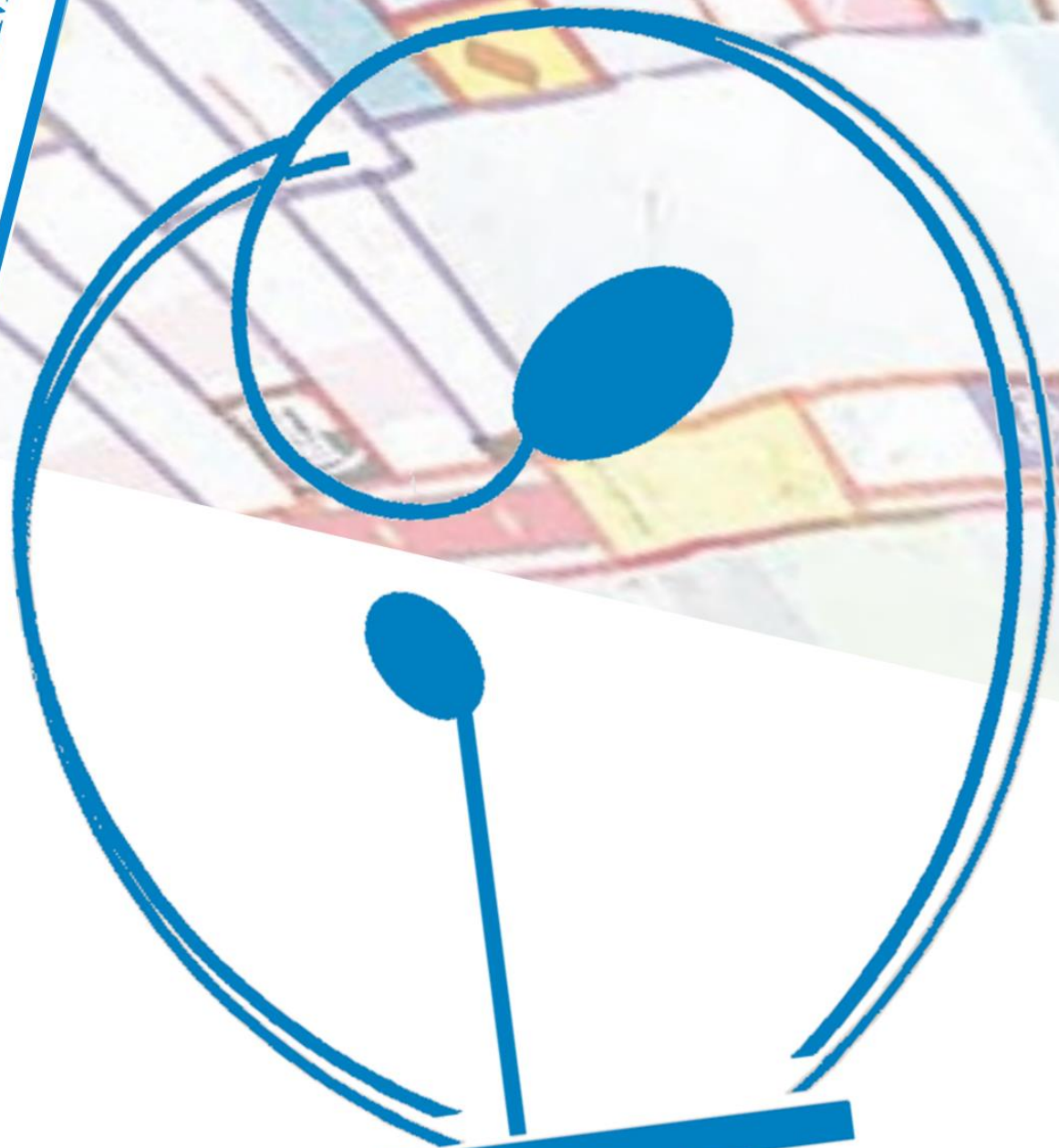


NEW EMPLOYABILITY
within
SELF-LEADERSHIP IN MUSIC ACADEMIC PROGRAMS



news
in
map



Conservatorio
Santa Cecilia

RIAM
Royal Irish
Academy of Music



European
University Cyprus



Association Européenne des
Conservatoires, Académies de Musique et
Musikhochschulen (AEC)

The Staff Training on Entrepreneurship and Leadership, which was supposed to take place in Rome, was held online because of the pandemic from 26th October to 30th October 2020. In order to take advantage of the dissemination potential of an online event, the partner institutions decided to open the training to staff members of other institutions. Thanks to the publicity made by the AEC and the other project partners on their communication channels, 128 participants registered to the training. The training was organized by the following institutions belonging to the News in Map partnership: Conservatorio di Musica Santa Cecilia Roma (leader), European University Cyprus, Yaşar Üniversitesi, Royal Irish Academy of Music RIAM, and Association Européennes des Conservatoires , Academies musique et musikhochschulen (AEC)

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Introduction

The training was meant for staff and teachers working in higher music education institutions. At the end of the training, participants have gained an understanding of entrepreneurship, its benefits and, having reflected on best case examples, are able to apply their insight into a plan for themselves to make changes at their institution. The registration was **free of charge** and was organized on [the webpage of the event built by the AEC on its website](#). The AEC organized the online logistics of the event and the distribution of information among participants. The Zoom link provided by email to registered participants gave access to all online sessions. At the end of the training the participants received a certificate of attendance. This training activity, focused on the relationship and dynamics between leadership and entrepreneurship, starts from the purpose of the NEWS in MAP Project conceiving to renew musical programs in HELM. To renew it is necessary to innovate and to reflect on "innovation" declined in strategy as well as in performance.

