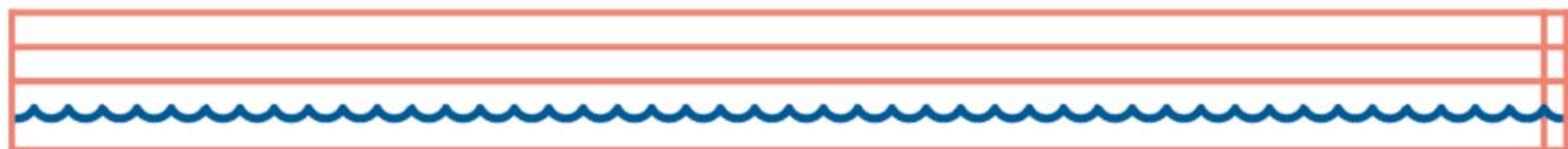
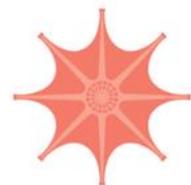


2021 ANNUAL MEETING AEC INTERNATIONAL RELATIONS COORDINATORS



CONSERVATORIO SUPERIOR DE MÚSICA
V I G O - S P A I N

16TH - 18TH SEPTEMBER

CSMV
CONSERVATORIO SUPERIOR
DE MÚSICA DE VIGO



Association Européenne des
Conservatoires, Académies de
Musique et Musikhochschulen

Opening Event

Music Introduction

Ensemble de clarinetes
del CSM Vigo

Juan Carlos Diaz, Conductor

Satoshi Yagisawa (1975) – *Pater Noster*
Yousuke Fukuda (1975) – *Clarinet Dances*

Opening Event

Official Welcome

Esteban Valverde

Director of the Conservatorio
in Vigo

Opening Event

Official Welcome

Román Rodríguez

Conselleiro de Cultura,
Educación e Universidade
(Regional Minister of Culture,
Education and University)



Good afternoon to everyone present here today.

It is an honour for me to participate in this edition of the Annual Meeting of the IRCs of the AEC, an opportunity to reflect on the importance of artistic education and to highlight the value of the international academical collaboration network.

Before I continue, I would like to thank Esteban Valverde, director of the Conservatorio Superior de Música de Vigo, for his invitation to address you all today, and also the rest of the AEC staff, and especially its director, Stefan Gies, for the organisation of this event.

I think I'm not lying if I say that openness and dialogue are two fundamental pillars that should support the future of the educational model; a model where the synergy between subjects and knowledge will strengthen students' learning.

Here in Galicia, we believe that there are two indispensable elements necessary to reinforce the education of the future:

- the quality of teachers
- the equity between students

This has made us a worldwide benchmark according to the criteria of the OECD (Organisation for Economic Co-operation and Development). And this formula has given us better results and a better learning environment on all educational levels.

As a matter of fact, education is held in such high esteem in Galicia that, even during the worst of the pandemic, we incorporated the necessary arrangements as to not prejudice the quality of our education. Resources were given to all institutions, students and teachers to be able to ensure in person teaching and guarantee a normal evolution of the school year.

We value the importance of education in social development and in defining the society of the future by creating a strong foundation in the present. This philosophy is an extension of the commitment that the Xunta de Galicia has with all types of education, including artistic education.

In this case, we are talking about a specialised education, a technical and practical catalyst through which students acquire, develop and perfect applied knowledge in a very specific discipline, which wouldn't be possible in a normal school setting. In other words, it constitutes a necessary impulse for the cultural scene and its professionals. Therefore, Galicia has established a large and diverse catalogue of subjects within this specialisation.

Galicia is one of the country's foremost sources of cultural activity, known for the quality and talent of its output and the diversity of what it has to offer. It's a region with a long creative tradition in all aspects:

- a powerful audio-visual industry
- lots of theatrical productions
- a fruitful literary scene

And given the context we find ourselves in here today, I can't forget to highlight our musical productions, in all its aspects and on different levels:

- hundreds of wind bands spread around Galicia
- a Philharmonic and a Symphonic orchestra
- over 100 music schools all around the region

Galicia contains one of the most powerful cultural networks of the country, and this weight is due to our educational system that favours the professionalisation and job placement of our students. The Galician cultural ecosystem encounters in artistic education the present, but also the future. We're talking about around 10500 students that benefit from this specialist educational model, of which almost 30% (28,15%) in higher artistic education. A model where everyone is granted access, since we have the lowest fees in the whole of Spain, with our Administration covering more than 90% of the costs; a diverse and effective registration, where all areas of study are represented to guarantee that nobody is excluded.

In the musical sector, we want to point out the tedious job that both official institutions in Galicia carry out: the Conservatorio Superior de Música de Coruña and, of course, today's host, the Conservatorio Superior de Música de Vigo. The Conservatory of Vigo is becoming ever more internationally known, both because of the quality of its education and the clear effort that is made towards expansion. An expansion that is vital and that exports different principles and educational perspectives to grow and diversify.

This Conservatory has become a pioneer in Spain because it highly values mobility. And these efforts have not been made in vain: during the year before the pandemic, they realised a total of 163 mobilities of staff and students, which could be compared with about 8000 mobilities if realised by the Galician universities. Due to this focus on mobility, the Conservatory has been rewarded for its excellence twice by the SEPIE (Spanish Organisation for the Internationalisation of Education), in 2018 and 2019. I can only say that here in Galicia we believe in international mobility and in specific cultural exchanges as imperative axes of academic growth.

The Conservatory of Vigo is a reference within its sector, which its designation as the host of this International Meeting proves. We should extend this successful model to all other levels and types of artistic education in Galicia, going ahead with a clear idea, both transversal and sustainable, that Galician talents will benefit from.

The result can already be seen in our programmes that stimulate mobility, like the complimentary mobility aids we offer for Erasmus+ mobilities within the EU, specifically for students of higher artistic education in Galicia that participate in the programme. Currently, the total available of this aid is around 40000€, and it is distributed among the higher education in music or other arts. Within the frame of Erasmus+, we can also count on aids for students and staff of institutions that offer professional training (1,6 million euros). Last time, 600 people have been able to rely on these aids.

Ultimately we would like our students to have enriching experiences in other countries and at the same time, we would like foreign students to learn what Galicia has to offer. I can guarantee you that Galicia is unparalleled as a source of musical knowledge and that the Conservatorio Superior de Música de Vigo is the forerunner of a high quality that expands through the rest of the educational system.

These ideas are linked to the main idea: we want to enrich higher musical education in Galicia and strengthen its continental and worldwide presence. All help given is used to improve the feeling of belonging so that it can function not as something individual, but building bridges towards others systems while at the same time changing its own inner workings.

The privileged platform we are inaugurating here today reaffirms the importance of student mobilities as dynamising factors of knowledge, technical specialisation and, if you admit, of our own European identity. The arts are a crucial part of our common legacy, and so its care, its preservation and its development from within the educational system extend the narrative that binds us all. Or, said in other words, a wager for specialised education is a wager for Europe.

The exceptional model that the Conservatorio Superior de Vigo has made its own, and that is similar in the rest of Galicia, brings in evidence the success of the strategy based on excellence and equity. We want to continue to add new perspectives that will allow us to keep evolving our model, but also transmit that which we have done well to the rest of the continent. And if that collective development requires intensifying the arts' impulse, our conservatories are the key to the construction of a European identity.

Therefore, the network of institutions available for student mobilities and the exchange of knowledge, are one step closer to fraternity and to our shared goals. From Galicia, we want to continue to support artistic education the same way we support the rest of our educational system.

I would like to say goodbye but not before I express my wish that this Meeting will bring forth useful reflections that enhance the role of cultural exchange and of the conservatories themselves.

Without further ado, let the music continue.
Thank you very much.

Opening Event

Official Welcome

**Alfonso Gentil
Álvarez-Ossorio**

Director of the Erasmus+ National
Agency in Spain (SEPIE)





Opening Event

Official Welcome

**Christofer
Fredriksson**

Chairman of the IRC working
group



Call to ACTION

AEC IRC | 16 – 18 September 2021 Vigo, Spain













*Working towards inclusiveness and recognition
in the new Erasmus programme*

Call to ACTION



THANK YOU

The Annual Meeting for International Relations Coordinators 2021

ENJOY

Opening Event

Official Welcome

Stefan Gies

AEC Chief Executive



AEC Talk 2

Doing diversity or being diversity?

Anna Adeniji

Inclusion Academy, Stockholm

Moderated by Christofer Fredriksson

DOING DIVERSITY
OR BEING
DIVERSITY?
OR: WHO IS
INCLUDING
WHOM?

ANNA ADENIJI

INCLUSION ACADEMY

STOCKHOLM, SWEDEN



reaching students that come from underrepresented groups,

making these students feel welcome and give them the same opportunities to thrive and develop as any other students,

set guidelines, policies and routines to make sure there is no discrimination at the institutions and that there is proper support for students who might be victimized, mistreatment or discriminated.

WHAT DOES THE NORMATIVE MAJORITY LOOK LIKE IN YOUR INSTITUTION?

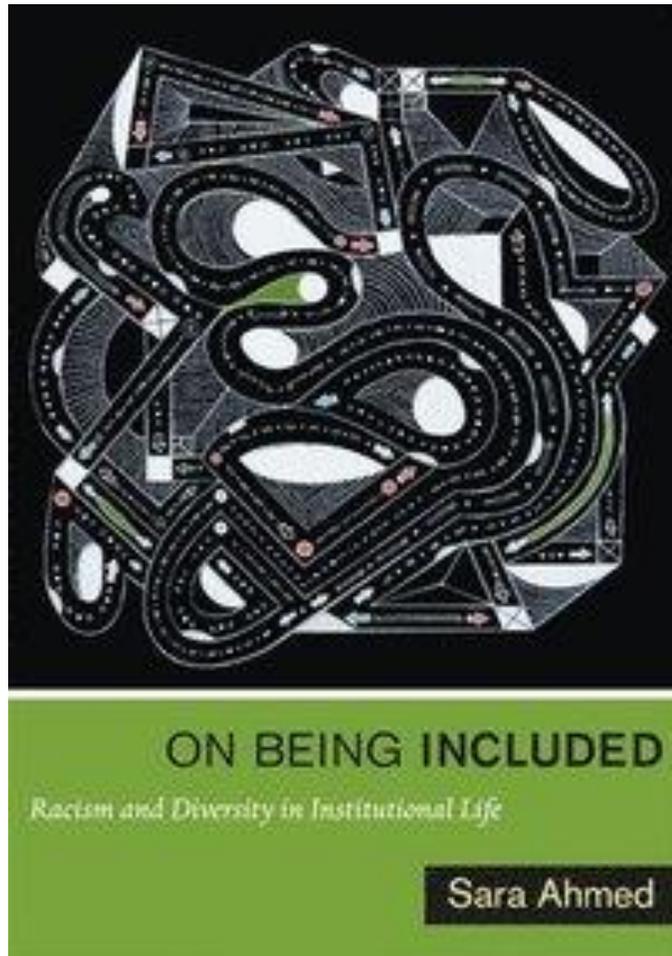


- **What experiences do you imagine they have?**
- **What beliefs and life styles do they have?**
- **What choices and opportunities?**
- **What values and behaviours do you imagine they have?**

