Announcements

11.00 – 12:00 Networking Session “Coffee and Connect” and Project Ideas Fair in Gele Zaal

12.00 – 13:00 Discussion Groups on Partnerships

13.00 15:00 -Lunch in the Canteen

15.00 Plenary Session IV in Witte Zaal - Polifonia

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Discussion Groups on Partnerships 12:00 – 13:00

Look at the LETTER on your BADGE

Group	Room	Chairman
A	Witte Zaal	Knut Mhyre
B	Gele Zaal	Raffalele Longo
C	Gele Zaal	Keld Hosbond
D	Muziek Studio	Tuovi Martinsen
E	Blauwe Foyer	Bruno Pereira
F	Blauwe Foyer	Payam Gul Susanni
G	Rode Foyer	Gabriela Mayer
H	Rode Foyer	Ania Segueeva

**Read the
framework and
guidelines for
the discussion
on page 20 of
the Reader**

Plenary Session IV

Polifonia Project – Mobility, Recognition and Joint Programmes

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

Breakout Groups on Polifonia Themes (15:30-16:30)	Rooms
<i>1. Mobility & Recognition - small discussion groups on the “code of good practice”</i>	Gele Zaal
<i>2. External Examining- case studies and discussion</i>	Muziek Studio
<i>3. Joint Study Programmes: CoPeCo – EUJAM and SIAV</i>	Witte Zaal

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Closing Event with Music

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Education and Culture DG

Culture Programme

Reporting back on discussion about partnerships

Please fill in your Participant Questionnaire

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News from the AEC

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AEC Congress in St-Petersburg (November 2012)



New Logo



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NB: AEC's name remains as before:

Association Européenne des Conservatoires,
Académies de Musique et Musikhochschulen



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AEC Council 2013

President:	Pascale de Groote, Antwerpen, Belgium
Vice-Presidents:	Gretchen Amussen, Paris, France Hubert Eiholzer, Lugano, Switzerland,
Secretary General:	Jörg Linowitzki, Lübeck, Germany
Council Members:	Eirik Birkeland, Oslo, Norway Bruno Carioti, L'Aquila, Italy Deborah Kelleher, Dublin, Ireland Grzegorz Kurzyński, Wroclaw, Poland Antonio Narejos Bernabéu, Murcia, Spain Georg Schulz, Graz, Austria Harrie Van Den Elsen, Groningen, Netherlands John Wallace, Glasgow, UK



Office now based in Brussels



Avenue des Celtes/Keltenlaan 20
1040 Brussels, Belgium

New AEC Website, www.aec-music.eu



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EVENTS

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The European Association of Conservatoires:
the **leading voice** for **higher music
education** in Europe. » [Read more](#)

Welcome on the AEC website

The European Association of Conservatoires (AEC) is a European cultural and educational network with 280 member institutions for professional music training in 55 countries.

Here you can find all the information you need about the AEC and its



Now playing
Talinn Orkestra
"Overture in -B"

UPCOMING EVENTS

15-02 **Pop and Jazz
Platform 2013**
Popakademie Mannheim
Mannheim, Germany

18-04 **European Platform
for Artistic Research
in Music 2013**

AEC Office Team

Jeremy Cox
Chief Executive



Association
Européenne des
Conservatoires

Sara Primiterra
Events Manager



Maarten Aarse
Office Coordinator



Linda Messas
General Manager



Hannah Hebert
Polifonia Project
Manager



Angela Dominguez
Polifonia Project
Coordinator



Oier Lobera
Student Intern



Sara Pettiroso
Student Intern



Busy months ahead

- Meeting with European Music Union and European Association for Music in schools
- AEC Quality Enhancement meeting
- Council meeting
- Polifonia Steering Group meeting
- Joint accreditation procedure in Yerevan, Armenia
- Polifonia Working Group meetings
- Following up the developments in relation to the new European funding programmes
- Congress preparations
- Closing down the Dutch Association



It is still time to apply for AEC reviews with some Polifonia funding available



Institutions/ Programmes reviewed in 2012/2013:

- January 2012, Moscow, 3 programmes (National Accreditation)
- April 2012, Brisbane, Conservatoire
- May 2012, Reykjavik, Music Department, Iceland Academy of Arts (National procedure)
- June 2012, The Hague, 2 programmes (National Accreditation)
- September 2013, Tallinn, 1 joint programme
- November 2013, Lyon Cefedem

Contact us now for reviews in 2014!



