

50th AEC annual congress and general assembly 2023

Enhancing quality through
sustainable connections

REPORT

9-11 November 2023
Royal Conservatoire - The Hague

Table of contents

- Introduction **1**
- Congress Committee **1**
- Wednesday **2**
 - MusiQue - Training Workshop for Peer Reviewers **2**
- Thursday **2**
 - Pre - Congress Workshops **2**
 - TUNE: Exploring teaching and learning cultures in higher traditional/folk music education in Europe **2**
 - PRIhME - POWER TO EMPOWER: step-by-step to a safer and more supportive learning environment **3**
 - An Advocacy Workshop **4**
 - Empowerment through sustainable connections with EPASA **5**
 - Welcome Sessions to Newcomers **5**
 - Welcome Session to Students **6**
 - Opening Session with Performances **7**
 - Opening Brainstorming **8**
- Friday **10**
 - Plenary Session **10**
 - Parallel Session I **12**
 - Parallel Sessions II **15**
 - Parallel Sessions III **22**
 - Regional Meetings **28**
 - Wrap up with EU representative **30**
- Saturday **31**
 - Information Forum & Market **31**
 - Discussion Groups **32**
 - Students Wrap Up **33**
 - AEC General Assembly **34**
 - Closing Session **35**
- Networking opportunities **37**
- Sponsors **38**
- Sustainability **39**
- Exhibition **40**
- Thank you! **42**
- Congress Programme **43**

Introduction

The AEC Congress and General Assembly 2023 took place at the Royal Conservatoire in The Hague on 9-11 November 2023. The event marked the 70th anniversary of the AEC Foundation and its 50th Congress edition.

This year's Congress drew more than 420 in-person participants from about 40 countries, making it the most attended event in the history of the AEC! The main sessions were also streamed to an audience of 30 online participants. The event featured not only keynote speakers belonging to higher music education institutions as well as the cultural and creative sector but also interactive workshops, and networking sessions.

Across 4 days, over 100 speakers contributed to more than 40 sessions, in the format of the usual mix of workshops, plenaries and panels.

The programme included topics such as quality enhancement, international collaborations, student involvement, diversity and inclusion, power relations, digitisation, artistic excellence, pre-college music education, environmental and mental sustainability, lifelong learning, curriculum development and artistic research.

Congress Committee

- **Deborah Kelleher**, Royal Irish Academy of Music, Dublin, Ireland (AEC President)
- **Jeffrey Sharkey**, Royal Conservatoire of Scotland, Glasgow, United Kingdom (AEC Vice-President)
- **Martin Prchal**, Royal Conservatoire The Hague
- **Lies Colman**, Royal Conservatoire The Hague
- **Stefan Gies**, AEC Chief Executive
- **Sara Primiterra**, AEC Events Manager

By the **MusiQuE Board** (Ankna Arockiam, Lies Colman, Orla McDonagh, Jacques Moreau), experienced Peer Reviewers and Quality Assurance Officers (Gordon Munro, Martin Prchal, Janneke Ravenhorst, Iñaki Sandoval, Don McLean, Finn Schumacker and Celia Duffy) and MusiQuE Office (Linda Messas, Ana Alvarez, Crina Mosneagu, Basia Kowalczyk)

MusiQuE is an external evaluation body dedicated to the continuous improvement of the quality of higher music education across Europe and beyond and to assisting higher music education institutions in their own enhancement of quality.

In this Pre-Congress workshop, MusiQuE presented practical exercises carried out to enable participants to understand and explore in depth the core elements that ensure MusiQuE review procedures are being conducted successfully: MusiQuE's concept of quality and critical friend philosophy, MusiQuE Standards, the importance of teamwork, and the key roles and responsibilities within a review team.

Throughout the workshop, participants engaged in vibrant discussions, exchanging valuable insights and perspectives on MusiQuE's methodologies. These dynamic conversations provided a platform for attendees to share their experiences and reflections, deepening their understanding of the presented concepts. The interactive nature of these discussions fostered a collaborative atmosphere, allowing participants to gain practical knowledge and enhance their comprehension of the roles and responsibilities within a Review Team.



[MusiQuE activities - presentation](#)

Thursday

Pre Congress Workshop - TUNE: Exploring teaching and learning cultures in higher traditional/folk music education in Europe

General presentation by **Laura Ellestad**, University of Southeastern Norway

Presentation of the institutions:

USN: **Laura Ellestad and Ragnhild Knudsen**

University of Tartu, Viljandi Culture Academy: **Kadri Steinbach**

University of Ioannina: **Antonis Ververis**

Conservatorio Superior Vigo: **Luis Costa**

pôle Aliénor: **Claire Michon**

Workshops by:

Michel Lebreton, pôle Aliénor

Laura Ellestad and Ragnhild Knudsen, USN

The members of the Erasmus+ TUNE (Traditional Music Undergraduate Network in Europe) project team delivered a unique pre-conference workshop and multiplier event that explores teaching and learning cultures in higher traditional/folk music education in Europe. The workshop aimed at answering the following questions:

- How do teaching and learning cultures compare between five European traditional/folk music undergraduate programmes?
- How might pedagogical approaches from traditional/folk music higher education inform other areas of higher music education?

During the workshop, members of the TUNE project team presented, discussed, and demonstrated a diversity of pedagogical approaches used to teach traditional/folk music at the five project partner institutions:

the Higher Conservatory of Music of Vigo (Spain), the University of Ioannina (Greece), the University of Tartu Viljandi Culture Academy (Estonia), Pôle Aliénor (France), and the University of South-Eastern Norway (Norway). Together with presentations and discussions, the workshop also included practical activities, in which pedagogical approaches have been demonstrated through several micro-workshops.

Through this combined approach, the facilitators aimed to present various models of practical music pedagogy in order to illustrate different teaching and learning cultures within the realm of higher traditional/folk music education in Europe. Through the combination of presentations, discussions, and micro-workshops, links have been drawn between the main aims of the traditional/folk music curricula at each institution and the diversity of practical, pedagogical approaches used. The workshop also addressed how connections might be drawn between pedagogical approaches used in higher traditional/folk music education programmes and other areas of higher music education.

TUNE (Traditional Music Undergraduate Network in Europe) is a 3-year Erasmus+ Cooperation Partnership project (2021–2024) that aims to promote strategic cooperation between five European higher music education institutions through the development of an innovative, undergraduate-level joint module in traditional music based on blended mobility.

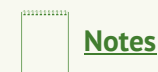


Pre Congress Workshop - PRIhME: POWER TO EMPOWER: step-by-step to a safer and more supportive learning environment

With **David-Emil Wickström** (Chair, Editorial Board), **Gretchen Amussen** (Chair, PRIhME Stakeholder Assemblies) and **Esther Nass** (Chair, Assembly Working Group)

The EU-funded **PRIhME project** is the first attempt to address how power relations can adversely affect our HME culture, our places of study and work. Between 2020 and 2023, 50 stakeholders from 9 AEC member institutions followed the Citizen's Assembly model of deliberative democracy, coming up with recommendations for the sector that they believe will make our environments safer and more healthy places for us all.

During this pre-Congress session, the participants experienced the process of deliberative democracy firsthand, with the goal of learning how to generate debate and respectful discussions on power relations. As was the case during the PRIhME assemblies, exercises, case studies and information videos led to discussion, deliberation, and formulation of recommendations.



With **Benjamin Feyen** (Secretary General of the Cultural Creators Friendship Group) and some members of the ARTEMIS Advocacy Task Force:

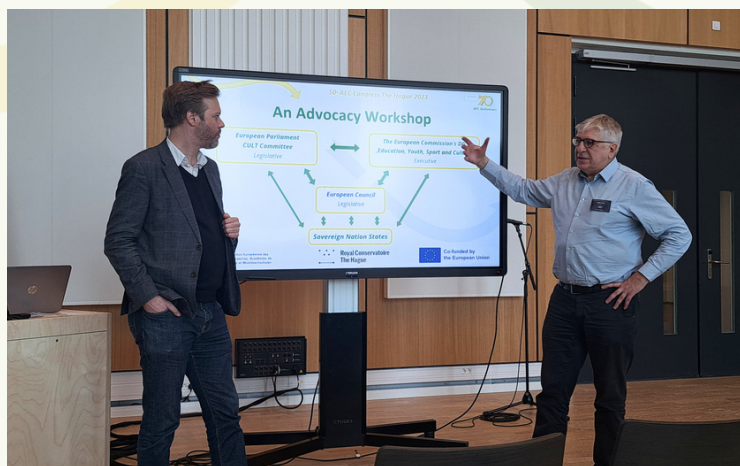
- **Irene Garofalo** (ELIA Advocacy and Project Manager)
- **Alessandra Callegari** (AEC Communication Coordinator)
- **Stefan Gies** (AEC Chief Executive)

Surveys have shown that doing advocacy is considered by most AEC members to be quite important to be done, but not very popular to do. That's why it seems all the more crucial to empower our members to do advocacy on their own. The AEC ARTEMIS project has taken up this task and dedicated one out of 8 work packages to the topic "Representing the sector and advocating".

The main and most visible outcome of ARTEMIS' advocacy activities so far is the development of a brand new and comprehensive AEC Advocacy Strategy in which target groups of advocacy actions are identified as well as key messages and partners with whom to undertake joint advocacy actions. Moreover, this paper addresses advocacy in a great variety of aspects, ie. as advocacy that can be seen upstream or downstream as well as horizontally and can be targeted to policy or regulatory matters.

This year's pre-congress workshop showed how the AEC Advocacy Strategy can be filled with life and how concrete advocacy measures and advocacy campaigns can be derived from it, which are suitable to be used by AEC members in a way that makes sense for them and can be implemented immediately. This was done with the example of a few selected hands-on practical topics on diverse aspects of advocacy.

The workshop also included a presentation by Benjamin Feyen (Secretary General of the Cultural Creators Friendship Group - CCFG) who explained the role of the European Institutions and in particular how a strong dialogue with the European Parliament (EP) and its members can help cultural networks advocate towards improving the conditions of artists and creators in the whole European cultural ecosystem.



Finally, guided by the members of the Advocacy Task Force, the participants also reflected on the below questions:

- How to identify and formulate the goals of a campaign?
- How to identify target groups, and how to raise their interest in the topic?
- How to develop narratives and messages that appeal to the target group in question?
- What means of communication to use and how to use them?
- How to address and engage those who may have conflicting interests in the campaign?

