

# AEC General Assembly Meeting

7 November 2020, 11:00 - 12:45, Vienna and online



Association Européenne des  
Conservatoires, Académies de  
Musique et Musikhochschulen

## Agenda

1. [Approval of the minutes of the 2019 General Assembly \(Turin\)](#)
2. President's Report: Annual Report 2019 and activities to November 2020
3. [Elections to the Executive Committee and Council](#)
  - 3.1 Appointment of a returning officer
  - 3.2 Elections to the Executive Committee
    - 3.2.1 Presentation of candidates for Vice-Presidency
    - 3.2.2 Explanation of the voting procedure and vote
    - 3.2.3 Announcement of the election results for Vice-Presidency
  - 3.3 Elections to the Council
    - 3.3.1 Presentation of candidates for the Council
    - 3.3.2 Explanation of the voting procedure and vote
    - 3.3.3 Announcement of the election results for the vacant seat(s) on Council
4. [Approval of the revised AEC Statutes](#)
5. [Action Plan 2021](#) and [Communication Strategy](#) (*for information*)
6. [Approval of the extension of the current AEC Strategic Plan \(2016-2021\)](#)
7. [Policy on Working Groups and Platforms](#) (*for information*)
8. Financial report of the Secretary General
  - 8.1 Report on the 2019 accounts (*for information*)
  - 8.2 [Approval of the proposed membership fees for 2021](#)
  - 8.3 [Approval of the forecast outturn 2020](#)
  - 8.4 Approval of the proposed budget for 2021
  - 8.5 Appointment of external auditors for the 2020 accounts
9. Matters related to the European subject-specific quality assurance agency for music, MusiQuE
  - 9.1 Report on developments (*for information*)
  - 9.2 [Endorsement of the list of candidates to be proposed by AEC to MusiQuE for the seats of MusiQuE Board member and MusiQuE Student Board member](#)
10. Confirmation of new members, withdrawals and expired memberships
11. Future congresses
12. Any other business

# Minutes of the 2019 General Assembly meeting



Turin, Italy, 9 November 2019

*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.*

## 1. Minutes of the 2018 General Assembly in Graz

- ✓ The General Assembly approves the Minutes

## 2. President's Report: Annual Report 2018 and activities to November 2019

- AEC implemented the first year of the new four-year project AEC-SMS Strengthening Music in Society, and established most of the Working Groups.
- 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, resulting in the extension of the existing key parameters for European education from STEM (Science, Technology, Engineering and Mathematics) to STEAM, also including A for the Arts.

AEC Council: At the General Assembly Meeting 2018, Ingeborg Radok-Žádná was re-elected as Council member. Since then, the Council consists of the following representatives:

- 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; Elisabeth Gutjahr, Salzburg, Austria; Lucia Di Cecca, Frosinone, Italy, Zdzisław Łapinski, Krakow, Poland
- Co-opted member representing Associate members: Bernard Lanskey, Singapore

Membership: At the end of 2018, the AEC had 283 members (249 Active Members and 34 Associate Members)

More details for the year 2018 can be found in the AEC Annual Report 2018 including a summary of the 2018 Annual Accounts.

### Activities to November 2019:

AEC Council Meetings: AEC Council met three times in 2019 (in Madrid, Brussels, and Turin). In addition, two Executive Committee meetings took place between these Council meetings and four Executive Committee Skype meetings. Weekly contact is maintained between the CEO and the President.

### Personnel changes within the AEC Office:

- Stefan Gies, Linda Messas, Esther Nass, Paulina Gut and Sara Primiterra have continued their work.
- Jef Cox left the AEC in September 2019 after 5 years as Project Officer. Nina Scholtens left the AEC after 1.5 year returning to her studies in Dublin.
- Gabriele Rosana started as Communication and Advocacy Coordinator in September.

- Alfonso Guerra started as Membership and Finance Coordinator in October.
- Crina Mosnaegu started in July as Policy & Review Officer for MusiQuE.
- Several student interns joined the staff during 2019.

#### AEC Events 2019:

- Pop and Jazz Platform, Trondheim (15-16 February)
- EPARM Conference, Cluj-Napoca (28-30 March)
- IRC Meeting, Prague (19-22 September)
- AEC Annual Congress and GA, Turin (9-11 November)

#### AEC Projects 2019

##### *Strengthening Music in Society*

A new working group, 'Role of Music and Music HEIs in Society', was established in addition to the 7 existing working groups, which will continue to work towards the 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 explore 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.
7. Enhancing student voice within AEC and its activities, and within AEC members

Other outcomes of the AEC-SMS projects in 2019 include:

- The Congress on Re-imagining Success? Strengthening Music in Society
- A Travel Bursary available to support those having financial difficulty attending AEC events.
- A Network Meeting held in Riga in May for three days of intense collaboration in May, leading to new perspectives, joint workshops and more understanding among the different working groups. It inspired the working groups to advance the project.
- Establishing new ways of promoting the SMS outcomes, for example through the website [sms.aec-music.eu](http://sms.aec-music.eu)

##### *Other Projects in which AEC is involved:*

- Intermusic, Erasmus+, 2017-2020
- SWING, Erasmus+, 2018-2021
- SWAIP, Erasmus+, 2018-2020
- European Opera Academy, Erasmus+, 2019-2021
- DEMUSIS, Erasmus+, 2019-2022
- Opera Vision, 2017-2020
- Opera Incanto, Creative Europe, 2018-2020

- Opera out of Opera, Creative Europe, 2018-2020
- 'Modernising European Higher Music Education through Improvisation - METRIC' 2019

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.

### New Services

In line with the Sustainability Plan (which the General Assembly approved last year), AEC is piloting the offer of new paying services for our members:

- 1) Project application writing
- 2) Supporting the coordination of a network (which was initially established as a Strategic Partnership funded by the European Commission)

### Advocacy 2019

Several meetings took place with the four big associations representing arts education, ELIA, CUMULUS - The International Association of Universities and Colleges of Art, Design and Media and CILECT - The International Association of Film and Television Schools. One of the major topics discussed was on Artistic Research, for which AEC also invited SAR - Society of Artistic Research.

This year, collaboration was particularly strengthened with the International and European Music Council, as Council member Jacques Moreau was elected for the IMC board, and AEC President Eirik Birkeland is part of the board of EMC. Moreover, AEC was represented at the IMC Music Forum in Paris, where it presented the SMS project.

Collaboration with Culture Action Europe was further consolidated last month, when Stefan Gies was elected Board member, after several joint advocacy initiatives this year.

AEC even cooperated with several partners in organising events: this autumn AEC was both partner in the ELIA academy and the IMZ - International Music and Media Centre Academy.

In the framework of the SMS project, 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
- ENCATC
- Opera Europa
- NASM
- SEADOM

### 3. Plans for 2020

AEC identified several directions for AEC's work in 2020:

- Promoting student-centred and collaborative practices of learning and teaching;
- Enhancing the societal relevance of Music HEIs
- Power relations. Starting with a position paper and a session at Congress in 2018, the AEC would like to further develop its actions in relations to a healthy work and learning environment at institutions and during activities of the AEC. During the Congress AEC members had a chance to familiarise themselves with the proposals made to create a citizens' assembly and a task force.
- Making Higher Music Education more sustainable and taking action in relation to environmental issues and climate change. The Council would like to involve all AEC members in the development of actions.

In addition, AEC has prepared a list of actions for 2020 under each of the 4 pillars of the Strategic Plan. *AEC invites its members to carefully read the directions and initiatives of the Action Plan 2020, and to comment and react by 1 December 2019.*

### 4. Elections to the Executive Committee

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

Three vacant seats are available for the Executive Committee: President Erik Birkeland, Vice-President Deborah Kelleher and Secretary General Harrie van den Elsen finished their first term. They all stand for re-election.

- ✓ The members present voted in the room. For the results see point 9.

### 5. Revision of the AEC Statutes

Eirik Birkeland, AEC President, presented the revised AEC statutes and apologized for the late delivery of the revised version to its members. There are 3 main changes:

- The most important one is that associate member, still defined as they were before, are divided in 3 categories and that, next to active and associate membership, AEC will introduce 'affiliates'.
- The creation of a 'right' for certain representatives to take part in Council meetings. In the old statutes, representatives from certain groups, e.g. a representative of the associate members, only could attend meetings on the invitation of the Council. Under the new statutes, representatives of certain groups can ask to be recognized by the GA in order to gain the right to attend and participate in Council meetings. (e.g. students) - Representatives of these groups will not have the right to vote.
- Indication that AEC financial resources include, besides membership fees, donations, etc. remunerations from services provided (to members and non-members), for example for writing applications for its members, sending counsellors, etc.)

Small changes include some of the practices that AEC already implements:

- ExCom and Council able to make legally valid decisions during conference calls and meetings online
- CEO becoming part of the ExCom, but without the right to vote.

The president then opened the floor for questions:

- The Council and AEC office are requested to share the renewed statutes at least two weeks in advance in the future, should they decide to change the statutes again.
- Active members that are now outside the EHEA will also remain active members: Active membership is both for members in the EHEA and from the countries of the European Neighbourhood Policy.
- In the revised statutes it says that half of the active members should be present to make legal decisions. That would mean that while a General Assembly might be organised, it might not be able to take decisions on the strategic course of the AEC.
- The French version includes both ‘Conseil’ and ‘Conseil d’Administration’. Both times, the AEC council is meant.

✓ The AEC Council will make sure to take these questions and comments into account and make sure that the final published versions of the Statutes are clear concerning the countries of the ENP and the word ‘Conseil’. It will also research the legal consequences of a General Assembly in which not half of the active members attend.

The president asked the GA to vote on whether a decision regarding the renewed statutes could be made today.

✓ The members present decided with 4 votes against and five 5 abstentions that the vote on the renewed statutes can take place today (9 November 2019).

The president then continued with the actual vote on the approval of the renewed statutes.

✓ The members present approved the renewed statutes with 1 vote against and 9 abstentions.

