

ARTIST AS TEACHER Seminars 2025-2026

Courses for teachers in Higher Music Education Institutions

Call for participation

The AEC, in collaboration with the Royal Conservatoire The Hague, is proposing a series of seminars aiming to give teachers at any stage of their career stimulating learning experiences to help them increase their knowledge and skills in educating and coaching conservatoire students.

Core subjects include the participants' views about teaching future musicians, how to provide feedback in teaching and after assessments, the strengths and pitfalls of the teacher-student relationship, the why, how and what of assessment, the professional perspectives for students, what can be done to create a safe learning environment and research in the arts.

The sessions will take place from October 2025 to March 2026 and will be open for 15 to 20 participants from member institutions of the AEC. There will be 9 sessions of which the first 3 and the last 3 will take place live in a venue in The Netherlands and 3 will take place online.

Participants will be given an attendance certificate, including a detailed description of the discussed topics and the acquired skills, signed by the AEC.

PRESENTATION OF THE PROGRAMME

Drawing on the experience of Innovative Conservatoire (ICON), the Royal Conservatoire The Hague since 2014 developed the current form of the professional development programme for teachers "The Artist as Teacher", integrating one of the fundamental ICON principles that participants co-curate the programme by sharing expertise and experience, reflection, and inter-vision.

The Innovative Conservatoires (ICON) network began its life through an international partnership between four conservatoires in the UK, the Netherlands, Norway and Finland, with a shared mission to develop exchange and learning about core approaches to teaching in conservatoires, and to enable teachers themselves to collaborate and evolve practice. Following an initial practical seminar hosted by the Sibelius Academy in Finland, the project was developed and presented by the Research in Music Working Group of the AEC's "Polifonia" project from April 2009 to April 2010. Following the success of these seminars, the initiative was further developed by a growing international network of institutions co-ordinated by the Guildhall School of Music in London. Alongside biannual ICON seminars for the network, "ICONgo" seminars were developed to enable individual institutions to implement tailored ICON seminars for groups of their teaching staff. At the request of diverse conservatoires and institutions for higher music education, ICONgo seminars have since been held in Europe and beyond. Currently ICON is co-ordinated by the Royal Conservatoire in The Hague.

This is the third edition of the "Artist as Teacher" seminars organised by the AEC and KC The Hague since 2022 for teachers from all over Europe and beyond. Participants will get the opportunity to meet and exchange views on teaching methods, reflect on and develop their learning and teaching skills.

In 2024, the course has also been part of the [IN.TUNE](#) European University Alliance (Innovative Universities in Music & Arts in Europe) activities, and thanks to its further development through IN.TUNE, the course will be offered in an enriched form for the AEC 2025–2026 edition.

STRUCTURE OF THE ACTIVITIES AND COMMITMENT OF PARTICIPANTS

As the main activity of the programme there will be 9 sessions of 3 hours. Course leader is Professor Gerda van Zelm from the Royal Conservatoire The Hague, who will be joined for the different sessions by experts such as Renee Jonker, Susan Williams, Yvonne Smeets (Royal Conservatoire The Hague).

Participants will also engage in mutual lesson visits with one or more colleagues. Participants will at the end write a report on their experience with these mutual lesson visits.

Commitment

- It is mandatory to **attend the live meetings in person** at the beginning and end of the course (more information can be found at the end of the document)
- The mutual lesson visits can be conducted online or in person if possible;
- Participants are asked to produce the following written assignments:
 1. Discovery through biography: looking at their history as artists and learners, focussing on critical moments, significant others and educational interventions, participants are asked to write an autobiography of their learning experience and reflect on who they are as artists and as teachers.
 2. A reflective report based on a questionnaire that gives evidence of what they have taken from the course and how this may or may not have changed their teaching and what they 's want to develop further.

The assignments must be delivered at the end of the seminar series.

- To obtain the certificate of attendance, participants must attend a minimum of 80% of the sessions and deliver the three written assignments.

All courses and assignments will be done in English.

COURSE CONTENT

Themes

The artist as teacher

Who are we as artists, learners and teachers? What are or have been critical moments during our own development, who are or were significant others and what have been important educational interventions? Reflecting on our own biography we ask ourselves what kind of artists and learners we are and how this affects our teaching.

Student ownership in learning

How do teachers enable their students to become independent learners? What working forms can we share? How can teachers find a balance between being the expert and giving space to the

student? How can group work with students contribute to student's ownership in learning? One of the working forms will be the Critical Response Process developed by dancer/choreographer Liz Lerman.

Conditions and foundations for learning

Mindset, health and wellness, motivation and goals are important conditions and foundations for learning. What tools are available for teachers to guide their students to enable them to become self-supporting learners? What can HMEIs offer to students in those cases where the learning is obstructed by external issues?

Social safety in the learning environment

HMEIs want to offer a safe environment for study and work. What can teachers do to help create a safe learning environment for their students? How can we recognise situations where students and or colleagues do need support? What help can the institution offer in cases where social safety is at stake?