Pre Congress Workshop - Empowerment through sustainable connections with EPASA

with members of the **EPASA** – European Performing Arts Students Association, facilitated by **Merlijn Poolman**

Community organising harnesses the power of the arts to address societal challenges, empower youth, improve wellbeing, and strengthen community bonds. This participatory workshop was aimed at showing the transformative power of community, discovering how everyone can make a positive impact, and becoming a catalyst for change by making sustainable connections which can be taken into your artistic and professional life.

The workshop explored the benefits that community organising brings, how to foster a culture of engagement and collaboration, and work on leadership skills. These are skills and techniques you can take forward into professional life, utilising the concept of sustainable connections.

The target audience of this workshop was students and recent alumni.



Welcome session to newcomers

As in previous years, the AEC Annual Congress and General Assembly 2023 provided a moment for AEC member institutions to get familiar with the network's activities and latest developments. The Council members Claire Michon and Kled Hosbond explained why it has been fundamental for them and their institutions to be part of AEC and be involved with the various projects. The session also served for newly granted AEC members to introduce their institutions, as well as to know more on how to access their institutional profile on the AEC website, to learn about AEC newsletter and other communication channels and to recap the in-presence and online sessions offered in the conference programme.

The session participants also had the chance to interact and answer a few questions through Mentimeter. The AEC Office members asked them "Which words would you use to best describe the AEC?", but also "What do you wish AEC's priorities would be in the near future?", "How could the AEC support its member institutions becoming more ecologically sustainable?" and finally "How could the AEC support its member institutions with the advent of AI?". Find out what the participants answered by looking at this presentation.



[Slides](#)



[Mentimeter](#)

Welcome session to students

This introductory session for students has been facilitated by the EPASA board members **Monica Vejgaard**, **Mimi Harmer** and **Natalie Roe** with the participation of **Elisabeth Gutjahr** representing the AEC Council. Monica Vejgaard, Student representative at AEC Council and President of EPASA – the European Performing Arts Students' Association gave an introduction. To promote the relation between the participants a game was suggested with a set of questions that let participants positioning themselves into different groups according to their answers:

“How many years have you been involved in the student representation system?”

“How traditional vs innovative are you in terms of your creative practice”

“How long did you travel to get to The Hague?”

“How energised do you feel today?”

After grouping according to the individual answers, the floor was open and several reflections and comments were made. A second exercise followed in the form of a 3 rounds of speed dating exercise where each participant introduced themselves to someone they didn't know. In the first round, participants discussed their reasons to come to AEC Congress, in the second round their expectations towards the event, and in the third round they spoke about the last performance they attended.

Elisabeth Gutjahr cherished the fact of so many students participating at AEC congress. She stressed the relevance of the students' community within AEC. She both motivated and empowered the participants stating that "it's up to you to draft the future" and challenged them to reflect on "what will be the big questions in 10 years, for a musician".

A brief contextualisation of EPASA was given by Miranda Harmer to frame the establishment of this association, whose seed was planted back in 2014 with the first AEC student working group and later (2017) with the AEC student and alumni network linked to AEC-Creative Europe funded projects. At the last EPASA meeting, the Board was elected:

Monica Vejgaard, President

Mimi Harmer, Vice President

Natalie Roe, Board Member

Iveri Kekenadze-Gustafsson, Board Member

EPASA's mission and goals were presented along with the typology of membership expected, namely students' unions, individual students and external members (such as AEC, etc...). The presenter stressed the openness for new ideas and members.

Ruth Fraser, former member of AEC students working groups, and now employed at KC The Hague, concluded the session on a positive note for the future of students within EPASA and the AEC.



[Slides](#)

Opening session with performances

Words of welcome by:

- **Lies Colman**, Director of the Royal Conservatoire in The Hague
- **Jaap Smit**, King's Commissioner of South Holland
- **Michael Wilder**, President of NASM (United States)
- **Shahanum Mohamad Shah**, SEADOM former President
- **Alf Richard Kraggerud**, Chairman YMTE Young Music Talents in Europe
- **Monica Vejgaard**, EPASA President & **Mimi Harmer**, EPASA Vice-President
- **Deborah Kelleher**, President of the AEC



[Artistic Programme of the Opening Event](#)



[Recording](#)



Opening Brainstorming

<p>AEC @70: reflections on the past and the future</p>	<p>Facilitated by Gretchen Amussen, AEC former Vice-President</p>	 
<p>What does AI mean for the study of musical aesthetics and philosophy? How will AI change our perceptions of music value, education, reception, and what perspectives / approaches can we offer as HMEI staff members?</p>	<p>Proposed by Amanda Garcia, facilitated by Thom Gilbert, AEC ARTEMIS Digitisation working group</p>	
<p>The Paradoxes of Internationalisation in Higher Arts Education. Looking into the contradictions of implementation of internationalisation in a constantly changing world.</p>	<p>Aparajita Dutta, The Hague (The Netherlands)</p>	
<p>The application of mental practice in the professional practice of classical music performers</p>	<p>Proposed by Daiva Bukantaite, Kaunas (Lithuania), facilitated by Elisabeth Gutjahr, AEC Vice President</p>	 
<p>How can HMEIs behave in times of crisis?</p>	<p>Facilitated by Jeffrey Sharkey, AEC Vice President</p>	
<p>Enhancing linguistic diversity - towards an AEC language policy 2.0</p>	<p>Facilitated by Stefan Gies, AEC Chief Executive with the participation of Claire Michon, AEC Council Member</p>	
<p>Enabling Change in the HMEI: The Manager's Toolbox</p>	<p>David Bahanovich, London (UK)</p>	
<p>How to make sustainable connections with socially disadvantaged groups (migrants, refugees, ...)?</p>	<p>Aygul Gunaltay Weyler, Belgium/Turkey</p>	
<p>What does 'Europe at different speeds' mean for AEC?</p>	<p>Facilitated by Ivana Perkovic, AEC Secretary General</p>	
<p>Heritage art campuses, an asset for the future?</p>	<p>Charlotte Saelemakers, Antwerp, (Belgium)</p>	 



A session moderated by **Paul Craenen**, Royal Conservatoire The Hague with contributions by:

- **Orla McDonagh**, MusiQuE
- **Miranda Harmer**, EPASA
- **Ine Vanoeveren**, Conservatoire Royal de Liège
- **Luc Döbereiner**, Staatliche Hochschule für Musik Trossingen

Widely available AI technologies have taken the world by storm. Discussions about the meaning, impact and potential of AI are showing great interest, enthusiasm but also concern in all areas of society, not least in education. While applications of AI in higher music education do not currently seem to hold the same disruptive potential as in other fields, questions do arise. How does AI influence the artistic identity, ownership and career prospects of young musicians? What is the relevance of AI for music creation and how can it improve the quality of musical learning processes? What are the ethical implications of integrating AI into educational programmes? And how can higher music education institutions prepare for future and unpredictable developments of AI technologies?

In this panel discussion, the four panelists explored possible positions on these questions from different perspectives and examples: the integration of "small AI" in processes of musical training, performance and composition, sounding neural networks, and the integration of AI awareness and competence in higher music education.



[Slides](#)



[Recording](#)



[Programme Music Introduction](#)

Paul Craenen is a composer, lecturer and research professor. He studied piano and chamber music at the Lemmens Institute in Leuven and was a teacher of piano and experimental music at several Flemish music academies for more than fifteen years. He obtained his PhD from Leiden University (2011) with a study on the status of the performing body in contemporary composed music. From 2012 to 2018, he was the director of Musica Impulse Centre, a Flemish arts organisation for music education and participation. He curated a permanent sound art collection and a wide variety of musical events and community music projects. In 2018, he was appointed lector and head of the research group Music, Education & Society at the Royal Conservatoire The Hague. He is also senior researcher at the Academy of Creative and Performing Arts at Leiden University. His current research explores the societal relevance of musical expertise.



Luc Döbereiner is a composer of instrumental and electronic music. He is Professor of AI in Composition and Sound Synthesis at the University of Music Trossingen. He studied at the Institute of Sonology in The Hague and received his PhD from the University of Music and Performing Arts Graz. His work deals with compositional models, algorithms, non-standard sound synthesis, improvisation, materiality, artificial intelligence and complex systems in musical composition and sound art. His music has been performed by numerous ensembles and soloists in Europe, and he has published his scholarly work in journals such as Computer Music Journal, Organised Sound, and Contemporary Music Review. He has taught at the Hochschule der Künste Bern, the Universität der Künste Berlin, and the FU Berlin, and has been a postdoctoral researcher at the Centre for Research in New Music at the University of Huddersfield and at the Institute for Electronic Music and Acoustics Graz



Mimi Harmer is a cellist, composer, multimedia artist, educator, and digital producer. Mimi's unique sound has led to a debut at the Edinburgh Festival Fringe, a commission for the Otoño Polifónico Festival in Argentina, a commission for Kathak dancer Mansi Dabral, and an ambitious piece for virtual reality and spatialised audio. She has been awarded funding from the British Council and Arts Council England. Alongside creating, Mimi is active in the education field. She is a tutor at Leeds Junior Conservatoire and a working group member for the AEC. She is also Vice President of the European Performing Arts Students' Association. Finally, Mimi has always been curious and inspired by the potential technology has in the creative sector. She has presented her ideas to organisations across Europe including Adobe, ARTE, and the IMZ International Music and Media Centre. One highlight was speaking on a panel with the European Broadcasting Union alongside Peter Sellars. Mimi is also a Director for the F-List for Music and the Independent Society of Musicians. In 2022, Mimi was made a Fellow of the European Music Council.

Orla McDonagh is Dean of the Faculty of Arts and Humanities at Dublin Institute of Technology. She joined TU Dublin in 2016 as Head of Conservatoire. Prior to this she lectured in the Music Theory Department at Indiana University (1998-2001), was Head of Keyboard at Lewis & Clark College in Portland, Oregon (2001-2010) and RIAM Head of Faculty for Musicianship (2010-2015). Orla is a concert pianist, pedagogue and arts administrator. An active soloist, chamber musician and contemporary music practitioner, she has released multiple CDs and is broadcast via classical music media outlets nationally and internationally. Recent research interests include performance collaborations with actors and music recording production work. Since 2011, Orla has been engaged in quality assurance work in Europe, designing standards in music performance education for the Association of European Conservatoires, reviewing music institutions/programmes and delivering peer-reviewer training for MusiQuE, the European evaluation and accreditation agency for music. She currently serves on the boards of MusiQuE and the Dublin International Piano Competition.



