

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



List of Candidates for Executive Committee

- Kelleher, Deborah (Ireland; applying for AEC President)
- Perković, Ivana (Serbia; applying for AEC General Secretary)
- Sharkey, Jeffrey (UK, applying for AEC Vice-President)

Deborah Kelleher (Candidate for AEC President)
Royal Irish Academy of Music
Ireland

CURRENT ROLES

2010-present	Director, Royal Irish Academy of Music (RIAM) President,
2022-present	European Association of Conservatoires (AEC)

RELEVANT EXPERIENCE

Leadership

Institutional

- Negotiated the RIAM becoming an associated college of Trinity College Dublin, developing a dynamic programme of shared projects and academic modules.
- Developed and implemented, with extensive stakeholder engagement, the 2011, 2015 and 2021 RIAM Strategic Plans, consolidating positions of strength, addressing challenges and establishing a continuous improvement ethos.
- Initiated and delivered the campus re-development, a transformational €27 million project bringing the RIAM estate to an international level by:
 - Doubling the number of teaching studios to 75;
 - Expanding the specialist library and research facilities;
 - Creating a music discovery hub for students with additional needs;
 - Delivering two worldclass performance spaces, a 300 seat recital hall and an opera studio; and
 - Establishing a dedicated Digital Innovation and Broadcasting wing.

National

- Board member of RTÉ, Ireland's national television and radio broadcaster, 2014 to 2022.
Key Board roles included:
 - Rebalancing the schedule by expanding and increasing arts and culture programming as Chair of the Programme Committee; and
 - Reviewing and restructuring the role and management of two orchestras, securing a longterm, viable future for both.
- Board Member of the National Concert Hall (NCH), 2011 to 2016. Key Board roles included:
 - Negotiating with government to award National Cultural Institution status to the NCH, becoming the first music institution to achieve this position; and
 - Developing the business plan for the re-development of their 7 acre site in the centre of Dublin.
- Start-up and continuing sponsor of the Open Youth Orchestra of Ireland (OYOI), the first national inclusive musical ensemble in Ireland and the first of its kind in the EU. This programme has established musical ensembles for young disabled musicians in every province in Ireland. Secured longterm funding for OYOI from the Creative Ireland programme.

International

- Appointed President of the European Association of Conservatoires (AEC), the umbrella group for over 300 conservatoires in Europe and outside Europe. It is the leading voice for higher music education. This role requires continuous communication with, and advocacy for, the sector.
- First President of AEC to sign a MOU with SEADOM, South East Asia Directors of Music to develop closer relationships with this important territory, following a similar process with the National Association of Schools of Music (NASM) in USA and the College Music Society (CMS) in USA.
- Appointed by Conservatoires UK (CUK) as a panel member to assess institutional applicants for world-leading specialist provider funding for the Office for Students (OfS). This included:
 - Reviewing all music and the performing arts higher education institutions in England;
 - Establishing benchmarking criteria; and
 - Developing recommendations on funding priorities
- Sponsored a research programme, 'PRIhME' (Power relations in Higher Music Education), to review current teaching practice and, in particular, power dynamics in music institutions. This programme is now a best practice example used in EU LOTUS curriculum development across all sectors of education. Distinguishing features were:
 - Securing Erasmus+ research funds and establishing project team;
 - Implementing the first EU funded research project to centre its process on a Citizen's Assembly deliberative democracy model;
 - Recruiting active participation by 10 leading conservatoires; and
 - Developing evidence-based recommendations for change, resulting in new standards being adopted by AEC member institutions.
- Sponsored the founding of the European Performing Arts Students Association (EPASA) to ensure greater integration of the student voice into higher music education planning and practice.

RELEVANT EXPERIENCE

Operational and financial

Institutional - operational

- Modernised RIAM's Constitution to reflect contemporary governance standards.
- Restructured the RIAM into four divisions:
 1. Tertiary RIAM (Bachelor to Doctoral level), completed 2016;
 2. Junior RIAM (pre-Junior, Junior and Young Artist Programme), completed 2021;
 3. RIAM Connect (RIAM Exams, publications and outreach), completed 2018; and
 4. RIAM Adult Division (adult amateurs and professional development for music practitioners and the corporate sector), completed 2022.
- Restructured the performance management process, establishing with external and internal stakeholders a best-in-class and broader set of metrics.
- Empowered managers to support team development and maintain high standards by implementing continuing professional development training for all RIAM staff in all areas of operation.
- Pivoted in March 2020 to online teaching within one week due to COVID-19, providing teaching staff with training and achieving 100% participation by students at all levels.
- Developed online examination system for RIAM Exams, protecting RIAM's relationship with exam candidates throughout the country and enhancing its role as the leading provider of music examinations in Ireland.

