

AEC: the leading voice for Higher Music Education in Europe





AEC EPARM FORUM Vicenza 20-22 April 2016

European Platform for Artistic Research in Music

AEC EPARM Forum

Conservatorio di Vicenza 20-22 April 2016

Welcome everyone

MUSIC INTRODUCTION

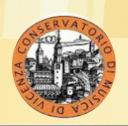
Percussion Class, Prof. Saverio Tasca

«Take a Stand» by Ian Smith

Students: Ambra Ceroni Agostinelli, Benedetta Colasanto, Rossano Muzzupapa, Caterina Ponzio







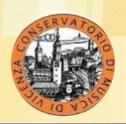
ENRICO PISA and GIACOMO RODIGHIERO

Director and President of the Conservatorio di Musica "A. Pedrollo"

Vicenza







JACOPO BULGARINI D'ELCI

Assessore alla Cultura, Comune di Vicenza







FEDERICO CINQUEPALMI

Head Of Unit For Internationalization Of The Higher Education, Italian Ministry For Higher Education And Research







GEORG SCHULZ

AEC Vice President







STEFAN GIES

AEC Chief Executive



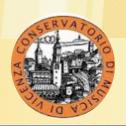




PETER DEJANS EPARM CHAIR







Keynote Speech

LUIGI BERLINGUER

Former Ministry of Education And Former Member of The European Parliament







PRACTICAL ANNOUNCEMENTS

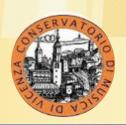
Reception at 18:30 (Choir Hall and Cloister)

Concert at 20:00 (Olimpico Theatre)

We will walk there together at 19:30
The concert ticket is in your folder



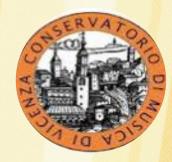






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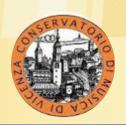
MUSIC INTRODUCTION

F. Poulenc: sonata for Trumpet, Horn and Trombone, 1st Movement

Students: Giovanni Lucero, Nicola Granuzzo, Federico Bindella, professor Roberto Bracchi







SESSION I – METHODOLOGY

By **Henrik Frisk**, Royal College Of Music, Stockholm

Plenary presentation followed by breakout group discussion (please see the letter on your badge)



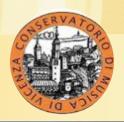




NETWORKING WITH REFRESHMENTS







SESSION II - SOURCES AND ARCHIVE

Leonella Grasso Caprioli Conservatorio Di Musica "A. Pedrollo," Vicenza

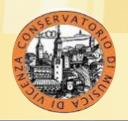
Massimo PriviteraUniversity Of Palermo

(On Behalf Of **Federica Riva**, IAML — International Association Of Music Libraries, Archives And Documentation)

Plenary presentation followed by floor discussion



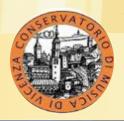




- 1. Bibliographic research methods generally underpin an attitude to research. Is this valid also in any area of artistic research?
- 2. Should competencies on bibliographic research methods be delivered at I and II cycle to reinforce research attitudes in students, also in perspective of Doctorates?
- 3. Which impact have research collections and personal archives preserved in Conservatory libraries on artistic research questions and related projects? How can we measure this specific impact in the institutional accreditation process?
- 4. How faculty may support the development of library services in view to guarantee access to the sources they preserve as well as to on-site and online information?
- 5. As worldwide research benefits greatly from digitized sources, does the research community share with libraries the commitment of preserving originals and how?



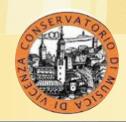




LUNCH in the choir hall







SESSION III - CRITERIA

By **Stefan Gies**, AEC Chief Executive, **Karin Johansson**, Malmoe Academy Of Music,
And **Jef Cox**, Musique - Music Quality
Enhancement

Plenary presentations followed by breakout group discussion



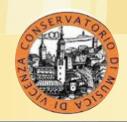




NETWORKING WITH REFRESHMENTS







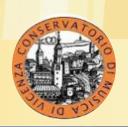
SESSION IV - IMPACT

By **Kevin Voets**, Royal Conservatoire, Antwerp

Plenary presentation of cases followed by floor discussion







ART & RE SEARCH

IMPACT OF RESEARCH IN THE ARTS

Kevin Voets

EPARM Vicenza, Thu. April 21 2016





- I What is impact?
- 2 4 cases of Artistic Research Projects
- 3 Status Quaestionis food for fodder



IMPACT =

the striking of one thing against another; forceful contact; collision an impinging influence; effect an impacting; forcible impinging the force exerted by a new idea, concept, technology, or ideology



Society?

IMPACT in Research terms =

"the demonstrable contribution that excellent research makes to society and the economy"

[Research Councils UK (RCUK)]

improve the effectiveness and sustainability of public, private and third sector organisations

improve social welfare and cohesion

increase economic prosperity, wealth creation and regeneration

enhance cultural enrichment and quality of life.



Types of research impact

<u>Academic impact</u> is the demonstrable contribution that excellent social and economic research makes to scientific advances, across and within disciplines, including significant advances in understanding, method, theory and application.

<u>Economic and societal impact</u> is the demonstrable contribution that excellent social and economic research makes to society and the economy, of benefit to individuals, organisations and nations.

