

**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)

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## Introduction - Short description of the project

NEWS in MAP is a three-year strategic partnership project funded by the European Commission's Erasmus+ programme that seeks to promote student self-leadership to increase employability for graduate musicians. NEWS in MAP is a partnership between:

- Conservatorio di Musica Santa Cecilia Roma, Italy
- European University Cyprus
- Royal Irish Academy of Music (RIAM)
- Yaşar Üniversitesi, Turkey
- Association Européennes des Conservatoires, Academies de Musique et Musikhochschulen (AEC)

The context for this project lies in the discrepancy between the skill set required by the music profession and the traditional education available at music college. Most institutions, for example, do not develop basic skill sets in team building, business establishment, marketing and event design, which are amongst the most important facets of establishing a new career in music.

The path from music student to successful professional is an extraordinary, but often difficult journey. In recent years the landscape for musicians has changed drastically, and the route to becoming a professional musician is in no way a straightforward journey into a single job. Instead, music students must develop a broad range of abilities, knowledge and skills in order to successfully work as a successful music professional, with self-leadership playing a significant role.

## Virtual Mobility: Internationalisation and Cross Border Collaboration

*Mosso con brio* "Moved with Vigour", is a mobility hosted by the Royal Irish Academy of Music (RIAM) in Dublin, Ireland.

24 students from four HEIs work together over a three-week period to cooperatively prepare, present and produce a range of outputs.

Like the widely used musical phrase "*Mosso con brio*", the experience of "mobility" for students and inter-university exchange programmes is of significant importance to HEIs at a strategic level.

### Physical mobility

- Students or staff "physically" move to another institution inside or outside their own country to study or teach for a limited time.
- A job shadowing or apprenticeship enables the student to experience direct contact within the framework of an informal "learning by doing".

### Virtual mobility

- Cross-border cooperation between different education institutions contributes to the internationalization of education.
- ICT-supported environments such as video conferencing, live streaming and collaborative workspaces offer a valuable alternative solution to physical mobilities.

*Mosso con brio's* objective is to promote student self-leadership through participation in a range of activities focusing on internationalisation, apprenticeships and cross-border collaboration.

## Full Schedule of Events

All indicated times in the schedule are mentioned in the three different time zones of the participants:

- Greenwich Mean Time (Dublin time zone)
- Central European Time (Brussels and Rome time zone)
- Eastern European Time (Nicosia and Izmir time)

**Zoom link for all session:**

<https://us02web.zoom.us/j/83952080157>

Meeting ID: 839 5208 0157

Date	Time	Who	Content
Friday 26 February	9:00-10:00 GMT 10:00-11:00 CET 11.00-12:00 EET	All Students, Mentors and Project Partners	Kick-off meeting
27 Feb – 14 March		GROUPS A, B & C	Preparatory group meetings to develop assigned project.
Monday 15 March	9:30-11:00 GMT 10:30-12:00 CET 11:30-13:00 EET	GROUPS A, B & C	Full cohort meeting with feedback from GROUPS A, B & C on their preparatory meetings
	11:00-11.30 GMT 12:00-12:30 CET 13:00-13:30 EET		Virtual coffee break
	11:30-12:30 GMT 12:30-13:30 CET 13:30-14:30 EET	Deborah Kelleher, RIAM Director and AEC Vice President	<i>Embedding sustainable internationalisation in the music curriculum: Lessons learned from Erasmus+</i>
Tuesday 16 March	10:30-13:00 GMT 11:30-14:00 CET 12:30-15:00 EET	Maighr�ad McCrann Hosted by GROUP B	Masterclass with Maighr�ad McCrann, 1st Concertmaster, Vienna Radio Symphony Orchestra
	13.15-14:00 GMT 14:15-15:00 CET 15:15-16:00 EET	GROUP B & Maighr�ad McCrann	Interview with Maighr�ad McCrann
Wednesday 17 March	9:30-10:30 GMT 10:30-11:30 CET 11:30-12:30 EET	Lynsey Callaghan and speakers from GROUPS A, B & C	Panel discussion on <i>Gender in Student Leadership</i>
	10:30-11:00 GMT 11:30-12:00 CET 12:30-13:00 EET		Virtual Coffee Break
	11:00-12:00 GMT 12:00-13:00 CET 13:00-14:00 EET	Aliye Cornish, CEO, Irish Baroque Orchestra	<i>Collaborative and Creative exchange: Working side-by-side as a tool for development</i>

Thursday 18 March	10:30-11:45 GMT 11:30-12:45 CET 12:30-13:45 EET	Carmine Lauri Hosted by GROUP B	Masterclass with Carmine Lauri, Co-Leader, London Symphony Orchestra
	11:45-12:30 GMT 12:45-13:30 CET 13:45-14:30 EET	GROUP B & Carmine Lauri	Interview with Carmine Lauri
	12:30-13:00 GMT 13:30-14:00 CET 14:30-15:00 EET		Virtual Coffee Break
	13:00-14:00 GMT 14:00-15:00 CET 15:00-16:00 EET	GROUP A	Student Round Table on Internationalisation
Friday 19 March	12:00-13:00 GMT 13:00-14:00 CET 14:00-15:00 EET	GROUP C	Presentation on Vlog/Podcast production
	13:00-13:30 GMT 14:00-14:30 CET 15:00-15:30 EET		Virtual Coffee Break
	13:30-14:30 GMT 14:30-15:30 CET 15:30-16:30 EET	All Students, Mentors and Project Partners	Full cohort meeting to reflect on <i>Mosso con brio</i> and examine learning outcomes
End of March / Early April		GROUP C	Release of <i>Mosso con brio</i> Vlog/Podcast



# Student Leadership Groups

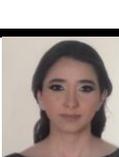
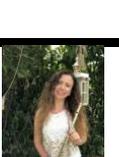
## GROUP A: Internationalisation

Project Brief: Develop topics and structure for the round table discussion on internationalisation

Photo	Name	HEI	Instrument / specialism	Course
	Christia Vasili	European University, Cyprus	Classical guitar	Master's degree 1 <sup>st</sup> year
	<b>Bio:</b> Christia has been teaching classical (and occasionally acoustic) guitar since 2014 at several music schools in Nicosia, right after graduation from the University with a bachelor's degree in Music Education and Classical Guitar Performance. Currently, she is a postgraduate student at the European University Cyprus in Classical Guitar Performance.			
	Ebru Öpöz	Yasar University, Turkey	Piano	Master's degree 2 <sup>nd</sup> year
	<b>Bio:</b> From 2014 to 2019, Ebru did undergraduate studies at Yaşar University Music Department and graduated with first ranking in the department and third in the faculty with a high honor. She received a teaching certificate from Ege University in 2019. Since 2019, she continues her master's and piano education at Yasar University.			
	Idlin Arshinova	Yasar University, Turkey	Piano	Master's degree 2 <sup>nd</sup> year
	<b>Bio:</b> Idlin studied her bachelor's degree in Piano Performance at Yasar University, where she currently continues for her master's degree. Idlin participated in an Erasmus program at Akademia Muzyczna W Krakowie in Poland. She won prizes at international piano competitions in Bulgaria, Turkey, Austria, Italy and the United Kingdom.			
	Jisun Min	Royal Irish Academy of Music, Ireland	Violin	Recital Artist Diploma 2 <sup>nd</sup> year
	<b>Bio:</b> Jisun Min studied violin at KNUA (The Korea National University of Arts) in Seoul. Jisun has many professional experiences with orchestras and chamber music groups in South Korea and abroad. She won prizes in Poland and South Korea. She is currently Concert Master of RIAM Philharmonia and studying on the Recital Artist Diploma programme of RIAM.			
	Ludovico Parisi	Conservatorio di Musica Santa Cecilia Roma, Italy	Piano / repetiteur	Master's degree
	<b>Bio:</b> Currently attends the 1 <sup>st</sup> year of the Biennium of Substitute Master and Korrepetitor at the "Santa Cecilia" Conservatory in Rome. He obtained the Piano Diploma and really likes keyboard instruments. In addition to classical music, he also likes to play jazz, pop and contemporary music			
	Mauro Tedesco	Conservatorio di Musica Santa Cecilia Roma, Italy	Double bass	Master's degree
	<b>Bio:</b> Mauro obtained his bachelor in double bass at the Conservatorio Santa Cecilia di Roma with 110/110 cum laude and honorable mention, and is currently studying a master's degree. He has solo experience in Rome orchestra experience in the Italian Youth Orchestra. Mauro won first prize at the MELOS International Competition 2018.			
	Nicolas Argyrou	European University, Cyprus	Modern guitar	Master's degree 1 <sup>st</sup> year
	<b>Bio:</b> In 2015 he received a guitar diploma from the Hellenic Conservatory of Archangelos with distinction and since 2016 he is studying at the European University of Cyprus, where today he is doing his master's degree at European University in music education. In recent year he teaches at music schools, and has appeared in nightclubs and music venues with his bands and as a session player in acoustic performances.			
	Peadar Ó Loinsigh	Royal Irish Academy of Music, Ireland	Cello	Bachelor's degree 3 <sup>rd</sup> year
	<b>Bio:</b> As a chamber and orchestral musician Peadar has performed in the National Concert Hall, Wexford Opera House and was recently selected on the RTÉ National Symphony Orchestra Mentoring Scheme. Peadar has played in music festivals is now pursuing a Performance Degree in the Royal Irish Academy of Music			