Institutional - financial

- Grew tuition income by 40% and Government grant by 42% between 2014 and 2022.
- Maintained teaching programmes and protected student experience when Government funding was reduced by 20% in 2014 due to pressures on public finances.
- Delivered strong annual surpluses from a breakeven position.
- Fostered commercial capabilities to deliver a wider range of activities, becoming the only Irish conservatoire to achieve 60% of income from non-Government sources, such as:
 - Tuition;
 - RIAM Exams and associated resources;
 - Commercial activities; and
 - Fundraising.
- Prioritised mission-led, sustainable diversification of RIAM's income streams including:
 - New offers and geographic territories in RIAM Exams (equivalent to ABRSM);
 - New teacher and corporate training courses delivered through RIAM Adult Division; and
 - A pipeline of commercial income using the assets of the transformed estate.
- Created an effective fundraising strategy that included:
 - Becoming the only Irish conservatoire to engage in fundraising with a 501C3 vehicle for US giving;
 - Implementing a UK Gift Aid process with the Ireland Funds Great Britain; and
 - Developing a systematic and sustainable process to secure donors in UK and USA.
- Targeted and achieved €27million funding to secure Phase 1 of the RIAM campus re-development. The cost of RIAM's fundraising is €0.03 per €1 raised. The funding sources include:
 - €12 million from private and corporate donors, the largest amount raised for an arts capital project in the history of Ireland; and
 - €10 million from two Government Departments, the only education capital project to receive funding from two government departments for capital development.
- Oversaw the change from cash accounting to strategic management accounting in RIAM, giving Senior Managers greater autonomy in managing budgets. This embedded effective financial decision making and ensures purposeful use of available funds.
- Secured RIAM's first student accommodation philanthropic donation. This represents the beginning of Phase 2 of RIAM's estate expansion plans.

Academic and professional

Musician and Advisor

- Collaborative pianist and advisor, recitalist and broadcaster in Ireland, Europe and America, working in particular with singers.
- Finalist, Belvedere International Répétiteur Competition, Vienna; Accompanist, Opera Theatre Company Young Artists programme; Répétiteur, OperaPlus Festival Belgium, Anna Livia Opera Festival; Vocal advisor to National Symphony Orchestra of Ireland.

Curator and Producer – international collaborations

- Expanded the international reach of RIAM productions. The 'Drums and Guns', and 'Ten thousand miles away' performance projects with pianist and broadcaster Iain Burnside involved song and text with partners Juilliard School of New York and Guildhall School of Music and Drama. Performances were held in Dublin, London and New York.
- Initiated 'Open Your Eyes and Tell Me What You See', a performance project addressing the climate crisis in both an artistic and practical sense with partners Mozarteum Salzburg, Conservatoire de Paris, Guildhall School of Music and Drama. Performances were held in Dublin, London, Paris and Salzburg. Due to student, institutional and audience response, this is being developed into a larger project.
- Developed 'New Music Dublin Festival' Residences (2018-present). These annual performances of contemporary music in partnership the Conservatoire de Paris create opportunities students for students to undertake side by side work with ensembles such as Ensemble Intercontemporain.
- Developed the Wigmore Hall Festival at RIAM (2023), a new Festival including performances and masterclasses to launch RIAM's new Whyte Recital Hall. This partnership with the Wigmore Hall will feature artists from their 2023/2024 season including Mitsuko Uchida, Sir Stephen Hough, Sheku Kanneh Mason, the Schumann Quartet and Regula Muehleemann.

RELEVANT EXPERIENCE

Education and arts

Exemplary music education

Since 2010, my mission has been one of continuous improvement and, where needed, transformation to earn and continue to deserve the position of the leading music conservatoire in Ireland.

