



Association Européenne
des Conservatoires, Académies de
Musique et Musikhochschule

46th AEC ANNUAL CONGRESS
AND GENERAL ASSEMBLY

RE-IMAGINING SUCCESS?

AEC - Strengthening
Music in Society

7 - 9 November
Turin, Italy

Strengthening
Music in Society



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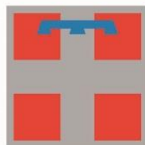
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INTRODUCTION - 'Re-imagining Success?' AEC - Strengthening Music in Society

INTRODUCTION

Around the same time as this year's AEC Congress takes place, the AEC's highly successful Creative Europe project 'SMS - Strengthening Music in Society' enters its third year of operation. One might wonder how success is measured, and whether it is appropriate to speak about success for a project which has not yet reached its halfway point. It is easy to claim to be 'successful', but the criteria used to measure this success should be defined. However, one thing seems certain: the SMS Project is capturing the spirit of our time. The issues that it raises address the key questions that will determine the future of the Higher Music Education sector.

It is still too early to foresee to what extent the results of the project will contribute to the sustainable strengthening of the social significance of art and culture in general, as well as music and music education specifically. However, the Turin Congress has set itself the task to provide food for thought and to reveal new approaches to accomplish these goals. To do so, it is crucial to turn to prior successful work, but also to rethink and re-imagine familiar routines and to explore new pathways.

The thematic spectrum of the 46th Congress is, as usual, very broad. The two main themes, 'Entrepreneurship' and 'Digitisation' seem a straightforward response to the burning issues that arise from the change in the job market and therefore affect the music profession. In November 2017, for the first time in its history, the European Commission referred to culture and cultural education as 'key to the future - both for the individual as well as for our Union as a whole'. Triggered by this clear political commitment, the idea of the identity-building effect of art and music is experiencing a somehow unexpected revival.

The arts do not exist in isolation, but they are part of society. They can, in the best case, positively influence society and give an important contribution to its evolution. On the other hand, the arts depend on a social climate of appreciation which recognises and values all of their aspects: as art production, as the subject of aesthetic education and as the object of self-developed participation in culture as part of one's human rights.

In order for art and culture to become the glue that holds societies together, greater emphasis must be placed on issues such as access to music and music education for everyone. That is why this year's AEC Congress will address variety of topics such as audience development and early childhood music education. Furthermore, special attention will be devoted to the concept of 'diversity' and the need to face an ever-changing and increasingly pluralistic understanding of culture. In line with a well-established tradition, the Congress will also resume the debate on topics that have been on the agenda in previous editions. A central role will be played by the discussion on 'power relations', which determine the inner structure of Higher Music Education Institutions: how to deal with this issue for the benefit of all? And how to overcome an outdated understanding of power relations? These questions will run like a red thread throughout the Congress programme.

In addition, the 2019 Congress will also provide the opportunity to meet colleagues from other countries and to exchange views in front of a couple of glasses of good Piedmontese wine. We are looking forward to welcoming you in Turin, to jointly explore new approaches and to search for an up-to-date definition of the Higher Education Institutions' role in society.



Music Performances

Thursday 7th November

Opening Event 16:30

Chamber Choir of the Conservatoire

Conductor: Dario Tabbia

Italian Poliphony from the sixteenth to the twentieth century

Welcome Concert 19:15

Conservatoire's Symphonic Orchestra

Soloist: Kevi Asanlari, clarinet

Conductor: Giuseppe Ratti

G.Rossini: *Gazza ladra Overture*

Introduction, theme and variation for clarinet and orchestra

G.Verdi: *la battaglia di Legnano, ouverture*

P.Mascagni: *Intermezzo from Cavalleria Rusticana*

N.Rimsky Korsakoff: *Capriccio Spagnolo op.34*

Friday 8th November

Plenary Session 9:15

Trio Jazz

Gianluca Palazzo, guitar

Sara Zarringchang, double bass

Manfredi Crocivera, drums

Wrap Up of the Day 18:45

Electronic Music with Disklavier

Ritratto d'automa – algorithmic variation for electromechanical piano and computer on the theme of Ritratto di musico by Leonardo (ca. 1485)

Giovanni Corgiat Mecio, Matteo Martino, Ottavio Monticelli, Piero Poli, Riccardo Taccardi, Alberto Veronese (electronic music department of Turin Conservatoire) and Piera Riccio (Polytechnic University Turin)

Saturday 9th November

Information Forum 11.30

Arie d'opera e da camera

V.Bellini: from *Norma* "Casta diva"

Hwang Injeong, soprano

Liza Shtelmak, piano

G.Donizetti: from *Linda di Chamonix* "O luce di quest'anima"

Shin Juyeon, soprano

Liza Shtelmak, piano

F.Schubert: *Erlkonig*

J.Brahms: *die Mainacht*

Laura Capretti, soprano

Davide Pirroni, piano

Closing Session 17:00

F.Schubert: Sonata in la min. op. posth.137 n° 2 for violin and piano

Flavia Napolitano, violin

Emma Guercio, piano

Closing Concert 19:00

Brass Band

Conductor: M° Lorenzo Della Fonte

Jan Van der Roost (n. 1956) MERCURY

Édouard Lalo (1823-1892) LE ROI D'YS Overture

Transcription: Frank Wright

Edward Gregson (n. 1945) CONCERTO FOR TUBA

1. Allegro deciso

2. Lento e mesto

3. Allegro giocoso

Ivano Giunta, soloist tuba (tuba class, prof. Rino Ghiretti)

Lorenzo Della Fonte (n. 1960) EXORTUS



Pre-Congress Workshop - MusiQuE

MusiQuE Peer-reviewers Training Session

Day 1 - Wednesday 6 November 2019

Time	Format	Content	Room
15:30 – 16:00		Registration starts	Registration desk
16:00 – 16:20	Plenary session	Welcome and introduction A general introduction to MusiQuE, its structure and its review procedures	Alfredo Casella
16:20 – 17:10	Plenary session with group work	'Preparation, procedures and paperwork': the roles and responsibilities of peer-reviewers during MusiQuE review procedures. Presentation and practical exercise	Alfredo Casella
17:15 – 18:15	Interactive session	Exchanging experiences and practices: focus on the MusiQuE Standards, MusiQuE's concept of quality, fact-finding and providing useful comments Participants discuss in small groups challenges as well as positive experiences, practices and lessons learned.	11 9 8 18 19 22
18:15 – 21:00	Work in groups	Working dinner Practical exercise: participants prepare the role-play exercise scheduled on day 2.	Ristorante Alla Lettera

Day 2 - Thursday 7 November 2019

Time	Format	Content	Room
09:00 – 09:45	Work in groups	Role-play session: acting as a peer-reviewer Practical exercise: participants undertake a meeting during a mock institutional site-visit, assuming the role of either members of a review team or staff from within the institution being reviewed.	Alfredo Casella, 11 and 19
09:50 – 10:35	Work in groups	Role-play session: acting as a peer-reviewer (Repeated, groups switch roles)	Alfredo Casella, 11 and 19
10:40- 11:00	Plenary	Feedback on the role-playing session	Alfredo Casella



PRE-CONGRESS WORKSHOPS

11:00 – 11:30		<i>Coffee break</i>	<i>Caffé della Musica</i>
11:30 – 12:30	World café	Working methods within the team and interpretation of the Standards Practical exercise: participants are asked to discuss questions posed by the session leaders in small groups.	8, 11 and 19
12:30 – 13:00	Plenary	Plenary discussion and conclusions Final session including a presentation of the MusiQuE Board, an opportunity to offer feedback on the training and an update about MusiQuE's ongoing and upcoming review activities.	Alfredo Casella



Pre-Congress Workshop on Student Engagement

Thursday 7 November 09.30 - 12.30

Strengthening the Society in Your Institution

with Caroline Sundberg, European Students' Union former Vice-President, and Clara Barbera, SMS working group on Diversity, Identity and Inclusiveness, in partnership with the AEC Student Working Group.

FOR REGISTERED PARTICIPANTS ONLY

This workshop session will focus on these following themes:

- **Communication:** Explore how to better student experience in your institutions and how to have more efficient feedback between staff and students.
- **Collaboration:** working with the students and staff to ensure a better experience for everyone.
- **Transparency:** Building trust and confidence among all within the institution.

Strengthening the society within institution requires your institution and its structures to be equipped to deal with the different individuals, roles and groups that come together to form it. Strengthening society in your institution therefore requires a connection between all the different groups in your institution: management, administrative staff, teaching staff, researchers, and students.

This workshop highlights several topics that are essential for a sustainable connection, using examples and case studies from student representation. Applying different methods to improve communication, collaboration and transparency, participants will be able to bring back what they've learned to their own institution: improving efficient feedback, strengthening existing student representation, building trust within the conservatoire among staff and students.

This workshop is aimed at directors and senior management of institutions. Students are welcome to attend.

Coffee Break at Café Don Carlos at 11:00



Thursday 7th November, 17:15 - 17:45

Plenary Session I - “On Entrepreneurship, Digitisation and Music” Keynote Speech

by Alfons Karabuda, President of the International Music Council, of the European Composer and Songwriter Alliance President and of SKAP. Member of the board of the Royal College of Music, Stockholm, Sweden. Expert to the UNHRC and the Swedish National Commission for UNESCO.

Artistic rights are challenged daily all over the world. In protecting them, developing them and securing their role in the democratic process, education and research is of vast importance. Music has always had, and will always have, a strong position in any society. Whether or not we like it. And there are those who don't like it. For political reasons, for commercial or plain personal reasons.

Although music itself cannot be silenced, there are forces trying to silence it - even in democratic parts of the world. Maybe today, more than ever. Music is powerful, music has value. What differs between the attackers' views on music, is what constitutes that value and how great they estimate it to be. Where YouTube thrives from its 90 per cent music content, a dictator somewhere feels threatened by the expressive impact of that very same music.

The higher education institutions play a crucial role in preserving and developing all aspects of culture in society. They are a central part of the value chain. In a time of digitisation and globalisation, however, things are changing constantly and rapidly. That is why even more and even deeper collaboration between professionals and the higher education institutions is needed.

More often than not, the arts are accelerating entrepreneurship and digitisation, rather than the other way around. In order to redefine success in the music ecosystem, we need to make sure of the definitions of value of music.

The use of user-centric models instead of pro rata models is, in the same way as fair remuneration from digital platforms through ending transfer of value, key to both preserving and developing the music value chain, as well as protecting and supporting artistic free speech and diversity in music.

We need to call into question the whole architecture of the musical value chain. The vision of a deeper collaboration between professionals and the higher education institutions, aims to make music education the hub the whole musical value chain is in need of. This is where a successful discourse on both artistic rights and diversity in music, as well as how to balance the digital value chain will be found.



Alfons Karabuda, born 2 December 1967 in Stockholm, Sweden, is a Swedish composer and EU cultural politics personality. Mr. Karabuda is the president of ECSA (European Composer and Songwriter Alliance), executive chairman of SKAP (the Swedish Association of Composers, Songwriters & Lyricists) and expert in the field of artistic rights to the UN Human Rights Council. He is the President of the UNESCO founded IMC (International Music Council), member of the board of The Royal College of Music in Stockholm, Musiksverige (Music Sweden), STIM

(The Swedish Performing Rights Society) and Svensk Musik (Swedish Music). Mr. Karabuda is also chair of the Polar Music Prize Award Committee. As expert to the UN Human Rights Council, Mr. Karabuda was part of producing the first ever UNHRC report on artistic rights in 2013. The report was followed by new reports during 2014. As the president of ECSA, Mr. Karabuda has been a driving force in getting the EU to decide on the new Copyright Directive in 2019 and the formation of a European-American collaboration between the music creator organisations ECSA and SGA (Songwriters Guild of America). The organisations have focused on the global issues of artistic rights, free speech and authors' rights (in America, copyright), in joint actions such as the Fair Trade Music Initiative and 2019 promoting a legal entity with authors in governance to administer online mechanical rights in the US. As a member of the executive board of STIM, and during 2014 as acting CEO, Mr. Karabuda has focused on developing international strategy, improving distribution systems and adjusting the organization to the new EU directive on collective rights management. Mr. Karabuda's parents, Günes and Barbro Karabuda, were journalists and filmmakers. His sister Denize Karabuda is an actor and director. The Karabuda children grew up traveling during their parents' many assignments, to which Mr. Karabuda himself credits his cultural political involvement. Mr. Karabuda works in the areas of TV, film and theatre through his publishing company Naomi Musikförlag & Filmproduktion. Among his customers are SVT, SR, BBC, Zentropa and Stockholms Stadsteater.





Thursday 7th November, 17:45

Introducing the AEC Stakeholder Assembly on Power Relations: from systemic inequity to systemic change

presentation by David-Emil Wickström, chair of the SMS Diversity working group and Deborah Kelleher, AEC Vice-President

It has come to light in the last decade that systemic power relations inequities are embedded also in most music education institutions. Naming these systemic issues is an important step towards addressing such inequities, operating at all levels of music education, so that we can work to address them in a way that promotes meaningful change. How can conservatoire stakeholders centre issues of power relations in their daily interactions, so that all members of our community may one day enjoy a safe and supportive learning- and working environment?

The AEC Stakeholder Assembly on Power Relations shall be an exercise in deliberative democracy, placing a cross section of our stakeholders at the heart of important power relations issues facing conservatoires. With the benefit of expert, impartial and factual advice roughly 100 Members (a Chairperson plus 99) will consider the topics below. Their conclusions will form the basis of reports and recommendations to be submitted to the members of the AEC. The Assembly shall commence in January 2020 and is expected to conclude in December 2022.

Key personnel:

- The Chairperson of the AEC Stakeholder Assembly shall be decided in the coming months, based on stakeholder feedback.
- An Expert Advisory Group will be established to assist with the work of the Assembly in terms of preparing information and advice. The members of the Expert Advisory Group shall include academics and practitioners across a number of specific fields of interest, depending on the subject being considered, as well as members of the SMS-Working groups.
- An administrator shall be in place to support the Assembly in the efficient and effective discharge of its role and functions. In practice, the administrator will engage in planning and operational issues associated with the work programme.
- The Assembly shall be chosen in early 2020 by anonymous questionnaire, taking account of age, gender, region, ethnicity, musical specialism, area of work or study and more

Meetings shall take place in person where possible, linked to AEC meetings and platforms, and by electronic means.

Topics for the AEC Stakeholder Assembly on Power Relations:

What do we understand power relations to be in the conservatoire context?

...Recognising inherent power asymmetries; naming the inequities; looking for their basis in our processes and culture

How do these power relations influence the learning and working environment at the conservatories?

...what consequences do these have on recruitment, everyday interactions as well as assessment?

What can we do to re-balance power?

.....recommendations such as a set of principles, new teaching paradigms, student representation, teacher/staff education



Friday 8th November, 9:15 - 10:15

Plenary Session II - Strengthening Music in Society: Priorities and Action - Panel Discussion

moderated by Helena Gaunt, Principal at Royal Welsh College of Music and Drama, Cardiff, Chair of SMS Working Group 1 on Music in Society, with Ilona Schmiel, Executive and Artistic Director at Tonhalle Zürich, Switzerland, Luca Ripanti, RAI Symphony Orchestra Turin, Italy, Camilla Overgaard, AEC Student Working Group representative and student at the Royal Academy of Music in Aarhus/Aalborg, Denmark, Julian Lloyd Webber, Principal of the Royal Birmingham Conservatoire, United Kingdom, Alfons Karabuda, Composer and President of IMC (International Music Council) and ECSA (European Composer and Songwriter Alliance)

The very title of the AEC's project '*Strengthening Music in Society*' highlights understanding that music is not an isolated entity, but indeed involves people and social processes. And consequently, as societies are evolving and changing, so too music-making and its social foundations are evolving. There are huge opportunities at this point in many contemporary societies that are calling for greater creativity and humanity to strengthen the power and roles of music - realising this potential requires listening acutely and responding to societal change alongside crystallising and championing the deepest values at the heart of music.

For western classical music certainly, and also for jazz, popular and world music genres in different ways, a key part of music in society involves 'audiences'. And in many contexts, ways of thinking about and engaging with 'audiences' are now rapidly expanding and evolving as, for example, processes of co-curating or co-creating performance are developed, dividing lines between 'participants' and audiences are blurred, much work is undertaken outside concert halls and virtual environments complement live concerts.

Musicians today cannot afford to ignore the ways in which 'audiences', and the potential to engage with them, are now diversifying. The issues involved are wide-ranging, including: meaning and relevance; access and inclusion; affordability and sustainable business models; imagination, innovation and tradition; artists' aesthetic and social engagement. And we can probably be most sure about the fact that things will continue to change and evolve more quickly than they are doing right now.

In this context, the panel session aims to open up fundamental questions relating to 'audiences' in the light of *Strengthening Music in Society*. We will address a range of questions about the biggest opportunities and challenges our panel members are experiencing relating to audiences, as practitioners, with their organisations and with the organisations they represent:

- What innovative approaches to developing audiences are you taking (or are you seeing organisations/musicians around you taking) and why?
 - What are the key drivers?
 - What are you noticing about the biggest challenges with each initiative? And what is being successful in meeting these challenges?
 - In what ways would you describe these initiatives as 'entrepreneurial'?
- In what ways are your audiences (or audiences for the music disciplines you represent) diversifying? In what ways are you engaging with and/or representing diverse groups within your contexts? What are the barriers and enablers to newer initiatives?
- Similarly what are the ways in which digitisation is influencing your audiences' behaviours, and/or enabling you to reach out to and engage with new audiences?



- As your engagement with diverse audiences evolves, what do you look for most in the musicians you are working with?
- Coming out of these experiences, what do you see being the most important implications for conservatoires and the training/education of professional musicians? What do you most hope for from conservatoires at this point?



Professor Helena Gaunt is Principal of the Royal Welsh College of Music & Drama. A highly experienced Conservatoire professional, musician, leader, teacher and author, Professor Gaunt is passionate about artistic development, creative and cultural entrepreneurship within the industry. She was previously Vice Principal (Innovation) at Guildhall School of Music & Drama, providing strategic leadership in academic and artistic development, research, enterprise and internationalisation. She also led on the School's relations with key partners such as the Barbican Centre and the City of London's Culture Mile, which included the London Symphony Orchestra and Museum of London as

core partners. Helena directed the International Reflective Conservatoire Conference hosted triennially at the Guildhall School, and was the Chair of the Innovative Conservatoire (ICON) partnership, providing pioneering professional development internationally for conservatoire teachers. She has extensive professional experience as an oboist, and was a founder member of the Britten Sinfonia. Among other roles she is a Visiting Professor at the Sibelius Academy, University of the Arts, Finland, as well as being a National Teaching Fellow and Principal Fellow of the Higher Education Academy. Professor Gaunt studied at the University of Cambridge, University of Essex, Guildhall School and Institute of Education, London University, and received an MBA at Ashridge Business School. She has served on several working groups for the European Association of Conservatoires (AEC), and currently chairs one of the working groups of its project "Strengthening Music in Society" funded by Creative Europe. She is a member of the Peer Review College for the Arts and Humanities Research Council, and a governor of Tonbridge School.



Born in Hanover in 1967, Ilona Schmiel studied Music Education, Classical Philology and Cultural Management in Berlin and Oslo, beginning her career with the Donaueschingen Festival and the Olympic Arts Festival in Lillehammer. She was also project manager of the Arena di Verona's worldwide opera tours, as well as holding a post as guest lecturer at the Hanns Eisler Academy of Music in Berlin. From 1998-2002, as Germany's youngest director, she took on the management and artistic direction of Bremen's Die Glocke concert hall. From 2004 until 2013 she was Artistic Director and General Manager of the Beethovenfest Bonn. Under her aegis, the Beethoven Festival was awarded the distinction of "European Culture Brand 2012". In recognition of her services to the Beethoven Festival, she subsequently received the Order of

Merit of North Rhine-Westphalia in January 2017. Ilona Schmiel has guided the fortunes of the Tonhalle Society Zurich since August 2014, being responsible for all the Tonhalle Orchestra Zurich's concerts and tours as well as a variety of concert series. From 2005 to 2007, she was also a member of the jury of the German Cultural Federal Foundation. Since 2007, she has been on the jury of the Ernst von Siemens Music Foundation; since 2009, Chair of the Board of Trustees of the Deutsche Kammerphilharmonie Bremen; since 2012, a member of the Board of the Beethoven Haus Bonn as well as the Council of the University of Bonn. Since 2014, Ilona Schmiel has also been a member of



the Council of the Munich Academy of Music and Dance, as well as being on the Board of Trustees of the Concours Géza Anda, Zurich and the Artistic Committee of the Zurich Festival. Due to renovation of the Tonhalle Zurich the Tonhalle-Society has built and financed their own interim concert hall Tonhalle Maag, which is internationally recognized as one of the best temporary halls worldwide. Ilona Schmiel's contract with the Tonhalle Society Zurich has been extended until 2024.

Luca Ripanti (Turin, 1964) is Artistic Secretary of the Orchestra Sinfonica Nazionale della Rai (Italian



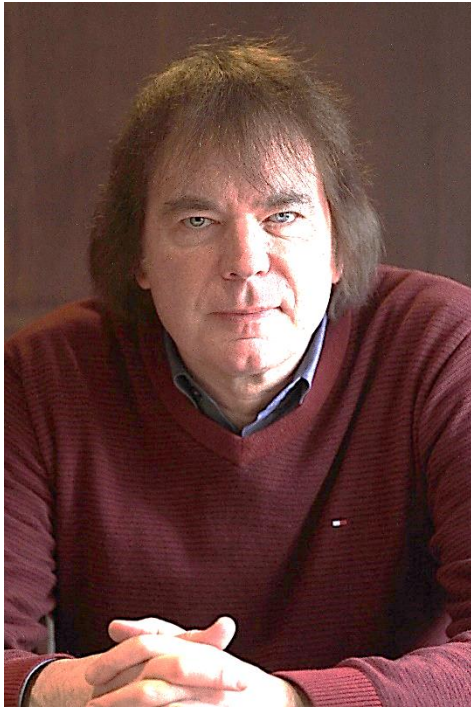
National Radio Symphony Orchestra) since 2000. After completing his education in Italy, he studied English Language and Literature at the "School of English Studies" in Folkestone, UK, and graduated in flute at the Alessandria Conservatoire. In 1995 he took up the baroque flute attending the International Summer Courses for Harpsichord in Oporto. Since then, he has performed over 300 concerts as a baroque flute player in Italy, Germany, France, Belgium, Switzerland, Spain, Portugal and Tunisia, with conductors such as Simon Preston, Pál Németh, Frieder Bernius, Ottavio Dantone, Robert King and Jean-Claude Malgoire. He has recorded two CDs with works by G.P. Telemann, J. Kuhnau and J.S. Bach, and another one with the four Bach authentic Flute Sonatas and Partita. As Artistic Secretary of the OSN RAI, Luca Ripanti has worked in close collaboration with some of

the most outstanding conductors of our times, such as Christian Arming, John Axelrod, Ivor Bolton, James Conlon, Jeffrey Tate, Rafael Frühbeck de Burgos, Eliahu Inbal, Gianandrea Noseda, Dima Slobodeniuk, Kristjan Järvi, Fabio Luisi, Gergely Madaras, Steven Mercurio, William Eddins, Michele Mariotti, Ryan Mc Adams, Pascal Rophé, Robert Trevino, Juraj Valcuha and many others. He also collaborated with some of the most significant composers of our times, such as Peter Eoetvoes, Michael Daugherty, Luca Francesconi, Dai Fujikura, Marton Illés, Helmut Lachenmann, Liza Lim, Tan Dun and others. From 2002 to 2019 he followed the artistic coordination of more than 180 concerts in all Italy and 16 tours abroad.



Camilla Overgaard is a guitarist and songwriter who specializes in the acoustic guitar. She holds a bachelor's degree in music pedagogics, with classical guitar as her main instrument, from The Royal Academy of Music in Aarhus where she is currently doing her master's degree in guitar and songwriting. She is highly engaged in student representational work as part of the students' council and former chair of The National Council of Music Students. Camilla is involved in a variety of different projects combining elements from classical and folk music and has collaborated with both actors and architects. In March 2019 she released her debut EP 'Det er ganske vist!' with her interpretations of fairy tales by the famous Danish author Hans Christian Andersen. Since 2018, Camilla has been part of AEC SMS - Strengthening Music in Society as a member of the Student Working Group and the Entrepreneurship Working Group. She works to combine social entrepreneurship and music with the aim of empowering vulnerable groups in society. Currently she is doing a two-month self-initiated project in a refugee centre and is

taking part in the 'Present Work - Future Steps' project which aims to develop joint initiatives for educators to strengthen their capacities in Human Rights Education and intercultural learning.



Julian Lloyd Webber is the Principal of Royal Birmingham Conservatoire and a world-renowned cellist, conductor and music educationalist. At the age of sixteen he won a scholarship to the Royal College of Music and he completed his studies in Geneva with the renowned cellist, Pierre Fournier. Since then he has collaborated with an extraordinary array of musicians from Lord Yehudi Menuhin, Lorin Maazel and Sir Georg Solti to Elton John and Stephane Grappelli. Described by *Strad* magazine as ‘the doyen of British cellists’, Julian Lloyd Webber has enjoyed one of the most creative and successful careers in classical music today. As founder of the British Government’s In Harmony programme and the Chair of Sistema England, he continues to promote personal and community development in some of England’s most deprived areas. Julian has premiered more than sixty works for cello and he has inspired new compositions from composers as diverse as Joaquin Rodrigo and Malcolm Arnold to Philip Glass, James MacMillan and - most recently - Eric Whitacre. His many recordings have received worldwide acclaim: his

Brit-award winning Elgar Concerto conducted by Lord Menuhin was chosen as the finest ever version by *BBC Music Magazine* and his coupling of Britten’s Cello Symphony and Walton’s Concerto with the Academy of St Martin in the Fields conducted by Sir Neville Marriner was described by *Gramophone* magazine as being “beyond any rival”. Julian is married to fellow cellist Jiaxin Cheng. He was the London Underground’s first official busker and he was the only classical musician chosen to perform at the Closing Ceremony of Olympics 2012



Alfons Karabuda, composer and president of IMC (International Music Council), ECSA (European Composer and Songwriter Alliance), executive chairman of SKAP (the Swedish Association of Composers, Songwriters & Lyricists) and expert in the field of artistic rights to the UN Human Rights Council. He is member of the board of The Royal College of Music in Stockholm, Music Sweden, STIM (The Swedish Performing Rights Society) and chair of the Polar Music Prize Award Committee.



Friday 8th November 10:25 - 11:25

Parallel Sessions I

1 - Power relations: Issues of equity and positionality

presented by Deborah Kelleher, AEC Vice-President and students, facilitated by David-Emil Wickström, Chair of the SMS working group 2 on Identity, Diversity and Inclusiveness

This parallel session is connected with the AEC's recently launched Stakeholder Assembly on Power Relations. It will deal with the multiple facets of positionality - the context that creates our identity in terms of race, class, gender, sexuality, and ability status. In small groups we will use a case study to consider how these facets of identity may explicitly affect our audition policies, applicant profiles, the students in our classes and the curriculum taught, given our own positionalities and situatedness in the world.

The case study for the session is this:

What constitutes talent, or a high artistic standard in the contemporary world in relation to voice, guitar, percussion and keyboard? What are the ramifications of this in terms of recruitment, culture and curriculum development?

While access is one keyword in modern discourse the other one which is often mentioned when talking about diversity and higher music education is 'maintaining high artistic standards'. What do these 'high artistic standards' constitute? While seemingly universal we all have different, individual notions of these standards. Standards are context sensitive and discursive. They can be based on an agreed set of skills or they can be based around a perceived set of skills. Artistic standards often include a combination of craftsmanship / craftmanship (technical/motoric skills) and artistic expression (interpretation, artistic vision). But what exactly are these parameters and who judges what is considered high or low?

Furthermore, are these the only relevant components that will guarantee the (prospective) students an artistic career within the music business? What about non-artistic skills like the ability to reflect on music's role in society and the ability to communicate with different audiences - in other words a cognitive / intellectual skill set? These notions not only differ between the genres (e.g. the pop vs. rock discourse within Anglo-American popular music but also within the genre.

Different national or regional education traditions have different ideas on what constitutes artistic standards. In addition, each conservatory also has different visions when planning the admission exams meant to examine the applicants' skill set. What repertoire does the applicant have to prepare for their main instrument? Is a secondary instrument exam also required? Is there also a theory test? What skills does the music theory exam evaluate? Is there an essay requirement examining the cognitive skills? These questions are also linked to what role the development of individual artistic vision and creative music making in the education of future musician plays within the institution's degree programs. Ideally the admission exam clearly links to the degree programs visions. Finally, the discourse on what artistic standards constitutes has changed over time.

Moving further, culturally diverse institutions bring together a variety of worldviews, understandings, and working cultures. This is manifested in the everyday life of the conservatoire: from daily communication practices including a common spoken language, to practice habits, teaching methods and questions of hierarchy and power. At the same time opening up the conservatories for new forms of music also means questioning previous admissions standards. Does a DJane or DJ have to pass a music theory admissions exam if their primary instrument is a Digital-Audio-Workstation? Does a

Bulgarian folk singer applying for a traditional music program have to master Western Art Music theory? Should the admissions exam in the latter case not focus on different, more relevant musical aspects. Related to this is how such a student body is integrated within the conservatory. What are the 'common languages' that a conservatory can draw on and what has to be established within the degree programs?

Deborah Kelleher was appointed Director of the Royal Irish Academy of Music in 2010 and 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; RIAM Podium, the Centre for Performing Ensembles, which trains musicians for orchestras and large ensembles; and the founding of Ireland's first Historical Performance Department with foundation partners The Irish Baroque Orchestra. In 2013, the RIAM became an associate college of Trinity College, the University of Dublin, and Deborah led this significant transition. Since her appointment the numbers of students entering RIAM's third level programmes has grown threefold. The large junior school of the RIAM has refreshed its curricula with the introduction of an additional support for the especially motivated pre-college musician, called The RIAM Young Scholar Programme. The 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. Deborah has also overseen a significant increase in professional development courses for the 7,000 private music teachers throughout the country who enter students for RIAM's Local Centre Examination System, under the auspices of the RIAM Teaching and Learning Network. This initiative is part of a wider strategy to make the RIAM a resource for musicians all over Ireland from amateur to professional level, through online and distance learning, performance opportunities and more. Future projects include a €20 million re-development of the RIAM's campus and a substantial review of RIAM's mission, curricula and organisational structure in time for its 175th anniversary in 2023. In 2016 Deborah was elected a Vice-President of the European Association of Conservatoires.

David-Emil Wickström studied Scandinavian studies, musicology and ethnomusicology at the Humboldt-Universität zu Berlin, University of Bergen and University of Copenhagen. Interested in questions concerning music and identity, transcultural flows, migration, religion as well as nationalism his research areas mainly focus on Norwegian traditional vocal music as well as on post-Soviet popular music. He currently is a Professor of popular music history at the Popakademie Baden-Württemberg (Mannheim, Germany) where he is also responsible for the Bachelor's degree programs "Pop Music Design" and "World Music". Within the AEC he chairs the SMS working group "Diversity, Identity, Inclusiveness" and is together with Renske Wassink (Codarts) a co-founder of the AEC world/traditional/folk music network.



2 - Digitising Learning and Performing Through Low Latency Technology: the SWING Project and the work of the SMS Learning&Teaching and Digitisation working groups

presentations by *Claudio Allocchio*, GARR Network, Italy, *Stefan Gies*, AEC Chief Executive and *Anna Maria Bordin*, Conservatorio di Musica “N. Paganini”, Genova, Italy, members of the SMS Working Group 5 on Learning and Teaching and *André Stärk*, Hochschule für Musik Detmold, Germany, member of the SMS Working Group 6 on Digitisation



SWING (Synergic Work Incoming New Goals for Higher Education Music Institutions) is a strategic partnership project running from September 2018 until September 2021 and is funded by the European Commission's Erasmus+ programme. The project context is that of the European HME Institutions, in the increasing scenario of blended mobilities, international collaborations, curricula innovation and recognition. The SWING project main objective is to experiment and then establish a framework to dramatically increase and enhance these transnational learning opportunities, by creating a set of distance learning new modules, while at the same time promote enhancement and deployment of new features in LoLa and other specialized tools for music education, both in strict collaboration with students and teachers. This will accelerate the

development of a deeper transnational collaboration among institutions and enhance the quality of international mobilities of students and teachers, supplementing the physical mobility with a continuous virtual one.

The presentation of the SMS (Strengthening Music in Society) WG (working group) 5 on Learning&Teaching will propose a series of reflections on a great challenge for our HME institutions, relating to a new technological opportunity: LoLa (Low Latency). The Learning and Teaching Working Group (LTWG) of the Creative Europe SMS project led by AEC (Association Européenne des Conservatoires) and CEMPE (Centre for Excellence in Music Performance Education) is in charge to study the implications of the LoLa introduction in our learning and teaching settings. The topics the LTWG is dealing with issues like: how do the changed perceptual context influence the student-teacher relationship? Which sound parameters could generate misunderstandings in this context? what could be the restorative or compensatory student's and teacher's behaviors during LoLa trials? How can distance learning fit into our institutions without encountering negative reactions? The evaluation tasks have to be carried out in three sets of measures: 1) Feedback interviews with project participants, 2) An External expert's report on technical aspects, 3) Mapping and monitoring research projects on remote learning in Higher Music Performance Education. The interviews should provide information on weaknesses and strengths in remote learning, especially in LOLA system. They are moreover expected to provide valuable tips on how to further develop this system as regards educational, technical and legal aspects. LOLA didactic context is characterised by the fact that the student can maintain a distance educational relationship continuing to attend their home institution. It is precisely the contemporary action that makes it important to establish and regulate the potential of this new educational environment. It can be a precious opportunity but it disguises unpleasant drawbacks. The framework determined by LoLa cannot replace the Erasmus experience, but it can complete, implement or introduce it.