## GROUP B: Interview

Project Brief: Design questions and structure for an interview with an international guest artist.

Photo	Name	HEI	Instrument / specialism	Course
	Abigail Prián Gallardo	Royal Irish Academy of Music, Ireland	Viola	Erasmus Internship student
	<b>Bio:</b> Abigail starts her viola studies in Cádiz (Spain) and later studied the Viola Performance Degree at the Conservatorio Superior de Música de Málaga. She is the principal viola and co-founder of the Orquesta Joven Ciudad de Chiclana since 2012. She enjoys the use of electronic devices in the performance, to emphasize the pedal loop and the improvisation.			
	Alessia Tristano	Conservatorio di Musica Santa Cecilia Roma, Italy	Violin	Bachelor's degree
	<b>Bio:</b> Alessia approached music at young age singing in the children's choir of the Accademia Nazionale di Santa Cecilia and she started to play the violin at the age of twelve. Currently she attends the last year of Triennio at the Santa Cecilia Conservatory in Rome.			
	Anil Berk Zamandar	Yasar University, Turkey	Composition	Master's degree 1 <sup>st</sup> year
	<b>Bio:</b> Since 2015, he had been working Composition, Electroacoustic Music and Orchestration Yaşar University. Anil Berk Zamandar graduated as a second highest ranked student from the music department in 2020 and he continues graduate education in Izmir. His works were performed by renowned performers at festivals in Turkey and Russia.			
	Issaca Colandrea	Conservatorio di Musica Santa Cecilia Roma, Italy	Viola	Master's degree
	<b>Bio:</b> Issaca has participated in various cultural events with (youth) orchestras and chamber music orchestras. She has recorded pieces and soundtracks with orchestras. She won an audition at the orchestra of the Teatro dell'Opera and at the Orchestra Giovanile Italiana where she is currently Violist.			
	Konstantinos Demirtzoglou	European University, Cyprus	Violin	Doctorate in Music Education
	<b>Bio:</b> Konstantinos Demirtzoglou holds a master's degree in violin performance and pedagogy from the University of Nicosia, where he graduated with distinction. His concerts have taken him to Austria, Russia, China, Cyprus, and Greece. Since 2020, Mr. Demirtzoglou is a doctoral student at the Music Department of the European University of Cyprus. At the same time, he is 1st violin of the Concordia String Quartet and the concertmaster of Orchestra Ostinata.			
	Lucy Varney	Royal Irish Academy of Music, Ireland	Viola	Bachelor's degree 2 <sup>nd</sup> year
	<b>Bio:</b> Lucy studies the viola at the Royal Irish Academy of Music where she is currently in second year of the Bachelor in Music Performance degree. Lucy has performed both in Ireland and abroad on tour, with numerous ensembles. Lucy features on the soundtrack of the 2021 award-winning Irish short film 'Waiting', playing both violin and viola tracks.			
	Missoua Tawil	European University, Cyprus	Violin / piano	Bachelor's degree 1 <sup>st</sup> year
	<b>Bio:</b> Started violin studies at the Higher National Lebanese conservatory of music. In 2018, she travelled to Cyprus to pursue a career in violin performance. Missoua participated with an international orchestra during a summer tour in Italy in 2017. Has been a member of the first violins at the National String Orchestra and Barock Ensemble in Lebanon.			
	Yaren Tarimer	Yasar University, Turkey	Flute	Bachelor's degree 1 <sup>st</sup> year
	<b>Bio:</b> While studying flute at Yaşar University Music Department, Yaren also assists a lecturer at Yaşar University for The International Music Week Events. She also works as a flute instructor in various institutions and gives private lessons.			

## GROUP C: Vlog

Project Brief: Plan and produce a Podcast/Vlog to capture 'Mosso con brio' activities

Photo	Name	HEI	Instrument / specialism	Course
	Giulia Deda	Conservatorio di Musica Santa Cecilia Roma, Italy	Cello	Bachelor's degree
	<b>Bio:</b> Within Conservatory Giulia performs an intensive activity as a soloist and as a chamber music member, by which she was part of the international project "Bella Musica". She won several first prizes in national and international competitions. Now, she focuses on chamber music with the Delia string quartet, and she follows the post graduate chamber music course.			
	Jenna Raggett	Royal Irish Academy of Music, Ireland	Violin	Bachelor's degree 4 <sup>th</sup> year
	<b>Bio:</b> Jenna Raggett is in her final year of her Bachelors in Violin Performance. Receiving her Licentiate Diploma in violin teaching at RIAM, she has worked in primary schools in Kilkenny and Dublin teaching violin to large class groups and younger students. Jenna is a Student Support Leader, a member of a working group and past President of the Student Union.			
	Lorenzo Di Ionna	Conservatorio di Musica Santa Cecilia Roma, Italy	Clarinet	Bachelor's degree
	<b>Bio:</b> 21 years old clarinet, lives in Santa Marinella, a small town near Rome. He attends the last year of Bachelor and loves to work with other musicians and sharing traditions and cultures			
	Niamh Huethorst	Royal Irish Academy of Music, Ireland	French horn	Bachelor's degree 4 <sup>th</sup> year
	<b>Bio:</b> Niamh is a multi-prize competition winner and she performed as a solo artist at the National Concert Hall, Dublin. To date, Niamh has been an avid member of many orchestras and ensembles. A founding member of Euterpe Wind Quintet, her colleagues and herself were selected for a residency course and they put on concerts in Dublin and Galway.			
	Sefa Kuşçu	Yasar University, Turkey	Electric guitar/ jazz arranging	Bachelor's degree 4 <sup>th</sup> year
	<b>Bio:</b> Sefa is a guitarist, arranger and composer. Since 2017, he studies electrical guitar and jazz arranging at Yaşar University, Music Department, Jazz Module in Izmir. He took place in the 25th Izmir International European Jazz Festival with both Open Jazz Orchestra Workshop Concert and Yaşar University Jazz Ensemble.			
	Styliani Papadamou	European University, Cyprus	Voice	Bachelor's degree 2 <sup>nd</sup> year
	<b>Bio:</b> Styliani Papadamou was born in Cyprus and is currently pursuing her BA in Music at the European University of Cyprus (EUC) with the "Extraordinary Scholarship based on Music Audition". She specializes in Contemporary Commercial Music performance (Voice - CCM). In addition, she plays the piano and the guitar.			
	Tala Akkawi	European University, Cyprus	Classical guitar	Bachelor's degree 3 <sup>rd</sup> year
	<b>Bio:</b> Tala plays Guitar, Flute and Piano. She started studying Guitar from 9 years old at the Edward Saed National Conservatory of Music in Jerusalem, where she graduated from the conservatory in 2017. Tala is currently doing her bachelor's degree in music at European University Cyprus and has been teaching guitar at ESNM since last year.			
	Yagmur Sena Mete	Yasar University, Turkey	Jazz vocal	Master's degree 2 <sup>nd</sup> year
	<b>Bio:</b> Yagmur studies a second-grade master at Yasar University, Music Department, Jazz Module as a vocalist. She got the chance to attend many masterclasses such as 48th Siena Jazz International Summer Workshops and took place in concerts such as 26th Izmir European Jazz Festival as a member of Yasar University Jazz Ensemble.			