Key achievements

- Recruitment and retention of talented teachers who attract the most gifted students. As a result, the RIAM is the only Irish conservatoire to have international competition prize winners in world renowned competitions such as Clara Haskil, Cologne, Maria Callas, Beethoven, Maria Canals, Cardiff Singer of the World and the Leeds International Piano Competition.
- Led the comprehensive revision of RIAM's Bachelor and Master in Music programmes, giving the student greater agency in their learning journey and responding to changes in the sector.
- Founded the first Historical Performance Department on island of Ireland with Irish Baroque Orchestra as partners. A permanent Centre for 18th Century Music is being developed as a result of this alliance.
- Devised a bespoke undergraduate degree for vocal students that includes an annual fully-staged operas in partnership with IADT Dun Laoghaire (set and costume design) with professional crew, nurturing internationally recognised graduates. The calibre of this programme attracts respected professionals such as Annalise Miskimmon (Artistic Director, ENO) Lynne Parker (Artistic Director, Rough Magic) and Caitriona McLaughlin (Artistic Director, Abbey Theatre).
- Created a new role 'Head of Artistic Programming' to ensure RIAM's students connect with national and international audiences in a high quality musical programme of over 100 concerts per year.
- Committed to developing robust relationships with multiple institutions to extend the reach of the RIAM to create opportunities for staff and students. Currently, the RIAM is the only institution in Ireland to have performance and research projects with the:
 - National Library of Ireland;
 - National Museum of Ireland;
 - National Concert Hall;
 - National Archives of Ireland;
 - National Gallery of Ireland;
 - Children's Ombudsman; and
 - Department of Foreign Affairs.

Expanding engagement with music

- Developed cross and post-disciplinary research and practice opportunities for Trinity and RIAM students by offering the first 'Trinity Elective' on 'Music making, the Arts and Society' open to non-music students such as engineering, law and computer science students. The elective is co-taught with Trinity College colleagues from the economics and education departments. RIAM students have access to a range of 40 Trinity electives in areas outside music.
- Recognised the opportunity to grow a broader community of active stakeholders and spearheaded RIAM becoming the first conservatoire in UK and Ireland to launch an Adult Division offering a broader range of programmes including:
 - Instrument, history and group courses for amateurs;
 - Upskilling for professional music teachers; and
 - Music-based corporate training.
- Opened Ireland's first and only professional standard chamber music hall in the country in May 2023. The first public performance will feature Mitsuko Uchida in the Wigmore Hall Festival.

Access, participation and learning

Institutional

- Student applications have increased by 40% since 2018. 35% of the student body receive financial or learning supports.
- Placed 'Access and Inclusion for a modern RIAM' as the first of four goals in RIAM 175 Strategic Plan (2021-2025).
- Established RIAM Connect, which oversees all aspects of outreach and engagement with learners outside Tertiary RIAM and Junior RIAM. The estimated reach is over 100,000 young people and adults in 2023.
- Initiated an institutional audit of Diversity, Equity, Access and Inclusion (DEAI) across RIAM, leading to a DEAI strategy and roadmap (2022-2025) that is currently being implemented. A key feature includes continuous monitoring to capture learnings and improve impact.
- Hired the first music therapist in Ireland to work with young people and adults clients at RIAM.
- Restructured RIAM's large Junior Department (1,500 school age students). The streamlined divisions include:
 - Non-auditioned early years programmes for the very young including free schools programmes;
 - One to one tuition which sets student-centred goals and includes tuition waivers; and
 - The Young Artist Programme for especially motivated students who may enter the profession and provide a pipeline for both RIAM and international Tertiary programmes.
- Maintained the RIAM online exam system post-COVID-19 to provide easier and wider access to assessments. This system is chosen by 50% of all exam candidates.