Typology of Innovation: Innovation Strategy and Innovation Performance



Speaker: Çağrı Bulut

Innovation is one of the most popular concepts for the last decade that is in use by researchers, managers, entrepreneurs, and policymakers. The literature presents many definitions and conceptualizations on the types of innovation. This seminar simplifies the types of innovation by categorizing the forms of innovations that occur by the innovators and their impact-degrees on markets. The seminar will raise awareness of participants regarding how entrepreneurs create and seize the new market and where they implement their ideas in order to gain a competitive advantage with their innovative ideas.

QUESTIONS raised by participants and discussed during the session

- I want to know why „creative destruction” idea was associated with radical innovation and not the breakthrough innovation.
- Could you explain a bit more in depth the concept of "intra-emotional"? "emotional" category is one of the most relevant in the field of performing art (music) as a form of co-creative and dialectic communication
- How to teach innovation to our students? How to Foster it. I find it so difficult because we come from such a traditional field, they do not want to break with what their maestros tell them.
- Balance between tradition and innovation... some suggestion?

Çagri Bulut is a Prof. Dr. of Management at the Business Department of Yasar University, Turkey. He has a Public Administration bachelor's degree from the Faculty of Economics at Istanbul University, his MA is in

Strategy, and his Ph.D. degree is in Business Administration, both are from Gebze Institute of Technology (GIT), Turkey.

Prior joining to Yasar University he served as a postdoctoral Economist at FAO of the United Nations, CountrySTAT Project, at FAO headquarters, Rome-Italy. He has a range of publications on Strategic Management of Innovation and Corporate Entrepreneurship. His research particularly focused on Competitiveness, Culture-Based Strategic Orientations of organizations and firm performance, Social & Technological Innovations, Intrapreneurship, and Intellectual Capital Management.

Besides tutoring Ph.D. students, he has been in several European countries as visiting professors such as Italy, Portugal, Belgium, Slovenia, Latvia, and Germany. He has taken a role in many projects some funded from The Scientific and Technological Research Council of Turkey (TUBITAK), ISI-FRAUNHOFER (Germany), ERASMUS+, and other EU-funded projects. Some duties out of his University are, being a member of various Entrepreneurship Related Commissions at TUBITAK, Council Member of Third Council of Ministry of Science, Technology and Industry of Turkey; represented the Republic of Turkey in OECD, and many other organizations supporting Entrepreneurship. He is an associate editor Springer Nature Business and Economics and a member of the reviewer and editorial boards at prominent business journals. Prof. Dr. Cagri Bulut is the Director of Strategic Planning and Excellence Office of Yasar University, and Ambassador of the Academy of Management, Entrepreneurship Division to Turkey.

→ Please find here the [SLIDES used by Cagri Bulut during the session, Typology of Innovation: Innovation Strategy and Innovation Performance](#)

→ Please find here the [VIDEO RECORDING of the session, Typology of Innovation: Innovation Strategy and Innovation Performance](#)

Innovation cannot fail to take into account technological and digital development and this is very much felt in the field of classical music, especially as a result of the crisis caused by the epidemiological emergency, which underlined the urgency of seeking new solutions from an entrepreneurial perspective.

Classical music in the digital age and career development during lockdown



Speaker: Till Jancukowicz

The part of musicians' DNA is the search for auditorium, which has been dramatically changed during the last decades due to the development of digital technologies and various unpredictable events, such as the COVID-19 crisis. In his presentation, Till Jancukowicz poses the questions on the role of technologies for boosting classical music in the modern world and the changing image of the audio streaming market, which is supposed to reach more than 1 milliard of subscribers by 2030.

Creation of music platforms and streaming services, such as IDAGIO, might lead to the rise of new auditorium eager to discover the world of classical music. Various obstacles for the development of music industry, including the most unpredictable and the most global one – COVID-19 crisis, are underlined in the presentation. The pandemic has given us a new understanding of the world of music where business models relying on box office revenues have become obsolete and the rise of the "online" universe is the main core of the development tendencies. New revenue streams are rising with the desire of the audience to enjoy live

performances whilst being home and feeling not only comfortable and safe but also not removed from the cultural life with concerts and performances. IDAGIO Global Concert Hall is given as an example of a new innovative tool for artists to engage with audience online.