## Mentors

### GROUP A Mentor: Deborah Kelleher, RIAM Director

	<p>Appointed Director of the Royal Irish Academy of Music in 2010, Deborah Kelleher has played an integral role in the strategic development of the institution's international profile, outreach, and academic courses. Milestone achievements include the introduction of specialised undergraduate degrees in composition and vocal studies; Podium, the Centre for Performing Ensembles; and RIAM becoming an associate college of Trinity College Dublin. RIAM has also forged significant performance partnerships with many of the world's most prestigious music conservatoires including the Juilliard School, New York, Guildhall School of Music and Drama and the Liszt Academy, Hungary. RIAM is currently involved in a €22 million re-development of its campus, a project which will go hand in hand with a substantial review of RIAM's mission, curricula and organisational structure, to be completed by late 2021. In 2016, Deborah was elected a Vice-President of the European Association of Conservatoires (AEC).</p>
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### GROUP B Mentor: Sarah Sew, RIAM Head of Strings

	<p>Sarah Sew was appointed Professor of Violin, Head of Strings and Chamber Music at the Royal Irish Academy of Music in August 2018. She appears worldwide as a guest concertmaster, director, chamber musician and soloist. Her recital debut at Wigmore Hall was supported by the Maisie Lewis Young Artists' Fund from the Worshipful Company of Musicians. Sarah has appeared as Guest Leader of the RTÉ National Symphony Orchestra, BBC Symphony Orchestra, English Symphony Orchestra, Balkan Chamber Orchestra, Irish National Opera Orchestra and the Human Rights Orchestra in Lucerne. Previous positions include Concertmaster of the European Union Youth Orchestra and Principal First Violin of the RTÉ Concert Orchestra. Sarah completed postgraduate studies at the Hochschule für Musik Franz Liszt Weimar, following receipt of her bachelor's and master's degrees from the Royal Academy of Music, London, where she was later elected as an Associate (ARAM).</p>
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### GROUP C Mentor: Brendan Breslin, RIAM Head of Connect

	<p>Brendan Breslin was appointed the Head of Connect for the Royal Irish Academy of Music in 2018, senior manager with responsibility over RIAM Exams, Publications, Outreach, and Teaching &amp; Learning. He has worked for 14 years with the Band of An Garda Síochána (Irish Police Band), having joined in 2004, as bands person on tuba and percussion. Brendan is the current Musical Director of the Dublin Concert Band, Irish Film and Pops Orchestra, and Artistic Director of the Irish Youth Brass Ensemble. In June 2016 Brendan won the National Association of Brass Band Conductors competition in the UK. His compositional awards include being a prize winner in the 2017 Ensemble de Cuivres Valaisan Composition Contest for his original work 'Cruise Control', as well as the audience award.</p>
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## Floating Mentors

Michelangelo Galeati (CMSCR)	Yiannis Miralis (EUC)	Payam Susanni (YU)	Lynsey Callaghan (RIAM)	David Collins (RIAM)
				

Michelangelo Galeati is currently professor at Conservatorio di Musica Santa Cecilia Roma, Italy, where he is also member of the International Commission. Michelangelo Galeati studied composition and conducting in S. Cecilia Conservatory of Music Roma, Accademia Nazionale di Santa Cecilia and also Musicology and History of Music at the University of Bologna and in University of Tor Vergata Roma. After a long experience as cellist in chamber music and orchestra, Michelangelo Galeati switched to conducting in 2004, leading several official State Orchestras in Italy.

Yiannis Miralis is Associate Professor of Music Education and Saxophone and International Relations Coordinator for the Department of Arts at the European University Cyprus. He holds music education degrees from Lawrence University, Bowling Green State University and Michigan State University. Miralis is board member of the European Chamber Music Teachers' Association (ECMTA), chair of the Forum for Instrumental and Vocal Teaching of ISME and board member of the Greek Saxophone Association.

Payam Susanni received her BM degree from Izmir State Conservatory, her MM degree from University of Texas, and holds a DMA from Yasar University. Since 2008, Dr. Susanni continues her teaching position as an Assistant Professor at Yasar University Arts and Design Faculty School of Music. She is the Artistic Director of Yasar University Continuous Education Center Music Academy. Dr.Susanni is also the writer and the coordinator of the Strategic Partnership project "OMEGA" (Opening More Employability Gates for Arts and Music Students). Currently, she is the member of AEC – SMS Project's Working Group 3 on Entrepreneurship mind-set for musicians.

Lynsey Callaghan completed a PhD in medieval musicology in Trinity College Dublin. She is Head of Programmes and Research at the Royal Irish Academy of Music. She holds a master's degree in choral conducting (RIAM), and an undergraduate degree in music education (TCD/DIT) during which she also studied at the Kodály Institute of the Liszt Ferenc Academy of Music in Hungary. Lynsey is Artistic Director of the Belfast Philharmonic Youth and Chamber Choirs, Cross Border Youth Choir initiative and Dublin Youth Choir She was an adjudicator on BBC NI School Choir of the Year 2020.

David Collins studied trumpet at the Royal Conservatoire of Scotland, Sibelius Academy and completed an MMus at the RIAM. David performs and broadcasts regularly with the RTÉ National Symphony and Concert Orchestras and the Irish Chamber Orchestra. Between 2016–2018 David held the position of Principal Trumpet no. 2 & Principal Cornet with the Ulster Orchestra in Belfast, Northern Ireland and more recently has performed with the World Orchestra for Peace. David is Head of Wind, Brass and Percussion at the RIAM and Artistic Director of Dublin Brass Week, Ireland's international brass festival.

## Speakers and Sessions

→ [Please find here the SLIDES used by Sarah Sew in the kick-off meeting](#)

### Embedding sustainable internationalisation in the music curriculum – lessons learned from Erasmus+



*It is a universally acknowledged truth that music is an 'international language'. Under the Erasmus+ programme, many music students have undertaken an international mobility experience as part of their studies. Teaching and administration staff have networked with, and been inspired by, their colleagues across Europe. But in a time when we are being increasingly asked to consider our carbon footprint and in the light of technological advancements, we ask - what are the most effective ways of making internationalisation accessible to all music students as an integrated part of their curriculum?*

Appointed Director of the Royal Irish Academy of Music in 2010, **Deborah Kelleher** has played an integral role in the strategic development of the institution's international profile, outreach, and academic courses.

Milestone achievements include the introduction of specialised undergraduate degrees in composition and vocal studies; Podium, the Centre for Performing Ensembles; and RIAM becoming an associate college of Trinity College Dublin. RIAM has also forged significant performance partnerships with many of the world's most prestigious music conservatoires including the Juilliard School, New York, Guildhall School of Music and Drama and the Liszt Academy, Hungary.

RIAM is currently involved in a €22 million re-development of its campus, a project which will go hand in hand with a substantial review of RIAM's mission, curricula and organisational structure, to be completed by late 2021.

In 2016, Deborah was elected a Vice-President of the European Association of Conservatoires (AEC). In 2020, AEC and RIAM led a consortium of 10 institutions in a successful Erasmus partnership project bid to examine issues of power relations in higher music education, known as the 'PRIhME' project. The 3-year project commences in November 2020.

#### **QUESTIONS raised by participants and discussed during the session**

- Can non-European citizens also participate to Erasmus when they are part of European institutions?
- Why is the competency of two or more language aside from their mother tongue, more problematic for students from Ireland?
- How can the Erasmus programme function with countries outside of Europe? How does this work for institutions that apply to engage in projects with countries outside of Europe?
- Students that leave from conservatories, how can they utilize international skills in the future to make a contribution?