Belgian flutist and Doctor of Musical Arts, **Ine Vanoveren**, is specialized in contemporary music and XR-performance. She performed at numerous contemporary music festivals worldwide and won several international awards and prizes. In 2016, she obtained her DMA in contemporary music performance at the University of California, San Diego, focusing on the flute solo music by Brian Ferneyhough. In addition to performing, Ine is an assistant professor in contemporary music performance at the Royal Conservatory of Liège, and a researcher in XR-performance and virtual applications at Hogeschool PXL, Hasselt, Belgium. She is also the coordinator of the brand-new Virtual Art & Entertainment research lab at Hogeschool PXL. Her current research, in collaboration with VR-artist Guus Vandeweerd and the fluid AI-collective Artificial Intelligems, focuses on virtual identities in mixed realities, combining holograms, avatars and performance. Ine is a consultant for creative innovation at Corda Campus, the largest technology incubator in Belgium.

Parallel Session I 1: The Musician of Tomorrow – a dialogue with Teachers & Students: a conversation on how to raise the bar for digital skills across higher music education

A session organised by the ARTEMIS Digitisation working group and EPASA with **Sandrine Desmurs**, **Mimi Harmer**, **Håkon Kvidal**, and **Raffaele Longo** (MUSENSE project), and **Diana Salazar** (Royal College of Music London & GLOCODA project)



In this session, the initial results of the survey conducted by the Digitisation Working Group earlier this year in collaboration with EPASA - European Performing Arts Students' Association was presented. The survey was directed to performing arts students all over Europe and aimed to understand the presence of "digital courses" within Higher Music Education Institutions as well as inquire about the current capabilities of HME students and how they relate themselves to the new technologies both for their craft and for their relationship with their audiences.

The following discussion built upon the hypotheses drawn from the survey and focused on how higher music education institutions can change their culture to digitally empower their students to become artists as makers in society. Topics such as how the digital shift affects the learning experience for conservatory students and what it takes to incorporate new digital technologies into our pedagogy were addressed. The experts involved discussed what are the barriers or resistance to institutional change and how we can bring individuals towards it.

The points raised during the discussion were the following: Using digitality confidently in all areas; also to exploit its potential; aspect of professionalisation through the confident use of digitality (media); process driven instead of output driven; examples, role models, dialogue; educational facilitators instead of teachers. A question about developers at the HME institutions was asked and answered by the plenary panelist Ine Vanoeveren, who also works at PXL University of Applied Science and Arts, Landen, Flanders.



[Slides](#)



[Recording](#)

Parallel Session I 2: Learning from each other and empowering HMEIs to empower students: the Mutual Support Platform for Curricular Innovation

With **Lies Colman**, **Lynsey Callaghan**, **Ingfrid Breie Nyhus**, **Guillermo Rodriguez**, ARTEMIS Capacity Building working group and **Marijn Abbink**, Royal Conservatoire The Hague, **Thomas Besnard**, Conservatoire National Supérieur Musique et Danse de Lyon

This session was meant for representatives of institutions who are thinking of, or curious about, introducing changes in their curricula or are already engaged in such curricular changes. The 26 institutions striving for curricular enhancements are organised in five clusters which serve as a platform to collaboratively navigate the curricular change process, fostering reflection, exchange, and mutual support. Some of the themes include connection to societal changes, design of additional programmes, student-led curricula, and others.

Representatives of the Capacity Building working group – which is organising and supporting the clusters - and representatives of institutions taking part in the clusters shared what has been achieved so far. The Action Plan for Curricular Change, encompassing key questions: why, what, who, how, when, was introduced, along with the considerations for risks, challenges, and resources. It serves as the initial phase in the Plan-Do-Check-Act (PDCA) cycle. Institutions within clusters shared experiences of using the action plan. In addition, reflections on the value of cluster participation were shared, emphasising the importance of knowing that others face similar challenges.

Following this introduction, Congress delegates had the opportunity to participate in a small group exercise and experience the Mutual Support Platform for Curricular Innovation in ‘pressure cooker mode’: presenting shortly their ideas, initiatives or current work to innovate curricula in their institution, talk and think together about change processes and their challenges. Risks and challenges were also discussed. The issue of identifying and understanding stakeholders within the curricular change process emerged as one of the key questions for further consideration.

Overall, the session provided a comprehensive overview of the collaborative efforts and experiences within the ARTEMIS Capacity Building Clusters, highlighting the diverse themes of curricular innovation and emphasising the significance of mutual support in navigating the challenges associated with introducing changes in higher music education curricula.



Parallel Session I 3: Bringing internationalisation and quality culture together: an exploration of internationally based quality tools that can underpin institutional international ambitions and enhance quality

With **Martin Prchal** and **Janneke Ravenhorst**, Royal Conservatoire The Hague, **Linda Merrick**, **Peter Tornquist**, **Joe Bowman**, SEADOM, **Jacques Moreau**, **Finn Schumacker** and **Orla McDonagh**, MusiQuE

This session explored the international perspectives as catalysts for further development and improvement and its values to the quality culture of an institution.

Participants were introduced to two case studies:

- **International forms of quality assurance** in the Royal Conservatoire in The Hague, such as international examiners and critical friends: which set of tools is used and how this feeds into the strategy and quality enhancement processes of the institution;
- The **International Benchmarking Group (IBG)**: why this benchmarking initiative was developed, how the institutions members of this group work with the data set, how they use the results of the collected data as IBG group and as individual institutions, etc.

These presentations were followed by reflections by the representative of **SEADOM, the Southeast Asian Directors of Music network**, about the connection(s) between internationalisation and quality enhancement. Further, a component of the session was a focus on the transnational quality assurance agency **MusiQuE**, known for its collaboration with international experts and adherence to globally recognized standards, presented the recently published revised international Standards for Institutional Review. MusiQuE representatives reflected on how its international character manifests itself and presented the revised international Standards for Institutional Review, which have just been published. Participants were split into small groups to reflect on how the revised MusiQuE standards related to Internationalisation and to Quality Culture could be addressed in their institution.

The session concluded with participants discussing how these standards (MusiQue Standard 4.1, Internationalisation, and Standard 7.1 Quality Culture and its relationship to Standard 1.3, stakeholders' role in decision making) relate to internationalisation and quality culture in their institutions.



[Slides](#)



[Recording](#)

Parallel Session I 4: Power to HMEI! Putting Power Relations Front and Centre

With **Deborah Kelleher, Gretchen Amussen, David-Emil Wickstroem, Esther Nass, McKay Krause, PRIhME; Ankna Arockiam and Steven Faber** members of ARTEMIS Gender Equality and Non-discrimination Mainstreaming Task Force

The EU-funded [PRIhME project](#) was the first attempt to address how power relations can adversely affect our HME culture, our places of study and work.

The session explored the PRIhME final recommendations according to the following four themes: Understanding Power Relations and Music, Sexual Orientation and Gender, Socio-Economic background & Disability, and Artistic Standards. At the session, the **final recommendations** were outlined and discussed and the additional materials created by the Editorial Board and the Assembly WG were introduced. These materials include an academic peer-reviewed book (scheduled for publication in Summer 2024), a **toolkit**, a **glossary**, and **exercises**. The session also underscored the importance of the process itself, highlighting the use of deliberative democracy to gather feedback and generate ideas in a secure environment, particularly suitable for complex themes. The presentation also introduced the ARTEMIS project's **Gender Equality and Non-discrimination Mainstreaming Task Force**, led by Ankna Arockiam and Steven Faber. The Task Force is working on a Code of Conduct for AEC events, holding AEC and its institutions accountable.

In the session it was pointed out that the HMEI is a field of learning and therefore there is also a transfer to the professional fields in terms of handling and learning about power relations in music. The connection to ARTEMIS WP 8 (DIGE) was shown and the grassroots approach was central.



[Slides](#)



[Recording](#)



Parallel Session I 5: Welcoming different music style and aesthetics: Traditional / Folk Music in HMEI

With **Silja Fischer**, International Music Council, **Nod Knowles**, European Folk Network, **Anothai Nitibhon**, Princess Galyani Vadhana Institute of Music in Bangkok and SEADOM, **Hannes Pries**, Pop and Jazz Platform, **Katja Thomson**, ARTEMIS Diversity working group, moderated by: **Keld Hosbond** and **Claire Michon**, AEC Council members

Western classical music is not only at the origin of conservatoires and higher music education institutions, it has for a long time also been their exclusive focus. A gradual opening to other repertoires, aesthetics, genres, and musical cultures started only about half a century ago. This development was triggered by such diverse phenomena as Early Music, Jazz and later Pop, Traditional / Folk / World / music, as well as by electronic music, and also because many HMEI outside Europe and North America bring a new vision of higher education in Arts. In recent years, this has not only developed tremendous momentum, but also diversified more and more. Furthermore, a process started that can be described as the emancipation of different styles and aesthetics from the traditional hegemony of western classical music. But it is also obvious that there is still a long way to go. This is why it might be time to take a stop, to jointly reflect on where we stand, to discuss where we want to go and how to shape future developments.

The panellists presented their experience, their understanding of artistic quality, their learning and teaching culture and what other musicians can learn from it, and the challenges they might be facing. They finally discussed together with the audience the opportunities offered by connections between different aesthetics within Higher Music Education Institutions.

Reference Literature:

Artistic Plurality - by the SMS-AEC diversity working group, it includes a wide set of a self-reflection questions for institutions

Invitation to Action - by the ARTEMIS DIGE working group. It includes interviews to some of the people who provided the "cases" for the first publication. It also includes a curated selection of links to materials connected to diversity, equity and inclusion issues.



