

45th AEC Annual Congress and General Assembly

8 November 2018

Welcome to everyone!



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Opening Event

Music Performance

Antonín Dvořák: *Paraphrase on Slavonic Dance in G-minor, op. 46 no.8*

Arr. Thais-Bernarda Bauer

Michael Jackson: *Black or White*

Arr. Thais-Bernarda Bauer

Duo Desustu

Thais-Bernarda Bauer, piano

Alexander Christof, accordion



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Opening Event

Welcome words by:

Eike Straub

Executive Vice Rector of the
University of Music and Performing
Arts Graz



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Opening Event

Welcome words by:

Sandra Holasek

Member of the Regional
Parliament



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Opening Event

Greetings by:

Sue Haug

President of the National Association of
Schools of Music USA (NASM)



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Opening Event

Welcome words by:

Ankna Arockiam

Representative of the
AEC Student Working Group



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Opening Event

Welcome words by:

Eirik Birkeland
AEC President



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Plenary Session I - Keynote speech

“The 5 Music Rights and their impact on Higher Music Education”

Emily Achieng Akuno

President of the International Music Council IMC



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Strengthening Music in Society: The 5 Music Rights and their significance for Higher Music Education

Keynote Address for the 45th AEC ANNUAL CONGRESS

Graz – 8th to 10th Novembr 2018

Emily Achieng' Akuno

The Co-operative University of Kenya



APPRECIATION

- AEC
- IMC Colleagues and Board members for tremendous support and insight.
- All musicians supporting the 5 Music Rights

????

- *What kind of social responsibility music has or should have;*
- *What responsibility society has for promoting art and music.*

*The Five Music Rights are the key to
societal and professional relevance
for higher music education.*

PREAMBLE



Music is
organ of
culture

Culture is the sum
total of a people's
way of life

Music is
expression and
reflection of
culture

Strength of society is
measured by strength of
its music

Documentation of
the significant
things of life

Quality of society
be revealed by the
quality of its
Music?

Preamble...

Strength

➤ Society

➤ Meet members' needs:

- Socio-economic (wealth creation, quality of life)
- Psycho-social (strong relationships, emotional health and stability)

➤ Music

➤ Meet society's needs

- Socio-economic – now stronger in people's minds than ever
- Psycho-social, emotional (cementing relationships - between one and self, deity, environment),

Ethos, essence, values, standards, aspirations and philosophy of society are ingrained in its music.

Could the strength and quality of music *determine* the strength and quality of society? Is so, **could higher music education contribute to strengthening** (*music and the*) **society** (*that practices it*)?



Music's Dual Symbolism

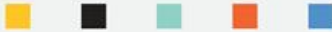
- (a) Verbal symbols – that also communicate at two levels;
 - (i) Open, direct, literal meaning,
 - (ii) The coded messages whose understanding is the privilege of members of the society bound by experiences expressed in and through the song's lyrics;
- (b) Sound Symbols – an amalgamation of pitches, whose intervals and rhythmic patterns convey more emotive than verbal messages, again both at programmatic and abstract levels.



Premise

- ▶ Both the strength and value of society are measured by the strength and value of its music
 - ▶ Music has a social responsibility to build capacity to achieve in members of society.
 - ▶ Music's everpresence is the rationale for and outcome of its development

5 Music Rights



**THE
RIGHT
FOR
ALL
CHILDREN
AND
ADULTS**

- 1 To express themselves musically in all freedom
- 2 To learn musical languages and skills
- 3 To have access to musical involvement through participation, listening, creation, and information

**THE
RIGHT
FOR
ALL
MUSICAL
ARTISTS**

- 4 To develop their artistry and communicate through all media, with proper facilities at their disposal
- 5 To obtain just recognition and fair remuneration for their work

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The 5 Music Rights

- Product of consultation and interrogation of meanings and concepts by the IMC
- These are voiced in two strands:
 - (i) General rights of humanity with respect to music as a phenomenon, a cultural tool and asset and
 - (ii) Specific professional rights for those involved in music as an economic enterprise.