RELEVANT EXPERIENCE

Access, participation and learning continued

National

- Partnered with the Department of Foreign Affairs to deliver the largest all-Ireland single music initiative in the history of the State - 'EU50: Our Anthem'. This national programme celebrates Ireland's 50th anniversary of EU membership. This involved:
 - Developing a digital toolkit for schools providing a range of performing options including recordings and additional resources; and
 - Disseminating the toolkit and promoting participation.
- Founded and obtained external funding for the Open Youth Orchestra of Ireland (OYOI), the first all-island ensemble to involve young people with disabilities using assistive technology with partner, Ulster University. The programme included:
 - Development of regional ensembles to bring musicians together to acquire the skills and experience the joy of collaborative practice;
 - Creation of pathways from regional ensembles to the national orchestra; and
 - Production of teacher training programmes and 'how-to' handbooks to support local initiatives.
- Founded and obtained external funding for two primary school programmes for children from disadvantaged backgrounds. Students are offered a five year programme in brass and strings, developing from beginner groups to one-to-one lessons. The programme was developed by RIAM faculty in partnership with the schools and is supported by RIAM Tertiary students.
- Established initiatives to encourage new audiences to attend performances by students and visiting artists on campus, nationwide and online through a programme of free in-person events, subsidised pricing and online events.

International

- Contributed expertise and resources as an institutional partner in 'IncluMusic', a European research partnership led by Academia de Muzica Gheorghe Dima, Cluj. This aims to develop teaching and learning tools for school age and higher music education students who are neurodivergent.

Digital

Scoping and funding

- Developed an integrated whole-of-operation process to maximise return-on-investment and operational impact.
- Chaired expert advisory group to develop the Digital Strategy and Investment Framework. The Digital Strategy has four goals:
 1. Encourage and support worldclass Digital Artistry;
 2. Deploy digital channels effectively to grow Digital Audiences;
 3. Enable high standards in Digital Teaching and Learning; and
 4. Embed proactive horizon scanning and develop agile processes to implement value-adding Digital Transformation.
- Secured €1 million Irish Government funding.
- Approved tender process, focused on acquisition of hardware and software, AV equipment and funds for research to support the Digital Strategy.

Digital Artistry

- Established an installation project with the Conservatoire de Paris involving their music performance and sound and visual technology students, to design a spatialised audio-visual installation. The work, PAUSE, was recorded by Paris and RIAM students in May 2022 and will be exhibited in RIAM in October 2023. The ambition is to develop a 'Sonic Arts' specialism in the coming years.
- Commissioned composer Karen Power to deliver multi-annual and co-creative performance projects with the Open Youth Orchestra of Ireland and RIAM students using digitally transformed 'found sounds' and assistive technology. The ambition is to develop a body of inclusive repertoire with high artistic standards (2023-2027).

Digital Audiences

- Approved the largest investment by the RIAM in technologies to enable broadcasting, recording and the use of low latency technology in locations throughout the campus. This campus-wide technology, due to go live in 2024, will facilitate a wider programme of live and recorded performances for audiences to enjoy live online or by visiting our archive.
- Introduced modules under 'RIAM Holistic' that develop students' abilities to identify and reach their audiences with considered content and delivery choices. The modules integrate learnings from RIAM's participation in an EU-funded research, 'News in MAP'. This project is a self-leadership programme with the Santa Cecilia Conservatorio Rome and the European University Cyprus.

RELEVANT EXPERIENCE

Digital continued

Digital Teaching and Learning

- Chaired the Committee to scope the requirements and evaluate the options to achieve the optimum Virtual Learning Environment (VLE) for Tertiary RIAM.
- Implemented a phased VLE roll-out, beginning with professional development training for staff.
- Developed a blended teaching and learning model of live and in-person and online synchronous and asynchronous delivery across all programmes. Scheduled continuous monitoring of student response and quality is an embedded part of the process.
- Utilised distance technology to enable participation in multiple international blended learning music projects, including 'FARM - Fostering Artistic Research in Music' with the Hochschule für Musik und Tanz, Köln and the Orpheus Institute, Ghent.
- Ensured institutional access to innovative software to present artistic research in new ways and form international research clusters by joining the Society for Artistic Research. This online research resource is a portal for research and innovation with 30 international partners.

Digital Transformation

- Commissioned a student information system to provide each student with a digital pathway from application to graduation.
- Pivoted RIAM Exams to an online only system within one month of the COVID-19 shut down. With an uptake of 93% of expected candidates, €1 million of exam fee income was secured. The quality of the system led to the formal adoption and integration of RIAM Exams Online as an ongoing offer.
- Established a multi-annual project to move all RIAM storage to the Cloud.
- Initiated a continuous auditing and aligned improvement of RIAM's cyber security.
- Championed the effective deployment of digital marketing as an integral part of stakeholder communication and marketing. Recruited digital marketing expert to develop and monitor multi-platform, multi-channel campaigns, with agile real-time performance analysis and response.