QUESTIONS raised by participants and discussed during the session

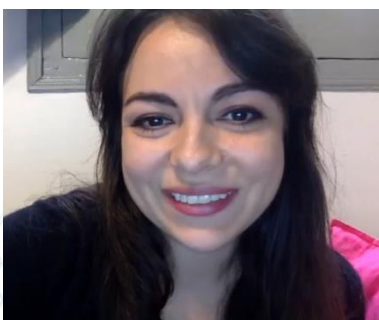
- I would like to ask about talent scouts
- I think is important to raise a topic: are we focusing enough on training our artists/students to be focused on their audiences? Do we talk about this inside the classrooms?
- I have a twofold questions: a) Are you currently thinking of expanding your service coverage on other styles/genres of music? b) how do you cover classical music (composers & works) from diverse and under-represented areas/countries?
- How can an artist publish her/his own music on Idagio?
- How can the loss of the rituality (sacrality) of the live concert be repaired?
- Do the artist get feedbacks from audiences (blog? email? reviews?)
- How is the financial part divided?

Till Jancukowicz boasts more than 20 years' experience as an artist manager, producer and concert promoter. He was responsible for organizing several of the Metropolitan Opera's European tours, and his personal clients included conductors Christian Thielemann, Seiji Ozawa, André Previn, and Jukka-Pekka Saraste, and pianists Ivo Pogorelich and Arcadi Volodos. As founder of the Abu Dhabi Classics, he arranged UAE debuts for the New York, Berlin and Vienna Philharmonics; the Bayreuth Festival; and Daniel Barenboim, Simon Rattle, Zubin Mehta, Yo-Yo Ma, Ben Kingsley, Jeremy Irons, and other musical and artistic luminaries. In 2015, Till founded IDAGIO, the leading streaming service for classical music. IDAGIO stands for his passion for classical music and the vision to give the genre an appropriate place in the digital space.

[→ Please find here the VIDEO RECORDING of the session, Classical music in the digital age and career development during lockdown](#)

One of the innovative and most pervasive aspects of using technology is having a presence on social media. Knowing how to create and manage our digital strategy, especially in the performing arts jobs, is fundamental in ordinary as well as in emergency situations.

Social Media: Five Steps To Boost Your Digital Presence on Social Media



Speaker: Rocío Garcíalonso

Social Media proves that it has become an essential tool, specially after months of lockdown, it offers so many opportunities of connecting with an audience and project your voice around the world. With these five steps you will learn to transform or create your digital strategy for the performing arts.

The following questions will be addressed:

- Identify your values. Which words would you use to describe yourself? Or highlight the elements of your personality.
- Make a list of 3-5 topics to create your first calendar content (Debut, Anniversary, topic you're passionate about) and create a weekly calendar that ensure that your posts are consistent.
- What does your target audience like to do? Describe the people you most want to reach on social media.
- What kind of content does your audience tend to engage with?

QUESTIONS raised by participants and discussed during the session

- In these times of media content everywhere that we live in social networks, how to create striking and original quality content which stands out from the rest?
- Is this strategy a good step for an art institution?

Rocío Garcialonso. *Communication specialist and cultural manager (Mexico City, 1991). Founder of Fortissimo Media, communication agency for artists and cultural organizations. Mexican living in Madrid, she has a degree in Communication from the Universidad Iberoamericana and a Master's in Performing Arts Management from the Accademia Teatro alla Scala in Milan, Italy. She currently works for dance companies, cultural associations, and opera singers as a digital content consultant and communication manager. Founder of Opera Is Cool, an opera promoter is responsible for the digital communication for Juvenilia The European Network Of Opera Friends. She began her professional career in the Corporate Communications Department of MTV Mexico and has worked at the Teatro Real as a Press Assistant and personal assistant to the Peruvian tenor Juan Diego Flórez in Vienna.*

[→ Please find here the SLIDES used by Rocío Garcialonso during the session, Social Media: Five Steps To Boost Your Digital Presence On Social Media](#)

[→ Please find here the SLIDES with the assignment questions and the resource link suggested by Rocío Garcialonso](#)

[→ Please find here the VIDEO RECORDING of the session, Social Media: Five Steps To Boost Your Digital Presence On Social Media](#)

Innovative thinking is indispensable for the development of entrepreneurial skills and to promote a mentality of growth within higher music institutions, both among students and among staff. To utilize mental skills training techniques can be helpful in motivating people involved into the process and in achieving this growth mindset.

How can we promote a growth mindset within higher music institutions so that we can develop entrepreneurial and innovative thinking among students and staff?



Speaker: Vourneen Ryan

this training.

The consideration of growth/fixed mindset in entrepreneurship education has potential implications for both teaching and research. While growth mindset and entrepreneurial mindset are distinct concepts, some interesting pathways could be explored to discover connections between the two. This could further help students develop as creative entrepreneurs.

This workshop will explore the impact of instruction on students' growth versus fixed mindset. The focus of the training will be on messages of inclusion and diversity, and how to reflect on the language you use in your teaching and course materials. There will be an open discussion as part of

QUESTIONS raised by participants and discussed during the session

- As educators how do we move away from pigeonholing students based on their level at entrance to music conservatoire?
- Can 'academic' staff members at the music conservatoire (i.e. the staff members who are not teaching instruments) employ any techniques like the practice journal? I would love to encourage similar reflective practices in my classes if you have any ideas.
- Students in conservatoire training constantly compare themselves to others, how can we get them to focus on their own journey?
- The biggest enemy of the entrepreneurial mindset is doubt – in our selves, our surroundings, our abilities. Self-doubt damage projects: what is your perspective as a young musician and young woman? How to overcome doubts?