The 5 Music Rights



The rights for all Children and Adults

1. To express themselves musically in all freedom
2. To learn musical languages and skills
3. To have access to musical involvement through participation, listening, creation and information.



The right for all musical artists

4. To develop their artistry and communicate through all media, with proper facilities at their disposal.
5. To obtain just recognition and fair remuneration for their work.

Kwame (1989)..

2 strands of music education

- For the general population, to which everyone has a right because music accompanies all significant activities in life; and
- For the professional artist who becomes the custodian of artistic and socio-cultural norms and standards and who is the spokesperson/conscience of society



Music for All –

Every one's right to access and interaction

- ▶ Participation in Music – through involvement in socio-cultural activities;
- ▶ Education and training – inclusion in learning programmes; diverse approaches – formal, informal, non-formal, quasi formal; The action is that of music making experienced through creating, re-creating or in-creating (creating internally, assimilating), hence composition, performance and audiation;
- ▶ Doing things musical, reflection of culture, identity formation, engagement with music information.



Professionalising Music

Development and practice of the art of music.



- Musicians' endeavours towards self-development as artists;

There's nothing for nothing

Impact on Higher Music Education



- ▶ Parents questioning why music ed at university
 - ▶ *If the first set of rights was enjoyed by the general public, there would be a great platform for the selected individuals to enjoy the second set of rights because society would provide a conducive environment for the professionalisation of the art form.*
- ▶ Music in higher education is to meet diverse ends:
 - ▶ Sensitisation of students – shaping cultural outlook
 - ▶ general aesthetic ed. in non-formal learning context
 - ▶ instil higher cultural values;

Strengthening Music in Society

- ▶ Get many people who can make music;
- ▶ HE provide opportunities for children and adults to acquire music language (concepts) and skills (techniques) for engaging with music
- ▶ Higher education to benefit both student-musicians (1st three rights) and music students (last 2 rights).

Conclusion



Inculcating Relevance in higher music teaching and learning

- ▶ These music rights provide the *raison d'être* for music programmes in higher education.
- ▶ 1st set of rights challenges the content and context of learning, and thus the process –
 - ▶ Likeable learning, approachable concepts, less mysterious classrooms.
- ▶ The last two rights ensure a sensitisation of music professionals
 - ▶ Ensure an informed, street-wise (sensible) musician

Conclusion...



- ▶ The 5 music rights are articulated in ways that accommodate diverse human needs and opportunities to engage with music
 - ▶ society is assured of a musically cultured membership;
 - ▶ Higher education is tasked with tooling this membership towards an informed population of music makers and users;

Conclusion



- ▶ Society - promote music through providing opportunities for learning – through participation and through training.
- ▶ Music - socially transform society by catering for society's current and emerging needs through application of quality works of (musical) art,
- ▶ Higher music education - responds to the 5 Music Rights through recognition, appreciation and appropriation of their spirit and letter towards an alignment of education to society's needs.



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THANK YOU

Practical Announcements

19:15 Concert [HERE]

20:15 Welcome Dinner in the Alte
Universität (walking together from KUG)

Tomorrow: simultaneous interpreters
available (EN - DE - FR - DE)



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Opening Brainstorming on topics proposed by participants

Stefan Gies
AEC Chief Executive



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1. Traditional Music

Topic proposed by
Benoit Baumgartner

Le Pont Supérieur, Rennes, France



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2. Fostering a Positive Environment to Enable Change

David Bahanovich

Trinity Laban Conservatoire of Music and Dance, London, United Kingdom



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3. UNESCO "Global Convention on the Recognition of Higher Education Qualifications" - towards a global vision of music education

Xavier Bouvier

Geneva Haute école de musique, Geneva,
Switzerland



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4. European Space of Higher Education

Julio Escauriaza

Conservatorio Superior de Navarra, Pamplona, Spain



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5. Legal Expertise Network

Stefan Gies

AEC Chief Executive



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6. Research Cooperation - local, regional or international

Matthias Hermann

HMDK, Stuttgart, Germany



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7. Effective practicing: How well do students learn to become an autonomously developing musician?