[Slides](#)



[Recording](#)

Parallel Session II 1: Taking a Global Perspective: organising exchanges and collaborations outside Europe

Presentations by **Lennaert van Heumen**, Dutch Erasmus National Agency NUFFIC, and **Jan-Gerd Krüger**, Prins Claus Conservatoire Groningen, **Wei Boon Tan**, Yong Siew Toh Conservatory of Music, Singapore and **Melissa Mercadal** ESMUC Barcelona, representatives of the ARTEMIS International Relations Coordinators working group, moderated by **Abra Bush**, College Music Society, United States



In the framework of the new AEC Global Cooperation Strategy, this session was meant to show opportunities as well as best practices from AEC member institutions to establish collaborations and organising exchanges between Europe and the rest of the world. Lennaert Van Heumen presented the Erasmus+ Program in general, with the most relevant opportunities for HEIs: individual mobility (KA1) and institutional cooperation (KA2); in this framework, the International dimension for Higher Education includes International Credit Mobility – KA171, Capacity Building in Higher Education (KA2), Erasmus Mundus (KA2). In particular, Erasmus Mundus Joint Masters offers the opportunity of high-level integrated transnational study programmes at Master level delivered by an international consortium of HEIs from different countries worldwide. Jan-Gerd Krueger presents two active projects at the Prince Claus Conservatoire Groningen: New York comes to Groningen and KA171 Sarajevo.

The first one involves New York based musicians visiting to Groningen on a weekly basis and as an integral part of regular Bachelor programme. The project, fully supported by sponsorship for fees, flights, lodging, delivers a direct link towards NY Jazz Scene and offers one semester abroad, free choice of teachers and support by the Queen College of Music (specialized classes). The second one is a collaboration with multiple schools/departments of HANZE under the flag of KA171 and provides visits by lectures, quality assurance, students exchanges, coordinating by the Central Office of HANZE. Challenges? Broad network, adaptable CVs, procedures, funding, alignment. Melissa Mercadal presented the cooperation between ESMUC Barcelona and the Private University in Cali, Colombia: an exchange collaboration since 2018, for students and faculty especially in the areas of Music Production and Management and Music Education, which leads to the opportunity of creating joint programs in music for Colombian music students, possible collaboration in doctoral programmes and in research projects that any of the institutions can develop. As for students, they pay fees in their home institution except in the case they want to take individual lessons and they are responsible to cover travel and living expenses; credits taken by students in visiting institution are recognized in home institution. As for teachers, faculty is responsible to pay their own travel and living expenses when visiting the other institution. Assets: no language barriers, which foster quite a smooth adaptation to life in the new institution. Challenges: different timetables regarding academic years, visas processing, which leads to an increase in bureaucratic procedures. Wei Boon Tan presented the global network of YSTCM – Yong Siew Toh Conservatory of Music, which involves 25 Countries around the world and leads to 154 activities out of 228 students. An essential role is played by the networks in which YSTCM is involved: e.g. SEADOM, AEC, PAMS, IBG, ConNext. Some examples of activities and projects: Musical Chairs Chamber Music Festival (2020); Bangsokol: A Requiem for Cambodia (2019); Performers(‘) Present (2009-2019); Sibelius Summer Academy (launched in 2019); Orpheus Instituut MOOC on Artistic Research in Music (launched in 2019); Orpheus Research Summit (2018); Let’s LEAD! Orchestra Project Helsinki (2022) and others.

During the discussion the following main points were raised:

- How to look for partners? Faculty is an effective resource for connecting.
- The Pandemic blocked physical mobilities but also gave opportunities to develop digitalization, for example through LoLa, which is a very important legacy.
- Unexpected outcomes: Global Citizenship, a deep transformation of participants through these experiences, relationship development.

Parallel Session II 2A: Launch European University Alliance **IN.TUNE** – Innovative Universities in Music & Arts in Europe

Deborah Kelleher (AEC President), **Astrid Kvalbein** (rector Norwegian Academy of Music), **Diana Mos** (rector National University of Music Bucharest), **Emilie Delorme** (director Conservatoire de Paris), **Emilie Gardberg** (director Sibelius Academy – Uniarts Helsinki), **Nuria Sempere** (director Escola Superior de Música de Catalunya), **Ulrike Sych** (rector Universität für Musik und darstellende Kunst Wien), **Lies Colman** (principal Royal Conservatoire – University of the Arts The Hague), **Mirjana Nikolic** (rector University of Arts Belgrade), **Martin Prchal** (vice-principal Royal Conservatoire – University of the Arts The Hague)

This session presented the public launch of a new and important initiative in European higher music education: the European University Alliance IN.TUNE – Innovative Universities in Music & Arts in Europe. IN.TUNE has joined 51 existing alliances in the context of the European University initiative of the EU as the first alliance in the field of music and arts. It consists of eight institutions for higher education in music and arts in eight different European countries, which strive to deepen their cooperation to bring about institutional transformation and the enhancement of their quality, performance, attractiveness and international competitiveness.

The design of the cooperation within IN.TUNE is based on the creation of frameworks, methodologies and policies, each containing specific activities and deliverables, and developed to support long-term sustainability. The activities

are set up around four main thematic areas: Joint Education Provision & Mobility, Research & Innovation, Societal Engagement and Alliance Governance & Cooperation. These areas will be addressed in eight work packages, with each institution being a lead partner for one work package but also collaborating in all others, so that expertise, commitment and workload are shared. Main outcomes will be frameworks for mobility, for cooperation in research and innovation, and joint policies for societal engagement. Involvement of various institutional stakeholders is guaranteed through a wide range of activities and a transparent governance structure involving students, academics, and management and support staff. A group of 18 associate partners will assist IN.TUNE with expertise in the area of research and societal engagement, and provide platforms for the wide dissemination of results.

The session was introduced by AEC President Deborah Kelleher, and saw an overall presentation about the purpose, structure and activities of IN.TUNE, short contributions by the eight institutional leaders of the institutions that form IN.TUNE, the first public presentation of the IN.TUNE logo and website, and a Q&A with the audience.



Slides



Recording

Parallel Session II 2B: Resilient artists - A prevention programme to strengthen the mental resilience of performing artists

By **Annouk Van Moorsel** & **Magda Thielemans**, Royal conservatoire AP University College Antwerp

Performing artists are often faced with significant psychological, physical and socio-artistic challenges throughout their studies and careers which can lead to a number of psychological and health issues. The Royal Antwerp Conservatoire (Antwerp University College) is concerned about the mental well-being of performing artists; increasing the mental resilience of performing artists is deemed essential for the prevention of mental health issues. The Department of Applied Psychology and the Royal Conservatoire of the Antwerp University College conducted an in-depth investigation of the various mental health challenges professional performing artists face during their studies and subsequent careers. The results of this investigation were thereafter used to develop a multidisciplinary prevention program aimed at preventing mental health issues among performing artists.

The results of this investigation were subsequently used to develop a multidisciplinary prevention programme, drawing on Psychology, the Arts, Medicine and Health Sciences aimed at preventing mental health issues among performing artists. Using qualitative methods such as in-depth interviews, focusgroups and systematic observation, this project investigated the mental health effects of said challenges on performing artists. Specific subquestions delved deeper into topics such as psychological strain, mental resilience, coping skills and good mental health practices. Importantly, this methodology was used to gauge the subjective experiences of performing artists regarding these challenges.

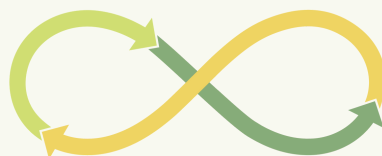
The research results were used for the development of a multidisciplinary prevention program aimed at improving the mental resilience of performing artists. The prevention program was shaped by utilising coping skills of individual performing artists as well as good practices from Psychology, the Arts and Health Sciences. From academic year 2023-2024 onward the prevention programme has been implemented in the Bachelor 1 programmes of Dance, Drama and Music at the Royal Conservatoire.



[Slides](#)



[Recording](#)



Parallel Session II 3: Building a strong internal quality culture by inviting and collecting student feedback: which policies and tools can support this?

With **Miranda Harmer** European-Performing Arts Students Association - EPASA, **Natalie Roe**, Royal Welsh College of Music and Drama and EPASA, **Janneke Ravenhorst** Royal Conservatoire – University of the Arts The Hague, **Sara de los Campos** Royal Conservatoire – University of the Arts The Hague, **Jacques Moreau** MusiQuE – Music Quality Enhancement

During this session MusiQuE facilitated a vibrant discussion on involving students in internal quality matters. EPASA representatives highlighted the benefits and challenges of student involvement, while MusiQuE shared new standards and findings from trend analysis. Finally, a Quality Culture Officer and a student from The Royal Conservatoire The Hague shared their experience with student feedback mechanisms. After these contributions, participants had a chance to discuss and exchange their ideas in small groups in World Café format.



[Slides](#)



[Recording](#)



[World Café exercise](#)

Parallel Session II 4A: Exploring Lifelong Learning Opportunities in European HMEIs: empowering growth and transforming education

with **Esther Viñuela** - Escuela Superior de Música Reina Sofía, **Kadri Steinbach** - UT Viljandi Culture Academy, **Małgorzata Sternal** - Academy of Music in Kraków, Members of the ARTEMIS Lifelong Learning Working Group (LLL WG) and **Claire Michon**, Pôle Alienor, Poitiers



This session aimed to delve into the topic of Lifelong Learning opportunities within Higher Music Education Institutions (HMEIs) and to present a valuable space for collaboration, knowledge sharing, and strategic planning in order to strengthen the Lifelong Learning landscape in Europe.

The agenda included various activities and discussions designed to foster engagement and knowledge exchange: the results of the survey on mapping Lifelong Learning opportunities in European HMEIs conducted by the LLL WG were presented to participants, providing a comprehensive overview of the current landscape.

Additionally, case studies from selected institutions that participated in the survey were shared, offering valuable input and practical examples of successful approaches to Lifelong Learning. This was followed by a group discussion, wherein participants were encouraged to openly share their perspectives and insights. Thought-provoking questions guided the discussion, exploring what participants found inspiring about these institutions, the strategic importance of Lifelong Learning for their own institutions, and the potential impact of developing such opportunities.

Towards the end of the session, a comprehensive wrap-up included an overview of the initiatives undertaken by the AEC thus far in the realm of Lifelong Learning. Participants had the opportunity to share their questions and experiences about the support and resources that the AEC can provide to further enhance their institutions' Lifelong Learning.



