

# AEC Annual Meeting for International Relations Coordinators 2022



## “SHAKING HANDS AGAIN” – ENHANCING RESILIENCE THROUGH INTERNATIONALISATION

Monopoli (Italy)

22 – 24 September 2022



Co-funded by  
the European Union



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# AEC Annual Meeting for International Relations Coordinators 2022

The **2022 Annual Meeting for International Relations Coordinators** was organised in a hybrid form, under the title **“Shaking hand again”** - Enhancing resilience through internationalisation.

The whole month of September was filled with a rich program spread between 9 and 24 September. Two online sessions took place on 9 and 19 September and the hybrid event took place on 22-24 September at the **Conservatorio di Musica Nino Rota of Monopoli, Italy**.

**164 participants came to the gathering in Monopoli, while 46 participants joined the event remotely.**

The AEC would like to thank the host, Conservatorio di Musica Nino Rota of Monopoli, the Office staff members, the IRCs Working Group, the speakers as well as the whole AEC IRCs community for this event.

## The IRCs Working Group

### **Jan-Gerd Krüger**

(Prins Claus Conservatorium, Groningen, The Netherlands) WG Chair

### **Frauke Velghe**

(KASK & Koninklijk Conservatorium, Ghent, Belgium)

### **Dimitrios Marinos**

(Athens Conservatoire, College of Music, Athens, Greece)

### **Oana Balan-Budoiu**

(The National Academy of Music Gheorghe Dima, Cluj-Napoca, Romania)

### **Melissa Mercadal**

(Escola Superior de Música de Catalunya - ESMUC, Barcelona, Spain)



### **Iveri Kekenadze**

(Malmö Academy of Music, Malmö, Sweden)

### **Wei Boon Tan**

(Yong Siew Toh Conservatory of Music, Singapore, Singapore)

### **Beatriz Laborda**

AEC Office Team, WG Coordinator

# September 9th

## Online Newcomers Session

**Dimitrios Marinos** and **Frauke Velghe** (IRC WG)

Dimitrios Marinos and Frauke Velghe (IRC Working Group) guided newcomers during their first encounter with the AEC community and the IRC meeting in particular. In their session, they presented AEC's mission, vision, objectives, and activities and introduced the participants to the IRC community.



[Watch the session](#)



[View the presentation](#)

## AEC Talk 1 - Internationalisation at home

**Marcel van der Poel** (Hanze UAS – International Business School, Groningen, The Netherlands)  
Moderated by **Jan-Gerd Krüger** (IRC WG)

This online session sought an agreement on how to refer to 'culture', making sure we use the term appropriately and effectively. The session checked on current/popular concepts about culture and to what degree they are helpful, or not. A brief inventory of participant's cultural experiences concluded the hour. The overall learning ambition of the IC workshop was to explore how we may effectively navigate (cultural) differences in worldview and behaviour, in general, and more specifically in the international classroom.

The need was to explore what it takes to develop an increasingly sophisticated understanding of differences in (relevant) cultural categories, meaning, we learn how to foster intercultural sensitivity.

Then, moving from sensitivity to competence, we reviewed a culture-general approach; we learnt how to handle (cultural) differences relatively irrespective of origin. Finally, we tried to apply this to (current) cultural dilemmas or conflict situations that affect our classroom dynamics and/or affect our colleagues and learners.



[Watch the session](#)



[View the presentation](#)

# September 19th

## Artistic Plurality and Inclusive Institutional Culture in HME

Katja Thomson, Alfonso Guerra - [DIGE WG](#) (Diversity, Inclusion & Gender Equality) Working Group of the Creative Europe funded project [AEC Empowering Artists as Makers in Society \(ARTEMIS\)](#).

On Monday 19 September, Katja Thomson, Alfonso Guerra and members of the **ARTEMIS Diversity, Inclusion & Gender Equality (DIGE) Working Group** presented **Artistic Plurality and Inclusive Institutional Culture in Higher Music Education**, a dynamic and interactive eBook meant to identify good practices, promote increased access and encourage Higher Music Education institutions to evaluate their educational programmes and policies through the lens of inclusivity and pluralism.