PREVIOUS EMPLOYMENT

1990-2002

DIT Conservatory of Music and Drama

- Piano teacher
- History lecturer
- Repetiteur for Vocal and Orchestral departments

Music Education National Debate (MEND)

- Administrator

1996-2003

University College Dublin

- Teaching Fellow and lecturer in Harmony and Counterpoint, Aural training, History and Keyboard Harmony
- Lecturer for Modular degree in History

2002-2010

Royal Irish Academy of Music

2002

- Senior lecturer, Musicianship Department
- Repetiteur, Vocal Department

2006

- Head of Academic Studies
- International Relations Coordinator

EDUCATION AND PROFESSIONAL DEVELOPMENT

1990 – 1994

Trinity College, Dublin

- BA (Moderatorship) Pure Music
- Award – Second Class Honours, First Degree (2:1)

1995 – 1997

University College Dublin

- MA (Musicology)
- Award – Second Class Honours, First Degree (2:1)

2005-2007

Dublin City University

- Master in Business Administration (MBA)
- Award- First Class Honours (1:1)

2009- 2011

European Association of Conservatoires (AEC)

- Member of 14 strong Seminar Group on Conservatoire leadership

2020-2021

University College Dublin

- Diploma in Strategy, Development and Innovation
- Award – Second Class Honours, First Degree (2:1)

PROFESSIONAL AFFILIATIONS

2022	Office for Students World-leading specialist provider funding Evaluation panel member
2014-present	Association of European Conservatoires Council member Vice-President President
2014-2022	Raidió Teilifís Éireann (RTÉ) Governing Body Board member and Chair of Programme Committee and Fair Trading Committee
2016-2022	Trinity College Dublin Academic Council Council member
2018-present	Share Music Sweden Advisory Council Board member
2020-present	West Cork Music Board member
	Blackwater Valley Opera Festival Board member
2010-present	Council of Heads of Music in Higher Education (CHMHE) Chair (2016-2018) and council member

RESEARCH AND PUBLICATIONS

- Music specialist on Framework Implementation Network working group that published a guide to devising learning outcomes at programme and module level.
- Chapter in National Museum of Ireland publication 'Commemorations: Pathways to Participation' publication, 'Sounding Out': a concert of women's music'.
- Author of three RIAM Strategic Plans (2011, 2015, 2021).
- Submission to Higher Education Authority/Foresight Exercise on the Arts, Humanities and Social Sciences.
- Author of 'Ireland and the European Art Music Tradition' for Annual ERASMUS lecture programme presented by Higher Education Authority.
- Submission to Lord Mayor's Commission on Employment on the subject of 'Promoting the cultural and creative industries and innovation in Dublin'.
- Contributor, Encyclopaedia of Ireland, Gill and Macmillan on the following subjects: Read School of Piano Playing; Festivals; Performers; Associations; Competitions; Broadcasting; RTE Philharmonic Choir; Ballet; RTE and music; Lawrence Renahan; Andrew Robinson; Joseph Robinson; John Ruddock.
- International Society of Music Education Conference, Kuala Lumpur, two papers which were published in the conference proceedings:
 - Lifelong learning and the Music Conservatory: An Irish Perspective; and
 - Attracting Corporate Sponsorship to Music Education.

REFEREES

Dr. Dennis Jennings
Former Chair RIAM Governing body (2016-2022)

John Gilhooly CBE
Director, Wigmore Hall

Elisabeth Gutjahr
Rektorin, Mozarteum University Salzburg and Vice-President, AEC

Sel Kardan
President, Colburn School Los Angeles

Bernard Lanskey
Director, Queensland Conservatorium, Australia

Contact details available on request.

Statement

It is with deep commitment and renewed vision that I put forward my candidature for a second and final term as President of the Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC). Over the past term, I have had the privilege of working alongside an extraordinary community of educators, artists, students, and institutional leaders, all dedicated to shaping the future of higher music education in Europe and beyond. As we stand at a pivotal moment in our sector—facing both unprecedented challenges and exciting opportunities—I believe continuity in leadership can provide the stability and momentum needed to carry forward our shared mission.