The work of the SMS WG6 on Digitisation, or, namely, 'Teacher Education in the Digital Age', focuses on auditing how digital technology is being used in higher education institutions and schools to promote musical learning and teaching. A questionnaire was created to ascertain what types of activities are taking place at the moment; this included queries about the focus of the work and the age of the participants, the type of equipment/approaches that are being used, (in the case of

research projects) findings, thoughts on the benefits / difficulties arising from the work. The online questionnaire was distributed using the large network of individuals and institutions associated with the AEC and EMU. The next stage of the work involves categorizing aspects of the projects including the what, why and how of using digital tools. Ultimately, this work aims to enable students, teachers, principals, policy makers to think critically about technology in education by providing examples that can structure their thinking, leading them to integrate these new technologies and to transform their professional practices. In this short presentation a first overview of the submitted answers will be given. Furthermore, we will present a first conceptual framework that help to categorize the digitization projects and tools. This will allow to indicate the wide range of ways in which technologies are currently being used effectively to enhance musical learning, offering opportunities to a diverse range of young people, across a variety of musical activities.

Claudio Allocchio is GARR Advanced Application Services and Security Coordinator and is the SWING project manager. Claudio is one of the networking pioneers since more than 35 years, having contributed to create the GARR network in Italy and to create the worldwide Internet since its beginning. He has given significant contribution to create many users' application services, from global e-mail in the 80's, to vide Conferencing and real time services (including LoLa itself), ranging also into security and policy areas. He also has a deep expertise in international networking standards creation, being active in the Internet Engineering Task Force (IETF) as an author of many RFCs since 1990, and having managed for many years the IETF Application Area Directorate. Furthermore, he also have a formal education in music (piano) as he attended the Music Conservatory, too, up to the "upper level" degree (8 years).

Stefan Gies, Chief Executive Officer of the AEC since September 2015. He has been actively involved in AEC Polifonia and FULL SCORE working groups on Quality Enhancement since 2007. Stefan looks back on a wide range of professional experience as a performing musician, music teacher, humanities scholar, and researcher. He was rector of a German Musikhochschule and held a position as a professor of music education until recently.

Anna Maria Bordin was born in Turin in 1962, she studied piano in the Conservatory Giuseppe Verdi in Turin, and later in the "Musik-Akademie" in Basel (Switzerland), where she received the post graduate "Konzertreife Diplom" in 1990 with highest marks. She carried out an intense concert activity both as soloist and in chamber groups. She has recorded for RAI (the Italian Broadcasting Company), for BRT (the Belgium Broadcasting Company), and she played and recorded the Rachmaninov complete works for piano duo with the Russian pianist Tatiana Pavlova. In 1990 she obtained the degree of "Specialist in Piano Pedagogy" at the Academy of Imola. She is author of the book "Quando la Musica supera i confini (When Music get over borders). . . " a diary of a long and difficult experience with an autistic child edited by Daniela Piazza Editor, and of the essay "Nel segno e nel suono (In signs and in sounds)" published by Michele Falco Editor. She planned and conducted a ten years experimental piano course for an autistic student, implemented and directed the Experimental Laboratory of Research and Musical Pedagogy for the Williams Syndrome in Turin, cooperated with the Brera Academy of Arts in Milan (Specialization Course in Arts Therapy) and with the Masters course Psychology of Music in the Faculty of Psychology of Pavia University. Now she is professor of Piano and Research Coordinator of the Conservatory of Genoa, and author of numerous international articles. She is member of the Learning-Teaching Working Group of the AEC (Association Européenne des Conservatoires), and Evaluation Expert of the Italian Agency for Quality Assurance in Higher Music Education. She spent the last twenty years researching in the fields of theoretical and applied methodology of piano teaching.

*André Stärk (*1966) studied School Music (specialising in piano) at Hannover University of Music and Drama, as well as German Studies at the University of Hanover. This was followed by postgraduate studies in Music Theory / Aural Training. Whilst studying he worked as a research assistant and*

lecturer in the field of electro-acoustic media and music technology in the university's sound studio. From 1993 he lectured in Music Theory and Aural Training before representing the field of Music Theory / Acoustic Media at the Pädagogische Hochschule in Freiburg from 1998 onwards. There he also founded the university big band. Since 2001 he is Professor for Music Theory at the Hochschule für Musik Detmold. Since 2004 André Stärk has been Vice-Rector for Study and Teaching and has been developing the learning platform for musical education detmoldmusictools.de. He was a member of the AEC U-Multirank working group on developing a ranking procedure for conservatoires. He is a member of the Digital Infrastructure Committee of the German Rectors Conference and of the Digitalization Working Group of the AEC.



ABSTRACTS AND BIOGRAPHIES

3 - East meets West, West meets East: Asian and European Perspectives on Building Meaningful International Collaboration

with *Adrian Walter*, Director, Hong Kong Academy for Performing Arts, *Xavier Bouvier*, Haute École de Musique de Genève, *Marianne Jakobsen*, Royal Danish Academy of Music, *Narong Prangcharnoen*, Dean, School of Music, Mahidol University, moderated by *Gretchen Amussen*, former AEC Council Member

This session will explore innovative examples of Eastern and Western international narratives, strategies and forms of collaboration. What is the impact of cultural, political and geographic contexts in defining these narratives? How can East-West collaboration contribute to enhancing/transforming teaching and learning in our institutions? What do such collaborations make possible, and what do we bring to each other? How, in the end, can East-West collaboration contribute to fostering artists “of the world,” at ease with diversity, capable of celebrating their own traditions and those of other cultures?

Professor Adrian Walter is currently Director of the Hong Kong Academy for Performing Arts. For over 30 years he has had a distinguished career in the tertiary education sector. He has served as a senior manager and music educator and performer and has been a life-long advocate of the importance of community engagement through music education and performance-based activities. In his current role he has been responsible for positioning the Academy as a major institution in the region and notably within the emerging Greater Bay Area. This has included the Academy’s role as a founding member of the Greater Bay Area Music Education and Cultural Alliance. He is also overseeing a major review of the Academy’s educational programmes to ensure their currency, relevance, and the effectiveness of their engagement with new and emerging technologies. Prior to taking up the position in Hong Kong, Professor Walter held positions as Head of Creative Arts, and Dean of the Faculty of Law, Business and Arts, at Charles Darwin University, Australia. He was also Professor of Music and Head of the School of Music at the Australian National University, consistently ranked as Australia’s number one university.

Xavier Bouvier studied music composition and theory at the Geneva Conservatory of Music. Professor for music theory, he served also as Head of Library, Deputy Director, and then Head of Studies of the renamed Geneva Haute école de musique. He is now leading a new ethnomusicology curriculum, and as member of the Direction Board, in charge of special projects at HEM. He is member of the Council of the Music and Performing Arts Faculty and the Teaching Council of HES-SO, of the Conference of the Swiss Music Universities (CHEMS), where he ran the working group on curriculums design during the Bologna reform, and of the Swiss Accreditation Council. First involved in musicology research focusing mainly around 18th century French music theory and music aesthetics, Xavier Bouvier has been running, in the last decade, numerous projects related to trans-cultural issues primarily in relation to China and India: intercultural dimension of the musical creative process, trans-cultural music theory, cultural borrowing, cultural cross-understanding, comparative music education and cultural diplomacy.

Marianne Løkke Jakobsen is Director of International Affairs, Director of Music Confucius Institute and Member of RDAM distance learning development team. She has a Master in Musicology/ French, and diploma degree in Leadership and Guidance. Marianne has been employed by the Royal Danish Academy of Music since 2000. In 2002, she was head of Study administration. In 2004, she was appointed Director of International affairs and Guidance. Since 2012, Marianne has been fully engaged in the establishment of the world’s first Music Confucius Institute (MCI) in cooperation with the Central Conservatory of Music in Beijing. Marianne has created the international profile of



RDAM. She has been invited to be the keynote speaker at a number of international conferences based on her engagement in distance learning, global relations, intercultural competences, quality assurance, entrepreneurship, continuing education and online learning.

*Thai Composer **Narong Prangcharoen**'s success as a composer was confirmed by his receiving the prestigious 2013 Guggenheim Fellowship and the Barlow Prize. In his native country, Mr. Prangcharoen was recipient of the Silapathorn Award, naming him a "Thailand Contemporary National Artist". Prangcharoen has, thus, established an international reputation and is recognized as one of Asia's leading composers. He has received encouragement and praise from a number of important contemporary composers, such as Paul Chihara, Zhou Long, Augusta Read Thomas, and Yehudi Wyner. John Corigliano has called Prangcharoen's music "contemporary and accessible," and Chen Yi has written that it is "colorful and powerful." Being a freelance composer, composition teacher at Community Music and Dance Academy at University of Missouri-Kansas City, and a composer in residence of the Pacific Symphony while he had staying in USA for many years, Dr. Narong Prangcharoen is now a Dean of a College of Music, Mahidol University, Thailand. He is also a composer-in-Residence of the Thailand Philharmonic Orchestra, Thailand, an Artistic Director of Thailand International Composition Festival, an Artistic Committee of Beijing Modern Music Festival, an Artistic Advisor of Asia/America New Music Institute, and a Vice President of China-ASEAN Musicians Union. His works are published exclusively by Theodore Presser Company.*

*An experienced leader in the international cultural and educational arena, the Franco-American **Gretchen Amussen** is a consultant specialising in international relations, project development in higher music education, and professional development for musicians. She served as Director for External Affairs and International Relations at the Paris Conservatoire for 25 years, helping to promote the Conservatoire, its students and teachers through an extensive worldwide network of educational and cultural organizations. Particularly active within European networks, she co-chaired the European Association of Conservatoires' (AEC) first thematic working group dedicated to the implications of the Bologna Process (2001-2004), the AEC's Polifonia working group dedicated to the music profession, and, from 2011-2014 led the AEC's Polifonia working group dedicated to entrepreneurship in music. Gretchen served as AEC Vice-President from 2010-2013 and is currently a board member of the Haute École de Musique (Geneva) and the Paris Centre for Chamber Music.*

4 - 20 years from the Bologna Declaration - a successful process? Preparing the Ministerial Conference 2020 in Rome

Round Table with *Cristina Ghitulica*, Bologna Follow Up Group (BFUG), *Ann Katherine Isaacs*, BFUG Vice Chair, *Eirik Birkeland*, AEC President, *Marco Zuccarini*, Conservatorio G. Verdi, Turin, Italy, moderated by *Lucia Di Cecca*, AEC Council Member

The Bologna Follow Group BFUG has been established in September 1999, soon after adopting the Bologna Declaration, as an executive structure that oversees the implementation of the Bologna process. The number of BFUG members have rapidly increased from 29 in 1999, to 47 in 2010, when the European Area of Higher Education EHEA was founded. Today, the group comprises 48 countries and the European Commission as members, 8 stakeholders' organizations as consultative members and 8 partners and technical experts. What was achieved in 20 years is remarkable. A European Higher Education Area within which the policies and reforms are agreed at European level, with the participation of all relevant stakeholders, and afterward implemented at the national level, reaching every higher education institution. A space for dialogue, that made possible the development of new and innovative policies, new practices and tools, with recognized value for the countries of Europe and beyond. Beside the key commitments: quality assurance, the qualifications framework and diploma recognition; the academic freedom and integrity, institutional autonomy, participation of students and staff in higher education governance, and public responsibility for and of higher education, as fundamental values, form the backbone of the EHEA. By the 2020 Rome Conference, the ministers of education have mandated the BFUG to find new ways to build a "even more ambitious European Higher Education Area" and "to enable higher education to fully play its role in meeting the challenges faced by our societies". The discussions so far have emphasized that implementation of key commitments should remain a priority, but it have been also agreed that the societal role of higher education; inclusiveness of higher education; innovative, flexible and relevant learning and teaching; life-long learning; digitalization; internationalization and mobility; as well as governance and autonomy should be the topics that have to be explored in order to design the future of the Bologna process.

Daniela Cristina Ghitulica, PhD, is member of the Bologna Follow-up Group (BFUG), on behalf of the Romanian Ministry of National Education, since 2012, and co-chair of the BFUG during the Romanian Presidency to the Council of the European Union (1st of January - 30th of June 2019). She also was director of the Romanian minister of national education office for more than 7 years, and have coordinated the higher education components of World Bank financed programs implemented by the ministry since 2003. Dr. Cristina Ghitulica has an extensive experience in the field of quality assurance, being Vice-president (2015 - present) and member in the council of the Romanian Agency for Quality Assurance in Higher Education (ARACIS) (2013 - 2014), as well as external evaluator and member of the Distance Education Commission, since 2009. She is the president of the Central and Eastern European Network of Quality Assurance Agencies in Higher Education (CEENQA), while since 2014 she was member in the board of the network. Mrs. Ghitulica was elected in 2018 as member to the European Association for Quality Assurance in Higher Education (ENQA) Board. Mrs Ghitulica has a PhD in Chemical Engineering at University POLITEHNICA from Bucharest and a more than 20 years long academic career. She is currently professor in the Department of Science and Engineering of Oxide Materials and Nanomaterials, Faculty of Applied Chemistry and Materials Science, University "POLITEHNICA" from Bucharest. The activity of Dr. Cristina Ghitulica encompasses an extensive research activity in different areas of materials science, and, as result, she has published several books, she is first author or co-author for over 125 scientific articles, out of which almost 50 published in indexed journals. She was involved, as a research team member or project manager/responsible, in over 55 research contracts or projects in the field of human resources development, obtained by competition. She was awarded with the Order the Education Merit, Great officer degree, in 2004, by the Romanian Presidency.



Born in Astoria, Oregon (1943), **Ann Katherine Isaacs** studied at the University of California, Berkeley, and the State University of Milan. Research and teaching fellow at the Superior Normal School of Pisa from 1971 to 1975, from 1975 to 2013 she was professor of Renaissance History at the University of Pisa. Active in many key projects on the modernisation of higher education, she participated in the ECTS Pilot Project from 1989; she coordinated the European History Networks from 1999 to 2012, including designing and coordinating the Sixth-Framework Network of Excellence, CLIOHRES.net, in which 180 researchers from 31 countries addressed issues of citizenship, identity and inclusion/exclusion (www.cliohres.net). Isaacs has been deeply involved the Tuning Process around the world (Europe, Latin America, Canada, USA, Russia, Georgia, and Central Asia). She coordinated the large-scale Tempus project to build a Central Asian Higher Education Area (www.tucahea.org), as well as a project on enhancing Public Health education in Uzbekistan (www.uzhelth.org). At present she is active in Tuning China and CALOHEE. Recipient of the Erasmus Gold Award for Innovation and Creativity in 2008, she is Erasmus+ Ambassador for Italy; and expert for the European Commission on the implementation of the Erasmus Charter for Higher Education (ECHE), ECTS and the Bologna Process. From 1 July 2018, and until July 2020, she is Vice-Chair of the Bologna Follow Up Group (BFUG) of the European Higher Education Area (www.ehea.info), currently comprising 48 countries, numerous consultative members and partners. She is also co-chair of the BFUG's Coordination Group on Global Policy Dialogue, organizing the Global Policy Forum which will be held in Rome in June 2020, in conjunction with the Ministerial Conference of the European Higher Education Area. She chairs the Drafting Committee for the 2020 Ministerial communiqué and for the Statement of the first 'Bologna' Global Policy Forum.

Eirik Birkeland was the Rector of Norwegian Academy of Music from 2006 to 2013. In earlier years, he performed in the Royal Danish Orchestra in Copenhagen as the Principal Bassoonist and in the Oslo Philharmonic Orchestra as Co-Principal Bassoonist. From 1996 to 2002, Birkeland was Leader of the Artistic Committee at the Oslo Philharmonic Orchestra and a member of its Leadership Group with Artistic Director, Mariss Jansons. He taught Bassoon, Chamber Music and Interpretation at the Norwegian Academy of Music for many years and was a guest teacher at various European institutions. In 2013/2014 he chaired an Expert Committee appointed by the Norwegian Ministries of Education and Culture to evaluate and propose restructuring of the cultural sector's total contribution to the aesthetic subjects in primary and secondary schools. In the same year, he also chaired a committee developing a new curriculum for Norwegian Municipal schools for music and culture. Eirik Birkeland was elected as a member of the AEC Council in 2007, Vice President in 2013 and has been AEC President since 2016.

Marco Zuccarini graduated from the State Conservatory of Milan majoring in piano and clarinet and continued studying at the Accademia Nazionale of S. Cecilia with Riccardo Brendel. In 1982 he was awarded the "Peterlongo" prize at the Accademia Chigiana of Siena. He has worked intensively as a chamber musician and has performed in many cities across Europe. Since 1989 he has concentrated his career on conducting and has worked with many celebrities and recently with Martha Argerich. He conducted several orchestras in Italy, Australia, New Zealand, South America recording with important labels like Tactus, Fabula Classica and Dynamic. He started teaching chamber music since 1976 and from November 2015 he is appointed as Director of Turin Conservatoire. Artistic Director of the International cello Competition "B.Mazzacurati" in Turin, he was member of the jury in several international competitions such as the International Chamber Music Competition in Pinerolo and the XIX International Piano Competition "Paloma O'Shea" in Santander.

Lucia Di Cecca got a diploma with honors in piano, she studied music analyses and world music cultures, and afterwards she got a degree cum laude in Italian literature. She performed as a pianist, both as a soloist and in ensembles. Since 1977, she has been a piano professor at the Italian Conservatories of Music. During her two terms in the Academic Council, she actively contributed to the renewal of the Conservatory of Music of Frosinone and to the implementation of distance

learning and collaborative technologies in music. She has been taking an active part in the Italian and European musical and cultural life, as a board member of musical associations, commissions and working groups, and performing her duties on behalf of the Italian Ministry of Education, the Erasmus National Agency and the Italian Society for Music Education. She worked with Chambers of Commerce and foundations towards fostering an entrepreneurial mindset in young musicians and facilitating their professional success. She published and presented papers on internationalization, teaching and higher education. Moreover, she designed and organized a number of projects and events in Italy and Europe focused on the professional careers of young musicians and aimed at helping recent graduates enter the profession. Her most recent projects are focusing on the role that music can play in society as a unique and effective tool for fighting hatred, racism, and radicalism. Currently she is a member of the AEC Council with a specific focus on international activities and entrepreneurship.



Friday 8th November 12:10 - 13:10

Parallel Sessions II

1 - Reaching out to Digital Natives Generations: presentations by the Creative Europe Projects „Opera Incanto“ and „Opera Out of Opera“, the “Creating New Opera,, Programme and the SMS Early Childhood working group (ECME)

with Michelangelo Galeati, Conservatorio Santa Cecilia, Rome, Italy, Raffaele Longo, Conservatorio di Musica „S. Giacomantonio“ di Cosenza, Italy, Anna Maria Koziomtzis, Royal College of Music, Stockholm, Sweden, Wilhelm Carlsson, University College of Opera, Stockholm, Till Skoruppa, SMS Early Childhood working group moderated by Luc Nijs, chair of the SMS Digitisation working group



Opera out of the Opera, is an audience development project for youngsters from 16 to 30 y.o., that will last from September 2018 to April 2020. It is carried out with funding from the Creative Europe Programme. The project focuses on audience development, bringing opera out of the opera theatres, spreading its knowledge and developing new public (young people). It combines in an innovative way live electronics, virtual environments, animated backgrounds with traditional representations and performances, with the aim of creating unexpensive and flexible

representations that can easily be transported and replicable, realizing real-time animations and subtitles. Performances are taking place in unusual locations such as airports, beaches, shopping malls and palaces. A modern and eye-catching **app** for smartphones ensures the engagement of the live and remote audience during the performances through voting and other interactive features. Conservatorio Santa Cecilia in Rome is the project coordinator collaborating with the following project partners: Mozarteum Salzburg, Petit Opera du Monde-Arts On (Athens), Opera da Camera de Navarra (Pamplona) and AEC.



Opera InCanto is an audience development project for children for two years, funded under the Creative Europe programme. It has the primary objective of creating a new audience, by educating the new generations (6 to 12 years old) to know and appreciate the performing arts better, with particular regards to the Opera. Through the creation

of a network of theatres and European culture centres, and a close collaboration with the educational sector (particularly primary schools), it will stimulate audience development, by engaging children and their families with the Opera, attracting the interest of the youth. The project is coordinated by Europa InCanto with the participation of Oper Leipzig (Germany), National Theatre in Split (Croatia), Orquesta Reino de Aragon (Spain), Qendra Gjenerata e Re (Albania) and AEC.

Creating New Opera is a master program created by the Stockholm University of the Arts and the Royal College of Music in Stockholm. In an educational environment, students will meet to exchange knowledge across disciplines and in collaboration develop methods and strategies to create new opera. The program challenges old hierarchies and traditional production methods in opera and aims at rewriting the opera landscape as we know it. The program will be launched in autumn 2020.

The quality and significance of **early childhood music education (ECME)** varies strongly across Europe. In an ideal situation, teachers have specialised higher music education degrees and ECME

classes have annual and long-term (for 0 to 6 years old) study plans. Besides developing a child's motoric and cognitive skills, the learning outcomes at the age of 6 include a basic understanding of music elements, reading notes, singing and playing by hearing, playing basic chords and accompanying easy songs. However, in many European countries there is no tradition for ECME and only few universities offer specialised study programmes. The joint AEC, EAS (European Association for Music in Schools) and EMU (European Music School Union) working group on ECME therefore wishes to draw more attention to the topic, its benefits and learning outcomes as well as the career opportunities it can offer to future generation of teachers.

Michelangelo Galeati is conductor and cellist. He studied Composition and Conducting with Piero Bellugi and Dario Lucantoni and cello with Rocco Filippini and Amedeo Baldovino. He graduated in S. Cecilia Conservatory of Music Roma, and later in the prestigious Accademia Nazionale di Santa Cecilia. His studies include also Musicology and History of music in which he graduated in University of Bologna and in University of Tor Vergata Roma. He is currently professor in Conservatorio di Santa Cecilia Roma, where he deals also with International projects and activities..

Raffaele Longo works for the Expert Project Manager Unit Cooperation & Research at Link Campus University in Rome, he is also Head of International Relations Unit of INNEL - NeuroLeadership National Institute (www.innel.it) and Expert Advisor for international project at Conservatoire "Santa Cecilia" in Rome. He is leading several projects (Capacity Building in the field of Higher Education, Strategic Partnership, RISE H2020, etc.) in Europe Mediterranean (Libya, Palestine - Gaza Strip), Middle East (Iran), Latin America (Ecuador, Chile), Far East (Vietnam). He has been also Head of International Affairs at the Conservatory of Music of Cosenza (IT) and Head of Unit 'Cooperation, Research & Development, Networks and International Partnerships' at University of Calabria (Italy). Over last years has been lecturer, speaker and chairman in important meetings of Higher Education in Europe (UE, AEC, EAIE, IHPEI, ERACON, FS-BIOTECH, DAAD, EACEA). He Expert Evaluator and Rapporteur for the European Commission - REA, HORIZON 2020 programme, Marie Skłodowska Curie Actions. Moreover, he was member of the IRC Development Working Group International Relations Coordinators and the Working Group "Education for Entrepreneurship", European Association of Conservatories (AEC), Brussels. He was Project Leader of 5 international networks EU funded (Placement Consortium, Improvisation, Digital Arts, Jazz, Contemporary Opera) with 20 projects involving 25 Higher Education Institutions of 21 EU Countries and more the 50 companies and enterprises. He has been an expert consultant for Higher Education VEGA - Venice Scientific and Technological PARK. His background encompasses composition, conduction, piano and philosophy. Professor of Music Theory in Higher Education programs (Cosenza, Italy) and Visiting Professor in the following European Universities: Berlin, Krakow, Vilnius, Tromso, Brussels, Tallinn, Izmir, Tirana. He specializes in music analysis (Schenker) and musical semiotics. Recent publications: musical dramaturgy and deconstruction; Mozart's theatre; semiotics of the contemporary music; entrepreneurship, business and performing arts. Current researches: Internet of Things and Artificial Intelligence applied to music theory and composition as well as logical approach to the harmony of Elliott Carter; informal and non-formal learning; leadership; international cooperation. His publications encompass leadership, internationalisation, international cooperation in conflict zones, dramaturgy, humans resources, transnational mobility actions.

Anna Maria Koziomtzis is educated with a Master of Fine Arts in music with majors in Dalcroze eurhythmics and singing. She has been teaching as well as working with leadership in higher music education in Sweden for almost thirty years. For nine years she was head of the opera education at the Academy of Music and Drama, Gothenburg University. During the last four years she has been the head of the Academy of Classical Music at the Royal College of Music in Stockholm.

Wilhelm Carlsson is since 2011 professor of music dramatic performance at the Stockholm University of the Arts. In 1976 he finished his theatre directing studies at the Dramatic Institute and formed



an experimental theatre group, Teater Schahrazad, touring all over Europe. In 1987 he was invited to the Royal Theatre in Stockholm and has since then been directing both opera and theatre at the major stages of Sweden. He is currently part of the working group developing a new interdisciplinary Master programme on opera at Stockholm University of the Arts, where he is also conducting a research project called "Pendular Movements - the transformations of the voice in theatre and opera". Wilhelm Carlsson is PhD (h.c.) at the Uppsala University and has received the Swedish King's gold medal "Litteris and Artibus" for his artistic contributions to the Swedish society.

***Till Skoruppa** is the Secretary General of the European Music School Union (EMU), the European umbrella organisation of national music school associations representing over 6000 music schools from 26 European countries. His professional background includes: programme manager at the European Music Council (EMC), responsible for the implementation of the work programme of the umbrella for European music networks and organisations; head of communication and marketing at the Bonn Classic Philharmonic Orchestra as well as radio promoter for an international heavy metal record label. He holds a masters degree in musicology.*

***Luc Nijs** is a postdoctoral researcher at IPEM. He holds a PhD in Arts Sciences (Systematic Musicology), MA degrees in Music Performance (clarinet) and Philosophy, and a Teacher Certificate (clarinet, sax, ensemble playing). His research integrates theory development, empirical studies and practice, focusing on the musician - instrument relationship, on the role of body movement in the instrumental learning processes and on the role of technology in provoking an embodied approach to instrumental music education. His work with the Music Paint Machine (see: www.musicpaintmachine.be) was awarded the EAPRIL Best Research and Practice Project Award 2012. He is a regular invited speaker on music educational seminars and was member of the advisory board of the Flemish Ministry of Education, shaping the reforms of music education in Flanders. Luc is Associate Editor (Europe, Middle East) for the International Journal of Music in Early Childhood (IJMEC). He is guest lecturer in Music Educational Technology at the Royal Conservatory The Hague (NL) and Luca School of Arts Leuven (BE).*

2 - Re-imagining Entrepreneurship: presentations by DEMUSIS and RENEW Projects, the Entrepreneurship, Leadership and Innovation Programme at Reina Sofia and the SMS Entrepreneurship Working Group

with *Ivana Perković*, University of the Arts in Belgrade, Serbia, *Esther Viñuela*, Escuela Superior de Música Reina Sofia, Madrid, Spain, *Renee Jonker*, Royal Conservatoire The Hague, The Netherlands, and *Payam Gul Susanni*, Yasar University of Music, Izmir, Turkey, members of the SMS Entrepreneurship working group



Enhancing the digital competencies and entrepreneurship skills of academic musicians in Serbia for culturally more engaged society - DEMUSIS



Entrepreneurship, digital media and eLearning have until now only played a minor role in higher education in music in Serbia, despite the ongoing digitisation and recent massive development of IT sector in Serbia. DEMUSIS project aims at enhancing entrepreneurial abilities of academic musicians to use digital technologies artistically, creatively, knowledgeably, critically and responsibly (both toward self and others) in general and cultural context. The objective is to introduce forward-looking curricula that will offer sustainable career for musicians and provide them with knowledge, skills and understanding how to work alone and manage their own careers.

DEMUSIS aims to ensure capacity development of HEIs to educate culturally engaged professionals willing to participate in the civil society. There are 3 main project objectives:

1. development of new master programme “Music in digital environment”, modernisation of existing study programmes in areas of music entrepreneurship and digital competencies. E-learning platform, on-line courses and LoLa system for distant musical performance will encourage the use of digital technologies;
2. continuing professional development for music professionals, aiming at improvement and enhancement of their digital and entrepreneurial skills;
3. strengthening music education in its lessons in citizenship and cultural participation and to bridge the current gap between music higher education institutions and civil society.

The project consortium consolidates efforts of 6 academic and 3 non-academic partners.

Expected impact of the project will include innovative and new curricula and new career possibilities for professional musicians, development of stronger and modernised academic institutions, novel methodology approach towards education of musicians able to facilitate interaction of academia and civil society and to enhance public participation in music.



RENEW was a project which ended in 2018 aimed to promote entrepreneurship as an important component of higher music education (HME) programmes; to establish entrepreneurship as a catalyst for curricular innovation in European HME in general and particularly in the partner institutions involved in the project. RENEW will thus contribute to improving the employability of future music graduates through the artistic, pedagogical and entrepreneurial development of higher music education studies. The project prioritised the promotion of entrepreneurship education and social entrepreneurship among young people, as well as an open and innovative higher education network, embedded in the present digital era. Moreover, the project



builds on the value of entrepreneurially-oriented teaching as an important tool for the training of transversal skills vital for the musician in the 21st century, such as team working, peer-learning and reflective practice. These skills will prepare musicians to be effective entrepreneurial practitioners in their future portfolio careers which, although rooted in music, may embrace other domains of activity. By addressing teaching and learning from an entrepreneurial perspective, and ensuring future sustainability through the creation of Joint European Modules in Entrepreneurship, this project contributed to the promotion of an open and innovative education and training within the field of Higher Music Education. The results of the projects can be found on the project website <https://renewprojectaec.wordpress.com/>.

The Entrepreneurship Programme of the Reina Sofía School of Music was established in the 2016-2017 academic year as a result of the diagnosis the School extracts from the data collected through active monitoring of its graduated students. This diagnosis reveals that young musicians face a labour landscape determined largely by multi-employment, temporality and mobility. The Entrepreneurship, Leadership and Innovation Programme allows students to develop new skills such as budgeting or pitching a project and, at the same time, plays a role bringing them closer to their communities and contemporary challenges to be faced. This program has two modules: one theoretical and one practical. The first includes meetings with prominent personalities from the world of classical music who provide inspiration and expertise, as well as thematic sessions about self-management. The second and main part of this subject is the development of a real project in which students work in groups to design and implement an innovative project that presents a social, artistic or digital challenge for society.

SMS Working Group 3 on the Entrepreneurial mind-set for musicians is working hard on the following issues and insights:

- the need of a research on the perception of students and alumni on teaching the entrepreneurial mind-set offered by institutions for higher music education so far.
- the need of finding a better word for “entrepreneurship”
- the role of musicians in society, digitisation of teaching and learning and diversity in the world of music
- most answers on how to teach students to gain agency over their own professional integration are found and given in many programs delivered by conservatoires worldwide. There’s no one size fits all solution, but we can benefit a lot from knowing and sharing what approaches have been brought into practice so far.
- to develop a searching tool that will guide anyone interested in this subject to the right questions, examples of successful practice and useful resources.

***Renee Jonker** studied percussion at the Royal Conservatoire in The Hague and has been active in the field for contemporary for decades, performing music in close collaboration with composers. He has produced CD’s, presented television programs on classical music for the Dutch broadcasting system and has for many years given pre-concert talks in the Concertgebouw in Amsterdam. He was on the board of the Dutch Arts Council and has been director of the société Gavignières, a private fund to support music in The Netherlands since 1997. Jonker is Head of the Master New Audiences and Innovative Practice (NAIP) and curated Aus LICHT, a co-production of the Dutch National Opera, the Holland Festival, the Stockhausen Foundation for Music and the Royal Conservatoire The Hague in June 2019.*

***Ivana Perković** has a PhD in Musicology and she is full-time Professor at the Department of Musicology of the Faculty of Music, University of Arts in Belgrade at undergraduate, master and PhD level. Vice Dean for research and international cooperation between 2015 and 2019, she is author and co-author of 5 books (on Serbian religious music, history of Serbian music, Faculty of music, music and interdisciplinarity) and over 60 articles in national and international journals and in*

proceedings of the international conferences in the country and abroad. She is editor of the volume devoted to *Musical identities in European Perspective*, published by Peter Lang Verlag in 2017. She is member of the International Musicological Society, Serbian Musicological Society, International Society for Orthodox Music, Department of Performing Arts and Music of Matica Srpska and editorial board of the "Matica Srpska Journal of Stage Arts and Music". Ivana Perković is experienced in creating and leading many national and international academic projects (TEMPUS, ERASMUS+, Jean Monnet module, Ministry of Education, Science and Technological Development of the Republic of Serbia, etc.). Principal applicant of the international project "Voiceless choirs" awarded by Endangered Archives Programme, realized in cooperation with the British library in 2006. Principal applicant and coordinator of the DEMUSIS, international Erasmus+ CBHE project on entrepreneurship skills and digital competences of academic musicians, started in January 2019.

Esther Viñuela Lozano, project manager studied Piano performance at the Manuel Castillo Conservatory in Seville and holds a Master's degree in Cultural Management from the Universidad Complutense de Madrid. She worked two years as a piano accompanist for classical ballet and Spanish dance. She later worked with the National Dance Company of Spain for 4 years, during which she had the opportunity to design and develop their Friend's Circle, carry out pedagogical activities with schools and dance academies across Spain and coordinate the Emerging Choreographers Program. From 2015 until 2019 she coordinated MusaE, a program created by the Spanish Ministry of Culture that puts young musicians in dialogue with national museums and their collections through live performance and cultural interaction with the audience. Currently she works at the Reina Sofia School of Music where she coordinates the entrepreneurship program and is responsible for the European projects the school is involved in. She is also a keen environmental activist and her hobbies range from Yoga and hiking to reading and cooking.