Joram Van Ketel

Student at Royal Conservatoire The Hague, The Netherlands



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8. Media competence practice for students

John Kieser

New World Symphony, Miami Beach, United States



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9. "Kunstdünger" - making artistry grow through ARTificial fertilizer

Simon Kintopp

Universität für Musik und darstellende Kunst Graz, Austria



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10. Institutional Relevance

Kevin Price

Royal Welsh College of Music and Drama, Cardiff, United Kingdom



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12. Health Care as Part of Studying Music

Rineke Smilde

Prince Claus Conservatoire, Groningen,
The Netherlands



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Brainstorming Session – until 19:00

no	Proposed by	Title	Room
1	Benoît Baumgartner Nantes F	Traditional Music / Musique Traditionnelle	Palais Meran - PM 126
2	David Bahanovic Trinity Laban London UK	Fostering a Positive Environment to Enable Change	Florentinersaal Palais Meran first floor
3	Xavier Bouvier Geneva CH	UNESCO "Global Convention on the Recognition of Higher Education Qualifications" – towards a global vision of music education	Proberaum MUMUTH ground floor
4	Julio Escauriaza Pamplona ES	European Space of Higher Education	Palais Meran - PM 14
5	Stefan Gies Brussels BE	Legal expertise network	Palais Meran - PM 28
6	Mattias Herrmann Stuttgart DE	Research Cooperation - local, regional or international	Kleiner Saal - Palais Meran first floor
7	Joram van Ketel The Hague NL	Effective practicing: How well do students learn to become an autonomously developing musician?	MUMUTH Lounge – second floor
8	John Kieser Miami USA	Media competence practice for students	Probebühne - Theatre im Palais
9	Simon Kintopp KUG Graz A	"Kunstdünger" - making artistry grow through ARTificial fertilizer	Palais Meran - PM 24
10	Kevin Price Cardiff U	Institutional Relevance	Lyörgy Ligeti Hall – this hall!
11	Pieter Schoonderwoerd Maastricht NL	A holistic approach to music entrepreneurship	Palais Meran - PM 10
12	Rineke Smilde Groningen NL	Health care as part of studying music	Studiobühne MUMUTH 3rd floor

Concert

Jungjik Kim: *Stück 2*

(the winning composition at the International Chamber Music Competition “Franz Schubert and Modern Music”, 2017, Graz)

Trio - *SoloWay*

Olena Miso, piano

Andrii Uhrak, violin

Ana Kopse Lobo, cello

Franz Schubert: *Symphony No. 5, D485*

Orchestra of University of Music and Performing Arts Graz

Bernhard Steiner, conductor



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Welcome back!

N.B. = German speaker! Please
take the headset



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Plenary Session II

Music Introduction

Philip Sparke: *Variations on an enigma*

**Austrian Brass Band from the University of Music
and Performing Arts Graz**

Stefan Karner, conductor



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Simultaneous translation channels

English: channel 1

German: channel 2

French: channel 3

Italian: channel 4



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Plenary Session II

Introduction of the day

Eirik Birkeland

AEC President



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Plenary Session II

Music and Politics Panel Discussion

moderated by **David Davin Power**
journalist and political correspondent

with

- **Herwig Hösele** - Former President of the Austrian Federal Council and Secretary General of the Austrian Future Fund
- **Carole Tongue** - former MoEP, president of CEDC
- **Emily Achieng' Akuno** - President of the IMC
- **Maria Hansen** - ELIA Chief Executive
- **Stefan Gies** - AEC Chief Executive
- **Ankna Arockiam** AEC student representative



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Strengthening Higher Music Education in Society

Parallel Sessions IA 10:25 - 11:15

	Title of the Session	<u>Rooms</u>
1)	Knowledge Based Teaching: the role of Artistic Practice and Research as fundamental to Higher Music Education	MUMUTH György Ligeti Hall
2)	Change management: deciding, acting, sharing, panel discussion	Proberaum (ground floor)
3)	The latest developments in quality assurance in Europe, and what these mean for conservatoires - a session prepared by MusiQuE	Palais Meran Florentinersaal