The WG members gathered in a one-hour session and introduced the topics compiled in the publication's content wheel - here, all case studies from [How are diverse cultures integrated in the education of musicians across Europe?](#), as well as the framework of questions from [Decentering curricula: questions for re-evaluating diversity and inclusiveness in HMEIs](#), both available on the AEC-SMS website, are interconnected.

This publication, having evolved from the [AEC-SMS Diversity, Identity, Inclusiveness Working Group's](#) personal experiences and reflections, consultations, continuous discussions and insights gained through a vast body of scholarly literature, was enriched in myriad ways by reaching out to different HMEIs in search of existing practices and reflective actions on challenges posed by broad terms tackled within the group: **diversity, identity, inclusion, accessibility**.

The session, besides presenting the eBook, aimed at sharing experiences and challenging own ideas and perspectives, as well as encouraging participants to reflect on how to build **healthy and diverse learning environments** all across Europe.

Questions such as "Have you been involved in taking action concerning diversity and equity issues in your institution recently? If so, how would you describe the aim?" and "How does institutional resistance look like at your home institution?" served as starting point and colophon respectively, giving the opportunity to participants to **share their own experiences** not only on the spot but also in written using a collaborative document for reflection.



[Watch the session](#)



[View the presentation](#)



Artistic Plurality and Inclusive Institutional Culture in HME includes a holistic framework for reflecting upon and evaluating **diversity, identity and inclusiveness in HMEIs** today, supported by a wealth of examples of inspiring practices across Europe and beyond. The full document is available in .PDF, .EPUB and .MOBI formats, and can be downloaded on the [AEC website](#).

## Lifelong Learning Session

Kadri Steinbach, Konstantinos Aspiotis - [LLL WG \(Lifelong Learning\) Working Group](#) of the Creative Europe funded project [AEC Empowering Artists as Makers in Society \(ARTEMIS\)](#).

The goal of this online session was double: first to present the [3rd Working Group of the AEC's new ARTEMIS](#) project and second to have an exchange with participants about initiatives in their institutions concerning Lifelong Learning.

Namely, the Group is responsible for the 3rd Working Package of the project, which is dedicated to **“Training and providing advice to professionals”**. The AEC decided to use as the core of the Group's activities the notion of **“Lifelong Learning”** (LLL), a notion that has progressively gained in popularity among education professionals and has also pushed the European Commission and EU national authorities to search for a concrete legal framework regarding the formal recognition of LLL training of adults. Members of the WG elaborated on the term in general but also on the Group's understanding of the term in the context of music education, so that participants get a full understanding of why the term has recently gained importance and what the implications can be for HMEIs.



In the second part of the session, participants were invited to take part in an active discussion about their understanding of the term and its practical and theoretical implications for HMEIs study programs and other activities, as well as to bring examples of LLL initiatives in their institutions. Participants were also informed in detail about the procedure of the Group's LLL mapping task, which began some days after the meeting. Being one of the deliverables of the 3rd ARTEMIS WG, and based on the **national overviews of music education systems in Europe** that the AEC had carried out in 2010, this mapping aims to analyse the offer and identify the gaps in LLL provisions as well as to encourage AEC members to **improve and/or develop LLL opportunities for artists**.



[View the presentation](#)



# September 22nd

## Pre-conference workshop - Intercultural Communication

Marcel van der Poel (Hanze UAS – International Business School, Groningen, The Netherlands)

In the very first session of the IRCs Meeting 2022, in presence participants experienced and discussed a range of relevant aspects of culture and cultural learning that were connected to their own experiences. The session checked the conditions for reducing stereotypical and preconceived ideas about the others, explored how to **effectively deal with critical incidents and cultural dilemma's**, and checked the relevance of **cultural self-awareness in cross-cultural interaction**.

The discussion was about how to make valuable steps in developing **intercultural sensitivity** as a precondition for **intercultural competence** and for maintaining **inclusive learning spaces**. The workshop was highly interactive; first doing, and only then hearing about the underlying concept or theory. The key context was the international educational environment.