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Upcoming Events 2013

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AEC ANNUAL CONGRESS

7-9 November 2013

Conservatorio di Musica
Bellini

Palermo, Italy

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Pop and Jazz Platform 2014

Conservatorio di Musica “G. Tartini” in Trieste, Italy

13-14 February 2014

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Co-organized by Giuseppe Tartini Conservatory

Trieste in Europe

The Conservatorio, for choice and vocation, is particularly oriented to international cooperation and it works in compliance with European standard.

It is one of the major base in Italy, chosen by many foreign students, and it promotes every year since 2002, a comprehensive plan of international mobility of students and their teachers.



Why come to study music in Trieste?

Conservatorio di Musica Giuseppe Tartini was founded in 1903.

With more than a century of history, it is one of Italy's 13 longest serving conservatories and it is one of the leading conservatories in Europe, constantly updating its training programs.





The Tartini promotes, in cooperation with the University of Trieste, numerous initiatives, facilities for housing, transport and meal vouchers, scholarships.

Our students also have special conditions on access to the various concert series and theatrical.



The Music Season

The Conservatorio supports students who begin a musical career promoting every year more than 130 production of arts, organized in accordance with Italian and foreign institutions.

Particularly prestigious headquarters in the Miramare Castle, in which are held during the summer “Concerts at the Castle”, which is also home to internationally renowned artists.



Tartini's New Languages Department

The Jazz School of “Conservatory G. Tartini of Trieste” is part of the Department of “Nuovi linguaggi, percussioni e tecnologie musicali” (New artistic languages, percussion instruments and musical technologies), that includes:

- Music and New Technologies
- Composition
- Percussion instruments
- Jazz



Tartini's Jazz School

Teachers of the Jazz School are:

- Matteo Alfonso (jazz piano, arrangement, ear training)



- Klaus Gesing (jazz saxophone, harmony, improvisation, big band, ear training)



- Giovanni Maier (jazz double bass, electric bass, combo classes)



Other collaborators are:

- Riccardo Chiarion (jazz guitar)

- Carla Marcotulli (jazz singing)



Our activities of musical production:

- Big Band (conducted by Klaus Gesing or Matteo Alfonso)
- Orchestra Laboratory (conducted by Giovanni Maier: a 10 elements combo that have recorded a compact disc with original compositions by the teacher and the students)
- Various little combos that operates on different specific projects (the music of Horace Silver, Thelonious Monk, John Zorn etc.)

Therefore, every month our department organizes a jam session (open to all the students and to professional musicians) in the main jazz club of the city (KNULP).



In the recent years we have organized several masterclasses with many international artists that collaborates with our teachers in their artistic activity, like:

Norma Winstone

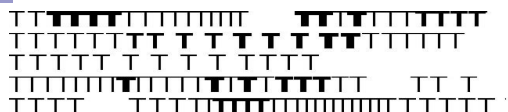
Keith Tippett

Jarrold Cagwin

Bjorn Meyer

Nik Bartsch





**Conservatorio
di musica
Giuseppe
Tartini**
Trieste



The Department of “New artistic languages, percussion instruments and musical technologies” and the Giuseppe Tartini Conservatory thank you for the attention and invites you to next AEC Pop & Jazz Meeting.