This AEC Congress, curated around three interconnected themes, reflects the very heart of the work we have undertaken together and the direction I hope to continue leading us in.

The wellbeing of our students, faculty, and professional musicians has never been more central to our mission. It acknowledges that artistic excellence must be supported by holistic care—care for the individual, for our institutions, and for the planet. In my second term, I hope we may further embed wellbeing into the fabric of our educational models. This includes advocating for curricula that balance rigorous training with mental health awareness, promoting research into sustainable artistic careers, and supporting institutions in creating inclusive, nurturing environments. Our work must reflect the reality that a thriving musician is not only technically proficient but also emotionally resilient and socially conscious.

The second theme of the Congress—Educating Professionals Between Tradition and Innovation—captures the dynamic tension that defines our field. We are the stewards of centuries-old traditions, yet we must also be agile innovators, preparing students for a rapidly evolving professional landscape. During my presidency, I have supported projects that bridge this divide, from digital learning platforms to experimental performance formats. If re-elected, I will continue to advocate for innovation that is grounded in pedagogical integrity. I will support institutions in developing flexible, interdisciplinary programmes that honour tradition while embracing the tools and ideas of the future. Our students deserve an education that prepares them not just to survive, but to lead in a changing world.

The third theme—Leadership and Advocacy in a Global World—speaks directly to the role of AEC as a unifying and influential voice in international music education. Over the past term, I have worked to strengthen our global partnerships, amplify our advocacy efforts, and ensure that AEC remains a leader in shaping policy and practice across borders. This Congress featured contributions from the IN.TUNE alliance, the AEC-ELIA advocacy partnership, and a round table with leaders from Africa and Asia. They reflect our commitment to inclusive, transnational dialogue and to learning from diverse perspectives. In a second term, I will focus on deepening these partnerships

and ensuring that our advocacy is both strategic and impactful. Whether engaging with European policymakers, collaborating with sister organisations, or supporting member institutions in their local contexts, AEC must continue to be a catalyst for positive change.

A particular highlight of my first term has been the deeper inclusion of students in the work of the AEC, organised by the European Performing Arts Students Association (EPASA). This integration is more than symbolic—it is essential. It reminds us that the future of our field lies in the hands of the next generation, and that their voices must be heard and valued. In a second term, I will continue to champion student representation within AEC governance and programming. I believe that empowering students is not only a moral imperative but also a strategic one: their insights, energy, and creativity are vital to our collective success.

As I reflect on the past term, I am proud of what we have achieved together: a stronger, more connected AEC; a clearer voice in European and global policy; and a renewed focus on wellbeing, innovation, and inclusion. But there is still much to do.

The AEC is more than an association—it is a movement. A movement of educators, artists, and leaders committed to excellence, equity, and innovation in music education. I am honoured to have served as your President, and I would be deeply grateful for the opportunity to continue this journey with you.

A handwritten signature in black ink, reading "Dana Kellene". The script is fluid and cursive, with the first name "Dana" and last name "Kellene" clearly distinguishable.

Ivana Perković (Candidate for AEC General Secretary)

Faculty of Music, University of Arts in Belgrade

Serbia

EDUCATION

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

TEACHING EXPERIENCE

Faculty of Music, University of Arts in Belgrade

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

RELATED EXPERIENCE

- Head of the Department of Musicology, Faculty of Music, University of Arts in Belgrade, 2024–
- Institutional Alliance Manager of the Erasmus+ European University Alliance IN.TUNE, ExCom member, Chair of Work Package 8, 2024–
- Secretary General of AEC, 2022–
- AEC Council Member, 2019–2022
- Contact person for Erasmus+ CBHE project DEMUSIS, 2019–2022
- Vice Dean for Research and International Cooperation, Faculty of Music, 2015–2019
- Vice Dean for Research, Faculty of Music, 2010–2011

SKILLS

- Leadership: coordinator of international Erasmus+ project with nine partner institutions; strong team-building abilities; former vice-dean, current head of the department
- Initiator of more than 15 bilateral cooperation agreements between the Faculty of Music and international partners.
- Proposal writer and initiator of more than 10 successfully completed national and international projects in higher education and musicology.
- Strong problem-solving skills; able to resolve issues quickly and effectively.
- Excellent communication and interpersonal skills developed through academic research, project management, and international collaboration.
- Extensive experience in diplomatic and professional written communication.