- "Higher Education Institutions must ensure that fair and equitable opportunities are provided to all potential participants, including those from groups with fewer opportunities for participation and usually under-represented in mobility programmes. These include individuals with special needs, from lower socio-economic backgrounds, students with family responsibilities, part-time jobs or enrolled in programmes where being mobile is difficult etc. " (ERASMUS CHARTER FOR HIGHER EDUCATION 2021-2027 Guidelines)
- "Barriers linked to discrimination: linked to gender, age, ethnicity, religion, beliefs, sexual orientation, disability, or intersectional factors (a combination of one or several of the mentioned discrimination barriers)." (Priorities of the Erasmus+ Programme)

”Higher Education Institutions should provide *supplementary support* for inbound and outbound mobility participants from these groups. ”



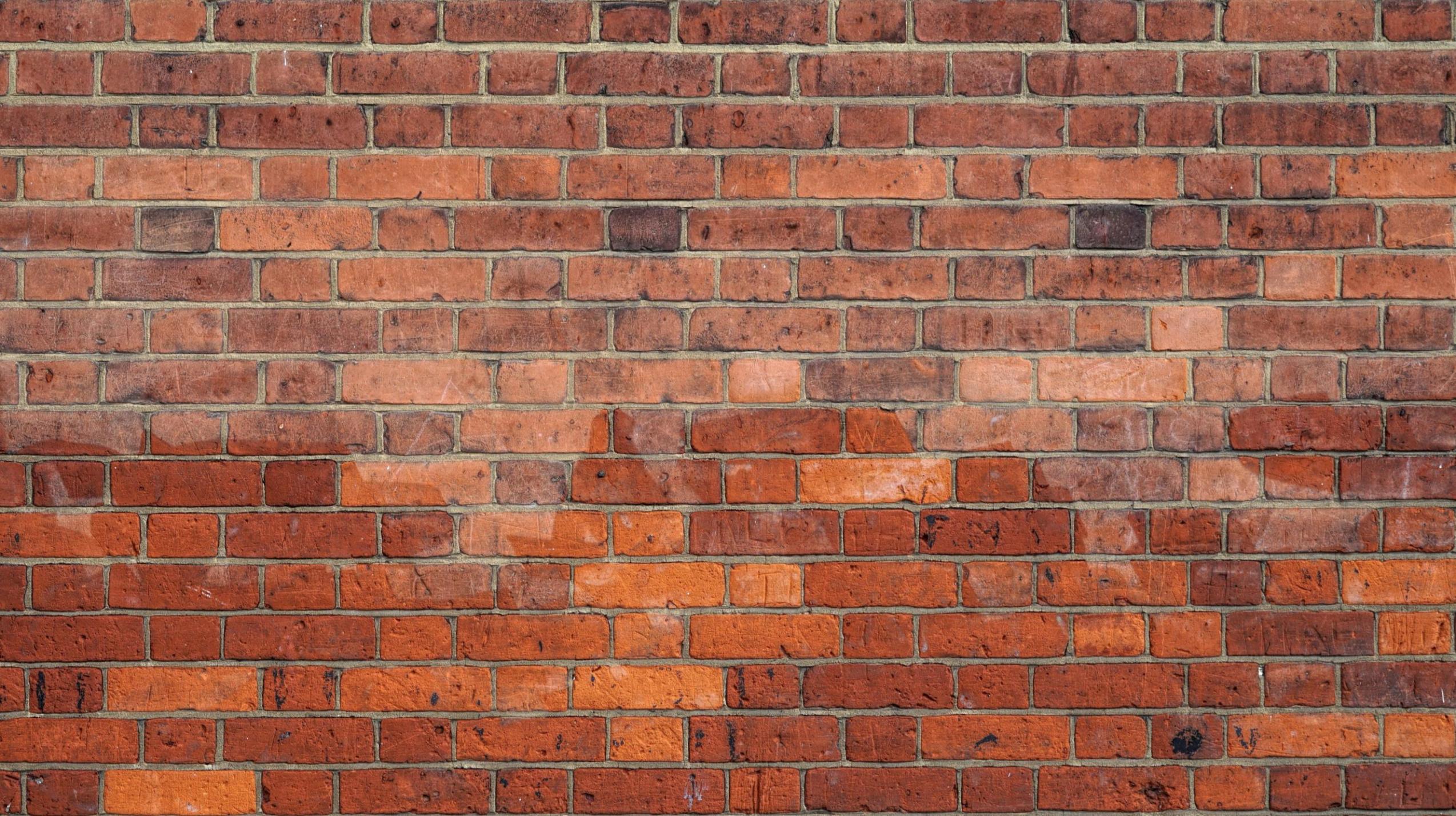


BEING DIVERSITY

DOING DIVERSITY

“What does diversity do? What are we doing when we use the language of diversity?”

Sara Ahmed (2012): *On Being Included. Racism and Diversity in Institutional Life*. Durham, NC: Duke University Press.



A close-up photograph of a brick wall with a mix of red and orange tones. The bricks are laid in a standard running bond pattern. In the center, there is a dark brown rectangular box with a thin white border containing white text.

“It says in the policy
that we are not
discriminating anyone
- therefor we do not
have to work with it.”

- "The Higher Education Institution must have measures in place to ensure that any individual or group will be treated equally and equitably, in accordance with Article 21 of the Charter of Fundamental Rights of the European Union. There should be no discrimination **based on sex, race, colour, ethnic or social origin, genetic features, language, religion or belief, political or any other opinion, membership of a national minority, property, birth, disability, age or sexual orientation**".



CHECKLIST

1. Facilitate an institutional culture where everyone feels welcome and can thrive in their artistic and academic field.
2. The institution has to develop and change in order to keep up with a world that is more and more diverse and intercultural.
3. Put pressure on the management in your institutions to have proper anti-discrimination policies among the staff as well as for the students.
4. Sustainable diversity work lead to better representation in the long run. A broader representation among students will eventually lead to a broader representation among staff, artists, musicians, artistic development and research.
5. This is not charity. It is a question of quality.



6. Educate yourselves on minority stress. This can be imperative to support individuals that overcompensate to prove their worth, become too stressed and overworked or give up because they are faced with a too heavy burden. It can also help understand and prevent crises and conflicts.
7. Support student initiatives for separatist minority groups.
8. Educate yourselves on structural discrimination and social power relations like racism, colonialism, sexism, ableism and homophobia.
9. Do not use the only black student or hijabi student or the only student that rides as wheel chair to be your poster person to pretend that you are a more diverse institution than you actually are.
10. Become an ally even with those that you don't share experiences with. Expand your horizons through articles, art and social media.



THANK
YOU!

info@adeniji.se

WHEN you DEBATE A PERSON about something that AFFECTS THEM MORE than it AFFECTS you, REMEMBER that it will TAKE A MUCH GREATER EMOTIONAL TOLL ON THEM THAN ON YOU. FOR YOU it MAY FEEL LIKE AN ACADEMIC EXERCISE. FOR THEM, it FEELS LIKE REVEALING their PAIN only to HAVE you DISMISS their EXPERIENCE and SOMETIMES their HUMANITY. THE FACT that you might REMAIN MORE CALM UNDER THESE CIRCUMSTANCES IS A CONSEQUENCE of your PRIVILEGE, NOT INCREASED OBJECTIVITY ON YOUR PART. STAY HUMBLE.



Questions for discussion Groups on Diversity 16:30 - 17:30

Moderated by members of the Working Group on Diversity and IRC

1 - How important is work on inclusion and diversity for your institution? Why is this work important for your institution? What is the underlying rationale for this work? Justice, an issue of educational quality, an issue of artistic quality and concern, or do you plainly aim to follow the guidelines that someone gave you? What strategies have you chosen? What similarities and differences exist compared to the other institutions?

2 - What kind of barriers for underrepresented groups can you identify in your educational institutions? Why are these barriers present? How do these barriers relate to systemic issues, cultural norms, social barriers or resistance?

Please compare between countries and types of institutions in your discussion group.

Discussion Groups on Diversity in Person

Group	Room	Moderator
A	Aula 0 , Reception Building, 3 rd floor	Christofer
B	Biblioteca , Reception Building	Frauke
C	Sala de orquesta , Auditorium Building, floor -1	David Emil
D	Aula 37B , Auditorium Building, floor -2	Clara

Discussion Groups on Diversity Online

Group	Room	Moderator
E	From room 32	Esther
F	From room 33	Baptiste
G	From room 34	Jan Gerd
H	From room 35	Dimitrios

! *Please, check the Zoom link in **Whova**. Once you will join the session you will be assigned to a group.*

Parallel Sessions on Diversity and Inclusions 17:40 - 18:40

Title	Speaker	Room
Changing the University from within towards Internationalisation: the key role of administrative staff in internationalising our institutions	Marina Casals	<u>In presence in the Auditorium AND online.</u> Check link in Whova
Resistance to Diversity & Inclusion: how can IRCs be agents of change within their institutions?	Roberto Boschelli and Baptiste Grandgirard	Only online. Check link in Whova
Road Map to Sustainability	Dimitrios Marinos	In Presence only: Aula 0, Reception Building, 3 rd floor
Gender balances in Higher Music Education – consequences for internationalization	Keld Hosbond	In Presence only: Aula 37B, Auditorium Building, floor -1
Blended Mobility – The use of LoLa for ERASMUS	Anna Maria Bordin and Susanne van Els	In Presence only: Sala de Orquesta, Reception Building, floor -1

What happens next?