Payam Gul Susanni, Payam Susanni was born in Izmir, Turkey. She received her BM degree in Piano Performance from Dokuz Eylul University Izmir State Conservatory. She continued her Master's Degree at LSU School of Music and got her MM degree from University of Texas at Austin, TX, USA. She has given many solo, duo and chamber music concerts around USA, Europe and Turkey. During 2000-2008 she worked as a Piano and Chamber Music teacher at Clavier Werke School of Music, Austin, TX, USA. During her teaching career she had been invited to organize and judge many music festivals and competitions. Since 2008, Dr. Susanni continues her teaching position as an Assistant Professor at Yasar University Arts and Design Faculty School of Music, Izmir, Turkey. She is the Artistic Director of Yasar University Continuous Education Center Music Academy. As an International Relations Coordinator of the Music Department she is participating in many International Projects and meetings and actively organizing many international festivals, masterclasses and concerts. Dr. Susanni is also the writer and the coordinator of the Strategic Partnership project called "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.



3 - Digital Tools to Enhance HMEI's collaborations and offer: examples from Amsterdam Conservatoire, Opera Vision and the University in Bergen

with Edoardo Righini, Conservatorium van Amsterdam, The Netherlands, Luke O'Shaughnessy, Opera Europa and Dagfinn Bach, University of Bergen, Norway, moderated by Matti Ruippo, member of SMS Digitisation working group.

This session will present and debate the three best practices listed below dealing with digital tools to enhance the collaboration and offer of higher music education institutions.

CvA Online is the online extension school of the Conservatorium van Amsterdam. Founded in 2014 by Edoardo Righini, it developed into two digital platforms that offer interactive and certified online lessons to students and music schools worldwide. Its catalogue includes more than 2000 online lessons, positioning CvA Online as one of Europe's largest interactive music platform for higher musical education. The new approaches to learning and teaching offered from CvA Online builds on the transformative potential of a digital age and create a learning environment where students can present themselves, communicate with their teachers, finding out what their musical challenge is and advance in their musical journey. During this presentation, Edoardo will briefly analyse and discuss the didactical strategies and practices of CvA Online.

How can digital resources, such as online masterclasses, be best exploited by opera houses and conservatories, which have overlapping interests in developing young artists and making their work accessible to a wider public via digital means? Luke O'Shaughnessy raises the question and offers some answers from the perspective of the professional opera sector; Luke is responsible for **OperaVision**, the streaming platform run by Opera Europa, the European association of opera houses and festivals.

The **Artistic Research and Innovation InfraStructure (ARIIS)** is a project representing a state-of-the-art infrastructure for Artistic Research (AR) with shared access to tools for the creation, production, rights-clearing, publishing and high-resolution storage of multimedia content. Image/audio resolution and formats will be based on standards supported by the arts disciplines - Theatre, Dance, Opera, Music, Fine arts, Material-based arts, Film, TV, Virtual Reality, Game, Animation, Design, Architecture - and by their respective creative industries. ARIIS will interconnect otherwise prohibitively expensive hardware/equipment (for more cost-effective usage); it will link creators, performers and venues across Norway in a way that has not been previously possible, creating a national distributed community for AR that allows stakeholders to work together to produce internal and external events as though they were located in the same building. ARIIS will also allow members of the Norwegian creative industry communities to hire its innovative solutions for production and performances, whether independently or in cooperation with the Norwegian Artistic Research community, providing an incentive for establishing knowledge clusters centred round the future ARIIS nodes. Uniting all AR institutions, creative industries and individual creators/performers in Norway through ARIIS will contribute to positioning Norway as one of the most forward-looking and united countries within AR and innovation, ensuring enhanced exposure internationally. Since ARIIS will comprise, in essence, a complete infrastructure with tools and services for creating, producing, storing, rights clearing, metadata tagging, publishing, distributing/sharing of multimedia content with ultra-high resolution.

Edo Righini works as Associate Director and Head of the Jazz, Pop and AEMA departments at the Conservatorium van Amsterdam. He is also the founder and CEO of CvA Online and board member of the Jazz Orchestra of the Concertgebouw (JOC) and the "Stichting Jan Pietersz. Huis", a foundation that administrate and provides more than 350 apartments for music students in Amsterdam. He is also an EMBA 2021 candidate at the HEC University in Paris.

Born and raised in London, **Luke O'Shaughnessy** worked in his early career as an administrator of a number of contemporary music festivals including Huddersfield Contemporary Music Festival in the North of England and Ars Musica in Brussels. Between 2002 and 2008, Luke worked as Manager of RESEO (European Network for Opera and Dance Education); during this period the network grew considerably and secured a number of grants from the European Commission (EC). Based in France since 2009, Luke worked for four years as Secretary General of the Opéra de Dijon. Luke currently runs OperaVision, an Opera Europa project, which brings free live streams from 30 partners opera houses in 17 countries to audiences on the web.

Dagfinn Bach is research adviser for the new Faculty of Fine Arts, Music and Design at the University of Bergen where he has been employed since 2015. As one of the pioneers in the online music business working for Western Norway Research Institute (1986-1995), he became the leader of a cluster of very early pilot projects on MP3 in music production and distribution (1991-1993), digitisation of music archives (1992-1994), and for one of the first mixed-mode audio/multimedia CD-ROMs in 1992. He was the initiator and coordinator of several important European Commission funded music online projects, and appointed as external expert and evaluator for the INFO2002 Multimedia Rights Management Systems call for proposals in 1998. From 1998 to 1999 he consulted Nokia Ventures Organisation OY on conducting a feasibility study on mobile distribution of music in the Chinese mainland market, until he founded the aggregation company Artspages International AS in 1999 with operations in Europe and in Mainland China. In 2007 he was one of the co-founders of a MPEG-7 technology company under the brand MusicDNA, which became a world-leading solution for large-scale music identification and audio analysis. Dagfinn has been hired as speaker, panellist or lecturer at several music industry events and institutions across the world.

Mr **Matti Ruippo** has led the Degree Programme in TAMK Music, Music Technology Pedagogy since 2004. Besides the technological topics, he teaches music education technology, mobile music learning, inclusive music technology and web-based music teaching. Matti is the pioneer of music education technology in Finland. He has started his career in the end of 1980's. He has led music technology curriculum work in the National Board of Education. He is the chair of International Society for Music Education (ISME) Music Technology Special Interest Group and a member of AEC-SMS Working Group "Digitisation". Furthermore, he has worked as a teacher trainer and organized national music technology pedagogy seminars in Finland for over two decades. In 1995 Mr. Ruippo started the first music distance learning projects in Finland, and thus, he has a longtime expertise in web based music pedagogy. The title of his thesis (music licentiate 2015) was *Web-Based Music Teaching*. Mr. Ruippo has presented his work at many international conferences e.g. in Baku, Beijing, Bhopal, Berlin, Bologna, Dublin. For more information, please visit the English site <http://ruippo.fi/page6/page6.html>.



4 - Successfully International in a Globalised World: discussion based on the Reflection Paper of the SMS Internationalisation and Transnational Mobility working group

Presentation by *Christofer Fredriksson*, University College of Opera, Uniarts Stockholm, Sweden
Chair of the SMS Internationalisation and Transnational Mobility working group moderated by *Celia Duffy*, Royal Conservatoire of Scotland, Glasgow, United Kingdom

The playing field for most universities is the global landscape. As such, many Conservatoires are multinational organisations wherein they have comprehensive internationalisation strategies to better address the increasingly competitive nature of international student and faculty recruitment, among other factors. However, internationalisation is not solely the geographic extension of an institution across national borders. It is also the internal transformation of an institution where issues such as environmental sustainability, socially responsible, civic engagement, active citizenship among other topics are high on the agenda to make it more globalized in all respects. The International Relations Coordinators (IRCs) of the AEC member institutions have been gathering on annual basis since 2001. Over the years these gatherings expanded in scope and size and acted as catalysts to produce extremely useful tools and guidelines for the day-to-day running of international offices in Conservatoires as well as for the international curriculum development and international strategies. Starting from the discussions and topics addressed at the Annual meeting for IRCs in Birmingham 2018 and extensively tackled in this reflection, the IRCs working group, renewed in its composition and tasks within the SMS project. It has indicated some priorities to be addressed by the IRCs community in the coming years; intercultural and ethical challenges involved in internationalization, Internationalization of curricula, internationalisation at home, digitization of procedures, E-learning, virtual and blended mobility etc. This Reflection Paper forms the starting point for a discussion under the heading "Successfully International in a Globalized World".

Christofer Fredriksson has been active in the of internationalization of higher education since the year 2000 serving at different Swedish institutions. In particular, since 2014 he supports and develops internationalization policies at Stockholm University of the Arts appropriate through the implementation of externally funded projects such as Erasmus+ Strategic Partnership and Nordplus Music. He is responsible for coordinating the renewal and dimensioning of exchange agreements and responsible for Erasmus+ International Credit Mobility exchange. Christofer has a background as a visual artist with 20 years of professional activity, columnist in Vietnamese newspapers and magazines, and for almost 10 years he read pacenotes at a national level in Rallying, with a third place in the Swedish Championship as a main success. Since October 2019 he's the Chair of the SMS Internationalization and Transnational Mobility working group.

Celia Duffy took early retirement in 2014 from the Royal Conservatoire of Scotland where as a member of the Senior Management Team she held institutional responsibilities including Academic Development and Research and Knowledge Exchange. She was awarded a Professorship in 2010 and an Honorary Doctorate of the Conservatoire in 2015. She currently chairs the Board of The Wallace Collection and Scotland's premier contemporary music ensemble, Red Note, which has just celebrated its 10th birthday in some style. Celia contributed to its celebratory performance of Louis Andreissen's Worker's Union on kazoo. Career experience ranges from lecturing in music at Goldsmiths, University of London to commercial software design and using digital technologies in higher education. As the first Head of Research at the Conservatoire she founded the National Centre for Research in the Performing Arts, and led the team responsible for management of research, consultancy and knowledge exchange activities. She developed the Conservatoire's practice-based doctoral research programmes, validated by the University of St Andrews, and latterly the Conservatoire's radical reform of its undergraduate curriculum. Celia's research and consultancy interests are in higher music and performing arts education, professional and institutional

development, knowledge exchange and quality management. She is very pleased to work regularly as an expert reviewer with MusiQuE across Europe and further afield, on various projects at the Royal Conservatoire of Scotland, and as a chair and facilitator. Being a freelancer she now has more time to play (with the dog and on the piano) and sail around Scotland's west coast on her beloved old Nicholson 32, 50 years old this year.

Friday 8th November 14:45 - 15:45

Parallel Sessions III

1 - Discourses on Academisation: How classical music performance teachers are thinking and talking about their professional duty

with Eva Georgii-Hemming, Elin Angelo, Christian Rolle, members of the DAPHME research project DAPHME, moderated by Jon Helge Sætre, Chair of the SMS Learning&Teaching WG

Music performance programmes and higher music education (HME) in Europe are currently in a phase of change. Until the 21st century, the higher education of performing musicians and composers has been framed by fairly stable conceptions of craftsmanship and artistic skill, and by straight-forward connections with the professional field. Today, however, the future is unclear. Changing conditions for employability and processes of academisation are challenging traditional notions of knowledge and competence in the expert culture. The DAPHME project (Discourses of Academisation and Professionalisation in Higher Music Education) explores contrasting perspectives on performing musicians' expertise and societal mandate in Sweden, Norway and Germany. Data are gathered through official documents, websites and interviews with institutional leaders and teachers in HME. After a brief introduction, this session will consist of round table discussions giving the opportunity for participants to reflect and provide input to some main findings. Round table discussions will be led by DAPHME-members and a common sharing of reflections will close the session. The core DAPHME group consists of:

***Elin Angelo**, Professor in Music Education at the Norwegian University of Science and Technology (NTNU), where she teaches undergraduate and graduate courses on music and arts education, research courses in the philosophy of science and methodology, and supervises BA, MA and PhD students. She is one of the founders and the chair of the Nordic Network for 'Kulturskole'-related Research and part of research groups in the Nordic countries and beyond.*

***Stefan Gies**, Chief Executive Officer of the AEC since September 2015. He has been actively involved in AEC Polifonia and FULL SCORE working groups on Quality Enhancement since 2007. Stefan looks back on a wide range of professional experience as a performing musician, music teacher, humanities scholar, and researcher. He was rector of a German Musikhochschule and held a position as a professor of music education until recently.*

***Eva Georgii-Hemming**, Professor in musicology and head of the School of Music, Theatre and Art, Örebro University, Sweden. She is the principal investigator of the DAPHME project group, funded by Riksbankens Jubileumsfond (2016-2019) and the main editor to the anthology Professional Knowledge in Music Teacher Education (2013). Eva has regularly contributed to international research journals.*

***Karin Johansson**, Professor of music at Malmö Academy of Music, Lund University, Sweden. 2009-2015 she was director of the artistic research programme in Music at Malmö Academy of Music. She has published several studies on HME and one-to-one teaching in international journals, with a particular interest in theoretical and methodological development in artistic education and performance.*

***Christian Rolle**, Professor of music education at Cologne University since 2015. Prior to that, he worked at the University of Music Saar in Saarbrücken and as a visiting professor at Örebro University in Sweden. Christian Rolle is member of the board of the German Association for Research in Music Education and member of the international advisory board of Music Education Research. He studied music education and philosophy and completed his doctorate at Hamburg University.*



Øivind Varkøy, Professor in music education and head of the Ph.D. program at Norwegian Academy of Music, as well as visiting professor in music at Oslo Metropolitan University. Øivind has published a number of articles and books in Norwegian, Swedish, German and English on topics such as Bildung, instrumentalism, neoliberalism, intrinsic value of musical experience, and musical experience as existential experience.

*The moderator of the session **Jon Helge Sætre** is Associate Professor of music education (PhD) and Director of the Centre of Excellence in Music Performance Education (CEMPE) at the Norwegian Academy of Music, Oslo. Author and editor of several scholarly articles and books on music education topics, published nationally and internationally. Sætre's research interests are music education in schools, creative music making, assessment in music education, and higher music education studies, including both specialist education and teacher education. Sætre's teaching experience includes teaching music in compulsory schooling, in general teacher education and in higher music education (NMH, UiO). Sætre is the chair of the AEC/CEMPE Learning and Teaching Working Group, and former leader of the Norwegian National Academic Council for Music*



2 - E-Mobility: Successful Mobility and Recognition through Digital Credentials: the Groningen Declaration Network and the DiploME blockchain solution

Presentations by Jelger de Boer, DUO, The Netherlands and Luca Lantero, CIMEA (Italian Agency for Recognition), moderated by Lucia Di Cecca, AEC Council Member

This session is dedicated modern digital tools and initiatives in place to facilitate the mobility of students and professionals across the world thanks to the online safe circulation and recognition of study titles and credentials. These initiatives could be very useful for mobile music students and professionals in order to make their study titles recognized in other countries.

Jelger de Boer will focus on the **Groningen Declaration Network (GDN)** and the work this organisation does to promote international mobility for students and their educational data. GDN was founded in 2012 when DUO launched its national diploma database. This database is a great tool for students to share their diploma data and use the digital credentials to proof prior learning experiences while applying to universities abroad. Main goal of GDN is to aim to ensure that ALL citizen learners have access to secure digital records of their own educational achievements and can share them with whomever they choose whenever. (Learner centricity). This can be very helpful to students on exchange programs or students who want to study a full program abroad.

Italy is the first country to use blockchain technology applied to the recognition of educational qualifications. The CIMEA, through the "**DiploME**" service, has developed a "Wallet" for each holder of study titles where it will be possible to upload their qualifications using blockchain technology, creating a decentralized, transparent, certified and immutable educational qualification system, with the aim of making it easier for a student, a graduate or a professional to enroll in a foreign university and access the labor market of another country. DiploME is also a global ecosystem, which can be used by institutions and institutions that in various ways release and certify qualifications, to record these documents in a safe and immutable way, guaranteeing their portability and authenticity.

The system connects a global network and is open to:

- owners of the qualification: sole owner of the information, he can upload for free all the titles of his academic and professional career in the "Wallet" at his disposal;
- institutions of higher education: they will be able to use the ecosystem in all phases of their studies. From the matriculation phase to view and evaluate the candidates' qualifications, the entire duration of the course of study, in which the individual exams taken and the grades achieved can be recorded immutably and safely, up to the title release phase, which will be also registered on blockchain. The titles and information recorded will remain available to the student for the entire duration of his academic and professional career;
- entities that issue non-academic qualifications and qualifications: each certificate attesting to a new training course can be registered in the "portfolio" available to the student;
- certification bodies: the bodies that evaluate and certify the titles, such as the CIMEA, will be able to provide information in terms of transparency, authenticity, legibility and comparability of the securities on an international level directly on blockchain.

For the last ten years Jelger de Boer has been working for DUO (an executive agency for the Dutch department of education) as a specialist on international student loan portability. As a consultant on business processes and quality assurance he was responsible for the coordination of student enrolment verification for students studying abroad. The main goal was to ensure the granted funds were allocated lawfully. His efforts to optimize these processes resulted in a new way of verification using digital means instead of paper forms. As a result a substantial reduction of administrative burdens was achieved for Universities, students, and DUO. After finishing his Law degree in 2015 he started working as a legal policy advisor for DUO, specializing in the national repository of student

data. Since 2016 Jelger has been involved with GDN as the chair of a Taskforce on enrolment verification. Since April 2019 he has joined the GDN board as one of its directors.

Luca Lantero is the Director of CIMEA, the Italian branch of the ENIC and NARIC networks. International expert in foreign systems and evaluation of educational qualifications he is the Italian representative of the Qualifications Framework of the Bologna Process at the Council of Europe, as well as being an international expert for the evaluation of qualifications frameworks of different foreign countries. He coordinates several international projects on the subject of the evaluation of academic qualifications and is the author of numerous publications on the subjects of recognition of qualifications, foreign higher education systems and unrecognized institutions, among which: "Cimea - against the mills: How to spot and counter diploma mills "; "Study and work in Italy: How to recognize foreign qualifications in Italy"; "The higher education system of Brazil, Russia, India and China - BRIC countries"; "Degrees factories: non-accredited and irregular university institutions, unrecognized academic qualifications, accreditation systems and law enforcement policies"; "Degree with distinction and fraud: degree factories, unofficial universities and dubious institutions". He is currently President of the BFUG Secretariat (Bologna Follow-up Group EHEA) and President of the Lisbon Recognition Convention Bureau Committee (UNESCO-Council of Europe)

Lucia Di Cecca got a diploma with honors in piano, she studied music analyses and world music cultures, and afterwards she got a degree cum laude in Italian literature. She performed as a pianist, both as a soloist and in ensembles. Since 1977, she has been a piano professor at the Italian Conservatories of Music. During her two terms in the Academic Council, she actively contributed to the renewal of the Conservatory of Music of Frosinone and to the implementation of distance learning and collaborative technologies in music. She has been taking an active part in the Italian and European musical and cultural life, as a board member of musical associations, commissions and working groups, and performing her duties on behalf of the Italian Ministry of Education, the Erasmus National Agency and the Italian Society for Music Education. She worked with Chambers of Commerce and foundations towards fostering an entrepreneurial mindset in young musicians and facilitating their professional success. She published and presented papers on internationalization, teaching and higher education. Moreover, she designed and organized a number of projects and events in Italy and Europe focused on the professional careers of young musicians and aimed at helping recent graduates enter the profession. Her most recent projects are focusing on the role that music can play in society as a unique and effective tool for fighting hatred, racism, and radicalism. Currently she is a member of the AEC Council with a specific focus on international activities and entrepreneurship.



3 - Successful Artistic Research: best practices from EPARM presentations and performances

by *Saale Fischer*, Estonian Academy of Music and Theatre, Tallinn, Estonia and *Marie-Charline Focroulle*, Royal Irish Academy of Music, Dublin, Ireland, moderated by *Stephen Broad*, Royal Conservatoire of Scotland, Glasgow, Chair of the EPARM

From Aristotle to Newton - philosophy of time and the music of baroque - by Saale Fischer

Performance Programme:

Girolamo Frescobaldi (1583-1643) - Toccata Settima in d (Toccate e Partite d'intavolatura di cimbalo. Libro I, Rome 1615)

Louis Couperin (1626-1661) - Prelude in La

Johann Sebastian Bach (1685-1750) - Fort gay from Suite a-moll BWV 818a

Numerous handbooks of the 20th century that deal with the performance of the baroque music, have established a common approach to tackle time-related issues of that very musical style. "How fast?" is a question brought up in several writings dealing with the performance of pre-Bach music. 'Historically correct' answers, developed via modern prism and with the help of post-Bach technology, i. e. metronome, can be misleading or even inapplicable in today's historically informed performance practice. Revising the 20th century sources critically and creating new knowledge through re-interpreting treatises and score material of the 17th-18th century has been one of the goals of my PhD research. While doing so I have come to doubt if the question "how fast?" in the context of performing baroque music has ever been the right question to ask. Let me illustrate. In his "Versuch einer Anweisung die Flöte traversiere zu spielen" (1752), Johann Joachim Quantz is implying to a Pulsschlagtheorie (heartbeat theory) in which he states that the easiest way to measure time (Zeitmaaß) in the performance of music is to use the pulse on a hand of a healthy man. This rather vague and subjective hint of an 18th century musical practitioner translated into today's knowledge would allow us to state that anything between 60-100 bpm, depending on the physical and emotional appearance of a specific person, would be equally applicable, acceptable and tolerable, i. e. 'correct'. However, in 20th century writings, an arithmetic mean $(60+100)/2=80$ bpm of those two limit values has been calculated in order to facilitate further investigation of 'correct' tempi. Investigations of which the outcomes are presented in metronomic tempo value charts disregard the fact that the metronome wasn't introduced to practical music making until around 1826, that is the time of L. van Beethoven and his 9th symphony - correct and authentic? Perhaps (arithmetically) correct but not historically authentic. Using the arithmetic mean value in constructing those metronome charts can lead to dubious conclusions, when not absurdities. Based on the average of 80 bpm, Hans-Peter Schmitz in his book "Quantz heute. Der „Versuch einer Anweisung die Flöte traversiere zu spielen“ (1987) calculates as much as 160 bpm as a tempo for a minuet. He explains that the tempi of Quantz' time are too fast for modern pursuit as baroque instruments differ from modern ones, thus easier to play fast. Another German author, Paul Heuser, comes to following conclusion: „Quantz' Pulsschlagtehorie is problematic in the performance [...] and it can only by applied for moderate or slow pieces“. One of the most thorough 20th century sources on baroque tempi is Klaus Miehling's „Das Tempo in der Musik von Barock und Vorklassik“ (1993). On nearly 400 pages Miehling offers metronomic tempo calculations and explanations to a large variety of baroque repertoire. It is only in the self-reflcting Epilogue of his book, titled „Historische Tempi - heute noch zeitgemäß?“, where Miehling poses a question whether his calculations only serve the interests of historical-musicological correctness or should they actually be made applicable for the musicians, i. e. seen in context of various parameters of performance practice. Coming back to the negation of the research question „how fast?“ I would like to propose another question instead - does historically informed performance need to be 'correct' or rather capturing and beautiful instead? I think the answer is clear. In my PhD research I am seeking to define compositional elements that, when approached through other than metronomic perspective,

contribute to a more elaborate outcome. However, instead of demonstrating isolated temporal events and their implementation in interpretation of the 17th-18th century music, I would today like to evoke your attention on the framework behind it. That is, the switch from Aristotelian time philosophy to the Newtonian one, and the manifestation of that switch in music. Aristotle defined time through motion - change in the appearance of circumstances, movement from A to B is an evidence of the existence of time. It was somewhere in the second half of the 17th century when, after heavy disputes in the educated society, Aristotelian philosophy of time was slowly replaced by Newtonian idea of independently flowing absolute time. In the treatises of the late 16th-early 17th century, musical time was explained through the term *tactus*, defined as up-and-down motion of a human hand. Such motion of a hand contains arrival points (up and down) and motion between those points, thus it clearly reflects the Aristotelian way of thinking in music. It appears to me that the Aristotelian idea of time - motion with rests in between - is reflecting also on the music written in the first half of the 17th century. As heard in the *Tocatta* by Girolamo Frescobaldi, a relatively short piece (6-7min) is divided into subsections of which some could be left out by the player without affecting the entity of the piece. Moreover, Frescobaldi even suggests the player to do so. Likewise, Frescobaldi states that the different sections must be varied in tempo, according to the affect or character of the music. Here's a connection to the heartbeat theory by Quantz - depending on the emotional state of a person, the pulse may and must vary in relation to the subjective *tactus*. In 1771 Johann Kirnberger („Die Kunst des reinen Satzes in der Musik“), when explaining the musical time, is asking the reader to imagine beats of equal weight and distance. Continuous flow and the completedness of a musical material within one (dance) piece would not allow the player any (even theoretical) elimination of musical material of any 18th century piece, be it Johann Sebastian Bach or any of the Frenchmen. Likewise, change of tempo within one piece would not be plausible. Here the rhetorical timing of single compositional events (figures) will contribute to an elaborate interpretation. Kirnberger's idea of equally and independently in time flowing beats let us assume that by the time of Bach, the Newtonian way of thinking had established itself in music. Between 1722 and 1725, Johann Sebastian Bach wrote the six Harpsichords Suites BWV 812-817, *Suittes pour le Clavessin*, that he dedicated to his second wife Anna Magdalena. In contemporary editions like *Neue Bach-Ausgabe*, an additional Suite in A-Minor BWV 818 (1722) has been included to the compilation of those harpsichord pieces that are now commonly known as the French Suites. It is also known that it wasn't the composer himself who titled his harpsichord pieces as "French", but the name was given later. According to J. N. Forkel, "One usually calls them French Suites because they are written in the French manner" ("Man nennt sie gewöhnlich Französische Suiten, weil sie im Französischen Geschmack geschrieben sind" - Forkel). Encouraged by the thoughts of celebrated early music scholar Bruce Haynes, I have allowed myself to take a different role in this concert as merely an "executioner" of the score. By juxtaposing the dances from Suite in a-minor BWV 818a with the dances by Jacques Champion de Chambonnières (1601-1672), one of the earliest remaining source of the French harpsichord music, I have created a brand new suite to illustrate the transitions between styles and thinking.

Audio Examples: <https://drive.google.com/drive/folders/1duKMD-L1bUsNgKSKGu3LfswhG0F0VqO?usp=sharing>

Saale Fischer (1979) is an Estonian harpsichordist, music educator and author.

After graduating from Tallinn Technical University, she furthered her studies in early music and historical keyboard instruments at the Estonian Academy of Music and Theatre and at the Musikhochschule Trossingen in Germany. Since 2007, Saale Fischer has primarily worked as a freelance harpsichordist, both as a soloist and a continuo-player in Estonia and Germany. Additionally, she has spent two years working in Cairo (Egypt). After returning to her native country, she co-founded baroque ensemble Floridante (2014). Having taken a mission to improve audience awareness of early repertoire in Estonia, Floridante has performed music from Monteverdi to Mozart, and undertaken the undiscovered lied-repertoire of the 19th century Baltic-German



composers residing in Estonia. Saale Fischer is the author of the book „My Cairo“ (Petrone Print, 2014), and a co-editor of „The Contemporary Harpsichordist“ (Bellmann Musik, 2014). Her current engagements include music education and event management.

Purposes and Necessity of Length in the First Movements of Franz Schubert's Last Three Piano Sonatas - by Marie-Charline Focroulle

The doctoral thesis in music performance Marie-Charline did at the Royal Irish Academy of Music in Dublin looks at the interpretation of the first movements of the last three piano sonatas of Ludwig van Beethoven and Franz Schubert. By highlighting particularities of composition found in the movements and explaining the impact these particularities have on the interpretation, the dissertation helps pianists to understand what they have to be aware of, what they could emphasise in their interpretation, and why they should emphasise it. The evolution of classical music in the nineteenth and twentieth centuries has been profoundly influenced by Beethoven and his music. Schubert's contemporaneity to the German composer led unfortunately to an automatic comparison of his work with Beethoven's and helped relegate his compositions too often to a kind of second place. Especially Schubert's treatment of sonata-form movements was abundantly criticised by the past for its length and lack of inner organisation. It is only recently that opinions on Schubert's qualities of composition, seen anteriorly as imperfection, have been challenged and started to change. The length in Schubert's pieces, for example, is now seen by scholars as a brilliant quality of his music. Based on the research found in the doctoral dissertation this presentation focuses on the first movements of Schubert's piano sonatas D. 958, 959, and 960. It explains that purposes justify the presence of length. It shows the necessity of length in Schubert's music as well as its essential role in the development of the general discourse of the movements. In parallel, and helped by musical excerpts of the three first movements, this research describes the positive impact length has on the interpretation and reveals the coherence it creates throughout the music. Supported by the recent but successful reassessment of scholars on Schubert's critics, the presentation helps performers to be aware of the reasons that are behind the lengths. Consequently it becomes easier to underline these reasons in the performance and therefore to make them understandable for the listener. Only then, does length get its full meaning and becomes a significant expressive feature of Schubert's music.

The Canadian/Belgian pianist Marie-Charline Focroulle received her doctorate in Music Performance in 2017 from the Royal Irish Academy of Music in Dublin, Ireland. She previously graduated from the Cologne Hochschule für Musik, Germany, and from the Conservatoire de musique et d'art dramatique of Quebec, Canada. Active pianist, she regularly performs in concerts as soloist but also as pianist of the chamber music group 'Ensemble Tria'. In 2013 she recorded the first movement of Beethoven's fifth piano concerto for the symphonic graphic novel 'Ludwig' by Christian Quesnel with Gatineau Symphony Orchestra. Dr Focroulle is strongly concerned, in her professional life to reach a better conjugation between musicology, music pedagogy, and music performance. She has given guest lecture or lecture recital at the 15th Annual Conference of the Society for Musicology in Ireland, at the Koninklijk Conservatorium, in Brussels, Belgium, and at the Third Festival Conference of Music Performance and Artistic Research, in Vilnius, Lithuania.

Stephen Broad is an islander in exile, researcher, teacher, community conductor and occasional broadcaster. He studied at the University of Glasgow, where he won prizes in music and physics and undertook a DPhil in Historical Musicology at Worcester College, Oxford with the late Robert Sherlaw Johnson and with Annegret Fauser. He is Head of Research and Knowledge Exchange at the Royal Conservatoire of Scotland. Just as Stephen's studies were multidisciplinary, so his research interests similarly span a number of fields, centred around three broad themes: the philosophy of practice (processes of practice and artistic research); historical musicology (especially Olivier Messiaen and



his early career and writings); and music education (especially music learning and teaching in diverse contexts). He has also undertaken a range of applied research and consultancy to support government and other policy development in the arts and education. Stephen has a wide teaching experience in higher education and supervises a number of doctoral students pursuing research and artistic doctorates. From 2019 he is the new Chairman of the AEC EPARM.



4 - Health and Well-being as pre-condition for success: the Healthy Conservatoire

presentations by *Aaron Williamon*, Royal College of Music, London, UK and *Cristina Frosini*, Conservatorio di Musica “G. Verdi” di Milano, Italy, moderated by *Henrik Sveidahl*, Rythmic Music Conservatory, Copenhagen, Denmark

Few pursuits are as dynamic and enjoyable as making music. The results of recent research, however, suggest that pain and ill health are widespread among musicians and that healthy approaches to training and working in music are far from uniform throughout the profession. The presentation of Aaron Williamon focuses on Musical Impact, a Conservatoires UK project funded by the Arts and Humanities Research Council, which set out to generate new knowledge of chronic and acute health problems experienced by conservatoires students and to examine effective strategies for health promotion. The findings point to the need for more (and more effective) health education and promotion initiatives within music education; in particular, musicians should be better equipped with mental skills to cope with constant pressure to excel and high stress levels. In part, this calls for musicians themselves to engage in healthier lifestyles, take greater responsibility for their own health, and be aware of and act upon health information in order to achieve and sustain successful practice and performance. For that to happen, however, music educators, administrators and policy makers must play an active role in providing supportive environments where health and wellbeing is considered integral to professional music training.

Cristina Frosini is a pianist and in 2005, after 6 years (during which her hand responded less and less to commands and was eventually ungovernable) she was diagnosed, after many visits and misdiagnoses, with a focal dystonia in her right hand by Professor Eckart Altenmueller (Director of the Institut für Musikphysiologie und Musikermedizin (IMMM), Vice-president of the Wissenschaft Hanover University of Music, Drama and Media, Institute of Music Physiology and Musicians' Medicine). She started a re-education course that lasted until 2012, recovering about 95% of her hand. In this period she has studied both the dynamics and the risk factors that can lead to dystonia and other musician pathologies. At present the only way to combat the onset of most diseases is prevention. From November 2017, after her appointment as Director of the Conservatorio di Musica Giuseppe Verdi di Milano, she developed prevention projects at the institution - *Making music and feeling good* - based on both knowledge of one's own body and on paths that lead to the control of emotions and relaxation practices (Feldenkrais, Mindfulness, biodanza, Yoga, lectures given by doctors, neurologists, phoniatrists, psychologists etc.)

Aaron Williamon is Professor of Performance Science at the Royal College of Music, where he directs the Centre for Performance Science. His research focuses on skilled performance and applied scientific initiatives that inform music learning and teaching, as well as the impact of music and the arts on society. Aaron is founder of the International Symposium on Performance Science, chief editor of Performance Science (a Frontiers journal), and a fellow of the Royal Society of Arts (FRSA) and the UK's Higher Education Academy (FHEA). In 2008, he was elected an Honorary Member of the Royal College of Music (HonRCM).

Cristina Frosini was born in Milan in 1960. She studied at the “G. Verdi” Conservatory of Milan where he graduated with full marks. She continued her advanced musical studies with Sergio Fiorentino, Antonio Ballista, Maureen Jones and Dario de Rosa. Since 1975, she has played in piano duo with Massimiliano Baggio performing in hundreds of concerts, including orchestral recitals radio and television recordings. They are the only artists, in Italy, to have ever performed the complete works of Franz Schubert for piano four hands. Together they have won many international awards, including the ‘Gian Battista Viotti International Music Competition 1982’ in Vercelli and the 1986 International Competition ‘Concorso Sergio Lorenzi’ in Trieste. In 1996 they made their debut at the Teatro alla Scala in Milan where they were again invited for a recital in 1999. Since 2005 Cristina

Frosini has been suffering from Focal Dystonia which obliged her to stop her concert activity. After being treated by Professor Eckart Altenmüller in Hannover, she is now almost completely recovered from the disease. Cristina Frosini is a professor at the Conservatory “G. Verdi” of Milan and since November 2016 she has been the Dean of the Conservatory “G. Verdi” of Milan.