Parallel Sessions IB 11:20 - 12:10

	Title of the Session	<u>Rooms</u>
4)	<i>Global Strand - beyond Europe: How is Higher Music Education evolving outside Europe to strengthen music in society?</i>	MUMUTH György Ligeti Hall
5)	<i>Power relations in the one to one teaching model</i>	Proberaum (ground floor)
6)	<i>INTERMUSIC: a new approach to music distance learning, performance and teaching</i>	Palais Meran Florentinersaal



Practical Announcements

12:10 - 12:40

Informal Networking with
Refreshments



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Parallel Sessions II 12:40 - 13:30

Strengthening Society through Music

	Title of the Session	<u>Rooms</u>
1)	Music in Society: "What is symphony orchestras' societal responsibility, how can symphony orchestras reach out to new audiences, and which competencies will tomorrow's orchestra musicians need?"	MUMUTH György Ligeti Hall
2)	Musicianship Beyond Music: Cross-Art Collaboration in Higher Arts Education – The NAIP Project	Palais Meran Florentinersaal
3)	Kodály HUB: Sing. Learn. Share.	Kleiner Saal
4)	Becoming Public: Artistic Citizenship and Community Music	MUMUTH Proberaum
5)	Popular Music as a Medium for the Mainstreaming of Populist Ideologies in Europe	Theater im Palais Probephöhne
6)	Music for All: Including Disability	MUMUTH Studiobühne 3rd floor



Practical Announcements

13:30 - 14:30

Networking Lunch

Foyer - György Ligeti Hall



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Plenary session III

News from the IRCs

message from the International Relations Coordinators

Bruno Pereira, Porto

Christofer Fredriksson, Stockholm

Lamberto Coccioli, Birmingham (video)



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International Relations Coordinators

Context and objectives

- International Relations Coordinators Working Group (*IRCs meetings since 2001 in Groningen*)
- Building bridges between AEC member institutions (*institutional cooperation, mobilities of students and staff, international projects,...*)
- Identifying the need and developing new ways and platforms to simplify and unify bureaucratic procedures (*EASY, Job vacancy platform, contacts database...*)
- Promoting moments of networking, sharing of good practices and continuous professional development (*website/newsletter, IRCs meetings, pre-conference seminars and workshops, ...*)



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application system in Europe for
international mobility!

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Students, Coordinators and Evaluation
Committee can use it autonomously



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institutions joining for the a.y. 2017-18

**From 41
institutions
in 2016 – 17
to 67
Institutions
in 2017 – 18.

20 different
countries!**

- **Belgium:** Brussels FR and Antwerp
- **Czech Republic:** Prague
- **Denmark:** Copenhagen Royal, Copenhagen Rhythmic, Odense/Esbjerg, Aarhus/Aalborg
- **Estonia:** Tallinn and Tartu
- **Finland:** Helsinki Sibelius, Helsinki Metropolia, Jyväskylä, Jacobstad, Tampere, Oulu, Kuopio
- **France:** Paris Superieur, Paris Boulogne-Billancourt, Lyon Superieur, Poitiers, Nantes, Lille, Dijon
- **Germany:** Berlin UdK, Trossingen, Luebeck, Stuttgart, Dresden, Muenchen
- **Hungary:** Budapest
- **Iceland:** Reikjavyk
- **Ireland:** Dublin Royal
- **Italy:** Frosinone, Rome Saint Louis, Cosenza, Catania, Vicenza, Bari
- **Latvia:** Riga
- **Lithuania:** Vilnius
- **Netherlands:** Amsterdam, Groningen, The Hague, Rotterdam
- **Norway:** Oslo, Tromso, Trondheim, Bergen, Stavanger
- **Portugal:** Porto
- **Spain:** Oviedo, Vigo, Pamplona, Valencia, Barcelona ESMUC, Barcelona Liceu, Salamanca, San Sebastian, Sevilla, Katarina Gurska Madrid
- **Sweden:** Malmoe, Arvika, Stockholm Royal
- **UK:** London Royal College, Glasgow, Birmingham
- **US:** Southern California, Thornton school of Music