18:55 – 19:40

Concert: Ensamble de
metales y percusión del
CSMVigo

20:15

Welcome Dinner at
Hotel Pazo Los Escudos
we will go there by bus
after the concert

Ensamble de metais e percusión CSMVigo / *CSMVigo Brass and Percussion Ensemble*

Juan Carlos Díaz, conductor

Pierre-Francisque Caroubel (1556-1611) *Dances from Terpsichore* (arr. Makoto Onodera)

Jeremiah Clarke (1674-1707) *The King's March & Prince Eugene's March*

Anton Bruckner (1824-1896) *Tota Pulchra es Maria (Antiphon)* (arr. B. der Bböfte)

Richard Wagner (1813-1883) *Gathering of the Armies from Lohengrin* (arr. Jay Friedman)

Paul Dukas (1865-1935) *Fanfare pour précéder "La Peri"*

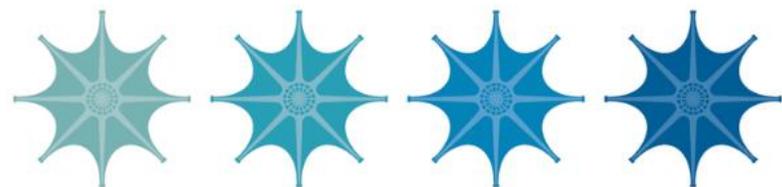
Sergey Prokofiev (1891-1953) *March from "The Love of Three Oranges"* (arr. F. Tull)

Benjamin Britten (1913-1976) *Russian Funeral*

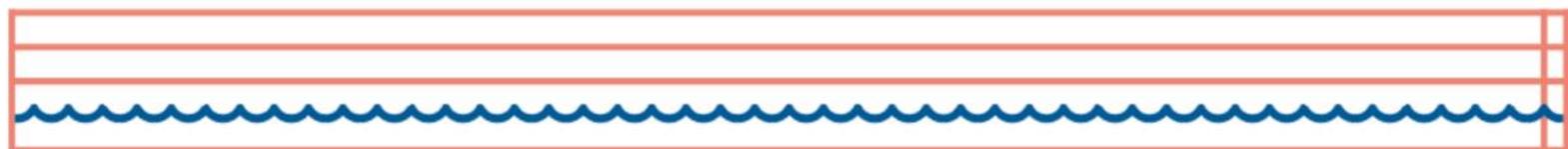
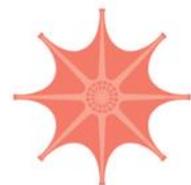
Aaron Copland (1900-1990) *Fanfare for the Common Man*

Henri Tomasi (1901-1971) *Fanfares Liturgiques for Brass and Percussion / I. Annonciation*





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Association Européenne des
Conservatoires, Académies de
Musique et Musikhochschulen

AEC Talk 3

Music Introduction

Grupo de percusión
del CSM Vigo

Carlos Castro, artistic director

Gustav Holst (1874-1934), *Mercury* (arr. Matt Prendergast)

Frank J. Cogollos (1977), *Escombrandrum*

AEC Talk 3

Mobility and Recognition: an ongoing struggle

Jelger de Boer – Board member of the Groningen Declaration Network and representative of DUO (Dutch Agency for Recognition)

Anna Sadecka – University of Warsaw

Alvaro Mira i Alonso – Vice-President of Erasmus Student Network, Spain

Moderator: **Jan-Gerd Krueger** – IRC working group



Groningen
Declaration

Groningen Declaration Network

Jelger de Boer
Director of the Board



Groningen Declaration

The Groningen Declaration Network

The Groningen Declaration Network is an international, nonprofit and voluntary network of like-minded organizations and individuals that want to make digital student data portability happen. It's Global Founding Seminar took place in 2012. Today it consists of participants and signatories of over 29 countries worldwide.



Groningen Declaration

OUR GOAL

We make Digital Student Data Portability happen. Citizens world wide should be able to consult and share their authentic educational data with whomever they want, whenever they want, wherever they are.

JOIN US

We build a network of like-minded organizations and people who see the potential of the Groningen Declaration. Get involved to further global human capital cross border mobility and make it happen.

Strength in Numbers



Groningen
Declaration



2,200+

GDN Innovators



110+

GDN Signatories



30

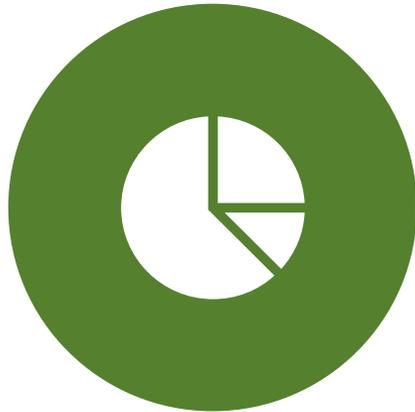
Countries Worldwide



1

GDN T.R.U.S.T. Hub

Digital Mobility: Moving forward – beyond the Pandemic



WE MUST INCREASE THE
PERCENTAGE OF LEARNERS
WHO HAVE ACCESS TO
DIGITAL MOBILITY TOOLS



WE HAVE EVIDENCE OF A
NUMBER OF SUCCESSFUL
GLOBAL PROJECTS.
WE NEED MORE.



THE TIME TO COMMIT
RESOURCES IS NOW, BEFORE
THE INEVITABLE NEXT CRISIS.

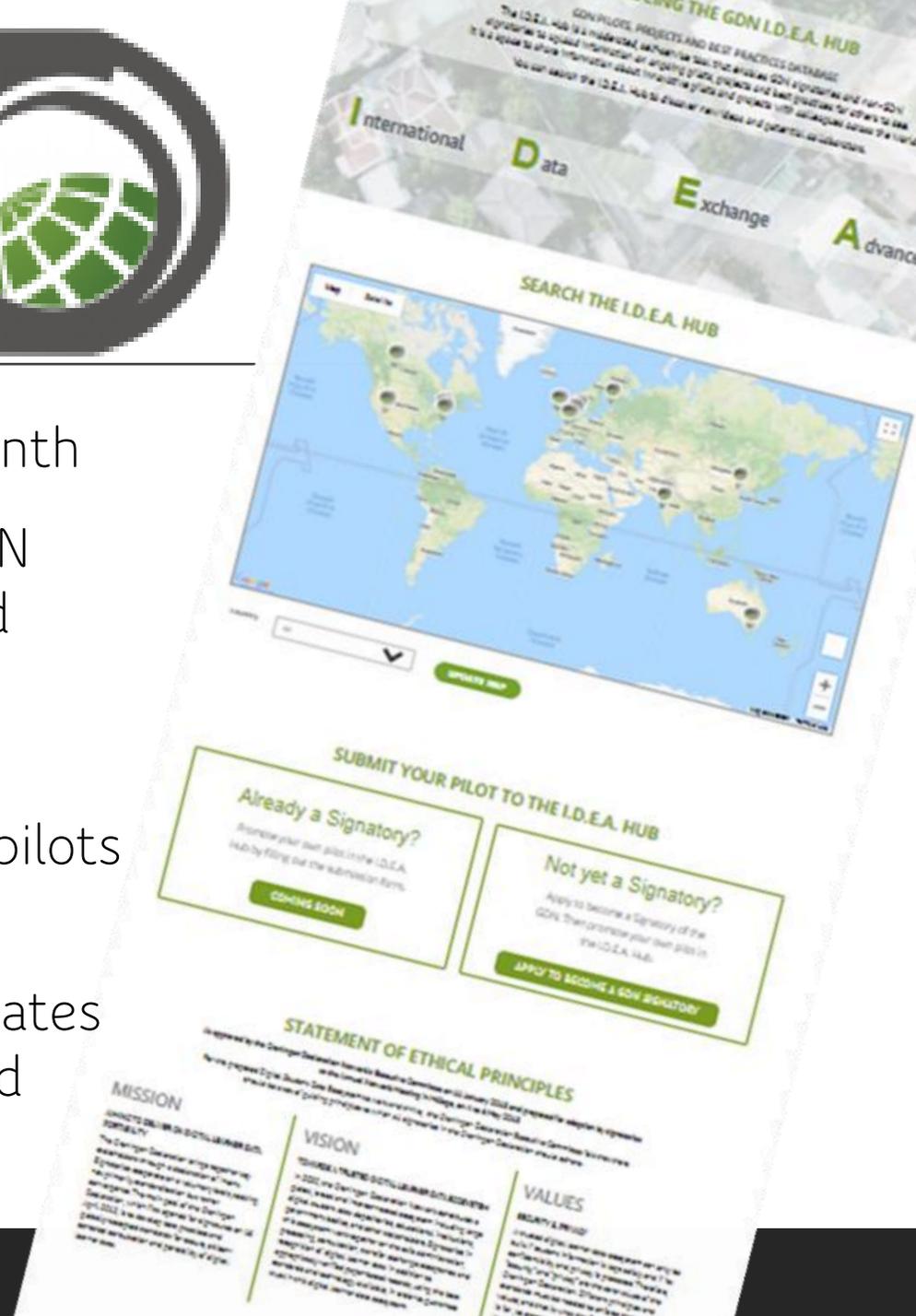


Groningen
Declaration

I.D.E.A. HUB



- Updated; new functionality and launch next month
- a moderated, self-service tool that enables GDN participants and non-GDN participants to upload information on ongoing pilots, projects and best practices for others to see.
- A space to share information about innovative pilots and projects with colleagues across the world.
- Highlights innovative work in the space and creates a virtual resource for new project exploration and development



T.R.U.S.T. HUB



-
- an overview of the GDN Signatories
 - Identification of trusted credential depositories, their location and general contact details.
 - <https://www.groningendeclaration.org/2021/03/23/introducing-the-gdn-t-r-u-s-t-hub/>

Looking forward in 2021



Groningen
Declaration



10th Annual Meeting

Mobility, Digital Citizenship and the Student Experience

Groningen Declaration Network

Ottawa, Canada, November 10 - 12, 2021

<https://www.groningendeclaration.org/gdn-am-2021-2/>

AEC Talk 3

Mobility and Recognition: an ongoing struggle

Jelger de Boer – Board member of the Groningen Declaration Network and representative of DUO (Dutch Agency for Recognition)

Anna Sadecka – University of Warsaw

Alvaro Mira i Alonso – Vice-President of Erasmus Student Network, Spain

Moderator: **Jan-Gerd Krueger** – IRC working group

Questions for discussion Groups on Recognition 11:00 - 12:00

Moderated by IRC Working Group members and panelists

1 – Which problems are you facing concerning recognition?

2 – How are you going about the solutions on these?
Any tips on how to deal with this?

3 – What are you wishing for in the future?

Discussion Groups on Recognition - in person

Group	Room	Moderator
A	Aula 0 , Reception Building, 3 rd floor	Jelger
B	Biblioteca , Reception Building	Christofer
C	Sala de orquesta , Auditorium Building, floor -1	Alvaro
D	Aula 37B , Auditorium Building, floor -2	Jan Gerd

Discussion Groups on Recognition - Online

Group	Room	Moderator
E	Online	Anna
F	From room 33	Esther + Roberto
G	From room 34	Dimitrios
H	From room 35	Frauke

! Please, check the Zoom link in **Whova**. Once you will join the session you will be assigned to a group.

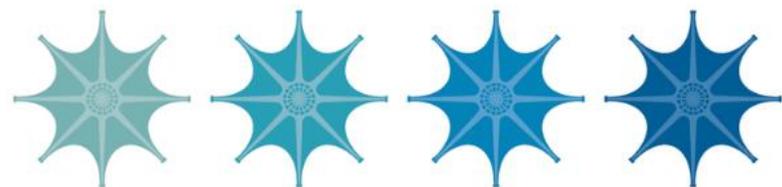
What happens next?