Henrik Sveidahl is the Principal of the Rhythmic Music Conservatory (RMC) in Copenhagen and is a well-established and acknowledged saxophone player. He is known for his great versatility and openness to new possibilities, and his influence on the Danish and Nordic music scene is remarkable. In 1986, Henrik Sveidahl graduated in musicology from the University of Copenhagen. In 1991, he graduated from the RMC with saxophone as his main instrument. As Principal of the RMC Henrik Sveidahl has been active for several years in international cooperation as member of the executive committee of Association of Nordic Music Academies (ANMA). In 2007 he was called as expert for the Tuning validation conference by the AEC. At the AEC Congress in Sct. Petersburg 2012 he did a presentation on ‘Dynamics between academy and music life’. In 2017 he was asked by the Danish Minister of Culture to perform a thorough investigation into the Higher Educational Institutions of Art in Denmark leading to recommendations on how to structure the area in the future. In 2018 he was appointed as working group member of the AEC SMS working group on Music in Society.



Friday 8th November 15:50 - 16:50

Parallel Sessions IV

1 - Conservatoires' Leadership Perspectives in the Digital Era: the MOOCs and developments from the INTERMUSIC Project

with *Roberto De Thierry*, Conservatorio di Musica "G. Verdi" Milan, *Mantautas Krukauskas*, Lithuanian Academy of Music and Theatre Vilnius, *Marianne Jakobsen*, Royal Danish Academy of Music, Copenhagen, *Peter Dejans*, Orpheus Institute Gent, *Uffe Savery*, Royal Academy of Music, Copenhagen, *Cristina Frosini*, Conservatorio "G. Verdi", di Milano, *Zbignevas Ibelgaupas*, Lithuanian Academy of Music and Theatre, Vilnius moderated by *Sandrine Desmurs*, CEFEDM Lyon, member of SMS Digitisation working group



INTERMUSIC (INTERactive environment for MUSIC learning and practising) is Erasmus+ development project carried out on the basis of a strategic partnership between European Music Higher Education Institutions (Conservatorio di Milano, Royal Danish Academy of Music and Lithuanian Academy of Music and Theatre) with the support of the Politecnico di Milano and AEC. The main objective is to create an online shared platform

for distance and blended learning dedicated to music teaching and practice that will enable modelling and sharing the best training practices for musicians as well as joint courses and online projects. The presentation will focus on the developments of the INTERMUSIC platform during the first two project years and an overview of adapted open source digital technologies and tools in the context of higher music education, as well as functionality and interface for the effective use of distance and blended learning methodology suitable for musicians. This will include a demonstration of contents of some courses, co-developed by project partners. The Course module on Mastering Voice Literature in a Foreign Languages will show how to combine competences where very different skills are needed. Parts of Composition and Music Theory modules will be showcased in relation to adapting blended learning tools and methodology for teaching and learning processes in Music HEIs. Developments of the Chamber Music module and research on using video-conferencing for the needs of musicians will be discussed.

MOOC stands for Massive Open Online Course and is a free online course available for anyone to enrol. MOOCs became a popular mode of learning in 2012 because of their world-wide accessibility for large amounts of learners and the possible interactive component in the form of community interactions. The Orpheus Institute launched its first MOOC titled 'Artistic Research in Music - an Introduction' in January 2019 and released an updated version in September 2019. Establishing an online course aside from the traditional educational and research activities was a process that transformed the institute on different levels and brought along challenges, opportunities and new insights.

These presentations intend to inspire a discussion on the collaboration of Higher Music Education Institutions on managing and adapting change in the digital era, focusing on (but not limited to) following questions:

1. How to synergize conventional learning with blended learning practices?
2. How to engage Higher Music Education shareholders (students, teachers, administrators, researchers) to adopt them?
3. How to bridge the gap between tradition and innovation in teaching and learning methods and research within higher music education in Europe?

Roberto de Thierry was educated at the Milan G. Verdi Conservatoire, where he graduated in Organ, Composition and Harpsichord (*summa cum laude*). Alongside with the musical studies he completed his education at the Milan State University and graduated with honours in English Literature. In

parallel with his musical activity as a performer, both as a soloist as well as in chamber ensembles, editor and musicologist, he has been in charge since 2005 of the International Affairs of the Milan G. Verdi Conservatoire, where he has also been appointed coordinator of “Intermusic”, an European joint project (Conservatorio di Milano, leading Institution, Royal Danish Academy of Music, Lithuanian Academy of Music and Theatre, AEC and Politecnico di Milano) on distance learning in the framework of the Strategic Partnership action of the Erasmus+ Program.

Mantautas Krukauskas is a composer and sound artist, teacher at the Department of Composition of Lithuanian Academy of Music and Theatre as well as Head of Music Innovation Studies Centre. His compositions including chamber music, audiovisual and sound art works, music for theatre productions have been performed in Lithuania, Austria, Germany, France, Canada, USA, and other countries. Mantautas Krukauskas has been actively involved in various organizational activities, including project coordination, event organizing, participation in international artistic, research and educational programmes. His interests comprise interdisciplinarity, creativity, music and media technologies, and a synergy of different aesthetic and cultural approaches.

Marianne Løkke Jakobsen is Director of International Affairs, Director of Music Confucius Institute and Member of RDAM distance learning development team. She has a Master in Musicology/ French, and diploma degree in Leadership and Guidance. Marianne has been employed by the Royal Danish Academy of Music since 2000. In 2002, she was head of Study administration. In 2004, she was appointed Director of International affairs and Guidance. Since 2012, Marianne has been fully engaged in the establishment of the world's first Music Confucius Institute (MCI) in cooperation with the Central Conservatory of Music in Beijing. Marianne has created the international profile of RDAM. She has been invited to be the keynote speaker at a number of international conferences based on her engagement in distance learning, global relations, intercultural competences, quality assurance, entrepreneurship, continuing education and online learning.

Peter Dejans is director of the Orpheus Institute, a centre for advanced studies and research in music based in Ghent, Belgium. He co-founded this institution in 1996. He received his music training at the Brussels Royal Conservatoire and the Lemmens Institute, Leuven (graduating in choir conducting) and graduated from the Universities of Leuven and Tübingen (Law studies and Postgraduate Studies in Business Economics). Through his leadership of the Orpheus Institute, and high-level involvement in many international networks, he has become a prominent voice for the newly emergent field of artistic research in music. His work remains grounded in the experience of music making. Peter has a wide concert experience with his chamber choir Musa Horti (with several recordings of contemporary choir music), and is often invited as guest conductor by other ensembles, including the Flemish Radio Choir. Peter has a strong commitment in many international committees and working groups. He has been the chair of two AEC Polifonia Working Groups focusing on Artistic Research in Higher Music Education in Europe. From 2004 till 2007 Peter chaired the Polifonia Third Cycle Working Group, and from 2011 till 2014 he chaired the Working Group “Artistic Research in Higher Music Education”. He has been the co-founder of EPARM (European Platform Artistic Research in Music), which he has been chairing for 9 years (2011-2019). He is also member of the ELIA Artistic Research Working Group (European League of Institutes of the Arts).

Cristina Frosini was born in Milan in 1960. She studied at the “G. Verdi” Conservatory of Milan where he graduated with full marks. She continued her advanced musical studies with Sergio Fiorentino, Antonio Ballista, Maureen Jones and Dario de Rosa. Since 1975, she has played in piano duo with Massimiliano Baggio performing in hundreds of concerts, including orchestral recitals radio and television recordings. They are the only artists, in Italy, to have ever performed the complete works of Franz Schubert for piano four hands. Together they have won many international awards, including the ‘Gian Battista Viotti International Music Competition 1982’ in Vercelli and the 1986 International Competition ‘Concorso Sergio Lorenzi’ in Trieste. In 1996 they made their debut at the



Teatro alla Scala in Milan where they were again invited for a recital in 1999. Since 2005 Cristina Frosini has been suffering from Focal Dystonia which obliged her to stop her concert activity. After being treated by Professor Eckart Altenmüller in Hannover, she is now almost completely recovered from the disease. Cristina Frosini is a professor at the Conservatory “G. Verdi” of Milan and since November 2016 she has been the Dean of the Conservatory “G. Verdi” of Milan.

Zbignevas Ibelgauptas graduated from the Lithuanian State Conservatoire and completed traineeship at this conservatoire. The pianist was awarded the 1st prize at the International M.K. Čiurlionis Piano competition in 1982, he is a laureate at the International V. Bucchi piano duo competition in Rome 1991. Since 1989, he has been propagating the genre of piano duo and representing Lithuanian music culture in festivals and concerts abroad. For his wide performing activity he has been granted the National Award of Culture and Art in 1997. In 1987, Z. Ibelgauptas started working at the Lithuanian State Conservatoire (since 2004 - Lithuanian Academy of Music and Theatre), 2009-2011 he was the Head of the Piano Department, a professor, Head of Doctoral Committee, in 2011 he was elected and in 2016 re-elected Rector of the Lithuanian Academy of Music and Theatre. Z. Ibelgauptas is a member of the jury of international piano competitions, he is teaching in masterclasses in Lithuania and abroad, his students have won many prizes in various international competitions.

Uffe Savery, musician, cultural entrepreneur, educator and orchestra manager returned to The Royal Danish Academy of Music to assume the presidency in August 2019. Uffe attended RDM starting in 1985 and graduated with a diploma and music pedagogical examination in percussion. In 1988, he founded 'Safri Duo' with percussionist Morten Friis and they devoted themselves to building a full-time career as a percussion duo debuting as soloists in 1992 with the Danish National Symphony Orchestra. Uffe Savery taught at RDM for 8 years (1992-2000) and before taking on the role as President, Uffe held the position of Artistic Director and Chief Executive of Copenhagen Phil (2010-2019). A man of great vision and creativity, Uffe seeks to challenge the norms of classical music while shaping the future of classical music and classical musicians in close collaboration with students and staff at the academy. Uffe is also motivated by an entrepreneurial mindset, which he is eager to pass on to the students. A great example of this mindset from Uffe's own career was when Safri Duo started mixing live percussion and electronic music, which spread like wildfire across Europe, South America and much of Asia. The group is, to this day, among Denmark's best-selling music exports - still performing in Denmark and abroad. Uffe Savery holds a diploma in arts- and culture management from the Danish National School of Performing Arts and he is very interested in the cross-sectoral potential of music and how it can influence e.g. the corporate world and the health industry. To Uffe, music is fundamental to the human existence and key words which characterise his work are 'passion', 'imagination', 'creativity', 'co-creation' and 'co-ownership', as well as leading true to the Danish double-folded meaning of the verb "to lead": To seek the way, and to lead the way.

Self-taught musician, holder of the State diploma of music teacher obtained in 2005 at Cefedem Rhône-Alpes, Sandrine Desmurs has taught popular music during fifteen years in several structures in region (associations, music schools or conservatory) in parallel of her artistic activities as a singer. Since 2006, at Cefedem Auvergne Rhône-Alpes, she has taken a close interest in digital tools and web tools (website, collaborative tools, study platform, etc.). Today holds a Master's degree in Information Architecture from the Ecole Normale Supérieure de Lyon, she is responsible for the development of information and communication technologies of the institution, in particular for the use of training courses, initial and continuous. She is in charge of the implementation of the e-training device for on-the-job training and is also a trainer in this program. She focuses her research on digital cultures and their impact on training and learning activities, particularly in the music field.

2 - Consideration of Conditions Affecting Music Study and its Future: a session in cooperation with NASM

with *Karen P. Moynahan*, NASM Executive Director, *Dan Dressen*, NASM President, Provost and Dean, St. Olaf College, USA, *Stefan Gies*, AEC Chief Executive, moderated by *Eirik Birkeland*, AEC President

This session will focus on external and internal driver for change and innovation for institutions located in Europe and the United States which offer higher music education programs. Panellists will frame the discussion by articulating commonalities and differences, and in doing so, spur attendees to expand understandings and perspectives, and consider together opportunities and possibilities.

After the presentation, participants will break into discussion groups by table to consider the issues as guided by the questions offered in the set below.

Question Set:

1. What is driving innovation in higher music education?
2. What are some examples of good innovative practices in higher music education?
3. Are there obstacles that prevent innovation in higher music education institutions? If so, what are they?

Karen P. Moynahan is the Executive Director of the National Association of Schools of Music, the National Association of Schools of Art and Design, the National Association of Schools of Theatre, and the National Association of Schools of Dance. She has served these organizations since 1981. These four independent and autonomous accrediting organizations serve over 1500 postsecondary institutions and programs throughout the United States by offering the service of discipline-specific peer review. She is a Trustee and the Executive Director of the Council of Arts Accrediting Associations, a forum for policy discussions regarding the arts, education, and accreditation. She also serves as the Executive Director of the Accrediting Commission for Community and Precollegiate Arts Schools, a body established to review and accredit schools and programs providing non-degree instruction in the arts disciplines to children, youth, and adults. Ms. Moynahan also oversees and manages the Higher Education Arts Data Services project, a joint effort of the National Association of Schools of Music, the National Association of Schools of Art and Design, the National Association of Schools of Theatre, and the National Association of Schools of Dance designed to provide comprehensive management data on the arts in higher education. Ms. Moynahan holds a Master of Business Administration degree from Loyola University Maryland in Baltimore, Maryland, and a Bachelor of Music Education degree from Saint Mary's College in Notre Dame, Indiana. Ms. Moynahan serves as a member of the Advisory Board of Arts Education Policy Review. From 2005-2007, Ms. Moynahan represented the National Association of Schools of Music, a project partner in the ERASMUS MUNDUS Programme, an initiative of the Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen, serving as a participant from the United States in the project entitled, "Mundus Musicalis." She consults regularly with specialized and regional accrediting bodies; state and federal offices; higher education and arts organizations; international institutions seeking information or assistance; and students, parents and the public regarding the work of the arts accrediting organizations and their programs.

Dan Dressen is currently the President of the National Association of Schools of Music (NASM) after having served as a member of the NASM Commission on Accreditation 2004-2009, and as the Commission Associate Chair from 2011-2013 and Chair from 2013 -2015. At St. Olaf College in Northfield Minnesota he is the Associate Provost and Professor of Music, having previously served as Associate Dean for the Fine Arts and as Music Department Chair. He currently holds the King Olav



V Chair in Scandinavian-American History. Professor Dressen holds a Doctor in Musical Arts and a Master of Fine Arts in Vocal Performance from the University of Minnesota, and a Bachelor of Science in Music Education from Bemidji State University. Dr. Dressen's eclectic career as a tenor spans more than forty year. His operatic performances include appearances with Washington Opera, Cleveland Lyric Opera, Nautilus Music Theater and in numerous roles with the Minnesota Opera, with whom he was heard recently as the Marquis de Lisle in Casanova's Homecoming by Dominick Argento. An active concert performer and recitalist, Dr. Dressen has performed with the Minnesota Orchestra, St. Paul Chamber Orchestra and the Schubert Club's Art Song Festival. He has a long and productive relationship with VocalEssence in Minneapolis Minnesota with more than fifty works performed. Dr Dressen appeared at several Aldeburgh Festivals in England, including the tenor solos in Britten's The Company of Heaven, which he recorded in London. Other recordings include Aaron Copland's The Tender Land and Benjamin Britten's Paul Bunyan. Dr. Dressen's scholarly focus in recent years has been Nordic song, endeavoring to increase the St. Olaf College Library collection of resources in this area. He edited a seven-volume series of opera arias by Benjamin Britten for Boosey and Hawkes.

Stefan Gies, Chief Executive Officer of the AEC since September 2015. He has been actively involved in AEC Polifonia and FULL SCORE working groups on Quality Enhancement since 2007. Stefan looks back on a wide range of professional experience as a performing musician, music teacher, humanities scholar, and researcher. He was rector of a German Musikhochschule and held a position as a professor of music education until recently.

Eirik Birkeland was the Rector of Norwegian Academy of Music from 2006 to 2013. In earlier years, he performed in the Royal Danish Orchestra in Copenhagen as the Principal Bassoonist and in the Oslo Philharmonic Orchestra as Co-Principal Bassoonist. From 1996 to 2002, Birkeland was Leader of the Artistic Committee at the Oslo Philharmonic Orchestra and a member of its Leadership Group with Artistic Director, Mariss Jansons. He taught Bassoon, Chamber Music and Interpretation at the Norwegian Academy of Music for many years and was a guest teacher at various European institutions. In 2013/2014 he chaired an Expert Committee appointed by the Norwegian Ministries of Education and Culture to evaluate and propose restructuring of the cultural sector's total contribution to the aesthetic subjects in primary and secondary schools. In the same year, he also chaired a committee developing a new curriculum for Norwegian Municipal schools for music and culture. Eirik Birkeland was elected as a member of the AEC Council in 2007, Vice President in 2013 and has been AEC President since 2016.

3 - The music student as successful future agent of cultural management: A session in cooperation with ENCATC, the European Network of Cultural management and policy

with *Tanja Johansson, Sibelius Academy, Helsinki, Finland and Payam Gul Susanni, Yasar University, Izmir, Turkey*

The successful career of professional musicians can less and less be built on mastering one skill only. Instead, becoming successful in music requires the music students to understand her/his role in the wider system of arts and art making, and curiously seek new connections within the system to create new opportunities for musical expressions. This implies that a music student is aware of the structures and practices in our societies, which enable art to happen. Hence, taking the view of cultural management during the studies supports building up capabilities for a successful long-term career in music by creating greater resilience and ability to recognize novel initiatives in the society. In this panel, the group will discuss, among other things:

- the ways knowledge on cultural management may help to understand the music field and its structures
- the ways audience and societal engagement can be taught in higher music education
- the ways how to build capabilities for societal awareness and professional resilience
- the ways of building bridges between cultural management and early career musicians

Dr Tanja Johansson is working as a vice dean of the Sibelius Academy, University of the Arts Helsinki, and has been a board member of ENCATC since 2017. Previously she has worked as professor and head of arts management department at the Sibelius Academy and her research interest include topics such as opera management, regional impact of festivals, and managing cultural joint ventures.

Payam Gul Susanni, Payam Susanni was born in Izmir, Turkey. She received her BM degree in Piano Performance from Dokuz Eylul University Izmir State Conservatory. She continued her Master's Degree at LSU School of Music and got her MM degree from University of Texas at Austin, TX, USA. She has given many solo, duo and chamber music concerts around USA, Europe and Turkey. During 2000-2008 she worked as a Piano and Chamber Music teacher at Clavier Werke School of Music, Austin, TX, USA. During her teaching career she had been invited to organize and judge many music festivals and competitions. Since 2008, Dr. Susanni continues her teaching position as an Assistant Professor at Yasar University Arts and Design Faculty School of Music, Izmir, Turkey. She is the Artistic Director of Yasar University Continuous Education Center Music Academy. As an International Relations Coordinator of the Music Department she is participating in many International Projects and meetings and actively organizing many international festivals, masterclasses and concerts. Dr. Susanni is also the writer and the coordinator of the Strategic Partnership project called "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.



4 - Re-imagining the MusiQuE Standards for success: your input needed! moderated by MusiQuE - Music Quality Enhancement

with *Martin Prchal*, Chair of the MusiQuE Board and *Linda Messas*, MusiQuE Director

A world café session aimed at collecting feedback from participants on how to improve the [MusiQuE Standards](#).

Context

[MusiQuE](#) is an organisation dedicated to the continuous improvement of the quality of higher music education across Europe and beyond and to assisting higher music education institutions in their own enhancement of quality. For this purpose, MusiQuE offers a range of review and accreditation procedures tailored to the needs of higher music education institutions. These procedures are based, depending on the type of procedure, on the MusiQuE Standards for Institutional, Programme and Joint Programme Review. It is crucial that the standards and procedures employed by MusiQuE should undergo continuous development to ensure that they reflect the current reality of higher music education and the artistic professions, and take into account the changing needs of institutions and society. The MusiQuE Board is responsible for the regular revision and updating of the standards and procedures in order to ensure this. In the process, any member of AEC is able to suggest changes.

Aims of the session:

- Participants (whether they have worked with MusiQuE or not) will be encouraged, based on their experience at national level and/or with MusiQuE's procedures, to reflect on the MusiQuE Standards and if such standards do actually define a successful higher music education institution
- Participants will have the opportunity to contribute to the improvement of the MusiQuE Standards in line with this discussion

Content of the session:

- The MusiQuE representatives will very briefly introduce participants to the different ways in which the MusiQuE Standards are being used (from reviews to accreditation procedures, critical friends visits and benchmarking projects)
- Participants will be split in small groups and discuss various questions in a world café format.

Martin Prchal is vice-principal at the Royal Conservatoire in The Hague, the Netherlands, with responsibilities for curriculum development, quality assurance and international relations. Trained as a musician of Czech origin, he holds teaching and performance diplomas (violoncello) and a MA in musicology. In his previous position as Chief Executive of the European Association of Conservatoires (AEC), Martin developed a substantial expertise on EU policy issues through his involvement in several music projects in various EU programmes and on the implications of the Bologna Process on higher music education in Europe. Martin has served as reviewer for quality assurance agencies in various countries and has been member of the boards for the Swiss agency OAQ (now AAQ) and the Flemish agency VLUHR KZ. Currently he is chair of the board of MusiQuE - Music Quality Enhancement, a European-level Foundation for Quality Enhancement and Accreditation in Higher Music Education registered on EQAR.

Linda Messas is the Director of MusiQuE - Music Quality Enhancement, the EQAR-registered Foundation for Quality Enhancement and Accreditation in Higher Music Education besides her work as General Manager / Deputy CEO of AEC. Linda has contributed to the development of AEC's quality assurance activities since she joined the association in 2007 and to the establishment of MusiQuE as a separate foundation in 2014.



Friday 8 November, 17:30 - 18:40

Regional Meetings with Council Members

AEC Council members act on behalf of all members, not just those in their own countries. Nevertheless, in order to strengthen representation of all members and to facilitate communication, each Council member has been named as the person of reference for **AEC active and associate members based in a specific country, or group of countries.**

In addition, a representative of **AEC associate members situated outside the European Higher Education Area** has been co-opted by AEC Council to represent this constituency.

Participants have the opportunity to meet their person of reference to discuss any relevant issue of concern to them. The list of countries and the Council member of reference can be found below.

Council Member	Countries	Room
Linda Messas	Greece, Turkey, Cyprus, Israel, Lebanon, Egypt	7A (Conservatorio, half floor)
Elisabeth Gutjahr and Stefan Gies	Germany, Austria, Switzerland	Blue Room (Sala Conferenze, San Giuseppe School, Ground Floor)
Kaarlo Hilden	Norway, Sweden, Finland, Denmark, Iceland, Estonia, Latvia, Lithuania	Theatre (San Giuseppe School, Ground Floor)
Zdzisław Łapinski	Poland, Belarus, Russia, Ukraine, Bulgaria, Kazakhstan, Azerbaijan, Georgia, Armenia	Room 11 (Conservatorio, first floor)
Deborah Kelleher	UK, Ireland	Room 68 (San Giuseppe School, third floor)
Harrie v.d. Elsen	Netherlands, Belgium	Gradoni Hall, (San Giuseppe School, third floor)
Lucia di Cecca	Italy	Games Hall (San Giuseppe School, third floor)
Georg Schulz	Hungary, Romania, Czech Republic, Slovakia, Macedonia, Kosovo, Albania, Slovenia, Croatia, Bosnia, Montenegro, Serbia	Room 70 (San Giuseppe School, third floor)
Iñaki Sandoval	Spain, Portugal	Alfredo Casella Room, (Conservatorio first floor)
Jacques Moreau	France, Luxembourg	Room 69 (San Giuseppe School, third floor)
Bernard Lanskey	Associate Members situated outside the European Higher Education Area	Room 67 (San Giuseppe School, third floor)



Saturday 9th November, 10:00 - 11:00

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

i

Each congress participant will find a letter between A and I on her or his congress badge. This letter indicates the group to which the participant is assigned as part of the subject-based discussion groups scheduled on Saturday morning. If you have made a preference for certain topics as part of your Congress registration, this preference is taken into account.

Two groups will discuss one of the following three topics.

Groups A + B + C Teachers Recruitment

Groups D +E + F Joint Programmes and Shared Modules

Groups G + H + I Policies & measures to prevent and follow up misuse of power

The group discussions on those selected hot topics want to bring AEC members coming from countries where these issues might play different roles and might impact them in diverse ways to engage in a dialogue. The AEC decision making bodies think that it is worthwhile to think out of the box. We would like to stimulate and encourage our members through this format to challenge what we might take for granted. And we therefore cordially invite you to come along with us on a journey across Europe and to look at things from a different perspective as you might be used to.

Teachers Recruitment

The quality and reputation of teachers are a key factor in the successful performance of a Music Higher Education Institution (HEI). Therefore, it is not surprising that decisions on the recruitment of new teaching staff members count among the most significant strategic decisions an institution can make. The conditions under which this happens vary considerably according to national legislation. The spectrum ranges from institutions where these kinds of decisions are made in an independent manner at a decentralised level to institutions where new teachers are assigned top-down by the ministry. But procedures might differ also with respect to other aspects. What formal requirements must be met in order to be able to fill a professorship? Do students have a voice in the selection process? How are artistic skills assessed compared to didactic skills in the decision making? The discussion aims to exchange experiences, to weigh the pros and cons against each other, but also to equip those with helpful arguments who work under suboptimal conditions.

Joint Programs and Shared Modules

Joint study programs, joint degrees and joint modules have become the magic words of internationalisation. Twenty years after the launch of the Bologna Declaration, it's time for an interim review, to listen to success stories, to learn about difficulties and how to overcome them. What are the pros and cons of joint studies? How do students' later professional careers benefit from participating in such programs? How do teachers deal with the fact that they are now sharing the responsibility for the student's learning path with someone else? What potential do online remote learning tools have for joint studies of the future? This group will discuss the pros and cons of different models and investigate the question how joint programs and shared modules can be further developed.

Policies & measures to prevent and follow up misuse of power

Sensitivity to power relation inequities and systemic abuse of power has grown significantly in recent years. Even though prompted by the #metoo debate, it became quickly clear that sexual abuse is just the tip of the iceberg. Meanwhile, awareness has increased that Music HEIs, due to their special structures, are exposed at a particular risk to become sites where power is misused. Due to legal

obligations, but also in their own interest and on their own initiative, almost all Music HEIs have in the meantime implemented policies and structured measures on how to prevent and to report on, but also how to investigate and prosecute cases of abuse. Moreover, there are still 'walls of silence' to be broken. This discussion round aims at exchanging experiences and ideas. In doing so, it should not only be asked how policies must look like in order to be both sensitive and helpful, but also how they can actually be implemented such that they are effectively impact everyday situations.



Agenda

General Assembly Meeting

1. Approval of the minutes of the Graz General Assembly
2. President's Report: Annual Report 2018 and activities to November 2019
3. Plans for 2020
4. Elections to the Executive Committee
 - Appointment of two returning officers
 - Elections to the Executive Committee
 - Presentation of candidate for Presidency
 - Presentation of candidate for Secretary General
 - Presentation of candidate for Vice-Presidency
 - Explanation of the voting procedure
5. Revision of the AEC Statutes
6. Proposal on AEC Language Policy and AEC Translations
7. Financial report of the Secretary General
8. Matters related to the European subject-specific quality assurance agency for music, MusiQuE
9. Announcement of the Executive Committee election results and elections to the Council
 - 3.0 Announcement of the Election Results
 - 3.1 Presentation of candidates for the Council
10. Confirmation of new members, withdrawals and expired memberships
11. Future congresses
12. Any other business



Minutes of the GA 2018

MINUTES OF THE AEC GENERAL ASSEMBLY 2018
GRAZ, AUSTRIA

10 November 2018

Eirik Birkeland, AEC President, welcomes the AEC members, opens the AEC General Assembly and establishes that the statutory and legal provisions required for this assembly and the topics to be discussed have been complied with by the board.

1. Minutes of the 2017 General Assembly in Zagreb

- ✓ The General Assembly approves the Minutes

2. President's Report: Annual Report 2017 and activities to November 2018

More details for the year 2016 can be found in the AEC Annual Report 2017 (available online in [English](#)), including a summary of the 2017 Annual Accounts. Eirik Birkeland continues with an overview of activities in 2017:

- AEC finished the last year of the FULL SCORE project (2014-2017) in August.
- The Office was preparing for the new four-year project AEC-SMS Strengthening Music in Society which started in December.
- Advocacy and lobbying activities increased through regular exchanges with members of the European Parliament and the Commission and through meetings with regional associations of arts institutions.
- The AEC General Assembly in Zagreb approved the AEC Strategic Plan 2016-2021.
- The AEC General Assembly also endorsed the principles of a four-year Sustainability Plan, in which membership fees will gradually be increased in a balanced way based on solidarity between members.

Membership: At the end of 2017, the AEC had 293 members (254 Active Members and 39 Associate Members)

AEC Council: At the General Assembly Meeting 2017, Iñaki Sandoval was elected as Council member and Georg Schulz was re-elected as Vice-President:

- President: Eirik Birkeland, Oslo, Norway
- Vice-Presidents: Georg Schulz, Graz, Austria; Deborah Kelleher, Dublin, Ireland
- Secretary General: Harrie Van Den Elsen, Groningen, Netherlands
- Council Members: Kaarlo Hildén, Helsinki, Finland; Jacques Moreau, Lyon, France; Ingeborg Radok-Žádná, Prague, Czech Republic; Iñaki Sandoval, Viljandi, Estonia; Claire Mera-Nelson, London, UK; Elisabeth Gutjahr, Salzburg, Austria; Lucia Di Cecca, Frosinone, Italy, Zdzisław Łapinski, Krakow, Poland
- Co-opted member representing Associate members: Bernard Lanskey, Singapore

Activities to November 2018:

AEC Council Meetings: AEC Council met three times in 2018 (in Brussels, Antwerp and Graz). In addition, two Executive Committee meetings took place between these Council meetings and four Executive Committee Skype meetings. Moreover, weekly contact is maintained between the CEO and the President.

Personnel changes within the AEC Office:

- Stefan Gies, Linda Messas, Esther Nass, Jef Cox and Sara Primiterra have continued their work.
- Angéla Dominguez has left the AEC in May 2018 after 5 years of being Project and Communication Manager.
- Paulina Gut started as Project, Event and Communication Officer in June.
- Nina Scholtens joined the Office as intern and stayed on to become Project, Office and Communication Assistant during the maternity leave of Linda Messas.



- Blazhe Todorovski has been hired in July as Review and Administrative Assistant for MusiQuE.
- Several student interns joined the staff during 2018.

AEC Regular Activities 2018:

- Pop and Jazz Platform, Pescara (9-10 February)
- EPARM Conference, Porto (22-24 March)
- Early Music Platform Forum, Bucharest (25-26 May)
- IRC Meeting, Birmingham (13-16 September)
- LATIMPE, Oslo (24-25 October)
- AEC Annual Congress and GA, Graz (8-10 November)

AEC Projects 2018

Strengthening Music in Society

The first year of the new Creative Europe project, Strengthening Music in Society has successfully come to an end. Most of the working groups have been established and have been working towards their objectives since January 2018. Together with a new working group 'Role of Music and Music HEIs in Society', which is starting to work in Year 2 of the project, working groups will continue to work towards project's main objectives:

1. To raise consciousness of the social responsibility of artists and music HEIs and of governments' political responsibility to foster cultural organisations.
2. To encourage Music HEIs to open their educational offer towards more diversity and to promote inclusiveness throughout their activities.
3. To embed entrepreneurial skills in the education of the artist to better prepare students for their future role as musician-entrepreneur.
4. To help music students and teachers to internationalise their careers and activities.
5. To provide new Learning & Teaching models enabling Music HEIs to educate creative and communicating musicians.
6. To encourage the use of digital technologies in music education and to increase the quality of early childhood music education.

Other outcomes of the AEC-SMS projects include:

- A student working group and student participation in each working group
- The Congress theme Strengthening Music in Society
- Event from LATIMPE (Learning and Teaching in Music Performance Education), October 24-25, Oslo
- Travel Bursary SMS available to support those having financial difficulty attending AEC events.

RENEW 2015-2018

At the end of October, the RENEW project came to an end with the following outcomes:

- Joint Module on Entrepreneurship developed between partners
- Reflective Portfolio on Entrepreneurship
- Curricula examples were created and developed during the teacher training session in September

All the project outcomes are available online on the AEC and RENEW webpages.

Other Projects in which AEC is involved:

- NAIP - The Music Master for New Audiences and Innovative Practice (2016-2018)
- VOXearly MUS (2015-2018)
- The European Chamber Music Academy (ECMA)- Next Step (2015-2018)
- 'Modernising European Higher Music Education through Improvisation - METRIC' (2015-2018)
- NXT Project - Making a living from the Arts (2015-2018)
- Intermusic (2017-2020)

- Opera Vision (2017 - 2020)

AEC's role in the Strategic Partnerships is as follows:

- Promoting the Strategic Partnership during dedicated sessions of the AEC events organised regularly;
- Disseminating to external targets the project activities and outcomes of the Strategic Partnership;
- Developing criteria for the evaluation of the Strategic Partnership and hiring an external evaluator to visit one or more project activities a year, read through materials and write an annual evaluation report.

Advocacy 2018

In the framework of the FULL SCORE and SMS projects, formal cooperation has been strengthened with:

- The European Music Schools Union - EMU
- The European Association for Music in Schools - EAS
- The European Jazz Network
- CEMPE - the Centre of Excellence of Music Performance Education of the Norwegian Academy of Music

Regular meetings with partners took place. EMU is coordinating a complete strand of the AEC-SMS project, and EAS is involved as associated partner.

