

## Opening Brainstorming on Thursday 17:50-19:00h

<i>no</i>	<i>Proposed by</i>	<i>Title</i>	<i>Short description (full text next page)</i>	<i>Room</i>
01	Benoît Baumgartner Nantes F Directuer Musique	Traditional Music / Musique Traditionnelle	Mapping the landscape; getting to know each other; sharing experiences, networking ...	Palais Meran - PM 126
02	David Bahanovic Trinity Laban London UK Assistant Director Music	Fostering a Positive Environment to Enable Change	Conservatoires are complex organisations that require special care and feeding when considering change. ...	Florentinersaal Palais Meran first floor
03	Xavier Bouvier Geneva CH	UNESCO "Global Convention on the Recognition of Higher Education Qualifications"	According to the "Communiqué" of the Paris 2018 Bologna meeting, the EU asks the Bologna Follow-up Group ...	Proberaum MUMUTH ground floor
04	Julio Escauriaza Pamplona ES Director	European Space of Higher Education	How effectively does the cross-border mobility inside the European Area oft Higher Education real function? ...	Palais Meran - PM 14
05	Stefan Gies Brussels BE AEC CEO	Legal expertise network	Legal issues within a wide range of areas of law are part of the AEC members' daily business. ...	Palais Meran - PM 28
06	Mattias Herrmann Stuttgart DE Vice-President	Research Cooperation - local, regional or international	Research in music is a very much discussed and developped issue during the last 15 years ...	Kleiner Saal - Palais Meran first floor
07	Joram van Ketel The Hague NL Student	Effective practicing: How well do students learn to become an autonomously developing musician?	Practicing makes up a large and essential part of the musical profession, but how can we teach and learn to practice ...	MUMUTH Lounge - second floor
08	John Kieser Miami USA Executive Vice-President	Media competence practice for students	How can we prepare our students to be digitally ready and proficient to use these powerful tools to their advantage?"	Probekühne - Theatre im Palais
09	Simon Kintopp KUG Graz A ÖH president	"Kunstdünger" - making artistry grow through ARTificial fertilizer	Support possibilites for students from students through "Kunstdünger": Supporting fellow students ...	Palais Meran - PM 24
10	Kevin Price Cardiff UK Director of Music	Institutional Relevance	How does a Music Conservatoire interact and serve the community? ...	Lyörgy Ligeti Hall - this hall!
11	Pieter Schoonderwoerd Maastricht NL Coordin. Art as Business	A holistic approach to music entrepreneurship	To empower students to make a living with music s in the diverse and international music industry ...	Palais Meran - PM 10
12	Rineke Smilde Groningen NL Professor LL Learning	Health care as part of studying music	Music can be very meaningful in healthcare. Making music in health care settings can also bring about ...	Studiobühne MUMUTH 3rd floor

## Full descriptions - also available in the Whova App

no	Title	Full description
01	Traditional Music / Musique Traditionelle	Mapping the landscape; getting to know each other; sharing experiences, concepts, curricula and examples of good practice; networking
02	Fostering a Positive Environment to Enable Change	Conservatoires are complex organisations that require special care and feeding when considering change. Given the seismic shifts to the music industry landscape, senior managers are now more than ever, compelled to lead change as conservatoires reassess the currency of their long-standing provisions. How can one empower and engage the professorial staff to lead positive change from within when resistance is likely? What type of managerial toolbox is needed to lead change effectively? Communication and trust are central to this process: how can senior management foster a more transparent, honest and conducive environment to facilitate institutional change?
03	UNESCO "Global Convention on the Recognition of Higher Education Qualifications"	According to the "Communiqué" of the Paris 2018 Bologna meeting, the EU asks the Bologna Follow-up Group to "enter into a global policy dialogue to improve regular cooperation with other regions and international organizations". The text refers to the UNESCO "Global Convention on the Recognition of Higher Education Qualifications", an ambitious project of global recognition, planned for decision in November 2019. Those new impulses calls for a global worldwide vision for music education, one that would take into account specific issues of the artistic/musical domains, such as the diversity of cultures and traditions.
04	European Space of Higher Education	How effectively does the cross-border mobility inside the European Area of Higher Education real function. There are experiences from recent times that students achievements from one country are not recognised in another country, even they are on the same level. What can we do to improve the situation? Is more coherence needed among European Music HEIs?
05	Legal expertise network	Legal issues within a wide range of areas of law (labor law, university law, European law, etc.) are part of the AEC members' daily business. Even though some members expect that, AEC cannot provide any legal expertise. Could it be a solution to support building up a legal expertise network bringing together lawyers and in-house counsels who are staff members at AEC member institutions and who are ready to provide legal advice from time to time as part of their workload? This brainstorming's aim is to learn more about the demand, the feasibility and the potential benefits of such a network.
06	Research Cooperation - local, regional or international	Research in music is a very much discussed and developed issue during the last 15 years (starting with the AEC conference in 2009 in Maastricht). The platform EPARM was established and brings important impulses. Nevertheless we don't know enough about each other. Maybe we should create much more exchange and cooperation in research. As a first step it would be helpful to know, where and in what form do cooperations (local, regional, international) exist and what are the "parameters and components" of this cooperation (not only formal aspects).
07	Effective practicing: How well do students learn ...	Practicing makes up a large and essential part of the musical profession, but how can we teach and learn to practice effectively as part of professional music education? Based on the outcomes of a research-project that has been undertaken and will be briefly described at the beginning, Joram van Ketel (MSc cognitive psychologist and trombone student) would be happy to stimulate discussion on how to apply teachers' and scientists' recommendations in the actual practice room.
08	Media competence practice for students	How can we prepare our students to be digitally ready and proficient to use these powerful tools to their advantage?" And to add some words, I would suggest the following: "Today, we are enveloped by broadcasts, news and information, social media, and promotional and educational media. Competency in these genres can be of great benefit to a musician in developing their careers. What would a course in this discipline consist of, and what would be the standards
09	"Kunstdünger" - making artistry grow through ARTificial fertilizer	Support possibilities for students from students through "Kunstdünger": Supporting fellow students in their artistic development through projects & concerts. Furthermore: Common challenges of student representatives and probable solutions in raising political interest & engagement in an artistic environment
10	Institutional Relevance	How does a Music Conservatoire interact and serve the community in which it resides, providing a platform for student performance, public participation and on-going education relevance from birth to retirement?
11	A holistic approach to music entrepreneurship	To empower students to make a living with music based upon their personal and artistic values in the diverse and international music industry of tomorrow, a wide set of so called 'entrepreneurial skills' is required. A holistic approach where music craftsmanship blends in naturally with an outward look at life as a professional musician might even make the music industry more actively committed to the Music HEIs. What options and benefits would a holistic approach to entrepreneurship bring to a Music HEI?
12	Health care as part of studying music	Music can be very meaningful in healthcare. There is convincing evidence that people who are ill, vulnerable, or elderly people living with dementia can benefit enormously from music. Making music in health care settings can also bring about new professional possibilities for our graduates. What does it mean to engage as a musician to healthcare contexts? What qualities does it require and what value does this add to the professional and artistic development of the musicians themselves? How to develop training for musicians in an informed way? How could conservatoires step into this new world and how could they collaborate in this?