The impact of research, be it academic, economic and social can include:

Instrumental: influencing the development of policy, practice or service provision, shaping legislation, altering behaviour

Conceptual: contributing to the understanding of policy issues, reframing debates

Capacity building: through technical and personal skill development.



Measuring impact → "Impact Factor"

Citation impact quantifies the citation usage of scholarly works. It is a result of citation analysis or bibliometrics. Among the measures that have emerged from citation analysis are the citation counts for an individual article, an author, and an academic journal.





Impact of Research in the Arts?

4 cases: The Netherlands (Utrecht)

Austria (Graz)

Norway (Oslo)

European project (Ghent – Antwerp)





QUESTIONS RAISED:

What is the impact of the project on the professional, artistic field?

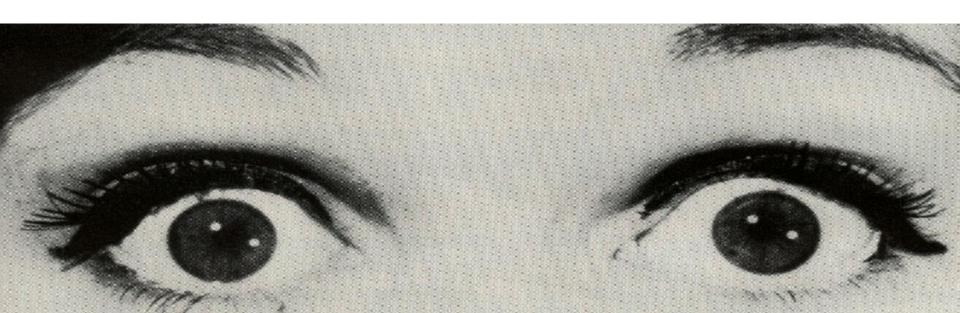
Impact on other research?

Impact on (music) education?

Who were/are the partners involved in the project?

Overview of the established output of the project?

What are the perspectives on future development and/or continuation of the research?



an artistic attempt at describing the experiences of absences patients, via VR-technology, in order to make the condition negotiable, and treatable

Hogeschool voor de Kunsten Utrecht (NL) (HKU Lectoraat Performatieve Maakprocessen)

"If you are not there, where are you?" (IYANTWAY)

a collaboration between:

- ♦ Maartje Nevejan (artistic researcher)
- ♦ Herman Schippers (Antonius Hospital Utrecht)

interdisciplinary project with artists, neurologists, patients (children afflicted by "absences": paroxysmal attacks of impaired consciousness, with vivid hallucinations)







On 3 levels:

- I Children with absences (expression of experiences and therapy)
- 2 Methodological innovations through interdisciplinary collaboration (artists + neurologists)
- 3 Scientific: broader insight and understanding of the human consciousness

"Investigating the Voce Faringea: Physiological and Acoustic Characteristics of the Bel Canto Tenor's Forgotten Singing Practice"

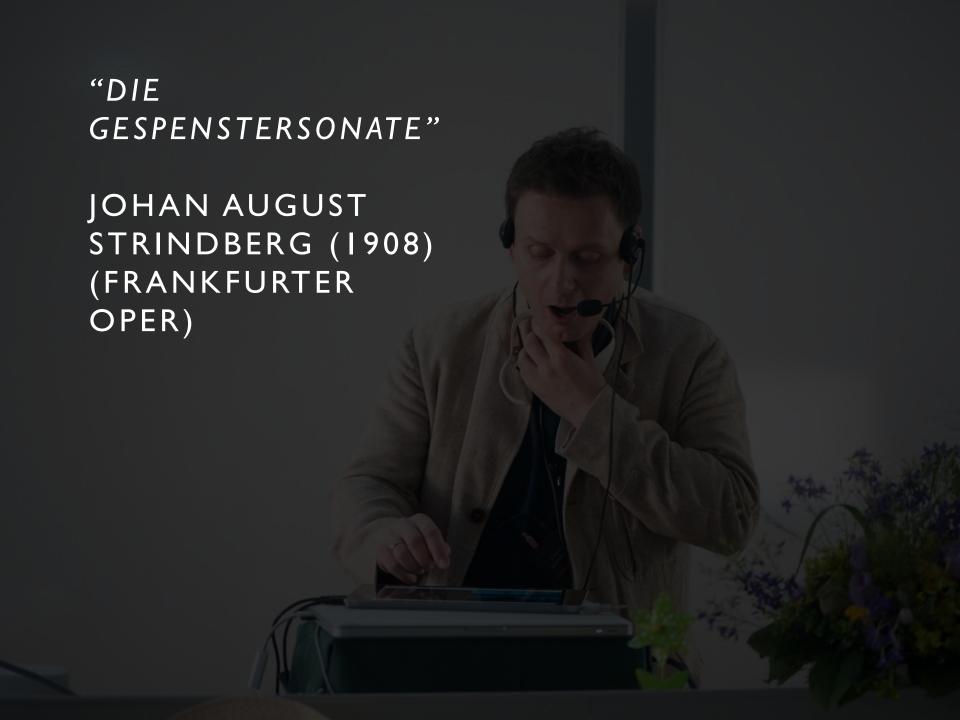
a collaboration between:

- ♦ Prof. Dr. Alexander Mayr University for Music and performing Arts Graz (AUS)
- ♦ doctoral supervisors Prof. Dr. Ulf Bästlein (University for Music and performing Arts Graz), Prof. Dr. Klaus Aringer (University for Music and performing Arts Graz), Prof. Rudolf Piernay (University for Music Mannheim), Priv.Doz. Dr. Daniel Brandenburg (University Bayreuth). Voice researchers Prof. Dr. Johan Sundberg (KTH Stockholm) &Dr. Donald G. Miller (Groningen).

artistic research project reconstructing the singing technique of a third register mechanism particular to tenor voices of the first half of the 19th Century

use of the "VoceVista" recording system, EGG and audio data





I artistic combining the characteristics of the chest register with those of the falsetto

2 physiology understanding the modulating mechanisms concerning vocal fold vibration and the vocal tract in mixed phonation (vocal science, vocal pedagogy: presentations at the Pan European Voice Conference and the Symposium of the Voice Foundation)

development and application of a pedagogy (Graz, masterclass vocal department of the Music University in Geneva).



educational

Output Voce Faringea:

- 06/2016 Presentation at the Symposium of the Voice Foundation in Philadelphia 2016: "The Voce Faringea, Forgotten Art of the Bel Canto Tenors"
- 04/2016 Journal publication "Investigating the voce faringea: physiological and acoustic characteristics of the bel canto tenor's historical singing practice", submitted to the Journal of Voice in April 2016.
- 02/2016 Journal publication: "Die voce faringea, vergessene Kunst der Belcanto Tenöre", submitted to the Vox Humana, journal of the EVTA-Austria and of the BDG in February 2016.
- 09/2015 Presentation at the Pan European Voice Conference in Florence 2015: "Seeking authenticity in the interpretation of the Bel Canto tenor repertoire".
- 06/2015 Lecture at the voice diagnostic course of the Austrian Society for Logopedy, Phoniatry and Pedaudiology: "Artistic use of the EGG, computer-based techniques for analyzing the singer's voice".
- 01/2014 Opera production: Applying the voce faringea in my interpretation of the extremely high-lying role of Arkenholz in Aribert Reimann's opera "Die Gespenstersonate" at the Frankfurt Opera
- 01/2014 Opera production in concert/Radio Recording: Applying the voce faringea in my interpretation of Arkenholz in Aribert Reimann's opera "Die Gespenstersonate" at the Radio Studio Ernest Ansermet in Geneva.
- 12/2013 Lecture recital at the University for Music and performing Arts Graz: "The voce faringea, reconstruction of a forgotten art".
- 08/2013 Presentation at the Pan European Voice Conference in Prag 2013: "Reconstructing the lost art of the voce faringea".
- 04/2013 Presentation at the EPARM Conference in Lyon 2013: "Reconstructing the "lost art" of the voce faringea: an artistic research project."
- 01/2012 Lecture at the University for Music and performing Arts Graz: "Vocal practices at Mozart's time" in the framework of a project on Mozart's opera "Cosi fan tutte".
 - → 4 presentations, 2 journal publications, 3 lectures, 1 opera production





"Ensemble & Ensemble of Me – What I Think About When I think about Improvisation"

Concert-laboratory series at the Norwegian Academy of Music (Oslo)

Presentation of works in progress in an arena "between rehearsal and concert, an arena for public and live critical reflection"

A collaboration between:

- ♦ Ivar Grydeland (2011-2015, Norwegian Artistic Research Programme) and research fellow Morten Qvenild
- Supervisors Ivar Froundberg and Henrik Hellstenius (composers), secondary supervisors Eivind Buene (Norwegian Academy of Music).
- ♦ Consultant: Fred Frith (Mills College)
- ♦ Ensembles Dans les arbres and Huntsville







l artistic

presentation of two very different projects
(Grydeland & Qvenild), collaborative try-outs with
feedback and discussion with the audience. Audience
participation in the research and production process

2 education

results influence teaching courses of Mr. Grydeland (group impro, ensemble, guitar). Direct implementation in the curriculum of the Academy.

3 output

→ About 120 concerts (ensemble & solo), solo album + ensemble album releases



"Deleuzabelli Variations (MusicExperiment21)"

Artistic "translation" of Beethoven's Diabelli Variations to the 21st Century, by means of orchestrations, additions and new compositions

A collaboration between:

- ♦ MusicExperiment21 (ERC project) and chief researcher
 Paolo De Assis, hosted by the Orpheus Instituut Ghent
- ♦ composers Juan Parra Cancino, Hans Roels, Bart
 Vanhecke, David Gorton, Tiziano Manca, performers
 Valentin Gloor, Mieko Kanno a.o.
- ♦ Royal Antwerp Conservatoire (AP University College):
 PhD students Paolo Galli (composer), Nico Couck (guitar)
- ♦ HERMESensemble, ensemble for contemporary music





9.11.2015



l artistic

design of an alternative and contemporary version of Beethoven's Diabelli Variations

2 education

involvement of PhD students

3 output

03/2015 lecture and concert performance at deSingel (Antwerp)

09/2015 concert at Miry Hall (Ghent)

10/2015 lectures at the ORCIM Research Festival (Ghent)

11/2015 lecture and concert at de Bijloke (Ghent)

11/2015 conference "The Dark Precursor"
(Ghent)

11/2015 online articles (ARC and others), website

 \rightarrow 3 concerts, conference, several lectures, 5

composition commissions, new score edition



I What is the potential impact of artistic research on other research, on education, and on society at large?