12:00 – 12:45

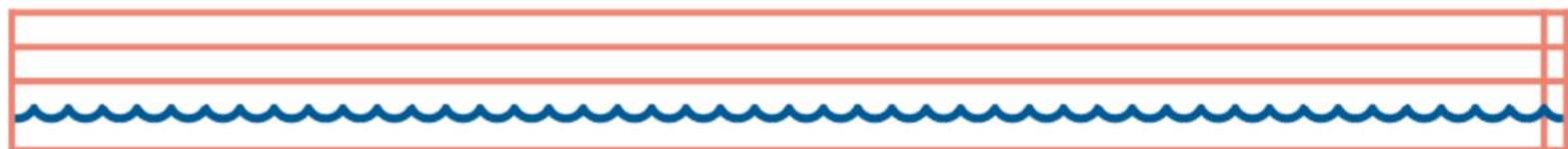
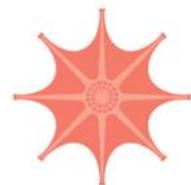
GROUP PIC! Then, bus to the harbour

13:00 – 18:30

Lunch at Nabeira Restaurant and boat trip to [Cies Islands](#)



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Association Européenne des
Conservatoires, Académies de
Musique et Musikhochschulen

Plenary session

Brexit - How to continue our collaboration with UK

Linda Merrick – Royal Northern College of Music (Manchester)

Lamberto Caccioli – Royal Birmingham Conservatoire

Nicola Peacock – Royal College of Music (London)

Moderator: **Stefan Gies** – AEC Chief Executive

EASY and the European Student Card Initiative

Recap, Updates, Clarifications to help you survive the digitisation of Erasmus



Sara Primiterra

EASY Project Manager



- Too much information from one side
- Not enough clarity on the other side
- Sometimes contradictory or ambiguous messages
- Difficult to understand
- Lack of time and money to follow up

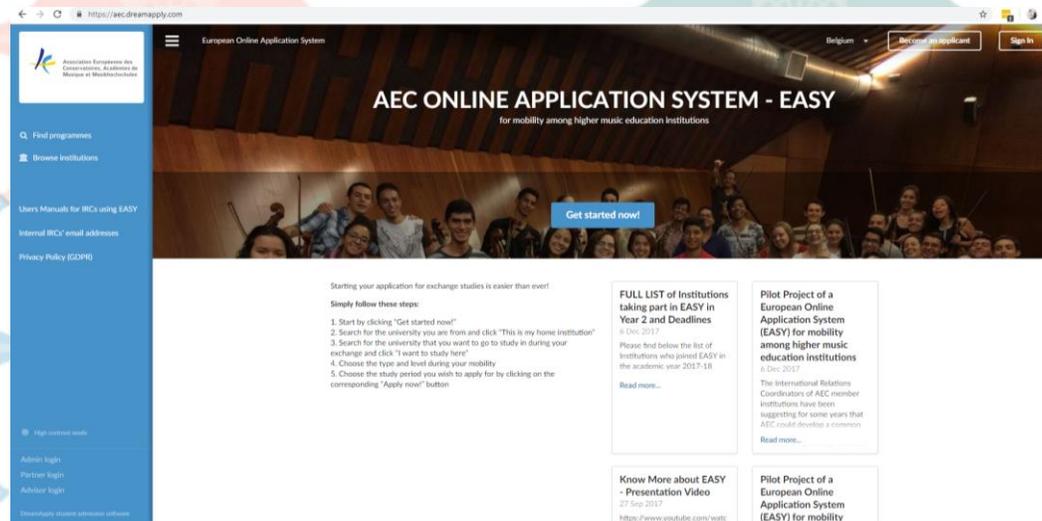
We understand how you feel but we need some extra effort on your side on this!



A little recap about EASY

The **E**uropean **O**nline **A**pplication **S**ystem for Mobility in Higher Music Education

www.aec.dreamapply.com



EASY - what

- Erasmus, Nordplus, Bilateral exchanges
- Student Mobility for Studies
- Born for Music Studies, now also other art studies (performing and fine arts)
- **Online tool for the Management of the Mobility Application Process + Learning Agreement**

EASY - who

- Users: IRCs, Students, Selection Committees
- Dreamapply is the IT provider but it is the AEC the responsible entity AEC \leftrightarrow Users
- Reference contact address for EASY: events@aec-music.eu
- EASY task force: Sara, Dreamapply, group of users

EASY Internal Institutions

105 Institutions
from **24**
countries

(more than 20
indications of interest of
additional internal
institutions for the a.y.
2021-11)



Internal and External institutions

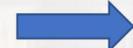
Also external institutions (not joining EASY) can receive and send applications from and to institutions who joined EASY!

AEC Members are kindly asked to ACCEPT INCOMING APPLICATIONS FROM EASY

Internal and external Institutions



Internal institutions



Internal institutions



Internal institutions



External institutions



External institutions



Internal institutions



External institutions



External institutions

Upcoming Opening of Subscriptions a.y. 2021/22

- Will be launched on the AEC website around **15 October** (deadline 5 November)
- Price calculated only according to the number of **outgoing+incoming applications** (not applicants) of the previous academic year
- VAT applies to the prices below according to the VAT status of the institutions

Total Number of Applications (outgoing+incoming)	Price (+VAT)
More than 200	980 euro
From 199 to 80	900 euro
From 79 to 40	750 euro
From 39 to 16	550 euro
From 15 to 1	350 euro

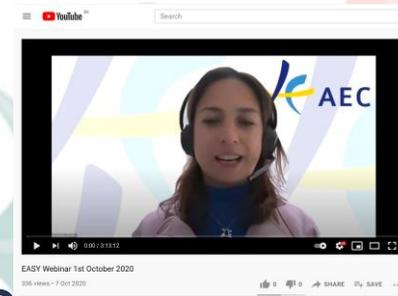
EASY and Erasmus Without Papers

Why EASY is already a small EWP from the beginning: same principles!

- Same procedure for all institutions
- It's online! You do not need to install any software: accessible everywhere! Covid-proof!
- **Incoming and outgoing applications handled by the same system!**
- **One reference point for students and coordinators of all institutions!**
- Developments centrally controlled by the AEC with direct inputs from the users
- AEC and EUF → Memorandum of Understanding EASY – EWP signed in 2017

EASY - main updates

- 5.500 applications exchanged in the system during the past academic year
- 1 recorded webinar (October 2020) and Users Manuals for IRCs and Students



Users Manuals and Support Material for EASY Users

- Ongoing work for the Connection with ERASMUS Without Paper Network and inclusion of the AEC in the group of commercial providers
- Planned improvements of current functionalities (attend the **EASY 2021 Webinar on 24th September 14:30 – 17:00!**)

EASY - webinar 24th Sept

- Compulsory knowledge of the content of the EASY Webinar 2020 (recording available on the supporting material page of the EASY website → **we will not repeat any of the content recorded last year about the basic functions!**)
- Tips and Tricks
- Updated Code of Conduct
- Answer to main issues raised in the Users Feedback Questionnaire
- **Open Q&A time for users**
- Planned developments for 2022
- New Learning Agreement and Current status of the connection of the EASY LA to EWP

Important Clarifications regarding the LA and EWP

OLA = Online Learning Agreement tool provided by the EU Commission

≠

EASY Learning Agreement

BUT

It is not true that OLA is the only official Learning Agreement:
any commercial provider or University can connect their
Learning Agreement with EWP

Important Clarifications regarding the LA and EWP

1st June 2021: start of the digitization process (not the deadline)
The current academic year is a transition /trial year

- Any LA tool is still allowed, even not connected to EWP, and in case of issues the official recommendation from EWP is to **still use the paper/pdf version** of the learning agreement
- The OLA **OR** a LA tool connected to EWP is compulsory from **September 2022**

What is the European Student Card Initiative?

https://ec.europa.eu/education/education-in-the-eu/european-student-card-initiative_en

The European Student Card Initiative will develop an online one-stop-shop through the Erasmus+ Mobile App for **students to manage all administrative steps** related to their mobility period – before, during and after their stay. It will allow students to find all the information they need to experience a high-quality mobility experience abroad.

The goal is to have full deployment of the Initiative during 2021. By this time, higher education institutions participating in the future **Erasmus+ programme** will be expected **to use the Erasmus Without Paper network to exchange student mobility data.** The use of the Erasmus Without

Paper network by these institutions will become obligatory according to the **below milestones:**

- **2021 – to manage online learning agreements**
- **2022 – to manage inter-institutional agreements**
- **from 2023 – to exchange student nominations and acceptances and transcripts of records related to student mobility**

What does it mean for an HEI to use the EWP network to exchange student data ?

It means, **progressively**:

- To manage online learning agreements from 2021 (hard deadline: September 2022)
- To manage inter-institutional agreements online from 2022
- To exchange student nominations online from 2023 and transcripts of records related to student mobility from 2024

To use the European Student Identifier (ESI) – coming soon

How can HEI join the EWP Network?

OPTION 1

Via the EU Dashboard – free and common interface to centralize and exchange *basic data* with partners and use the EU OLA (Online Learning Agreement), the IIAs (Inter-institutional Agreement Online) Tool

NB: Please note that the Dashboard is not an application management system!!

NB 2: Please note that the Dashboard was meant for few small institutions with no systems in place (20% of total EU). Now also big Universities are joining (60% of total EU), possibly creating future issues

OPTION 2 and 3 :

By connecting their in-house systems (option 2) or by the connection of the system they use by **commercial providers** (option 3) to EWP via the **publication of a Manifest** and the implementation of the **APIs – Application Programming Interfaces**

→ AEC with EASY is a commercial provider connected to EWP via the APIs





!!!ATTENTION!!!

**BORING/TECHNICAL/COMPLICATED
CONTENT COMING UP!**

What are the APIs - Application Programming Interfaces?

APIs are protocols that let different system exchanging information, **“talk”**

Commercial providers built **“connectors”** from their systems to EWP by using the APIs

There are **different APIs according to the information exchanged**: there are Learning Agreement APIs, IIAs APIs, etc....

Each commercial provider can implement different APIs

Institutions listed in the Manifest of a commercial provider will access the EWP according to the APIs implemented by that commercial provider

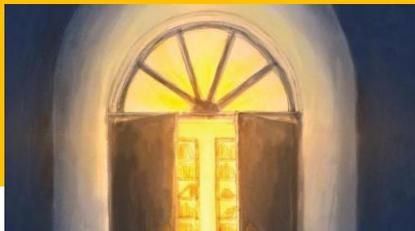
Connection of EASY to EWP via APIs

<https://registry.erasmuswithoutpaper.eu/coverage>

Primary Network APIs		General Purpose APIs				IIAs			IIAs Approval			OMobilities			OMobility LAs				IMobilities			IMobility ToRs			
discov.	echo	inst.	ounits	courses	course replic.	ver.	CNR		fact.	ver.	CNR		ver.	CNR		ver.	update types	CNR		ver.	CNR		ver.	CNR	
							sends	recv.			sends	recv.		sends	recv.			sends	recv.		sends	recv.		sends	recv.