Vourneen Ryan is a professional flautist, teacher and performance psychologist. She performs regularly with many of the major orchestras in Ireland and the UK. Vourneen was invited to join the internationally - acclaimed Royal Liverpool Philharmonic Orchestra in 2004 where she held the position of Co-Principal Flute. As a professional performing artist herself, Vourneen employs hands on approach to her performance psychology practice, with a strong emphasis on the practical aspects of mental skills training. Vourneen delivers Career Development workshops to students at the Royal Irish Academy of Music and has delivered Mental Skills Training for Performance workshops to students at the University of Limerick and DKIT.

Vourneen is currently a teacher of flute studies at the Royal Irish Academy of Music and utilizes mental skills training techniques to motivate and inspire her students. In 2017, Vourneen was invited to contribute to the Association of European Conservatoires SMS (Strengthening Music in Society) 4 years project. She has recently been awarded an Amplify Research grant from the RIAM to devise and deliver a psychological skills teacher training programme for instrumental and vocal tutors called 'Find your 'Flow' and Flourish!'

Vourneen is currently owner and director of a Performance Coaching Consultancy, The School of Performance (www.theschoolofperformance.com)

→ Please find here the [SLIDES](#) used by Vourneen Ryan during the session, [How can we promote a growth mindset within higher music institutions so that we can develop entrepreneurial and innovative thinking among students and staff?](#)

→ Please find here the [VIDEO RECORDING](#) of the session, [How can we promote a growth mindset within higher music institutions so that we can develop entrepreneurial and innovative thinking among students and staff?](#)

An innovative point of the NEWS in MAP Project is the identification of self-leadership. It is crucial for re-reading on the development of our skills and on how to improve the entrepreneurial attitude in music academic programs before than in artistic careers.

Evolutionary Leadership: how to unlock your full potential at work



Speaker: Danilo Simoni

Self-Leadership and the ability to tap into an internal source of creative resources is a distinctive sign of success.

All professional, artistic and organizational achievement are related to one single main element: the Level of Energy and Awareness that we are able to channel to continuously promote personal and professional development.

The key elements of a powerful Self-Leadership are:

- the identification of a Purpose that provides meaning and commitment
- building a winning Strategy
- the creation of an emotional state of Engagement and Enthusiasm
- the constant pursuit of excellence in Execution

Each of these elements is connected to specific type of intelligence that the Leader must develop and nurture:

Intuitive Intelligence > Purpose and Vision

Mental Intelligence > Strategy and Problem Solving

Emotional Intelligence > Engagement and Trust

Bioenergetic Intelligence > Action and Physicality.

QUESTIONS raised by participants and discussed during the session

- Do you have examples of evolutionary leaders in public administrations?
- If I have understood correctly, evolutionary leadership is based on a new worldview, how can we start to propose a new vision in our institution?

Danilo Simoni is the founder of BLOOM -2M consulting company - and the creator of the BLOOM methodology: a systemic approach for life and business evolution based on neuroscience, psychology, energy work and rooted in a deep knowledge of the corporate world.

For more than 15 years he works with Psychology and personal development, conjugating a solid academic background in Psychology and Psychoanalysis with the most innovative techniques in the development of human potential, of Meditation and Performance Coaching.

Danilo Simoni worked as consultant for management training and organizational development for some of the most important Italian and international companies such as Unilever, Nestlé, Cisco, Sony, Jaguar, Deutsche Bank, BNL-BNP Paribas, Alitalia, Telecom Italia and many others for which he carried out projects in the area of Leadership, Emotional Intelligence and Well-Being.

He is personal advisor of many CEOs and top managers who appreciate his way of working that focuses on all business activities driven by the movements of the human soul.

Simoni is Director of prestigious Training Programs Executive and Global Content Experts on the subject of Mindfulness for international organizations such as World TMI and Tack International and he is in the team of Certified Trainers for Epstein Technologies Corporate Programs: the innovative evolutionary approach on personal energy created by Donny Epstein.

He conducts seminars, workshops and conferences around the world on the theme of Evolutionary Leadership.

[→ Please find here the SLIDES used by Danilo Simoni during the session, Evolutionary Leadership: how to unlock your full potential at work](#)

[→ Please find here the VIDEO RECORDING of the sessions, Leadership inside and outside in Higher Music Education Institutions. Designing the change & Evolutionary Leadership: how to unlock your full potential at work](#)

The actors of this innovation are mainly HELm students and teachers. The new paradigm has to deal with the dynamics of learning / teaching by combining technology with new cooperative learning environments.

Cooperative Learning and Technology



Speaker: Paolo Susanni

The presentation is the result of a feasibility study commissioned by the NewsinMap Project, to see whether it was possible to institute a cooperative learning environment to equip music students with the skills and knowhow to allow them to create a music start-up company of their own. The study examines both how a cooperative learning model and relevant technological resources are used to create a music start-up based solely on student abilities and aptitudes without them possessing expert knowledge of non-musical subjects required by such a venture, the latter concept also applying to non-specialist educators.