→ [Please find here the SLIDES used by Deborah Kelleher during this session](#)

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

## Masterclass and Interview with Maighréad McCrann



Maighréad McCrann

TUESDAY 16 MARCH

Masterclass Performers:

10:30 GMT / 11:30 CET / 12:30 EET

Alessia Tristano

Bruch Violin Concerto No. 1, I. Vorspiel: Allegro moderato

11:20 GMT / 12:20 CET / 13:20 EET

Konstantinos Demirtzoglou

Biber Passacaglia

12:10 GMT / 13:10 CET / 14:10 EET

Jenna Raggett

Mendelssohn Violin Concerto in E minor, I. Allegro molto appassionato

Interview Panel:

13:15 GMT / 14:15 CET / 15:15 EET

Konstantinos Demirtzoglou, Yaren Tarimer, Lucy Varney, Anil Berk Zamandar

**Maighréad McCrann** has been 1. Concertmaster of the ORF Vienna Radio Symphony Orchestra since 1993. In 1997 she was appointed Professor of violin at the University of Performing Arts in Graz. During this time she has also enjoyed a versatile career as a soloist, chamber musician and directing chamber orchestras from the violin. Her passion for teaching has resulted in many masterclasses and intense coaching with the youth orchestras of Spain, Catalunya, Columbia, the Vienna Jeunesse Orchestra and the National Orchestral Institute in Washington. Born in Dublin where she studied with Brian McNamara, she graduated from Trinity College of music in 1984 and commenced studying in Vienna with Ernst Kovacic. Further violin lessons with Sandor Vegh and David Takeno. She was a member of the Chamber Orchestra of Europe and played baroque violin with Nikolaus Harnoncourt's Concentus Musicus. Since 2020 Maighréad McCrann has been Deputy Chairman of the Vienna Jeunesse Orchestra and in the ÖNB advisory board for the allocation of instruments.

**QUESTIONS raised by participants and discussed during the session**

- What qualities make a successful leader in an orchestra?
- What are the biggest challenges faced by orchestral leaders?
- How does historically informed performance influence your practicing process?
- Did you have any issues regarding gender while leading the orchestra or in general in your musician life in Vienna?

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

# Panel Discussion on Gender in Student Leadership



The Panel Discussion on Gender in Student Leadership led by students from Groups A, B & C and moderated by IO2 Researcher, Lynsey Callaghan.

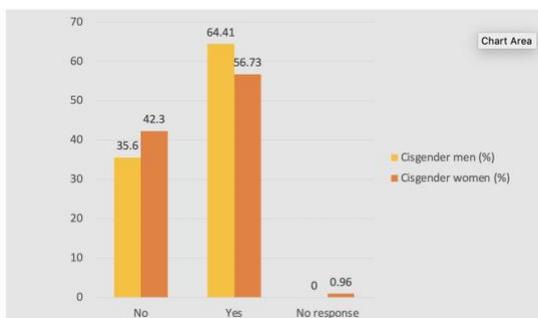
As part of IO2, the RIAM surveyed music college students throughout Europe to better understand student perspectives on leadership and the traits and competencies that music college students possess. This survey also measured whether leadership aspirations, competencies, confidence and conceptions vary by gender.

In advance of the panel discussion, Groups A, B & C reflected on selected data points from IO2's research and prepare responses. During the panel discussion, representatives from each group presented on behalf of their group. These reflections provided context for the conversation that followed as the full cohort considered ways in which it might be possible to translate the data into learning and actions that help to support long-term change.

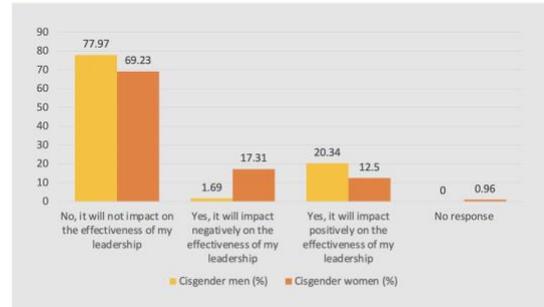
Participants can familiarise themselves with the IO2 study here: <https://www.newsmap.eu/outputs/>

Groups A, B & C discussed the following data points in relation to gender and student leadership:

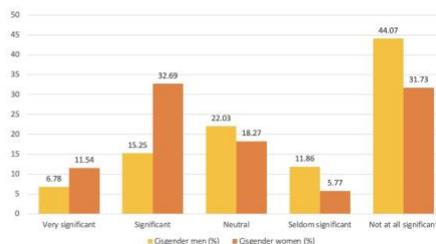
Have you assumed any positions of leadership in music?



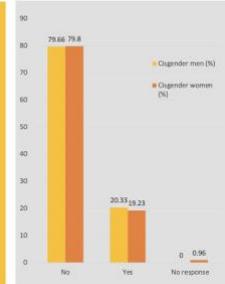
If you acquire a position of leadership in music, do you think your gender will impact on the effectiveness of your leadership?



In your opinion, how significant is gender in the acquisition of leadership roles in music?



External to your degree programme, have you undertaken training that was focused on the development of leadership competencies (abilities, skills, knowledge and/or values)?



### QUESTIONS raised by participants and discussed during the session

- How can we inspire young women to take up more leadership roles in their musical careers?
- Could a training be developed to just become aware of your role or leadership?
- To what extent does the gender gap still exist and how does vocabulary reflect that?

→ [Please find here the SLIDES used by Lynsey Callaghan during this session](#)

## Collaborative and Creative exchange: Working side-by-side as a tool for development



Aliye Cornish

*By its very nature, music is something that can be learned far better by osmosis than it can from reading a book. While traditional one-on-one teaching methods will seek to enhance a solo performance, the subtleties of chamber and orchestral playing can be better disseminated in other ways. In this session we take a look at some of the ideas behind this strategy, and explore the value in creative and collaborative leadership.*

**Aliye Cornish** was appointed as CEO of the Irish Baroque Orchestra in January 2020, having previously worked with the orchestra as a principal viola player on several occasions, and has since embarked on a period of significant growth and development for the organisation. She trained as a viola player at the Royal College of Music, London, before taking up a scholarship to pursue a Masters in Historical Performance at the Royal Academy of Music, London. A former principal viola of the European Union Baroque Orchestra, she has toured worldwide and recorded extensively with groups such as the English Baroque Soloists (John Eliot Gardiner), Amsterdam Baroque Orchestra (Ton Koopman), Cercle de l'Harmonie (Jeremie Rhorer) & Arcangelo (Jonathan Cohen). She has also had significant roles in management and development for Instruments of Time & Truth and the Oxford Bach Soloists, as well as taking on freelance arts management, fundraising and consultancy work. Aliye was elected to the Equalities, Diversity and Inclusion Committee for the Musicians' Union (UK) in 2019 and was also elected an Associate of the Royal Academy of Music (ARAM) that year in recognition of her outstanding contribution to the music profession.

### QUESTIONS raised by participants and discussed during the session

- Did you read any books or attend courses on collaboration?
- How did you get to the environment of mutual respect in the Irish Baroque Orchestra? Are there actual protocols in place to get to this working environment?
- Do you think it would be a good idea to open the hierarchical structures in orchestras?
- How do you tackle the issue of financing baroque instruments?

→ [Please find here the SLIDES used by Aliye Cornish during this session](#)

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

## Masterclass and Interview with Carmine Lauri



Carmine Lauri

**THURSDAY 18 MARCH**

**Masterclass Performers:**

**10:30 GMT / 11:30 CET / 12:30 EET**

**Missoua Tawil**

Bruch Violin Concerto No. 1, I. Vorspiel: Allegro moderato

**11:10 GMT / 12:10 CET / 13:10 EET**

**Jisun Min**

Ysaÿe Sonata No. 4

**Interview Panel:**

**11:45 GMT / 12:45 CET / 13:45 EET**

**Issaca Colandrea, Abigail Prián Gallardo, Missoua Tawil, Alessia Tristano**

Carmine Lauri started playing the violin at the age of four and further his studies at the Royal Academy of Music in London with Maurice Hasson. Lauri has performed extensively worldwide including performances in the presence of various Heads of State. He is the Co-Leader of the London Symphony Orchestra for the past 19 years, Concertmaster of Oxford Philharmonic and Guest Leader of Malta Philharmonic Orchestra. He has also guest lead and guest leads various orchestras including the Academy of St Martin in the Fields, Orchestra of the Royal Opera House Covent Garden, London Philharmonic, Rotterdam Philharmonic, City of Birmingham Symphony, Bournemouth Symphony, Manchester Camerata and Hong Kong Philharmonic under distinguished conductors such as Lorin Maazel, Bernard Haitink, Sir Colin Davis, Sir Simon Rattle, Sir Antonio Pappano, Vladimir Ashkenazy, Riccardo Chailly, Gianandrea Noseda, Yuri Temirkanov, Valery Gergiev.