## Introductory session for first-time delegates

Dimitrios Marinos and Frauke Velghe (IRC WG)



Dimitrios Marinos and Frauke Velghe (IRC Working Group) guided newcomers coming to Monopoli during their first encounter with the AEC community and the IRC meeting in particular. In their session, they presented AEC's mission, vision, objectives, and activities and introduced the participants to the IRC community.

 [View the presentation](#)





## Opening Event



### Musical introduction:

**Trio per flauto, violino e pianoforte - Nino Rota**

**Alessandro Turi:** flauto

**Miryan Capuano:** violino

**Antonia De Pasquale:** pianoforte

Classi di Musica da camera e d'insieme dei maestri Fabio De Leonardis, Domenico Di Leo, Anna Guerriero, Nicola Giuliani, Giuliana Zito, Coordinamento artistico e organizzativo Domenico Di Leo



### Welcome words by:

- **Stefan Gies**, AEC Chief Executive
- **Fabiano Amati**, President Conservatorio di Musica "Nino Rota", Monopoli
- **Angelo Annese**, Major of the city of Monopoli
- **Jan Gerd Krüger**, IRC WG Chair



[Watch the session](#)



## AEC Talk 2 - The crisis of international arts – towards a translocal mode of thought

**Errol Boon** (HKU University of the Arts, Utrecht, The Netherlands)  
Moderated by **Dimitrios Marinos** (IRC WG)

This lecture has taken the recent crisis caused by the coronavirus as an occasion to reset our view on internationalisation in the arts, so that we can prepare students for the challenges of a globalised cultural sector. In our present age, it is time to **approach artistic internationalisation radically differently** than we have done for centuries. The **'turning point' (κρίσις)** comes down to the fact that, as a consequence of globalisation, internationalisation should no longer be seen as an ideality to strive for, but can only be adequately understood as an inescapable reality to anticipate on. Throughout this lecture, Errol Boon explained this 'turning point' (κρίσις) in three steps: from past promises to present challenges and future solutions. First, he went into the historical promise wedded to artistic internationalisation and showed how, for centuries, the value of internationalisation was ethically grounded in the ideal of cosmopolitanism.



Secondly, he showed how this cosmopolitan ideal is problematised rather than realised by the present globalisation. This is done by mapping out two groups of current challenges for artists and cultural workers: the first group called instances of 'pseudocosmopolitanism'; the second group, the 'broken promises of the global village'.

Finally, in order to re-establish the justification of working abroad and to reformulate our **cosmopolitan ambitions** in ways that address the moral and artistic challenges of globalisation, the speaker has proposed the general notion of translocality as this new ideal. With this broad term, he refers to various ways in which artists and cultural workers aim to **connect global ambitions with local activities** so that they are oriented to other parts of the world in and through their locality. This new ideal is left rather open in theory so that artists and cultural workers can concretise it in practice.



 [Watch the session](#)

## Parallel Sessions

### Blended Intensive Programs (BIPs)

**Oana Balan Budoiu** ("Gheorghe Dima" Music Academy, Cluj- Napoca, Romania) **Stefania Franchini** (Conservatorio Statale di Musica Luisa D'Annunzio, Pescara, Italy), **Karolina Jarosz** (The Krzysztof Penderecki Academy of Music, Krakow, Poland) **Bruno Pereira** (Escola Superior de Música e Artes do Espetáculo, Porto, Portugal) **Claudia Peritore** (Italian National Agency)




The session was dedicated to the new **Blended Intensive Programs** introduced by the KA 131 – 2021 Erasmus Guide. The discussion was about the general frameworks, financing, terms, challenges, and steps that should be followed in order to successfully implement the new program. The scope of this session was to **raise interest in developing BIPs, share expertise** and try to **adapt the artistic field to this new EU profile**.



By attending the session, participants became more familiar with BIPs and found potential partners and new ways of implementing the program in their home-institution.

 [Watch the session](#)

 [View the presentation](#)



## Digitisation – In Media Stat Virtus

**Federico Bardazzi** (Conservatorio di Musica Giacomo Puccini La Spezia, Italy) and **Andrea Bareggi** (ESME Sudria and Istituto Musicale C. Monteverdi di Cremona, Italy)

**Studies on Distance Education** (D.E.) are an area of ongoing research. The Covid-19 pandemic resulted in the closure of most schools and universities worldwide, and a consequent raising of the interest for **new pedagogical approaches** that do not require the presence of students or professors.