*It has become clear following the GA meeting that the process described above to adopt the Statutes did not meet the formal requirements that would have been necessary for the decision to become legally effective. It will therefore be necessary to submit the AEC Statutes to the GA again in 2020. As a result, the old statutes will remain in force in 2020.*

*AEC members were informed about this situation in June 2020 by email. The Council worked on the Statutes during its 2020 spring meeting, seizing the opportunity to review the entire text once again, to correct errors and to make some further adjustments, also as a result of experiences from the lockdown during the Covid-19 crisis. The new version of the Statutes was then circulated to AEC members for comments and suggestions and will be submitted to AEC members’ approval during the 2020 GA meeting.*

## 6. Proposal on Language Policy and AEC Translations

Eirik Birkeland, AEC President, reminds the General Assembly of the decisions made in 2018 1) to discontinue simultaneous translations during the AEC Congress, 2) to have the opportunity for speakers at AEC events to present in their mother tongue, 3) to encourage AEC members to translate AEC documents and publications, and 4) to offer more written translations in more languages.

AEC conducted a survey which informed the AEC on which documents to translate and into which languages. This has resulted in the following proposal:

- AEC will make its major publications available in English, French, German, Italian, Spanish and Polish
- 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.

✓ The proposal on Language Policy and AEC translations was approved with six abstentions.

## 7. Financial report of the Secretary General

Harrie van den Elsen, AEC Secretary General, explains the overall financial position and reports on AEC Accounts 2018. A summary of the 2018 accounts and the report on the accounts by the General Manager and General Secretary is available in the reader.

The Secretary General informs that external auditors Melissa Mercadal, Escola Superior de Música de Catalunya, Barcelona and Diana Mos, National University of Music Bucharest both recommended approval of the 2018 Accounts and he expressed gratitude for their work.

✓ The members present approved the annual accounts 2018 with 1 abstention.

### Proposed membership fees for 2020

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

- All 2020 membership fees are adjusted in line with the inflation rate (+1.5%).
- 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 present approved the proposed membership fees for 2020 unanimously.

### Forecast outturn 2019

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 11'728.97 euros. This is consistent with our wish (stated in the Sustainability Plan) to rebuild AEC reserves since 2018.

### Income 2019

- The income from membership fees in 2019 shall increase by just over 10'000 euros, as 2019 is the first implementation year of the sustainability plan and the first year in which some of the membership fees were substantially raised (while some other fees were maintained or decreased, in order to move to a more equal situation among our membership).
- AEC expects that the income from events fees will be slightly lower than in 2018 as there were less events in 2019 than in 2018.
- In relation to project grants:
  - AEC is from now on receiving 250'000 euros per year for the SMS project activities and staff (until November 2021)
  - AEC is receiving substantial grants from Strategic Partnerships and creative Europe projects, amounting to almost 44'000 euros
- AEC is exploring offering new paying services to its members. Some additional income was therefore generated while the income from EASY remained stable.
- Finally, MusiQuE shall reimburse this year 80% of the costs of staff which are put at its disposal (or serviced) by AEC. (a percentage of reimbursement that is increasing every year)

### Expenditures of 2019

- The total staff costs shall raise as a result of various staff changes in the office as well as due to a progressive raise of salaries (this was the second year of the substantial salary raise planned by 2022 in accordance with the principles of the sustainability plan)
- In relation to events, travel and office costs, office costs shall raise substantially due to the purchase of hardware and software for the office and because AEC is currently working with a VAT consultant in order to adapt ensure it meets all VAT requirements.
- Project expenses for SMS are broadly stable from year to year while costs spent on other project activities vary: these projects are multi-annual and AEC may spend more in a certain year depending on its responsibility within the project.
- EASY costs have increased (the costs in the 2019 budget relate mostly to the service fee paid to the software company in 2018)

✓ The members present approved the Forecast outturn 2019 unanimously.

### **Proposed budget for 2020**

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 2020

- Based on the principles of the Sustainability Plan, AEC's income from membership fees shall increase in 2020 while income from events fees shall remain at the 2019 level.
- In relation to project income: the SMS grant shall remain at its 2019 level while AEC expects the income from other projects shall decrease.
- AEC expects that the participation from AEC members in the EASY system will slightly increase.

- AEC has not planned yet to engage in offering services as AEC will first assess this new activity.
- Finally, MusiQuE shall further increase its reimbursement to AEC for the staff put at its disposal.

#### Expenditures of 2020

- Staff costs shall slightly raise in line with the 4-year salary raise plan.
- Events costs shall increase in relation to the contribution to the conference of the Early Music Network REMA. Other travel and office costs should be rather similar to 2019.
- SMS project expenses shall remain similar to 2019 and expenses for other projects shall decrease.
- It is expected that the EASY service fee will increase, but that the difference between income and expenditure for EASY decrease year by year.

✓ The members present approved the Budget 2020 unanimously.

#### Appointment of two auditors for the 2019 accounts

✓ The members present approved the appointment of Melissa Mercadal (Escola Superior de Música de Catalunya, Barcelona) and Peter Tornquist, Norwegian Academy of Music, Oslo as external auditors for the 2019 accounts with one abstention.

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

Gordon Munro, Secretary and Treasurer of the MusiQuE Board, updates AEC members on the recent developments with regards to [MusiQuE](#). During 2019, MusiQuE continued with its strong development that was started in previous years. The number of procedures reached a record high and the variety of procedures requested by institutions increase: in addition to the regular programme and institutional reviews and accreditations, MusiQuE also further developed its new concept for external review based on the work of ‘Critical Friends’ and started with several benchmarking exercises.

The MusiQuE Board had asked its Board Member Bernd Clausen and the standing member of its Appeals Committee, Dawn Edwards, to renew their three-year mandate in order to safeguard the continuity of expertise and experience on the Board of MusiQuE.

The AEC Council has taken note of this decision by the MusiQuE Board and hereby informs the AEC General Assembly.

### **9. Announcement of the Executive committee election results and elections to the Council**

The election officers announce the results of the Executive Committee elections:

- There were 112 votes, out of which 109 were valid: 1 person abstained, and 2 ballots were invalid
- With 106 votes, Eirik Birkeland is re-elected as AEC President
- With 107 votes, Deborah Kelleher is re-elected as AEC Vice-President
- With 107 votes, Harrie van den Elsen is re-elected as AEC Secretary General.

The GA then continues with the vote for the Council. There are six vacant seats.

Georg Schulz asks the seven candidates (out of which 5 new candidates and 2 current Council members) to present themselves:

- Lucia Di Cecca, Conservatorio di Musica “Licinio Refice” (Frosinone, Italy)

- Kathleen Coessens, Koninklijk Conservatorium Brussel (Brussels, Belgium)
- Alvaro Guibert, Reina Sofía School of Music (Madrid, Spain)
- Zdzislaw Lapinski, The Academy of Music in Krakow (Krakow, Poland)
- Claire Michon, Pôle Aliénor (Poitiers-Tours, France)
- Ivana Perkovic, Belgrade University of the Arts (Belgrade, Serbia)
- Jeffrey Sharkey, Royal Conservatoire of Scotland (Glasgow, United Kingdom)

The representatives of active member institutions will proceed to the vote at the end of the GA and results will be announced later in the day.

## 10. Confirmation of new members, withdrawals and expired memberships

The following institutions have been accepted as Active Members:

- Centro Superior Musica Creativa, Madrid, Spain
- Conservatorio di Musica 'O. Respighi', Latina, Italy
- Jazz and Modern Music Department, Universidade Lusíada Lisboa, Portugal
- Conservatorio Superior de Música de Aragón, Zaragoza, Spain
- Conservatorio di Musica 'G. Frescobaldi', Ferrara, Italy

The following institutions have been accepted as Associate Members:

- Communication University of Zhejiang, Hangzhou, China
- Ankara Music and Fine Arts University, Ankara, Turkey

The following institutions have withdrawn their membership:

- Conservatorio "G. Verdi" di Como, Italy
- Suzhou University of Science and Technology, Suzhou, China

Finally, memberships with 2 years of non-payment of the membership fee are expired. The following memberships have been expired in 2019:

- Faculty of Music, University of Nicosia, Cyprus
- Conservatoire à Rayonnement Régional de Dijon, France
- Conservatoire à Rayonnement Régional de Rueil-Malmaison, France
- Keimyung University - College of Music, Daegu, Korea
- Perm State Institute of Culture, Perm, Russia
- Istanbul State Conservatory, Istanbul, Turkey

Taking these changes into account, AEC ends 2018 with 291 members.

## 11. Future congresses

- Royal Conservatoire Antwerp, Antwerp, 5 to 7 November 2020
- CNSMD Lyon, Lyon, (hosted by ANESCAS), 4 to 6 November 2021

After the voting procedure and counting of the votes, the results of the Council Elections are announced:

- ✓ Members present elected Zdzislaw Lapinski and Lucia di Cecca for their second term as an AEC Council member.
- ✓ Members present elected Kathleen Coessens, Ivona Perkovic, Jeffrey Sharkey and Claire Michon as new AEC Council members.

# AEC Executive Committee and Council Elections 2020 - CVs and Statements of Candidates



Association Européenne des  
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## Elisabeth Gutjahr (Candidate for Vice-President) Mozarteum University Salzburg (UMS) Salzburg, Austria

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Prof. Elisabeth Gutjahr spent her childhood in Bonn and Geneva, two cosmopolitan cities that influenced her development. After completing her studies in rhythm and music theory in Stuttgart and Cologne, at the age of 26 she was appointed as professor at the Trossingen State Academy of Music in Baden-Württemberg. She was constantly concerned with the further development of the institution, in the senate, the university council, and from 2006 also as Rektorin, a function to which she was re-elected in 2012. Moreover she has commitments in the conferences of university chancellors, in the regional music council (governing board), in the educational committee of the German Music Council (deputy chairperson), in the advisory committee on quality at the University of Gutenberg in Mainz, and 2015-18 in the Council of the AEC. She was particularly preoccupied with the opposing poles of score and performance, libretto and stage, whereby she is interested in interdisciplinary processes that link music, theatre, dance, language, film and the fine arts with each other. From an early age she focused her artistic activity on the creation of text in context with music. Elisabeth Gutjahr has also organized competitions and festivals of contemporary music and has worked as a music dramaturge, choreographer and stage director.

In 2018, Elisabeth Gutjahr became the first woman to be elected Rector of the Mozarteum University Salzburg. Elisabeth Gutjahr has been a member of numerous supervisory boards and committees (including the Mozarteum Foundation, Camerata Salzburg & Centre de Musique Baroque Versailles, Music Friends of Donaueschingen). Interdisciplinary projects are her main objective as well as the advancement of digitisation. The project SPOT ON MOZ ART - innovative musicfilms® by the Mozarteum University Salzburg (UMS) was successfully launched in 2020 and has already received millions in funding.