QUESTIONS raised by participants and discussed during the session

- Do you also think Cooperative learning is a new and productive way/method to adopt in the future specially in music schools
- Do you have your method of keeping and tracking your sources, of various formats?
- I was wondering if the next frontier is to have a cooperative teachers' team performing in a cooperative learning environment?
- As we know, the binomial learning/teaching is a unique reality. So that can we consider a cooperative learning/teaching environment?

*After completing his undergraduate studies at the New England Conservatory, Assoc. Prof **Susanni** completed his Masters Degree at Baylor University and Doctor of Musical Arts at the University of Texas. He began his academic career as a lecturer at Texas State University. He was appointed Assistant Professor and later Associate Professor at Yaşar University where he has since been working as piano-guitar and theory coordinator. He is a published author of several scholarly papers and two books, *Music and Twentieth Century Tonality* and *Bela Bartok: A Research and Information Guide (Second edition)*. He is at present busy on a third book. His field of expertise is music of the 20th Century. He is also a solo and chamber musician that maintains a regular and international and local concert schedule.*

[→ Please find here the SLIDES used by Paolo Susanni during the session, Cooperative Learning and Technology](#)

[→ Please find here the VIDEO RECORDING of the session, Cooperative Learning and Technology](#)

Innovation always contains within itself the concept of change. A leader, for the improvement of the institution, must learn to manage this change necessary for innovation: inside and outside. A case study is significant in explaining this fundamental issue, summarizing it in a Decalogue.

Leadership inside and outside in Higher Music Education Institutions. Designing the change



Speaker: Roberto Giuliani

Relational, planning, managerial, economic, legal, union, political skills, substitute power, in the approach with the different artistic and cultural production realities of the territories, between local and glocal, in a reality with a strong International and media impact

QUESTIONS raised by participants and discussed during the session

- Do you think that a director-elect can succeed in building relationships and sense of belonging and identity with the institution?
- Since you have had to acquire a lot of economical and legal skills, if there were some suitable courses in Italy, would it be appropriate for a conservatory Rector to attend them? at least as an update? What do you think?
- What was the biggest issue that you had to face as director of the conservatory, that you did not anticipate in advance and caught you by surprise (other than the current situation with the pandemic)?

Roberto Giuliani, Rector of the Santa Cecilia Conservatory of Music since 2016 and actually at his second mandate, graduated in Piano and in Art, Music and Performing Arts. Before devoting himself to teaching and musicology, Giuliani was active as a harpsichordist and pianist. Giuliani started teaching at the Italian State Conservatories in 1987: Music History, and of Music and Mass Media.

Concurrently, from 1990 to 2013, Giuliani was adjunct Professor of Musicology at the Universities of Lecce, Macerata, Naples, Parma and Rome with regard to: History of Theory and Composition, History of Contemporary Music, Musical Discography and Videography, Multimedia, Music and New Media. Giuliani collaborated with the most important musical foundation and theatres (Mozarteum Salzburg, European Center of Ravello, Italian Culture On Net, Accademia Nazionale di Santa Cecilia, Teatro alla Scala in Milan, Teatro dell'Opera in Rome, Scelsi Foundation, Cini Foundation). Moreover, Giuliani worked for the RAI broadcasting leading research groups.

As a result of a nationwide selection, in 2014 he was included in the Registry of Expert Evaluators of ANVUR- the Italian National Agency for the Evaluation of Research and University System. Currently he is a member of the International Scientific Committee for the project "Music in 20th-century Italy".

Last year Giuliani was invited as speaker, at the Cultural Forum in Saint Petersburg at the opening plenary section.

For BMG-Ricordi, Giuliani published a monograph on Salvatore Sciarrino and for Guerini Publishing "Music in films and television," presented by Ennio Morricone, Franco Piersanti, Roman Vlad, in the Academic Hall of the Santa Cecilia Conservatory.

→ Please find here the [SLIDES used by Roberto Giuliani during the session, Leadership inside and outside in Higher Music Education Institutions. Designing the change](#)

→ Please find here the [VIDEO RECORDING of the sessions, Leadership inside and outside in Higher Music Education Institutions. Designing the change & Evolutionary Leadership: how to unlock your full potential at work](#)

The concept of leadership, in its innovative aspect that includes the "self", must make us question the way of its narration, which can be defined: storytelling and can take material for reflection from the Jungian archetypes.

The Power of Storytelling: how archetypes can improve our leadership



Speaker: Adriano Ercolani

According to Carl Gustav Jung, archetypes are defined as universal, primordial symbols that derive from the collective unconscious.

Each one of them is related to a behavioral pattern and to a different style of leadership. Each of these styles has value, if applied in the right situation.

The success of a company depends as much on business model design as it does on the creation of a team that may possess complementary skills.

Therefore, this contribution attempts to develop a deeper awareness of the role of archetypes in the context of business organizations, based on a philosophical approach in the perception of leadership.

Since 2002, **Adriano Ercolani** carries out activities of training, consulting and coaching on different topics as literature, communication, leadership and meditation in schools, companies and institutions all over Europe.