D.E. technologies are divided into two modes of delivery: **synchronous and asynchronous learning**. Several researchers demonstrated that the use of online environments in higher education led to outcomes comparable to those of traditional learning environments. Therefore, it is understandable that higher education music programmes explore the distance education context. Higher music education syllabuses include a wide range of pedagogical activities, including theoretical and practical group classes, individual classes, and small group classes (chamber music classes). D.E. should adapt to the teaching context and special technology should be used for synchronous learning.



In this context, the goal of the **Erasmus+ projects Virtual Stage and In Media Stat Virtus** is exploring the applicative modalities and limits of **distance learning in higher music education**. These projects relate to the tradition of cultured music and expands its potential by studying synchronous and asynchronous modes of interaction specifically designed for this educational sector. **Virtual Stage** and **In Media Stat Virtus** are projects supported by the **European Commission**.



## Global cooperation: what about fairness?

**Silja Fischer and Sheila Woodward**, (IMC), **Matina Magkou** and **Anna Steinkamp**, (International authors team of the “Not a Toolkit!”)

**Higher music education institutions in Europe** have a history of collaboration among themselves and are increasingly seeking to **connect with institutions in the Global South**. Over the past years, a changing paradigm in international cultural relations could be observed and factors such as access, time, equity and space are receiving increased attention. In the culture sector globally, there is growing awareness around the topic of **fair collaboration**. How can European HMEI take these developments and considerations into account in their international collaboration projects?

This session invited participants to discover the different components of the “Not a Toolkit! Fair collaboration in cultural relations: a reflAction” and to exchange with practitioners from the **International Music Council** about personal, organisational and societal perspectives, dimensions, concepts and constructs as well as dilemmas around the topic of fair collaboration.



 [Watch the session](#)

## Internationalisation at home

**Marcel van der Poel** (Hanze UAS – International Business School, Groningen, The Netherlands)



In this 1-hour evening time slot there was **room for reflection** on the morning session and its (potential) practical implications. Some best practices and hints for the international classroom were shared.



# September 23rd

## AEC Talk 3 - Music and Society

**Lukas Pairon** (SIMM - Social Impacts of Music Making platform)  
Moderated by **Frauke Velghe** (IRC WG)

A growing need exists for **more research into the role music** can play in **social practice**, as well as for quality training and accompaniment for cultural workers and musicians who want to use their artistic competences to support a more **inclusive and socially just society**.



The **Academic Chair Jonet and Centre for Social Action & Music-Making (CESAMM)** - of which Lukas Pairon will be chair holder - plans to offer from 2022-2023 on training for as well as research on socially oriented music practices at the Ghent University and University of Applied Sciences and Arts Ghent (Music Conservatory as well as Department Social Work).

In his presentation Lukas Pairon explained that a **strong link between research and practice** will be an important spearhead in the functioning of the Chair and Centre, as it is committed to integrating the development of **high-quality research of social music practice**, as well as accompaniment and training of social music facilitators (musicians and social workers). It will focus on investigating and developing the empowering nature of music to generate **social impact**, and thereby contribute to building a society that values and fosters **diversity and inclusiveness**.



[Watch the session](#)



[View the presentation](#)

## Discussion groups on society projects

Groups both online and in-presence

After the AEC Talk 3, the participants had the opportunity to immerse themselves in **engaged discussions** on the topic during the breakout groups moderated by IRCs WG members.



The following questions were addressed in the groups:

- How can we **respond to conflict** as institutions?
- **Navigating the new normal** - What type of new skills should future music students acquire so as to enhance their resilience?
- What have we **learned from the past 2 years** that will remain in the future?
- How can we be more **convincing of our essential value for the society**?
- How do we change **from non-essential to essential**? Are we taking music for granted?