Cases: medical/scientific world, education (vocal training, improvisation & ensemble classes, PhD studies)

2 What is the importance of partners in establishing research impact?

Cases: scientific partners, artistic partners (musical and other arts), the audience as partner, ling between research and the professional field

3 How to describe the relation between output and impact?

Cases: therapeutic innovations, concerts, lectures, masterclasses, scores, cd's, conferences, articles, online material

4 Is the impact of artistic research quantifiable and/or measurable?

Cases: wide variety of artefacts and activities

4 QUESTIONS



2014 ORCIM Seminar (Orpheus Institute Ghent)

"From Output to Impact - The integration of artistic research results into musical training"

Conclusion by Dr. Luk Vaes in his opening speech:

But much has to be done if we want artistic research output to impact instrumental training at the conservatoire level. We have to stop operating from the confines of our own territory, occasionally offering master classes and workshops, and adding books and journals to the conservatoire library shelves, all the while hoping that they will be noticed and, just maybe, acted upon. We have to move beyond making some dents in the walls of the conservatoire defences, timidly exposing students to the use of some research skills. An investigation, with an artistic-pedagogical perspective and focus, of the methodology that academia have developed to - in essence - efficiently impact its target audiences with the new knowledge that has been created, can lead to a more fundament-oriented output that considers a deeper and wider implementation within the conservatoire of what has made the academic paradigm successful. Such changes can invigorate higher music education as well as artistic research to collaborate and innovate.



CONCLUSION: 4 QUESTIONS

- I What is the potential impact of artistic research on other research, on education, and on society at large?
 - → what can artistic research improve increase enhance?
- 2 What is the importance of partners in establishing research impact?
 - → who and where are the (potential) stakeholders of artistic research?
- 3 How to describe the relation between output and impact?
 - → what does output of artistic research effect?
- 4 Is the impact of artistic research quantifiable and/or measurable?
- → when evaluating the quality of artistic research, what do we need to take into account?

IMPACT OF RESEARCH IN THE ARTS

Kevin Voets

EPARM Vicenza, Thu. April 21 2016





MUSIC FAREWELL

Wanderers Guitar Duo:

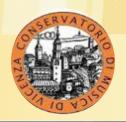
Giacomo Copiello and Michele Tedesco prof. Stefano Grondona

F. Mendelssohn, Lieder Ohne Worte:

- op.53 no. 2 Allegro non troppo
- op. 67 no. 4 Presto
- op. 67 no. 2. Allegro leggiero



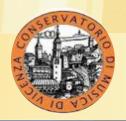




DINNER in the choir hall









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Round Table Session with RAMI

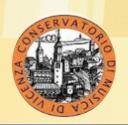
"From networking to inter-institutional cooperation: the evolution of the higher music education system towards the creation of a "research environment" able to shape a European musician looking to the future. Best practice examples, international models, strategies."

Moderated by **Federico Cinquepalmi,**Head of Unit for Internationalization of the Higher Education, Italian Ministry for Higher Education and Research

WITH SIMULTANEOUS TRANSLATION EN/IT, PLEASE TAKE THE HEADSETS







Round Table Participants

- Barbara Turquier Paris Conservatoire Doctoral programme SACRe(Science, Art, Creation, Research) within Paris Sciences Lettres Research University Consortium
- Martin Neukom Institute for Computer Music and Sound Technology,
 Zurich University of the Arts
- Richard Wistreich Director of Research, Royal College of Music, London
- Paolo Troncon President of the Conference of Italian Conservatoires
 Directors
- **Dinko Fabris** President of the IMS International Musicological Society
- Leonella Grasso Caprioli Conservatorio di Vicenza and President of RAMI (Associazione Italiana per la Ricerca in Musica)

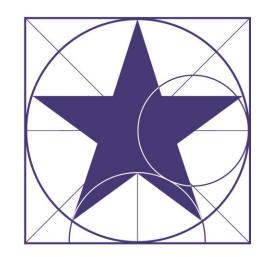
Federico Cinquepalmi, Head of Unit for Internationalization of the Higher Education, Italian Ministry for Higher Education and Research, Moderator







SACRE SCIENCES ARTS CRÉATION RECHERCHE



PSL RESEARCH UNIVERSITY PARIS

EPARM Forum - April 2016 Barbara Turquier - La Fémis b.turquier@femis.fr



- I. SACRe institutional structure
- II. Mission and format of the doctoral program
- III. SACRe laboratory



I. SACRe institutional structure

SACRe brings together 6 institutions, part of PSL Research University:

- •Conservatoire national supérieur de musique et de danse de Paris (National Music and Dance Conservatory)
- Conservatoire national supérieur d'art dramatique (National Theatre Academy)
- Ecole nationale supérieure des arts décoratifs (National Decorative Arts School)
- Ecole nationale supérieure des beaux-arts (National Fine Arts School)
- Ecole nationale supérieure des métiers de l'image et du son (National Film School)
- Ecole normale supérieure (humanities and hard science grande école).