PUBLICATIONS AND PAPERS

- Author and co-author of five books (in Serbian and English).
- Editor of several scholarly monographs (Serbian and English).
- Author of more than 100 studies published in journals, edited volumes, or presented at national and international conferences.
- Areas of expertise: Higher Education in Music in Serbia, Serbian Orthodox Music, 18th-century Western Music, Music and (Post)colonialism, Centre and Periphery in music, Digital Musicology, Music Entrepreneurship, HME in Serbia.

TEACHING IN HIGHER MUSIC EDUCATION

- Member of the International Evaluation Panel (IEP) for the evaluation of research at JAMU, Brno (HEI2025+).
- Member of the Dean's Examination Board, Janáček Academy of Performing Arts (Brno, 2023).
- Member of the international committee at the Master Research Symposium, Royal Conservatoire The Hague (2022, 2023).
- Visiting lecturer at the Lithuanian Academy of Music and Theatre, The Ohio State University, and Zhejiang Conservatory of Music (several occasions).
- Teaching experience at the Academy of Arts in Novi Sad and the Music Academy in Cetinje (Montenegro).
- Continuous teaching at the Faculty of Music, University of Arts in Belgrade (BA, MA, and PhD levels): courses on Music History, Musicological Work in Archives, Basics of Scholarly Editing for Musicologists, Digital Musicology, Methodology of Scientific Work, etc.

LANGUAGES

- English – fluent in speaking, reading, and writing
- Italian, German – basic competence
- Several Slavic languages (incl. Russian, Bulgarian) – basic competence

MEMBERSHIPS

- AEC Secretary General, 2022–
- AEC Council Member, 2019–2022
- Member of the Scientific Council for the Assessment of Research Quality, Ministry of Education, Science and Technological Development, 2018–2021
- International Society for Orthodox Music, 2011–
- *Matica Srpska Journal of Stage Arts and Music* – Editorial Board Member, 2011–
- Department of Stage Arts and Music, Matica Srpska – Board Member, 2010–
- Serbian Musicological Society, 2006–; Chairman of the Board, 2006–2010
- International Musicological Society (IMS), Study Group *Cantus Planus*, 2005–

- International Project on Musical Signification (IPMS), 2003–
- Composers' Association of Serbia, 1996–

Statement

Dear colleagues,

It has been a privilege and a joy to serve as AEC Secretary General since 2022. During these three years, I have had the chance to work closely with the ExCom, Council and Office, as well as to meet and collaborate with so many colleagues across our membership. These encounters have been inspiring, giving me a deeper understanding of the diversity, creativity and energy that make our Association unique. It would be an honour to continue this journey together.

My first term as Secretary General was marked by solid financial results. Together with the Office, Council and the ExCom, we secured stability, strengthened transparency, and continued with clear reporting and monitoring procedures. At the same time, I see this role as more than figures: it is about aligning resources with values. That is why I want to continue supporting AEC's key priorities, and promoting transnational cooperation, sustainability, digital transformation, and inclusivity. Over the past years, I have expanded my engagement in European higher music education. In 2022, I concluded the Erasmus+ CBHE project DEMUSIS, focused on digital and entrepreneurial skills for musicians. Since 2024, I have been serving as Institutional Alliance Manager of the Erasmus+ European University Alliance IN.TUNE, and also in other roles. These experiences have taught me how to bring together diverse partners, balance perspectives, and create shared impact.

At my home institution, the Faculty of Music, University of Arts in Belgrade, I was appointed Chair of the Musicology Department in 2024. This role has allowed me to combine research and teaching with leadership and care for colleagues and students. The academic year 2024/25 has been the most challenging in my career, shaped by the largest student and civic protests in the history of Serbia, calling for the rule of law and more accountable governance.

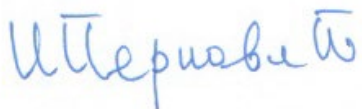
My professional path as musicologist, teacher, researcher and project leader is closely tied to my motivation to serve our community through AEC.