Other than abovementioned, AEC has also enhanced cooperation with:

- European University Association (EUA)
- Pearle* - Performing Arts Employers Associations League Europe
- IMZ - International Music and Media Centre
- European Music Council (EMC)
- International Music Council (IMC)
- Culture Action Europe
- Opera Europa
- ELIA - The European League of Institutes of the Arts
- Cumulus - The International Association of Universities and Colleges of Art, Design and Media
- Cilect - The International Association of Film and Television Schools

News from the Regions

At the moment, AEC's interest for the regions is expressed through:

- looking at the possibility to organize specific services such as regional seminars
- planning one of our Council meetings outside Belgium, and combine it with meetings with representatives of national local authorities and relevant national stakeholders
- trying to implement some of the features suggested by members during the regional meetings of the year before
- including a specific Congress session on topics that were raised during the regional meetings of the year before and to bring together the different regions

3. Elections to the Council

Rico Gübler (Musikhochschule Lübeck) who has been appointed as Election Officer in 2017, was unable to serve for the second time in 2018.

- ✓ The General Assembly unanimously approves the appointment of Heinz Geuen (Hochschule für Musik und Tanz Köln) and Lies Colman (Royal Conservatoire Antwerp) as Election Officers for 2018 and 2019.

Two vacant seats are available for the Council:



- Claire-Mera Nelson and Ingeborg Radok-Zadna have finished their first term.

Claire-Mera Nelson stepped down, while Ingeborg Radok-Zadna stood for re-election.

- Results are presented at item 11 of the General Assembly Report.

4. Update on AEC Sustainability Plan

Eirik Birkeland, AEC President, reminds the General Assembly of the main objective of AEC Sustainability Plan, which is to progressively decrease the extent to which AEC's income is dependent on project funding, while keeping the costs and the financial burden on AEC members as low as possible.

After the General Assembly 2017, members were invited to share comments regarding the implementation of the AEC Sustainability Plan. Only two concerns were expressed about the content of the plan:

1. Raise of membership fees for the so-called 'richer' countries, which still face challenging government cuts
2. If the raise of the income coming from services is realistic.

After discussing the expressed concerns, the Council concluded that the comments do not undermine the principals of the Sustainability Plan and therefore decided that there was no need to adjust the plan and present it again to General Assembly in 2018.

- ✓ The principles of the plan which have been approved in 2017 will be progressively implemented from 2019 onwards and members will be asked every year to vote on the budget and membership fees of the following year

5. Financial report of the Secretary General

Harrie van den Elsen, AEC Secretary General, explains the overall financial position and reports on AEC Accounts 2017. Summary of the 2017 accounts and the report on the accounts by the General Manager and General Secretary is available in Annual Report 2017, chapters 6 and 7. The Annual Report 2017 is available digitally on the AEC website, in the publications section. The complete Annual Accounts (English only) are available on request.

In June 2018, members were asked to vote online for the approval of the Accounts 2017. 46 members approved the accounts and 1 abstained. There were no votes against the approval.

The Secretary General informs that external auditors Peter Dejans, Orpheus Institute Gent and Diana Mos, National University of Music Bucharest both recommended approval of the 2017 Accounts and he expressed gratitude for their work.

Proposed membership fees for 2019

In accordance to the principles of the Sustainability Plan approved at the 2017 GA, the following is proposed:

- All 2019 membership fees are adjusted in line with the inflation rate (+1.5%).
- The membership fee structure has been adjusted and the countries have been assembled in 10 different categories depending on their GNI (while there were 8 categories until now).
- For active members based in Luxembourg, Switzerland, Norway, Ireland, Iceland, Austria, Denmark, Netherlands, Germany, Sweden, Belgium, Finland, France, UK and Italy, the membership fees are raised by ¼ of the total raise envisioned by 2022.
- For all active members, the fee (incl. inflation) is adjusted based on the number of music-related students in the institution (increased by 25%, not adjusted or decreased by 25%)
- As in previous years, a discount of 5% will be applied to the figures listed in the document you received when the payment to AEC is made before 01/05/2019.
- In addition, AEC and ELIA have recently agreed on a 10% discount on their membership fee for institutions which are members of both AEC and ELIA, if the students concerned by each organization are indeed counted twice.



- ✓ The members approve the proposed membership fees for 2019 with 5 votes against.

Forecast outturn 2018

The 2018 finances developed in line with expectations and the budget is very similar to the budget approved by the GA last year. The expected result is 10'882.83 euros. This is consistent with our wish (stated in the Sustainability Plan) to rebuild AEC reserves from 2018 onwards.

Income 2018

- Events fees are much higher than in 2017 (33'000 euros), due to a combination of a) an EMP platform meeting organised in 2018 and not in 2017; b) more participants overall and c) the raise of some events registration fees
- The income from EASY increased slightly as more institutions joined the system
 - ✓ In relation to project grants:
- AEC is from now on receiving 250'000 euros per year for the SMS project activities and staff (for FULL SCORE we were receiving 220'000 euros and there was no Network grant in September to November 2017 after the end of FULL SCORE)
- AEC received substantial grants from RENEW, VoxEarlyMusc projects and other Strategic Partnerships, amounting to almost 40'000 euros
- MusiQuE will reimburse around 35'000 euros for the costs of staff working both for AEC and for MusiQuE

Expenditures of 2018

- The total staff costs shall raise as a result of some recruitments in the office (to ensure a smooth transition following the departure of the project manager Angela Dominguez and during the maternity leave of the General Manager Linda Messas) as well as due to a first raise of salaries (as first step of the substantial salary raise planned by 2022 in accordance with the principles of the sustainability plan)
- Events, travel and office costs shall raise slightly:
 - Events costs not covered by projects have raised very slightly (also in relation to the extra EMP meeting and the increased number of participants).
 - Office costs have raised by 10'000 euros, which results from the purchase of hardware and software for the office and from hiring a legal advisor to check how AEC has implemented the General Data Protection Regulation.
- Travel bursaries are still available to members but are accounted for in the SMS project activities
- Membership fees written off have been increased as we expect some more expirations of membership than last year
- Project expenses:
 - the SMS budget is higher than the FULL SCORE budget and in 2018 it covers all the year (as opposed to 8 months in 2017).
 - Costs spent on other project activities are quite similar to 2017 costs.
 - The costs for EASY have decreased as they relate mostly to the service fee in 2018 and not any more to substantial developments of the system.

Proposed budget for 2019

Members attending the General Assembly have received a proposed budget for 2019. The proposed budget shows a result of 15'547.25 EUR, bringing the level of reserves to just over 50'000 euros.

Income of 2019

- Based on the principles of the Sustainability Plan, AEC's income from membership fees should increase in 2019 while events fees should remain at the 2018 level. We expect the EASY project to continue and the participation from AEC members in the system to increase.
- In relation to project income: the SMS grant is similar in 2019 and it seems that the income from other projects will diminish now that RENEW, ECMA and VoxEarlyMusic have ended.



- Finally, MusiQuE should increase its reimbursement to AEC (with the aim to become financially sustainable in some years).

Expenditures of 2019

- Staff costs should continue raising although the amount of staff members shall remain stable.
- Events costs may increase (although it is not decided precisely yet which events costs will be covered by the SMS grant). Other travel and office costs should be rather similar to 2017.
- Finally, SMS expenses should remain similar to 2018; expenses for other projects should decrease and it is expected that the EASY service fee will increase if there are more applications for mobility (due to more institutions taking part in the system)

Appointment of two auditors for the 2018 accounts (both associations)

- ✓ The General Assembly unanimously approves the appointment of Diana Mos (National University of Music Bucharest) and Melissa Mercadal (Escola Superior de Música de Catalunya, Barcelona) as external auditors for the 2018 accounts.

6. Approval of the proposal for AEC Language policy

Following the decision reached during the General Assembly 2017, the Council and AEC Office conducted an in-depth analysis of simultaneous and written translations during 2018, which resulted in a proposal on a comprehensive AEC Language policy. The proposal includes the discontinuation of simultaneous translations during AEC Congress, while providing more written translations, and some documents in more languages. Moreover, speakers shall have the opportunity to present in their mother tongue during AEC events. Finally, AEC shall encourage its members to translate AEC documents and publications.

- ✓ The members approve the proposal with 10 abstentions and 1 vote against.

7. Approval of the proposal for guidelines on acknowledgment of merits

The CEO explains the importance of acknowledging the work of committed individuals who have devoted energy and time for the benefit of AEC. AEC's attempt to award honorary titles was not successful and the Council commissioned the AEC Office to develop a new system to acknowledge merits.

Individuals considered by the proposal for guidelines on acknowledgment of merits:

- former Presidents
- former Council members
- former CEOs
- former permanent AEC office staff members
- former working group chairs
- AEC activists, such as working group members

Each person to be acknowledged for his or her dedicated contribution to AEC's welfare will receive an individual letter listing and appreciating the lifetime achievements. This letter will be handed out during an AEC event together with a symbolic gift. If the person is unable to attend an AEC event, the letters from the previous year will be sent along with Christmas greetings.

In addition:

- AEC will invite former Presidents to come to events, waiving their event fee. This applies with no time limit.
- Former Council members and Presidents will be called 'emeritus'; a respective list with 'AEC emeriti' will be displayed on the website.
- For all, appreciation in the newsletter may be showed.

During the Regional meetings, respective members from Germany, Austria and Switzerland indicated that the word 'Emeritus' is used in close relation to former university professors. Therefore, the word 'Emeritus' will be replaced with the word 'Former'.



- ✓ The members approve the proposal including replacement of the word 'Emeritus' by 'Former'.

8. Approval of AEC's position on U-Multirank

Georg Schulz, AEC Vice-President, explains the AEC's position on U-Multirank:

- AEC supports the establishment of a field-based ranking system in music within U-Multirank after carrying out collaborative work on indicators during 2014-2016.
- It is up to the individual institution to decide on whether the institution will participate or not.
- AEC will facilitate the participation of its members and provide necessary information about the process.

9. Matters related to the European subject-specific quality assurance agency for music, MusiQuE

Martin Prchal, Secretary and Treasurer of the MusiQuE Board, updates on MusiQuE review procedures 2018-2019:

- Belgium: Koninklijk Conservatorium Antwerp, Koninklijk Conservatorium Brussel, Orpheus Instituut Gent, International Opera Academy Gent
- Sweden: Malmö Academy of Music, Lund University
- Finland: University of the Arts Helsinki - Sibelius Academy
- Switzerland: Haute Ecole de Musique de Genève, Conservatorio della Svizzera Italiana Lugano, Zürich University of the Arts (music faculty)
- Russia: "Tchaikovsky" State Conservatory Moscow
- Spain: Escola Superior de Música de Catalunya (ESMUC) Barcelona, Conservatori Liceu Barcelona, Real Conservatorio Superior de Música de Madrid
- United Kingdom: Royal Welsh College of Music & Drama, Cardiff
- Poland: Academy of Music Bydgoszcz, Academy of Music Wrocław, Academy of Music Łódź
- Singapore: Yong Siew Toh Conservatory
- Thailand: College of Music, Mahidol University, Bangkok

Members mandated by AEC

- Bernd Clausen, University of Music Würzburg
- Gordon Munro, Royal Conservatoire of Scotland, Glasgow (Secretary General and Treasurer) - appointed in 2015
- Martin Prchal, Royal Conservatory The Hague (Chair)
- Rosa Welker, Zürcher Hochschule der Künste (Student Member) - appointed in 2017

Member mandated by Pearle*-Live Performance

- Momchil Georgiev, Secretary General of Bulgarian Association of Employers in Culture (BAROK)

Member mandated by the European Music School Union (EMU)

- Helena Maffli, EMU President - until May 2018
- Timo Klemettinen, EMU Managing Director - appointed in May 2018

MusiQuE Team: Jef Cox, Paulina Gut, Blazhe Todorovski and Linda Messas

In total, MusiQuE counts 84 peers from AEC, EMU and PEARLE*. New peer reviewers are recruited every year. The ones interested in getting involved are invited to participate in the next MusiQuE Peer Reviewers Training Session in November 2019.

Collaboration with AEC

- Annual meeting with the AEC President and CEO
- Exchange views and discuss issues of mutual concern
- A Strategy Paper on AEC-MusiQuE Cooperation is being developed
- Areas of interaction between both organisations (nomination of Board members, AEC members consulted in revision of MusiQuE standards)



Other activities:

- Preparations for external review of MusiQuE to renew application for European Quality Assurance Register EQAR (site-visit in 2020)
- Growing portfolio of activities and types of reviews
- MusiQuE is gaining visibility in the European Quality Assurance and Higher Education context

MusiQuE's Secretary and Treasurer Gordon Munro, appointed in 2015, is at the end of his term. In order to assure the quality of future businesses, the Council proposes the renewal of his term.

- ✓ Members approve the renewal of Gordon Munro's term as MusiQuE Secretary and Treasurer.

10. Confirmation of new members, withdrawals and expired memberships

Eirik Birkeland, AEC President, points out that several applications for active membership have been received and accepted during 2018. The following institutions have been accepted as Active Members:

- ISSM Conservatorio Statale di Musica "Guido Cantelli" di Novara, Italy
- Oslo National Academy of the Arts - The Academy of Opera, Norway
- Conservatorio Superior de Música Óscar Esplá de Alicante, Spain
- Conservatorio Statale di Musica "G. Rossini" di Pesaro, Italy
- CPM Music Institute, Italy

The following institutions have been accepted as Associate Members:

- New World Symphony - Musician Advancement Department, United States of America
- Mahidol University, College of Music, Thailand

The following institutions have withdrawn their membership:

- Ionian University Corfu - Faculty of Music, Greece
- Cukurova Universitesi Devlet Konservatuvari, Turkey
- Conservatorio di Musica "G. Nicolini", Italy
- Istituto Superiore di Studi Musicali "L. Boccherini", Italy
- Istituto Superiore di Studi Musicali di Reggio Emilia e Castelnovo Ne Monti, Italy

Associates that withdrawn their membership:

- Abbaye aux Dames, France
- NJO National Youth Orchestra, The Netherlands
- Tokyo University of The Arts, Japan
- Kunitachi College of Music, Japan
- Newpark Music Centre, Ireland
- Verbier Festival Academy, Switzerland

Finally, memberships with 2 years of non-payment of the membership fee are expired. The following memberships have been expired in 2018:

- Istituto Universitario di Studi Musicali - Tisia, Italy
- Universiteti i Arteve Tirana, Albania
- Cairo Conservatoire of Music, Egypt
- Academia de Música de Lagos, Portugal
- UKIM School of Music Skopje, Macedonia

Taking these changes into account, AEC ends 2018 with 283 members.

11. Future congresses

- Conservatorio Statale di Musica "G. Verdi", Turin, 07 to 09 November 2019
- Royal Conservatoire Antwerp, Antwerp, 05 to 07 November 2020



After the voting procedure and counting of the votes, the Council is ready to announce the results of the Council Elections.

- ✓ Members present elected Ingeborg Radok-Zadna for her second term as an AEC Council member.



Annual Accounts 2018

2018 has been a positive year for the Association's financial situation. The important grant received from the Creative Europe programme of the European Commission for the AEC SMS project, a grant funding "European Networks", does not only support AEC's new think tank activities conducted by eight working groups, but also its more regular activities (communication, events, etc.) and the related staff costs. Thus, a substantial surplus of just over €16'000 was generated with the purpose of reinforcing AEC financial reserves.

Both the overall income and the overall expenditure have increased in 2018 by more than €145'000 - the income from €676'888 to €840'361 and the expenditure from €675'488 to €824'248. The simplified version of the 2018 accounts presented below shows the figures for 2017 for the purposes of comparison.

The three main **sources of income** of the Association remained membership fees (34% of the total income in 2018), subsidies from the European Commission (33%) and events registration fees (20%).

- The income from membership fees has decreased slightly in 2018 due to a loss of six members overall (seven institutions joined AEC in 2018 but eleven institutions withdrew, and two memberships expired);
- The income from subsidies has grown by over €100'000: this is mostly due to the annual SMS project grant being higher than the FULL SCORE grant received in 2017 (which only covered the period January to August in 2017), as well as to a strong involvement of AEC in many European projects.
- The events registration fees have increased by over 40'000 euros, following a raise of both the IRC and Congress registration fees (respectively by €50 and by €100), to better take into account the real costs of these events.

Other sources of income included:

- the fee collected from institutions taking part in EASY (which raised by about €8'000, due to eleven new institutions having joined the system in 2018)
- the amount reimbursed by MusiQuE, composed of a fixed percentage of overhead costs, as well as staff costs for the AEC staff members serviced on a part-time basis to MusiQuE. As in 2017, MusiQuE reimbursed 50% of these costs to AEC and is planning to reimburse 80% in 2019, in line with its objective to move towards self-sustainability. In real terms, the reimbursement to AEC amounted to just under €40'000, thus raising by almost €9'000.

As in other years, **AEC's expenditure** consisted mostly of staff costs (42% of the total expenditure), project expenditures (30%) and events, travel and office costs (20%).

- Staff costs have increased by over €35'000, due both to a staff expanded by 0.67 FTE compared to 2017 and to the implementation of a structural salary raise planned over four years. The raise, implemented progressively from 2018 to 2021, aims at adjusting the Office team's salaries to the living costs in Brussels and to salaries in comparable organisations as well as to take into account staff seniority.
- Projects expenses rose by over €150'000, in parallel with the increase of subsidies mentioned earlier, as AEC coordinated the European Network project SMS and was involved as partner in many projects.

- The events, travel and office costs have decreased by almost €17'000, mostly because some of the direct costs linked to the AEC Congress could be covered by the SMS project grant in 2018 (and are therefore mentioned under project costs) while this was not the case with the FULL SCORE grant in 2017.

- The sum for written-off debts is lower in 2018 than in 2017 by over €3'200, thanks to a stricter follow-up of membership fee payments in the last years: some membership fees written off in 2017 were actually paid in 2018.

As a result of all these developments, a surplus of €16'114 has been generated in 2018, which brings the amount of reserves to just over €40'000. This is a good first step towards reaching the target for reserves in 2021 which was set by AEC Council in the AEC sustainability plan: 10% of €627'371.27 (the income for the year 2021), i.e. €62'740. For now, the current level of reserves (€40'000) corresponds to 1.15 months of operating expenses.

Thanks to the SMS project grant which shall be received annually during four years, from 2018 to 2021, AEC can maintain its current staff composition, increase its reserves and, from 2019 onwards, implement its sustainability plan to reduce its reliance on project funding so as to avoid potential vulnerability in 2022.

AEC Profit-and-loss statement 2018 (with 2017 for comparison)

	2018	2017
Income	840'361.23	676'887.73
Membership Fees	287'581.79	290'574.25
Events Fees	171'304.92	127'717.43
Subsidies (i.e. project funding)	281'080.38	173'753.01
Contributions from partner institutions to EASY Pilot project	59'850.00	51'899.04
Reimbursement of staff and overhead costs from MusiQuE	39'034.87	30'220.24
Other (including re-invoicing expenses)	1'509.27	2'723.76
Expenditure	824'247.52	675'487.61
Staff costs (salaries incl. restaurant checks, social security, pensions, holiday pay reservation) plus Student Interns and Staff development costs	347'825.88	310'895.16
Goods & services (including events and legal expenses)	457'890.82	344'060.41
Written-off debts	5'384.75	8'632.00
Discounts on membership & events fees (earlybird rates)	12'710.18	11'412.69
Interest	0	-15.55
Bank charges	435.89	502.9
Result	16'113.71	1'400.12

AEC Balance Sheet 2018

Assets		374'126.38
a)	Short-term debts (of up to one year) to be received	166'384.01
b)	Liquid means	202'153.24
c)	Accruals	5'589.13
<p>a) includes membership fees and events fees for 2018 which had not yet been paid by 31/12/2018, subsidies and other income still to be received in 2019</p> <p>b) is the amount of cash which AEC possessed on 31/12/2018 in its accounts (AEC General and Reserves)</p>		
Liabilities		374'126.38
d)	Results since 2013	38'792.92
e)	Short-term debts (of up to one year)	121'209.49
f)	Accruals	214'123.97
<p>d) is the sum of all results obtained by the Association since it started to operate in Belgium in 2013</p> <p>e) includes all expenses taken into account in the 2018 expenses, but which relate to invoices received and paid in 2019, as well as the amount of the holiday pay reservation and other salary costs for 2018 paid in 2019</p> <p>f) consists of parts of multiannual subsidies that AEC has received in 2018 for several projects and which have been transferred to 2019 (€ 175'000 for SMS and a total of € 35'288.91 for ECMA, INTERMUSIC and OPERA OUT OF OPERA) and of various payments received by AEC in 2018 for invoices and events related to 2019.</p>		





AEC Action Plan 2020, based on AEC Strategic Plan 2016-2021

Overarching directions for 2020 that apply to all 4 pillars:

- working for framework conditions that enable fair and reliable power relations;
- promoting student-centred and collaborative practices of learning and teaching;
- enhancing the societal relevance of Music HEIs through e.g.
 - broadening access to music education and cultural participation;
 - making music and art a trigger point to shape a European identity;
 - empowering higher music education graduates to lead self-determined careers in an independent and socially responsible way;
 - promoting arts and cultural awareness for all European citizens.
- promoting the development of knowledge and skills in digitisation, entrepreneurship and other fields that contribute to raise higher music education graduates' employability;
- continuing the discussion on sustainable Music Higher Education and taking action in relation to environmental issues and climate change.

Intended actions (by pillar):

Pillar 1: Enhancing quality in Higher Music Education

AEC will:

- continue to collect and disseminate innovative practice, in particular in the fields explored by the SMS Working groups (WGs) and the AEC platforms
- develop expertise, both in the AEC Office and through a register of experts, with regards to innovative practices in artistic practice, learning & teaching and research & innovation
- address innovative approaches in the context of the EPARM activities and of the SMS Learning & Teaching WG activities and encourage members to familiarise students with artistic research at Bachelor level
- strengthen the role of AEC as a think tank in the field of quality enhancement in collaboration with MusiQuE
- continue to organise international events for its members
- support an online application system for ERASMUS programme (EASY)
- further developing strengthen the structures for collaboration with the pre-college sector
- explore actions to be undertaken based on the Reflection Paper produced by the International Relations Coordinators
- join relevant AEC members' projects and project applications and provide advice and guidance on potential cross-border activities
- share practices on student-centred learning methods and collaborative practices aiming at educating creative, reflecting and communicating musicians/cultural workers (SMS WGs on Learning & Teaching and Digitisation)
- explore practices in relation to entrepreneurship models, share them and organise workshops (SMS WG on Entrepreneurship)
- explore the integration of diverse musical genres and cultures into European Music HEIs (SMS WG on Diversity, Identity and Inclusiveness)
- collect practices on the use and the needs of digital learning material, distance learning and musical interaction tools (SMS WGs on Digitisation and Learning&Teaching)

Pillar 2 Promoting participation, inclusiveness and diversity

AEC will:

- raise consciousness for the social responsibility which the artist as individual as well as the music HEIs as cultural centres bear (SMS HEI's Role in Society WG)



- promote diversity by encouraging institutions to develop their own specific profiles
- enhance the diversity of musical genres in its own activities and communication
- implement AEC new language policy
- create a Power Relations Task Force and implement structures of participative feedback such as e.g. a Citizenship Assembly
- support its members in different regions of Europe in ways that are appropriately tuned to their diverse needs and priorities
- continue to have regional meetings at annual Congress and to support its members in different regions of Europe in ways that are appropriately tuned to their diverse needs and priorities
- extend the travel bursary scheme enabling representatives of any member institution to attend AEC events
- support the establishment of a network of higher music education students in Europe (SMS Student WG)
- collect good practice from student representation organisations and provide advice to student representation organisations across Europe (SMS Student WG)
- further develop student participation in SMS WGs, AEC events WGs and AEC Council

Pillar 3: Strengthening partnership and interaction with stakeholders

AEC cooperates with partners such as:

- ELIA, CILECT, CUMULUS, ENCATC, EAAE on shared issues in the field of Higher Arts Education and related HE areas (e.g. Advocacy, Learning & Teaching, Artistic Research, Arts Education & STEAM, mutually contributing to events)
- EUA, EURASHE, EUF to promote a joint higher education policy at European level;
- EMU and EAS to maintain and further develop the strong cooperation with the levels and branches of the music education sector
- EMC and IMC to promote and implement a European Agenda for Music
- EJN, IMZ, PEARLE*, Opera Europa, REMA and other organisations dealing with music performance and music management issues on a European level (e.g. joint projects, mutually contributing to events)
- NASM, SEADOM and CMS, CLAEM and ALAEMUS, ISME and WAAE and other partner organisations acting at international level beyond Europe (including the ambition to make new contacts and partnerships at this level)
- Culture Action Europe to bundle ideas and interests and to speak with a united voice within the cultural and political debate

Pillar 4: Fostering the value of music and music education in society

AEC will:

- prepare a plan to improve AEC's advocacy activities and AEC's visibility at the level of the European institutions
- raise awareness among new MEPs about the sector and approach chosen MEPs to advocate jointly for Music HEIs
- follow-up policy developments (on social media, through conferences and events as well as through informal contact with other organisations)
- work to increase opportunity and access to Music Education
- collect practices on the use and the needs of digital learning material, distance learning and musical interaction tools (SMS WG on Digitisation)
- support member institutions in relation to curriculum design and the implementation of standards for classroom music teacher education.
- collect practices within AEC membership of how 'diverse cultures' such as grass root cultures, minority cultures and cultural practices with a migration background can be more integrated in the training of musicians (SMS WG on Diversity)



AEC members are welcome to comment on this draft Action Plan in the run-up of the General Assembly and after the General Assembly until 1. December via e-mail to info@aec-music.eu.

AEC: Environmental Sustainable Higher Music Education

The AEC Council has decided to take action in relation to environmental sustainability and climate change. As a European community of researchers, performers, teachers and students, AEC could have a bigger impact on the environment than each of us could possibly have as an individual. This is why the Council has decided to take on sustainability in its Action Plan 2020, making a strategic commitment to work on this theme. AEC would like to encourage its members to develop together a Sustainable Higher Music Education, and has defined three key areas in which it will work:

Raising awareness among AEC members and sharing practices

- Create awareness among AEC members on climate change, encouraging them to make it a strategic priority (through its website, social media, and its events).
- Create a platform for those members that are becoming active in actions against climate change (both online and during its events):
 - Share good practices on operating sustainably, sustainable mobility, creating awareness, advocacy examples from our members.
 - Share examples on global initiatives from the cultural and educational sector which AEC members could join or learn from.
 - Reach out to member institutions who want to do more.

Operating in a sustainable way

- Make a commitment to run the AEC office more sustainably.
- Explore ways in which meetings and events can be run in a more sustainable way: this includes Council Meetings, SMS Meetings and AEC events.
- Share good practices from AEC members on sustainable mobility and travel policies; practices with regards to building energy management and green campuses; and other practices to actively reduce carbon emissions.

Promoting the connections between arts and environment and advocating jointly

- Reach out to partners in the educational and cultural field to jointly advocate for a more sustainable approach of working in the sector.
- Provide members with a platform (online and during its events) bringing together initiatives related to Higher Music Education and the environment, focusing on i.e.:
 - the power of art to advocate for a sustainable future
 - the connection between the environment, aesthetics, and music by finding repertoire with nature, silence, well-being
 - the concept of Climate-grief and eco-anxiety

Members are strongly encouraged to contribute to these various initiatives by contacting the AEC Office (info@aec-music.eu) with questions, examples of good practices and experiences, as well as further suggestions on how AEC can support its members in the development of a sustainable higher music education sector.



Candidates Executive Committee

Eirik Birkeland (Candidate for President)
Norwegian Academy of Music
Oslo, Norway

Eirik Birkeland was Rector of the Norwegian Academy of Music from 2006 to 2013. He was born in 1953 and studied history at the University of Bergen and music at the University of Oslo and the Norwegian Academy of Music. As a performer he was principal bassoonist of the Royal Danish Orchestra in Copenhagen from 1982 to 84 and co-principal bassoonist of the Oslo Philharmonic Orchestra from 1984 to 2006. He is a dedicated chamber musician, and has also appeared as a soloist with the Oslo Philharmonic Orchestra and other orchestras.

From 1996 to 2002 Birkeland was the Head of the Oslo Philharmonic Orchestra's Artistic Committee, and for four years he was a member of its Leadership Group together with Artistic Director Mariss Jansons.

He has taught bassoon, chamber music and interpretation at the Norwegian Academy of Music since 1985, and as a guest teacher at various European institutions through the Erasmus international teacher-exchange programme.

From 2007 to 2013 he was Secretary-General of the Association of the Nordic Music Academies (ANMA), and he played an active role as a board member of the Oslo Philharmonic Orchestra and the Oslo Knowledge Alliance, and as a deputy board member of the Norwegian Association of Higher Educational Institutions.

During the period 2013-14 he chaired an Expert Committee appointed by the Norwegian Ministries of Education and Culture, with the remit of evaluating and proposing a restructuring of the cultural sector's total contribution to the aesthetic subjects in primary and secondary schools. The same year he also chaired a committee with the remit of developing a new curriculum for Norwegian municipal schools of music and culture.

As of autumn 2013, he has resumed his work as a teacher at the Norwegian Academy of Music, also acting as a project leader for the Norwegian Academy of Music's Centre of Excellence in Music Performance Education (CEMPE).

Eirik Birkeland was elected as a member of the AEC Council in 2007, as Vice President of the AEC Council in 2013 and as President of the AEC in 2016. Since 2017 he has also been a board member of the European Music Council (EMC).



Dear members of the AEC Council,

Dear members of the AEC General Assembly,

I herewith submit my candidacy for a second term as President of the Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen.

Since 2007 I have had the honour of serving as a member of the AEC Council - from 2013 with the mandate as Vice President and from 2016 as President of our association. Over the course of this period it has been stimulating and rewarding to work together with the dedicated members of the Council, the Executive Committee and the Office Team on the further development of the AEC and Higher Music Education in Europe.

Over the years the AEC has grown in size and capacity, and is now recognised as a committed and forward-looking association of institutions in the field of higher education. As AEC members we have good reason to be proud of what has been achieved and what our association now represents.

Since 2016 the AEC has decided on a revised Vision and Strategic Plan, taken the first decisive steps in realising our Plan for a sustainable AEC economy and established a solid start of the project AEC-SMS Strengthening Music in Society. The AEC has also gathered all the European stakeholders in the field of artistic research, so we now can join forces on strengthening this important field of research, and, not least, the AEC has systematically increased our external networking activities and advocacy work with regard to administrative and political decision-makers at European level.

A joint effort together with partners such as ELIA and Cultural Action Europe has succeeded in getting the European Commission to replace the acronym STEM with STEAM (Science, Technology, Engineering, Arts and Mathematics), as the key parameters for European educational policy documents for the next EU Multiannual Financial Framework 2021-27. This is worth a celebration, but it is first of all an improved starting position for our further work on real recognition and increased funding of the arts, and of music and arts education at all levels over the coming years.

Enhancement of high quality and excellence in artistic practice, learning & teaching and research & innovation should always be at the core of the AEC's work. As a member association, the AEC needs to further develop our tools, so we can optimally support our members in the various institutions, countries and regions, and can at future events also leave more room for two-way communication, increased sharing of good practice, networking and discussion of topics raised by our member institutions.

It will be a great honour for me to be given the opportunity to continue my work on the further development of the AEC, our member institutions and Higher Music Education in Europe over the next three years.

I will kindly ask for your support to take up the responsibility as President of the AEC for a second term.

Yours sincerely,

Eirik Birkeland

Harrie van den Elsen (Candidate for Secretary General)
Prince Claus Conservatoire
Groningen, the Netherlands

Harrie van den Elsen is Dean of the Prince Claus Conservatoire in Groningen (NL). The Prince Claus Conservatoire is one of the 3 Art Schools of the Hanze University of Applied Sciences. He is also Leading Dean of the Research Centre of Art & Society which carries out research into the interaction between art and society and the ever changing professional practice of artists and musicians. For the last 2 years he has also been Leading Dean of the Hanze Honours College.

Harrie studied piano, chamber music and music theory at the Maastricht Academy of Music (Zuyd University). He has been professor for theory, head of the classical department and was Dean of the Maastricht Academy from 2004-2011. In this capacity he hosted the 2009 AEC Congress. In 2011 he was appointed in Groningen.

Harrie has been chairman of the National Network of Dutch Conservatoires (till 2012), member of the Advisory Board for Arts Education (Sac-KUO) of the Netherlands Association of Universities of Applied Sciences (Vereniging Hogescholen) (till 2017) and external examiner for the MMus of a Trinity Laban Conservatoire of Music & Dance London (till 2017). He is Council Member of the Peter the Great Festival and council member of the provincial board of the Prins Bernhard Cultuurfonds. Harrie is AEC Council Member as of 2011 and AEC Secretary General as of 2016.

Dear colleagues,

In 2011, in Valencia, I was elected as Council Member of AEC. I remember being proud of this election, not only because with this appointment I was trusted to represent my country, the Netherlands, but also because the membership of AEC gave me their vote. I was not only proud but I experienced joy as well: the joy of being enabled to work together with wonderful colleagues from all over the world for the benefit of our joint passion and responsibility: the future of higher music education in Europe. In 2014, in Budapest, I was re-elected for a second term and in 2016, Gothenburg, I was elected Secretary General.

I have always been convinced that inspiring and innovative developments always take place in an international setting. Recent developments on political and social levels have proven once more that there is an urgent need to strengthen relationships in international frameworks. AEC has proven to be one of the instrumental forces in developing and securing the future of Higher Music Education in Europe. In AEC I have had in recent years the special responsibility for the Annual Accounts and the AEC budget. Furthermore artistic research, the Congress committee and the staff development have been my fields of attention. For the next strategic period of AEC the SMS project is of crucial importance and I am looking forward to develop this together with all the colleagues. To further develop the interaction between art and society and the ever changing professional practice of artists and musicians is of paramount importance to our futures.

I thought carefully about putting myself forward once more for a second term as a candidate for Secretary General of AEC. It is a responsibility not to be taken lightly: you have to be able to reserve time, energy and dedication in order to fulfil this task. Only after careful consideration I have decided that I am both able and willing to take on this responsibility for another 3 years. I hope you, the membership of AEC, will give me your vote once more. I am looking forward to give my best to AEC and I am looking forward immensely to work together with the colleagues and friends of the AEC Council and the AEC office!

