

**AEC Executive Committee and
Council Elections 2025
- CVs and Statements of Candidates**



List of Candidates for the Council

- Hosbond, Keld (Danmark)
- Ceni, Riccardo (Italy)
- Desmurs, Sandrine (France)
- Sanchis Caparrós, Vicent (Spain)

Keld Hosbond

**Principal of the Royal Academy of Music, Aarhus/Aalborg (RAMA)
Denmark**

Curriculum Vitae

Keld has a Master Degree in Political Science from Aarhus University (*Master Thesis: Globalization and Democracy in Africa*) and likewise a degree from Royal Academy of Music, Aarhus/Aalborg, RAMA (rhythmic music, trombone). Since 2004, he has been Head of International Relations at RAMA and since 2016 Vice Principal at RAMA. Since June 2022 Principal at RAMA

/Member of the AEC board (The Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen) since 2023

He has been initiating/managing the following major projects:

/GLOMUS - Global Network for Music Academies (partners in Europe, Asia, Africa, Middle East, Americas) www.glomus.net

/ANMA (Association of Nordic Music Academies), Leadership 2016-22. Initiator of “ANMA Talks” and NEXT! Project on Artistic Citizenship

/NOMAZZ - Nordic Master in Jazz (Joint Study Program) www.nomazz.net

/GLOMAS - Global Music Master (Joint Study Program) www.glomas.net

/ACT in ART - Nordic Network for Entrepreneurial Thinking in Arts Education

/Danish Culture Programs Mali: Capacity building, entrepreneurship and music education

/Danish Culture Programs Afghanistan: Capacity building and exchanges

/EU project Polifonia, Co-Chairman, working group on mobility, joint study programs and recognition

/COIL Collaborative Online International Learning - an innovative and intercontinental e-learning project, with partner institutions in USA, South Africa and Denmark

/NordPULS Chairman - Nordic Network for Music Academies, Rhythmic Music

- Initiating and managing projects on Gender (“Girl Power in Jazz”), Diversity (“GENUS”), E-learning (“New Time Music”), Big Band (“North Star Big Band”) etc.

/Erasmus: Coordinator, managing mobility and strategic and intensive projects

- Initiating and managing KA2 projects on Entrepreneurship (“RENEW”) and trans-disciplinarity (“Next Move”)

/RAMA strategy 2019-22 and 24-29 Initiator and strategic work on the overall strategies with a special focus on Artistic Citizenship and Curriculum Development

Furthermore, he has been teaching development theory, music culture and communication, pedagogical theory, entrepreneurship for music students.

Statement

My motivation for seeking re-election to the AEC Council springs from a deep commitment to supporting and strengthening the European higher music education sector. As Principal of RAMA, I bring with me many years of experience in curriculum development, internationalization, entrepreneurship, and artistic citizenship, and I am eager to continue contributing this expertise to the AEC community.

For decades, I have been a strong advocate of international collaboration. As one of the founders of the GLOMUS network, I have worked to create people-to-people bridges and to insist on an open-minded approach in our European cooperation. I believe that through the arts, education, and cross-cultural projects we can address some of the world's most urgent challenges—not only in words, but through real collaboration and artistic engagement.

Today, in a turbulent historical moment, our unity and openness are more important than ever. A strong and forward-looking AEC can help ensure a resilient and inclusive sector, one that both upholds artistic excellence and embraces diversity. At the same time, I believe we must continue to look outward—building meaningful global partnerships, not least with colleagues in Africa and the Middle East—and to stand firmly in solidarity with music academies in countries suffering from conflict and aggression, including Ukraine, Georgia, and Moldova.

If re-elected, I will continue to serve as a committed advocate for international dialogue, innovation, and a truly global artistic community.

— Keld Hosbond

A handwritten signature in blue ink, reading "Keld Hosbond", positioned above a horizontal line.

**Riccardo Ceni,
Conservatorio di Musica Giuseppe Verdi Milano
Italy**

Curriculum Vitae

Born in Milano in 1970, Riccardo Ceni studied composition with Bruno Bettinelli and Azio Corghi at the Conservatorio “Giuseppe Verdi” of Milano, conducting with Maurizio Benini, Daniele Gatti, Carlo Maria Giulini (Scuola di Musica di Fiesole), choir conducting with Franco Monego, Tõnu Kaljuste and Norbert Balatsch (Bayreuther Festspiele), graduating in Composition, Orchestra Conducting, Polyphonic Composition, Choir Conducting at the Conservatoires of Milano and Bologna. He also graduated cum laude in Literature at the University of Milano, with the dissertation “Styles, Topics and Figures. The Wordless Theatre in Mozart”, and in the Composition Specialization Course at the Accademia Nazionale di Santa Cecilia, Roma.