Primary Network and General Purpose APIs:

They are the **doors** that let the data flow. Implemented by EASY in 2020 for all EASY internal institutions



IIAs APIs:

Not implemented by EASY because there is not IIAs tool to connect. Users should use the Dashboard

Incoming and Outgoing Mobilities APIs

For Learning Agreement (in course of implementation) and Nominations (2023)

Tor APIs:

To be explored for 2024

EASY timeline within Erasmus Without Papers

- 2020: completed implementation of Network and General Purpose APIs, the doors between the two universes are open
- August/September 2021: implementation of the the new Online Learning Agreement and related APIs + testing phase
- 2022: IIAs are not included in EASY → users have to use the Erasmus Dashboard
- 2023: Implementation of the APIs related to the online Nominations
- 2024: Transcript of Records APIs → to be explored



What does it mean for EASY users in practice?

If you belong to a bigger university, you should **choose the same unique access point for all faculties for each tool** of the EWP network (LA, IIAs, Nominations, etc) → either dashboard or EASY for all faculties. **FACULTY NODES NOT ALLOWED (yet)**

For different tools you can connect in different ways. Es: to LA with EASY and IIAs via the Dashboard

EASY is implementing the Learning Agreements APIs but not the IIAs APIs, because there is no IIAs tool in EASY, **so for the IIA you have to use the Dashboard**

Institutions which are on the AEC Manifest cannot use OLA, they have to use the EASY LA Tool → if you activate OLA on the Dashboard you create a DUPLICATE in EWP

We removed from the AEC Manifest all AEC internal institutions which informed us that they are not using the EASY Learning Agreement

How will the connection between the EASY LA and EWP work in practice?

What we know so far:

- 1) An application needs to exist in EASY in order to create a Learning Agreement connected to EWP
- 2) Information will flow from the EASY LA to the OLA/other agreements
- 3) There is not one centralized official copy of the learning agreement: each institution will have its own copy in its own system
- 4) Las between two internal institutions will continue working on the same way
- 5) EASY users will receive email notifications when changes are done in OLA/other system

Identification in the EWP network

Institutions: Identified by the SCHAC

Students will be soon required to access the Erasmus digital tools with a **European Student Identifier (ESI)**

NB: the provision of the ESI is not in the competences of the AEC, please ask your National Agency. We know that an emergency solution at European level is being explored.

What do EASY users need to do to implement EWP?

- Read carefully the communication of the AEC office on this matter
- Inform the AEC office if you prefer to connect to EWP via another tool
- **DO NOT CREATE DUPLICATES in EWP by activating OLA on the Dashboard or by creating faculty nodes**
- Send questions to Sara in case of doubts
- Contact your National Agencies or the Dashboard and OLA support in case of matters beyond the scope of EASY (IIAs, Dashboard, OLA, ESI)
- Follow the EASY webinars 😊
- Follow the EWP webinars

Will we be able to do our IIAs in EASY at some point? / Will it be possible to provide/use an IAA template within EASY?



What about the Erasmus App for Students?

It has been announced and encouraged by the EU Commission the use of the Erasmus App as the unique entry point for students



EASY - as other commercial system – is also the entry point for students. To date, no information on the connection between the Erasmus App and the commercial system has been given. The point has been raised during the commercial providers meeting with EWP, with no clear answer

When will be the LA of EASY ready and fully functioning with its connection to EWP?

SOON

The background features a repeating pattern of stylized, multi-pointed starburst or floral motifs. These motifs are rendered in various colors including light blue, teal, light green, and light orange, and are arranged in a staggered grid across the page.

For Questions:

- Come to my table in the information market
 - Write me at events@aec-music.eu
- Join the EASY webinar on 24th September afternoon



KEEP
CALM
AND
GO
DIGITAL

Information Forum and Market

Information Forum and Market

3 pre-recorded videos in Whova

- AEC Early Music Platform hybrid event (8-9 October).
Peter Nelson, Trossingen
- Body Sound DiVision Erasmus Consortium and European Jazz's Cool. **Marzia Bagli**, Saint Louis, Rome
- Study in Israel at the JAMD and Distance Performance with Echomuses. **Sarah Meltzer**, Jerusalem

Information Forum and Market

German Digital Experts (“EDE”), EWP
implementation support for HEIs

Ly Tran

HMT Leipzig

THE GERMAN ERASMUS+ DIGITAL EXPERTS INITIATIVE

Helping HEIs prepare for the
digitalisation of the Erasmus programme
management

18.09.2021

- Ly Tran (Project head Erasmus without paper at HMT Leipzig, NA DAAD digital expert 2020-2021)
-



Erasmus+

Web-offene Strukturen | Aufgaben der NA DAAD: Mobilität von
Einzelpersonen

NA | DAAD

Nationale Agentur für
EU-Hochschulzusammenarbeit

Deutscher Akademischer Austauschdienst
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Bundesministerium
für Bildung
und Forschung



Agenda

- Who we are
- What we do
- Networking opportunities

Erasmus+ Digitalexperts: Who we are

- **Who are we?**
 - Staff from HEI International Offices and faculties
- **Our tasks?**
 - Help for self-help for HEIs in the digitalisation of the Erasmus+ programme management
 - Lobby work at the National Agency, EU, Services Providers
- **Our goals?**
 - Fostering digital competencies in IOs through open discourse, distributing online information, networking, seminars/workshops, etc.
 - Tests und development of digital solutions
 - Support for realistic frameworks for the digitalisation of the Erasmus+ programme management

Erasmus+ Digitalexperts: What we do

- **Translate the guidelines of the EU KOM:**
 - FAQs: <https://eu.daad.de/service/faq/digitalisierung/de/>
 - Glossary: <https://eu.daad.de/programme-und-hochschulpolitik/erasmus-ab-2021/erasmusplus-digital/de/79538-glossar-digitalisierung/>
 - Graphic Recording (see next slide)
- **Empowering other colleagues**
 - Workshop and seminars (see e.g. [Dashboard workshop](#))

Networking opportunities

- Similar initiatives in your country?
- Good practices from your institution?
- Would you like to test softwares/ discuss digital solutions with other IRCs?

→ Let's see the status quo - link to Survey: <https://de.surveymonkey.com/r/vigodigi2021>



1. In which country is your HEI located?

2. How do you manage your Erasmus mobilities?

- with the Erasmus Dashboard with an in-house software
- with Dreamapply/EASY on paper
- with excel sheets
- with another service provider, namely:

3. How do you plan on managing mobilities regarding the guidelines of the EWP project?

- we will use a mix of different solutions
- we will use the Erasmus+ dashboard only
- we do not know yet
- we consider buying a software of a third-party provider, namely:

4. How do you feel your HEI is prepared for the digital guidelines of the new Erasmus+ generation?

- we are well prepared
- we are somewhat prepared
- we do not feel prepared at all
- other

5. Which areas of your HEI are involved in the implementation of EWP?

- only the International Relations Office/ Erasmus+ coordinator
- the IRC office/ Erasmus+ coordinator and:

6. On a scale from 1-5, how is your HEI implementing the EWP guidelines so far?

no measures taken so far first steps were taken considerable measures were taken all necessary steps were taken all possible measures were taken and implemented successfully (as far as the software used allows)

7. Which campus management system is your HEI using?

8. Are there any efforts in creating an interface between your campus management system and the EWP network?

- yes, we have a digital interface in place
- yes, we plan to implement a digital interface
- no digital interface is planned
- I don't know

9. Are you already connected with colleagues/groups and exchanging good practices about digital tools?

- Yes
- No
- Not interested/ not relevant

If no, please comment whether you are interested in an exchange.

If yes, please tell us more about your group and the frequency with which you are meeting.

10. Free comments on the EWP project (wishes, fears?)



WER SICH BEWEGT,
BEWEGT EUROPA

Nationale Agentur für
EU-Hochschulzusammenarbeit
Erasmus+ National Agency
„Higher Education“

DAAD – Deutscher Akademischer Austauschdienst
German Academic Exchange Service (DAAD)
Kennedyallee 50 | 53175 Bonn
www.daad.de

Servicenummer: 0800 2014 020



Information Forum and Market

Erasmus+ Project HarMA+: European landscape of teaching practices and pedagogical innovation in HMEI's - Music theory fields

Alfonso Guerra

AEC Membership and Finance
Coordinator





Association Européenne des
Conservatoires, Académies de
Musique et Musikhochschulen



HarMA+ KA 203

music theory fields

European Landscape of Teaching Practices and Pedagogical Innovation in HMEI's

Annual Meeting for International Relations Coordinators 2021
Information Forum and Market, Saturday 28 September

HarMA+

Co-funded by the
Erasmus+ Programme
of the European Union



Alfonso Guerra, AEC Membership and Finance Coordinator
Project coordinator – AEC Representative as project partners

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About HARMA+

In support of the **update and the development** of
the music theory courses across Europe

Created by Salvatore Gioveni (*Conservatoire royal de
Bruexelles*) this project promotes cross-border
collaboration in **music theory courses**, through sharing
knowledge and transferring pedagogical innovation.