If re-elected, I would like to continue working on three main priorities:

- 1. **Financial and organisational sustainability**, ensuring that AEC's stability supports its ambitions.*
- 2. **Inclusivity and diversity**, recognising the specific needs and strengths of each member institution.*
- 3. **Resilience and adaptability**, helping our members to face the uncertainties of our time with solidarity and creativity.*

I believe strongly in collegial leadership and in listening carefully to different perspectives.

*With gratitude
Ivana Perković*



Jeffrey Sharkey (Candidate for AEC Vice-President)
Royal Conservatoire of Scotland,
UK

Statement

I am grateful to the AEC and its members for convening important thought leadership for higher music education across Europe and linking to some of the best ideas across the globe. I am excited to work with the AEC executive team, with fellow executive committee and council members to help listen to the membership and shape our dialogue around the relevance and importance of the arts in society.

During my time on the AEC council I helped the AEC navigate through Covid, choose a new CEO and served on congress planning committees. I welcomed broader membership including several key new members from outside the greater European region. As principal of Scotland's multi-arts conservatoire, I also seek to represent those institutions that have drama and dance alongside their music provision.

To be a cohesive society and to be civilised individuals within that society, we need to be able to tell the difference between things - to discern. The inability to see more than one side and see complexities in any position is a - possibly the key challenge of our time. In our world, a shared purpose brings us together across religious and national boundaries. The AEC has the potential to be what the UN could be, should be - working together in spite of or inspired by our differences and sharing our deepest truths.

The next generation will find it harder to differentiate between what is AI and what is real. Music and its live performance will become one of the few gathering places left to humans to be inspired by and learn from one another. The AEC has a central role to play in shaping how AI can benefit the arts while advocating for the centrality of the human being in creating and performing an art that is closest to expressing the human spirit.

Jeffrey Sharkey



Jeffrey Sharkey

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UK

Employment

Royal Conservatoire of Scotland	Principal	2014
Johns Hopkins University, Peabody Institute	Director	2006 - 2014
Cleveland Institute of Music	Dean	2001-2006
The Purcell School	Director of Music	1996-2001
Wells Cathedral School	Head of Composition and Academic Music	1990- 1996

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 Honours Program	1981-82
	– Liberal Arts study	

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

Further Details of Administrative Appointments

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. During my tenure the RCS has grown its global reach, ranking in the top 10 of the world in QS performing arts rankings for 9 out of the last 10 years, including number 3 in 2021. As principal, I am equally concerned with developing pathways for young Scots and am contributor to the Music for Scotland Manifesto

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. Key role on governing board of Yong Siew Toh Conservatory

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.

Fellowship

Royal Society of Edinburgh - appointed as Fellow 2021

Royal Society of Arts - appointed as Fellow 2022

Board Membership

International

- International Advisory Board, Mahidol University College of Music
- Associate member, South East Asia Directors of Music
- Chair of Accreditation Panels for Tbilisi, Mahidol conservatoires and member of accreditation panel for Maastricht, The Hague and Groningen Conservatoires

Europe

- Elected as Vice President, Association of European Conservatoires - 2022
- Elected to Association of European Conservatoires Council - 2019-
- Trained reviewer and chair for MusiQue and participated or led reviews in Maastricht, Groningen, The Hague, TU Dublin, Bangkok, Antwerp, Tbilisi and Bangkok
- Trained reviewer for National Association of Schools of Music, USA - reviews of Eastman School of Music, Longy School, Puerto Rico Conservatory
- Member of ANMA - the Nordic Association of conservatoires

Scotland and UK

- Board member of the RCS Governing Board and Trustee of the RCS Trust - 2014-
- Board member of the National Centre for Music, Edinburgh - 2025-
- Board member of Conservatoires UK - chair of pre-He group - 2014 -
- Board Member of the ABRSM - 2014-
- Board Member of The Cumnock Tryst - 2015-2025
- Board Member of Wells Cathedral School - specialist music school - 2022

Singapore

- Board member, Yong Siew Toh Conservatory - 2006-2014

Baltimore

- Board Member of the Greater Baltimore Cultural Alliance - 2006-2014
- Board Member of the Charles Street Development Corporation - 2006-2014
- Board Member of Arts Everyday - 2008 - 2014
- Board Member of the Mount Vernon Cultural District - 2006-2014
- 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 Yehudi Menuhin School and 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.