After an apprenticeship as a coach and choir conductor, he worked as a conductor with institutions such as Teatro alla Scala Chamber Orchestra, Teatro Comunale di Bologna, Orchestra Sinfonica Arturo Toscanini, Teatro Massimo di Palermo, Arena di Verona, Orchestra Sinfonica di Milano Giuseppe Verdi, Orchestra Filarmonica di Torino, Orchestra da Camera di Mantova, I Pomeriggi Musicali, Orchestra Guido Cantelli, Ensemble 2 Agosto, Sax-Ensemble in Madrid, conducting world premieres and recording for RAI, RTVE, Stradivarius Label.

He collaborated with Ricordi and Musik and Ästhetik and reworked an opera taken from Offenbach's music, commissioned by Theater Münster.

He was designer and coordinator of the EQF 7 specialization course “Musica d’oggi” at the Bari Conservatoire, cooperating with GRAME Lyon, Teatro Petruzzelli, Teatro alla Scala Academy.

He also taught at the CSI in Lugano and at the Real Conservatorio Superior of Madrid as guest lecturer.

He was member of the board of the Istituto Nazionale di Studi Verdiani, of the “National Committee Arrigo Boito” and of the Steering Group of the Italian Conservatoires Directors’ Network.

He is an ANVUR Evaluation Expert (Italian Agency for the Evaluation of Universities and Research Institutes).

At the Conservatorio “Arrigo Boito” of Parma he served as International Relations Coordinator and member of the Academic Board; he founded the Laboratory on Musical Rhetoric, the OGVE - Via Emilia Youth Orchestra and promoted the strategic partnerships European Opera Academy Laboratory, The Jazz Workshop and VoxEarlyMus.

He was elected Director for the a.y. 2016-19 and reelected for the second term 2019-22.

Full professor of Theory of Harmony and Analysis and Erasmus+ Coordinator at the Conservatorio “Giuseppe Verdi” of Milano since 2022-23, he has been elected member of the Academic Board for the term 2025-28.

He was elected to his first term as a member of the AEC Council in 2022.

Statement

Dear colleagues,

I am honored to address you on my motivation to apply for the second term of AEC Council member position.

It is a responsibility not to be taken lightly, but I will reserve time and energy to dedicate myself, after the experiences of IRC, member of the Academic Board, Director of the Conservatory of Parma and professor of Harmony and Analysis at the Conservatory of Milano, from 2013 to today.

In the last decade I have played other institutional roles and in the field of research, internationalization and Third Mission; during these three intense years as an AEC Council member, I have worked closely with colleagues and AEC Office in a very productive and harmonious way.

It has been an intense journey, humanly and professionally, which has deepened my sensitivity towards other people.

The terrible events all around the world show that culture alone does not stop violence, but it's a medium that makes us understand the richness of diversity and can build a barrier to barbarism and the resulting violence. This role of the culture in society demands an increasing work, which must find us protagonists, as musicians and citizens.

Internationalization is dialogue and creation of harmony, in terms of training, ethics and politics: AEC has been carrying out this mission with effectiveness, fostering synergies with different sectors of society, international and national institutions, promoting the exchange of cultures and good practices, in Europe and beyond.

In this sense, AEC can be a playmaker for music education worldwide, even in countries that have so far engaged very little with us, such as Africa and South America.

AEC can help hand down and disseminate great musical traditions at every level of society, while also supporting innovation, without which tradition has no prospect and future.

I bring my experiences with the belief that working together with passion always produces the best fruits. I hope very much that the members of the AEC will allow me to become a Council member, to make my contribution to this great organisation, and to its community.

Thanks for your attention,

: Riccardo Ca'

Curriculum vitae

Sandrine Desmurs is currently Head of Foresight and New Projects at Cefedem Auvergne-Rhône-Alpes. For nearly twenty years, she has been developing initiatives at the crossroads of pedagogical innovation, digital transformation, and European cooperation. Her path, however, is rooted elsewhere: a singer from the popular music scene and a self-taught artistic mediator, she long “made culture” from the margins before entering the fields of higher education, research, and cultural policy.