*Dear colleagues,*

*The shared responsibility for music, music education as well as music research - both academic and artistic - is one of the greatest challenges of our day, especially for the leading personalities of music- educational institutions who face competition, the struggle to achieve a high profile, and economic or social problems. For decades the AEC has succeeded in maintaining a culture of cooperation, an open exchange of experience and further development, overcoming all obstacles and hindrances while at the same time respecting each individual institution that shows interest in diversity and quality. The work in the AEC builds on the expertise of its members, who in turn, in very different team formations and supported by the AEC office, perform valuable conceptual work, define and further evolve quality standards, and identify and discuss essential trends in the different cultural contexts of Europe. The best example is the SMS project, which with its central themes and goals offers many institutions of higher music education an extremely valuable orientation. For musicians, the Covid19 pandemic means a fundamental shake-up of the musical world order. In the AEC I see a unique potential for intelligent reflection and analysis, as well as for developing new concepts. In my 14 years as Rector (Vice-Chancellor), I have acquired extensive expertise in crisis management, especially in restructuring and developing new formats for higher music education. The integration of global issues such as climate change, digitisation, democracy and diversity are also important to me. Drawing on this wealth of experience I would like to make a constructive contribution to the further development of the AEC and thus to the music culture of Europe.*

*Elisabeth Gutjahr*

**Rico Gubler (Candidate for Council)**  
**University of Music Lübeck**  
**Lübeck, Germany**

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In March 2014 Prof. Rico Gubler, saxophonist, composer and jurist, assumed the presidency of the University of Music Lübeck. Having studied saxophone with Iwan Roth in Basle, with Marcus Weiss in Zurich and with Jean-Michel Goury in Paris, Rico Gubler started to specialize in contemporary music, free improvisation and in live performance of electronic music. In 1997 and 1998 he was awarded the prize by the Migros Cooperative Association (Migros Genossenschaftsbund) and the Ernst Göhner Foundation. Afterwards, he studied composition with Balz Trümpy in Basle and Salvatore Sciarrino in Florence. In 1998 he won the Prize of the Club de mécénat suisse en France. He was supported by grants from the Künstlerhof Schreyan in Lower Saxony (2001), the Landis & Gyr Foundation, from the Royal Academy in London (2001/02) and the Dr. Robert and Lina Thyll-Dürr Foundation (2004). In 2004 he was awarded a working year from the city of Zurich for his work as composer, in 2005 for his work as performer. In addition to performances as a soloist at the Donaueschinger Musiktage, the Steirischer Herbst, Wien Modern, the Salzburger Festspiele, the MaerzMusik Berlin and the Biennale München, Rico Gubler has played in various chamber music formations. Through his work, he has developed artistic contacts with the Klangforum Wien, the Ensemble Aventure, the Ensemble Phoenix Basel, the SWR orchestra Baden-Baden, the Tonhalle Orchester Zurich, the Kammerorchester München, the Orchestre de chambre de Neuchâtel and the Philharmonische Werkstatt Schweiz. Next to his creative works Rico Gubler studied Law in Zurich and graduated with Lizenziat II. From 2004 to 2014 he taught saxophone and chamber music at the Lugano Music Conservatoire. From 2010 to 2014 he was director of a study programme and part of the leading team at the University of Music in Basle as well as a member of the Kuratorium of Swissperform collecting society for several years. From 2018 to 2020, Rico Gubler was the elected chairman of the Conference of Universities, Universities of applied sciences and universities of arts in Schleswig-Holstein. He is currently a board member of the Network of Musikhochschulen for Quality Management and Teaching Development. Rico Gubler has German and Swiss nationality.

*Dear colleagues,*

*Professional music education in Europe is very diverse and this diversity we find in the way of organisation financing and in the specific societal anchoring. This is both a challenge and an opportunity. And that is the essence of the AEC, we share challenges and opportunities, we have endless possibilities to learn from each other and to cooperate with each other in a very specific way.*

*As a saxophonist and composer, I have been living between the different musical genres for more than twenty years of my career, fighting for the new and the unconsumed, be it in contemporary music or in other areas of musical or educational activity. As a university teacher, it is important to me that students are enabled to actively participate in musical life and that they are able to influence it with the necessary degree of reflection. Studying law, in turn, sharpened my eye for structures and subtle differences right up to the political spheres that surround and influence us. Through my activities I got to know the most diverse university systems and political cultures and, in addition to the entire spectrum of management and strategy, I am particularly interested in the creation of sustainable university structures, in the necessary connections for anchoring these high-quality and autonomous structures in society at tertiary level, and in the topics of university autonomy and freedom of science and art. I also focus on the field of quality management and university staff selection.*

*Within the framework of a possible Council membership, I am prepared to actively address certain topics and to work on them together with interested members on a transnational basis and to prepare them for discussion on a larger scale.*

*In the AEC we think big and network internationally in order to achieve local opportunities for action that correspond to our tasks as cultural and educational institutions. The AEC is a great opportunity in current Europe to grow together in the field of music education and strengthen our entire higher education system.*

Rico Gubler

**Udo Dahmen (Candidate for Council)**  
**Popakademie Baden-Württemberg**  
**Mannheim, Germany**

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- Founding Director and CEO Popakademie Baden-Württemberg in Mannheim since 2003
- Vicepresident German Music Council since 2003
- Honorary President European Drummer's Association "Percussion Creativ"

Born on 12th of July 1951 in Aachen (Aix-la-Chapelle) Germany.

1971 - 1976	Studies in Classical Percussion in Aachen and Cologne Drumset Studies with Dante Agostini in Paris.
1974 - 1977	Percussionist Stadttheater Aachen
1976 - 1998	Freelance Session Drummer
1983 - 2003	Instructor at the Hochschule f. Musik und Theater, Hamburg 1994 - 2003      Professor und Speaker of the „Kontaktstudiengang Populärmusik“ at the Hochschule für Musik und Theater, Hamburg
2003 - 2023	Director and CEO Popakademie Baden-Württemberg in Mannheim
2003 - 2021	Vicepresident German Music Council
2014 - 2020	Member of the Working Group of Pop/Jazz Platform of AEC

Udo Dahmen as a sessiondrummer 1976 - 1998: Charly Mariano, Sarah Brightman, Lake, Joachim Kühn, Herb Geller, Kraan, Eberhard Schöner (feat. Sting, Gianna Nannini, Nina Hagen, Jack Bruce, Gary Brooker), Inga Rumpf, Achim Reichel, Hellmut Hattler, Känguru, Georg Danzer, Gamelanorchester Duke Agung Raka Saba & Pinda, Bali etc.

Udo Dahmen released the "Drumbook" AMA-Verlag in 1994, one of the best-selling Drumbooks in Germany.

More than 100 workshops, seminars, conferences throughout Europe.

Dear colleagues,

*I would very much like to apply for the position as a council member of the AEC Council and contribute to all creative activities and discussions with interesting colleagues in the variety of all kinds of music. The image of the music-making artist in the hybrid analog/digital age after the corona pandemic will be greatly changed by the new situation, which is something we have to aim for.*

#### Motivation

*Through my many years of experience as a freelance musician, producer, entrepreneur and university director, I try to offer a variety of know-how and network to the AEC in the field of Pop, Jazz and Global Music. Besides that, I am involved in Musicbusiness, Entrepreneurship, Diversity & Gender Balancing, Digitalization and international cooperations. I would like to help finding solutions for the new situation we are facing in multi-disciplinary ways while and after Corona and beyond.*

#### Development

*For more than 25 years worked freelance as a professional musician in jazz and pop. Co- founder and developer of Kontaktstudiengang Populärmusik at Hochschule für Musik und Theater, Hamburg and Popakademie Baden-Württemberg.*

#### Artistic Director Popakademie Baden-Württemberg

*Since 2003 founding director of the Popakademie Baden-Württemberg, university for popular music and music business in Mannheim, Germany.*

#### PJP Working Group

*Since 2014 member of the Working Group of the Pop Jazz Platform (PJP) of the AEC and since 2013 co-organization of the meetings of the PJP Platform seven times as part of the Working Group.*

#### Vice President German Music Council

*Since 2003 vice president of the German Music Council. The German Music Council is the umbrella organization of all music associations in Germany and represents more than 8 million people.*

#### Conclusion

*I would like to use my skills and my networks for the common goals of the AEC and to commit myself to further develop the music and the networks within the next three years.*

*I will hold the position as director of the Pop Academy until 2023 and can therefore be part of the council accordingly.*

*Prof. Udo Dahmen*

# AEC 2020 DRAFT ARTICLES OF ASSOCIATION

## NAME – REGISTERED OFFICE – DURATION - OBJECT

### Article 1

1.1 The name of the Association is: “Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen”, in abbreviated form “AEC”.

1.2 All deeds, invoices, announcements, publications and other documents from the association must indicate the name preceded or immediately followed by the following words, written legibly and in full: “international non-profit association” or the acronym “AISBL”, and the address of the association's head office.

1.3 The association’s head office is located in the Brussels-Capital region.

1.4 It may be transferred elsewhere in Belgium by simple decision of its administrative organ, on condition that such a transfer does not require the modification of the language of the articles of association, in application of the applicable language regulation. This transfer shall be announced in the Appendices to the *Moniteur belge* (Belgian official gazette).

If the head office is transferred to another Region, the administrative organ shall be able to modify the articles of association.

If, due to the transfer of the head office, the language of the articles of association must be modified, only the general meeting has the power to take this decision subject to the respect of the rules laid down for the modification of the articles of association.

1.5 Administrative headquarters may be created in Belgium or abroad by decision of the administrative organ.

1.6 The association is founded for an undetermined duration. It may be wound up at any time.

## VISION, MISSION AND ACTIVITIES OF THE ASSOCIATION

### Article 2

2.1 The vision and mission of the Association are presented in a strategic plan adopted by the general meeting of AEC.

2.2. The main activities of AEC comprise the fields listed below:

- AEC represents and defends the interests of the higher music education sector at national, European and international levels by advocacy and lobbying.
- AEC puts the member institutions in contact with other organisations and persons, in Europe and worldwide, who are active in pertinent fields aiming to further European higher music education.
- AEC supports its members by responding to their needs, wishes and priorities whilst providing informed advice that helps define their orientation in order to advance European music higher education as a whole.