About HarMA+

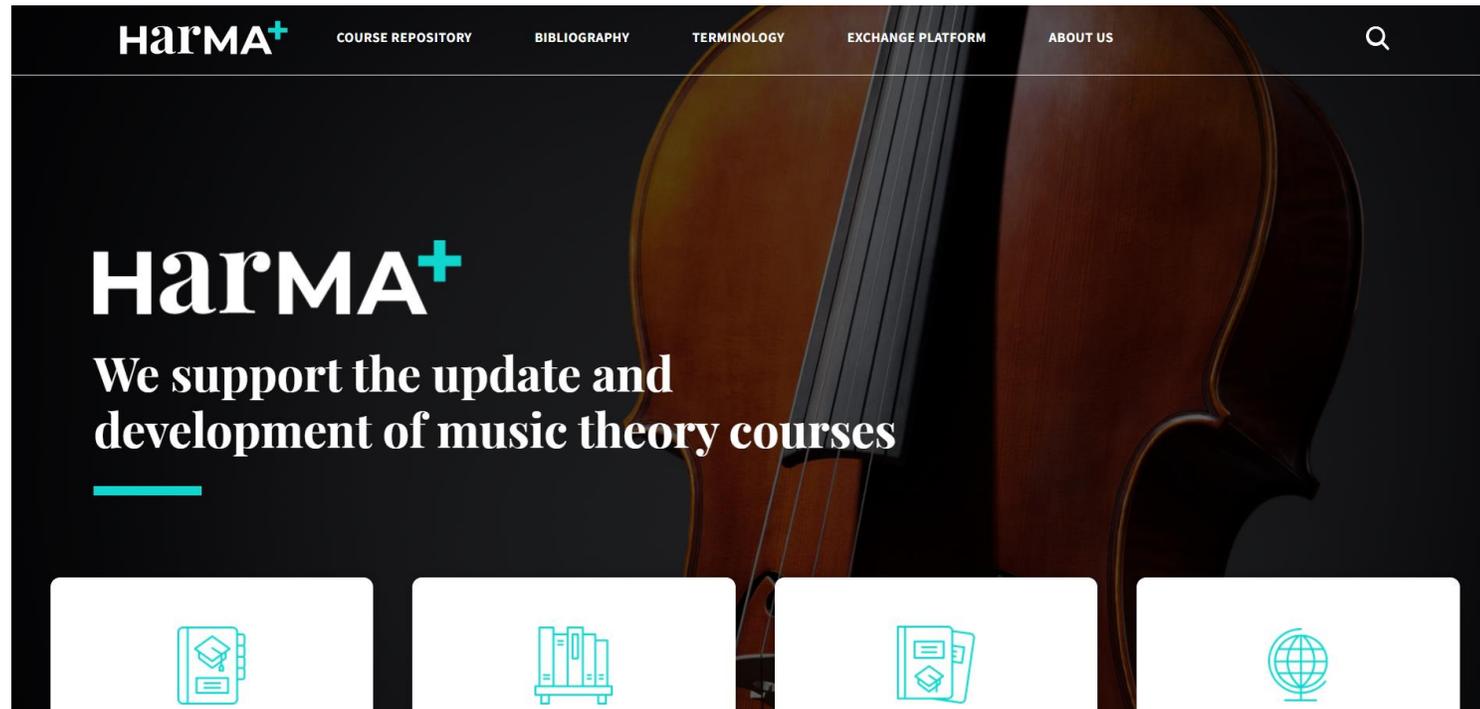
In line with the project objectives, HarMA+ intends to develop the following **intellectual outputs**

- Online exchange platform on harmony / music análisis
- Catalogue of new methodologies and practicies
- Multi-language terminology dictionary in music theory
- Dynamic EU bibliography

Co-funded by the
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About HarMA+





About HARMA+

Besides *Conservatoire royal de Bruxelles*, the following institutions are involved as **project partners**

- Akademia Muzyczna im. Stanisława Moniuszki w Gdansku
- Liszt Ferenc Zeneművészeti Egyetem
- Hochschule für Musik und Theater F. Mendelssohn Barth.
- Eesti Muusika- ja Teatriakadeemia
- AEC - Association Européenne des Conservatoires

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About HARMA+

Upcoming dissemination event in the frame of the AEC
Annual Congress and General Assembly - Antwerp 2021





Association Européenne des
Conservatoires, Académies de
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music theory fields

European Landscape of Teaching Practices and Pedagogical Innovation in HMEI's

erasmus@conservatoire.be

HarMA+

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Alfonso Guerra, AEC Membership and Finance Coordinator
Project coordinator – AEC Representative as project partners

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The SMS and AEC websites

Chiara Conciatori

AEC Communication Officer

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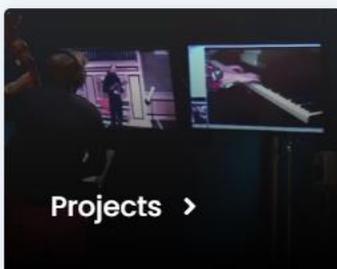
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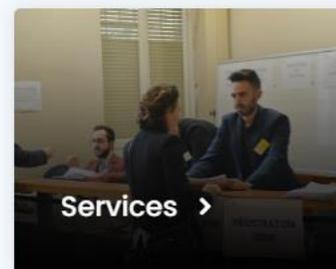
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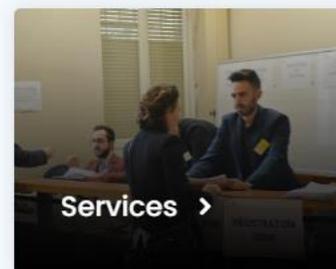
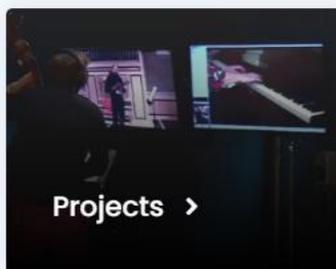
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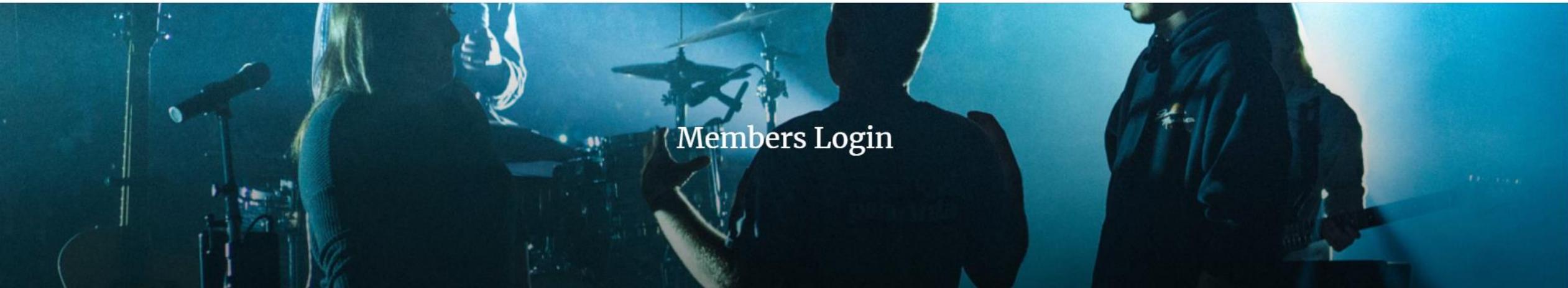
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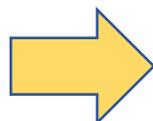
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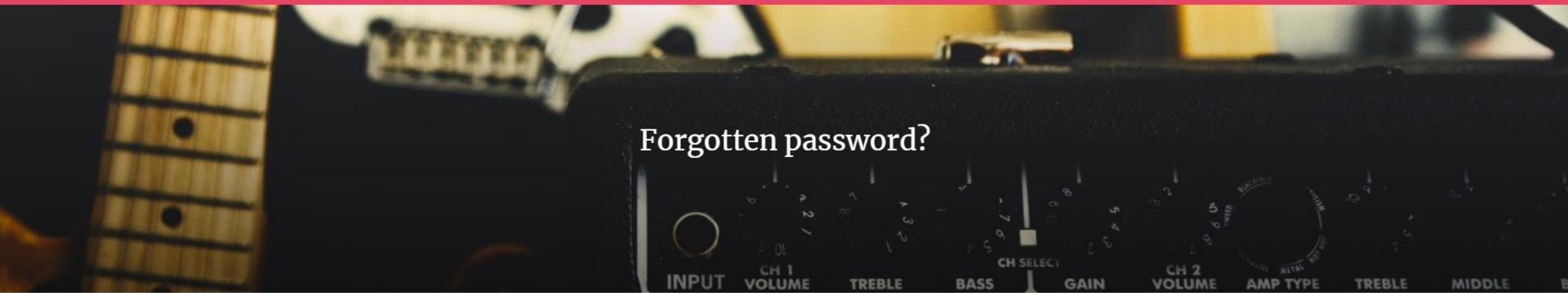
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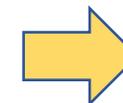
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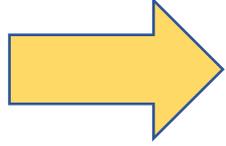
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AEC Vision & Mission

AEC is a voluntary coalition representing Higher Music Education Institutions (HMEIs) in Europe and beyond.

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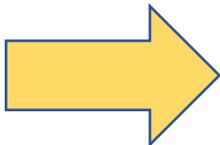
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Alfonso Guerra

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Title	Unknown
Function	Unknown
Email	alfonsoguerra@aec-music.eu
Phone	Unknown

INTERNATIONAL RELATIONS COORDINATORS (IRC)

Sara Primiterra

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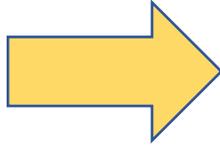
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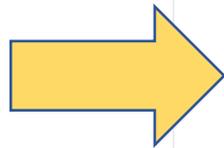
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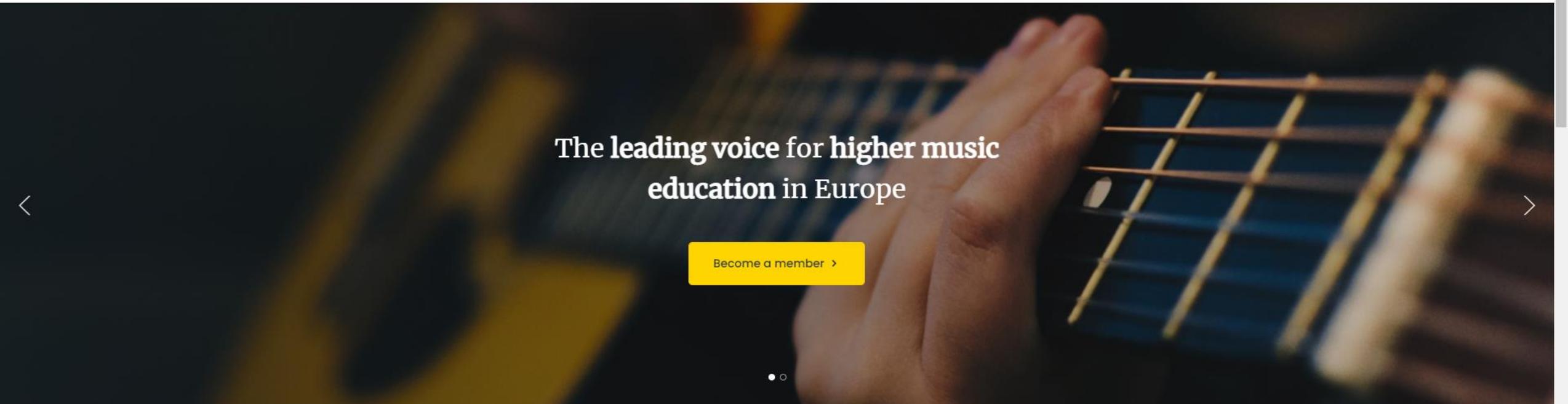
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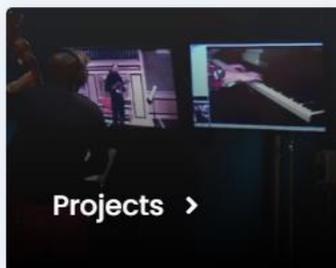
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The caves in Lascaux - Rediscovering the aesthetic being in cultural policy



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HOW ARE 'DIVERSE CULTURES' INTEGRATED IN THE EDUCATION OF MUSICIANS ACROSS EUROPE?