CONSERVATOIRE NATIONAL SUPÉRIEUR DE MUSIQUE ET DE DANSE DE PARIS

Beauxarts de Paris

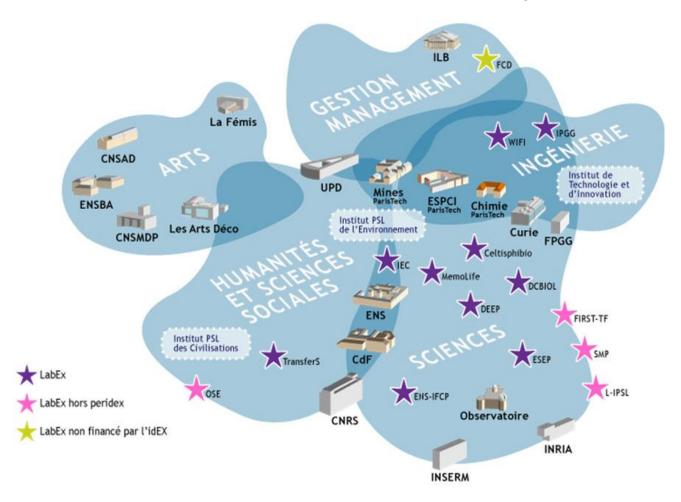








PSL Research University



PSL comprises 25 higher education and research institutions, 178 laboratories and 18.500 students



A short history of SACRe

- 2012 : launch of SACRe doctoral program, hosted by a Doctoral School at ENS
- 2015 : creation of SACRe laboratory (équipe d'accueil)
- 2016 : first SACRe PhD defenses

Next steps

- 2016 : development of SACRe laboratory research projects
- 2016-2017: creation of SACRe Doctoral School



Governance of SACRe doctoral program

- a program director: Emmanuel Mahé (ENSAD)
- a 10-member steering committee:
 - representatives from each school (heads of research)
 - 1-2 PSL representatives (including one assistant)
 - Doctoral School head
- 41 doctoral students
- about 60 PhD supervisors



II. Mission and format of the doctoral program

Objectives

- Creating a new PhD model, placing artistic practice at its core
- Helping new generations of artists and researchers to emerge
- Contributing to building a research environment in art schools and conservatories

PhD Format

- Artworks + a written thesis or « portfolio »
- Each project deals with a specific topic, and defines its own
 articulation of art and research relevant to the project (e.g. sources &
 influences; hypothesis, tests & prototyping; critical reflection on
 concepts used in the works...). Aim: to articulate an original position
 within a scientific and artistic fields on the chosen topic
- **Defense**: presentation of the artworks (exhibition, performance, concert, projection...) + oral defense

SACRe students in musical composition (CNSMDP)

Year of entree	Name	PhD supervisors	PhD topic
2015	Nicolas MONDON	Martin KALTENECKER, Gérard PESSON	Structural elements of Gamelan music as an enrichment and renewal of the composition processes
2014	Lara MORCIANO	Gérard ASSAYAG, Stefano GERVASONI, Luis NAON	Composed writing of sound, time and space in the interaction between instruments and synchroneous digital apparatus
2013	Giovanni BERTELLI	Marc BATTIER, Frédéric DURIEUX	Sound, gesture, composing: for a theatrical music
2012	Aurélien DUMONT	Jérôme DOKIC, Laurent FEYNEROU, Gérard PESSON	Composing alterities: apprehending the world through musical creation?
	Marco-Antonio SUAREZ- CIFUENTES	Frédéric BEVILACQUA, Stefano GERVASONI, Luis NAON	Interactions, articulations and poetics of instrumental, acoustic and electroacoustic space

Applications

PSL DESEARCH INIVERSITY DADIS

- General call for applications + registration in each school
- Each school pre-selects its candidate(s), within quota
- Final PSL jury in September

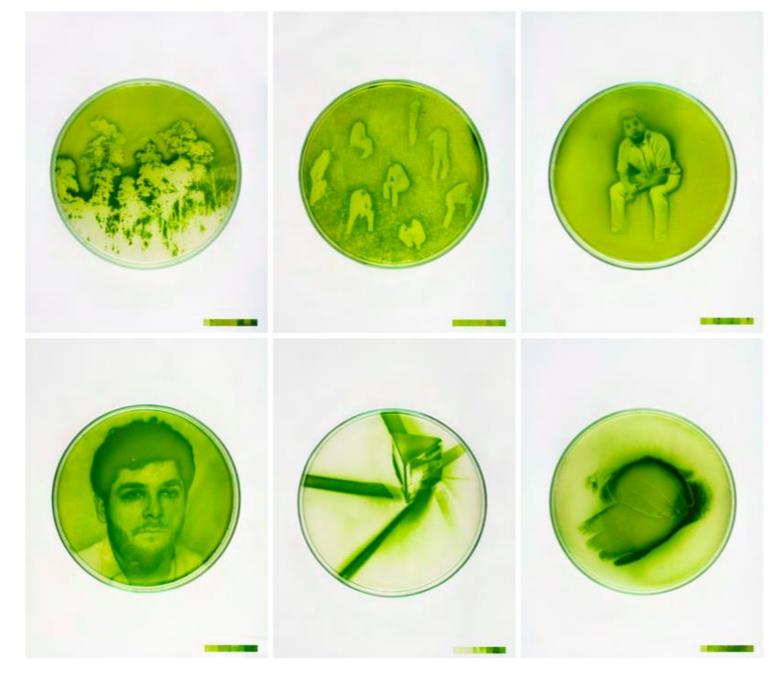
PhD supervision

- Students register via Doctoral School 540 at ENS
- The doctoral program complies with the French order on PhDs
- Each SACRe PhD supervised by one scientific supervisor and one artist supervisor
- Each students receives a doctoral scholarship for 3 years
- Incoming new law favorable to artists being PhD supervisors and jury members