- AEC regularly organises events, meetings, platforms and seminars to reinforce networking through the sharing of experience, ideas and good practices between institution members.
- AEC directs, co-ordinates and takes part in chosen collaborative projects pertinent to music higher education in cooperation with AEC member institutions and/or external partners.
- AEC is also the memory of the implementation of the Bologna process, appropriately documenting publications, reports of working groups and any other important file on the subject.

The association may grant loans in any form whatsoever, make donations, subsidise any partner institutions, associations and/or foundations or selected companies or legal entities, provided that these commitments and acts contribute to supporting a non-profit cause.

It may accomplish all acts relating directly or indirectly to its objective. It may notably assist and take an interest in any activity with similar aims to its own or allowing its activity to be highlighted; thus the association may work with other institutions, associations, foundations or companies with the intention of acting to achieve aims compatible with those that it has fixed for itself.

Any modification to the goal pursued by the association and/or the activities that form its object must be approved by the King.

## MEMBERS OF THE ASSOCIATION

### Article 3

- 3.1. The Association may have **active members, associate members and affiliate members**. Hereinafter, unless otherwise specified, the term “member” or “members” only refers to active or associate members.
- 3.2. The status of active member may be acquired, based on an appropriate candidature file, by any conservatoire, academy or university of music, Musikhochschule or other equivalent institution within the European Higher Education Area (EHEA) and countries identified for reinforced cooperation in the context of the European Neighbourhood Policy (countries of the ENP), where courses are prepared, managed and provided which offer programmes of orientation and professional quality, designed to train students for a professional activity in the musical field. To obtain the status of active member, the institution must be involved in providing at least one higher education programme at level 4 in the European Qualifications Framework (EQF).
- 3.3. The status of associate member includes several categories and concerns, based on an appropriate candidature file, and concerns the following institutions:

\* MA 1 Institutions *outside* EHEA and ENP countries in compliance with article 3.2 above, which offer the same level of training as that indicated in this same article 3.2.

\* MA 2 Music teaching institutions located in EHEA and ENP countries, but which do not offer higher education programmes at level 4 of the European Qualifications Framework (EQF). Candidates must include, in their candidature file, proof of their legitimate interest in being part of the AEC network.

\* MA 3 Organisations in and outside the EHEA and ENP countries, other than those indicated in articles 3.2 and 3.3 MA 1 and MA 2, which are active in, or linked to, other fields of training relating to music professions.

- 3.4. Associate members may attend the general meetings and may be invited to take part in internal debates. Associate members are not authorised to take part in formal voting procedures or to be part of the Association's administrative structure.
- 3.5. Institutions that meet the requirements for full membership cannot be accepted as associate members. Associate members that acquire the prerequisites to be a full member during their membership switches to full membership starting from the calendar year that follows the date when these prerequisites are met for the first time.
- 3.6. The Council may invite associations or networks, which are not active or associate members, but show a legitimate interest in being part of AEC as affiliates.
- 3.7. The Council keeps a list accessible to the public of the names and addresses of active members, associate members and affiliates.

#### **BODIES OF THE ASSOCIATION**

##### Article 4

- 4.1. The Association's decision-making bodies are the following:
  - The General Assembly as the Association's general governing body;
  - The President who, in normal circumstances, chairs the Council and the Executive Committee;
  - The Council which is responsible for the administration of the Association;
  - The Executive Committee as a standing committee of the Council formed by the President, the two Vice Presidents, the Secretary General and the Chief Executive.The missions and duties of the aforesaid bodies are described in greater detail in articles 5 and 8 of these Articles of Association.
- 4.2. In addition to the bodies mentioned in point 4.1 above, the General Assembly may decide to put in place other bodies to bring together groups with common interests (e.g. students, associate members subject to point 3.3. MA 1 or MA 2). These other bodies are not able to take official decisions The General Assembly may fix a date when the capacity of a supplementary body expires.
- 4.3. Any group set up as a body according to the terms of article 4.2 may have one of its representatives as co-opted member of the Council according to article 7.7. except if this is in contradiction with other regulations of these articles of association.

- 4.4. The provisions contained in these Articles of Association for ordinary bodies apply by analogy to the selection and composition of the bodies mentioned in 4.2, the organisation of their work methods and the keeping of their minutes.

### **GENERAL ASSEMBLY OF THE ASSOCIATION**

#### Article 5

- 5.1 The General Assembly is the Association's general governing body.
- 5.2 If the Council judges it necessary, and as often as it judges it necessary, but at least once a year, the members shall hold a General Assembly. A General Assembly may also be convened if at least one tenth of the members make the request, explaining clearly the reasons and purposes of this request. The General Assembly gathers in a place chosen by the Council.
- 5.3 The invitation to attend the General Assembly is sent in writing to the members whose addresses appear on the list to which reference is made in article 3.7, at least one month before the date of the said meeting.
- 5.4 Within the Association, the General Assembly is vested with all powers that have not been granted to the Council in application of the law or the Association's articles of association. These concern in particular the right to elect the AEC President, the vice-presidents, the general secretary and the members of the Council, to decide on the Association's strategic planning, to approve the financial report and to rule on the membership fees.
- 5.5 All active members have the right to take part in the General Assembly, speak and submit proposals, and each has the right to one vote. The member institutions are represented by their director or an authorised representative. An active member is bound to inform the Council, before the meeting, of the name of the natural person who represents it.
- 5.6 Active members who cannot be present at the General Assembly can give a vote by proxy only to another active member of the Association. Nobody can hold more than three proxies.
- 5.7 The General Assembly shall be chaired by the President or, in the case of his or her absence, by a Vice-President.
- 5.8 All associate members have the right to take part in the General Assembly, but may only speak when invited to do so by the Chair, and have no voting right.
- 5.9 The resolutions of the General Assembly are adopted with an absolute majority of the votes of active members present or represented, irrespective of the number of active members present or represented, unless stipulated otherwise by the law or the articles of Association. There is one vote per each active member institution. In the case of an equally split vote, the proposal is deemed not to have been accepted.
- 5.10 In the specific case of voting on the election of members of Council and the Executive Committee, an absolute majority of those present, whether or not at least one-quarter of

the votes are cast for a different candidate, is sufficient for the candidate's election to be confirmed. In the case of an equally split vote between two candidates, there will be a fresh ballot taken. Should this produce a further split vote, the majority of votes cast by existing Council members in a separate ballot will determine the result.

- 5.11 In certain clearly defined cases, the General Assembly may take decisions by a consultation procedure via circulars (by email) or through online meetings. At the proposal of the AEC Council, the General Assembly may update the list of cases that may be settled by consultation via circulars or online, upon request and at the majority of votes, in compliance with article 5.9. Staff questions are not submitted to consultation via circulars or online. The period between the announcement of a ballot and the time limit for voting must be at least one month.
- 5.12 If, for justified reasons, it is not possible to hold a General Assembly as a physical event, the General Assembly can also be held online. In such a case, voting procedures and decision making must meet the legally required standards of data security.
- 5.13 Minutes shall be kept for all the debates of the General Assembly. The Chair shall appoint the person responsible for drafting the minutes and drawing up a report – generally an AEC Office member. Draft minutes or preliminary minutes shall be communicated to the Executive Committee for approval. The definitive minutes shall be drawn up during the General Assembly or at the next General Assembly then approved and signed by the AEC President and a member of the Executive Committee.
- 5.14 Once approved, the minutes are sent as an attachment by email to all AEC active and associate members and published on the Association's website.

#### **PRESIDENT AND VICE PRESIDENT**

##### Article 6

- 6.1 The Association has a President who, in normal circumstances, chairs the Council and the Executive Committee. In addition to a President, the Association has two Vice Presidents.
- 6.2 The President is elected by the General Assembly from among the Council members. Any person who has sat on the AEC Council for at least three years may apply for the position of President.
- 6.3 The President directs the Association and ensures its legal and public representation internally and externally. In the case of unavailability, the President may be represented in these duties by one of the two vice presidents or as described in article 8.7.
- 6.4 In addition to those indicated elsewhere in these Articles of Association, the President's duties are as follows:
- To convene and chair the meetings of the bodies specified in articles 4, 5, 7 and 8;
  - To represent the Executive Committee and the Council between meetings;
  - In the case of urgent decisions requiring the approval of the Council, the President is authorised to implement a resolution of the Council adopted by the procedure of a written circular or, in particularly serious and urgent cases, to approve it in the name

of the Council. In this latter case, the President is bound to immediately inform the Council of this.

- The President may take part in the meetings of the AEC officers, committees and working groups. The President's presence must be announced in advance to the members of the respective working groups.

## **THE COUNCIL**

### Article 7

- 7.1 The Council of the Association (hereinafter "the Council") shall be composed of at least six and no more than twelve members, including an Executive Committee formed by members with specific additional responsibilities.
- 7.2 An incomplete Council or Executive Committee is still competent, despite the obligation to elect additional members.
- 7.3 The Council members are elected from among the representatives of active member institutions by the General Assembly (cf. Article 5). The same applies for the election of members of the executive with voting rights, who are elected from among the Council members. No country may be represented on the Council by more than one active member. To be able to represent a country, it is essential for the elected person to be affiliated to a member institution from that country at the time of the elections. The Council shall make every effort to achieve a balanced regional, geographic and gender representation.
- 7.4 Members of Council are appointed for a period of three years. Each Council member may be re-elected for no more than one further period of three years to the same position on the Council.
- 7.5 Any member of the Council may resign before the end of his or her term of office of three years. In such a case, the member must normally announce his or her intention sufficiently in advance for proposals of candidates for his or her post to be received before the next General Assembly. The resigning member must also, normally, remain in office until the election of his or her replacement.
- 7.6 In the exceptional case that the conduct of a Council member is considered to be a reason for the person's removal from office, the implementation of this procedure requires a written request by at least 1/10<sup>th</sup> of the members of the General Assembly.
- 7.7 In addition to its 6 to 12 members elected by the General Assembly and without prejudice to the provisions of article 4.2 of the articles of association, the Council itself may co-opt from time to time additional members representing special interest groups (for instance: associate members, teachers, students, etc.). These co-opted members representing special interest groups may be appointed in consultation with the relevant interest group within AEC. The co-opted members remain in place for as long as the Council so wishes, but no co-opted member may exercise this function for more than six consecutive years, and there must never be more than three co-opted members in place at the same time.

The opinions of the co-opted members are duly taken into consideration, but the latter do not take part in the voting of the Council.