[Slides with Mentimeter results](#)



[Recording](#)

Parallel Session II 4B: Impact Measurement & Management: Proving and improving the impacts of cultural organisations

with **Filip Zieliński** Heidelberg University

Cultural organisations, typically, look beyond profitability. They strive to make a difference, they intend to have certain impacts on their stakeholders or even society in general. What is more, organisations of all sectors increasingly need to consider the negative impact of their work, including social and ecological harm. But how can we provide evidence of the changes that are caused by our activities, in order to prove our impact to the public, funders and beneficiaries? And can we use this evidence to also improve our strategies and make sure we focus on activities that actually work?

The presentation provided an overview of current trends and topics in the fast-evolving field of Impact Measurement and Management (IMM), including causality and attribution, Theory of Change, Randomized Control Trials, qualitative Impact Assessment methods and IMM-Software.



[Slides](#)



[Recording](#)

Parallel Session II 5: Diversity, Equity and Inclusion in Higher Music Education: An Invitation for Action

Katja Thomson (Sibelius Academy, University of the Arts, Helsinki), **Karolien Dons** (Prince Claus Conservatoire, Groningen), **Monica Vejgaard** (Danish National Academy of Music, Odense), **Karine Hahn** (Conservatoire National Supérieur de Musique et de Danse, Lyon)

Steven Faber (ArtEZ University of the Arts, Zwolle), **Ankna Arockiam** (Royal Conservatoire of Scotland, Glasgow), **Alfonso Guerra** (AEC Membership and Finance Coordinator, ARTEMIS Project Manager)

Members of the Diversity, Inclusion and Gender Equality (DIGE) Working Group and the Gender Equality and Non-discrimination Mainstreaming Task Force presented '**Diversity, Equity and Inclusion in Higher Music Education: An Invitation for Action**', a resource package aimed to help Higher Music Institutions (HME) explore, discuss and implement practices fostering Diversity, Equity and Inclusion (DEI).

The resource package contains five chapters, all of them grounded in the notion of resistance that often emerges when changes are designed and put into action in institutions: 1. Invitation; 2. Diversity, equity and inclusion landscape; 3. Reflections from change makers; 4. Dealing with resistance; and 5. Resources for inspiration: the shortlist. Following the presentation of the resource package, the participants in the session were invited to envision possible futures for HME through DEI work together with the Working Group members. This included discussing issues such as how to co-construct and maintain equitable and inclusive teaching and learning environments and how to promote artistic and pedagogical practices that support previously excluded individuals, minority groups and communities.

The session ended with an invitation to AEC member institutions to host on-site workshops delivered by the Working Group in future. To illustrate the aims, structure and contents of the workshops, the outcomes from two previous workshops were shared: at the Cefedem Auvergne-Rhône-Alpes in Lyon (November 9th, 2022), with an international group of HME staff members and students, and at the Conservatorio di Musica Alessandro Scarlatti in Palermo (October 2nd, 2023), which brought together six HME institutions in Sicily.



The locations for the next round of workshops were announced during the session:

- [Hochschule für Musik und Theater „Felix Mendelssohn Bartholdy“ Leipzig](#) – 16/05/2024
- [Yong Siew Toh Conservatory of Music, National University of Singapore](#) – 07-08/10/2024
- [Municipal Conservatory of Pylaia-Hortiatis in Panorama-Thessaloniki](#) – 16/05/2025

In addition, the DIGE Working Group announced that it will be offering the workshop to two more applicant institutions, which will be organising AEC events next year. These workshops will not be linked to the official programme of the events themselves, but will rather be targeting local staff and students. These institutions are:

- [University of Ljubljana Academy of Music](#) – 20/03/2024 (in the frame of the [AEC European Platform for Artistic Research in Music](#))
- [RIAM Royal Irish Academy of Music](#) – 03/09/2024 (in the frame of the AEC Annual Meeting for International Relations Coordinators)



[Slides](#)



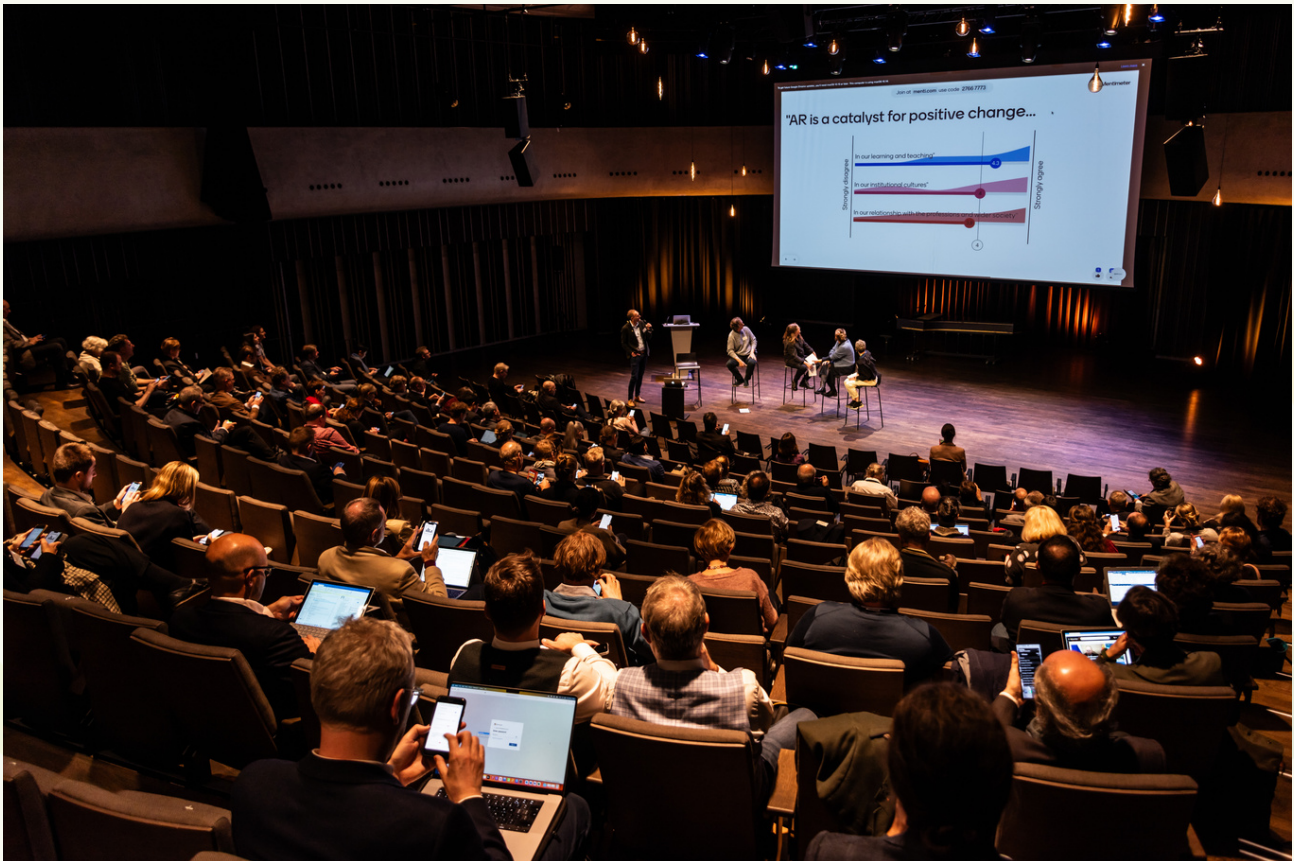
[Recording](#)

Parallel Session III 1: Artistic Research in Higher Music Education: Catalyst for a new relationship between music, education and society?

Rui Penha, Escola Superior de Música e Artes do Espectáculo, Evelyn Buyken, RAPPLab Project, Helena Gaunt, Royal Welsh College of Music and Drama, Former chair of the AEC Strengthening Music in Society Working Group, Stefan Ostersjo, REACT Project, Stephen Broad (Moderator), Royal Conservatoire of Scotland, Chair of the AEC European Platform for Artistic Research in Music Working Group.



Artistic Research is now embedded as an integral part of life in many of our institutions of Higher Music Education. It manifests itself among the research projects undertaken by artist-researchers based at our institutions, in the work of our doctoral and master students, and, more subtly, in changing attitudes to research, reflection and what we might call a 'critical musicianship'. But does it change anything? Does it (can it? should it?) change the education and training we offer our students? Does it (can it? should it?) change the nature of our institutions? Does it (can it? should it?) change our relationships with wider society, with the audiences for our artforms, and the communities with which we engage? In this session, the contributors explored these questions and more, paying particular attention both to the practical implications of the turn towards Artistic Research (including education at Bachelors, Masters and Doctoral levels) and the wider consequences for Higher Music Education.



Parallel Session III 2: Strengthening student agency and supporting curatorial practice among students: examples of student-led artistic projects in various institutions.

Students from the Royal Conservatoire, The Hague:
Pablo Traine, Early Music
Milda Orvydaite, Classical Music
Miguel Pissarra Correia Pinto Varela, Classical Music
Emma Hedrick, Jazz
Chiara Paganini, The Musician Educator

Representatives from EPASA:
Natalie Roe, Royal Welsh College of Music and Drama (UK)
Monica Vejgaard, Danish National Academy of Music (DK)
Mimi Harmer, Leeds Conservatoire (UK)



“The art of teaching is the art of assisting discovery” – Mark Van Doren

Student-led artistic projects come in many varieties, but the benefits are always profound: they empower students to take ownership of their own musical journey, fostering a sense of autonomy and agency. When students are given the freedom to explore, they become more engaged and proactive in their learning process. Not only does this spark creativity, but it encourages them to develop interpersonal skills and a wider understanding of the sector, which are crucial for navigating an ever-changing world. So what can higher education institutions do to strengthen student agency, and support curatorial practice among students? What can institutions do to nurture well-rounded, self-assured individuals who are passionate about their artistic outputs?

Students from the Royal Conservatoire and student representatives from across Europe presented and reflected on projects which include new collaborations, embracing audiences, free improvisation in an unexpected setting, creating your own concert materials and offering educational pre-show workshops, and creating meaningful seasonal festival concerts for families.