As co-founder of Inner Peace (a worldwide project that unlock the potential of meditation in companies and institutions) Adriano Ercolani has been the keynote speaker in many conferences about leadership and archetypes in Madrid, Berlin, London, Rome and New Delhi. The project has been spread in 54 Countries all over the world.

Just to mention recent events, as philosophical and cultural disseminator he has been keynote speaker and guest on the festival #prendiamolaconfilosofia ("let's take it philosophically") among some of the most important philosophers of the world (the event was streamed online on Repubblica.it website and it was followed by more than 1.000.000 one million people)

Adriano Ercolani published comparative essays on Western and Eastern Philosophy on academic reviews as InCircolo and Futuri.

→ Please find here the [SLIDES](#) used by Adriano Ercolani during the session, *The Power of Storytelling: how archetypes can improve our leadership*

→ Please find here the [VIDEO RECORDING](#) of the session, *The Power of Storytelling: how archetypes can improve our leadership*

Leadership, implying the relationship with oneself and with others, implies listening as well as narrating. This theme of listening, understood not only as hearing but also as giving attention, is fundamental for the construction of innovative models in the field of HEIm.

Leadership and Listening



Speaker: Paul Roe

Listen more carefully to what is around you
Right now...
There is an astonishing vastness
Of movement and life...
O listen-
Listen more carefully
To What is inside of you now.
Hafiz (1320-1389)

We are living through a global crisis where the noise of daily pronouncements on the pandemic is dulling our ability to listen openly. It can seem pragmatic to become inured to our own emotions and sensory information. However we need to do the opposite, we need to open ourselves up to awareness, vulnerability, empathy and compassion, especially in leadership roles. Cultivating compassionate leadership is the way forward out of this challenge. As musicians we have a great capacity to listen, to discern nuance. We can use this skill more effectively if we open our senses to multifaceted listening; noticing words, images, body-language, feelings and energy by drawing on information in the body and through intuition. This experiential workshop seeks to reconnect us to one of our greatest capacities to listen and not simply to hear.

Paul Roe is a musician with particular interests in performance, education and coaching. He is a performer (clarinet and bass clarinet) of international repute and was Associate Principal Clarinet of the National Symphony Orchestra of Ireland from 1987-2000. He has been a member of Concorde Contemporary Music Ensemble since 1989 and has given solo, ensemble and orchestral performances throughout Europe, Asia and America.

Paul has a PhD in Performance Practice from the University of York, a Masters Degree in Community Music from the University of Limerick and he is a Fellow of Trinity College, London. He also has an Advanced Diploma in Executive and Personal Coaching and has undertaken further specialist coach training in the UK and the USA.

→ Please find here the [VIDEO RECORDING](#) of the session, *Leadership and Listening*

A case study of commitment and entrepreneurship in the music education environment: an experience conceived and created by a woman who achieved leadership by dealing with the role of music in Cyprus society.

Music, cultural engagement and entrepreneurship: The experience of Sistema Cyprus



This session will focus on the role of music in society and the impact that musicians and music educators can have on society. Drawing from the experience of establishing, advancing and promoting Sistema in Cyprus, Nicoletta will provide invaluable tips on how musicians and professionals can make an impact on society, while advancing their artistic abilities and entrepreneurship.

Please find additional information at the links below
<https://theworldensemble.org/meet-sistema-cyprus/>
<https://www.sistemacyprus.com/our-team/>

QUESTIONS raised by participants and discussed during the session

- I would like to ask Nikoletta about the training for social music projects. How is the methodology and what is the profile of the Musicians that demand this training? How do they train their approach to this determined collective?
- Is this project feasible for Erasmus as well? is the EU able to be and take part in a project like this ?
- I would like to know more about the collaborations with the Universities. Has the scholarship program started already? How many young students are part of it?
- How did you get in touch with the kids and their families? Did anybody say to you that they needed more important things than music education?
- In which way was organized the instrumental teaching of children? For instance, they used voice, body movements, individual or group learning?
- Is there a study/research on young participants who have been attending form the very beginnings to the System Cyprus?
- Is the funding covers 100% of the expenses? If not how you cover all the expenses
- I realise that the social and musical benefits of participation are very important to the programme. How is this manageable during the covid pandemic? Is it possible to support the social advance of the children?
- I was wondering if you're collecting documentation and data about your pedagogical experiences
- Regarding the language barriers, due to the fact that refugees are coming from different countries and not all children at a young age speak English or the local language. If we would like to offer an online masterclass for free what will be the language?
- Would you accept Erasmus trainees to help you?
- Is your project open to foreign teachers, wanting to collaborate under the frame of Erasmus mobilities in English? Which period of the year could be suitable for sending teachers or students for internships?

- What about the leadership hiring process? Did you get directions from the System Abreu itself? How did you get trained? Obstacles? In your System Cyprus team do you teach and are you leader at the same time?