- 7.8 The Council and the Executive Committee are normally chaired by the President of the Association, as explained in detail in article 6.
- 7.9 In addition to a President and its two vice presidents, the Association has at its disposal a General Secretary who carries out the duties of secretary and treasurer. The President, the two vice presidents and the General Secretary are elected by the General Assembly from among the Council Members as explained in article 5.4.
- 7.10 The Executive Committee is composed of the President, the two vice presidents, the general secretary and the executive director of the AEC (cf. Article 8.10). The executive director prepares the Assemblys of the Executive Committee but does not have the right to vote.
- 7.11 All members of the Executive Committee are elected for a period of three years. Each Executive Committee member may be re-elected for no more than one further period of three years to the same position on the Executive Committee.
- 7.12 Council members elected to a post in the Executive Committee, or Executive Committee members elected to a different post in that committee, are eligible, subject to successful re-election, to serve for up to two full terms of three years in each new post. The total duration of all mandates must not exceed 15 years.

#### **COUNCIL AND EXECUTIVE COMMITTEE DUTIES AND REPRESENTATION**

##### Article 8

- 8.1 The Council is responsible for the administration of the Association, including the management of funds and other assets of the Association. The Council members perform their duties in a collegial manner.
- 8.2 More particularly, the Council has the mission of:
- Defending the mission and nature of the Association and supervising all its activities;
  - Proposing the Association's strategic direction to the General Assembly,
  - Deciding on the admission of active and associate members (cf. 10.1)
  - Monitoring the Association's financial health and solvency, the protection of its assets and the effective and efficient use of resources;
  - Examining the annual accounts and the financial statements and submitting them to the General Assembly for approval;
  - Verifying that the funds and subsidies from external financing bodies are used in compliance with the financial regulations or other similar obligations of these bodies.
  - Assuming all additional responsibilities defined and published in the form of internal regulations completing these articles of association.

- 8.3 The resolutions of the Council are adopted at the absolute majority of votes, whatever the number of members present. In compliance with the decisions taken by the Council, the conditions stipulated in article 5 apply and take into account the following elements:
- The Council meets at least twice a year, except in case of *force majeure*
  - The Council also meets if at least three of its members request an additional meeting.
- 8.4 The Executive Committee is a standing committee of the Council. It has all the powers of the Council between the meetings of the Council, unless otherwise specified by the Council.
- 8.5 More particularly, the Executive Committee is responsible for:
- Specifying the fundamental topics that will be broached by the Council and/or the General Assembly;
  - Deciding on the acceptance of active and associate members between the Council meetings (cf. 10.1);
  - Ratifying overall salary policy concerning employees of the Association;
  - Approving periodic financial reports of the Association, in particular the interim updating of the current year's budget;
  - Giving provisional approval to the previous year's accounts within six months of the financial year end;
  - Approving financial transactions and contracts which are above the approved budgets of the employees of the Association;
  - Acting as a Nominations Committee for the appointment of persons to the Council;
  - Exercising any further responsibilities that may be determined and published as internal regulations supplementing these Statutes;
  - Exercising any other power of the Council which the Council may resolve to delegate it.
- 8.6 The resolutions of the Executive Committee are adopted at the absolute majority of votes cast, independently of the number of members present. Generally, the Executive Committee gathers at least twice a year, between Council meetings. In principle, additional meetings are held in the form of an audio conference. To validate a decision taken during a meeting by audio conference, a quorum of at least three members is required.
- 8.7 The Association shall be represented in and out of court by Council members acting collectively, by two members of the Executive Committee acting jointly or by the President or the General Secretary acting unilaterally.
- 8.8 By means of a written resolution the General Assembly may stipulate that the Council may not take decisions described in that written resolution without the General Assembly's prior consent.
- 8.9 The services of the members of the Council are honorary. However, any expenditure for the Association incurred at the specific request of the Council may be reimbursed and should be mentioned in the finance report presented to the General Assembly. Travelling expenses of Council members for the purpose of attending meetings are initially met by their own institutions. In those years where the Association's budget permits, they may be reimbursed partially or in full. In the event of partial reimbursement, priority will be given to members of

the Executive Committee, whose meetings are more numerous and whose costs are correspondingly greater.

8.10 The Council may appoint, with the title of Executive Director, one or more persons responsible for performing the duties assigned by the Council, these comprising the day-to-day management and the representation of the Association in respect to this day-to-day management. The day-to-day management comprises both the acts and decisions that do not exceed the needs of the Association's day-to-day life and those that do not justify the intervention of the Council due to their minor importance or their urgency. Any restriction to the power of representation granted to the person responsible for the day-to-day management is not enforceable on third parties even if it is published.

8.11 As regards hierarchy, an Executive Director reports directly to the President. The Executive Director may be assisted by an administrative team. The team may also comprise Vice Executive Director representing the Executive Director in all the latter's duties, in the case of the latter's unavailability.

### **FINANCIAL RESOURCES OF THE ASSOCIATION**

#### Article 9

The Association's financial resources stem from:

- the annual membership fees of active and associate members
- subsidies
- legacies and donations
- remunerations for services provided
- any other financial support.

### **ADMISSION OF MEMBERS OF THE ASSOCIATION**

#### Article 10

10.1 The Association's Council shall decide on the admission of active and associate members. In cases where the scheduling of Council meetings means that an application for admission will be significantly delayed if deferred to the next meeting, Council may delegate the decision to the Executive Committee. Where the Executive Committee's decision is to accept, this is enacted immediately; where the Executive Committee feels unable to approve an application, the matter is referred to Council for a collective decision at its next meeting.

10.2 In the case of refusal of admission by the Council, the candidate institution shall be informed of this within two days of the Council meeting. The letter transmitting this information must indicate the reasons for the refusal, which must be based on article 3.2 for active members and article 3.3 for associate members, categories AM 1 to AM 3. The letter shall also inform the relevant institution of its right to request a re-examination of the decision by the General Assembly. The institution may, if it so wishes, write to the AEC President (in the latter's capacity of President of the General Assembly) to ask for the

decision to be placed on the agenda of the next General Assembly. In such a case, the decision of the General Assembly is without appeal.

## **LOSS OF MEMBERSHIP**

### Article 11

#### 11.1 Membership is lost:

- a) due to the winding-up of a member institution
- b) due to the resignation of the member institution, the resignation to be notified by registered letter to the General Secretary of the Association.

Membership may be lost:

- c) by decision of the Association. This is notably the case when a member institution:
  - does not fulfil all its financial obligations of member in respect to the Association
  - no longer fulfils the conditions of membership.

Loss of membership, as described in article 11.1 (c) shall be decided by the Council, on request. Any (active) member of the Association with a voting right has the possibility of making such a request. Before ruling on this request to the Council, the points of view on the subject of the relevant member institution and the Executive Committee must be collected.

Should membership be lost due to non-satisfaction of the membership conditions (e.g. in the case of loss of approval), the Council, on the proposal of the Executive Committee, shall be able to place the relevant institution in another member category, according to the terms of article 3 of these articles of association.

11.2 Loss of membership, whether due to the member or the Association, takes effect at the end of the Association's financial year, subject to one month's notice. However, the loss of membership may take effect immediately if the membership may not reasonably be maintained, due to the Association or the member.

11.3 In the event of loss of membership by decision of the Association, the relevant member institution shall be promptly informed. The letter sent to the institution must contain the reasons for the loss of membership, and inform the said institution of its right to request the re-examination of the decision by the General Assembly. It is then incumbent on the institution to write to the AEC President (in the latter's capacity of President of the General Assembly) to ask for the decision to be listed on the agenda of the next General Assembly. In such a case, the decision of the General Assembly is definitive.

## **ANNUAL MEMBERSHIP FEES**

### Article 12

The active and associate members are bound to pay an annual fee, the amount of which is decided at the Association's General Assembly, on the Council's proposal. The members must pay their annual fee before 31 October of the current year.

### **INTERNAL REGULATIONS**

#### Article 13

Internal regulations that specify the provisions of these articles of association and fix the practical arrangements for the activities of the Association shall be drawn up by the Council.

Only the Council is competent to modify the internal regulations.

Each year, the Council shall re-examine any internal regulations in force and shall adapt them if necessary.

### **FINANCIAL PERIOD – ANNUAL ACCOUNTS – BUDGET - AUDIT**

#### Article 14

14.1. The financial period starts on the first of January and ends on the thirty-first of December of each year.

Each year, the Council prepares the annual accounts for the past financial period, in compliance with applicable legal provisions, and the budget for the next financial period. They are submitted for approval to the General Assembly at the next meeting, which may be held remotely by electronic means or any means of vocal communication (conference call), visual communication (video conference) or literal conference (discussion on a secure internal or external platform or by the exchange of emails of all members connected at the same time to the same messaging system). The members who take part, in this way, in the General Assembly are deemed present in the place where the General Assembly is held, for the respect of the conditions of presence and majority.

14.2 The General Assembly appoints each year a commission of at least two members, who are not part of the Council, to conduct an audit of the balance sheet and the profit and loss account. The Council is bound to provide the commission with all information required for the audit that it conducts, to present the cash position and the account balances, and to allow inspection of the Association's accounting documents. The commission checks the balance of the profit and loss account. Should the commission consider that the skills of a certified accountant (expert-comptable) are necessary, it may call on the services of such an accountant, the Council bearing the costs. The commission presents its written report to the General Assembly.

14.3 If the association is legally bound to do so, the auditing of its financial position, annual accounts, and compliance with applicable law and these articles of association of the transactions recorded in the annual accounts must be entrusted to one or more auditors,

appointed by the General Assembly from among the members of the Belgian Institute of Company Auditors (*Institut des Réviseurs d'Entreprise*) for a renewable term of three years.

14.4 Accounts are held in compliance with the legal provisions on the matter.

### **MODIFICATION TO THE ARTICLES OF ASSOCIATION**

#### Article 15

The articles of association may be modified at any time by decision of the General Assembly.

The General Assembly may only validly deliberate and decide on a modification to the articles of association if the invitation to attend contains the agenda for the proposed modifications and at least one third (1/3) of the active members are present or represented.

If this quorum is not achieved, a second meeting must be called, with the same agenda and in the same conditions as the first. Thus second meeting shall validly deliberate whatever the number of members effectively present or represented. The second meeting may be held by electronic means or any means of vocal communication (conference call), visual communication (video conference) or literal communication (discussion on a secure internal or external platform or by the exchange of emails of all members connected at the same time to the same messaging system). The members who take part, in this way, in the General Assembly are deemed present in the place where the General Assembly is held, for the respect of the conditions of presence and majority.