Harrie van den Elsen





Deborah Kelleher (Candidate for Vice-Presidency)
Royal Irish Academy of Music
Dublin, Ireland

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; RIAM Podium, the Centre for Performing Ensembles, which trains musicians for orchestras and large ensembles; and the founding of Ireland's first Historical Performance Department with foundation partners The Irish Baroque Orchestra.

In 2013, the RIAM became an associate college of Trinity College, the University of Dublin, and Deborah led this significant transition. Since her appointment the numbers of students entering RIAM's third level programmes has grown threefold. The large junior school of the RIAM has refreshed its curricula with the introduction of an additional support for the especially motivated pre-college musician, called The RIAM Young Scholar Programme.

The 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.

Deborah has overseen a significant increase in professional development courses for the 7,000 private music teachers throughout the country who enter students for RIAM's Local Centre Examination System, under the auspices of the RIAM Teaching and Learning Network. This initiative is part of a wider strategy to make the RIAM a resource for musicians all over Ireland from amateur to professional level, through online and distance learning, performance opportunities and more.

In 2020, RIAM will begin a €20 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 in time for its 175th anniversary in 2023.

In 2016 Deborah was elected a Vice-President of the European Association of Conservatoires. Highlights of her work on the Council over her first term include participation in the development of AEC's latest strategic plan, membership of the organising committee for the AEC Congress 2015-2019, chairing the power relations session in the Graz Congress of 2019, and acting as Council liaison for conservatoires in the UK and Ireland.



Dear colleagues,

I am delighted to address you on the subject of my motivation to continue on as a Vice-President for the AEC for a further term.

My first three years as a AEC Vice-President have seen some great changes to the organisation that include the beginnings of the 'Strengthening Music in Society' Project; the conclusion of the 'Full Score' Project; the development of a new AEC Strategic Plan; bringing the student voice into the AEC as a core value; increasing attention into the matter of power relations in the conservatoire culture; and the continuous increase in membership from conservatoires in Europe and beyond.

The AEC has a rich history of supporting its members through the provision of useful and practical guides; by presenting networking and personal development opportunities through Conferences and Platforms; and by engaging in lobbying on the sector's behalf at European level. I believe that the AEC will continue to act as an ever more valuable support and guide for its members as we face new challenges in the years ahead and find our place in a rapidly evolving society.

It has been my privilege to serve on the Council and to participate in the strategic planning process. I bring my experiences of conservatoire life in Ireland to the Council table, which involves many of the challenges I outlined above. In many instances I have learnt how to cope with these challenges from AEC training or collegial contacts. I am delighted to say that in other instances I have been able to offer my advice and counsel in return. I believe that this is a hugely important aspect of the AEC's value - that we are part of a community of learning and shared encouragement.

I hope very much that the AEC members will allow me to continue as a Vice-President of the AEC, to make my contribution to this excellent organisation, and to you.

Professor Deborah Kelleher

Director, Royal Irish Academy of Music



Proposal on AEC Language Policy and AEC Translations

AEC wants to be an inclusive association, giving the possibility to the AEC community at large to know about its activities, policy and projects and to have access to its publications. Since 2017, where the language issue was addressed as part of the General Assembly, the AEC has taken several steps. During the GA of 2018, it was decided that:

- AEC will discontinue simultaneous translations during AEC Congress,
- speakers will have the opportunity to present in their mother tongue at AEC events, if they send their text three weeks before the event.
- AEC will offer more written translations and provide some existing documents in more languages.
- AEC will encourage its members to translate AEC documents and publications and will publish the translated versions on the AEC website along with the translations officially produced by AEC.

During 2019 AEC has conducted a survey among its members to inform itself on extending the written translations, selecting the publications that will be translated and in which languages. As there is a wide English proficiency among AEC members, especially among those that work internationally, translations appear to be most helpful in national or institutional context. Local impact of AEC can be increased by providing some key documents and publications in multiple languages. Moreover, extending the translations to Polish and Spanish seem to address a wider audience, with people that are less proficient in the other AEC languages. Considering these results, the Council has come up with the following proposal.

Proposal

1. AEC will make its major publications available in English, French, German, Italian, Spanish and Polish. These include the most important outcomes of AEC projects, but also documents that could be used for advocacy purposes (position papers, white papers).
 - A. A list of major existing publications which will be translated in the coming months is provided below.
 - B. Major SMS publications will be translated into the different languages in their online formats. Should the publications be needed in printed version, or in other languages, AEC members can propose this to the AEC (see 2).
 - C. Position and White papers can be translated if that is deemed useful for advocacy purposes.
2. AEC will encourage its members to translate AEC documents and publications in additional languages, offering financial and operational support. It will publish the translated versions on the AEC website along with the translations officially produced by AEC.
 - A. AEC members will have the possibility to request translations of publications into more languages than the six languages mentioned above. If the request is approved, AEC will provide translations with a language translation tool.
 - B. AEC members will have the possibility to get financial and operational support if they are translating AEC documents for their own use. These will then also become available for other AEC members.
 - C. AEC members can request to have online translated publications available in print as well.



List of existing publications to become available in 6 languages:

Publications	Year	Languages available
AEC Learning Outcomes	2017	EN, DE, FR
Guide to Third Cycle Studies in Higher Music Education	2007	EN, DE, FR
Handbook Curriculum Design and Development in Higher Music Education	2007	EN, DE, FR
Handbook on Mobility and Recognition Issues in Joint Programmes	2014	EN
Handbook Admissions and Assessment in Higher Music Education	2010	EN, FR, DE
Handbook on 2nd Cycle HME Programmes as routes to Artistic Doctorates	2014	EN, FR, DE
Handbook Learning from each other: sharing good practice through benchmarking	2014	EN, DE, FR
Handbook International External Examiners in Higher Music education: Role, Purpose and Case Studies	2014	EN, DE, FR
AEC Student Handbook: Increasing student voice in HMEIs		EN
Today's Students, tomorrow's Alumnus	2007	EN, DE, FR
AEC Position Paper on Erasmus+ beyond 2020	2018	EN



Proposed Membership Fees for 2020

The membership fees proposed for 2020 are based on the principles of the Sustainability Plan approved at the 2017 GA:

- The countries are assembled in 10 different categories depending on their 2015 GNI.
- All 2019 membership fees are adjusted in line with the inflation rate (+1.5%).
- In addition, for active members based in Luxembourg, Switzerland, Norway, Ireland, Iceland, Austria, Denmark, Netherlands, Germany, Sweden, Belgium, Finland, France, UK and Italy, the membership fees are raised by ¼ of the total raise envisioned by 2022.
- Finally, for all active members, the fee (incl. inflation) is adjusted based on the number of music-related students in the institution as follows:

Category 1: More than 700 students	Category 2: 200 - 700 students	Category 3: Less than 200 students
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A raise of 25% is applied for institutions in category 1 and a decrease of 25% for institutions in category 3. For institutions in category 2, the fee is not further adjusted.

Therefore, Council proposes the new membership fee levels set out in the table below, which reflect the principles of the Sustainability Plan be adopted for 2020.

Please note that that, as in previous years, a discount of 5% will be applied to the figures listed in the table below when the payment to AEC is made before 01/05/2020.

In addition, since 2019, institutions that are both members of AEC and ELIA can apply for a 10% discount on their membership fees with both AEC and ELIA. The discount is available only on request and will not be automatically included in the annual membership invoices. More information about the rules and conditions can be found here: <https://www.aec-music.eu/about-aec/news/discount-for-elia-and-aec-double-membership>.

Country	Late membership fee 2019 Category 2 (200-700 students) in EUR	Late membership fee 2020 (Categ. 2) if only inflation was applied (=1.5%) in EUR	NEW FULL FEE IN 2020 Category 1 (>700 students) in EUR	NEW FULL FEE IN 2020 Category 2 (200-700 students) in EUR	NEW FULL FEE IN 2020 Category 3 (<200 students) in EUR
LUXEMBOURG	1,276.31	1,295.45	1,838.80	1,471.04	1,103.28
NORWAY	1,276.31	1,295.45	1,838.80	1,471.04	1,103.28
SWITZERLAND	1,276.31	1,295.45	1,838.80	1,471.04	1,103.28
NETHERLANDS	1,224.11	1,242.47	1,691.45	1,353.16	1,014.87
GERMANY	1,224.11	1,242.47	1,691.45	1,353.16	1,014.87
DENMARK	1,224.11	1,242.47	1,691.45	1,353.16	1,014.87
AUSTRIA	1,224.11	1,242.47	1,691.45	1,353.16	1,014.87
SWEDEN	1,224.11	1,242.47	1,691.45	1,353.16	1,014.87
IRELAND	1,224.11	1,242.47	1,691.45	1,353.16	1,014.87
ICELAND	1,224.11	1,242.47	1,691.45	1,353.16	1,014.87
BELGIUM	1,205.12	1,223.20	1,639.39	1,311.51	983.63
FINLAND	1,205.12	1,223.20	1,639.39	1,311.51	983.63
UK	1,205.12	1,223.20	1,639.39	1,311.51	983.63



FRANCE	1,205.12	1,223.20	1,639.39	1,311.51	983.63
ITALY	1,141.37	1,158.49	1,491.01	1,192.81	894.61
ISRAEL	1,044.65	1,060.32	1,325.40	1,060.32	795.24
SPAIN	1,044.65	1,060.32	1,325.40	1,060.32	795.24
CYPRUS	1,044.65	1,060.32	1,325.40	1,060.32	795.24
SLOVENIA	1,044.65	1,060.32	1,325.40	1,060.32	795.24
CZECH REP.	1,044.65	1,060.32	1,325.40	1,060.32	795.24
PORTUGAL	969.44	983.98	1,229.98	983.98	737.99
SLOVAKIA	969.44	983.98	1,229.98	983.98	737.99
ESTONIA	969.44	983.98	1,229.98	983.98	737.99
GREECE	969.44	983.98	1,229.98	983.98	737.99
LITHUANIA	969.44	983.98	1,229.98	983.98	737.99
POLAND	969.44	983.98	1,229.98	983.98	737.99
HUNGARY	852.00	864.78	1,080.97	864.78	648.58
KAZAKHSTAN	852.00	864.78	1,080.97	864.78	648.58
LATVIA	852.00	864.78	1,080.97	864.78	648.58
RUSSIA	852.00	864.78	1,080.97	864.78	648.58
CROATIA	852.00	864.78	1,080.97	864.78	648.58
ROMANIA	852.00	864.78	1,080.97	864.78	648.58
TURKEY	819.03	831.32	1,039.14	831.31	623.49
BELARUS	819.03	831.32	1,039.14	831.31	623.49
BULGARIA	819.03	831.32	1,039.14	831.31	623.49
LEBANON	819.03	831.32	1,039.14	831.31	623.49
MACEDONIA	819.03	831.32	1,039.14	831.31	623.49
SERBIA	819.03	831.32	1,039.14	831.31	623.49
ALBANIA	819.03	831.32	1,039.14	831.31	623.49
EGYPT	819.03	831.32	1,039.14	831.31	623.49
BOSNIA HERZ.	819.03	831.32	1,039.14	831.31	623.49
GEORGIA	786.06	797.85	997.32	797.85	598.39
ARMENIA	786.06	797.85	997.32	797.85	598.39
UKRAINE	786.06	797.85	997.32	797.85	598.39
ASSOCIATE MEMBERS	819.03	831.32	831.31	831.31	831.31



Matters related to MusiQuE - Music Quality Enhancement

The Board of MusiQuE - Music Quality Enhancement is composed of 6 members appointed on the basis of proposals by the three organisations involved in MusiQuE: AEC [proposing 4 representatives, including a student], the European Music Schools Union (EMU) [proposing 1 representative] and Pearle*-Live Performance Europe (the Performing Arts Employers Associations League Europe) [proposing 1 representative].

The following current MusiQuE Board members have been appointed by the MusiQuE Board on the basis of proposals by the AEC General Assembly:

- Bernd Clausen, University of Siegen, Germany [University of Music Würzburg at the time of nomination], Germany - in Nov. 2016
- Gordon Munro, Royal Conservatoire of Scotland, United Kingdom (Secretary and Treasurer) - in Nov. 2015, mandate renewed in Nov. 2018
- Martin Prchal, Royal Conservatory The Hague, The Netherlands (Chair) - in Nov. 2014, mandate renewed in Nov. 2017
- Rosa Welker, Zürcher Hochschule der Künste [at the time of nomination], Switzerland (Student member) - in Nov. 2017

The two other MusiQuE Board members are Timo Klemettinen, EMU Managing Director (appointed by the MusiQuE Board in 2018) and Momchil Georgiev, Secretary General of the Bulgarian Association of Employers in Culture (BAROK) (appointed by the MusiQuE Board in 2017).

For the 2019 GA, AEC members are informed with regards to:

- 1) **the renewal appointment of Bernd Clausen as Board member**: the MusiQuE Board has asked Bernd Clausen to renew his three-year mandate in order to safeguard the continuity of expertise and experience on the Board of MusiQuE.
- 2) **the renewal appointment of Dawn Edwards as standing member of MusiQuE's appeal Committee**: the MusiQuE Board has asked Dawn Edwards to renew her three-year mandate.

The AEC Council has taken note of the decision by the MusiQuE Board to ask Bernd Clausen to renew his three-year mandate and supports his appointment by MusiQuE for a second term as MusiQuE Board member.

The curriculum vitae of Bernd Clausen and of Dawn Edwards can be found hereafter.

**BERND CLAUSEN**

EDUCATIONAL BACKGROUND

1988-1991	Georg-August Universität Göttingen musicology, ethnomusicology.
1991-1997	University of Music and Drama Hannover ; music education (secondary schools)
1998-2003	Foreign teacher (外国人教師) University of Muroran/Japan; Master degree in Tozan-Shakuhachi.
2003	PHD (Music Education)
2003-2008	Assistant Professor (music education) at the University of Bielefeld.
2008	Habilitation treatise (music education/ethnomusicology)
2008-2019	Full professor (music education) at the University of Music Würzburg
2019-	Full professor (music education) at the University of Siegen

CAPACITIES

- 2016- : “MusiQuE”, Board-Member
- 2015-2018: Advisory board Music, Goethe-Institut
- 2015-2019: Chair of the “German Association for Research in Music Education” (AMPF)
- 2014-2018: Member of STEERING Projekt, expert for academic reforms (DAAD, BMBF)
- 2013-2017: **President** of the University of Music Würzburg
- 2012-2017: **Chairperson** of the “Competencies Network for Quality management and Learning Development of German Music Universities” (Federal Ministry of Education)
- 2011-2013: **Vice-president** of the University of Music Würzburg
- 2009-2012: **Bologna-Coordinator** of the University of Music Würzburg
- 2008-2011: **Board** of the “Bavarian Network for music education didactics”
- 2007-2009: **Chairperson** of the “Federal Association for Music Education” (Bundesfachgruppe Musikpädagogik (BFG))
- 2007-2013: **Chair** of the “German Association for Research in Music Education” (AMPF)

CONSULTANT ACTIVITIES

Reviewer for various accreditation agencies (since 2005) in Germany and Austria (programme, institutional and audit) at Universities, Educational Universities and Music Universities. Consultant for various associations on national and international (EU) levels with emphasis on mobility, quality assurance and Bologna follow-up-processes.

MEMBERSHIPS (selection)

International Society for Music Education (ISME); “German Association for Research in Music Education” (AMPF); “Conference Music Education at Universities” (KMPWH); “German Association for Research in Music Education” (AMPF); “European Association for Schoolmusic” (EAS)

Various activities in research and teaching related projects (mainly Europe and South East Asia).

DAWN EDWARDS

Dawn Edwards joined the Royal Manchester College of Music in February 2010 as Head of Quality Assurance and Enhancement, taking the College through its institutional audit in 2011. Previously she worked at St Mary's University College, Twickenham as Director of Research, Scholarship and Learning where she was responsible not only for research and scholarship but also teaching and learning.

She has a considerable amount of experience in quality assurance and enhancement in the higher education sector. Since 2000 Dawn Edwards has worked for the Quality Assurance Agency as an institutional auditor and more recently as an institutional reviewer. She has undertaken more than 12 reviews of higher education institutions for the QAA and is involved in reviewing a number of chapters of the UK Quality Code for Higher Education. She has also undertaken work for the Higher Education Academy as a reviewer for the accreditation of postgraduate programmes in learning and teaching in higher education and for applications to the National Teaching Fellowship Scheme.

Dawn Edwards was a member of an AEC Polifonia project working group on Quality Assurance in European conservatoires (2011-2014).

Her academic background is as a scientist. Dawn Edwards obtained her PhD in physiology from University College, London, and following this worked at a postdoctoral research fellow at McMaster University, Canada, working with children with cerebral palsy.

Candidates Council

Lucia Di Cecca
Conservatorio di Musica "Santa Cecilia"
Roma, Italy

Lucia has been taking an active part in the Italian and European musical and cultural life. She was a board member of various musical associations, an inspector on behalf of the Italian Ministry of Education, an evaluator on behalf of the Erasmus National Agency and she participated in many commissions and working groups. Moreover, she worked with Chambers of Commerce and with several foundations towards strengthening the collaboration between the public and the private sector.

She designed and organized a number of events, conferences and meetings in Italy and Europe on internationalization, teaching and higher education. Among others, she analyzed professional careers of recent graduates from conservatories. She published several papers on internationalization, teaching, and higher education and presented her work at several conferences.

Lucia was born in 1958. In 1977, she got a diploma with honors in piano at "S. Pietro a' Majella" Conservatory of Music, Naples, and afterward she studied music analyses and world music cultures ("Tor Vergata" University, Rome). In 1994, she got a degree cum laude in Italian literature at "Federico II" University, Naples.

She performed as a pianist, both as a soloist and in ensembles. Since 1977, she has been a piano professor at the Italian Conservatories of Music and from 2018, she has been teaching piano at "S. Cecilia" Conservatory of Music, Rome.

While being a part of the Academic Council (2004-07 and 2013-16), she actively contributed to the renewal of the Conservatory of Frosinone, following the Italian 1999 law reform, which changed the Italian Conservatories into higher education institutions. From 2004 to 2017, she represented the Conservatory in the evaluation of candidates for piano teaching in the Frosinone district public schools and in 2005 she started collaborating with SIEM (Italian Society for Music Education) as a member of the board - Roma district (2005-2014) as well as a chair and a member of many national working groups.

She collaborated in launching a pilot of the first Italian Master of Instrumental Teacher Training in Frosinone, which in 2005 led her to design and coordinating a project aiming at analyzing and comparing similar programs in different European countries. The project involved institutions in Italy, England, Spain, and Sweden. This project marks the beginning of what became her main interest: international activities.

She started the international mobility activities at the Conservatory of Frosinone in 2005 that she has been coordinating ever since. In 2008, Lucia collaborated with the Italian and Finnish Comenius National Agencies in order to set up the first Comenius music assistantships in Europe.

In 2010, her most significant project was born: "Working With Music" is currently joined by 17 Italian Conservatories and is an ongoing project that organizes professional traineeships in Europe for graduates in the field of music and therefore helping them enter the profession.

In 2013, the Conservatory of Frosinone got a new fiber-optic network connection to the national academic and research network (GARR), which contributed to Lucia's active involvement in the implementation of distance learning and collaborative technologies in music.

In 2014, she conceived "Dai Musica Alla Tua Idea", an introduction to entrepreneurship for young musicians, which was in cooperation with local industrial and commercial associations, banks and foundations, and with the specific objective of fostering an entrepreneurial mindset in young musicians and facilitating their professional success.

From 2017, the activities she is coordinating in Frosinone have been extending beyond the European border and the most recent projects involve Brazil, Tanzania, and Ghana. In 2018, she started the "Weeks of music from the world: traditions and languages from different countries meet in Frosinone", an initiative engaging young European, African and South American instrumentalists. With these new





projects, she started working on the role that music can play in society as a unique and effective tool for fighting hatred, racism, and radicalism.

Lucia's active collaboration with the AEC started in 2010, during which she chaired the session on traineeships many times at IRC Meetings. She studied the processes that can facilitate international mobility and in particular the computerization of procedures, which then allowed her to represent the Council Board in the task force coordinating EASY, the AEC's European Online Application System for Exchanges in Higher Music Educations. Currently, she is a member of the Council Board since 2016, with a specific focus on international activities and entrepreneurship.

Dear colleagues,

My involvement in the AEC community started in 2004, when I participated for the first time in an IRC Meeting in Tallinn. Until then, my interests and commitments were mainly aiming at studying, performing and teaching.

In the 2000s the system of Italian musical education was deeply transformed by a major legislative reform, which revolutionized our centuries-old national tradition, but also opened the doors to Europe wide to us. This was the moment when my personal interest in the Italian musical and cultural fabric began to grow and intertwine with the curiosity about what was happening outside the Italian borders. I then started focusing on enhancing the positive aspects of the reform and on the newborn opportunities.

In this period of great excitement I met the AEC. The international activities became a very important part of my professional life, especially all the possibilities of the higher education sector provided by the programs funded by the European Commission.

Besides fostering professional growth of our students, I focused on opening their minds up and developing their multi-disciplinary and soft skills. I therefore teamed up with other institutions, built professional network, organized events and brought more and more young people across Europe: I started the first project with a budget of only a few thousand euros - now, the projects are worth hundreds of thousands of euros allowing us to change lives of dozens of young musicians every year.

Latest economic studies tell us that the number of freelancers will exceed the number of employees in the coming years. Therefore in our sector too, young people must be prepared to face new challenges due to both technological advancements and the emerging of new professions, while the old ones are struggling to survive. It is difficult, but necessary, to find the right balance between a known past and an unknown future, and this is what I am aiming at, also supporting our young musicians in integrating modern technologies into their professions.

Today, we are increasingly aware of the role that music can and must have in the society. Through music we can plant seeds of integration between distant and different people. We, musicians, can and must become catalysts for peace and mutual respect. My most recent projects work towards the following vision: the music can be a facilitator for a better communication between cultures and different heritages, preventing from hatred, racism and radicalism.



I held many positions over the years, which have allowed me to gain broad experience on the one hand and on the other hand to positively contribute to a constantly evolving system.

The AEC has always been a valuable source of inspiration for much of my research and many of my projects, thanks to our valuable friendship, which have been growing steadily ever since it all began.

The AEC is an amazing network, creating a forum for meeting and exchanging good ideas and practices. It is also the strongest advocacy organization that European conservatories have towards European politics. Within the AEC, each of us retains our individuality as an institution, with our own particularities, history, traditions and culture. At the same time, each of us is in close contact with the others. I believe we represent the best expression of what Europe and the whole world should be: many individuals who work together towards a common purpose.

We collaborate with each other to allow music to have an important role in our society, our institutions to be effective centers of education and culture, and our students to fully live their professional lives.

In 2016 I was elected for the Council and now I am applying for a second term.

The AEC welcomed me in 2004, when I was young and inexperienced. Now, with all valuable experience I gained and all great lessons I learnt, I would like to give back what I received. That is why I am running for the re-election, to continue to serve the AEC and its community.

With my best regards

*Lucia Di Cecca
Conservatorio di Musica "Santa Cecilia"
Roma, Italy*



Kathleen Coessens
Koninklijk Conservatorium Brussel,
Brussels, Belgium

Originating from Brussels (1963*), I graduated in piano and chamber music at the Ecole Normale de Musique Alfred Cortot at Paris and at the Koninklijk Conservatorium Brussel, at the end of the eighties. In the nineties, I continued studies in philosophy (PhD), sociology (Ba) and psychology (Ba) at the Vrije Universiteit Brussel (VUB).

As a young music educator, I taught for twelve years in music schools (academies) solfeggio and piano to children and young adults, and did for many years also the piano accompaniment of instrument and voice classes as well as dance classes.

As a musician, I participate(d) in diverse artistic projects, nationally and internationally –as a professional (pianist), in chamber music ensembles, later on in interartistic projects or as an amateur (double bass).

Simultaneously I engaged in research in philosophy and semiotics at the VUB, but quickly started to interweave philosophy and artistic/music practice. The 21st century marked my move to artistic research – at the VUB, the conservatoire of Antwerp and the Orpheus Institute Ghent, bridging knowledge and artistic practice, philosophy and music in my own practice as well as by supervising PhD students in the arts. My focus in artistic research is tacit (sensorial and embodied) knowledge—the core of artistic practice and skills. As a forerunner of artistic research I published many articles and books –e.g. *The Artistic Turn* (2009) with Anne Douglas and Darla Crispin, or *Sensorial aesthetics in music practices* (2019). I participated actively in more than 100 conferences and was/am regularly invited for international lectures or jury commissions of artistic research. By sharing actively my knowledge, I became recognised internationally as an expert in the field of embodied and sensorial knowledge in artistic practices.

Eager to open up this commitment, I launched the artistic research group CORPoREAL (Collaborative Research in Performance, 2014) at the Royal Antwerp Conservatoire and KLAP (Knowing and Learning in Artistic Practices, 2015) at the Conservatoire of Brussels. Both research groups are still active today and sustain young artists and artist researchers.

However, the desire of being in the midst of new generations of musicians, of sharing my knowledge with them, and of having an impact on future policies concerning the arts, drove me back to teaching and steering positions in conservatoires. I thought (and still teach) artistic research courses, first at the conservatoire of Antwerp, and later in Brussels.

Since 2014 I obtained leading positions in Brussels where I first became responsible of the music program. Currently, I'm director of the Koninklijk Conservatorium Brussel – since 2017, involved in many intense subjects linking organisational and institutional needs with reflection and discussion on the arts, still teaching and developing artistic research practices.



Dear Colleagues,

Stirred by an inescapable passion for music, the continuous exploration of the triangle of practice, research and pedagogy in music, the dialogue between the young musician and the professional, between artistic identity and collaborative music contexts, between the local and the international, the exploration of both cultural ethics and technological needs, are at the heart of my background and current activities. I have the desire to contribute to open up, discuss and advance these issues and their tensions.

I'm profoundly motivated not only to share my music experiences (the triangle of practice, research and education) as well as those of my institution, but also to exchange and dig into other perspectives on higher music education in dialogue within the AEC council members and all the involved conservatoires, and together with the members of my team, of which Jan D'haene, engaged international coordinator.

Brussels based by life and profession, always in between and partaking in both French and Flemish communities, I intend to enrich the AEC with Brussels strategic, geopolitical and multicultural position and networks— Brussels as the beating heart of Europe and crossroad between north and south. In that constellation, I search to position both Brussels and all collaborations with other conservatoires in an international network of artistry.

Triggered by the challenges of music and musicians in a 21th century setting, I will, as a member of the committee, develop and contribute to new pathways in international collaboration; I will be open to your concerns, feeding the dialogue in higher music education and enriching the complementarity between tradition and innovation, culture and society, practice and research.

As Bernard Foccroule said in 2013: "Let us never forget the impact, the power of art and artists".

Thanks for reading my motivation.



Alvaro Guibert

Reina Sofía School of Music
Madrid, Spain

A proud member of Reina Sofía School of Music's managing staff, my career is polyphonic (music educator, manager, composer, programmer, critic, communicator, theatre manager) with a strong 20-year focus on higher music education managing. A drive for science, though not professionally developed, shapes my worldview.

CAREER HIGHLIGHTS

- Deviser and manager of EU-funded projects (HARMOS, VARIAZIONI, EUROCLASSICAL) with AEC and AEC members.
- Active member of AEC, gave presentations at AEC events at Vilnius, Salzburg, Aarhus, Glasgow
- Promoted "Conservatories Days" at Reina Sofía School, as a common space for Spanish higher music schools
- Promoted mind-opening activities at Reina Sofía School: Entrepreneurship, Leadership & Innovation program, Enjoy Music! workshops
- Manager of major cultural institutions (Reina Sofía School, National Heritage, Festival de Teatro de Almagro, Centro de Difusión de la Música Contemporánea)
- Music communicator in several Spain's major cultural mass media and music-promoting organizations

EXPERIENCE

- Head of External Relations and Advising, Reina Sofía School of Music, including strategy, innovation, outreach, special projects, fund-raising activities and music and cultural advising, since 2000
- Music communicator, music critic for newspapers Diario 16 (1988-1991), ABC (1991-1998), La Razón (1998-2005), magazine El Cultural since 1998; Radio Clásica writer and host (2007-2014); music appreciation facilitator for orchestras and music promoters, since 1993
- Lecturer, Universities in Chicago, Toledo (Ohio), Bilbao, Madrid, Santiago de Chile; Music Education Congress Yakutsk (Russia), Madrid's Royal Conservatory, Fine Arts Royal Academy, Circle of Fine Arts, Teatro Real; since 1992.
- Music Advisor, National Heritage, in charge of music series in Spain's royal palaces and monasteries, 2013-2018
- Artistic Director, Santander International Piano Competition, 2002-2015
- Managing Director, Almagro Classical Theater Festival, at a "patio" hosting theatre since XVIth century, 1996-2000
- Coordinator, Centre for the Diffusion of Contemporary Music (Spain's Ministry of Culture), including an international contemporary music concert series in Madrid and Alicante International Festival, 1988-1996
- Composer, finalist in Authors Society Award; premieres at Spanish orchestras; commissions by Orquesta Nacional de España, Antidogma Festival Torino and others; 1987-1992
- Teacher of Solfeggio and Theory of Music, Centro Maese Pedro, 1983-1987

EDUCATION & LANGUAGES

- Graduate in Biology, Universidad Complutense de Madrid, 1984
- Privately trained in composition, at Madrid's Centro Maese Pedro and with composers De Pablo, Dimbwadyo, Marco, Halffter, Bernaola, Lachenmann. 1979-1989
- Spanish: native / English: fluent / French: intermediate level

After 20 years serving in the Executive Board of the Reina Sofía School of Music, I think I am ready to contribute significantly to the AEC Council. During these years, I have been active in AEC, both in its events and in its year-long activities, particularly in my capacity of deviser and Project Manager of several EU-funded projects (HARMOS, VARIAZIONI, EUROCLASSICAL and some others) carried out successfully in partnership with several AEC members and the AEC itself.



Dear colleagues,

At the Reina Sofía School I have been very much involved in a double effort which, I am sure, belongs in the mission of nearly all AEC-member organizations: helping our students develop their talent on the one hand and widen their scope on the other, so that their careers can become relevant to our community and they can cope with today's musical world demands. As a result, I am experienced in developing mind-opening activities. Our Entrepreneurship, Leadership & Innovation program has taught us important lessons that I would be more than willing to share.


Being the Reina Sofía School a private institution (yearly fund-raising accounts for 95 percent of its budget) I am also quite experienced in the rapidly changing world of fund-raising opportunities, which I am sure will allow me to make significant contributions, were I to become a member of the AEC Council.

Finally, despite my 20 years of strong focus on higher music education managing, I have always kept a wide view, with interests ranging from theater to science. I am a committed music communicator and a believer in the power of music to transform persons and communities as well as in the right of everybody to benefit from that power. I think this mindset will also be of help at the AEC Council.

Álvaro Guibert

Head of External Relations and Advising

Reina Sofía School of Music



Zdzisław Łapinski
Academy of Music
Krakow, Poland

Born in Kraków in 1956 he began playing the cello at the age of 7, gaining his diploma at the High School of Music (presently Academy of Music) in Kraków in 1979 and continued his studies at Yale University. In 2012 he finished postgraduate studies MBA Higher Education Management in Poznań.

He was a prize-winner of several national and international cello and chamber music competitions - in Evian, Florence, Poznań, Łódź.

He gave concerts as a soloist and performer of chamber music in France, Italy, Switzerland, Yugoslavia, USA, Brazil, Germany and Malta among the others.

In 1979 he joined „Capella Cracoviensis” Chamber Orchestra. In 1981 he was appointed Principal Cellist of Krakow Radio&TV Orchestra and from 1989 to 2012 he hold the same position at National Polish Radio Symphony Orchestra in Katowice.

In 1992 he founded Cello Ensemble „ CANTABILE ” and hold position of Artistic Director.

From 1997 he was also Artistic Director of Chamber Ensemble „ Primo Allegro ”.

Since 1981 until present days he teaches cello in Academy of Music in Kraków where he held position of Head of Cello&Double Bass Department. Besides giving masterclasses all over the world he also judges many international competitions and was appointed as a Visiting Professor of Central Conservatory of Music in Beijing.

In 2008-2012 he was the Vice Rector for International Cooperation and in 2012-2016 he hold position of Rector of Academy of Music in Cracow.

In 2012-2016 he was the Vice President of the Association of Baltic Academies of Music - ABAM.

From 2016 he is a member of Council of AEC - Association Européenne des Conservatoires, Académies de Musiques et Musikhochschulen,



Dear colleagues,

I hereby wish to submit my candidacy for a second term as AEC board member. When I had the honour of being accepted onto the board three years ago I found myself, an artist, working alongside other artists who had decided to add yet another dimension to their professional careers, wishing to combine their work as creators and educators with managerial tasks. I am acutely aware that it is almost impossible to fulfill my duties in a satisfactory manner without acquiring new knowledge and skills. At the same time, I know that in my country (as well as in others in our region) there are very few opportunities to study and explore the tasks of management in a more or less systematic way in a higher education setting. I believe that being an AEC Council member offers an excellent opportunity in this field, one which can have a number of productive results.

Firstly, I believe that ensuring more effective management of an educational institution contributes substantially to the quality of its academic teaching and courses, even though the link is not immediately visible. Improvements at the management level can only come through a periodical re-thinking of an institution's mission, strategic options, and activities. They help every institution to develop. My intention is to place more emphasis on the tasks of acquiring and disseminating new knowledge that can be applied in our Academies, which in turn can help such institutions to grow. Our institutions benefit directly from such innovative approaches, new tools, and a fresh look at managerial issues.

The second area to which I would like to turn my attention is Learning&Teaching activities. We all share the common view that the role of the teacher needs to change. The teacher should no longer be a provider of knowledge but rather a facilitator of learning, more Mentor than Master. Students should be invited to become partners in active learning, and become co-creators of their own knowledge, which in turn should ensure richer growth and progress.

Thanks to my more than 32 years of experience in playing in an orchestra I believe I can make a useful contribution to graduate-employer relations.