Conducting admissions without using conventional music theory tests: Piteå Music College



Podcast - Agency in learning



Podcast - Decolonising canon

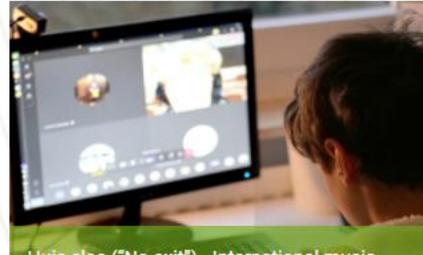
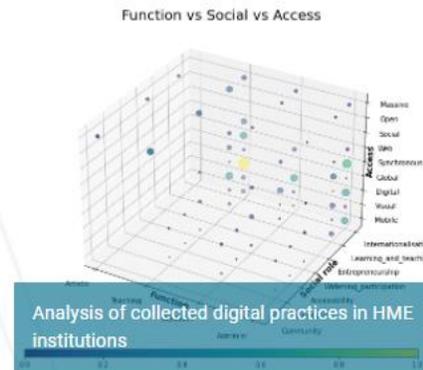


Being International at Home by Integrating Other Cultures at Local Level



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Decolonial strategies for the incorporation of Ecuadorian indigenous music in Higher Music Education: the case of the LAM-UCE programme



Music also ("No quiet") International music



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About



Music in Society

Diversity, Identity, Inclusiveness

Entrepreneurial mind-set for musicians

Internationalisation and transnational mobility

Learning and Teaching

Digitisation

Student involvement in HME

Early Childhood Music Education

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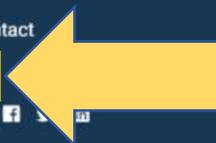
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Keyword

Theme

- Music in Society
- Diversity, Identity, Inclusiveness
- Entrepreneurial mind-set for musicians
- Internationalisation and transnational mobility
- Learning and Teaching
- Digitisation
- Student involvement in HME
- Early Childhood Music Education

Search site



Contact information

Avenue des Celtes /
Keltenlaan 20
1040 Brussels, Belgium
+ 32 27371670



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Social media



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Musicians as “Makers in Society”: A Conceptual Foundation for Contemporary Professional Higher Music Education

3 September 2021

Musicians as “Makers in Society”: A Conceptual Foundation for Contemporary Professional Higher Music Education

Authors: Helena Gaunt, Celia Duffy, Ana Coric, Isabel R. González Delgado, Linda Messas, Oleksandr Pryimenko and Henrik Sveidahl.

The Working Group on the role of music and higher music education institutions in society has published one of its major outcomes, the academic paper “Musicians as “Makers in Society”: A Conceptual Foundation for Contemporary Professional Higher Music Education” in the journal *Frontiers in Psychology*.

The Paper sets the rationale for the SMS project, problematises the fundamental challenges in creating an appropriate education process, as well as the opportunities, and encourages institutions to rethink the nature of HME along these lines:

“We examine concepts such as **artistic citizenship, social responsibility and civic mission** increasingly perceived to be relevant to the [higher music education (HME)] sector, and we explore their connexions to concepts of **artistic excellence, imagination and creativity, and musical heritage**.

We draw on the particular ethnomusicological concept of “**musicking**,” and we look toward a partnering of artistic and social values in order to enable HME to respond dynamically to societal need, and to continue to engage with the depth and integrity of established musical traditions and their craft.

Based on this discussion we propose a conceptual foundation: the “**musician as a maker in society**,” in which developing vision as a musician in society, underpinned on the one hand by immersion in musical artistry and on the other hand sustained practical experience of connecting and engaging with communities, offers invaluable preparation for and transition into professional life.

We suggest that a paradigm shift is now needed to re-envision the conceptual foundation of HME. For HME to look toward sustaining and strengthening professional music practises in societies, attention must be paid to this paradigm shift, and to the interdependent relationships it highlights between a musician's vision, craft and artistry, and engagement in and for society. Maintaining a dynamic flow between artistic craft and imagination on the one hand, and societal relevance and engagement on the other hand, is a central and growing challenge.”

The full paper is available in [HERE](#).



artistic citizenship, musical heritage, musicking, social responsibility, societal impact, societal responsibility, society

Recent posts

The caves in Lascaux - Rediscovering the aesthetic being in cultural policy
3/09/2021

Musicians as “Makers in Society”: A Conceptual Foundation for Contemporary Professional Higher Music Education
3/09/2021

The inclusion of seeing-impaired staff and students at HKU Utrecht and Popakademie Baden-Wurtemberg
3/08/2021

Conducting admissions without using conventional music theory tests: Piteå Music College
20/07/2021

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Strengthening Music in Society

Tools and resources for Higher Music Education

Information Forum and Market

Outcomes on the SMS Working Group
2 on Diversity and Inclusion

Alfonso Guerra

AEC Membership and Finance
Coordinator





Association Européenne des
Conservatoires, Académies de
Musique et Musikhochschulen

OUTCOMES

Diversity Working Group

AEC - Strengthening Music in Society (SMS)
Strand 2. Diversity, Identity, Inclusiveness

Annual Meeting for International Relations Coordinators 2021
Information Forum and Market, Saturday 28 September



About SMS-DWG

In an area as important as music and culture, we must advocate equal opportunity and diversity in education.

The SMS-DWG investigates how **diversity, identity and inclusiveness** are defined and applied in today's Higher Music Education. Issues such as gender, ethnicity, disabilities, and socio-economic backgrounds as well as power relations and different musical genres are explored.

About SMS-DWG

The **SMS-DWG** is composed by representatives of AEC member institutions, a student representative and a working group coordinator from the AEC Office:

/ **David-Emil Wickström**

/ **Clara Barbera**

/ **Stefan Heckel**

/ **Baptiste Grandgirard**

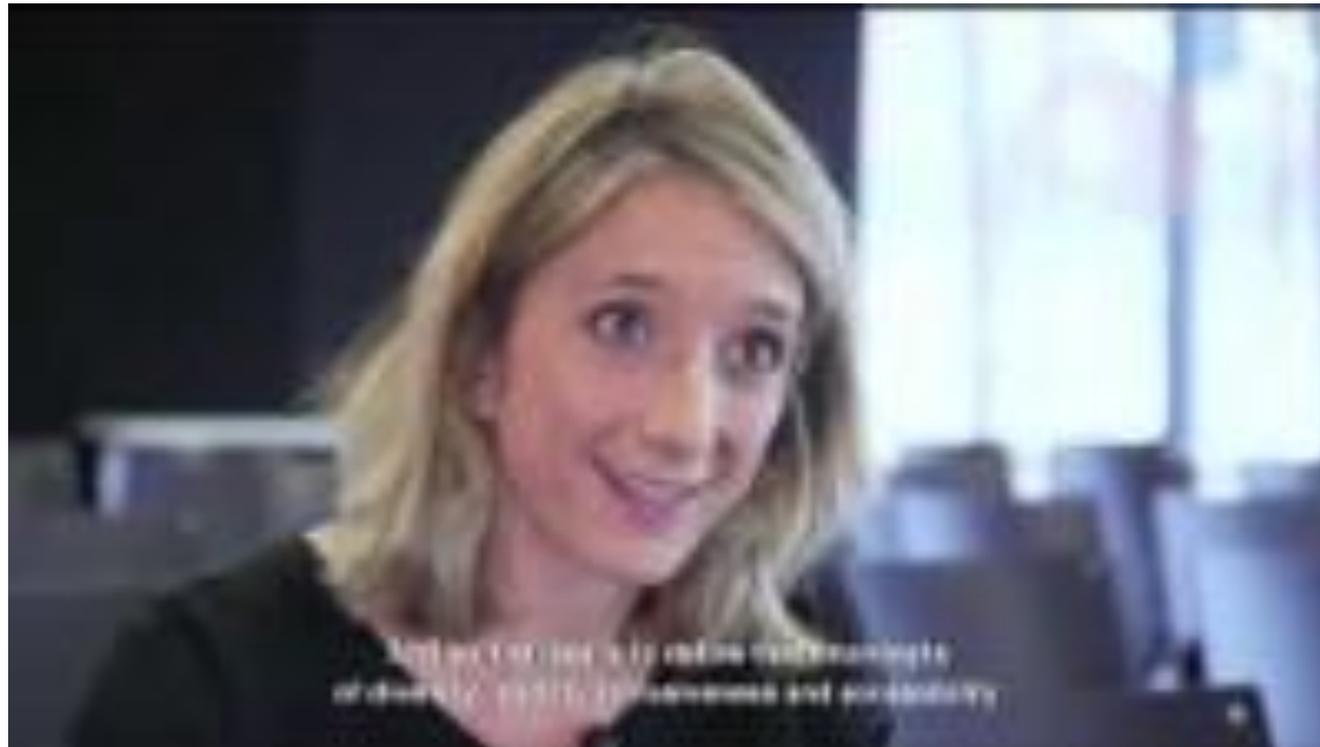
/ **Joshua Dickson**

/ **Katja Thomson**

/ **Mojca Piskor**

/ **Alfonso Guerra**

About SMS-DWG



DWG Publications

1. How are diverse cultures integrated in the education of musicians across Europe?

This first publication present relevant **case studies** on how Higher Music Education institutions (HMEIs) integrate minority cultures and diverse backgrounds in their educational programs and policies.

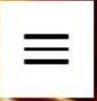
Available on the SMS website / Introduction on Whova

DWG Publications

2. Decentering Curricula: Questions for Re-evaluating Diversity and Inclusiveness in HMEIs

This second publication includes a compendium of **self-reflective questions** aimed to challenge the ways of thinking of curricula from a diversity perspective within Higher Music Education institutions (HMEIs).

Available on the SMS website / Presented on 13 September (workshop)



Diversity, Identity, Inclusiveness



In an area as important as music and culture, we must advocate equal opportunity and diversity in education.



HOW ARE 'DIVERSE CULTURES' INTEGRATED IN THE EDUCATION OF MUSICIANS ACROSS EUROPE?

The inclusion of seeing-impaired staff and students at HKU Utrecht and Popakademie Baden-Wurttemberg



HOW ARE 'DIVERSE CULTURES' INTEGRATED IN THE EDUCATION OF MUSICIANS ACROSS EUROPE?