Parallel Session III 3: Enhancing the quality of learning & teaching through sustainable international connections: joint programmes

*ECMA Pro and ECMAster by ECMA, European Chamber Music Academy presentation by **Veronika Leiner** and **Johannes Meissl**, mdw Vienna, **NOVO Quartet** and **Luca Dupont-Spirio**, CNSMD Paris
 RESONO - International Joint Master in collaborative music creation & performance, a CMUSE Erasmus Mundus Design Measure, presentation by **Bruno Pereira**, ESMAE Porto
 EMEM – European Master of Early Music, presentation by **Barbara Willi**, Janacek Academy of Music in Brno and **Danilo Mascetti**, Royal Conservatoire The Hague*

*Moderated by **Jan-Gerd Krüger**, chair of the AEC-ARTEMIS International Relations Coordinators Working Group*

This informative session about joint programmes was organised to provide participants with some best practice examples and occasions to reflect on the existing forms of sustainable institutional cooperation and how these could be set up.

The representative of the well-established European Chamber Music Academy [ECMA](#) gave a presentation on its latest project [ECMA Pro](#) and on the [ECMAster](#). The presentation focused on the impact that this sustainable cooperation has had on the involved institutions thanks to a combination of intensive projects and on a formalised joint master programme. Special guest of the session was the [NOVO Quartet](#) (which is participating in the [ECMAster](#) programme and has performed at the beginning of one of the plenary sessions of this Congress) which gave a brief performance and brought a student perspective in the session.

In 2022, the Royal Conservatoire Antwerp partnered with ESMAE (Porto) and the Lithuanian Academy for Music and Theatre (Vilnius) in an Erasmus Mundus Design Measure programme called CMUSE. This flat-fee grant gave the three institutions the necessary funds to start the development of an Erasmus Mundus Joint Master. The preparatory process is in full swing, the programme and outlines of the master are fixed and an application for accreditation through the European Approach programme is in full preparation. The application to the European Commission will be submitted in February 2024, with a goal of starting in 2025-2026. The joint master will be handed in under the name [RESONO](#). [RESONO](#) is an international joint master study programme aimed at providing graduate students from both inside and outside Europe with advanced training in collaborative music creation & performance. The programme will be open to all styles of music and accessible with a bachelor degree in music.

The Royal Conservatoire in The Hague presented its European Master of Early Music (EMEM) together with the early music department of the Janacek Academy in Brno. A group from this programme played at the beginning of one of the Congress plenary sessions and the student Danilo Mascetti joined this session to give the student perspective. Barbara Willi, dean of the music faculty in Brno and head of the early music programme presented the structure of EMEM and how it was conceived and put together in a relatively short time. She showed some videos of distance performances and courses organised jointly with partners.

Finally, Jan-Gerd opened the floor to the audience for questions and comments on the presented examples.



Parallel Session III 4: Toward the green transition in higher music education – panel discussion on green practices at the HMEIs

with **Dužanka Jelenković**, **Maria Kalleitner-Huber**, AEC Goes Green Working Group and **Esther Viñuela**, Escuela Superior de Música Reina Sofía, Madrid, Spain, **Porter Ellerman**, Royal Conservatoire The Hague, **Morten Qvenild**, Norwegian Academy of Music



In the panel discussion, the AEC Goes Green WG and the invited speakers shared and reflected on the effects and challenges of some of those green practices among the AEC members, in terms of sustainable management and daily work, but also in inclusion of green skills in music curriculum, as well as the actions taken towards raising awareness among students, teachers, staff and audiences. The focus was on environmentally friendly management and daily operations, as well as raising awareness of the climate changes and other environmental challenges among HMEIs students, staff and audiences. The examples presented were selected based on the results and information from the AEC Goes Green survey on green and eco-sustainable needs and practices conducted earlier this year. To that extent, Morten Qvenild shared experience of Norwegian Academy of Music in greening its operations, including obtaining the Eco-lighthouse certification, work and objectives of the “green team” responsible for developing and communicating eco-friendly behaviour within the institution. Member of the AEC Goes Green WG Maria Kalleitner-Huber focused on practice of Mozarteum University related to sustainable travel, both in the institutional and national context within the Alliance of Sustainable Universities of Austria. Among other things, she shared her expertise with CO2 accounting, drivers for sustainable mobilities and ways of fostering them. Ester Viñuela from Escuela Superior de Música Reina Sofía presented experiences from the successful EU project GreenME, dedicated to raising environmental awareness in music students and staff. In that sense, she shared experience with introducing green skills in the music curriculum, support of student entrepreneurial projects that connect music and environmentalism, and initiatives such as green week. The fourth panellist was Porter Ellerman, MA student from the Royal Conservatoire The Hague, who presented his master project on performative aspects of music environmentalism and the active engagement of both performer and the audience. His presentation included a live music performance of Ann Southam’s piece “Natural Resources” which was greeted with great enthusiasm and included lively participation from the audience in the panel. The presentations were interspersed with the findings from the AEC Goes Green survey, presented by Dužanka Jelenković Vidović, the WG chair, about the position and practices of institutions and their staff on the topics the panellists focused on. The discussion included a productive exchange on issues and challenges recognized and shared among many institutions, such as maintaining the balance between international mobilities and cooperation and the need for reduction of the carbon footprint. Other topics included using music as a communication tool in the fight against climate change and addressing the challenges of more sustainable operations, confirming topicality of the session and need for action.

Parallel Session III 5: Fostering Young Talents: a session on Pre-College music education

*Members of the AEC-YMTE joint Working Group: **Lucy Di Cecca**, Conservatorio di Musica Santa Cecilia Rome, **Stefan Gies**, AEC, **Ross Lyness**, Royal Irish Academy of Music, Dublin, **Balázs Kecskés** Franz Liszt Academy of Music Budapest, **Alf Richard Kraggerud**, Barratt-Due Institute of Music Oslo, **Mattias Lundqvist**, Barratt-Due Institute of Music Oslo, **Minna-Maria Pesonen**, East Helsinki Music Institute, **Mario Zecher**, Ebelu Music Gymnasium Stuttgart, **Stephan Barratt-Due**, Barratt-Due Institute of Music Oslo and **Elisabeth Gutjahr** AEC ExCom member*

AEC looks back on a long-standing cooperation with schools, organisations or departments within HMEIs that are dedicated to preparing young talents for a career as professional musicians, or at least opening up a perspective for them to pursue this path. From 2004 to 2007, this cooperation was already the subject of the AEC-led Creative Europe project Polifonia II. After 'Young Music Talents in Europe' (YMTE) was founded in 2018 as an association bringing together European schools that combine primary and secondary schools with special preparatory music education programmes, it seemed time to continue the great work from Polifonia times. Thus, a joint AEC / YMTE working group was formed, which is also part of the ongoing AEC Creative Europe project Artemis.

The task of the joint AEC / YMTE WG is among others to map the landscape of pre-college music education addressing young talents and explore new formats (in terms of timing, collaboration with general education, target groups, opening up to the heterogeneity of the music sector etc.). As a first step of the mapping exercise, following the Polifonia questionnaires from 2007, questionnaires were developed and tested in a draft version with selected institutions. This draft questionnaire and the first results from the pilot phase will be presented in this parallel session. In this session, participants and invited experts from both sectors (higher music education, pre-college education) had the opportunity to discuss the questionnaires before they will be finalised and disseminated based on the input gathered in this session. At the end of the contributions by the speakers, Jeffrey Sharkey, AEC Vice-President spoke about the balance of teaching required skills for instrumentalists while opening them up to wider possibilities of composing, improvising, arranging and collaboration with other disciplines. He talked about how the “sustainably-minded” musician of tomorrow wants to make a meaningful difference in their given location and will need skills to play, produce, teach and market rather than aim solely for a constantly touring ensemble or solo career.

The session also provided an opportunity to discuss other burning issues such as: How to promote quality and diversity in pre-college education? How to recruit very young, very talented musicians? What are the possibilities to establish and sustainably finance pre-college music programmes?



Regional Meetings

As every year, participants had a chance to discuss relevant issues in Regional Meetings chaired by AEC Council Members.

Discussion Questions:

- **Feedback on the Congress programme** / content so far
- **Thematical analysis of the regional meeting reports from last year** => what AEC has done about what was expressed
- **PRIhME project recommendations** => to prepare the GA endorsement in the afternoon. These are recommendations produced by an Assembly of 60 stakeholders, thus not to be changed, but to discuss how members can embrace them, how binding these recommendations could be, how AEC and its members can make them evolve in the future, etc.
- **Next Creative Europe grant** – AEC will apply for an “ARTEMIS II” project => What would be your suggestions for CONCRETE actions that AEC could facilitate/ organise/ support?
- Do you have any ‘Joker’ topics?

Regional Groups and Chairs


United Kingdom, Ireland	Jeffrey Sharkey
Hungary, Romania,, Czech Republic, Slovaki, Macedonia, Albania, Slovenia, Croatia, Bosnia and Herzegovina, Serbia, Poland, Belarus,, Russia, Ukraine, Bulgaria, Kazakhstan, Georgia, Greece, Turkey, Cyprus, Israel, Lebanon, Egypt	Ivana Perković
France, Luxembourg	Claire Michon
Austria, Germany, Switzerland	Rico Gubler
Italy	Ricardo Ceni
Norway, Sweden, Finland, Denmark, Iceland, Estonia, Latvia, Lithuania	Keld Hosbond
Spain, Portugal	Bruno Pereira
Netherlands, Belgium	Martin Prchal
Associate Members: Canada, USA, European Associated	Abra Bush
Associate Members: Australia, China, Korea, Japan, Singapore, Thailand, Qatar	Anothai Nitibhon



Georg Häusler, Director for Culture, Creativity, and Sport in the European Commission (DG EAC) addressed the AEC community with a keynote on Friday afternoon and participated in a Q&A afterwards moderated by the AEC Chief Executive **Stefan Gies**.