Holding a Master’s degree in Information Architecture (École Normale Supérieure de Lyon) and a State Diploma in Music Pedagogy (Cefedem Rhône-Alpes), she has supported the digital transformation of artistic and pedagogical practices in higher music education and designed hybrid training programmes. She has also contributed to and coordinated working groups within European projects (AEC’s SMS and ARTEMIS projects, and the Erasmus+ project FAST45). Her expertise lies in the intersections between art, education, research, and technology, explored through conferences, publications, and her roles as expert (AEQES, Belgium) and community leader (president of a youth and cultural centre in Villeurbanne). Her commitment is guided by the conviction that culture cannot be thought in silos but must be reinvented in the interstices. Cultural rights, European cooperation, inclusion, and digital imaginaries are central to her work as levers for building bridges between artistic, educational, and civic spheres. As a candidate for the AEC Council, she wishes to put this experience at the service of pedagogical transitions, the strengthening of inclusive practices, and the development of new models of cooperation for a sustainable musical future.

Concise cv Education

- Master’s in Information Architecture - École Normale Supérieure de Lyon (2014)
- State Diploma in Music Pedagogy, Popular Music - Cefedem Rhône-Alpes (2005)
- Training in Collective Intelligence - Agora Dazibao, Lyon (2024)

Professional experience

- Cefedem Auvergne-Rhône-Alpes (2006 - present)
 - Head of Foresight and New Projects
 - Coordinator, “Digitisation” Working Group - AEC-ARTEMIS (Creative Europe, 2022-2025)
 - Contributor, FAST45 project, local coordination for Cefedem (Erasmus+ Knowledge Alliance, 2021-2023)
 - Contributor, “Digitisation” Working Group - AEC-SMS (Creative Europe, 2017-2021)

- Development of hybrid training programmes and support for digital transformation
- Université Claude Bernard Lyon 1 (2020-2022)
 - Lecturer in Digital Culture
- École municipale de musique, Vénissieux (2006-2013)
 - Music teacher, cultural mediation projects
- Singer and artistic mediator (1997-2014)
 - Musical projects and cultural initiatives in France and abroad

Engagements and responsibilities

- Expert in higher arts education evaluation - AEQES (Agency for Quality Evaluation in Higher Education, Belgium)
- Board Member, ICOM (Institute of Communication) - Université Lyon 2
- President, Maison des Jeunes et de la Culture (MJC), Villeurbanne
- Regular speaker at conferences and symposia in France and internationally

Statement

Dear Members of the AEC General Assembly,

I am presenting my candidacy for the Council because I deeply believe in the role that the AEC can play in an artistic and educational world undergoing profound transformation, convinced that transnational cooperation is a powerful lever to shape the future of higher music education.

My relationship with the AEC has grown through the European projects in which I have taken part, allowing me to strengthen a distinctive expertise at the intersection of artistic practice, digital innovation, and inclusive pedagogy. By coordinating the “Digitisation” working group of the ARTEMIS project and contributing to the SMS and FAST45 projects, I have explored the key transformations currently reshaping higher music education: anticipating social and technological developments, promoting sustainability, and redefining the role of our institutions in a rapidly changing world. These experiences have given me a clear perspective on how European cooperation fosters creativity, drives innovation, and strengthens our collective capacity to act. My candidacy also continues the long-standing commitment of Cefedem Auvergne-Rhône-Alpes to the AEC. Following Jean-Charles François and Jacques Moreau, it is today Philippe Genet, the current director, who supports my candidacy. This endorsement reflects a shared conviction: the AEC is an essential space for dialogue, experimentation, and cooperation, where collective responses to the challenges facing higher music education can be forged.

I bring to this candidacy a spirit of collaboration, a strategic vision, and the strong conviction that our institutions must take an active role in the transformations underway. I would like to contribute to:

- supporting members in navigating digital and pedagogical transitions,
- strengthening inclusive practices and access to higher music education,
- promoting new models of learning and assessment,

- enhancing cooperation between institutions, stakeholders, and students to build sustainable careers and a vibrant musical ecosystem.

If elected, I will dedicate myself fully, building on my experience as a musician, educator, researcher, and catalyst for institutional change. I consider the AEC a crucial European platform for shaping new imaginaries and collective strategies, and I would be honoured to play a part in its future evolution.

A handwritten signature in blue ink, appearing to be 'J. B. B.', with a stylized, elongated flourish extending to the right.