Welcome to Trieste next February 14th/16th 2014!!!



www.conservatorio.trieste.it

Early Music Platform Meeting 2014

Conservatorio di Musica “A.
Pedrollo” in Vicenza, Italy
4-5 April 2014

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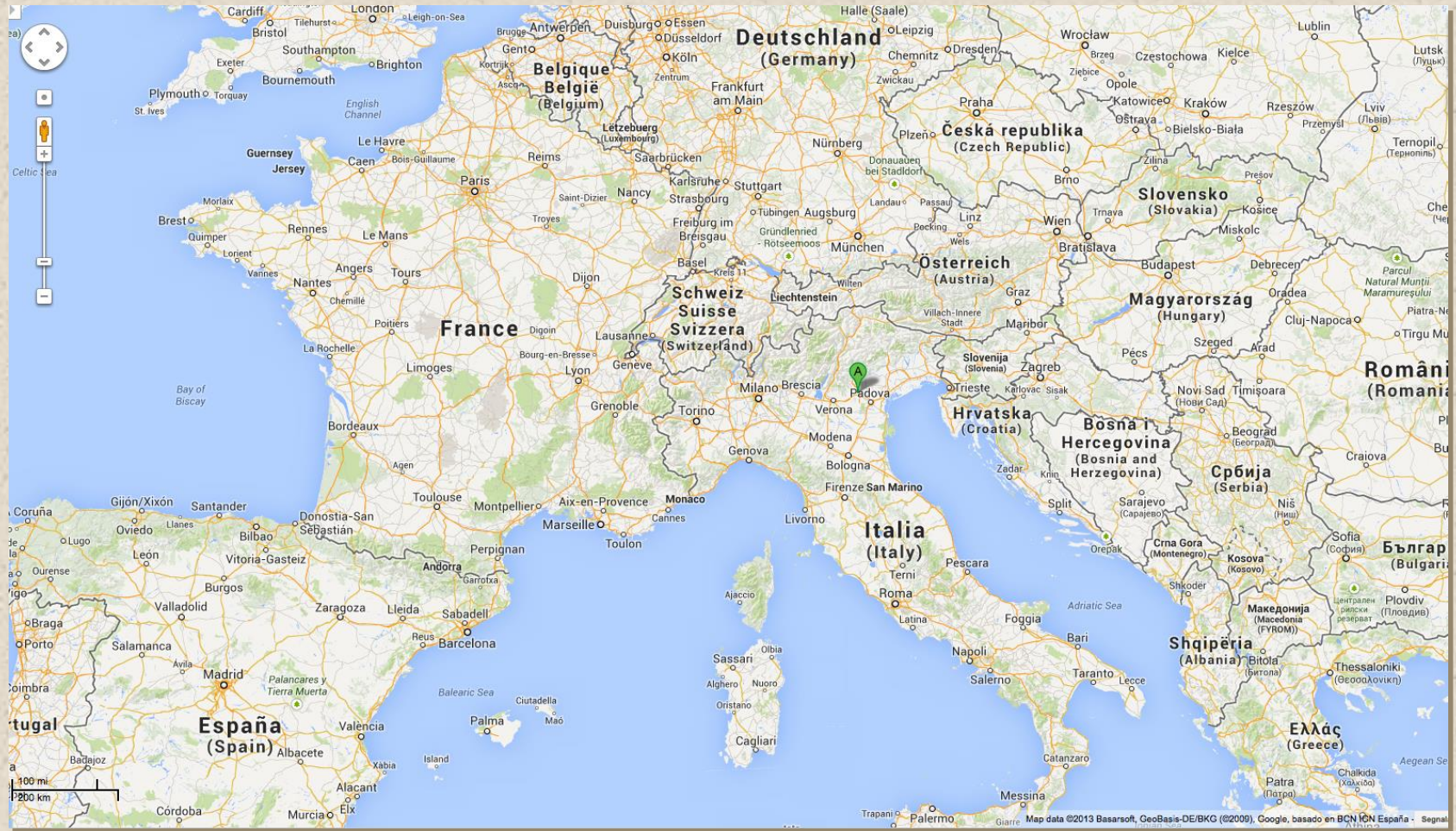
Education and Culture DG