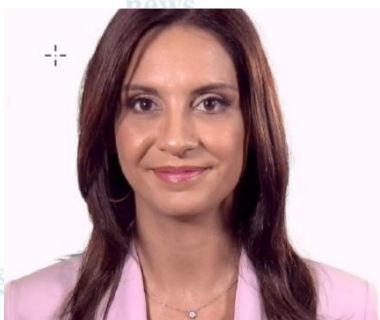
Nikoletta Polydorou is a Social Music Educator with a PhD in Music Education. Since 2011 Nikoletta has been working as the Music Instructor in the most disadvantaged schools in Nicosia within the “School and Social Inclusion Actions (DRA.S.E.)” Programme by the Ministry of Education, Culture, Sports and Youth. In addition, Nikoletta works as a Scientific Collaborator at European University Cyprus. Through these years, Nikoletta is an asset of the most disadvantaged community in Nicosia. Since 2018, Nikoletta is a co-founder and the Executive Director of Sistema Cyprus, a social-music orchestra and choir programme, inspired by El Sistema in Venezuela, that provides accessible music education to the children and young people of Cyprus, including migrants, refugees and Cypriots. In 2020 Nikoletta has been awarded by Her Majesty the Queen Elizabeth II with the Commonwealth Points of Light Award. In 2018 Nikoletta has been chosen as a Role Model through the European Initiative #LifeStories and the Youth Board in Cyprus for her work with immigrants.

→ Please find here the [SLIDES used by Nicoleta Polydorou during the session, Music, cultural engagement and entrepreneurship: The experience of Sistema Cyprus](#)

→ Please find here the [VIDEO RECORDING of the session, Music, cultural engagement and entrepreneurship: The experience of Sistema Cyprus](#)

Both leadership and entrepreneurship require a set of transversal cultural knowledge that can be increased by cultural intelligence for musicians: an innovative aspect implemented in the Curios Qat digital platform.

Cultural Intelligence for Music Entrepreneurship



Speaker: Andri Hadjiandreou

This session will focus on the importance of cultural intelligence for musicians and professionals in the cultural sector. It will provide valuable tips on how they can improve their artistic and pedagogical skills and offerings in the cultural sector and the society at large.

QUESTIONS raised by participants and discussed during the session

- You spoke about a young woman, a musician who applied (for your project) to get additional funds. Are there in Cyprus some set of rules which encourage female entrepreneurship (taxation, recruitment, etc.)?
- Which is the role of the Mediterranean identity in your operational approach and the intercultural value?

*Dr. **Hadjiandreou** holds a PhD in Performance Practice and Related Studies from the University of London, where she studied as a scholarship recipient of Leventis Foundation under the guidance of Andrew Zolinsky (performance) and Anthony Pryer (research). Her PhD thesis is “Intentions and Interpretations: Narrativity as a Performance Tool to the 19th-Century Piano Ballade”. She also holds a Bachelor’s (BM) and a Master’s (MM) degree in Music - Piano Performance from Rutgers University (USA) with High Honors. As a scholarship recipient of the Cyprus International Institute of Management (CIIM), she completed a second Master’s degree in Education, Leadership and Management with High Honors.*

As a Music Educator in Piano Performance and Chamber Music, Dr. Hadjiandreou is currently teaching at the State Music Schools of Ministry of Education and Culture. For several years she taught at the University of Nicosia – Department of Music and Dance. Her students have been awarded prizes at national competitions such as Evangelia Tjiarri, Avantgarde and the Cyprus Symphony Orchestra competition for young soloists, and have been accepted to prestigious music programs such as the Royal Academy of Music, Guildhall School of Music and Drama, Royal Northern College of Music in Manchester, Royal Conservatoire of Scotland, Royal Birmingham Conservatoire, and Hochschule für Musik Detmold.

Andri Hadjiandreou, PhD, is a founding member and president of Arts Embrace Cultural Organization, a non-profit organization through which she enjoys a rich artistic career that includes concerts, workshops, seminars, conferences, masterclasses, and festivals. The purpose of her involvement in the organization is to encourage creativity and to ensure the effective involvement of citizens in the artistic and cultural life of Cyprus. Her mission is to promote the idea that Education and Culture are essential means of cultivating active and effective citizens within and beyond their borders.

Such is the goal of her collaboration with the Cultural Intelligence Center (CQ), a Chicagobased consulting company in USA. Parallel to her rich performing career as a piano soloist, chamber musician, and music educator, Andri received training by the Cultural Intelligence Center in 2018 and is now the first Cypriot to act as a Cultural Intelligence and Unconscious Bias Certified Facilitator. Andri is the founder and president of Curious Qat, a Cyprus-based digital platform, which offers tailor-made consultancy programs that develop CQ. Through Curious Qat, Andri leads the implementation of the CQ movement in Cyprus.

→ Please find here the [SLIDES](#) used by Andri Hadjiandreou during the session, **Cultural Intelligence for Music Entrepreneurship**

→ Please find here the [VIDEO RECORDING](#) of the session, **Cultural Intelligence for Music Entrepreneurship**

Among the new skills, in the most innovative set of musicians, there must also be that of knowing how to juggle networking. Being self-leader for a musician, who proposes oneself in entrepreneurship, means facing the most effective way of presenting remotely.