Zdzisław Łapinski



Claire Michon
Pôle Aliénor
Poitiers-Tours, France

Claire Michon was born in 1960 in Paris. After her studies in recorder and musicology, she studied at the Conservatorium in Utrecht, where she obtained a concert diploma in 1982.

Her interest for polyphonic music, dance music and musical rhetoric has led her to an important activity as performer in France and abroad. With Les Witches (1992-2017), she has contributed to a renewed approach of 17th century repertoires of the British Isles and Northern Europe, focusing on research, memory, intuition and improvisation. The recordings of the group have been celebrated by French and European audiences and reviewers. She has also played in orchestras (Les Talens Lyriques, Les Musiciens du Louvre, Akadêmia), and she has worked as a producer for numerous CD's. Her main artistic activity today is Renaissance polyphony with the recorder consort Selva di Flauti.

In 2008, after 25 years as a performer and teacher at regional conservatoires, she chose to join the pôle Aliénor to participate actively in the reform of the French higher education system. She currently is responsible for International Relations and coordinator of the instrumental and vocal teacher training. She teaches recorder an performance and coordinates the Early Music department.

Through this transversal position, she is involved in pedagogical as well as administrative teams and is in daily contact with the students. She is involved in the development and management of several programmes (Bachelor and Master programmes in partnership with Universities, pedagogical programme) and has collaborated in several evaluation and accreditation procedures of the institution.

In 2018, she has been elected as a representative of the teachers to the CNESERAC (National Council for Higher Education and Artistic and Cultural Research). This council is a forum for dialogue, debate and representation of higher education and research institutions and structures under the French Ministry of Culture.

As International Relations Coordinator of the pôle Aliénor, she has developed 30 European partnerships to promote student, teacher and staff mobilities. The pôle Aliénor is now considering a strategic partnership on a project in traditional music.

She is involved in the working group "International" of the ANESCAS* (Association Nationale d'Établissements Supérieurs de la Création Artistique Arts de la Scène), to promote the participation of French institutions in the European network and to contribute to their internationalization. She is coordinating this WG since 2018.

Her active commitment in the AEC as IRC led her to take part in several working groups: Accreditation, Quality Enhancement, Benchmarking (2011-2014), Early Music Platform (since 2015). She is a member of the MusiQuE peer-reviewer's register and she has been involved in the strategic partnership VOX Early MUS (2016-2018) as AEC project officer.

*French association of Higher Education Institutions in performing arts (Music, Dance, Theater)
www.anescas.eu/



Dear colleagues,

I was born into a family very open to the world and I have practised polyphonic music and foreign languages at a very young age. Exchanges and sharing have always been in the center of my activities as a performer and teacher; they still are inspiring my actions as the coordinator of the pedagogical training and International Relations Coordinator at the pôle Aliénor.

From 2008, the tools provided by the AEC's Polifonia projects were a constant support for the implementation of the Erasmus program and curriculum development. The participation within this community, united beyond national contexts, inspired me to dedicate myself to the many AEC activities. The dynamism and sense of sharing of the European IRC community have led the French IRC's to federate in order to collectively contribute to the internationalization of French institutions.

The reform of French Higher education in music is a very particular challenge: in order to renew and restructure the system, the ANESCAS has established working groups and common tools. The association incorporates most of the HEI in Music and Dance; it is now the main interlocutor of the French ministry of culture and a partner of the AEC to continue this important reform.*

In a constantly moving society, our students face new challenges and must develop competences beyond their artistic skills: entrepreneurship, new technologies, research... The programmes must evolve to promote necessary social implications of the artists and inter-cultural dialogue.

Thanks to the experience and knowledge gained in two WG ("Accreditation, Quality Enhancement, Benchmarking" and "Early Music Platform"), I represented the AEC in the VOXearlyMUS project gathering 5 European institutions.

Today, the colleagues and the ANESCAS have collectively validated my candidacy to represent the community of French institutions in the AEC Council. If I should have the honour to dedicate myself in this body, I will bring my experiences in team working, my skills and my energy to serve all members of the AEC, in order to strengthen Music and Art in the European and international society.

Claire Michon

Ivana Perkovic
Faculty of Music, University of Arts in Belgrade
Belgrade, Serbia

EDUCATION

- PhD in musicology 2006, Faculty of Music, University of Arts in Belgrade
- MA in musicology 1997, Faculty of Music, University of Arts in Belgrade
- BA in musicology 1995, Faculty of Music, University of Arts in Belgrade

TEACHING EXPERIENCE

Faculty of Music, University of Arts

- Professor 2016,
- Associate professor 2010
- Assistant professor 2006
- Assistant 1995

RELATED EXPERIENCE

- Coordinator of Erasmus+ CBHE project (DEMUSIS) 2019-
- Vice Dean for research and international cooperation 2015 - 2019
- Vice Dean for research 2010 - 2011

SKILLS

- Leadership (vice-dean, currently coordinator of one national and one international project)
- Initiator of more than 15 bilateral cooperation agreements between FoM and international partners
- Good communication skills gained as academic worker and through the project management
- Excellent in written communication

PUBLICATIONS AND PAPERS

Author and co-author of four books, editor of scholarly monographs (in Serbian and in English), author of more than 90 studies published in journals, academic publications or presented at national and international conferences

LANGUAGES

- English - speak fluently and read/write with high proficiency
- Italian, German - speak, read with basic competence
- Russian - read with basic competence

MEMBERSHIPS

- Composers' Association of Serbia, since 1996
- International Project on Musical Signification (IPMS), since 2003
- International musicology association Cantus planus, since 2005
- International Musicological Society (IMS), since 2006
- Serbian Musicological Society, since 2006
- Serbian Musicological Society, chairman of the Board, 2006-2010
- The Department of Stage Arts and Music of Matica Srpska, Board member, 2010
- Matica Srpska Journal of Stage Arts and Music, editorial board member, since 2011
- The International Society for Orthodox Music, since 2011
- Member of the Scientific Council for assesment of the quality of scientific work, Ministry of Education, Science and Technological Development, since 2016



Dear colleagues,

I present my candidature for the AEC council. If selected, I will contribute to wider promotion and further development of the Associations' values. I would like to commit myself to some of AEC's important goals, such as gathering and sharing examples of good practice, especially in the sphere of audience development and digital transformation of music and music research methods.

For me, AEC is the common ground where discussions about quality, inclusiveness, diversity or innovations can generate new and exciting ideas, sharing of good practices and recommendations to strengthen the relevance of higher music educations in the world that is changing more rapidly than ever before. Sometimes, I have an impression that some of these changes - whether good ones or not - are reaching Serbian music academia much slower than foreign institutions, and I believe that I can use the experience gained higher music education in my own country, as well as in European projects, to take some steps towards bridging that gap. As author of the AEC national overview for Serbian music education, I stressed many times that higher music education in Serbia (as well as in some neighboring countries) is a unique mixture of limited resources and excellent and highly committed teachers and students. For that reason, I believe that the promotion of institutional cooperation within a context that respects cultural diversity, while at the same time is focused on taking steps towards integrated forms of cooperation (such as joint programmes), will be beneficial for the community of institutions committed to advancement of higher education in music.

Ivana Perković

Faculty of Music, University of Arts in Belgrade

Serbia



Jeffrey Sharkey
Royal Conservatoire of Scotland
Glasgow, United Kingdom

Education

- Cambridge University M.Phil 1988-89
- Yale University MM (composition) 1986-88
- Manhattan School of Music BM (piano and composition) 1982-86
- University of Delaware Early admit to Honors Program Liberal Arts study 1981-82

Teachers:

Piano: John Browning, Constance Keene, Boris Berman, Peter Frankl, Leon Bates, Coaching with Menahem Pressler

Composition: Aaron Copland, John Corigliano, Jacob Druckman, Robin Holloway, and Earle Brown

Employment:

Principal, The Royal Conservatoire of Scotland- 2014

The Principal is the chief executive officer, responsible for the School of Music, the School of Drama, Dance Production and Film as well as all of the activities and divisions from pre-HE to lifelong learning. The key focus has been enhancing the curriculum to embrace collaboration and partnerships more fully, to strengthen the quality of teaching and learning, to grow the international reputation of the Conservatoire whilst also improving fair access and partnering with local schools and authorities and to become a trusted partner with Scottish Government to advocate for the arts and arts education throughout the nation.

Director, Peabody Institute of Johns Hopkins University - 2006-2014

The Director of the Peabody Institute is the chief executive officer and oversees all aspects of the administrative and academic activities of the Institute and all of its divisions. The Peabody Director serves on the Council of Deans with the President and Provost of Johns Hopkins University and participates in the shaping of university-wide policies and strategies.

Dean, Cleveland Institute of Music, 2001 - 2006

The Dean is a member of the Executive Staff of the Institute and chief academic officer for the collegiate division of the Cleveland Institute of Music. The dean is responsible for the offices of the Registrar, Associate Dean for Student Affairs, Director of Admission, Director of the Library, the Piano Technician Staff, Head of Distance Learning/Audio Recording and Director of Audio. The role includes leading and representing the faculty and overseeing all student academic and residential issues.

Director of Music, The Purcell School, 1996-2001

- Worked with 15 FT faculty, 44 PT faculty and 33 external faculty.
- Helped find new premises and move the School to the new site in Bushey.
- Appointed key faculty in piano, violin, cello, composition and academic music departments including Head of Keyboard, Head of Academic Music, Head of Jazz studies and Head of Music Technology
- Raised profile nationally and internationally
- Established Dalcroze Eurhythmics at the School
- Inaugurated annual concerts at prestigious London venues including Wigmore Hall, Purcell Room at the South Bank, St. John's Smith Square
- Taught Chamber Music, Composition and Theory

Head of Composition and Academic Music, Wells Cathedral School (1990-1996)

- Created composition department and chaired academic music studies
- Served on Academic sub-committee to shape school curriculum
- Taught Composition, Harmony, Music History and Aural skills to middle school - 6th form students (GCSE and A level)
- Prepared students for Oxbridge and music college entry



Board Membership

Scotland

- Board member of the RCS Governing Board and Trustee of the RCS Trust
- Board member of CUK - chair of pre-He group
- Board Member of the ABRSM
- Board Member of The Cumnock Tryst

Baltimore

- Board Member of the Greater Baltimore Cultural Alliance
- Board Member of the Charles Street Development Corporation
- Board Member of Arts Everyday
- Board Member of the Mount Vernon Cultural District
- Served on Mayor of Baltimore's roundtable of institutional leaders

Performance and Teaching

- Founding member and pianist of Pirasti Piano Trio in UK from 1989-2001. Performances throughout UK and Europe, including Wigmore Hall, London South Bank. BBC radio broadcasts and critically acclaimed recordings for ASV records
- Ongoing chamber music collaborations in US including with Ralph Kirshbaum, members of the Cleveland, Orion and Mendelssohn Quartets, concert master of the Baltimore Symphony Orchestra.
- Performances and master classes at University of Delaware's Master Players Series -2018, 2013, 2009
- Faculty Member - Encore Music Projects at Wells Cathedral School - since 2018
- Guest appearance and master classes at summer festivals including Heifetz and Green Mountain.
- Chamber music coaching at RCS, annual collaborative performances with RCS students and staff on Fridays at One series.

Dear colleagues,

I would like to put myself forward for AEC council membership, representing the UK region. I returned to Europe to lead the Royal Conservatoire of Scotland in 2014. Having worked first in the UK and then the United States, I wanted to return to the European community which nurtures and holds the arts in a different way from the U.S. Our art forms are held to be more of an essential part of society in Europe and seek to reach a broader cross-section of the population than in the States. I sought to recapture a different way of making music and breathing the phrase that takes time to listen, respond and shape that is unique to this region of the world.

I believe that Scotland can serve as a natural bridge between Britain and Europe. I would hope to provide an open platform for exchanging ideas, staff, and students that clearly represents that, whatever our politicians have done for their own reasons around Brexit, we are still Europeans in our shared history, culture and practice.

I also hope to be a helpful link to those institutions which, like the RCS, are multi-arts within one institution. Music and musicians have much they can learn from and share with sister art forms of dance, drama, production and film.

In this increasingly fractured world that seeks to create divisions between us our arts practice and the shared values we espouse including empathy, creativity, confidence and sensitivity are needed greatly. The AEC pillars of quality, value of music in society, inclusiveness and partnership are of great importance and I welcome the chance to be more directly involved with our European colleagues and with the AEC organisation.

Yours sincerely,

Jeffrey Sharkey

Principal Royal Conservatoire of Scotland



Final report on Regional Meetings 2018

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Austria, Bosnia and Herzegovina, Croatia, Hungary, Romania, Slovenia (Georg Schulz)

Attending

Austria

Graz Elisabeth von Magnus, Irene Hofmann-Wellenhof, Verena Waidacher, Georg Schulz
Wien, mdw Sabine Roth

Bosnia and Herzegovina

Sarajevo Maja Ackar Zlatarevic

Croatia

Zagreb Mladen Janjanin, Marina Novak

Hungary

Budapest Gyula Fekete, Beáta Furka, Julia Torda

Romania

Cluj-Napoca Gabriel Banciu, Nelida Nedelcut

Slovenia

Ljubljana Dusan Bavdek

1. EUphony Orchestra

Before the Congress Gyula suggested to discuss 2019 and further editions of EUphony Orchestra, which is why Georg has invited Elisabeth von Magnus, vice-rector at KUG and responsible for Euphony was invited. The group welcomes the new colleague from Ljubljana and two colleagues from Cluj-Napoca who have been at other AEC conferences but joined the regional meeting for the first time.

Taking EUphony as the first topic of the regional meeting, Ljubljana and Cluj-Napoca expressed their interest to participate in this joined student orchestra as well. While not represented during this Congress, Belgrade is part of the 2019-edition.

The history, original aims and the two failing ERASMUS+ applications are discussed in depth. EUphony is considered as both excellent for the artistic development of students and as a great chance to enhance mutual understanding of students of the region. As a result of the orchestra-symposium 2015 in Graz, the focus of the Euphony Orchestra has changed to the idea of exemplary orchestra EDUCATION as inspiration and possible model for the partner institutions.

KUG is able to host the project in February/March 2019 and one concert in Graz: Zagreb and Belgrade can offer concert activities in 2019 as well. The orchestra training will be organised in Graz with a strong focus on chamber music for strings as fundamental experience to play in a group similar to play as a member of an orchestra, as was agreed at the meeting of the partners in March 2017 and 2018.

Elisabeth informs that the application process will be facilitated on the new webpage www.euphonyorchestra.com. Georg will forward this invitation to the colleagues from Cluj-Napoca. Elisabeth also invites all partners to add to the website some texts or sentences about their view or experience concerning the Euphony project.

One asset of EUphony is the concert tour, but organising a concert and providing accommodation and meals for 24 hours appears to be difficult for the partners. Having funds available for that would be the most positive point of a successful reapplication. While there is little chance to get the application granted in Austria, KUG can provide some time and knowledge from Verena Waidacher, who followed the pre-congress project-application workshop. Zagreb is willing to try again in Croatia, because they have been very close to a positive result. Everyone is grateful and very happy about that. Regarding this application for the Erasmus+Key action 2, The Gheorghe Dima Music Academy expresses again interest in participating to the project.

Georg asks all partners to be active when producing all necessary material starting directly after the Christmas break. The old Zagreb application should be taken as a foundation, the feedback considered, and new developments of the project included. This topic leads to a very important conversation about the question if all possible partners may take part to the actual or further projects even if they are not able to organise one project or even no concert. As long as Graz is able to finance





the projects (as they offer for 2019 and even for 2020), all partners are warmest invited to follow the project and send students.

Beata Furka, who was very unhappy with the bureaucratic burden of her granted EU-Project last year, reports that regarding dissemination her project turns out to be very effective. She invites everyone to the final event on 15 and 16th of December in Budapest and will send an invitation.

2. Reflections on the 2018 Congress to date

The congress so far is very appreciated, especially the overall topic “Strengthening Music in Society”.

The brainstorming sessions are good. They are a great possibility for exchange of ideas, although the discussion could be sometimes more directed.

From the last year report Georg informs that the matchmaking page is now available under <https://www.aec-music.eu/services/matchmaking-place-for-music-library-resources>. In the last meeting the group confirmed their urgent interest, so Georg suggests starting with requests. Georg informs the group as well about the status of UMR, where Budapest has taken part in the failed official round. Zagreb reports, that the whole university takes part in UMR. The group agrees that it seems not feasible to have a proper ranking for conservatoires, but to reach the needed number of 100-150 participants.

As outcome of a discussion about the application for “European Universities” the group consider this as unlikely to be successful for conservatories. The group suggests that the host of the congress should take care of better media coverage in local media.

Armenia, Azerbaijan, Belarus, Bulgaria, Georgia, Kazakhstan, Poland, Russia, Ukraine
(Zdzisław Łapiński)

Attending

At the annual AEC Congress in Zagreb only two countries were represented - Russia and Poland. Probably, as in previous years, the costs of participation was an economic barrier for absent countries. Maybe in the future we could find some financial support to give a chance for participation. In Regional Meeting only representative of Poland took part. In addition there was young Spanish pianist, presently studying in Krakow - Guillermo Rodriguez (representing Polish students community).

1. Introduction

There was no need for introduction because all representatives of Polish Academies regularly attend AEC meetings and their needs are fully addressed by AEC. They agreed to make efforts to be more represented in Working Groups and to host some events organized by AEC.

2. MusiQuE

The discussion was dominated by the coming evaluation - the majority of Polish Academies will be visited by MusiQuE's experts in 2019 and 2020. At the beginning Paulina Gut from AEC Office presented some principles of evaluation - calendar of actions, important data for report. The last topic generated very hot discussion. The Polish education ministry is in the process of implementing new law (it is called The Constitution for Science) and it should be realized gradually until 2020. The main controversy was: what happens if the experts find the administrative environment of academy different from described in report dated couple months earlier.

3. AEC Sustainability Plan

All Polish representatives understand financial risk and fully support Sustainability Plan.

4. AEC language policy

All Polish Rectors accept changes concerning new AEC language policy and are very satisfied with a possibility of translating important documents to more languages.

5. Election

There was a short explanation of the problem concerning this year's elections and everybody understood the reasons.

6. Strengthening Music in Society

All Polish Academies are aware of the importance of music in society and of the role they can play, thus they already realize some ideas of the Strengthen Music in Society (SMS) project.





Spain and Portugal (Iñaki Sandoval)

Attending

AEC

Eirik Birkeland, president

Stefan Gies, CEO

Nina Scholtens

Portugal

Porto (ESMAE): Penha Rui, Pereira Bruno

Spain

Barcelona (Conservatori Liceu): Estape Víctor

Barcelona (Escola Superior de Música de Catalunya): Backer Rolf; Mercadal Melissa

Madrid (Centro Superior Katarina Gurska): Sitz Cristina

Madrid (Escuela Superior de Música Reina Sofía): Guibert Alvaro

Madrid (Real Conservatorio Superior de Música): BARRIENTOS Teresa

Oviedo (Conservatorio Superior de Música): Agueria Fernando

Pamplona (Conservatorio Superior de Música de Navarra): Escauriaza Julio

San Sebastian (Higher School of Music of the Basque Country): Inarga Miren

Sevilla (Conservatorio Superior de Música "Manuel Castillo"): Padilla Alfonso; Sanchez Lopez Israel

Valencia (Berklee Valencia): Darias de Las Heras Victoriano

Vigo (Conservatorio Superior de Música): Fernandez Jose Luis; Valverde Esteban

Group coordinator: Iñaki Sandoval (University of Tartu Viljandi Culture Academy, Estonia), AEC council member

Students representatives

1. Law for the Arts in Higher Education in Spain

The main theme of the meeting was the Law for the Arts in Higher Education in Spain. AEC was represented by Eirik, Stefan, and Nina. Their position was always supportive, giving international and historical perspective to the problem. Spanish members were very grateful for AEC support.

This topic has been on the table for quite many years. It seems that now there is a receptive political environment in Spain, which could lead to an agreement on the basics for approving a law that regulates music higher education together with the other artistic fields. There is the challenge, to agree on one model/framework, which would let institutions to be a part of a larger institution (university) or to be autonomous.

AEC is willing to participate in a meeting with Spanish education authorities and higher music education representatives, supporting the approval of such a law. This would position Spain at the same level of the European Higher Education Area (EHEA). This meeting would take part on the 14th of March 2019, in Madrid, in combination with the AEC Council Meeting.

This situation was not possible in the past for different reasons (not internal agreement between Spanish music education institutions, other art fields, political, etc.), so AEC was not ready to come in until all the institutions agreed on a common message.

Two main points to be stated (concrete message for the authorities):

- a. Approval of a specific law for the Arts in Higher Education, which sets music higher education at university level and represents the concrete needs of the field (currently under Secondary Education level), regulating all related issues (degree offered, administration, competences, etc.) and leaving space for the autonomic regions to adapt it to their legal frames.
- b. Include in the same law the other arts fields (theater, dance, design).

Stefan noted that this problem already happened many years ago in other European countries, and each of them found a solution according to their national needs, establishing higher music education at the same level as universities. Spain has not taken this step yet, being behind of the rest of Europe.



Spanish Association of Higher Artistic Education (ACESEA) will meet in December, and will discuss this topic, agreeing on a unanimous message to bring to the education authorities. It will also decide who will represent the association in the meeting and will formally request the encounter with the Education Ministry in March.

Students representatives asked to be included in this meeting, although this needs to be decided by ACESEA.

2. Recognition and validation of degrees in/from other European countries

There are frequent problems when trying to validate Spanish degree abroad, and the other way around, because of the difference of 3 (180 ECTS) or 4 (240 ECTS) years in bachelor's degrees in the different countries of the EU. Sometimes it is asked to study extra courses to compensate this difference between countries. Institutions ask to validate the degree as a whole. This is also a secondary effect of music degree not being a university degree, which would be fixed if a law for the arts in higher education. Students suffer the consequences of this dichotomy when applying for scholarships.

3. Internal autonomic regions politics

Some institutions complained of being under the regional authorities' administrative laws, with a lack of autonomy and efficiency.

4. Active presence of Spanish institutions at the AEC

There is a common understanding and wish of being more active in AEC activities (e.g. working groups), presenting topics and sessions at the different thematic conferences. Institutions are happy having a Spanish member in the council, feeling well represented.

Connected with visibility, they agree on being more active sending news to the AEC office to be published in all media channels and the newsletter.

5. European supplement on the degrees

This is an internal national issue which should be discussed at ACESEA, no at AEC.

6. Cooperation between Spain and Portugal

Both countries are willing to cooperate more actively with concrete projects, not only through Erasmus mobility. There is very little teachers' mobility. Different ideas and proposals were discussed. From the Portuguese side, only Porto was represented, not Lisbon.

Summary

The meeting was highly participative and constructive. Many of the institutions stated their satisfaction for such a positive attitude and common understanding of main problems. Generally, there is a wish to be more active at the different AEC activities, and some members already expressed their will to get involved in working groups. The feedback of this year's congress was excellent with the theme "Strengthening Music in Society", for the interest of the topic and participation and diversity in parallel groups. For plenary sessions, it was suggested to include more speakers with a wider range of perspectives and opinions. Also, a general satisfaction for increasing involvement of students in all AEC developments.

Suggestion of theme for upcoming congresses: Students' employability and professional success.



United Kingdom and Ireland (Deborah Kelleher)

In attendance were representatives from the Royal Conservatoire of Scotland, Royal Birmingham Conservatoire, Royal Welsh College of Music and Drama, DIT Conservatory of Music and Drama, Royal Irish Academy of Music, Conservatoires UK Student Network and the AEC Student working group.

1. Opening discussion on regional news

We began with a general discussion on the current situation in our conservatoires. Common themes included concerns about music provision in schools and the knock on effect on society/the conservatoire. Nonetheless, each conservatoire and association had new initiatives/buildings to announce, which showed a sense of progression in general in the region.

2. 2017 Minutes

Deborah reported that, based on a review of AEC members, roughly 45 are conservatoires who teach more than the discipline of music. The UK and Ireland group noted this as 15% of the membership, a significant number. They re-emphasised their conviction that **inter-disciplinarily** should be a key topic for AEC, and relevant to the one-subject conservatoires. They believe that music-only conservatoires will benefit by considering concepts that foster exchange between disciplines.

They suggested that MuSiQuE might consider taking on interdisciplinary reviews (as a stand-alone agency), and made the point that NASM does it already, despite having 'music' in their title and the largest part of their activities.

3. Reflections on the 2018 Congress to date (Friday evening)

In general, the atmosphere, topics and musical performances were highlights so far.

It was noted that the formal plenary discussions and the size of the panels (sometimes with 6 or 7) meant that the attendees felt 'talked at' rather than included in a discussion. On the other hand, some of the more open discussion sessions had little 'new' insights for some members of the group, and were at times too general.

The working group snapshots were necessary to report, but were so early in their work that the outcomes were not as yet too interesting.

The power relations session received strong and positive feedback, notably from the students at the regional meeting. They would like to see this in a plenary session next year, and for AEC to continue to address this in Congresses and other areas.

In general, students are finding the Rectors/Directors more open this year than ever before.

4. New means of honouring those who serve AEC

The group was fine with the proposal.

5. What services could AEC develop that the UK/Ireland participants would be interested in?

In a post-Brexit world, it is possible that Erasmus+ will not be there for UK conservatoires to collaborate with European partners as before. Assistance in finding a post-Brexit process for partnership (perhaps the Swiss model?) would be very useful. Having the Student Working Group visit institutions to talk about setting up a Students Union was welcomed as an idea. A one day programme working with teachers on their role as professionals - how do I contribute OUTSIDE the studio or classroom?

6. Calls for working group members for SMS - are you aware of them?

They are aware of them, and have circulated to staff and students.



Nordic and Baltic countries (Kaarlo Hildén)

1. About ANMA

Keld Hosbond discussed the history and development of ANMA (Association of Nordic Music Academies) over the last 40 years. Last couple of years ANMA has wanted to get closer to the daily life of the academies. One of the main topics is how to increase student involvement. ANMA is a semi-official body, an in-formal association. There is an annual meeting, the next one is in spring 2019. The ex-com (one representative / country) has 2 yearly meetings.

2. Student involvement

How do we make sure that ANMA is relevant for our students?

Nordplus exchange programs with many networks and projects, involves a lot of students Does ANMA need an official student body like the AEC Student Working Group? Or student voice/voices (2) in the ExCom, appointed by the students?

Siri suggested that the next time ANMA tests out the student activity and encouraged all the institutions to bring students to the meeting. Siri with her colleagues will create a parallel workshop for students during the ANMA meeting.

This could encourage the student activity as well at the academies, which seems to be a problem in many academies. We cannot expect people to get involved, if they don't know what they can affect on.

3. Large joint Nordic meeting

There is a Nordplus networks meeting in October and an ANMA meeting in spring. There is some overlap. Could it be possible to merge these meetings into a one shared joint thematic day on a larger event? Springtime is better, because there are less meetings than in autumn. Spring 2020 could be the first possibility for a joint meeting for IRCs, leaders, students etc.

How can the ANMA meeting help us to show the direction to use Nordplus funding more strategically?

4. Next ANMA meeting

The next ANMA meeting will take place in Reykjavik from Monday 20 to Wednesday 22 May 2019 (Mon-Wed). The GA will be on Monday, the thematic day on Tuesday, Nordplus networks reunions and excursion on Wednesday.

Representatives of other Nordplus networks (other art disciplines) are invited to the thematic day. The theme is "Exploring the potentials of cross arts". The point is not to discuss about the concept cross arts but to concentrate on the content. Tryggve has applied for an appropriate eruption.

During the first two weeks of January there is a project for 10 art students in Iceland. There will be a call next week. The students of this course are also invited to the ANMA meeting in May.

5. Mentoring

ANMA has a mentoring system, where you can match newcomers and more experienced for knowledge sharing. Could be for rectors, IRC:s, heads of departments etc.

Ivari and Guntars told about their experiences on the mentoring and how it has supported them as they started in their new rector positions. They see a lot of potential in the ANMA mentoring project.

There is more information on the www.nordplusmusic.net web page under the ANMA section.

The financial burden of visits has to been taken into account, but there is a possibility to use existing meetings in addition to phone calls and emails.

Could a similar mentoring system apply also the student representatives?



On the NAIP webpage there is a lot about mentoring <http://www.musicmaster.eu/naip-bank-of-resources/>

The key word is non-formality.

If you want to be a mentor or a mentee you can contact Keld Hosbond (keho@musikkons.dk) or Claus Olesen (clol@musikkons.dk) for matchmaking or just agree about it mutually

In order to develop mentoring it is good to give some feedback to ANMA

6. Online communication and sustainability

Creating a Nordic area for online collaboration - there has already been a Nordplus project on this topic - see www.newtimemusic.net

It is important to address that there is an ethical and ecological contradiction between increased internationalisation and current implementation of it (that requires a lot of flights)

The theme of sustainability in all different aspects is encouraged to be taken into account within the AEC - Kaarlo promised to speak about this in the AEC.

Having one joint meeting instead of 2 meetings is a good start.

How the arts can contribute in making a change in the society?

How we travel and organize meetings is not subject relevant topic - what is the code of conduct on this topic in other universities?

There is an initiative of a new network for Nordic and Baltic rectors - there is a regional connection to the co-existing of AEC and ELIA on European level.

7. Reflections on the 2018 Congress to date

- More discussion, less listening. More activity: exchange and knowledge sharing.
- Gender equality, more women chairs (the brainstorm sessions).
- Last years the level of key note speakers is getting better and better.
- This year the timing has totally collapsed after the first session.
- UN's 17 development goals, knowledge sharing on how the universities have succeeded.

8. Reporting back on last year's feedback from the Regional Meeting - actions have been taken on all the topics discussed

- Gender balance and level of speakers.
- Closer collaboration with ELIA.
- Lack of global outlook.
- Active lobbying towards the commission.

9. This year's general assembly

The language policy was discussed last year, now there is the need of an approval. There are no comments.

10. Strengthening Music in Society -working groups

Call for working group members has been mailed and can be found on the web page.

11. Other issues

- If there are any services you would like to get to your institution and you'd be willing to pay for them, the AEC is happy to hear ideas.
- Music Teaching and Learning platform was launched a couple of weeks ago in Oslo.

- There will be conference 14.-15.3.2019 in Kristiansand on gender balance within jazz/pop music, information on web site nordplusmusic. The title of the project is GENUS.
- Kaarlo hopes there will be a Nordic representative in the council when his term ends.
- European School Music conference in Malmö in May 2019.



DOCUMENTS FOR THE GENERAL ASSEMBLY



The Netherlands and Belgium (Harrie van den Elsen)

Attending

Suzanne Konings, Monica Damen, Peter Dejans, Marlon Titre, Henk van der Meulen, Stéphane de May, Anne Peeters, Martyn Smits, Martien Maas, Eline Accoe, Stefaan de Ruyck, Inge Simoens, Lies Colman, Jos Schillings, Martyn Smits, Joachim Junghanss, Okke Westdorp, Sigrid Paans, Anne Peters, Cécile Rongen, Marcel Andriessen, Ruth Fraser, Nynke van Ketel, Joram van Ketel, Raf de Keninck, Michel Stockhem, Harrie van den Elsen (*chair*), Pieter Schoonderwoerd (*minutes*).

1. General introduction & remarks

Meeting takes place in Dutch. The minutes of last year's meeting in Zagreb will be discussed, and an introductory round is required for the new members.

2. Minutes previous meeting (Zagreb)

- Usage of translators will be discussed within AEC this General Assembly.
- Minutes have been approved by all.

3. Reflections on the 2018 Congress to date

Much was said about several parts of the congress. Please find below the points from the group.

- Add activating didactics, such as enabling more debate within panel discussions by creating stronger contrasts between speakers, and more audience involvement (interaction).
- The SMS-theme is well chosen and important.
- Change Management should be a structural topic in the AEC congresses.
- Speakers: should avoid mentioning commonly shared knowledge (educational clichés), quality of speakers could be higher. Solutions are in regard to the speakers double-checking presentation skills prior to hiring, or alternatively, to focus on the receiving end, the audience could lower their expectations. Furthermore, integration of concrete practical examples that directors of HMIs deal with on daily basis would be favourable.
- Key Note Speech was better than previous years. Improvements would be to invite speakers from different disciplines (business, science) than HME, and create better screening/selection criteria. Noted is that even with prior testing, a keynote speaker or other presenters always remain unpredictable, and there is no absolute safeguarding of the end-result.
- (Keynote) speakers could be found in other sectors of society in order to be inspirational for HME.
- Catering: there is no shared consensus on either seated or standing arrangements for lunch and dinner. A more balanced approach to facilitate flexibility and maximum interaction versus more in-depth dialogue and comfort would be appreciated. In other words, a better balance between fluid & static networking moments.

4. Students

- Student Working Group: representatives mentioned they feel included, respected, and valued for their input. A development, which is still growing stronger. Ruth Fraser - member Student Working Group - will be leaving this year, so a position is opening there. This also applies for *WG 1: Music & Society*, and the *WG Pop & Jazz* platform. Dutch and Belgian institutions/participants were encouraged to apply.
- Student involvement: in general, more active involvement of students in panel-discussions and plenary sessions is still desirable.
- Student Congress: Harrie van den Elsen raises the question of organising a separate Student Congress vs more holistic approach of more students in AEC congresses. AEC has additional but limited budget available. Of course, increasing the amount of participants by including more students has an impact on logistics such as venue capacity. Inspiration for this practice could be found at other education fields such as Medicine, where students have more influence on the overall curriculum design.

5. AEC' language policy



One of the topics during the GA will be the simultaneous interpretation during AEC congresses and translation of print materials. The current proposal will be voted upon Saturday November 10th.

- Having a Congress only English could limit participation non-English speaking participants, which doesn't improve dialogue & debate.

Suggested is a difference between speakers & print material (published in English, French, Italian, Spanish, German). Since print material services also a promotional goal and usage in institutions.

What role can current technologies play in this? Such as Google Translate?

6. SMS Working Groups

SMS Working Group Presentations were too abstract, often non-communicative. A suggested solution would be to offer presenters (SMS- WG chairs) presentation skills training prior to their presentations. Furthermore, they would benefit from a clearer structure, and a format where more dialogue with audience is achieved. Check if the work done on the several topics of the WG's already in Polifonia & Renew is the actual starting point for further development.