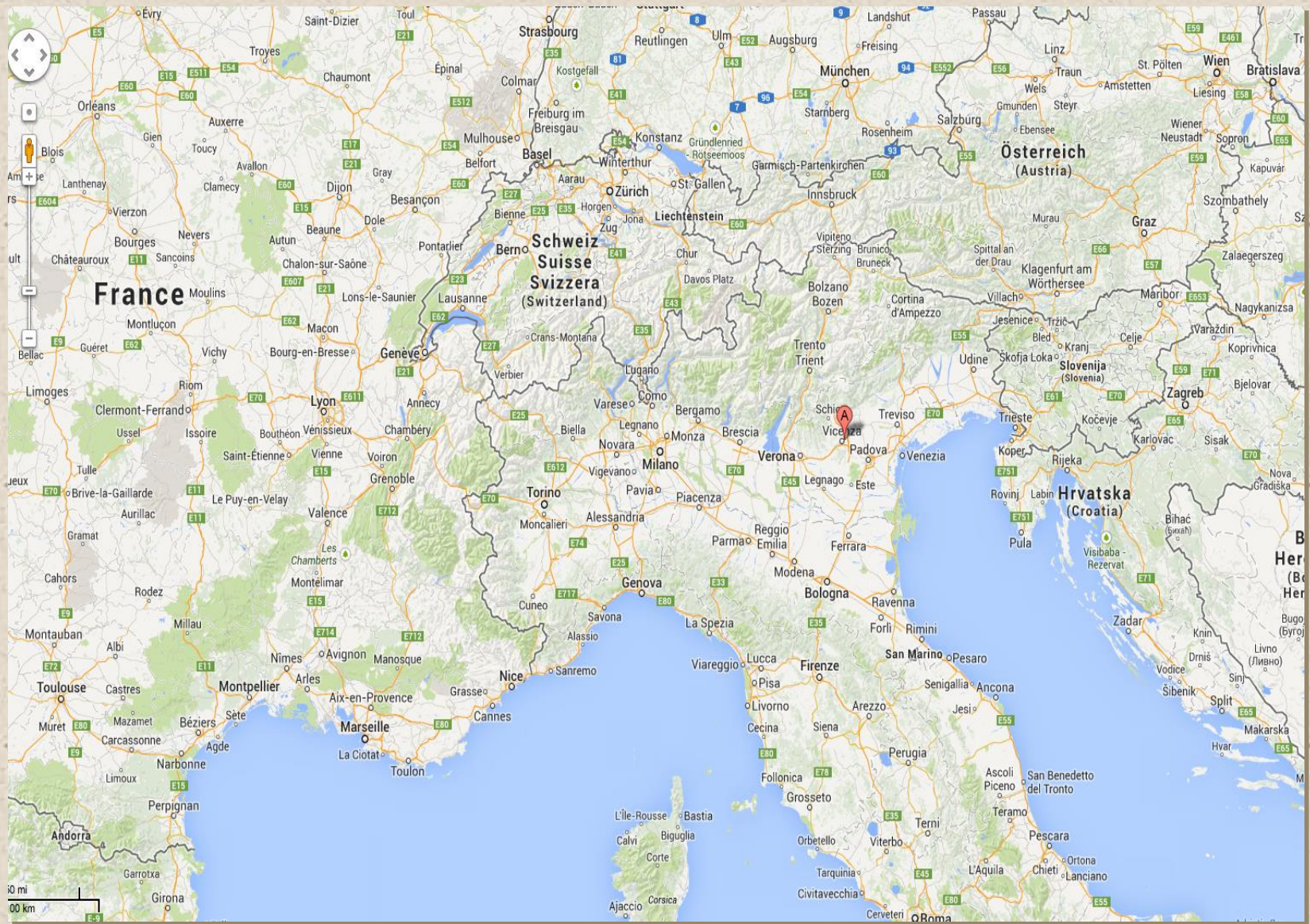
Culture Programme

SPIRIT OF THE PLACE

Vicenza, Italy
April 4-5, 2014

Where is Vicenza?