Conducting admissions without using conventional music theory tests: Piteã Music College



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OUTCOMES

Diversity Working Group

AEC - Strengthening Music in Society (SMS)
Strand 2. Diversity, Identity, Inclusiveness

alfonsoguerra@aec-music.eu

Information Forum and Market

Outcomes on the SMS Working Group
5 on Learning and Teaching

Stefan Gies

AEC Chief Executive



Association Européenne des
Conservatoires, Académies de
Musique et Musikhochschulen

Learning and Teaching





Association Européenne des
Conservatoires, Académies de
Musique et Musikhochschulen

The Working Group on Learning & Teaching is :

A collaboration project between AEC and the Center of Excellence for Music Performance Education at the Norwegian Academy of Music Oslo

The Working Group on Learning & Teaching are :

Jon Helge Sætre, NMH Oslo, chair

Stefan Gies, AEC Office , Brussels, co-chair

Ellen M.Stabell, NMH Oslo, coordinator

Anna Maria Bordin, Conservatorio G. Puccini Genova

Lars Brinck, RCM Copenhagen

Susanne van Els, Cardiff / The Hague

Karine Hahn, CNSMD Lyon

Siri Storheim, NMH Oslo

Learning and Teaching



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The overall tasks of the SMS WG 5 on „Learning & Teaching“ are defined as follows:

- find and describe interesting (learning) practices
- understand those practices by collecting information from both a teacher and a student perspective and analysing the information searching for key ingredients
- stimulate/develop new collaborative initiatives/practices on the basis of the understanding of the first practices.

Learning and Teaching



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What the WG5 did in SMS year 4 (since December 2020):

- publishing an anthology entitled „Becoming musicians - Student involvement and teacher collaboration higher music education“

Learning and Teaching

Editors:
Stefan Gies
Jon Helge Sætra

Becoming musicians

*Student involvement and teacher
collaboration in higher music education*



 Norges
musikkhøgskole
Norwegian Academy
of Music

 CEMPE
Centre for Excellence in
Music Performance Education

 LATIMPE



Association Européenne des
Conservatoires, Académies de
Musique et Musikhochschulen

What the WG5 did in SMS year 4 (since December 2020):

- organising an online workshop on „Assessing students as / to become / to remain researching artists“ in collaboration with the Rhythmic Conservatoire and the Royal Academy of Music in Copenhagen in March 2021
- supporting a Music student conference in Oslo
- launching an article with the Italian journal RATM „The embodied score - A performance perspective“

Learning and Teaching



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What the WG5 did in SMS year 4 (since December 2020):

- providing a Pre-Conference Workshop on research based music education at the EPARM meeting 2021 publishing a written dialogue on the concept of the student as a researching artist
- contributing to a bootcamp organized by SMS WG3 on Entrepreneurship in The Hague early in September 2021
- running a symposium on „assessment, feedback and critique in music performance education“ in collaboration with Royal Welsh College of Music and Drama in Cardiff

Learning and Teaching



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Susanne van Els, Cardiff / The Hague

Karine Hahn, CNSMD Lyon

Siri Storheim, NMH Oslo

Learning and Teaching

Information Market

Garden: Market in Presence
Spatial Chat: Virtual Info Market

Networking

Questions for discussion

Reflection on the conference and future topics
12:00 - 13:00

Discussion Groups in Person

Group	Room	Moderator
A	Aula 0 , Reception Building, 3 rd floor	Christofer
B	Biblioteca , Reception Building	Esther
C	Sala de orquesta , Auditorium Building, floor -1	Dimitrios
D	Aula 37B , Auditorium Building, floor -2	Frauke

Information Market

Garden: Market in Presence
Spatial Chat: Virtual Info Market

Networking

Discussion Groups Online

Group	Room	Moderator
E	From room 32	Jan Gerd
F	From room 33	Sara
G	From room 34	Stefan
H	From room 35	Paulina

! Please, check the Zoom link in **Whova**. Once you will join the session you will be assigned to a group.

Closing session

Music introduction

Lara Raña and Ana Gorjanc

Flute and Guitar Duo

First prize VI CSMVigo Chamber Music Contest

Astor Piazzolla (1921-1992) *Historia del Tango*

II. *Café 1930*

III. *Night Club 1960*

Closing session

News from the AEC

Stefan Gies

AEC Chief Executive

AEC Upcoming Events

AEC Early Music Platform (EMP) – Hybrid

Trossingen and Online, 8–9 October 2021

AEC Annual Congress and General Assembly – Hybrid

Antwerp and Online, 3–6 November 2021

AEC Pop and Jazz Platform (PJP)

Łódź, 10–13 February 2022

European Platform for Artistic Research in Music (EPARM) – Hybrid

London and Online, 6–9 April 2022

AEC Projects

AEC as Project Coordinator:

- AEC Strengthening Music in Society (2017 – 2021)– Creative Europe

AEC as a Partner:

- SWING (2018-2021) – Erasmus+ Strategic Partnership
- Opera InCanto (2018-2022) – Creative Europe
- NEWS IN MAP (2019-2022) – Erasmus+ Strategic Partnership
- European Opera Academy (2019-2021) – Erasmus+ Strategic Partnership
- DEMUSIS (2019-2022) – Erasmus+ Capacity Building Project
- ECMA PRO (2020-2024) – Creative Europe
- PRIhME (2020-2023) – Erasmus+ Strategic Partnership
- RAPP Lab (2020-2023) – Erasmus+ Strategic Partnership
- HarMA+ (2020-2023) – Erasmus+ Strategic Partnership
- LOTUS (2020-2022) – Erasmus support to EHEA reforms

Do you want to involve AEC in your next project application?

Check the Information and Guidelines in your folder

AEC and MusiQuE Office Team



Stefan Gies
Chief Executive



Linda Messas
General Manager/
Deputy CEO/MusiQuE
Director



Sara Primiterra
Events and Project
Manager



Alfonso Guerra
Membership and
Finances
Coordinator



Chiara Conciatori
Communication
Officer



Barbara Lalić
Office and Project
Coordinator



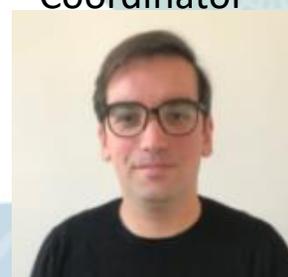
Paulina Gut
Events and Project
Coordinator



Gabriele Rosana
Free Lance
Advocacy Officer



Crina Moşneagu
MusiQuE Policy
and Review Officer



Blazhe Todorovski
MusiQuE Review
and Administrative
Officer



Beatriz Laborda
AEC Intern



Anna Rødevand
AEC Intern

The AEC Council

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Vice-Presidents: Elisabeth Gutjahr
Deborah Kelleher

Secretary General: Harrie van den Elsen

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Ivana Perković
Kathleen Coessens
Ingebord Radok Žádná
Claire Michon
Lucia Di Cecca
Zdzisław Łapinski
Rico Gubler

Co-opted: Bernard Lanskey
Miranda Harmer
Eline Accoe

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United Kingdom
Serbia
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Czech Republic
France
Italy
Poland
Germany
Singapore
United Kingdom
Belgium

Closing session

Next IRCs Meeting

Announcement

IRC Meeting 2022

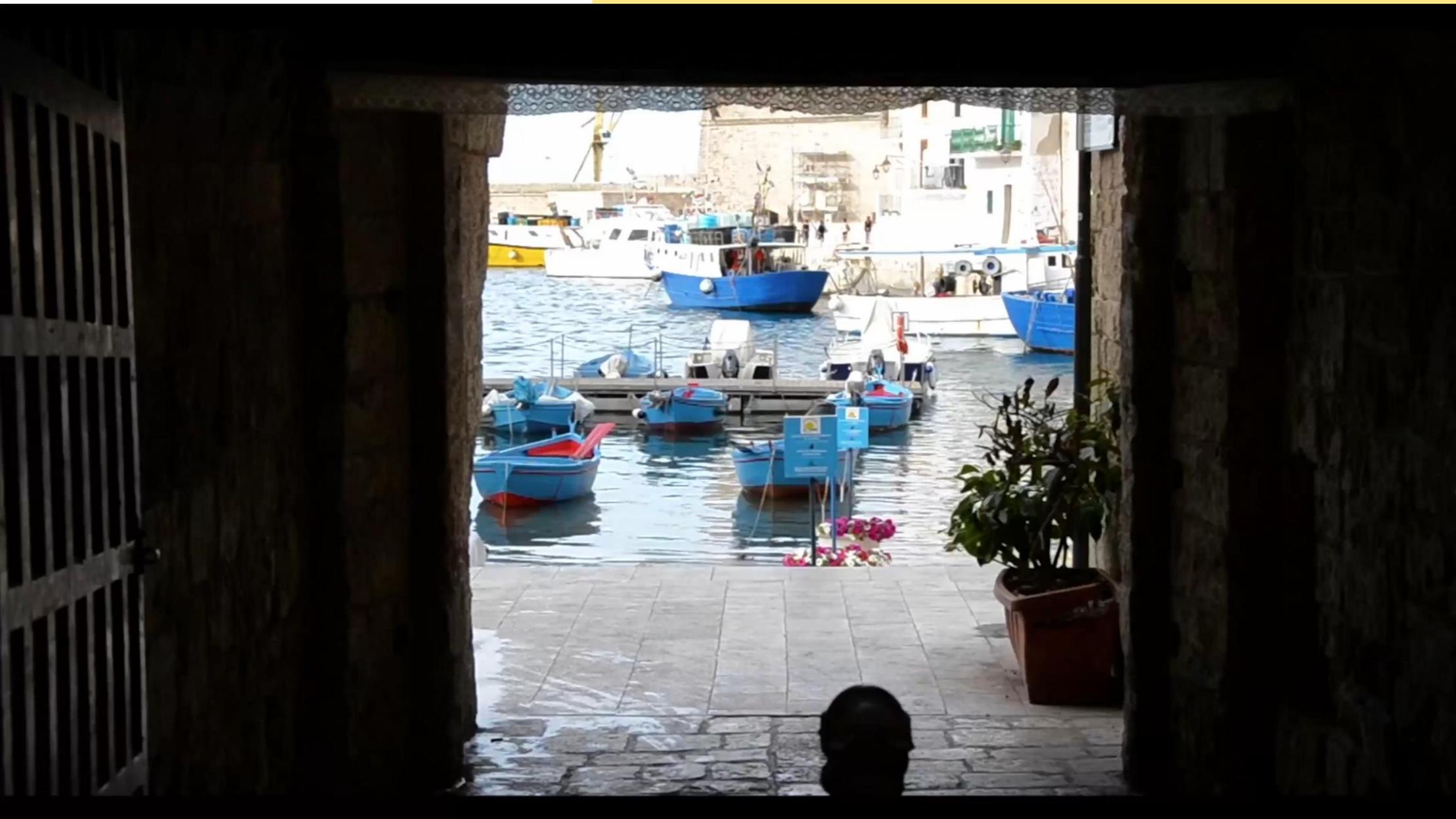
Closing session

Next IRCs Meeting

Conservatorio di Musica "Nino Rota" Monopoli, Puglia, Italy

22-25 September 2022

AEC IRCs Meeting 2022 Monopoli



Closing session

Closing remarks

**D. Jaime
Aneiros Pereira**

Councillor for finances

Closing session

Closing remarks

Lucia Di Cecca

AEC Council member

Closing session

Thank you!

Have a nice trip!

See you next year in Monopoli!