A modification to the articles of association shall only be adopted if it gathers a majority of two thirds (2/3) of the votes.

The modifications made to the Association's object shall only be effective after approval by the King

Modifications to the powers, and method for convening and decision taking of the General Assembly, the conditions in which its resolutions are made known to active members, the conditions for modifying the Articles of Association, the conditions for winding-up and liquidating the Association, and the non-profit object to which the Association should allocate its assets, in the case of winding-up, must be recorded in a notarised document before a Belgian solicitor.

### **WINDING-UP – LIQUIDATION – ALLOCATION OF ASSETS**

#### Article 16

The General Assembly may only validly deliberate on the winding-up of the Association if at least one third (1/3) of the active members are present or represented. If this quorum is not achieved, a second meeting shall be convened and held in the same conditions as those described above in article 15.

A decision shall only be adopted if it gathers a majority of two thirds (2/3) of votes.

In all cases of voluntary or court-ordered winding-up of the Association, the General Assembly shall appoint one or more liquidators and shall fix the method for liquidating the Association.

Any net assets shall be allocated to a non-profit purpose as similar as possible to the Association's object.

#### **GENERAL PROVISIONS – APPLICABLE LAW**

##### Article 17

The translations of these articles of association, which have been approved by the Council, are valid for all the members. In the case of dispute, the French version applies.

For questions and disputes not settled by these articles of association, reference is made to the Belgian Company and Association Code (*Code belge des sociétés et des associations*) and clauses contrary to compelling provisions shall be considered unwritten.

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



As in the previous year, the five following overarching objectives (which apply to all 4 pillars of the [Strategic Plan 2016-2021](#)) remain pivotal to the Action Plan 2021:

## 1. Creating framework conditions for trusting, transparent and legally compliant interpersonal communication that enables fair and reliable power relations;

Actions planned in 2021	Office member(s) in charge	WG in charge	Context / Perspective
<i>Holding and streaming the first Stakeholder Assembly meeting with the <a href="#">PRhME project</a></i>	<i>Barbara</i>	<i>PRhME Steering Committee and Assembly Working Group</i>	<i>Collecting views on power relations from 50 participants with different positions, background and ideas</i>
<i>Continuing SMS WG 2 activities as defined in the SMS application for year 4</i>	<i>Alfonso</i>	<i>SMS WG2 Diversity, Identity, Inclusiveness</i>	<i>See below for specific actions</i>

## 2. Promoting student-centred and collaborative practices of learning and teaching;

Actions planned in 2021	Office member(s) in charge	WG in charge	Context / Perspective
<i>Bringing the first outcomes of the SMS WG 5 both to the other SMS WGs (in particular the Student WG) and to the AEC community as a whole</i>	<i>Stefan</i>	<i>SMS WG5</i>	<i>See below for specific actions</i>
<i>Investigating the possibilities of promoting student-centred learning through the use of digital tools</i> <i>[increased importance due to COVID outbreak]</i>	<i>Stefan</i>	<i>SMS WG5 &amp; 6, in cooperation with Erasmus+ SP projects, such as SWING, RAPP LAB etc.</i>	<i>See also overarching objective 4</i>

## 3. Making AEC more environment-friendly and sustainable both in its operations and through encouraging its members to contribute and to share their experience with each other (AEC goes green);

Actions planned in 2021	Office member(s) in charge	WG in charge	Context / Perspective
<i>Establishing a working group in charge of finalising the AEC Goes Green Plan and coordinating its implementation</i>	<i>Barbara</i>	<i>To be established</i>	<i>First steps towards an AEC sustainability strategy</i>
<i>Producing the 2021 annual monitoring report on Carbon Footprint and analysing evolution since 2020</i>	<i>Barbara</i>		<i>Based on the <a href="#">Statement on AEC and environmental sustainability</a></i>
<i>Sharing examples of good practice through social media platforms</i>	<i>Barbara &amp; Chiara</i>		<i>Based on the <a href="#">Statement on AEC and environmental sustainability</a></i>

#### 4. Promoting digitisation and entrepreneurship to strengthen Music HEI graduates' employability;

Actions planned in 2021	Office member(s) in charge	WG in charge	Context / Perspective
<i>Continuing SMS WG 3 and 6 activities</i>	<i>Paulina</i>	<i>SMS WG 3 and 6</i>	<i>See below for specific actions</i>
<i>Bringing SMS WG 3 and 6 in closer contact with existing projects addressing these matters in HME (such as e.g. DEMUSIS, News in Map)</i>	<i>Paulina, Stefan</i>	<i>SMS WG 3 and 6</i>	<i>Joint actions and presentations at AEC events</i>
<i>Further exploring online communication and Learning&amp;Teaching tools [increased importance due to COVID outbreak]</i>	<i>Stefan</i>	<i>SMS WG 5 and 6</i>	<i>Strengthening collaboration with SWING, LoLa and external players in the field</i>

5. Enhancing the societal relevance of Music HEIs through e.g.
- enabling a wider access to music education and cultural participation;
  - making music a trigger point to shape a European identity;
  - empowering Higher Music Education graduates to contribute to the creation of economic value;
  - promoting arts and cultural awareness for all European citizens.

Actions planned in 2021	Office member(s) in charge	WG in charge	Context / Perspective
<i>Continuing SMS WG 1 and 2 activities</i>	<i>Linda, Alfonso</i>	<i>SMS WG 1 and 2</i>	<i>See below for specific actions</i>
<i>Further implementing the <a href="#">European Agenda for Music (EAM)</a></i>	<i>Stefan</i>	<a href="#"><u>SCHEME (Steering Committee for the Harmonisation of the European Music Education)</u></a>	<i>In collaboration with EMC through webinars and presenting at EAS /EMU events</i>
<i>Strengthening collaboration with <a href="#">AEC partner organisations</a> for joint advocacy action</i>	<i>Stefan</i>		<i>See Pillar 3 below.</i>

## Intended actions (by pillar):

### Pillar 1: Enhancing quality in Higher Music Education

AEC will

Actions planned in 2021	Office member(s) in charge	WG in charge	Context / Perspective
<ul style="list-style-type: none"> <li>• continue to collect and disseminate innovative practice, in particular in the fields explored by the SMS Working groups (WGs) and the AEC platforms</li> </ul>	(see below)	(see below)	as defined in the SMS work plan
<ul style="list-style-type: none"> <li>○ develop innovative approaches and formats of Artistic Research (AR)</li> </ul>	Sara Stefan	EPARM WG	to be addressed in discussion groups at the EPARM meeting and followed up
<ul style="list-style-type: none"> <li>○ encourage members to familiarise students with artistic research at Bachelor level</li> </ul>	Sara Stefan	EPARM WG & Student WG	bringing Student WG and EPARM together at the EPARM meeting
<ul style="list-style-type: none"> <li>○ explore joint activities of EPARM and the SMS Learning &amp; Teaching WG</li> </ul>	Stefan	EPARM WG SMS WG5 on L&T	strengthening collaboration between AR and L&T as part of a long-term AEC strategy
<ul style="list-style-type: none"> <li>○ collect and share practices on student-centred learning methods and collaborative practices from students across European music HEIs and develop and test new methods</li> </ul>	Stefan Barbara	SMS WGs 5 (L&T), 6 (Digitisation), 7 (Student WG)	educating creative, reflecting and communicating musicians/cultural workers
<ul style="list-style-type: none"> <li>○ explore practices in relation to entrepreneurship models</li> </ul>	Paulina	SMS WG 3 (Entrepreneurship) in collaboration with WG 5	Practices to be shared through a specific App as well as during workshops and bootcamps for students and teaching staff

<ul style="list-style-type: none"> <li>○ explore the integration of diverse musical genres and cultures into European Music HEIs</li> </ul>	Alfonso	SMS WG 2 (Diversity, Identity, Inclusiveness)	to be addressed in workshops at PJP and EPARM platforms and followed up
<ul style="list-style-type: none"> <li>○ collect practices on the use and the needs of digital learning material, distance learning and musical interaction tools [increased importance due to COVID outbreak]</li> </ul>	Stefan	SMS WG 5 and 6	[This action includes new activities triggered by COVID experience]
<ul style="list-style-type: none"> <li>• continue to disseminate outcomes from previous projects which support the work of HME institutions (such as the AEC Learning Outcomes)</li> </ul>	Linda Chiara		
<ul style="list-style-type: none"> <li>• encourage all AEC members to reflect on how HME may be conceived for the 21st century and debate fundamental principles and values for HME and HMEIs, with the aim to establish and embed appropriate change</li> </ul>	Linda	SMS WG 1	
<ul style="list-style-type: none"> <li>• develop a register of experts with regard to innovative practices in artistic practice, learning &amp; teaching and research &amp; innovation in order to provide advice to AEC members upon demand</li> </ul>	Linda		
<ul style="list-style-type: none"> <li>• continue the cooperation with <a href="#">MusiQuE - Music Quality Enhancement</a> in relation to quality enhancement and coordinate feedback from AEC members on the revised MusiQuE Standards</li> </ul>	Linda		

<ul style="list-style-type: none"> <li>continue to organise international events for its members and further develop ways in which AEC events can be offered digitally [increased importance through COVID]</li> </ul>	<p>Paulina (PJP) Sara (EPARM, EMP, IRC, Congress)</p>	<p>PJP, EPARM, EMP and IRC WGs Congress Committee</p>	<p>EPARM was postponed from 2020 to 2021 and will be fully held online in 2021 Early music Conference Trossingen Oct 21 Other events to be organised digitally</p>
<ul style="list-style-type: none"> <li>explore how AEC could offer a catalogue of (online) training sessions for leaders, staff and students [increased importance through COVID]</li> </ul>	<p>Linda</p>		
<ul style="list-style-type: none"> <li>further develop the <a href="#">European online application system for ERASMUS programme (EASY)</a> especially concerning the integration with the system Erasmus Without Paper (EWP) while working on its self-sustainability [increased importance through COVID]</li> </ul>	<p>Sara</p>	<p>EASY WG</p>	
<ul style="list-style-type: none"> <li>explore actions to be undertaken based on the Reflection Paper produced by the International Relations Coordinators</li> </ul>	<p>Sara</p>	<p>IRC WG</p>	<p>[This action includes new activities triggered by COVID experience, such as:] Help members to reshape their international approach and keep international connections active</p>
<ul style="list-style-type: none"> <li>join relevant AEC members' projects and project applications and provide advice and guidance on potential cross-border activities</li> </ul>	<p>Stefan Sara Linda N.N.</p>	<p>n.a</p>	<p>on demand</p>