Vicenza













The Conservatory















Concert Hall





Ex coro





Chiesetta San Domenico





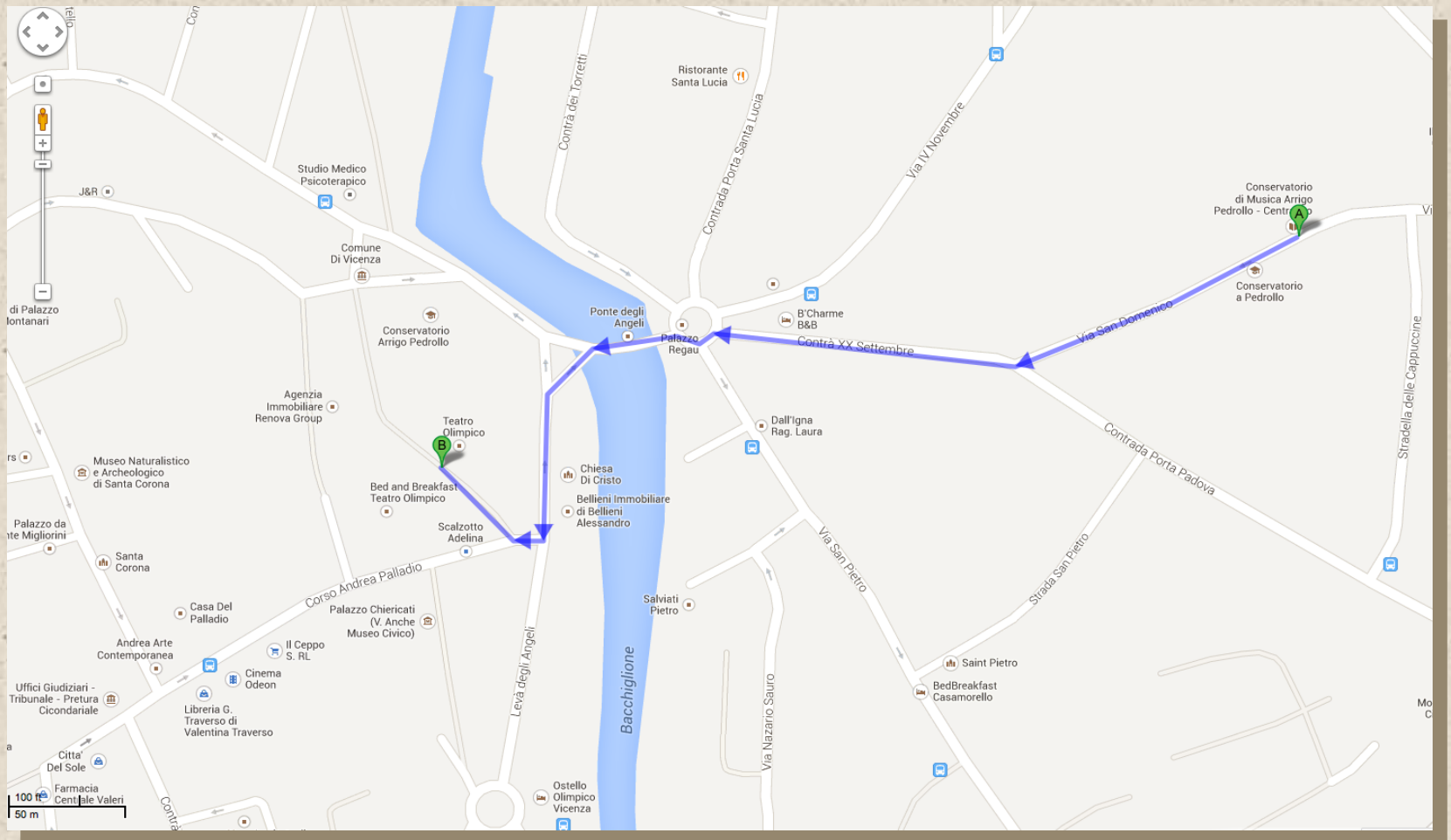


Rehearsal Room





To the Teatro Olimpico



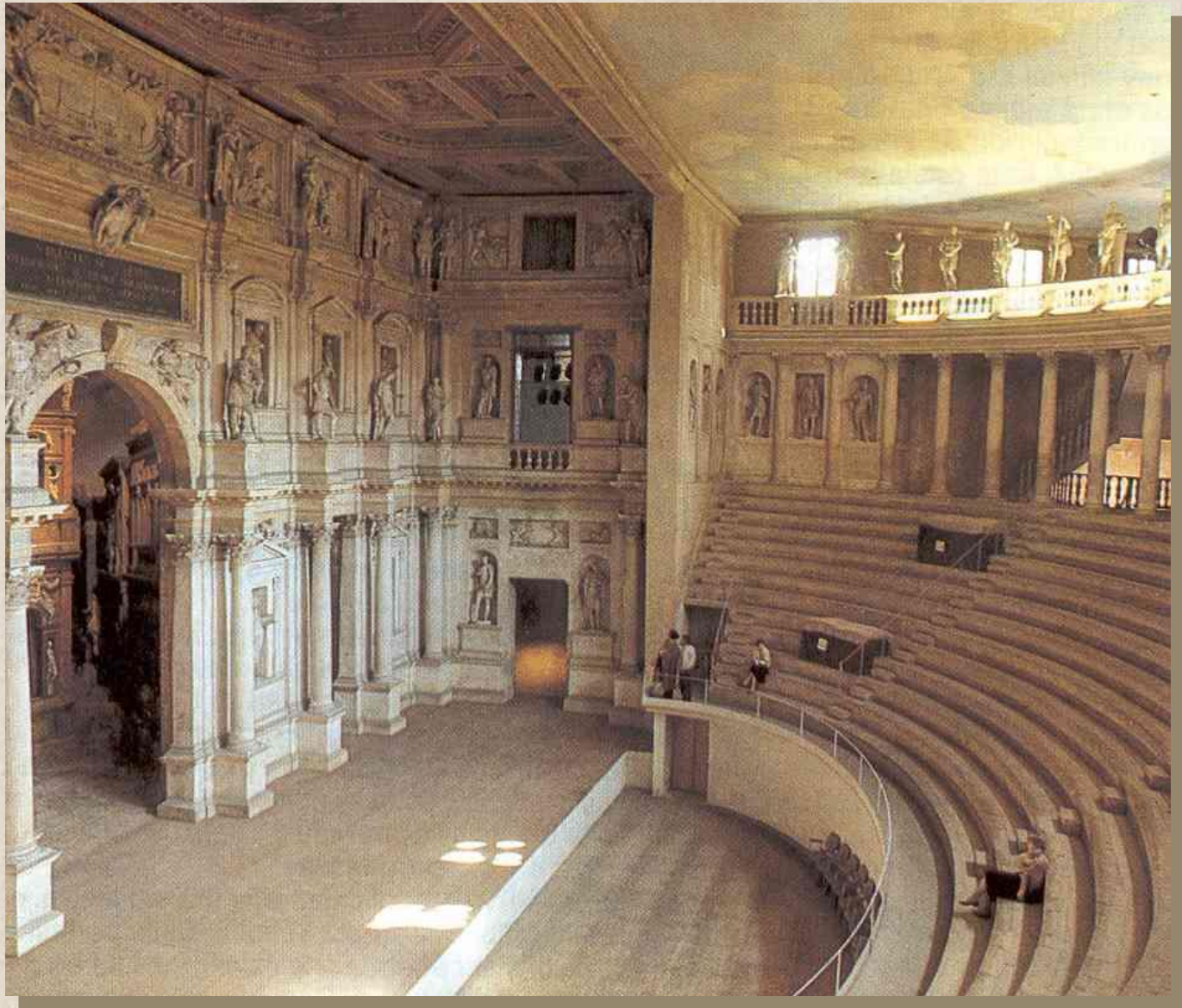
Teatro Olimpico







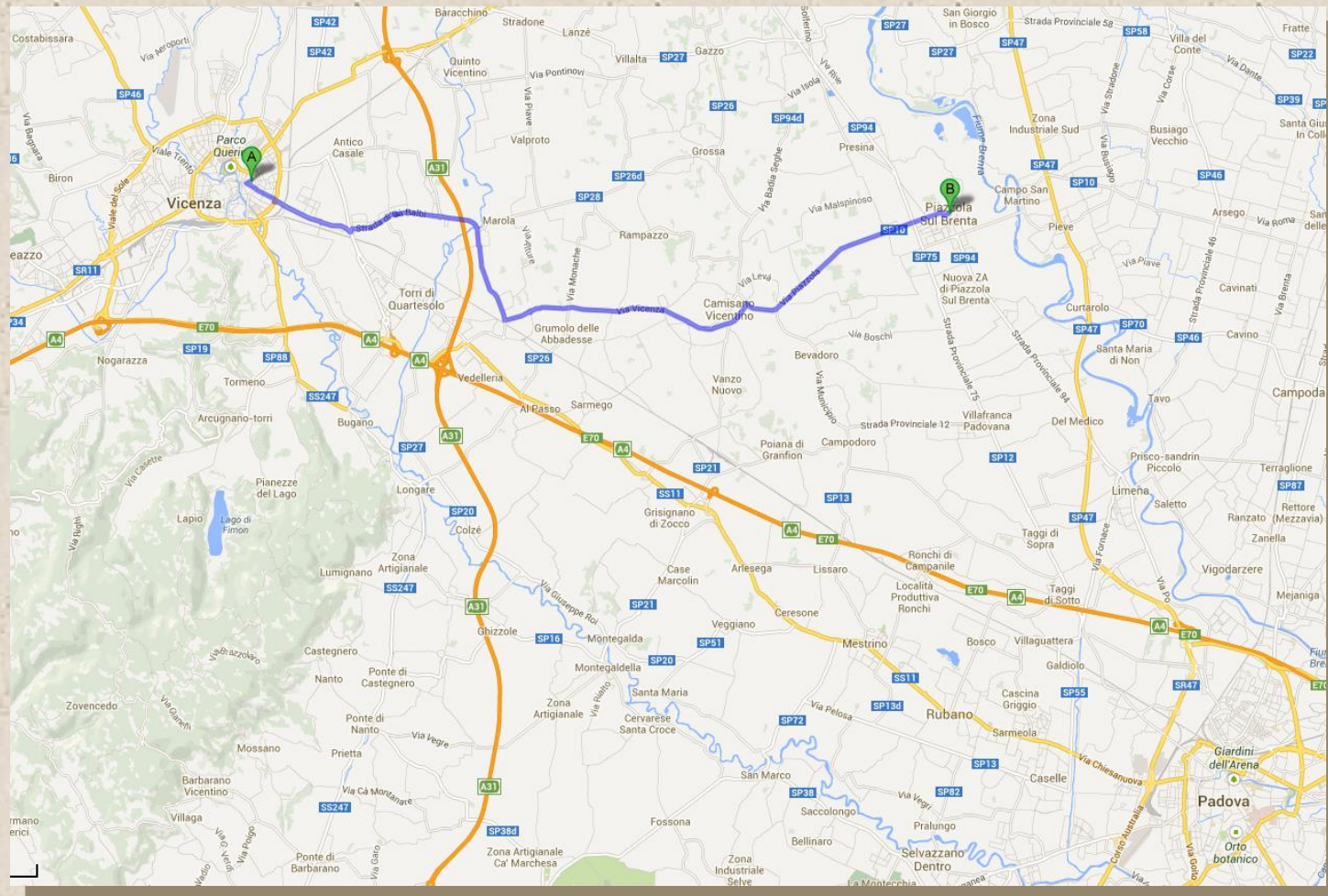








To Villa Contarini



Villa Contarini













Auditorium







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VEASYT
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Official Announcement AEC Annual Meeting For IRCs 2014

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Official Announcement IRCs Meeting 2014

**The Royal Academy of Music, in
Aarhus/Aalborg, Denmark
26-28 September 2014**

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IRC meeting 2014

26-27/9 in Aalborg, Denmark



Where is Aalborg anyway?



You have a dream !!



We've got it



Keep dreaming ...