Carmine regularly leads the LSO in concerts and recordings including music scores of movies such as Star Wars, Harry Potter, The Queen, The King's Speech, The Danish Girl, Suffragette, Shape of Water and is often the featured violin soloist in many films such as 'As you like it' and 'Joyeux Noël'. Carmine Lauri has two solo compact disc recordings to his credit, Bravura (1994) and Violin Extravaganza (2004).

Carmine has performed concertos with many international orchestras including the LSO, LPO, Czech Philharmonic, Orquesta Municipal de Caracas, MPO, Armenian State Symphony Orchestra. He has premiered two violin concertos with the LSO and has also given various solo performances in collaboration with artists that include Victoria Mullova, Simon Trypceski, Nikolai Znaider, Nicola Benedetti and the world top gypsy violinist Roby Lakatos.

Carmine was made an Associate and Fellow of the Royal Academy (ARAM, FRAM) for his achievements in his career and his talents were acknowledged by his country which bestowed upon him the National Order of Merit – M.O.M. (F'Ġieħ ir-Repubblika) and is also recipient of the 2015 Gold medal for the Arts. He is a visiting professor of the Royal Academy of Music.

Carmine plays a violin made by Nicholas Lupot made in ca 1780 and through a long-term partnership with J & A Beare's of London Carmine performs regularly on a range of Stradivari violins kindly loaned to him for various solo performances, violins that have included the "Kortshak ex-Joachim" 1698, "Piatti 1717", "Circle", "Vieuxtemps-Hauser 1710", "Debrouque 1727" and the "Schneiderhan 1715" Stradivari.

### QUESTIONS raised by participants and discussed during the session

- How did you start off with the violin?
- How did you become the musician that you are today?
- What does teaching mean to you?
- Who is the teacher that inspired you the most? What can you pass on from him/her?
- What are the characteristics of a great performer?
- Could you give advice on efficient practicing?
- How do you deal with different orchestras, knowing that all have different entities?

→ [Please find here the VIDEO RECORDING of this session](#)

## Student Round Table on Internationalisation

### Participants:

Nicolas Argyrou  
Idlin Arshinova  
Peadar Ó Loinsigh  
Jisun Min  
Ebru Öpöz  
Ludovico Parisi  
Mauro Tedesco  
Christia Vasili

Group A students reflected together on their institutions' internationalisation strategies. In this round table discussion, Group A drew together themes of similarity and difference according to their unique situations for discussion.

### QUESTIONS raised by participants and discussed during the session

- How important do you think Erasmus is?
- What can be improved about Erasmus programmes?
- Is a university's Erasmus programme accessible to everyone?
- Are there any strategies / programs that the universities have that help music students find work and search for employment possibilities?
- How do the non-natives feel about this experience of getting close and understanding other countries working in English?
- I am afraid that participating in another university's programme will create a delay on your own programme due to a different curriculum. How can this be resolved?

## Presentation on *Mosso con brio* Vlog and Podcast production

Vlog groups:

1. Giulia Deda & Jenna Raggett
2. Yagmur Sena Mete & Tala Akkawi

Podcast groups:

1. Niamh Huethorst & Sefa Kuşçu
2. Styliani Papadamou & Lorenzo Di Ionna

Group C students reflected on the power of digital media in the modern age. In this presentation, Group C discussed the creative process involved with the production of vlogs and podcasts. They each shared mini-vlog examples ranging from instructional videos to vlogs recording their musical and life experiences.

## Reflection Meeting

*In this final meeting, participants reflect on their *Mosso con brio* experience. They reconsidered the learning outcomes and objectives of the project and thought about how they will apply this experience to their future learning.*

### **PART 1 Affirmative Feedback from the DasArts Method [20 minutes]**

Small breakout groups were formed mixing Group A, B, C members and mentors. Feedbackers took turns to use the affirmative feedback phrase: "What worked for me was..."

To exclude unnecessary repetitions of the same comments, a feedbacker said "plus 1" when they agreed with comments made by others.

Following a return to the main room, one person from each breakout presented the content of their discussion to the full cohort.

"In the beginning, some of us were confused about the project, because we didn't know what to expect. But from the first day when the project started, we just knew what to do, that there was an incredible organisation and everyone was included in this."

"We really like the opportunity to have this network of people. It was a very comfortable environment. It developed our critical thinking. It gave us many opportunities for future collaboration and it also gave us, with the help of the mentors, really great information that we can definitely benefit from in the future."

### **PART 2 Learning Outcome Reflection [20 minutes]**

Groups A, B and C move into breakout rooms to reflect on Learning Outcomes achieved.

“The learning outcomes we gained were not just knowledge, but also the role of the artist. We saw how an artist can change society in the masterclass with Maighréad. Also, Carmine talked about finding yourself first before you can do your art”

“Throughout the week we covered most, if not all, learning outcomes from the week. The masterclasses were very useful to look at our own artistic practices and the interview and somehow assess that. There was also an interesting discussion about how we view music markets, as the people who were not from Ireland got a better view of for example the IBO.”

“Our presentation skills have gotten a lot better and it was very interesting to see different perspectives through the mini-vlogs.”

### **PART 3 Self-Assessment Polling [10 minutes]**

Student participants answered a poll on whether they personally achieved *Mosso con brio* objectives followed by brief discussion of the poll results.

“I think we can learn that somebody who wants to be a leader, has to take responsibilities for the whole group, but also listen to different thoughts about a piece or interpretation. A leader has to have open ears and connect all.”

“Leadership is about evaluating your resources and knowing the capabilities of the group you are leading.”

### **PART 4 Future Focus [10 minutes]**

Participants considered how they will apply their *Mosso con brio* experience to their future learning.

“Something I can take from this is the network of people. It is nice to know that we have connections across four different countries if we want to do a collaboration.”

“A good experience to know how to manage and organise projects outside of the musical practice.”

“Even though we all come from different backgrounds, we have way more in common in terms of the problems we face and the obstacles we have to climb. Being able to come together and learn from these experiences and share it is very valuable.”

→ [Please find here the VIDEO RECORDING of this session.](#)

## Learning outcomes

### Learning Outcomes

[Selected from AEC Learning Outcomes \(2017\)](#)

- 1.A.7.** Identify key questions about, and undertake self-reflective enquiry into, their own artistic practice.
- 1.A.11.** Use appropriate digital technology to learn, create, record, produce and disseminate musical materials
- 1.A.15.** Recognise, reflect upon and develop their own personal learning style, skills and strategies.
- 1.A.16.** Lead and/or support learning and creative processes in others, creating a constructive learning environment.
- 1.B.12.** Identify a range of professional working environments and contexts, reflecting on the role of the musician in contemporary society.
- 1.B.13.** Recognise the skill demands of local, national and international music markets.
- 1.C.4.** Evidence ability to listen, collaborate, voice opinions constructively, and prioritise cohesion over expression of individual voice.
- 1.C.13.** Engage with individuals and groups, demonstrating sensitivity to diverse views and perspectives, and evidencing skills in teamwork, negotiation, leadership, project development and organisation as required.