 [Slides](#)

 [Recording](#)

 [Programme Music Introduction](#)



- International Chamber Music Competition "**Franz Schubert and Modern Music**" - Sabine Göritzer
- **EPASA** - Mimi Harmer
- **Opera Out of Opera 2** - Michelangelo Galeati
- **SEADOM Congress 2024** - Boonyarit Kittaweevitak
- **LOST MUSIC Project** - Beatriz Laborda
- Outcomes of the Erasmus+ strategic partnership project "**Reinventing Mentorship in the Arts Management**" - Kai Kiiv and Annukka Jyrämä
- **La Movidá** - A project to encourage the democratic participation of young artists to re-imagine their art education - Guillermo Rodríguez
- **TUNE Project** - Claire Michon , Jose Luis Fernandez, Kadri Steinbach
- Announcement Congress **Musician 3.0**: March 16 2024 - Ivar Berix
- **Voices of women** - Ly Tran
- The **Canada Research Chair in Opera Creation (CRCOC)** at the Faculty of Music-University of Montreal - Francis Perron
- **Green Music matters** - Ettore Cauvin
- **IncluMusic**: a roadmap towards a more inclusive HME and HARMAHub Projects - Alfonso Guerra
- **MusiQuE** (new standards) - Linda Messas
- **Culture of the war period: Kharkiv context** - Iryna Sukhlenko
- PGVIS - **Princess Galyani Vadhana Institute of Music International Symposium** - Anothai Nitibhon
- The **European Folk Network** - Nod Knowles
- **FAMES** - Aude Nassieu Maupas, Laurent Koppitz, Stefan Gies
- **Musethica** - An Educational Method With Social Impact - Juliette Dufau and Avri Levitan
- Presentation of the book: G. Caruso. "**La Ricerca Artistica Musicale. Linguaggi e Metodi**", Lucca, LIM 2022 - Giusy Caruso
- **FAST45 Project** - Sandrine Desmurs
- **Composition for Screen** - Roser Graell
- **IMPACT Project** - Roser Graell and Isabelle Replumaz
- **Music Diaries international workshop festival** - Erato Alakiozidou
- **ASIMUT** (Sponsor) - Silvia Bortolotto
- **NKODA** (Sponsor) - Mike Newman
- **Muvac.com** (Sponsor) - Luis Perandones
- **EarMaster**: A new approach to improving aural skills (Sponsor) - Niels Bastrup

After the Information Forum, participants had the opportunity to meet and ask questions to the speakers at their stands of the Information Market.

Discussion Groups

On the last day, participants had the opportunity to join discussion groups on three specific topics proposed by the AEC Council.

Each congress participant had a letter between A and D on their congress badge. This letter indicated the group to which the participant was assigned.

A + B **Change management** - challenges and needs for successfully developing and implementing strategies of change.

C + D **Advocacy at national level** - an exchange of ideas on experiences, examples of good practice, requirements and conditions.

In addition to these 4 groups, an **ARTEMIS Safe Space session** took place at the same time and was open to all Congress participants, regardless of the letter on their badge. The Safe Space was shaped as a discussion group, in which participants were encouraged to give feedback about the event itself and situations experienced in their institutions with particular attention to diversity, inclusion, gender equality and non-discrimination matters.

The group discussions on those selected hot topics aimed to bring AEC members coming from countries where these issues might play different roles and might impact them in diverse ways to engage in a dialogue. The AEC decision making bodies think that it is worthwhile to think out of the box. The goal was to stimulate and encourage our members through this format to challenge what we might take for granted.

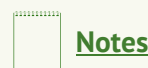
Change management

At least in our perception, there has never been a greater need to react permanently and immediately to change triggered by technical innovation, social challenges or experiences of crisis in our everyday lives, both private and professional. Even higher music education institutions cannot escape this. The discussion round was meant to be a forum to share experiences of how AEC members are dealing with the multiple requirements and challenges raised by the matter of change. How to formulate strategies, goals and visions to constructively shape processes of change? How to involve staff and students and make them part of a joint project? How to create trust? What role does good communication play in this process? How to deal with vulnerability? The discussion provided an opportunity to listen and learn from each other.



Advocacy and lobbying at national level

AEC runs and is involved in a lot of advocacy activities which at the end of the day can also be considered to be quite successful. For constitutional reasons, however, these activities are largely limited to advocacy vis-à-vis the institutions and organisations of the European Union. At the same time, AEC feels also responsible to support and empower its members to do advocacy at national, regional or local level, if they wish so. This is not as easy as it might look at first glance, as the conditions, requirements and goals of advocacy might differ considerably from country to country. This is especially true when it comes to issues of funding or recognition as institutions of higher education, but also with regard to other topics. That's why this session intended to start with an exchange of experiences in order to learn more about each other. In a second phase, it was about identifying topics of common concern, but also tools that are suited to meet the needs of AEC members' daily work on the ground, and which - with the help of the AEC Advocacy Task Force - shall be developed and made available by the AEC for its members to empower them to carry out advocacy actions even better and even more successfully in the future.



The students' wrap up meeting, led by the **EPASA representatives**, aimed at collecting feedback on the AEC Congress 2023 as well as discussing together future steps for the involvement of the students in EPASA.

Feedback on the Congress by the students:

- In sessions, presenters should give floor to the student opinions by asking – it makes answering and participating easier
- More bodily exercises: moving, yoga, common easy music making as team building
- Language issues: programme by own language?
- Comment about the Congress: “Future here, I’m studying in the past”
- Guidelines to speakers on a practical level
- Acronym explanations should be clearer
- AEC – a theme song starting with notes A E C
- Individual introductions too much in the spotlight – more time should be given for actual tools and action
- Genres could be presented more variably
- Wish for a session about what happens after graduation
- More talk about the wellbeing as a musician
- Wish for a session on accessibility in institutions

EPASA's next steps – more people involved

- EPASA conference 2024
- EPASA's national ambassador system – one from each country, open call
- What do students need from EPASA?



AEC General Assembly

1. Approval of the **minutes** of the 2022 General Assembly
2. President's Report: **Annual Report 2022** and activities to November 2023
3. Elections to the Executive Committee and Council
 - 3.1 Appointment of returning officers
 - 3.2 Elections of the Vice-President
 - **Presentation of the candidate**
 - Explanation of the voting procedure and vote
4. Approval of the next AEC Strategic Plan (2024 – 2028)
5. Endorsement of the **recommendations produced by the PRIhME project** (addressing power relations)
6. Financial report of the Secretary General
 - Report on the 2022 accounts (for information)
 - Approval of the **proposed membership fees** for 2024
 - Approval of the forecast outturn 2023
 - Approval of the proposed budget for 2024
 - Appointment of a new external auditor for the 2023 accounts
7. Elections to the Executive Committee and Council (continued from point 3.)
 - 7.1 Elections to the Executive Committee
 - Announcement of the Vice-President election results
 - 7.2 Elections to the Council
 - **Presentation of candidates for the Council**
 - Explanation of the voting procedure and vote
8. Final version of the **Internal regulations** (for information)
9. Matters related to the European subject-specific quality assurance agency for music, MusiQuE
 - Report on developments (for information)
10. Confirmation of new members, withdrawals and expired memberships
11. Elections to the Executive Committee and Council (continued from points 3. And 7.)
 - 11.1 Elections to the Council
 - Announcement of the election results for the vacant seats on Council
12. Future congresses
13. Any other business



Elections:

Elections at the AEC General Assembly on 11th November, AEC active members elected the new members of the AEC Executive Committee and the AEC Council. It is our great pleasure to announce the new composition of the Council:

Executive Committee:

AEC President: Deborah Kelleher (Royal Irish Academy of Music, Dublin, Ireland), AEC Vice-President: Jeffrey Sharkey (Royal Conservatoire of Scotland, Glasgow, United Kingdom), AEC Vice-President (since November 2020): Elisabeth Gutjahr (Mozarteum, Salzburg, Austria) AEC Secretary General: Ivana Perković (Faculty of Music, University of Arts, Belgrade, Serbia)

Council Members:

Riccardo Ceni (Conservatorio di Musica “Giuseppe Verdi”, Milano) Keld Hosbond (Royal Academy of Music, Aarhus/Aalborg, Denmark) Claire Michon (Pôle Aliénor, Poitiers-Tours, France) Bruno Pereira (ESMAE – Porto’s Superior School of Music and Performing Arts, Polytechnic Institute, Porto, Portugal) Martin Prchal (Royal Conservatoire The Hague, The Hague, The Netherlands) Malgorzata Sternal (Krzysztof Penderecki Academy of Music in Krakow, Poland) Barbara Willi (Janáček Academy of Performing Arts in Brno – Faculty of Music, Czech Republic) Abra Bush - co-opted member (Indiana University Jacobs School of Music, United-States) Anothai Nitibhon (Princess Galyani Vadhana Institute of Music, Thailand)

We would like to congratulate all newly Council and ExCom members and wish them all the best for their term of office!



AEC Council Members 2023

Closing Session

The Closing Session of this Congress was mainly devoted to the farewell of the AEC Chief Executive **Stefan Gies**, who has been in office since 2015 and will leave its post to **Finn Schumacker** in February 2024. Stefan was warmly thanked by **Eirik Birkeland** (former AEC President), **Claire Michon** (AEC Council Member) and **Linda Messas** (AEC General Manager - Deputy Director) with emotional speeches and funny anecdotes which pictured Stefan as an eclectic and open-hearted person who we will all miss in our daily lives at the AEC. In addition, words of farewell were addressed also to **Eirik Birkeland**, who was

absent at the AEC Congress 2022 in Lyon - when his second term as AEC President expired - due to illness. Finally, as in the best AEC tradition, thank you words by the KC Director **Lies Coleman** were followed by the announcement of venue and dates of the AEC Congress 2024, which will take place at the **Conservatorio di Musica "G. Verdi" in Milan, Italy, on 14-16 November 2024**. The President **Raffaele Vignali** and the Director **Massimiliano Baggio** collected the AEC Congress trophy and invited all participants to join the Congress next year by showing a video presentation of their institution.

The AEC Congress 2023 was concluded by a wonderful concert offered by the Royal Conservatoire in The Hague.

[!\[\]\(5eb1325dfdc3f1cad8426726c0db51cd_img.jpg\) Recording](#)

[!\[\]\(eafc244b53721dd1ec133f0772f70fc7_img.jpg\) Announcement Congress 2024](#)

[!\[\]\(d3fb9f94af8b26d1c844efa9a98805b0_img.jpg\) Programme of the Closing Concert](#)



Networking Opportunities

Participants had the opportunity to meet colleagues during the coffee breaks and organised lunches and dinners. The welcome reception took place at the Conservatoire, as well as the organised lunches, while the closing dinner took place at The Atrium, where Congress participants enjoyed a fully - vegetarian seated dinner and a speech by a representative of the city of The Hague. All catering offered during this congress was vegetarian.