International Relations Coordinators

Vision, wishes and beyond

- IRCs as ambassadors of the institutions as part of the implementation of the institutional International policy
- IRCs in close contact with the top management for international strategic development
- IRCs as promoters and facilitators of an international and intercultural mindset of the entire academic community (intra and inter institutionally)
- Save the world



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Feedback to the Congress

- IRCs Meeting 2018, Birmingham
Beyond Europe: bringing the world to our institutions



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AEC meetings: IRCs and Congress

- **Why?**
(we believe) deep involvement of the top management of the institutions into internationalization leads to a more effective and strategic implementation of your international policy [...]
- **Sharing of good practices**
Lamberto Coccioli, Associate Principal, Royal Birmingham Conservatoire (video message)



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AEC meetings: IRCs and Congress

- Sharing of good practices

Lamberto Coccioli, Associate Principal, Royal Birmingham Conservatoire (video message)

Professor
LAMBERTO COCCIOLI
Associate Principal



ROYAL
BIRMINGHAM
CONSERVATOIRE

AEC meetings: IRCs and Congress

- Future
(we believe) working closer together and feedback each other will help us to build stronger bridges inside and outside our institutions towards a more intercultural landscape in the music HEIs



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Plenary Sessions IV

News and messages to the
Directors from the AEC
Student Working Group



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Parallel Sessions III

SMS Project Strands Snapshots

15:05 - 15:30, 15:35-16:00, 16:05-16:30

1 – Music in Society	<u>MUMUTH</u> , György Ligeti Hall
2 – Diversity, Identity and Inclusiveness	<u>MUMUTH</u> , Studiobühne, second floor
3 – Entrepreneurship	<u>MUMUTH</u> , Proberaum, ground floor
4 – International Relations	<u>Palais Meran</u> , Florentinersaal
5 – Learning and Teaching	<u>Palais Meran</u> , Kleiner Saal
6 – Digitisation	<u>Theater im Palais</u> , Probebühne
7 – Early Childhood Music Education	<u>Palais Meran</u> , PM10, ground floor
8 - Students	Palais Meran, PM24

Practical Announcements

16:45 - 17:15

Informal Networking with
Refreshments



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Regional Meetings with Council Members in the Academy

Council Member	Countries	Room
Claire Mera-Nelson	Greece, Turkey, Cyprus, Israel, Lebanon, Egypt	Palais Meran: PM14
Elisabeth Gutjahr	Germany, Austria, Switzerland	MUMUTH: Proberaum
Kaarlo Hilden	Norway, Sweden, Finland, Denmark, Iceland, Estonia, Latvia, Lithuania	MUMUTH: Studiobühne
Zdzisław Łapinski	Poland, Belarus, Russia, Ukraine, Bulgaria, Kazakhstan, Azerbaijan, Georgia, Armenia	Palais Meran: PM221
Deborah Kelleher	UK, Ireland	Theater im Palais: Probebühne
Harrie v.d. Elsen	Netherlands, Belgium	Palais Meran: PM10
Lucia di Cecca	Italy	Palais Meran: Florentinersaal
Georg Schulz	Hungary, Romania, Czech Republic, Slovakia, Macedonia, Kosovo, Albania, Slovenia, Croatia, Bosnia, Montenegro, Serbia	Palais Meran: PM24
Iñaki Sandoval	Spain, Portugal	Neubau: 306 third floor
Jacques Moreau	France, Luxembourg	Neubau: 206 second floor
Bernard Lanskey	Associate Members situated outside the European Higher Education Area	Palais Meran: Kleiner Saal



Music Introduction

Janek Gwizdala and Oli Rockberger:

Groove Piece

Arr. Anna Keller

Stephanie Schoiswohl, soprano saxophone

Anna Keller, alto saxophone

Katharina Maier, alto-saxophone

Sara Hoffer, tenor-saxophone

Florian Bauer, baritone-saxophone



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Wrap up

Stefan Gies interviews

Dame Janet Ritterman

External Evaluator of the project
“AEC - Strengthening Music in Society”