Doctoral seminar

- Twice a month seminar (traveling accross institutions, annual theme)
- Annual presentations for 2nd year doctoral students, mock defense for 3d year students





Lia GIRAUD - ENSAD



Lei XIE - ENSBA

III. SACRe laboratory



Composition

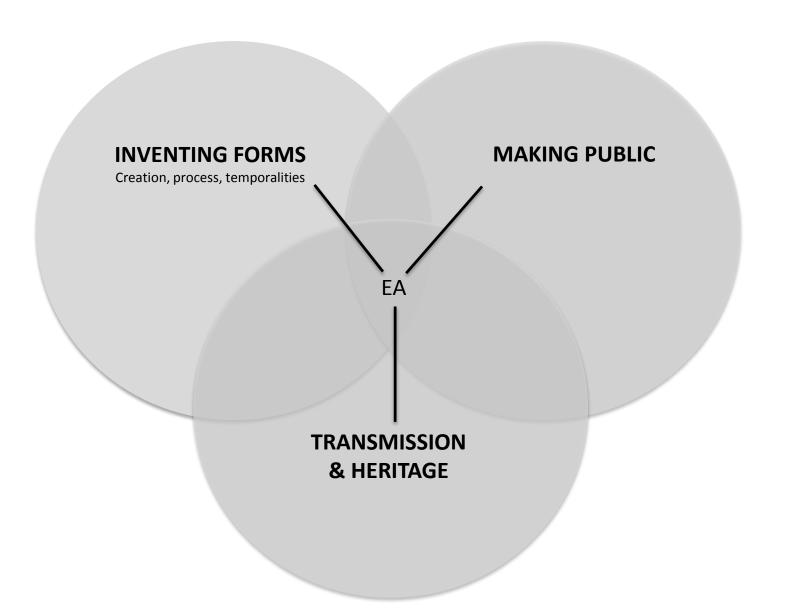
- SACRe doctoral students
- artists or researchers working in art schools
- associate artists, researchers or professionals (e.g. in cultural institutions)

Objectives

- Fostering a dialogue between art schools, while helping each build their own research infrastructure (harmonizing without normalizing)
- Advocating research in art in a wider scientific environment associating humanities and hard sciences (cooperating witout merging)
- Furthering the role of art in society and social debates (*debating without simplifying*)



Research Axes





Axis 1 - INVENTING FORMS Creation, process, temporalities

- Thinking the creative process, and its possible relations to research
- Probing the notion of artistic forms





Axis 2 – MAKING PUBLIC

- Analysing the relations between art production and reception, questionning the evolution of the audience in various arts
- Exploring new ecosystems of production and dissemination, e.g. in connection to industries or scientific laboratories





Axis 3 – TRANSMISSION AND HERITAGE

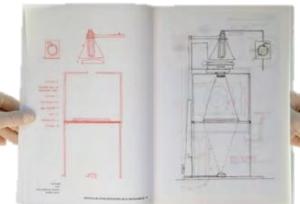
- How can artistic practice create new ways of building archives and promoting heritage?
- Archives in art schools: how can we draw a history of artistic pedagogy?
- How to conceptualize artists' own trace-keeping protocols, and ways of presenting their working processes?

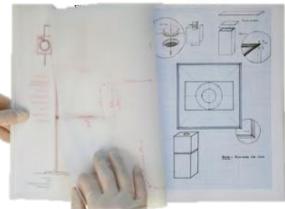














PSL RESEARCH UNIVERSITY PARIS

Barbara Turquier – La Fémis b.turquier@femis.fr

Zürcher Hochschule der Künste ZHdK

Zurich University of the Arts

(2007)

2500 students and 700 staff

Zurich Universities of Applied Sciences and Arts (ZFH)

Toni Campus



A former milk-processing factory.

Classrooms, lecture halls, workshops, museums, a cinema, 3 concert halls, 3 chamber music halls, recording studios, exhibition spaces, and a Club.

Departments

Department of Performing Arts and Film

Department of Design

Department of Cultural Analysis

Department of Art & Media

Department of Music

Master Studies of the Department of Music

Music Pedagogy

Music Performance

Specialized Music Performance

Composition and Theory

From conservatories to the ZHdK

Fusion Konservatorium Zürich and Musikakademie

1999 Fusion with Konservatorium Winterthur

2000 Fusion with Theater to HMT Hochschule Musik und Theater (Fachhochschule / University of Applied Sciences)

2007 Fusion with Fine Arts and Design to ZHdK

2014 Campus Toni-Areal

7 Institutes

- Institute for the Performing Arts and Film, IPF
- Institute for Design Research, IDE
- Institute for Art Education, IAE
- Institute for Cultural Studies in the Arts, ICS
- Institute for Theory, ith
- Institute for Contemporary Art Research, IFCAR
- Institute for Computer Music and Sound Technology, ICST

11 Research Focuses (FSP)

Research Focus in Music Interpretation

Research Projects of the ICST

- 3D Audio: aesthetical and technical aspects of recording and mixing in 3D
- SABRe Sensor Augmented Bass Clarinet Research
- Sound Colour Space A Virtual Museum
- The performance practice of electraocoustic music
- trees Rendering ecophysiological processes audible
- SSMN Spatialization Symbolic Music Notation
- Games in Concert
- MGM Motion Gesture Music
- FAUN Feedback Audio Networks