Additional networking opportunities were offered by the KC, with special meetings with representatives of several departments of the Conservatoire, and by the 4 commercial sponsors of the event.




AEC would like to extend our heartfelt gratitude to all our sponsors for their contributions to the success of the Congress. It was a pleasure to have you with us!

ASIMUT software is the first and only system that was made for planning education in the fine arts. By combining room booking, scheduling and event management in a single system, it will reduce the complexity of your organisation and will be a true time saver for students, teachers and staff.

 **ASIMUT software**

 [Website](#)


nkoda


 [Website](#)

With **Nkoda** you can find, organise, and annotate sheet music from the world's leading publishers. It's simple to study, teach, and perform with unlimited access to scores and performance materials – all easily accessible in one app.

EarMaster is the leading app for ear training, sight-singing practice, and rhythm training, used by some of the best music schools and developed in close partnership with recognised music teachers. It will help your students become complete musicians and give your teachers a strong tool to support them in doing so.



EarMaster

 [Website](#)



 [Website](#)

Get the most advanced solution to manage application processes in your education institution. The leading platform to manage application processes in music institutions since 2010, has been developed and adapted to cover the specific needs of conservatories, music academies and Musikhochschulen. Manage your studies, teaching positions, competitions, scholarships and masterclasses with muvac.com.

Sustainability.

This edition of the AEC Congress was the greenest organised so far in terms of catering (fully plant-based), paperless information and welcome gifts made out of recycled materials. Participants were encouraged to reach the venue in the greenest possible way and to take the stairs to reach session rooms whenever possible.

All information about the event was available in the [Whoova app for Smartphones](#) and [Whoova app for Desktop](#). No material was made available in printed version at the Congress venue.



Exhibition

The AEC Congress 2023 provided a great opportunity to celebrate AEC's 70th Anniversary with various initiatives. The AEC Office put together a special "70th Anniversary Exhibition". The exhibition was located at the Royal Conservatoire The Hague and included:

- A **1953-2023 timeline**, showcasing historical milestones for the association
- **Documents** such as statutes, event programmes and project leaflets from the 60s-70s-80s-90s and 2000s
- **Memorabilia** from AEC events
- **Posters showcasing pictures** from the AEC's Congresses throughout the years as well as the AEC platforms (the International Relations Coordinators Meeting, the Pop & Jazz Platform and the European Platform for Artistic Research)
- A poster with a **tribute to AEC's honorary presidents**
- A **screen playing** selected videos of AEC's projects and activities throughout the years
- A **wishing tree** for AEC members to leave their thoughts and wishes for AEC's future





Thank you!

We would like to express our sincere gratitude to all our members and partners who travelled from near and far to attend the event. AEC would also like to thank all speakers, moderators, the Congress Committee members, and ARTEMIS Working Group members who contributed to making this event a success!

Many thanks also to the Royal Conservatoire The Hague for hosting us, to **Samuele Riva** for the coordination work and onsite help to ensure a great setup and to the conservatoire's student representatives for their support.



PROGRAMME

WEDNESDAY 8 NOVEMBER

15:00 – 19:30 Pre-Congress Workshop – MusiQuE Peer Reviewers Training - **Studio 1**

THURSDAY 9 NOVEMBER

9:30 – 13:30 Continuation of the Pre-Congress Workshop – MusiQuE Peer Reviewers Training - **Studio 1**

9:30 – 13:00 Pre Congress Workshops:

A. POWER TO EMPOWER: step-by-step to a safer and more supportive learning environment (PRIhME)
Studio 2

(9:15 – 12:15) B. TUNE: Exploring teaching and learning cultures in higher traditional/folk music education in Europe **Studio 4**

C. Advocacy Workshop **Studio 5**

D. Empowerment Through Sustainable Connections (EPASA) - **Studio 6**

13:45 **Registration starts** – welcome coffee - **4th Floor**

14:30 – 15:15 Optional **Guided Tour** for AMARE. **Meeting Point: Registration Desk**

15:15 – 16:15 **Welcome to Newcomers** with members of AEC Council and AEC Office Team - **Studio 1**

15:15 – 16:15 **Welcome to Students** – for student delegates, with EPASA and members of the Congress Committee - **Studio 2**

16:30 – 18:30 **Opening Event and Artistic Performances** - **Conservatoriumzaal**

Words of welcome by:

Lies Colman, Director of the Royal Conservatoire in The Hague

Jaap Smit, King's Commissioner of South Holland

Michael Wilder, President of NASM (United States)

Shahanum Mohamad Shah, SEADOM former President

Alf Richard Kraggerud, Chairman YMTE Young Music Talents in Europe

Monica Vejgaard, EPASA President & Mimi Harmer, EPASA Vice-President

Deborah Kelleher, President of the AEC

18:30 – 19:45 **Opening Brainstorming** on topics proposed by participants
Introduction by Stefan Gies, AEC Chief Executive

20:00 **Welcome Reception**

FRIDAY 10 NOVEMBER

8:45 **Registrations for late comers**

09:00 – 10:00 **Plenary Session I** - “AI: What does it mean for the future of HMEI and for their concepts of quality?”
Conservatoriumzaal
Music Introduction

moderated by Paul Craenen, Royal Conservatoire The Hague
contributions by:
Orla McDonagh, MusiQuE
Miranda Harmer, EPASA
Ine Vanoeveren, Conservatoire Royal de Liège
Luc Döbereiner, Staatliche Hochschule für Musik Trossingen

10:15 – 11:30 Parallel Sessions I

1. The Musician of Tomorrow – a dialogue with Teachers & Students: a conversation on how to raise the bar for digital skills across higher music education - **Conservatoriumzaal**

2. Learning from each other and empowering HMEIs to empower students: the Mutual Support Platform for Curricular Innovation - **Studio 1**

3. Bringing internationalisation and quality culture together: an exploration of internationally based quality tools that can underpin institutional international ambitions and enhance quality - **Studio 2**

4. Power to HMEI! Putting Power Relations Front and Centre - **Studio 4**

5. Welcoming different music styles and aesthetics: Traditional / Folk Music in HMEI - **Studio 5**

11:30 – 12:00 Informal Networking - **Foyer**

11:30 – 12:00 Meet the KC departments! Education - **Studio 6**

11:30 – 12:00 Meet the KC departments! Theory - **Studio 7**

11:30 – 12:00 Meet our sponsors! Nkoda - **Room 4.51**

12:00 – 13:15 Parallel Sessions II

1. Taking a Global Perspective: organising exchanges and collaborations outside Europe - **Conservatoriumzaal**

2A. Launch European University Alliance IN.TUNE – Innovative Universities for Music & Arts in Europe - **Studio 1 - 45min**

2B. Resilient artists – A prevention programme to strengthen the mental resilience of performing artists - **Studio 1 - 30min**

3. Building a strong internal quality culture by inviting and collecting student feedback: which policies and tools can support this? - **Studio 2**

4A. Exploring Lifelong Learning Opportunities in European HMEIs: empowering growth and transforming education - **Studio 4 - 45min**

4B. Impact Measurement & Management: Proving and improving the impacts of cultural organisations - **Studio 4 - 30min**

5. Diversity, Equity, and Inclusion in Higher Music Education: An Invitation for Action - **Studio 5**

13:15 – 14:45 Networking Lunch - **First Floor**

13:45 – 14:30 Meet the KC departments! Art of Sound - **Studio 7**

13:45 – 14:30 Meet the KC departments! Early Music - **Studio 5**

13:45 – 14:30 Meet the KC departments! Dance - **Studio 3**

14:45 – 16:00 Parallel Sessions III

1. Artistic Research in Higher Music Education: Catalyst for a new relationship between music, education and society? - **Conservatoriumzaal**

2. Strengthening student agency and supporting curatorial practice among students: examples of student-led artistic projects in various institutions - **Studio 1**

3. Enhancing the quality of learning & teaching through sustainable international connections: joint programmes: ECMA, RESONO and EMEM European Master of Early Music - **Studio 2**

4. Toward the green transition in higher music education – panel discussion on green practices at the HMEIs - **Studio 4**

5. Fostering Young Talents: a session on pre-college music education - **Studio 5**

16:00 – 16:30 **Informal Networking - Foyer**

16:00 – 16:30 Meet the KC departments! Jazz - **Studio 7**

16:00 – 16:30 Meet the KC departments! Composition - **Studio 6**

16:00 – 16:30 Meet our sponsors! ASIMUT - **Room 4.51**

16:30 – 18:00 **Regional Meetings with Council Members - Room information in WHOVA**

18:00 – 19:00 **Wrap up with EU representative - Conservatoriumzaal**

Musical Introduction

Speech by Georg Häusler, Director for Culture, Creativity and Sport in the European Commission (DG EAC)

Q&A moderated by Stefan Gies

SATURDAY 11 NOVEMBER

9:00 **Optional Guided Tour for AMARE. Meeting Point: Registration Desk**

9:45 – 11:30 **Information Forum and Market - Conservatoriumzaal**

Musical Introduction

Plenary presentations by AEC Member institutions moderated by Deborah Kelleher, AEC President, followed by Q&A with the speakers in the form of “market place”

11:30 – 12:00 **Networking with Refreshments with Information Market - Foyer**

11:30 – 12:00 Meet the KC departments! Vocal - **Studio 6**

12:00 – 13:00 **Discussion groups (3 topics to be chosen by Council) - See Whova and letter on your badge**

- ARTEMIS Safe Space session – moderated by Ankna Arockiam and Steven Faber
- Advocacy
- Change Management

13:00 – 14:30 **Networking lunch - First Floor**

13:00 – 14:15 Meet the KC departments! Classical - **Studio 6**

13:00 – 14:15 Meet the KC departments! Sonology - **New Music Lab**

14:30 – 16:30 **AEC General Assembly 2023 - Conservatoriumzaal**

15:00 – 16:30 **Students’s Wrap Up – hosted by EPASA - Studio 1**

16:30 – 17:00 **Informal Networking**

16:30 – 17:00 Meet our sponsors! Muvac - **Room 4.51**

17:00 – 17:20 **Closing Session - Conservatoriumzaal**
Announcement of the AEC Congress 2024

17:30 – 18:30 **Artistic Performance - Conservatoriumzaal**

19:30 **Closing Dinner - Atrium in front of KC**