### Objectives:

On completing *Mosso con brio*, students will have:

1. Networked with peers from 4 different countries
2. Learnt about the institutions' strategic approach to internationalisation
3. Drawn on NEWS in MAP gender in leadership research to inform their discussions
4. Demonstrated leadership in developing topics for the student round table and artist interview  
OR  
Collectively produced and edited captured material into a vlog or podcast episode (approx. 10 mins) giving an overview of the *Mosso con brio* experience [with tech assistance, as required]
5. Reflected on their experiences and drawn 'lessons learned' for future networking opportunities

# Participants' feedback

**Virtual Mobility: Internationalisation and Cross Border Collaboration**

15-19 March 2021

Number of registered participants: 24 students (+ 4 mentors)

Number of respondents: 14 (50%)

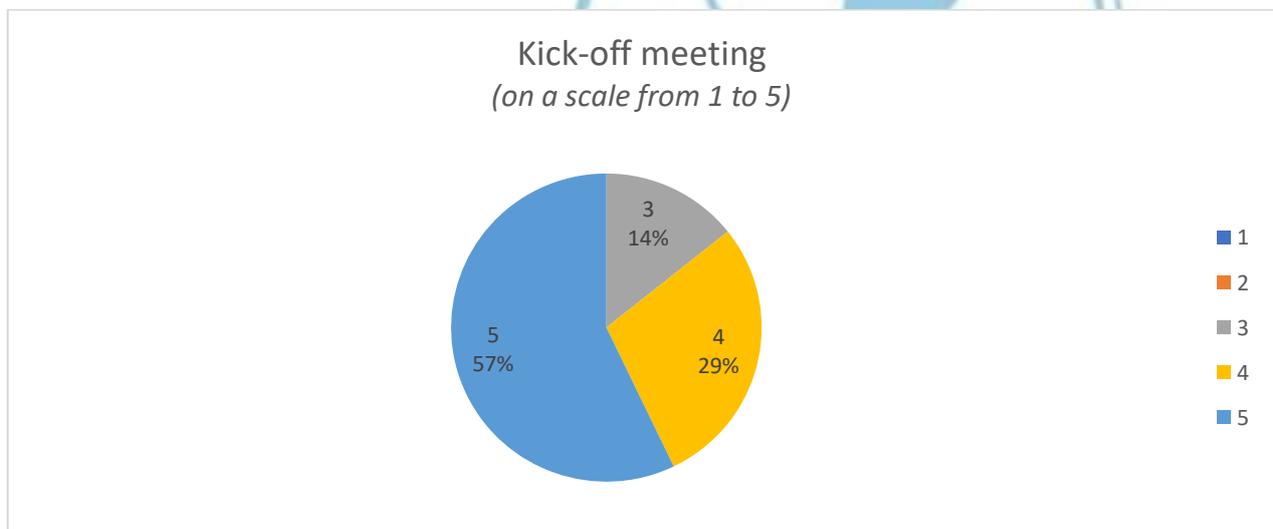
## Motivation

Please explain your motivation for attending this training

- I did to improve my knowledge, to improve the way I work in groups and to share ideas and informations.
- Working as a group with students from different countries motivated me a lot.
- I found it was based on very useful topics and to have some socialisation during this covid period.
- "Work collaboratively with other musicians."
- Participate in a masterclass."
- Interested what is about. Networking. Gaining knowledge.
- To build new skills outside of playing my instrument and to meet new students. Topics such as increasing future employability was very appealing.
- Participating to the project is a really big chance during the coronavirus process.
- There is always something new to learn!
- Collaboration with peers and mentors from various countries and institutions.
- Gain knowledge about leadership, get connections
- I love learning and meeting new people. This training offered both in a very unique way and I was eager to explore. I was also very interested in developing my leadership skills and having conversations with lots of different people about lots of different topics.

## Evaluation of the Sessions

The list below shows the sessions in the order of the programme and the ratings are on a scale from 1 to 5 with 1 (very unsatisfied) to 5 (very satisfied),

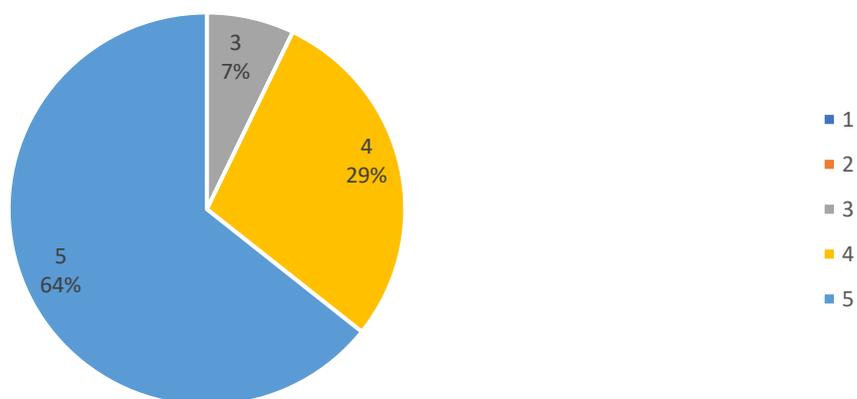


Average: 4.43

## Feedback

- It was very good to break the ice. Maybe a bit short in the break rooms, but great.
- That session helped all members, including myself understand the aim of the project as well as the role of each of us depending on our group preference.
- It was very helpful to explain all the details we had to do.
- I found this meeting very comprehensive. The plan for the activity week was clearly outlined and we got an insight into what topics we would be discussing. We also got the chance to meet everyone and our fellow group members.
- It was a really important detail. Thanks to kick off meeting, everything was clear before the project start.
- As we were placed in to the groups we was a bit confused about what was expected from us to prepare for the upcoming meetings but bt the the time it became clear.
- The sessions was very productive, everything was explained very well and we all knew what our tasks were
- This session could have been a bit longer, I think! It was a lot of information to fit into one hour and from the feedback from my group, some people were a little overwhelmed and confused!

Embedding sustainable internationalisation in the music curriculum - lessons learned from Erasmus+, by Deborah Kelleher  
(on a scale from 1 to 5)

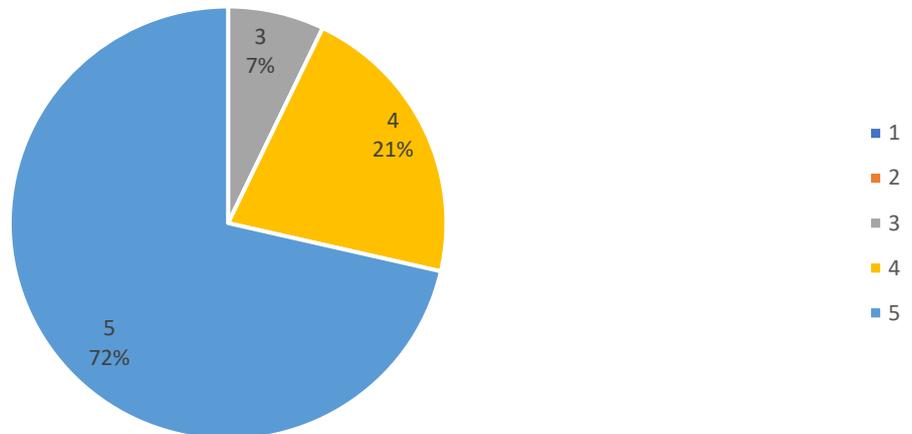


Average: 4.57

## Feedback:

- Deborah was so clear on every point and I was able to learn every thing she told us.
- It was an extraordinary experience to work with all my other team mates in group A and to look at Erasmus policies with the perspective that Deborah offered us.
- It was very useful to clarify certain processes, and how this programs work and want to achieve.
- It is important to shed the light on internationalization in the music field. People from different backgrounds, cultures and mentalities get to share ideas and learn from each other.
- It was interesting to hear about the strategies on a higher level.
- An incredibly interesting presentation given by Deborah. It made me think a lot more about the importance of valuing my European identity and not just my Irish one.
- I got to know the objectives of Erasmus+, and how I can benefit from it.