Vicent Sanchis Caparrós
Conservatori Superior de Música "Joaquín Rodrigo" de València
Spain



Curriculum vitae

Personal Information

FIRST NAME / SURNAME	Vicent Sanchis Caparrós
ADDRESS	C/ Salvador R. Bronchú, 2B-6 46025 Valencia - Spain
TEL	+34.658.508.572
EMAIL	vicent.sanchis@csmvalencia.es
NATIONALITY	Spanish
DATE OF BIRTH	09.10.1973
GENDER	Male
DESIRED POSITION	Member of AEC Council

Work Experience

DATES	September 2016 - present
POSITION	Professor (Conservatori Superior de Música "Joaquín Rodrigo" de València)
RESPONSIBILITIES	Professor of English and Literature / International Relations Coordinator (2022-present)
EMPLOYER / ADDRESS	Dance and Music Conservatoire of Valencia
TYPE OF BUSINESS	Arts Education
DATES	April 2001 - 2016
POSITION	Business and Engineering English Teacher
RESPONSIBILITIES	Lead students to excellency in their studies in English - Manage travel arrangements for exchange students - Assess competences and abilities
EMPLOYER / ADDRESS	Universidad Politécnica de Valencia
TYPE OF BUSINESS	University
DATES	September 2007 - 2016
POSITION	English Teacher/Head of Studies
RESPONSIBILITIES	Teaching English at various levels (A2-C2) - Arrange travel experiences to the USA and Canada - Large group responsibilities - Managing budget of the school
EMPLOYER / ADDRESS	Escuela Oficial de Idiomas / State Language School

Curriculum vitae

DATES	October 2008 - present
POSITION	Oral Examiner
RESPONSIBILITIES	Assess candidates at different levels of communication skills, both in general English and Business English
EMPLOYER / ADDRESS	University of Cambridge
TYPE OF BUSINESS	Education

Education and Training

DATES	2003
QUALIFICATION AWARDED	Master in Advanced Studies, leading to PhD
PRINCIPAL STUDIES	English Literature
INSTITUTION	Universidad de Valencia
DATES	1998
QUALIFICATION AWARDED	BA in English Studies
PRINCIPAL STUDIES	English for Specific Purposes, Literature
INSTITUTION	Universidad de Valencia / University of Stockholm

Skills and Competences

LANGUAGE SPOKEN	Spanish, Catalan
OTHER LANGUAGE(S)	English (C2), French (A2), German (A2), Italian (B1), Swedish (C2), Japanese (A1)
SOCIAL SKILLS AND COMPETENCES	Extreme attention to details, communicative, high degree of empathy and adaptability to the environment, independent at decision-making, international background
ORGANISATIONAL SKILLS AND COMPETENCES	Ability to meet deadlines, organisational skills, teamwork skills, adequacy to policies
COMPUTER SKILLS AND COMPETENCES	Windows, Linux and MAC user, MS Office (including Excel): advanced level, Acrobat family, Social Networks

Vicent Sanchis
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Vicent Sanchis
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PAGE 2- CURRICULUM VITAE OF **Vicent Sanchis Caparrós**

Statement

Dear members of the Association Européene des Conservatoires,
I am writing to express my interest in joining our beloved organization in the role of member of the AEC Council. As an individual who comes from an institution committed to fostering artistic excellence and advancing music education, I recognize the crucial role the AEC plays in shaping the future of Music and Art training across Europe. The AEC's dedication to innovation, inclusivity, and artistic integrity aligns closely with our mission to nurture creative talent and inspire the next generation of musicians.

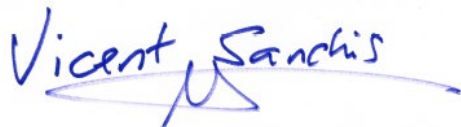
Therefore, by becoming a member of the AEC Council, I seek to contribute to and benefit from the collective expertise of a vibrant and diverse community of music professionals and educators. I am particularly eager to engage in dialogues on curriculum development, pedagogy, international cooperation, and strategies to ensure a sustainable future for the performing arts. I also value the AEC's advocacy for diversity, equal opportunities, and artistic research, which are key areas of focus in our work.

On the other hand, I am confident that joining the AEC will enhance our ability to provide students with world-class music education while promoting cross-cultural exchange and artistic collaboration. I also look forward to contributing to the good atmosphere seen in our Regional Group meetings, part of the much-appreciated General Assembly.

Please note as well the wonderful cooperation and outcome we obtained after working on the development of the HarMA HUB project, whose main dissemination seminar was held and organised in Valencia in April 2025, with a team of professors and students under my leadership.

Finally, as some of you already know, languages play a crucial role in my life, reason why I would like to emphasize my commitment to making sure that students' Erasmus experience is fulfilled with successful completion of language skills and certification. Being an Oral Examiner for the University of Cambridge, as well as a published author for Cambridge University Press, I feel that there is a field of improvement with languages and the mobilities of the students members of the AEC. Thank you for considering my application. I am excited about the opportunity to collaborate with like-minded professionals and institutions to help shape the future of music education and Art in Europe.

Yours sincerely,

A handwritten signature in blue ink that reads "Vicent Sanchis". The signature is fluid and cursive, with a long horizontal stroke extending from the end of the name.