In the discussion groups, the participants highlighted the importance and the responsibility of the institutions and the individuals to be more sensitive, flexible and pro-active about issues and to be prepared to adapt and deal with conflict with care and respect for all parties.

Participants considered the openness to **new skills**, the **digitisation** and the **importance of mental health** as key concepts that we have explored and developed during the pandemic and that will remain in the future.



## Networking Activity: exchange of good practices and information in an informal setting - Visit to Alberobello

In the afternoon, the in presence participants visited the beautiful town of **Alberobello**, placed in the heel of the Italian's boot, as a part of the IRCs traditional networking activity.



Alberobello and its unique **trullo buildings**, which have been designated as a **UNESCO World Heritage site**, were the perfect backdrop to meet and network with international colleagues in an informal setting.





# September 24th

## Round Table - The Ukraine situation

**Iryna Cherniaieva**, Vice-Rector for Education and International Relations and **Natalya Popel**, Head of International Cooperation Lab (A.V.Nezhdanova Odesa National Academy of Music)

**Oleksandr Pryimenko**, Vice-Rector (Kharkiv I.P. Kotlyarevsky National University of Arts)

**Maksym Tymoshenko**, Rector, and Bohdan Rumiantsev, Head of the International Department and International Relations Coordinator (Ukrainian National Tchaikovsky Academy of Music, Kyiv)

**Anzhelika Kaliuzhna** and **Andrii Kulis**, students (Conservatorio Nino Rota Monopoli)

**Jose Luis Fernandez**, IRC (Conservatorio Superior de Música de Vigo)

**Ludwig Holtmeier**, Rector (Hochschule für Musik Freiburg)

Moderated by **Stefan Gies**



On the third and last day of the IRCs meeting we dedicated a special session on how to **help**, how to **manage** and how to **comfort** people who are affected by the war in Ukraine the most, where participants gained **first-hand experiences and good practices** from colleagues who are in the midst of this ordeal.



In this session, the representatives from the Ukrainian institutions explained in detail the problems they have had to face in recent months and the needs they currently have. Jose Luis Fernandez and Ludwig Holtmeier presented the processes and procedures they carried out in order to help and support Ukrainian staff and students in these difficult times.



[Watch the session](#)



[View the presentation of Jose Luis Fernandez](#)



[View the presentation of Natalya Popel](#)

## EASY Platform

In this session, **Konstantinos Aspiotis (AEC Office)** updated the participants on the **European Online Application System (EASY)**.



[Watch the session](#)



[View the presentation](#)

## Information Forum

### Sarah Meltzer

The Artist as an Agent of Change – community projects and advanced technologies Low Latency ECHOMUSES

### Salvatore Gioveni

HarMA+

### Kirsty McCahon

Con-necting with 60 thousand years of song at the Sydney Con – music and culture of the Eora Nation

### Cecilia Franchini

Virtual Exchange – The Music of Water

### Chiara Conciatori

How to access and use the member's area on the AEC website

### Claire Michon

AEC Early Music Platform Task Force  
Connecting the EM departments.



[Watch the session](#)



[View the presentation](#)

## Discussion Groups – reflection on the conference and future topics

After the Information forum, participants were divided into **discussion groups** moderated by members of the IRC WG and by the AEC Chief Executive Stefan Gies. The main topic of this discussion was the feedback of the event given by participants. In the discussion groups, the attendees gave their ideas and suggestions for possible formats and topics for next conferences and addressed the importance of the breakout groups for discussion and networking.



## Closing event

Music introduction:

**Anzhelika Kaliuzhna**, L. Revutsky Prelude n1 op.7

In the closing session, **Lucia Di Cecca**, AEC Council Member, gave the closing remarks and reflected on this special post-pandemic IRCs Meeting edition. **Stefan Gies** gave a presentation on the latest news from the AEC, followed by updates about the upcoming events and some changes in the staff composition of the AEC Office.