## Pillar 2 Promoting participation, inclusiveness and diversity

AEC will

Actions planned in 2021	Office member(s) in charge	WG in charge	Context / Perspective
<ul style="list-style-type: none"> <li>promote participation of less active members and regions in AEC activities and events [increased feasibility with the move to online events due to the COVID outbreak]</li> </ul>	Sara Paulina Chiara		
<ul style="list-style-type: none"> <li>enhance the diversity of musical genres in AEC's own activities and communication</li> </ul>	Stefan Chiara		
<ul style="list-style-type: none"> <li>promote diversity by encouraging institutions to develop their own specific profiles</li> </ul>	Alfonso Stefan	SMS WG 1 and 2	WG2 is preparing its second publication on how to make Music HEIs more diverse
<ul style="list-style-type: none"> <li>hold the first Stakeholder Assembly to explore and define what is understood as power relations in HME institutions</li> </ul>	Barbara	PRiHME Assembly WG	
<ul style="list-style-type: none"> <li>support the establishment of a network of higher music education students in Europe</li> </ul>	Barbara	SMS Student WG	
<ul style="list-style-type: none"> <li>continue to collect good practice from student representation organisations and to provide advice to student representation organisations across Europe</li> </ul>	Barbara	SMS Student WG	
<ul style="list-style-type: none"> <li>further develop student participation in SMS WGs, AEC events WGs and AEC Council</li> </ul>	Barbara, Stefan	SMS Student WG	

### Pillar 3: Strengthening partnership and interaction with stakeholders

AEC will (continue to) cooperate with the following partners in the following areas:

Partners and issues to advocate on	Office member(s) in charge	WG in charge	Context / Perspective
<ul style="list-style-type: none"> <li>with ELIA, CILECT, CUMULUS, ENCATC, EAAE on shared issues in the field of Higher Arts Education and related HE areas (e.g. Advocacy, Learning &amp; Teaching, AR, Arts Education &amp; STEAM, mutually contributing to events)</li> </ul> <p>[Additional area of focus due to COVID outbreak]: help the sector recover from the Covid crisis</p>	Stefan	among others: SCHEME, Artistic Research Task force	joint initiatives addressing political decision makers
<ul style="list-style-type: none"> <li>with EUA, EURASHE, EUF to promote a joint higher education policy at European level;</li> </ul> <p>[Additional area of focus due to COVID outbreak]: help the HE sector recover from the Covid crisis</p>	Stefan and Office		regular meetings intermediate results of the LOTUS project
<ul style="list-style-type: none"> <li>with EMU and EAS to maintain and further develop the strong cooperation with the levels and branches of the music education sector</li> </ul> <p>[Additional area of focus due to COVID outbreak]: help the music education sector recover from the Covid crisis</p>	Stefan	SCHEME	linking back to EMC the joint agenda on music education
<ul style="list-style-type: none"> <li>with EMC and IMC to promote and implement a European Agenda for Music</li> </ul> <p>[Additional area of focus due to COVID outbreak]: help the sector recover from the Covid crisis</p>	Stefan		

<ul style="list-style-type: none"> <li>with 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)</li> </ul> <p>[Additional area of focus due to COVID outbreak]: help the sector recover from the Covid crisis</p>	Stefan & Office	e.g. Early Music Task Force  Erasmus+ SP projects on Opera	
<ul style="list-style-type: none"> <li>with 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)</li> </ul> <p>[Additional area of focus due to COVID outbreak]: help the sector recover from the Covid crisis</p>	Stefan		regular meetings, mutually involving representatives in events
<ul style="list-style-type: none"> <li>with Culture Action Europe to bundle ideas and interests and to speak with a united voice within the cultural and political debate</li> </ul> <p>[Additional area of focus due to COVID outbreak]: help the sector recover from the Covid crisis</p>	Stefan		coordinated advocacy, regular contacts through Stefan as a CAE board member

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

AEC will:

Actions	Office member(s) in charge	WG in charge	Context / Perspective
<ul style="list-style-type: none"> <li>develop material to help AEC members demonstrate in their local and national context the impact of HMEIs on society</li> </ul>	Linda	SMS WG 1	WG1's aim to raise consciousness of contemporary potential and challenges for musicians and HMEIs in society, and how these interact with the complex responsibilities that HMEIs have, artistically, educationally, economically, socially and environmentally
<ul style="list-style-type: none"> <li>assist national authorities (educational and cultural) to allocate/spend EU post-Covid recovery resources effectively</li> </ul> <p>[Additional action due to COVID outbreak]</p>	Stefan		As part of joint advocacy activities under the umbrella of Culture Action Europe, or upon demand by AEC members
<ul style="list-style-type: none"> <li>prepare a plan to improve AEC's advocacy activities and AEC's visibility at the level of the European institutions</li> </ul>	Stefan Linda Chiara		Work on existing Advocacy Guidelines (September 2019)
<ul style="list-style-type: none"> <li>raise awareness among new MEPs about the sector and approach chosen MEPs to advocate jointly for Music HEIs</li> </ul>	Stefan		
<ul style="list-style-type: none"> <li>follow-up policy developments (on social media, through conferences and events as well as through informal contact with other organisations)</li> </ul>	Stefan Chiara		CAE (and other organisations) newsletters, Twitter group chat, mailing lists.
<ul style="list-style-type: none"> <li>Contribute to raising the quality of Early Childhood Music Education (ECME)</li> </ul>	Office	SMS ECME WG	In cooperation with EMU

The Communication Strategy for 2021 has been developed throughout 2020, and it is the result of the analysis of the previous Communication Strategy, its performance in 2019 and additional research activities.

The sections of the Communication Strategy address the following topics:

- **Strategic overview:** defining the purpose of the Communication Strategy and how communication relates with AEC's activities.
- **Communication objectives:** defining the goals to be achieved through communication activities.
- **Target audiences:** defining the groups that AEC needs to target and how they can be reached.
- **Key Messages:** defining the themes and values on which AEC's communication should be based consistently.
- **Tools and channels:** listing the tools and channels that AEC is using for delivering the Key Messages.
- **Performance Analysis:** studying how the tools and channels are performing and defining measurable goals for the following year.
- **Actions:** planning a set of actions to be taken in order to achieve the overall Communication objectives and the SMART objectives. Detailed plans on the specific activities can be described in dedicated documents.

This summary reports the highlights and main actions planned in the Communication Strategy.

## Objectives

Through its communication activities, AEC aims to

### 1) Raise awareness about:

- Role of artists in the modern society
- Relevance of education and culture
- Disparity and discriminatory patterns in Higher (Music) Education Institutions
- Power relations patterns in Higher (Music) Education Institutions
- Importance of mobility and exchange in professional development
- Environmental crisis and related role of Higher (Music) Education Institutions.

### 2) Promote:

- AEC events and activities
- AEC members' events and activities
- Good practices and examples
- Participation, inclusiveness and diversity
- Partnership with other associations
- Research activities.

**3) Inform AEC members about:**

- AEC advocacy and lobbying activities
- Relevant updates about cultural sector - focused on European level.

**4) Provide:**

- Material supporting Higher Music Education Institutions staff and students (e.g. project outcomes, publications, studies, national overviews)
- Networking opportunities
- Platform for exchange of idea

## Tools and related actions

### **AEC Website**

The current website is built on a custom CMS that will be no longer supported in 2021. A new website will be developed by April 2021 and it will feature improvements on navigation, design, functionalities for AEC members and Search Engine Optimisation (SEO).

### **AEC Newsletter and targeted mailings**

One of AEC's most effective communication channels is the monthly newsletter and the thematic targeted emails sent to the registered users. To improve the management of the mailings and therefore to provide a better service to AEC members, the AEC Office will adopt a new, more efficient, CRM system. The newsletter layout will also be updated to better serve its informative scope.

### **AEC Social Media**

Facebook, Twitter and LinkedIn are the social media currently used by AEC to connect with AEC members, to encourage discussions and exchanges of good practices and to make sure that the AEC community is always up-to-date with the most relevant news of the H(M)E sector. To keep pursuing these objectives, in 2021 AEC will focus on connecting with AEC member institutions' pages, producing engaging and informative media material, connecting and collaborating with partners to reach a wider public (beneficial especially for AEC members making use of AEC dissemination services).

### **AEC Events and external events**

Events, in presence or online, are always a good dissemination opportunity. AEC will continue organising its successful events and participating at external events as it has always been done, adapting to the new online formats when needed.

### **AEC-SMS Publication website**

In September 2020, AEC launched the [official Publication website of the project Strengthening Music in Society](#). The main objectives of the website are: 1) to raise awareness about the different themes of the SMS project, 2) to publish the project's outcomes as valuable materials for the use of the AEC community and the external audience. The SMS Website is being and will continue being promoted by posting new articles on AEC social media, sharing relevant content with specific target groups, featuring the articles in the AEC monthly newsletter.

### **AEC Flyer**

A new AEC flyer has been designed and printed in 2020, with the aim of reaching more people in the member institutions and possibly beyond. It will be widely distributed and a digital interactive version will be produced and disseminated in 2021.

# Proposal for the extension and revision of the current AEC Strategic Plan (2016-2021)



## Context

The AEC Strategic Plan, which shapes the direction of AEC’s activities, is valid until the end of 2021 (see here the [current AEC Strategic Plan 2016-2021](#)). This means that a new Strategic Plan should be drafted during 2021 and submitted to AEC General Assembly (GA) for approval during the GA meeting in November 2021.

However, the composition of AEC Executive Committee (ExCom) will change in November 2022, with the second term of three ExCom members coming to an end and the seats of President, Vice-President and Secretary General becoming vacant. It therefore seems counter-productive for AEC Council to engage in drafting a new Strategic Plan that would be valid from January 2022 onwards and which AEC Council and Office would not be able to implement beyond the first year. In addition, it is argued that the new leadership arriving in November 2022 should have the freedom to change the Plan after stepping in, if it wishes to do so.

## Proposal to the GA

In view of the considerations referred to above, the AEC Council is proposing to **extend the period of the current strategic plan (2016-2021) to the end of 2023 (i.e. 2 more years) and to revise and update it** in order to better reflect AEC’s current priorities.