6. Any other business

Question is raised if NL & BE delegates favour a yearly meeting to increase collaboration between both countries. No consensus reached.

Could the AEC be more actively connected to external music industry events such as Classical:NEXT, IMZ Academy(International Music & Media Centre), and Jazzahead? To be further discussed in the future.



Italy (Lucia di Cecca)

The meeting, chaired by Lucia di Cecca, minutes by Riccardo Ceni, opens at 5 p.m. on 9-11-2018 at the Hochschule in Graz, Palais Meran.

Attending: Antonello (Vicenza), Aversa (Messina), Boschelli (student, Cosenza), Ceni (Parma), Cinquepalmi (Monopoli), De Leonardis (Monopoli), De Lisi (Firenze), Destro (Padova), Di Cecca (Frosinone), Fornasier (Livorno), Francia (Bari), Frosini (Milano), Grossi (L'Aquila), Librizzi (Palermo), Ministeri (Messina), Piermarini (L'Aquila), Primiterra (AEC), Ricciardi (Cremona), Stone (Vicenza), Ventrella (Bari), Zuccarini (Torino).

Di Cecca

- underlines that ideas and comments shared during regional meetings have a strong impact on the Council's strategic decisions and on the planning of future congresses; for example, at the 2017 meeting, Ceni asked for seminars on more concrete issues and this year a workshop on project writing and management was organised.
- She reminds the opportunity to propose topics for future discussion.
- She asks for an ongoing evaluation of the meeting and of the format used for this meeting

Frosini

- thinks that the format works, even if she does not know how it was in the past, as this is the first time she takes part in the Congress; small groups facilitate dialogue and interventions.
- She feels a certain vagueness in certain reports, especially in some plenary sessions.

Ventrella

- considers the pre-meeting workshops as the most interesting part of the meeting and proposes to have them during the meeting and not before, so that everybody can take part.

Stone

- observes that the pre-meeting seminars are already tight: it would be difficult to include them in the ordinary planning of the meeting.

Zuccarini

- believes that this year the format is more effective but suggests to avoid the overlapping of appointments, not to be further increased.
- It is essential to focus on the topic of professional development, with a strong link with production contexts (orchestras, festivals, agencies, others); we need an in-depth discussion on the deficiencies of the system and on possible solutions.
- He hopes that exchanges of teachers abroad will be implemented.

Piermarini

- agrees with the issue raised by Zuccarini (professional development of musicians) but at the same time he is not sure that it is a topic of interest to all; perhaps it has only a local (Italy) relevance.

De Lisi



- informs that he has carried out a study on the catchment area of students at Italian conservatories: the number of Italian students is constant, while the number of foreign students is increasing, but only for singing.

Ceni

- is grateful that the request for a more concrete approach has been listened to and accepted by AEC; however, he agrees with Frosini that speeches during the Congress still have a certain generic nature; he also agrees with Ventrella that some practical seminars should be carried out during the days of the meeting.

Di Cecca

- asks the meeting participants for their comments on the AEC's language policy, especially with regard to simultaneous translation: should it be maintained or replaced by translations of important reports?

Ceni

- believes that expensive simultaneous translations can be replaced by written reports in the different languages.
- He proposes a stronger focus on the comparison of training systems in the different countries.
- He agrees with Zuccarini on the need to increase invitations to representatives from orchestras, festivals, agencies and other stakeholders; what is still missing is a close relationship between conservatories and music production entities.
- He suggests to pay more attention to non-European countries.
- He proposes that the Italian National Student Council select internally a three-year international WG, in order to promote an effective acquisition of experience and continuity of work.

Ventrella

- adds the usefulness of inviting ministerial representatives.

Ricciardi

- suggests to translate the revised AEC learning outcomes.

Fornasier

- suggests to translate the Position Paper on the Teachers' Power Relationship.

Di Cecca

- notes that Northern European students participate in AEC events more than those from other countries and invites Italian institutions to encourage the participation of their students.

De Lisi

- says that it seems that Northern European students taking part in the Congress are from the third level (doctoral studies), it means they are more experienced; but we do not have the third level in Italy.

Cinquepalmi

- complains that sometimes Italian students are not interested in international issues.
- He asks for support so that Students Boards increase their voice within Italian Conservatories.

Averna

- agrees on the usefulness of setting up an international WG of Italian students: participation and proactivity must be stimulated.

The regional meeting ends at 6.30 p.m.

Minutes: Riccardo Ceni



Germany, Switzerland and Austria (Elisabeth Guthjahr)

(approx. 40 participants)

Topics

- I Introduction, Topics / Additions
- II Feedback on the current congress 2018
- III Report on regional meetings
- IV Language arrangements at the AEC Annual Congress (p. 63)
- V Acknowledgments and tributes to former officials (p. 65)
- VI Suggestions to the AEC Board and the Council
- VII What services would you like the AEC to provide and be willing to pay for?
- VIII Forwarding of calls and information

II. Feedback on the current congress

The main topic was positively received. It was felt that it was relevant and offered the AEC the opportunity to take a stance - including in the realm of politics. One could observe a drifting apart of the regions, which gives cause for concern. An erosion of quality and structure could be the result. This makes it even more important that the AEC takes a stance. The 2018 Congress has probably been the most political so far. Positive feedback was also given on the organisation and moderation.

Note: The AEC should endeavour to maintain contacts with Russian partner institutions and provide impetus. Only one participant had registered.

III. Report on the regional meetings

It was agreed that the regional meetings would be used more intensively to define their respective concerns and topics, including the planning of subsequent congresses.

IV. Language regulation in the AEC Annual Congress

The vast majority are in favour of doing justice to the linguistic diversity of Europe and of allowing all languages to be used in oral presentations. However, English subtitles should then be used simultaneously. English should be spoken in discussions and spontaneous contributions at all times.

V. Acknowledgments and honours

1) yes, 2) no, 3) yes

“Emeritus” status is deemed to be an issue because it is used in a different university context. A person spoke in favour of a mention on the homepage.

VI Suggestions to the AEC Board and the Council

The 2018 theme was well received as was the “networking” and “cooperation”, including at the political level.

The wish was expressed to invite members of the EU Parliament to the annual congress in order to involve decision-makers more in the discussion.

In many cases, the proportion of students who are nationals/foreigners is discussed both regionally and nationally. The regional conference suggests to prepare the topic more objectively with facts and figures. The contents can only be discussed in more detail by means of a reliable overview. The AEC Executive Board and Council were asked to examine whether a discussion space could be created together with ELIA from which a kind of “charter” could be developed, which could be used as a basis to build political influence. For the NL in particular, the topic currently seems highly explosive. The result of these deliberations is likely to be considered a mere declaration of intent, as the political

attitude on this topic will be different in each country. As a result, some areas of specialism would no longer be relevant.

Data collection options are being discussed. Since data is collected regularly at national level (e.g. via the DAAD), the AEC could benefit from these structures. Data collection has far-reaching consequences, especially in the context of (differing) tuition fees and nationalities (nationals - EU citizens - non-EU citizens).

A sensitive issue is the commitment to institutions in structurally weak countries. Stefan Gies knows many good examples in Africa and in emerging countries, but he also points to the problem of "cultural appropriation".

VII What services would you like the AEC to provide and be prepared to pay for?

The EASY platform needs solid legal elaboration and guidance on data protection issues in the context of European legislation. The AEC can only do this to a limited extent, since European law only regulates the subject in general, but at country level, it is regulated in the detail.

Leipzig reports on a successful project funded by the EU (metrics and didactics of improvisation - see website). The EU funding was used for start-up financing, but one would like to do something like this more often and would like to have support in doing so.

Stefan Gies reports on AEC achievements in the direction of EU funding:

The follow-up programme to **Horizon 2020** would now take arts as well as social, scientific and humanic into account. In addition, the Erasmus Plus programme would support Short Time Exchanges once more. The AEC has compiled electoral checklists for the European elections. This should be used to approach the decision-makers.

VIII Forwarding of calls and information

For the project, the AEC has sent out text messages and calls for Working Group Members for Music in Society and Student WG (accommodation). Were / are these forwarded appropriately?

The information was received and forwarded. In general, almost everyone has experienced that teachers and students have to be addressed personally if they really want to get a reaction. It needs a direct approach and financial support.



France and Luxembourg (Jacques Moreau)

All French active members attending the Congress attended the meeting.

The discussion is synthesized by topics.

Student Participation

Baptiste Grandgirard talks about his participation in the student working group, which fully motivates him. He is active there, but he feels he does not have a great knowledge of institutions.

Dimitri Leroy discovers the AEC, its work. He sees the possibility of creating a network, to see what is done elsewhere. He is a member of Cneserac (French official Council for higher arts education institutions under control of ministry of Culture), but it is a short mandate of 2 years!

In accreditation procedures, student attendance is a mandatory and non-negotiable clause!

The students' voice needs to be structured in France, it can not be done without help, what he seeks for. The Cneserac can serve as a base, but also a relay with anescas (French board of performing arts higher education institutions). He evokes the establishment of a "live performance" music-dance-theatre association, which does not exist. Dance and theatre never appear, only music. His main expectation is therefore a contribution, a link for the structuring of relations with students. He calls on the directors to already receive the information on who are the student representatives in their institution.

It is also important to be integrated in other working groups.

Laurent Gardeux recalls the relevance of the students' interventions at the Zagreb Congress: a focus other than on excellence, which showed an inventive way of seeing things. The AEC must remain in dialogue with the students on this level because they have already proved the relevance of their analyses. They have a real place. This year, their participation in several round tables was important, they were not there as mere extras. It is to emphasize and encourage.

Music Teaching at Primary and Secondary Level in France

The issue of the dance is addressed: could the AEC consider creating a Platform for specific Music-Dance-Theater relationships, as other Platforms? Such a platform would offer the possibility of evoking the link between these disciplines, the question of body training in the curriculum being a central issue for musicians. Within institutions at that level, exchanges do exist, but the corridors are parallel, sometimes even watertight, with no connexions, so interactions are to be included more directly in the curricula. But more than a Platform, could AEC offer an space to this problem? During the Congress, wouldn't it be interesting to invite speakers on behalf of the dance, for the dancers' point of view on our musical practices? Same for theatre ... In this context, the link with ELIA is evoked.

The question of an implicitly hierarchical teaching in France is addressed: the students are focused on their instrumental work, they have difficulty in extracting it. And it starts from the beginning! In addition, the role of the instrumental teacher is evoked: little incentive, sometimes even a deterrent to follow complementary courses. This involves how the institution places this in the course.

Training to the Music Profession

The issue of the professional role of the musicians: rather speak of the professions roles! How to deal with the issue of renewal for the musicians we train? Example of flutists: many very good flutists trained, but what will they do? We need to renew the vision of the music profession. This requires a real promotion of trades, for example: copyist Finale, manager, etc.

There is a need to build an uninhibited professional vision in relation to the music professions and not just to consider one.

During the conference, the workshop on entrepreneurship touched addressed that global issue : What are the related professions in music? It was quite implicit in the workshops, but it must be made explicit. This could offer a theme or topic for 2019.

In our institutions

There is a certain rate of absenteeism on modules for the profession. Students enter with such a lag that they don't perceive the importance of these issues. The students then come back when they need it: there is a need for « after sales service »!

We learn when we have a project, by putting the hands on stuff. This raises the question of how do it. Students need individualized answers, which is difficult to offer. The institutions' environment can play a role for that.

The Annual Congress

Feedback to the congress

The Brainstorming offered by AEC members is an interesting format - moderators and speakers - but requires the moderator to play its role of facilitating discussion among the participants of the group.

The workshops are relevant; they face different visions and functioning in different countries.

But the 45 minutes parallel sessions with the intervention of many people does not allow getting into the subject. Is it the right format? The subjects are very interesting, but the format allows more only exhibiting the experiments than reflecting on the experiments. Thus the workshop on the point of view of the world was far too short, and did not really answer the question asked at the beginning. There would be an interest in being able to focus on a specific topic and take the time to get to the bottom of the matter.

It is less the issue of time that is mentioned than the need for an appropriate number of stakeholders to allow debate, and the relevance of the speaker. The problematization of subjects is sometimes lacking.

The format (number and choice of speakers, intervention time) should allow the speakers to really highlight their relevance.

One voice expresses regrets at not having found concrete elements - presentation of things that are made, successes or failures - that can inspire and give ideas. A tendency to a sometimes agreed discourse, to statements of principle, even to a certain self-celebration, with an Anglo-Saxon view of the subjects. One of the points sought in this congress are the tools on which the AEC can help us, especially on the issue of project funding: Creative Europe, Music in Europe, bi-national programs, etc.

At several points in the debate, it was mentioned that the IRC meeting offers space for more in-depth study of the subjects addressed: the example of the presentation of the Chinese from Shanghai at the Birmingham meeting is quoted (only one aspect had been dealt with and deepened), or the entrepreneurship conference.

The strong points

- EASY
- The pre-congress courses, especially the one on strategic partnerships: the speaker was particularly appreciated. These trainings help to develop subjects. It is almost a pity that this is only present in the pre-congress.
- The congress as an opportunity to meet people in person, to feel the "temperature".

Suggestions for the next congress:

- Fewer subjects and more in depth. To care for the choice of the moderators, that their role is well specified and respected.



- A keynote speaker who offers a different perspective on our practices, a more reflective aspect, brings real challenges with an external reflection and point of view. Why not a philosopher, sociologist, researcher? Someone who has a real relevance on the perspectives of the changes that are happening today, on the fundamental issues on human rights, the role of the arts for the future of our society.
- A more present word for the "Latin" thought - possibly divergent - perspective?
- A congress with several "layers": several plenary sessions with different approaches? Workshops that bring together institutions that can work together?
- **Turkey, Greece and Israel** (Claire Mera-Nelson, Ingeborg Radok Žádná)

Regional representatives present:

- Michael Klinghoffer, Yinam Leef - Jerusalem Academy of Music and Dance
- Dimitrios Marinos, Ioanna Papangeli - Athens Conservatoire
- Payam Susanni, Umit Isgorur - Dokuz Eylul University State Conservatory
- Claire Mera-Nelson - Arts Council England, AEC Council member
- Ingeborg Radok Žádná, Academy of Performing Arts in Prague, AEC Council member

Summary of the discussion:

Welcome words by Claire, introducing of Ingeborg, responsible for the regional group in the upcoming year and explaining reasons - Claire left the Trinity Laban and moved to Arts Council England. It was noted that there are far fewer representatives of the region than in previous congresses.

Claire went through the list of last year participants, provided the group with the last year congress report. In the following discussion, Claire informed the group about some AEC discussed issues:

- 1) Congress feedback - program is more interesting than last year, coffee is good, biscuits as well. Idea of mixing regions and discussed proposed topics is rather new, feedback will come later.
- 2) Language policy - simultaneous translations - will not continue, AEC will devote more effort to translating both Congress materials and other documents into more languages. Some documents are available on the internet in short or more detailed versions.
- 3) Honorary functions will no longer be granted (awarded)
- 4) AEC sustainability plan - in terms of future AEC operations, there is the need to regarding the future AEC needs to create a budget reserve. The possibility (opportunity) to draw EU funds, covering the substantial part of AEC budget, could be limited. Because of this fact, the registration fee for AEC events will be slightly increased in the upcoming years.

Dimitrios: Turkish schools are not in a very good economic form, at the moment, university pays for its teachers and staff travel costs and registration fees, but is the question whether this is a sustainable situation.

Claire: Regarding the sustainability of AEC budget, AEC offers series of paid workshops and services - project writing, EASY online application system etc.). The AEC has started new SMS project, calls for Working Groups members were published.

Yinam: Be involved in working groups could be a problem because of money for certain schools and regions.

The meeting ended prematurely because the group thought she had to follow the next program.



Associate Members (Bernard Lanskey)

Attendees:

- Bernard Lanskey, Yong Siew Toh Conservatory of Music, Singapore (Chair)
- Thomas Novak, New England Conservatory, USA
- Adrian Daly, The Colburn School, USA
- Don McLean, University of Toronto Faculty of Music, Canada
- Jenny Ang, Yong Siew Toh Conservatory of Music, Singapore
- Scott Harrison, Queensland Conservatorium, Australia
- Sue Haug, NASM / Pennsylvania State University, USA
- Xavier Bouvier, Haute Ecole de Musique de Geneve, Switzerland
- Annina Pinosch, Haute école specialise de Suisse occidentale
- Douglas McNabney, Schulich School of Music, McGill University, Canada
- Nathalie Fernando, Universite de Montreal
- Francis Perron, Universite de Montreal
- Rob Cutietta, Thornton School of Music, University of Southern California, USA
- Mist Thorkelsdottir, Thornton School of Music, University of Southern California, USA

The meeting discussed the following:

What can AEC do more to offer Associate Members

Associate members valued conversations at AEC annual congress, but seeks to have more equal voice and opportunities such as participation in Working Groups. Chair clarified that the Council values feedback from associate members, and while associate members' eligibility to participate in AEC WGs is not clear, members should at least look out and respond to calls to participate.

Members would value lower subscription fees generally. The high AEC fees might preclude a more diverse membership. AEC could charge as appropriate fees for AEC services and events as required by members.

It was reflected that the AEC publications are valuable but not well-known and could be made more clearly accessible.

How to get greater participation from comparable institutions

There is a small drop in membership over the last few years. While it is not yet significant, there is a need to evaluate the value of AEC membership to its associate members.

The chair appealed to current Associate Members to reach out to other institutions in their network, particularly Asian schools (where large number of students come to Europe), in a targeted way. In addition, music schools offering non-western classical traditions should be approached.

Establish two types of Associate members

Associate Members would appreciate Higher Education institutions outside of Europe, to be distinct from European professional organisations that are not Higher Education (ie not all in one group) as they would have different interests, needs and concerns. The group noted that having professional groups as members of the AEC is crucial as they are directly complementary to the work of Higher Education, and together supports the music ecosystem. AEC should continue to engage with such professional groups as associate members.

MusiQuE

MusiQuE is being engaged in a number of institutions outside of Europe eg Thailand and Singapore. As well, greater emphasis on quality assurance has also emerged in the region with the upcoming Southeast Asian Directors of Music congress in Indonesia 2019 including quality assurance as one of its main topics. The meeting cautioned that MusiQuE should not become the only way to review music institutions and programmes.

Feedback of Congress

The meeting provided the following feedback on the 2018 AEC Congress held in Graz:

- Topic discussions were broad rather than deep, perhaps due to the early stage developments of some working groups.
- Too many overlapping sessions, forced to choose/forego some sessions
- Global Strand topic was strong and interesting. Some follow up into future AEC discussions would be beneficial to allow greater reflection of trends beyond Europe.
- Hope diversity topic was not a once-off
- Include more digitalised & live feedback at sessions
- Preference for digital communications ie not printed schedule and readers. Preparation for print is time consuming, not most current and not environmentally friendly. Ensure that Digital ie Whova, is up to date and enhance filter/search functions
- The problem of panels - some panel speakers went overtime leaving no space for others/dialogue
- Sit down meals would be valued - but the meeting also recognised that networking opportunities were higher when moving around.





Relevant Addresses

Congress Venue

Main venue: Conservatorio di Musica “Giuseppe Verdi” di Torino, Via Giuseppe Mazzini 11, Turin
Some Breakout Rooms: Collegio San Giuseppe, Via S. Francesco da Paola, 23, Turin

Meals Pre-Congress Seminars

Restaurant Alla Lettera: Via Mazzini 12, Turin

Welcome Dinner Thursday Evening

Museo Nazionale del Risorgimento Italiano: Via Accademia delle Scienze 5, Turin

Lunches on Friday and Saturday

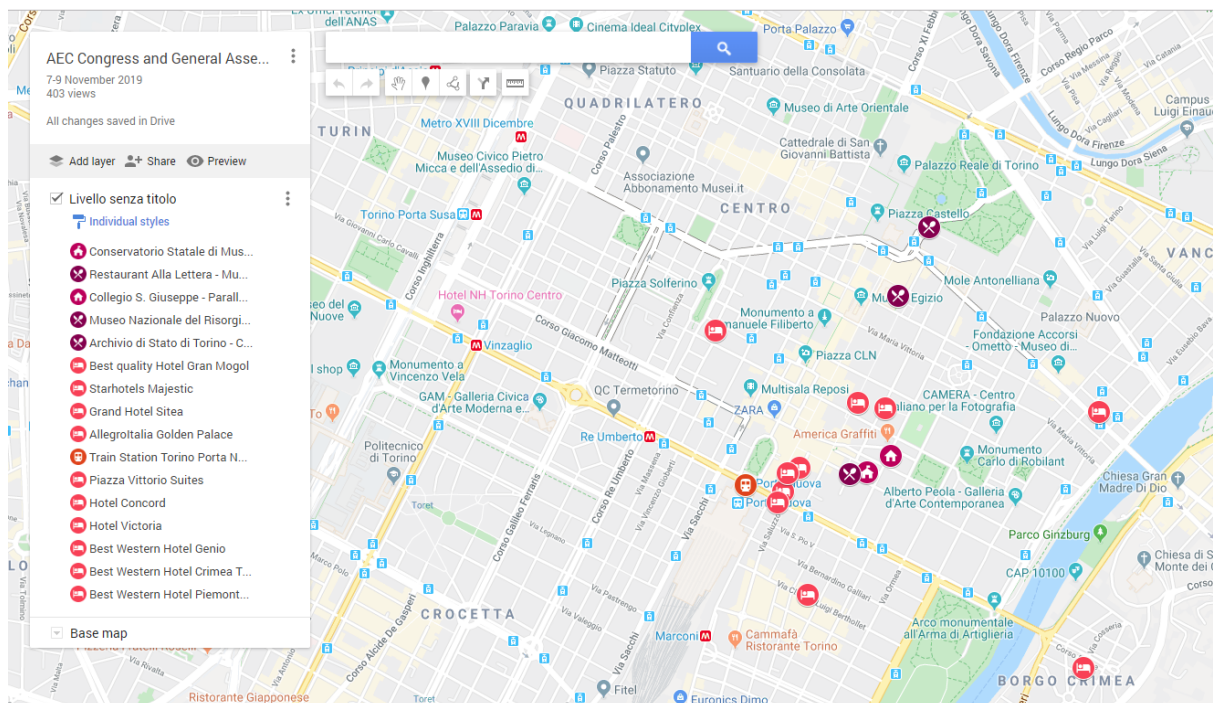
Collegio San Giuseppe: Via S. Francesco da Paola, 23, Turin

Closing Dinner Saturday Evening

Archivio di Stato di Torino: Piazza Castello, 209

Map

https://www.google.com/maps/d/edit?mid=1zbRi_4RPMFSfrTKSAoHKMQg8rnNBjCP-&ll=45.063871582771895%2C7.686452799999984&z=15





How to get there

From Torino Caselle Airport to the Turin city centre

Please take the shuttle bus and get off at the stop called **Torino Porta Nuova** (which is also the main train stop for those coming by train), located at 6 minutes walking distance from the Conservatoire. Taxi from Torino Airport takes 30 minutes and it costs about 30 euro.

From Milano Malpensa Airport to Turin city centre

From Milano Malpensa you can travel to Turin either by train or by bus. If you prefer the train, please take the train from Milano Malpensa Airport to Milano Centrale Train Station and from there take a train to Torino Porta Nuova. The journey takes about 2h time. Please note that there are two train companies travelling to Turin: [Trenitalia](#) and [Italo](#).

There are also a number of buses going directly from Milano Malpensa to Turin city centre, the cost is about 25 euro and it takes a bit less than 2 hours time, [please check this website for travel possibility by bus](#).

Coming by Train - Get off in Torino Porta Nuova station

Take a train to Torino Porta Nuova train station, the conservatoire is 6- minutes walking from the station (500 m).

Information on the shuttle buses time tables are available in the Photos and Documents section of the Congress webpage www.aec-music.eu/congress2019 under the title "Practical Information"

Taxi Number

Pronto Taxi

+39 011 5737

www.taxitorino.it

Telephone numbers of the organizers

Sara Primiterra (AEC Events Manager)

0032/496207303



Hotels

Please note that hotel reservations should be made by the guests directly with the hotel of their choice and that neither AEC nor the University will cover any booking cancellation fees.

Best Quality Hotel Gran Mogol

Address: Via Guarini, 2

Telephone: +39 011 561 2120

Website: <http://bestqualityhotel.it/ita/hotel-torino-centro.php>

Distance from Conservatorio: 400 metres

Starhotels Majestic 4****

Address: C.so Vittorio Emanuele II, 54

Telephone: +39 011 539153

Website: www.starhotels.com/it/i-nostri-hotel/majestic-torino/

Distance from Conservatorio: 450 metres

Grand Hotel Sitea 5*****

Address: Via Carlo Alberto, 35

Telephone: + 39 011 51 70 171

Website: <http://grandhotelsitea.it/>

Distance from Conservatorio: 450 metres

Hotel Allegro Italia Golden Palace 4** and 5*******

Address: Via dell'Arcivescovado, 18

Telephone: +39 011 551 2727

Website: www.allegroitalia.it/torino-golden-palace-hotel-lusso/

Distance from Conservatorio: 1,5 kms

Piazza Vittorio Suites 4****

Address: Piazza Vittorio Veneto, 13

Telephone: +39 011 0341610

Website: <http://www.torinosuites.com/>

Distance from Conservatorio: 1,2 kms

Hotel Concord 4****

Address: Via Lagrange, 47

Telephone: +39 0115176756

Website: www.hotelconcordtorino.com

Distance from Conservatorio: 550 metres

Hotel Victoria 4****

Address: Via Nino Costa, 4

Telephone: +39-011-561-1909

Website: <http://www.hotelvictoria-torino.com/>

Distance from Conservatorio: 1,5 kms

BEST WESTERN Hotel Genio 3*S**

Address: Corso Vittorio Emanuele II, 47

Telephone: +39 011 6505771

Website: www.hotelgenio.it



Distance from Conservatorio: 850 metres

Best Western Hotel Crimea 3***

Address: Via Mentana, 3

Telephone: +39 011 6604700

Website: www.hotelcrimea.it

Distance from Conservatorio: 1,3 kms

Best Western Hotel Piemontese 3***

Address: Via Berthollet, 21

Telephone: +39 011 6698101

Website: www.hotelpiemontese.it

Distance from Conservatorio: 600 metres

List of Restaurants

Close to the Conservatoire

Alla Lettera

Ristorante pizzeria

Via Giuseppe Mazzini, 12

Mbun**

Via Rattazzi

Sushi del Maslè

Ristorante · Via Giuseppe Mazzini, 37/b

Ristorante Casa Fiore

Ristorante piemontese · Via della Rocca, 4

Ristorante Pizzeria Piano B

Via Giuseppe Mazzini, 23/c

La Spaccanapoli

Pizza · Via Giuseppe Mazzini, 19

I Tartufi Bistrot Torino

Ristorante · Via Carlo Alberto, 47

Oinos

Sushi · Via della Rocca, 39/G

Birrificio La Piazza Via Dei Mille 20

Birrificio · Via dei Mille, 20/b

Ristrot Guviol

Ristorante · Via S. Francesco da Paola, 27

Vittoria



V C Alberto 34

Magazzini OZ

Via Giolitti 19/a (nice, with sustainable shop in it)

Pastificio Defilippis

Via Lagrange

Eataly Torino (there are two Eataly Restaurant in Turin, this is the small one, the big one is at Lingotto)

Via Lagrange

Fancy Restaurants

Ristorante Casa del Barolo

Ristorante · Via dei Mille, 10 bis

Kipling Restaurant & Wines

Ristorante · Via Giuseppe Mazzini, 10

Al Garamond

Via Pomba 14

Piano35

Panoramico

Grattacielo SanPaolo

Historical Restaurats

Porto di Savona (Piedmont typical cuisine)

Piazza Vittorio

Platti

Cs Vittorio Angolo Re Umberto

Caffè TORINO ristorante

Piazza San Carlo

Baratti

Galleria Subalpina/ pza Castello

Solferino

Piazza Solferino



Other Events in Turin

Technology Festival, 7th to 10th November in Turin

The AEC Congress will collaborate with *Festival della Tecnologia*, organized by the Polytechnic University of Turin. The music performance that will take place during the AEC Congress on Friday at 18:45 at the Conservatorio is a result of this collaboration. Please visit the website of the festival at <https://www.festivaltecnologia.it/>.

CiocolaTò, 8th to 17th November in Turin

The most famous event in Italy on artisan chocolate returns to the Piedmontese capital with a completely new look, where the primary actors are the master chocolatiers, their art and the excellence of their products.

The organizers aim to give originality and variety to the event and give importance to the enhancement of the excellence, tradition and history of chocolate. Every activity (conference, workshop, routes ...) is carefully taken care of in every detail. At the center of all the initiatives: history, culture, tradition, to know, taste and understand chocolate

Visit <https://www.ciocola-to.eu/>

Contemporary Art

During the Congress days Turin will be decorated with a special light installation: Luci d'Artista <https://www.guidatorino.com/eventi-torino/luci-artista-torino-2019-2020/>

What to see in Turin

Museo Egizio (Egyptian Museum) - the best museum dedicated to ancient Egypt in Europe! A must see in Turin <https://museoegizio.it/> - 10 minutes walking distance from the Conservatorio

Museo Nazionale del Cinema (National Museum of Cinema) - a unique museum located in the monumental Mole Antonelliana <http://www.museocinema.it/it> - 15 minutes walking distance from the Conservatorio

Basilica di Superga - one of the most charming basilicas in Italy <http://www.basilicadisuperga.com/>

Reggia di Venaria - a beautiful villa in just outside Turin, a Piedmont's gem <https://www.lavenaria.it/it>



Information on Fee Payment AEC Annual Congress 2019

Participation fees can be paid in the following ways:

- Manual Payment by Bank Transfer before the event (preferable)
- Ideal, Credit Card, Paypal and Bancontact Systems Online
- Manual Payment (cash on the spot in Turin)
- Manual Payment (by Credit Card in Turin)

An invoice is sent directly to the participant email address by the system after the completion of the online registration procedure.

For more information and other requests please mail events@aec-music.eu

AEC Annual Congress		
Category	If the payment is made before October 7th	If the payment is made after October 7th
Representative of AEC member institution	€300 (+ €100 if attending the MusiQuE pre-Congress workshop or + €30 if attending the workshop on student representation)	€400 (+ €100 if attending a MusiQuE pre-Congress workshop or + €30 if attending the workshop on student representation)
Representative of non-member institutions	€500	€600
Student from an AEC member institution	One student: FREE Other students: €150	€210

The participation fee includes:

- Conference documents
- Participation to all plenary and parallel session
- Participation to the networking moments
- Possibility to display information brochures posters and materials about AEC members institutions
- Coffee Breaks
- Two organized Dinners (Thursday 7 and Saturday 9)
- Two organized Lunches (Friday 8 and Saturday 9)
- Concerts organized by the hosting institution
- Assistance by the AEC Office Staff

The participation fee will not be reimbursed for cancellations notified after October 7th.

Bank details for payments

BNP Paribas Fortis

Account Holder AEC-Music

IBAN: BE47 0016 8894 2980

SWIFT/BIC Code: GEBABEBB

When making the transfer, please clearly quote:

- the code of the event (Congress 2019)
- the last name of the participant
- the name of your institution (if fitting)

Example: **Congress2019, Smith, Gotham Conservatory**





Organization

Conservatorio di Musica Giuseppe Verdi, Torino

Marco Zuccarini, Director
Valeria De Bernardi, Professor

AEC Council

President

- Eirik Birkeland - Former Rector/Associate Professor, Norwegian Academy of Music, Oslo, Norway*

Vice-Presidents

- Georg Schulz - Former Rector/Associate Professor Kunstuniversitat Graz, Austria
- Deborah Kelleher - Director, Royal Irish Academy of Music, Dublin, Ireland*

Secretary General

- Harrie van den Elsen - Principal, Prince Claus Conservatoire, Groningen, The Netherlands*

Council members

- Kaarlo Hilden - Dean of the Faculty of Classical Music, Sibelius Academy, Helsinki, Finland
- Jacques Moreau - Director, CEFEDM Rhône-Alpes, Lyon, France
- Ingeborg Radok Žádná - Vice-Dean for International Relations and Art Activity, Prague Academy of Performing Arts, Music and Dance Faculty, Czech Republic
- Elisabeth Gutjahr - Rector, Staatliche Hochschule für Musik Trossingen, Trossingen, Germany*
- Iñaki Sandoval, Viljandi Culture Academy, Tartu, Estonia
- Lucia Di Cecca -International Relations Coordinator, Conservatorio di Musica “L. Refice”, Frosinone, Italy
- Zdzisław Łapinski - Director, The Academy of Music in Krakow, Krakow, Poland
- Bernard Lanskey - Co-opted Representative of AEC Associate Members, Director & Professor, Yong Siew Toh Conservatory in Singapore, Singapore

*members of the Congress Committee

AEC and MusiQuE Office



OFFICE STAFF



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AEC Chief Executive



Linda Messas
AEC General Manager/
Deputy CEO/MusiQuE
Director



Sara Primiterra
AEC Events and Project
Manager



Esther Nass
AEC Office Project
Coordinator



Gabriele Rosana
AEC Communication
and Advocacy Officer



Paulina Gut
AEC Project and Events
Coordinator / MusiQuE
Review and Administrative
Officer



**Crina
Mosneagu**
MusiQuE Policy
and Review
Officer



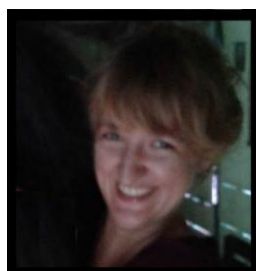
Blazhe Todorovski
MusiQuE Review and
Administrative Officer



Chiara Conciatori
MusiQuE Intern



Alfonso Guerra
AEC Membership
and Finance
Coordinator



Ivona Tomic
AEC Intern



Clara Larrauri
AEC Intern



Association Européenne
des Conservatoires, Académies de
Musique et Musikhochschule