Masterclass and Interview with Maighréad McCrann  
(on a scale from 1 to 5)

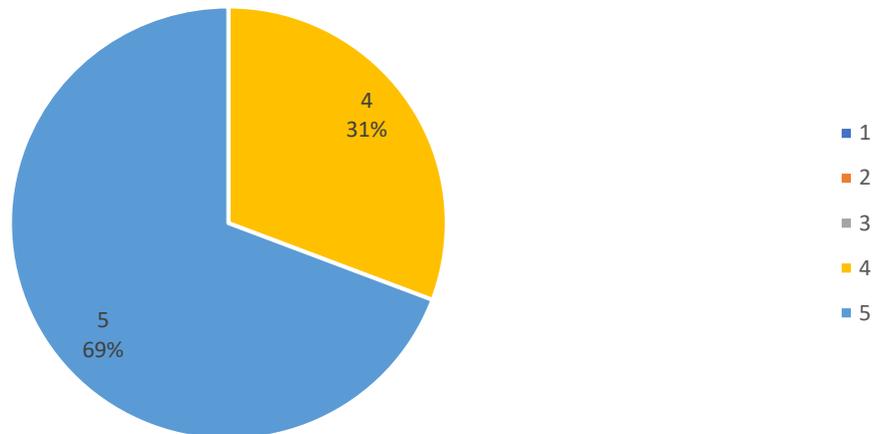


Average: 4.64

Feedback:

- Great musician, lots of informations!
- Although of high level, the masterclass was a bit out of focus, with regard to project contents. The interviews was great!
- I found it very inspiring, and the artists were very close and honest to the students.
- detailed reflection on the music and techniques from maighread.
- Very interesting, I performed and I had very good feedback. It was probably the best experience I had. I was not sure if the masterclass will work via internet, but it worked really well.
- I really enjoyed watching Maighréad's masterclasses and her passion for teaching was very apparent.
- Meeting her and learning something from her is really inspired me. Her perspective and experiences are really inspirational.
- Great tips on Performance even for non-violin players!
- The sound quality could be better.
- The questions were very useful and interesting
- I participated in the masterclass and absolutely loved her teaching. Her interview and the questions was also super interesting and her career path was very inspiring. Fitted with our gender discussion. I also thought Lucy did a fantastic job presenting!

Mixed panel discussion on gender in student leadership  
(on a scale from 1 to 5)

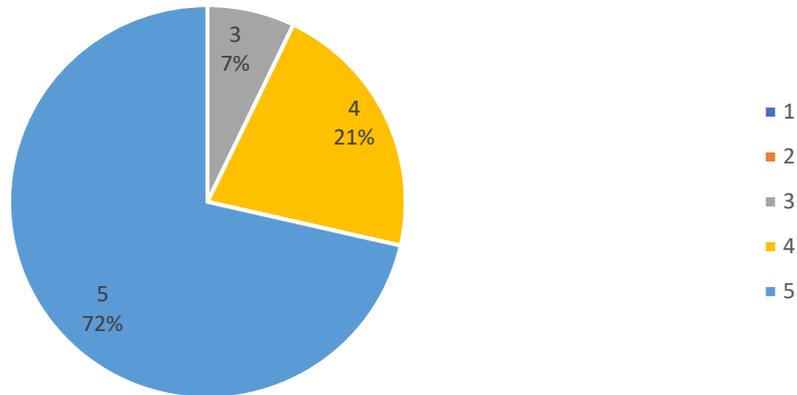


Average: 4.69

Feedback:

- I think that discussing on this topic is fundamental in nowadays society!
- As a person trying to eliminate gender discrimination in our own environment and in our country, it made me very happy to hear such a panel in this project. Hearing that many people, not just mine, experienced this situation in a professional sense made us feel that we had something in common.
- Being able to see so many different perspectives was good. Also really interesting topics came out and it was inspiring in terms of fighting for a real change.
- great insights on women's opportunities and roles in the music field.
- Very interesting.
- A very inspiring and insightful discussion which opened my mind to the perspectives of other females in different countries to that of mine. The statistics were quite compelling and I'm very glad to have had the chance to reflect on gender in leadership positions.
- A very interesting topic and also the discussion gave us the opportunity to share opinions about it.
- The discussion went very well and we got to hear different opinions
- This discussion made me see things in a very different light. It was eye-opening to hear from different cultures, backgrounds and experiences. I loved the level of engagement that was encouraged!

Collaborative and Creative exchange: Working side-by-side  
as a tool for development, by Aliye Cornish  
(on a scale from 1 to 5)

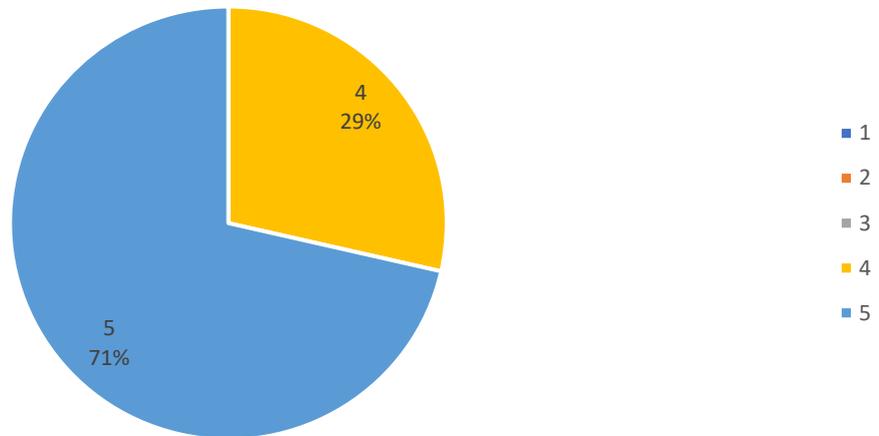


Average: 4.64

Feedback:

- Great, the thing that impressed me was the story about Keith Jarrett at the Koln concert, the ability of transforming mistakes into creativity.
- I loved her words and discover how the IBO works and this approach to students is a good orchestral role model.
- great presentation by aliye. what was interesting is the collaboration made between her baroque orchestra and the students orchestra at riam.
- I liked the positive environment and the work that is done together with students. Very inspirational presentation.
- I loved how Aliye's talk encouraged creativity and confidence, even if it evolves making mistakes! She also recommended some great books.
- Very inspiring presentation.
- I got to learn how a collaborative session should look like and how to work with others
- Aliye has so much energy and charisma. Her presentation was so useful and interesting to hear her perspective after participating in the side by side scheme

## Masterclass and Interview with Carmine Lauri (on a scale from 1 to 5)

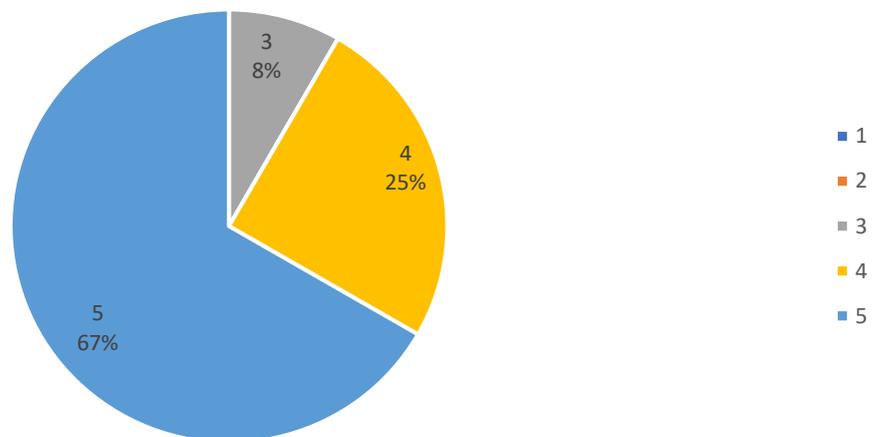


Average: 4.71

Feedback:

- A Genius. "For Who we play?" "For the audience?" "No, we play for the composer" that shocked me!! Very inspiring. I love his way of thinking the music as a personal development.
- the same, masterclass - even though brilliant - out of focus, but the 'interview' was a great moment: inspiring, brilliant and vibrant!
- I found it very inspiring, and the artists were very close and honest to the students.
- great comments and perspective on how a musician should be.
- It was very interesting,
- Amazing masterclass and interview. Carmine's incredible personality made it very enjoyable to watch and he gave so much great advice which we can all apply to our own playing.
- Absolutely inspiring masterclass!
- The sound quality could be better.
- Carmine is very knowledgeable and had a lot of experience to share