It's All About People



Speaker: Frances Mitchell

The session, 'It's All About People', will focus on the importance of networking, offering tips on how musicians can network and boost their presentation skills in order to pitch themselves effectively, with a specific emphasis on communicating effectively remotely rather than in face-to-face situations. Particularly relevant to musicians at this time.

Frances Mitchell is currently the Director of Business Development for Dolmen, Ireland's leading product design and innovation consultancy, where she is responsible for sales, marketing, PR, HR and strategic development. She has previously been the Head of Programme Development for the Innovation Academy in UCD, the Director of her own artists agency, Invented, CEO of Crash Ensemble, and a Production Engineer/Line Manager for Procter and Gamble in France. Frances holds a BE in Mechanical Engineering, an MPhil in Music and Media Technologies, an MBA, and a Professional Certificate in University Teaching. She also recently completed the Trinity International Growth Programme and is a longstanding board member of Crash Ensemble.

→ Please find here the [SLIDES](#) used by Frances Mitchell during the session, **It's All About People**

→ Please find here the [VIDEO RECORDING](#) of the session, **It's All About People**

Times of crisis are challenges that require exceptional if not innovative solutions. How some musicians have re-invented their way of thinking about entrepreneurship: five experiences to reflect on.

Entrepreneurship and Covid-19



The Covid crisis has hit the culture sector very hard. Concert halls, venues, festivals were the first to close and the last to reopen, with a part still not operating at all. Whether we were in strict confinement to temper the pandemic, until now, music didn't stop. Even not live music! At this workshop we will listen to people who used their creativity, imagination...and entrepreneurial mindset to explore new business models, to build new communities, to take their social responsibility, to create new artistic work, and so much more. They needed to adapt to the changed situation and find their way to make their ideas become concrete. This workshop will let them speak of those past months and how they found solutions in very difficult circumstances still existing today.

During the break-out sessions, two questions were discussed.

- What (entrepreneurial) skills are evident in these 5 examples?
- To what extent do conservatoires offer education to develop these skills?

*The specific objective **the working group on Entrepreneurship** is to embed entrepreneurial skills in the education of the artist in order to better prepare students for the challenges they will face in their future role as musician-entrepreneur. To enable artists to gain new skills which will enrich their professional life and embrace their chances on the labour market.*

[→ Please find here the VIDEO RECORDING of Grainne Hope](#)

[→ Please find here the VIDEO RECORDING of Canberk Duman](#)

[→ Please find here the VIDEO RECORDING of Ruiqi Ren](#)

[→ Please find here the VIDEO RECORDING of Sven Arne Tep](#)

[→ Please find here the VIDEO RECORDING of Roxanna Albayati](#)

[→ Please find here the VIDEO RECORDING of reporting back from the break-out sessions](#)

Programme

All indicated times in the programme are Central European Time (Brussels and Rome time zone).

The programme and the registration form, together with all the abstracts, CVs and recordings have been published at <https://www.aec-music.eu/events/news-in-map-staff-training-on-entrepreneurship-and-leadership>

Monday 26th October

11:00 - 12:00 Music, cultural engagement and entrepreneurship: The experience of Sistema Cyprus

This session was held by Nicoleta Polydorou

15:00 - 16:30 Entrepreneurship and Covid-19

This session was held by the working group on Entrepreneurship of the Creative Europe project AEC - Strengthen Music in Society: Renée Jonker (Royal Conservatoire The Hague), Payam Gul Susanni (Yasar University, Izmir), Vourneen Ryan (Royal Academy of Music in Dublin), Anna Maria Ranczakowska (Estonian Academy of Music and Theatre in Tallinn), Paulina Gut (AEC).

Tuesday 27th October

11:00 - 12:30 Typology of Innovation: Innovation Strategy and Innovation Performance

This session was held by Çağrı Bulut

15:00 - 16:30 Cooperative Learning and Technology

This session was held by Paolo Susanni

Wednesday 28th October

11:00 - 12:00 Cultural Intelligence for Music Entrepreneurship

This session was held by Andri Hadjiandreou

15:00 – 15:45 Classical music in the digital age and career development during lockdown

This session was held by Till Janczukowicz, founder and CEO of Idagio

15:45 – 16:30 Social Media: Five Steps To Boost Your Digital Presence On Social Media

This session was held by Rocío Garcialonso, founder of Fortissimo Media, please see her slide show [HERE](#) and [HERE](#)

Thursday 29th October

11:00 - 12:00 Leadership inside and outside in Higher Music Education Institutions. Designing the change

This session was held by Roberto Giuliani

12:00 - 13:00 Evolutionary Leadership: how to unlock your full potential at work

This session was held by Danilo Simoni

15:00 - 16:00 The Power of Storytelling: how archetypes can improve our leadership

This session was held by Adriano Ercolani

Friday 30th October

11:00 - 12:00 How can we promote a growth mindset within higher music institutions so that we can develop entrepreneurial and innovative thinking among students and staff?

This session was held by Vourneen Ryan

12:00 - 13:00 Leadership and Listening

This session was held by Paul Roe

15:00 - 16:00 'It's All About People'

This session was held by Frances Mitchell