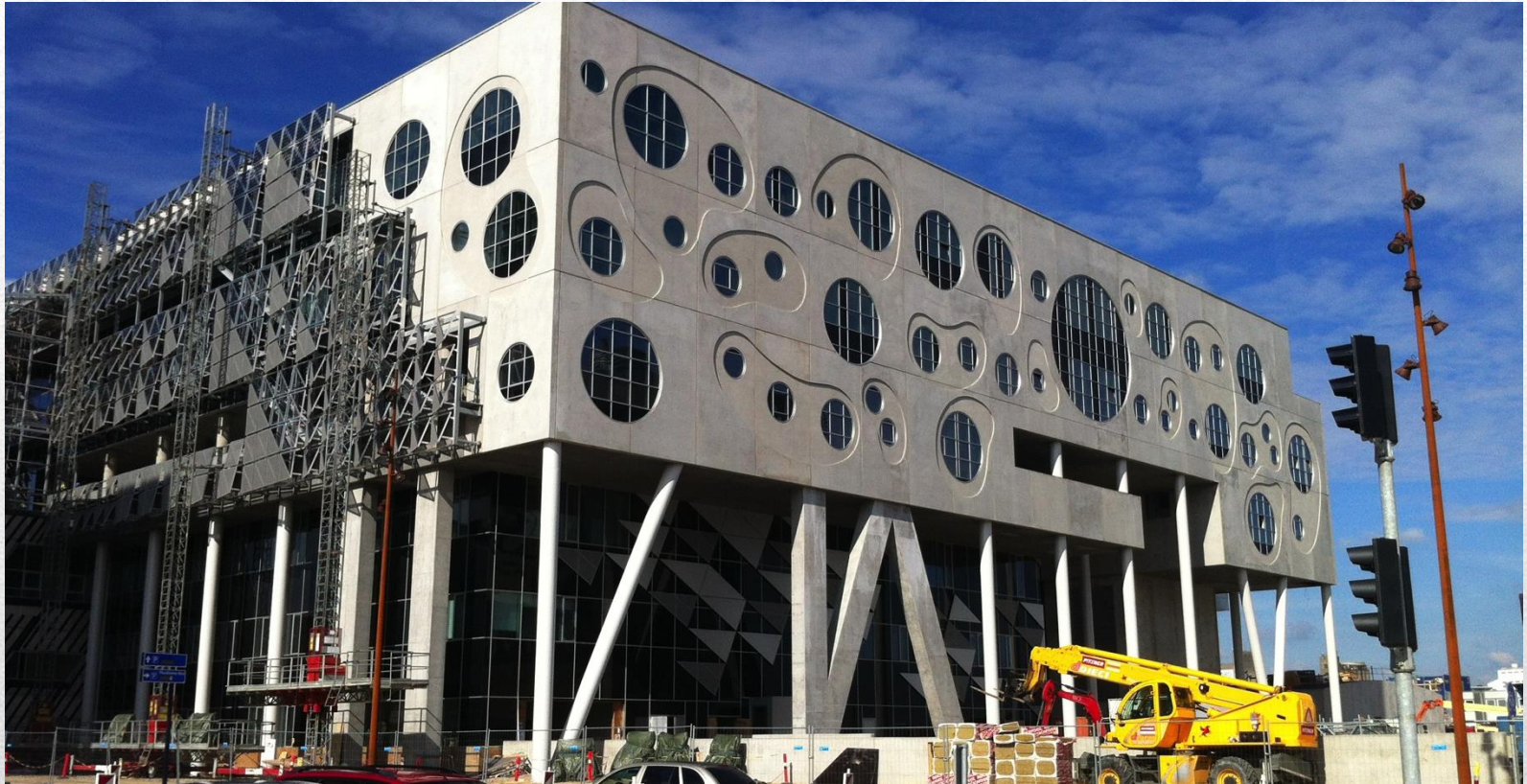


We've got that too

We'll sort of



**How about amazing
Yeeees! Our new building!!!
architecture ???**



In real life



View from the window



State of the art recording studio

**Seeing you all in Aalborg
in 2014**

26-27/9

We've got a dream

Practical Announcements for tomorrow

Networking Trip from 10:00 to 13:30
We will meet directly there, it is close to the
central station

Antwerp Zoo

Closing remarks

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Singing of the Canon

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AEC Annual Meeting for International Relations Coordinators

Preparing for Partnerships: Strategies and Practicalities

Koninklijk Conservatorium, Antwerpen
13-15 September 2013

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