Campus  
Lemmens  
Leuven

**LUCA**  
SCHOOL  
OF  
ARTS

Lastly, the details about the **IRC's Meeting 2023** were announced: Thomas De Baets (Head of Music), Bart Meuris (International Anchor of Music) and Emelie De Bruyne (International Coordinator) invited the participants to join the next conference at **LUCA School of Arts in Leuven, Belgium!**



[Watch the session](#)

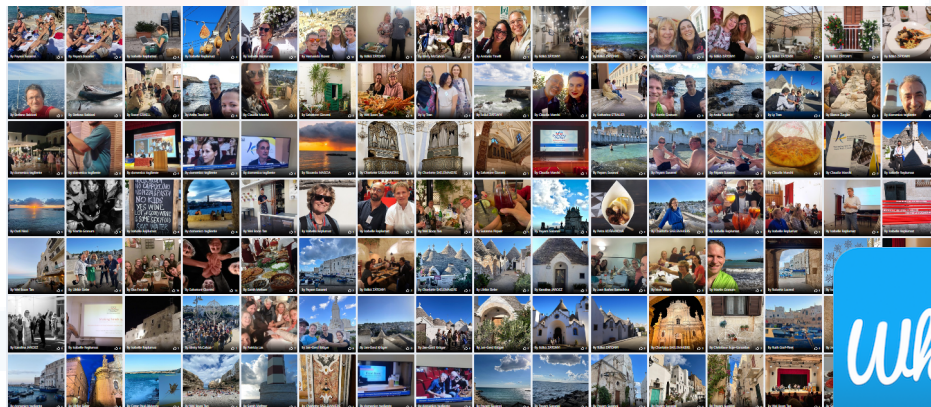
## Share your food and drinks

The very last activity of the conference was intended not to shake hands but to other very noble use: **eat and drink**. Participants brought the most special or typical food or drink from their country or region and **shared** it with their **international colleagues!**

## Photo contest

In the closing session, Barbara Lalic (AEC Office) announced the winners of the **IRCs meeting 2022 photo contest** and the special prize.

In the name of the Creative Committee: Congratulations Elsa Ferreira, Salvatore Gioveni and Martin Granum!



Ukova

# Thank you!



**AEC** would like to **warmly thank everyone** who made this IRCs meeting possible, in particular the **hosting institution in Monopoli** and the **IRCs WG** but also all the brilliant **speakers** and engaged **participants** who have participated in the conference.



## See you next year in Leuven!



Report by **Beatriz Laborda, Alessia Foschi, Katharina Litzinger** (AEC Office)

Photo Credits: **Gianluca Specchia** - Nino Rota Conservatory - Monopoli

p. 7 ©**Maritta Anton**

9:00	Registration open for pre-conference workshop ( <b>only for registered participants</b> ) <b>organ room (old building)</b>
9:30 - 12:00	<b>Pre-conference workshop - Intercultural Communication</b> Marcel van der Poel - Hanze UAS - International Business School <b>organ room (old building)</b>
12:00	Registration open, refreshments, networking time <b>ground floor (new building)</b>
13:15 - 14:15	<b>Introductory session for first-time delegates</b> Dimitrios Marinos and Frauke Velghe (IRC WG) <b>organ room (old building)</b>
14:30 - 15:00	<b>Opening event</b> Musical Introduction Welcome words - Stefan Gies, AEC Chief Executive. Fabiano Amati, President Conservatorio di Musica "Nino Rota", Monopoli. Jan Gerd Krüger, IRC WG Chair. <b>theatre (new building)</b>
15:00 - 16:00	<b>AEC Talk 2</b> The crisis of international arts - Towards a transnational mode of thought. Errol Boon, HKU University of the Arts, Utrecht. Moderated by Dimitrios Marinos (IRC WG) <b>theatre (new building)</b>
16:00 - 16:30	<b>Networking with refreshments</b> <b>ground floor (new building)</b>
16:30 - 17:30	<b>Parallel Sessions I</b> <b>A</b> Blended Intensive Programs (BIPs) - Oana Balan Budoiu, Stefania Franchini, Karolina Jarosz, Bruno Pereira <b>theatre (new building)</b> <b>B</b> Digitisation - In Media Stat Virtus Federico Bardazzi, Andrea Bareggi <b>aula 10 (new building) - online speakers</b> <b>C</b> Global Perspective: what about fairness? - Matina Magkou, Anna Steinkamp, Silja Fischer, Sheila Woodward <b>aula 2 (new building) - online speakers</b> <b>D</b> Internationalisation at home - Marcel van der Poel <b>organ room (old building)</b>
17:40 - 18:40	<b>Parallel Sessions II</b> <b>A</b> Blended Intensive Programs (BIPs) - Oana Balan Budoiu, Stefania Franchini, Karolina Jarosz, Bruno Pereira <b>theatre (new building)</b> <b>B</b> Digitisation - In Media Stat Virtus Federico Bardazzi, Andrea Bareggi <b>aula 10 (new building) - online speakers</b> <b>C</b> Global Perspective: what about fairness? - Matina Magkou, Anna Steinkamp, Silja Fischer, Sheila Woodward <b>aula 2 (new building) - online speakers</b> <b>D</b> Internationalisation at home - Marcel van der Poel <b>organ room (old building)</b>
18:55 - 19:40	<b>Concert</b> <b>theatre (new building)</b>
19:45	<b>Group picture</b> <b>terrace (new building)</b>
20:00	<b>Welcome dinner</b> <b>terrace (new building)</b>