The power of constructive feedback

How can feedback enable students' learning? What are criteria for constructive feedback? What happens if, instead of giving tips and advice, we ask neutral questions? One of the working forms will be the Critical Response Process developed by dancer/choreographer Liz Lerman.

Assessment and feedback

Why do we assess? What do we assess? What are the assessment criteria we use and how do these connect to the students' learning goals and the learning objectives of a course? How can we make assessment procedures transparent? How can we reflect on our role and behaviour as an examiner? What are quality criteria for the assessment process?

Research in the arts

The artistic practice is a place for creativity, expression, aesthetic experience and cultural transfer. Research is a feature that is more and more mentioned as belonging to the artistic practice. What does this mean? How can the artistic (teaching) practice be a breeding ground for research? And how should we relate to this? What motivations can lead to research, and how can they lead to questions and needs in and about the artistic practice? Are there common motives in research and in the artistic practice and what can be the differences?

The multi-faceted professional practice

The objective of a conservatoire is to prepare students for a professional practice. Yet this practice is rapidly changing as we all have experienced. How does this influence our teaching? Whilst teaching dance and music skills are still the core of our practice, to what extent do we need to relate to other aspects that are nowadays required to become a professional performing artist?

Working forms

Inter-vision

Inter-vision is an inter-collegial learning method in a group of equals guided by a chairperson, focussing on increasing knowledge, improving skills, increasing self-reflection and insight in personal functioning and on learning how to deal with emotions related to work situations. Inter-vision is generally used to address general work issues, which need clarification or are perceived as problematic by the professional.

Coaching and mentoring

What can teachers learn from the coaching practice? What advantages can we take from a more coaching approach in teaching? How as a teacher can we move back and forth between a coaching approach to a master-apprentice model in teaching? Aspects of coaching and mentoring in teaching will be discussed and practised.

Mutual lesson visits

Teachers will visit at least two lessons of one or two colleagues and vice versa. As a preparation for this a toolbox will be offered with several possible approaches to reflect together on teaching.

Teacher's bank of working forms

Teachers will be invited to present working forms they use in their lessons which they feel could be helpful, inspiring, constructive for colleagues, thus building on the experiences of all participants.

Goals

At the end of the study programme participants are expected to:

- Be aware of recent developments about conditions for learning, collaboration in teaching and learning, assessment and feedback, the connection to the professional practice, and research in and on arts.
- Be aware of possible developments at institutions for higher music education at a European level.
- Have developed and experienced new working forms and can apply these in their own teaching practice.
- Have developed skills in the field of peer work and peer consultation.
- Be aware of their own development and can set themselves learning goals.
- Can initiate initiatives in their own institution in their own work with students or in collaboration with colleagues.

DATES AND TIMES:

Launch of the call

Friday 20 June

Deadline for submissions

Monday 1 September

Results of the application

Monday 15 September

Applicants are required to confirm their participation

Monday 22 September

In person sessions (@ Royal Conservatoire The Hague):

1. Friday 31 October, 3 – 6 PM
2. Saturday 1 November, 10 AM - 1 PM
3. Saturday 1 November, 3 – 6 PM

Online sessions:

4. Friday 28 November or 5 December, 10 AM – 1 PM
5. Friday end January, 10 AM – 1 PM
6. Friday end February, 10 AM – 1 PM

In person sessions (@ Royal Conservatoire The Hague):

7. Friday 20 March, 3 – 6 PM
8. Saturday 21 March, 10 AM - 1 PM
9. Saturday 21 March, 3 – 6 PM

FEES:

Participation fee: **450€**

Includes:

- **Full access to all seminar sessions**
Participation in all sessions led by experienced facilitators, with a focus on interactive and engaging learning experiences.
- **Learning materials and resources**
A full set of curated materials—including handouts, tools, and articles—provided during the seminar and available for continued learning afterward.
- **Hands-on activities and group interaction**
Opportunities to apply key concepts through practical exercises and collaborative work with peers, encouraging deeper understanding and real-world application.

- **Q&A and discussion opportunities**

Time dedicated to open discussions, questions, and feedback in a supportive and insightful environment.

- **Lunches on Saturdays of the in-person sessions**
- **Certificate of participation**

Does not include:

- Travel and accommodation costs for in-person sessions (i.e. 2 travels to The Hague and back, and 1 to 2 hotel nights)

Participants from institutions eligible for Erasmus funding are encouraged to apply for Erasmus staff mobility support to cover travel and accommodation costs. More information on this can be obtained by contacting the person in charge of Erasmus matters and/or international relations in your institution.

APPLICATIONS:

To apply, please send a brief CV (2 page max.) + motivation letter (2 page max.) to Beatriz Laborda beatrizlaborda@aec-music.eu

Application deadline: **1 September 2025**

Applicants will be notified about admission by **15 September 2025**

Applicants have to confirm their participation by **22 September 2025**