## Student Round Table on topics relating to internationalisation (on a scale of 1 to 5)

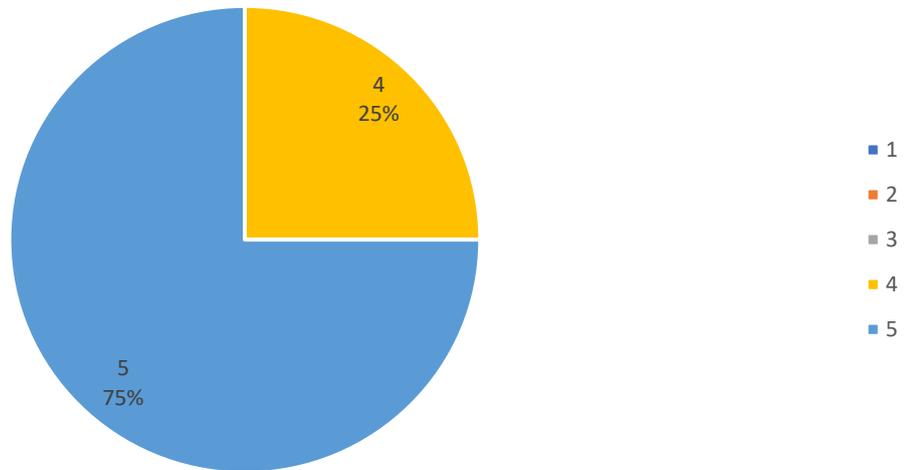


Average: 4.58

Feedback:

- I hope I could have been able to spread informations about my conservatory and I hope these informations will help someone.
- It was a really great experience being in group A and working with all my teammates. we have held meetings over and over and we have found questions and topics to think together and discuss internationalization much more. Thanks to my group friends, working in this group never felt like a duty to me, we always worked with pleasure.
- I think it was the most difficult topic because we don't have usually much knowledge about these things. But it was a great work and the group made it very clear.
- Because i was a member of this group, i would like to say that first of all it gave me the opportunity to collaborate with people from other countries and share experiences considering to the topic and secondly internationalization is something that each student must considerer during their studies.
- I gained knowledge about different institutions and their erasmus+ policies, as well as what studying at those institutions looks like
- Really well led discussion and some very interesting points!

## Informal presentation on Vlog/Podcast production



Average: 4.75

Feedback:

- Great job by everyone!
- Ont of the top moment of the project!
- Nice approach for each of the group members.
- All the students did good job with the vlogs.
- The one of my favorite session was this. It was a really enjoyable!
- Inspirational and creative vlog!
- The session was very different from others and enjoyable
- This was a really fun session - it was so nice to see everyone's different ideas and to see their personalities come through in their content.

## Organisation and preparatory material

Do you have any suggestions on the organisation or format of virtual mobilities?

- I think it was organised very well.
- I think the program was well-organized
- I think to have more condensed information before the week. It was difficult to know what to expect. And longer week, because it was so enjoyable.

Do you think this format should be more widely used beside any "emergency" situation?

- Yes! (x4)
- Yes, now in Italy we are in a strict lockdown and being able to share ideas, communicate, be in contact was incredibly helpful
- Yes. It is an accesible format to everybody if there is no possibility on travelling because of money issues, for example.
- It is useful for sure to have the possibility to have seminars via internet but meeting in person is better experience.
- Yes, but it should never replace face to face interactions when possible

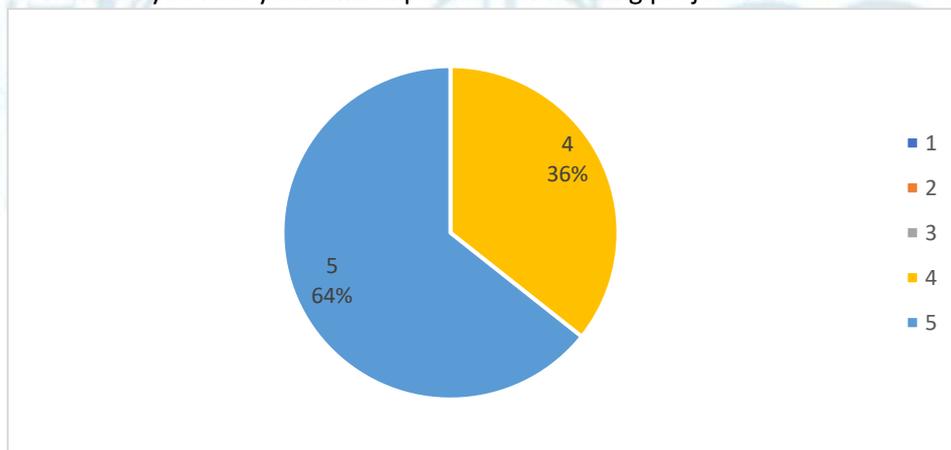
- I think this format worked so well because of the level of enthusiasm amongst the mentors and students. I think everyone who participated was interested and wanted to be there which made it such a rewarding experience.

Do you have any suggestions on the content of future events on internationalisation and cross border collaboration?

- It would be nice to have also chamber music projects if in person, or teaching seminars since many conservatory students they will work as music teachers.
- How to effectively network, Writing/building a CV, Creating a website (musicians)
- Maybe some more practical aspects in music.
- I like to get to know more about Erasmus+, also including more masterclasses for different instruments

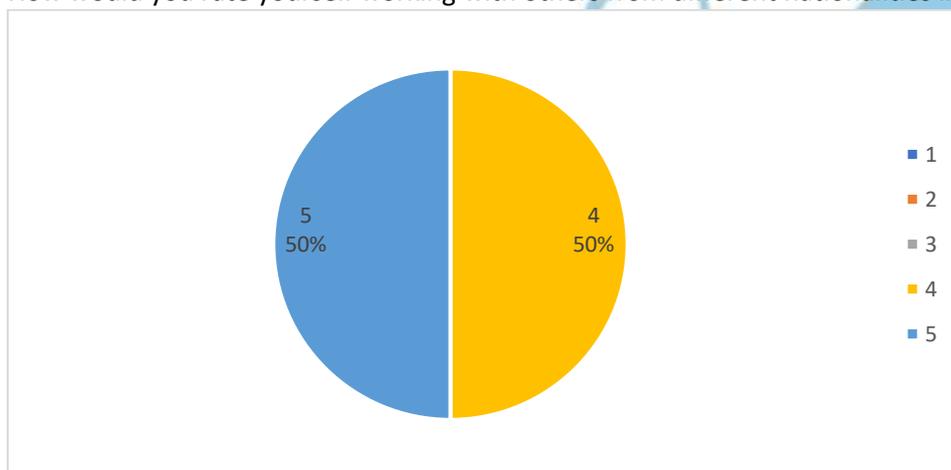
### Self-reflection

How would you rate your own experience of fulfilling project briefs?



Average: 4.64

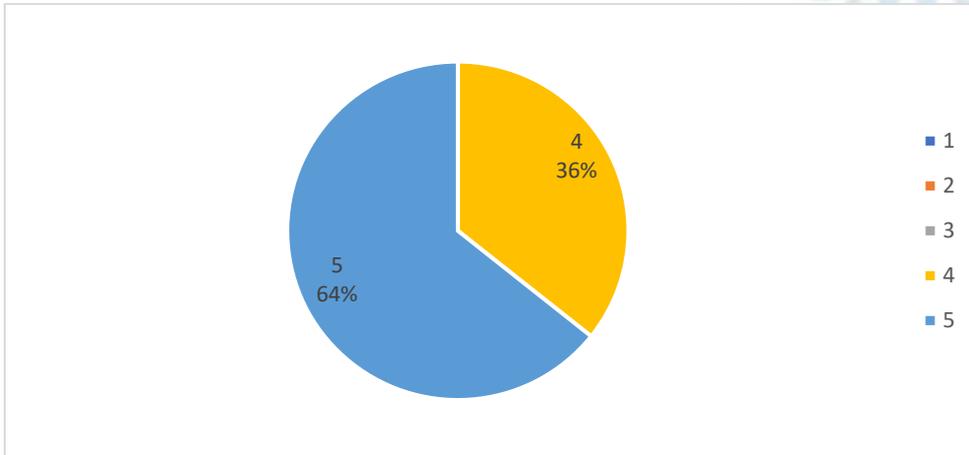
How would you rate yourself working with others from different nationalities in a team?



Average: 4.5

## Final rating

Reflecting on the learning outcomes and objectives, how satisfied have you been with this virtual mobility with 1 being very unsatisfied and 5 being very satisfied?



Average: 4.64