Research Projects of the Research Focus in Music Interpretation

- Zwischen Freiheit und Regel Geschichte des Generalbassspiels im 20. Jahrhundert
- Erich Schmid Edition
- Interpretation dodekaphoner Musik I
- Source Readings in Musical Performance Practice
- Zwischen Improvisation und Komposition
- Musicphysiology:
- Toward a science of Music Performance
- Monitoring stage fright with wearable sensors

Interdisciplinary Research Projects (Collaborations)

- Games in Concert (Game Design)
- Disembodied Voice (Performing Arts and Film)
- trees Rendering ecophysiological processes audible (ICST, ETH)
- Telematik (HdK, University of Clifornia San Diego UCSD, University of California Irvine, HK New Music Academy HKNME)
- The performance practice of electraocoustic music (Paul Sacher Stiftung Basel, Centro Studi Luciano Berio, Internationales Musikinstitut Darmstadt, Schott Musik GmbH & Co. KG, Sikorski Musikverlage, Edizioni Suvini Zerboni, Universal Edition)

Founded by

ZHdK

SNF Swiss National Science Foundation (about 20)

KTI Commission for Technology and Innovation (1)

EU (1 submitted)

DACH (1 in preparation)

Dr. artium and PhD cooperation with

Kunstuniversität Graz (KUG)

Others

- Bern University
- Orpheus Institute
- ETH Zurich

Round Table Participants

- Barbara Turquier Paris Conservatoire Doctoral programme SACRe(Science, Art, Creation, Research) within Paris Sciences Lettres Research University Consortium
- Martin Neukom –Institute for Computer Music and Sound Technology,
 Zurich University of the Arts
- Richard Wistreich Director of Research, Royal College of Music, London
- Paolo Troncon President of the Conference of Italian Conservatoires Directors
- **Dinko Fabris-** President of the IMS International Musicology Society Conservatoire
- Leonella Grasso Caprioli Conservatorio di Vicenza and President of RAMI (Associazione Italiana per la Ricerca in Musica)

Federico Cinquepalmi, Head of Unit for Internationalization of the Higher Education, Italian Ministry for Higher Education and Research, Moderator



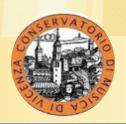




CLOSING SESSION



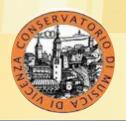




WRAP UP OF THE DISCUSSIONS



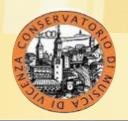




Announcement of the next AEC EPARM Conference







EPARM Conference 2017 20-22 APRIL 2017

Royal Conservatoire Antwerp



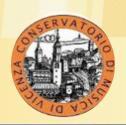




AEC NEWS SARA PRIMITERRA







AEC COUNCIL

President: Pascale de Groote, Antwerpen, Belgium

Eirik Birkeland, Oslo, Norway Georg Schulz, Graz, Austria **Vice-Presidents:**

Secretary General: Jörg Linowitzki, Lübeck, Germany

Council Members: Kaarlo Hilden, Helsinki, Finland

Deborah Kelleher, Dublin, Ireland

Grzegorz Kurzyński, Wrocław, Poland

Claire Mera-Nelson, London, UK

Jacques Moreau, Lyon, France

Ingeborg Radok Zadna, Prague, Czech Republic

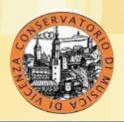
Evis Sammoutis, Nicosia, Cyprus

Harrie Van Den Elsen, Groningen, Netherlands

Don McLean, Toronto, Canada Co-opted:







AEC Office Team

Stefan Gies Chief Executive



<u>Linda Messas</u> General Manager

<u>Ángela Domínguez</u> Project and

<u>Jef Cox</u> MusiQue Coordinator



Sara Primiterra

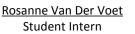
Events Manager

<u>Nerea López de Vicuña</u> Office Manager



Communication Manager

Susan Togra
Student Assistant





Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen

AEC EPARM FORUM Vicenza 20-22 April 2016





AEC WORKING GROUPS & COMMITEES

- Congress Committee (members of Council)
- International Relations Coordinators Developmental WG
- Pop and Jazz Platform WG
- Early Music Platform WG
- Artistic Research in Music WG
- Students WG
- AEC U-Multirank WG
- Steering Committee for the Harmonisation of European Music Education (SCHEME)
- WG on the quality enhancement of music education
- WG on the revision of AEC Learning Outcomes







Latest Developments in Quality Assurance



Establishment of the MusiQuE Agency
European External Evaluation Body for
Quality Enhancement in Music (www.musique-qe.eu)

- Now in full operation
- 8 Institutional Review Procedures currently being prepared
- 20 expression of interest for review procedures in the near future from different institution across Europe
- Developing a framework for evaluation of Artistic Research







CURRENT PROJECTS

FULL SCORE (2014-2017) – AEC Project

Testing the Feasibility of a Quality Label for Professional Higher Education Excellence (PHExcel) (2013-2015)

NAIP - The Music Master for New Audiences and Innovative Practice (2014-2016

VOXearly MUS (2015-2018)

The European Chamber Music Academy (ECMA)- Next Step (2015-2018)

'Modernising European Higher Music Education through Improvisation – METRIC' (2015-2018)