## Friday 23 September

10:00 – 11:00

### AEC Talk 3

Social action and Music-making – [Lukas Pairon](#) – SIMM (Social Impacts of Music Making) platform

[theatre \(new building\)](#)

11:00 – 12:00

### Discussion groups on society projects, moderated by IRC WG members

group A-[theatre](#)    group B-[aula 10](#)    group C-[aula 2](#)    group D-[organ room](#)  
group E-[cloister \(old building\)](#)

12:00 – 13:00

### Lunch

[ground floor \(new building\)](#)

15:00 – 18:30

### Networking Activity

visit to Alberobello

[entrance \(new building\)](#)

## Saturday 24 September

09:15 – 10:30

### Round Table – Ukraine situation

[Iryna Cherniaieva](#) and [Nataliya Popel](#) (A.V.Nezhdanova Odesa National Academy of Music), [Oleksandr Pryimenko](#), (Kharkiv I.P. Kotlyarevsky National University of Arts), [Maksym Tymoshenko](#) and [Bohdan Rumiantsev](#) (Ukrainian National Tchaikovsky Academy of Music, Kyiv)

[Anzhelika Kaliuzhna](#), [Andrii Kulis](#), (Conservatorio Nino Rota Monopoli)

[Jose Luis Fernandez](#), (Conservatorio Superior de Música de Vigo)

[Ludwig Holtmeier](#), (Hochschule für Musik Freiburg)

moderated by [Stefan Gies](#)

[theatre \(new building\)](#)

10:30 – 11:30

### Presentation on EASY

[Konstantinos Aspiotis](#)

### Information Forum

[Claudia Marchi](#) – Puccini Conservatory: the new life of the high artistic education in Gallarate.

[Sarah Meltzer](#) – The Artist as an Agent of Change – community projects and advanced technologies Low Latency ECHOMUSES

[Salvatore Gioveni](#) – HarMA+

[Kirsty McCahon](#) – Con-necting with 60 thousand years of song at the Sydney Con – music and culture of the Eora Nation.

[Cecilia Franchini](#) – Virtual Exchange – The Music of Water

[Chiara Conciatori](#) – How to access and use the member's area on the AEC website

[Claire Michon](#) – AEC Early Music Platform Task Force – Connecting the EM departments

[theatre \(new building\)](#)

11:30 – 12:00

### Networking with refreshments

### Information market

[ground floor \(new building\)](#)

12:00 – 13:00

### Discussion Groups – reflection on the conference and future topics

group A-[theatre](#)    group B-[cloister \(old building\)](#)    group C-[organ room](#)

group D-[aula 2](#)    group E-[aula 10](#)

13:00 – 13:30

### Closing Session

Music Introduction

News from the AEC by AEC Chief Executive – [Stefan Gies](#)

Announcement of the next IRCs Meeting

Closing Remarks by AEC Council Member – [Lucia di Cecca](#)

[theatre \(new building\)](#)

13:30

### Share your food and drinks

[ground floor \(new building\)](#)