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Tomorrow Morning

Discussion groups on the following 3 topics - groups organised by mixing AEC regional groups

Discussion groups on the following 3 topics – groups organized by mixing AEC regional groups	Rooms
AEC and its members role as a bridge builder between education and culture (Groups A , B, C)	A- György Ligeti Hall B-Studiobühne C-Proberaum
Autonomy 2.0. Behind the figures: 3 ways to spend the available resources (Groups D, E, F)	D-Florentinersaal E-Kleiner Saal F-TiP. Probebühne
What are in your opinion the greatest challenges facing HME in the future? (Groups G, H, I)	G-PM10 H-PM 14 I-PM 24



Free Evening

Please see the list of restaurants
provided in the Reader and in the app



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Music Introduction

Samuel Barber: *The Monk and his cat*

Hugo Wolf: *Der Scholar*

Franz Schubert: *An die Musik*

Katia Ledoux, mezzosoprano

Magdalena Moser, piano



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Information Forum

Plenary presentations by AEC Member institutions and partners followed by Q&A with the speakers in the form of “market place”

Moderated by **Deborah Kelleher**, AEC Vice President



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1. Sibelius Summer Academy - a new platform for learning and international collaboration

Kaarlo Hilden

Sibelius Academy, Helsinki, Finland



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2. EAS Conference in Malmö, Sweden, May 15-18 2019 "The school I´d Like" - Music education meeting the needs of the children and young people today

Ann-Charlotte Carlén

Malmö Academy of Music, Malmö, Sweden



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3. The METRIC project

Henry-David Varema

Estonian Academy of Music and Theatre,
Tallinn, Estonia



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4. NEW PERFORMERS, NEW PERFORMANCES Enabling mutual change for higher education and the industry, Rotterdam, Netherlands

John Kieser

New World Symphony, Miami Beach,
United States



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6. Classical:NEXT

Jennifer Dautermann

Classical:NEXT, Berlin, Germany



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7. The first MOOC of Artistic Research in Music

Peter Dejans

Orpheus Institute, Gent, Belgium

www.orpheusinstituut.be/mooc



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8. Building Cultural Bridges

Dimitrios Marinos

Athens Conservatoire, Athens, Greece



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9. Announcement of Southeast Asian Directors of Music Congress SEADOM 2019 in Yogyakarta, Indonesia

Bernard John Lanskey

Yong Siew Toh Conservatory of Music,
National University of Singapore



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10. Performers' Present Symposium & Festival: Telling Stories - 23-26 Oct 2019, Singapore

Jenny Ang

Yong Siew Toh Conservatory of Music,
National University of Singapore



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11. RENEW Project



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12. MusiQuE

Music Quality Enhancement



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13. SPONSOR - Nkoda

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Lorenzo Brewer, Nkoda, London



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Practical Announcements

13:00 - 14:00

Lunch at Foyer György Ligeti Hall

then see you in the Proberaum at 14:00 for the
registration to the General Assembly

NB: Only one person per active member can vote



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Registration for the AEC General Assembly in Proberaum (ground floor) 14:00 - 14:30

All active members need to
sign up to get their voting
form



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AEC General Assembly 2018

(separate slides)



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Networking and Refreshments

16:30 - 17:00



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Closing Session 17:00



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Music Introduction

Improvisations on *La Monica* (anonymous traditional melody from the 16th century)

John Baldwine: *Cooockoo as I me walked*

Laura Dümpelmann, Lina Herman and Laura Hanetseder, recorders



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Please fill in the Participants Questionnaire



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Announcement of the venue for the AEC Congress and General Assembly 2019



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AEC Congress and General Assembly 2019

Conservatorio di Musica “G. Verdi”
Turin, Italy

7 - 9 November 2019



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Announcement of the Election Results



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Thank you Claire!



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Practical Announcements

19:00 - Concert

20:00 - Dinner - Foyer György
Ligeti Hall

Tomorrow 10:00 - 12:00 Tour of
Graz



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Closing Remarks and Thanks!



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See you next year in Turin!



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