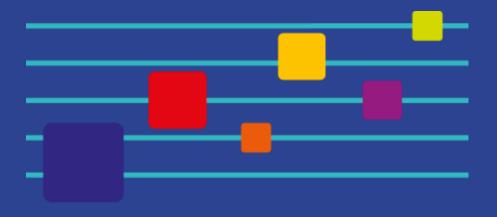
EUBO Mobile Baroque Academy (EMBA) (2015-2018)

NE©XT Accelerator - New European Creative Talent (2015-2018)







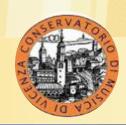


FULLSCORE

'FUlfiLLing the Skills, COmpetences and knowhow Requirements of cultural and creative players in the European music sector'





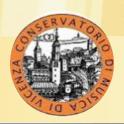


'FULL SCORE' STRANDS

- A. Strengthening of the European Music Education Sector
- B. Evaluation for Enhancement (in cooperation with EAS and EMU)
- C. Conservatories and the Development of Cultural Policy for Music
- D. Career Development towards Professionalisation and Internationalizasation
- E. Conservatories asd Innovators and Audience Developers (in cooperation with EJN and IASJ)
- F. Young Musicians as International Networkers







AEC EVENTS 2016

Pop & Jazz Platform (PJP), Rotterdam (12-13 February) in cooperation with EJN and IASJ

European Platform for Artistic Research in Music (EPARM), Vicenza (20-22 April) in cooperation with RAMI

Annual Meeting for International Relations Coordinators (IRCs Meeting), Krakow (16-18 September)

AEC Annual Congress, Gothenborg (10 - 12 November)

Early Music Platform (EMP), The Hague (23-25 March <u>2017</u>) in cooperaton with EUBO and REMA







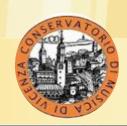
JOB VACANCIES PLATFORM ON AEC WEBSITE

Strengthening the capacity of conservatoires to facilitate access for musicians to professional opportunities across Europe

http://www.aec-music.eu/vacancies







Accessible to everyone at

www.aecmusic.eu/va cancies Recruiters:
Both AEC
member
and non-

member institutions

Free to post vacancies for AEC member institutions

Already available on the AEC website from January 2016!







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Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen

MENU ~

НОМЕ	Quality Enhancement (QE)
ABOUT AEC >	AEC Vacancies platform
MEMBERSHIP >	Counselling Visits
AEC SERVICES	Services for Heads of Institutions
WORK & POLICIES	Services for Teaching Staff
EVENTS >	Services for International Relations Coordinators
PROJECTS >	Students
PUBLICATIONS	Artistic Research projects .
VACANCIES >	database
CONTACT	



il and the General Assembly are implemented by the AEC Office, which is located at eltes 20, 1040 Brussels, Belgium. The AEC Office consists of a core team of Chief Events Manager and Office Manager, which is supplemented during major projects by AEC Office also regularly welcomes student interns, who gain valuable experience vell as making an essential contribution to the smooth running of the Association.

Gies, Professor of Music education at Hochschule für Musik Dresden and former



AEC EPARM FORUM Vicenza 20-22 April 2016



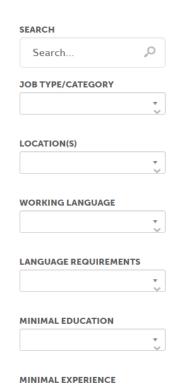


MENU ≡



AEC VACANCIES SITE

The leading site for job vacancies in Higher Music Education





University of Music and Performing Arts Graz

New Vacancies at the University of Music and Performing Arts Graz

PROFESSOR/TEACHER/LECTURER

University of Music and Performing Arts Graz is offering new placements:

- · Professorship of Singing
- Professorship of Music & Drama intepretation
- Senior Lecture for Trumpet
- Assistant Choir Director
- Professorship of Trombone-Jazz
- · Senior Lecturer for Speech Training

Contact: bewerbung-UProf@kug.ac.at



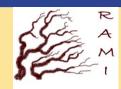
International Relations Coordinator Assistant at CONSMUPA, Oviedo, Spain







AEC EPARM FORUM Vicenza 20-22 April 2016





Academic positions

- Professor/Teacher/Lectur er
- Substitute
 Professor/Teacher/Lectur
 er
- Visiting Professor/Teacher/Lectur er
- Researcher/Fellow
- Librarian/Archivist
- Other (Please specify)

Executive positions

- Academic Director
- Board Member/Chairman
- Head of institution/Dean
- Director of Music
- Head of Research
- Head of Development
- Head of Finance
- Head of Communications
- Other (Please specify)

Administrative and technical positions:

- Alumni Officer
- Communications Officer
- Development Officer
- HR
- International Relations Coordinator (IRC)
- Finances
- Marketing/Sales Officer
- Production Manager/Events Manager
- IT/technical positions
- Other (please specify







Any comment is welcome - Please send your suggestions to info@aec-music.eu

We are looking forward to receiving your vacancies!

<u>Please spread the news in your Human Resources</u>
<u>Department!</u>

http://www.aec-music.eu/vacancies



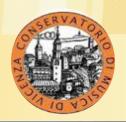




Please fill in your PARTICIPANT QUESTIONNAIRE



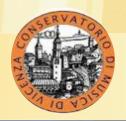




CLOSING REMARKS by Stefan Gies







THANK YOU! SEE YOU IN ANTWERP