## Next steps

If the proposal is accepted by GA, AEC members would be asked to approve the revised version of the strategic plan (2016-2023) in November 2021. In parallel, AEC ExCom, Council and Office would immediately start brainstorming on the future plan (in 2021 and 2022). This would enable the new AEC leadership (to be elected in November 2022) to develop the new Strategic Plan during the year 2023, taking into account the preparatory work undertaken in previous years (see the table below).

	During the Year, by AEC ExCom, Council and Office	At the GA in November
2021	<ul style="list-style-type: none"> <li>• Revision of the 2016-2023 Plan</li> <li>• Brainstorming on Strategic Plan 2024-....</li> </ul>	<ul style="list-style-type: none"> <li>• AEC GA asked to approve the revised Strategic Plan 2016-2023</li> </ul>
2022	<ul style="list-style-type: none"> <li>• Implementation of the revised 2016-2023 Plan</li> <li>• Brainstorming on Strategic Plan 2024-....</li> </ul>	<ul style="list-style-type: none"> <li>• AEC GA asked to elect 3 new ExCom members</li> </ul>

2023	<ul style="list-style-type: none"> <li>• Implementation of the revised 2016-2023 Plan</li> <li>• Drafting of the Strategic Plan 2024-....</li> </ul>	<ul style="list-style-type: none"> <li>• AEC GA asked to approve the new Strategic Plan 2024-....</li> </ul>
2024	<ul style="list-style-type: none"> <li>• Implementation of the Strategic Plan 2024-....</li> </ul>	

If the proposal above is not accepted by GA, AEC ExCom, Council and Office would prepare a new Strategic Plan valid from 2022 which shall be submitted to AEC members at the GA in November 2021.

## Policy on Working Groups & Platforms



AEC runs a number of Working Groups and Platforms<sup>1</sup>. Many working groups emerged as part of a Creative Europe or ERASMUS projects initiated and run by the AEC itself, some of them being maintained beyond the lifetime of the related projects.

However, some platforms and working groups owe their creation to the initiative of members and were - after thorough examination and following the decision of the responsible AEC bodies - taken under the auspices of the AEC.

With a few exceptions that are justified for strategic reasons in line with the AEC Strategic Plan, AEC does usually not take initiative or pro-actively promote the foundation of such new thematic platforms or working groups. However, if a stable, reliable and content-wise convincing initiative emerges from among the AEC membership, AEC may support such initiatives by providing access to its network, advice, assistance with applying for funding (e.g. by one of the Erasmus+ program strands) and logistical support.

Key criteria to gain AEC support in the matter are:

- a clearly defined field of activity;
- promoting the mission and vision and the key values of AEC;
- a convincing concept and clear and workable goals;
- the existence of a committed core group in which members from at least three countries collaborate;
- the willingness to take on voluntary work serving the objective of the initiative;
- the willingness to make the activities carried out in the respective Working Group or Platform to other AEC members and to share the results of the work with them;
- the willingness to actively campaign for diversity, in particular geographical and generational diversity and gender balance.

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<sup>1</sup> At present there are 8 SMS Working Groups, 3 Platforms (International Relations Coordinators IRCs, Pop & Jazz Platform PJP, European Platform for Artistic Research in Music EPARM), and 2 so called Task Forces (Early Music and European online Application SYstem EASY); The IRCs Platform is counted both as Platform and as SMS WG.

## Proposed Membership Fees for 2021

The membership fees proposed for 2021 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 2019 GNI.
- All 2021 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  $\frac{1}{4}$  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 2021.

*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 01/04/2021.*

*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 2020 Category 2 (200-700 students) in EUR	Late membership fee 2021 (Categ. 2) if only inflation was applied (=1.5%) in EUR	NEW FULL FEE IN 2021 Category 1 (>700 students) in EUR	NEW FULL FEE IN 2021 Category 2 (200-700 students) in EUR	NEW FULL FEE IN 2021 Category 3 (<200 students) in EUR
LUXEMBOURG	1,513.64	1,536.34	2,119.34	1,695.47	1,271.60
SWITZERLAND	1,513.64	1,536.34	2,119.34	1,695.47	1,271.60
NORWAY	1,513.64	1,536.34	2,119.34	1,695.47	1,271.60
IRELAND	1,513.64	1,536.34	2,119.34	1,695.47	1,271.60
ICELAND	1,378.31	1,398.98	1,869.76	1,495.81	1,121.86
AUSTRIA	1,378.31	1,398.98	1,869.76	1,495.81	1,121.86
DENMARK	1,378.31	1,398.98	1,869.76	1,495.81	1,121.86
NETHERLANDS	1,378.31	1,398.98	1,869.76	1,495.81	1,121.86
GERMANY	1,378.31	1,398.98	1,869.76	1,495.81	1,121.86
SWEDEN	1,378.31	1,398.98	1,869.76	1,495.81	1,121.86

BELGIUM	1,332.13	1,352.11	1,784.11	1,427.29	1,070.47
FINLAND	1,332.13	1,352.11	1,784.11	1,427.29	1,070.47
FRANCE	1,332.13	1,352.11	1,784.11	1,427.29	1,070.47
UK	1,332.13	1,352.11	1,784.11	1,427.29	1,070.47
ITALY	1,205.66	1,223.74	1,558.22	1,246.57	934.93
SPAIN	1,060.32	1,076.22	1,345.28	1,076.22	807.17
ISRAEL	1,060.32	1,076.22	1,345.28	1,076.22	807.17
CZECH REP.	1,060.32	1,076.22	1,345.28	1,076.22	807.17
SLOVENIA	1,060.32	1,076.22	1,345.28	1,076.22	807.17
CYPRUS	1,060.32	1,076.22	1,345.28	1,076.22	807.17
ESTONIA	1,060.32	1,076.22	1,345.28	1,076.22	807.17
LITHUANIA	1,060.32	1,076.22	1,345.28	1,076.22	807.17
PORTUGAL	1,060.32	1,076.22	1,345.28	1,076.22	807.17
SLOVAKIA	1,060.32	1,076.22	1,345.28	1,076.22	807.17
POLAND	983.98	998.74	1,248.42	998.74	749.05
GREECE	983.98	998.74	1,248.42	998.74	749.05
LATVIA	983.98	998.74	1,248.42	998.74	749.05
HUNGARY	983.98	998.74	1,248.42	998.74	749.05
ROMANIA	983.98	998.74	1,248.42	998.74	749.05
TURKEY*	983.98	998.74	1,097.19	877.75	658.31
RUSSIA	864.78	877.75	1,097.19	877.75	658.31
CROATIA	864.78	877.75	1,097.19	877.75	658.31
KAZAKHSTAN	864.78	877.75	1,097.19	877.75	658.31
BULGARIA	864.78	877.75	1,097.19	877.75	658.31
BELARUS	831.32	843.79	1,054.74	843.79	632.84
LEBANON	831.32	843.79	1,054.74	843.79	632.84
NORTH MACEDONIA	831.32	843.79	1,054.74	843.79	632.84
SERBIA	831.32	843.79	1,054.74	843.79	632.84
BOSNIA HERZ.	831.32	843.79	1,054.74	843.79	632.84
GEORGIA	831.32	843.79	1,054.74	843.79	632.84
ARMENIA	831.32	843.79	1,054.74	843.79	632.84
ALBANIA*	831.32	843.79	1,012.28	809.82	607.37
EGYPT*	831.32	843.79	1,012.28	809.82	607.37
UKRAINE	797.85	809.82	1,012.28	809.82	607.37
ASSOCIATE MEMBERS	831.32	843.79	843.79	843.79	843.79

*(\*) The countries whose 2019 GNI has strongly decreased in comparison with their 2018 GNI have been moved to a lower category for the 2021 Membership fee.*

## Forecast Outturn 2020 and Draft budget 2021

	2017	2018	2019	2020	2021
PROVISIONAL BUDGET 2020	<i>(as in annual accounts)</i>	<i>(as in annual accounts)</i>	<i>(as in annual accounts)</i>	<i>Version Nov. 2020</i>	<i>Version Nov. 2020</i>
INCOME	<i>(in Euros)</i>	<i>(in Euros)</i>	<i>(in Euros)</i>	<i>(in Euros)</i>	<i>(in Euros)</i>
<b>Direct income</b>					
Annual membership fees	€ 290,574.25	€ 287,581.79	€ 312,403.20	€ 329,245.38	€ 340,000.00
Fees Annual Congress and other AEC events	€ 127,717.43	€ 171,304.92	€ 171,295.41	€ 54,553.44	€ 44,650.24
Other income	€ 2,723.76	€ 1,509.27	€ 2,354.17	€ 250.00	€ 250.00
	€ 421,015.44	€ 460,395.98	€ 486,052.78	€ 384,048.82	€ 384,900.24
<b>Project grants</b>					
SMS project from 01/12/2017 (FULL SCORE project until 31/08/2017)	€ 135,106.00	€ 249,600.42	€ 249,280.05	€ 250,000.00	€ 250,000.00
Other ERASMUS+ and Creative Europe projects	€ 38,647.01	€ 31,479.96	€ 65,888.28	€ 74,578.57	€ 56,842.17
	€ 173,753.01	€ 281,080.38	€ 315,168.33	€ 324,578.57	€ 306,842.17
<b>Income from services to members</b>					
Members' contribution to EASY Pilot Project	€ 51,899.04	€ 59,850.00	€ 65,950.00	€ 65,000.00	€ 65,000.00
Coordination of METRIC Network			€ 4,598.70		€ 4,598.70
Application-writing for ECMA Network			€ 4,500.00		
	€ 51,899.04	€ 59,850.00	€ 75,048.70	€ 65,000.00	€ 69,598.70
<b>Reimbursement of costs by partner organisation MusiQuE</b>					
Overhead costs	€ 7,142.51	€ 6,987.21	€ 8,684.00	€ 9,000.00	€ 4,500.00
Staff costs	€ 23,077.73	€ 32,047.67	€ 67,549.21	€ 71,000.00	€ 55,500.00
	€ 30,220.24	€ 39,034.88	€ 76,929.73	€ 80,000.00	€ 60,000.00
<b>TOTAL INCOME</b>	<b>€ 676,887.73</b>	<b>€ 840,361.24</b>	<b>€ 953,199.54</b>	<b>€ 853,627.39</b>	<b>€ 821,341.11</b>
<b>EXPENDITURE</b>	<i>(in Euros)</i>	<i>(in Euros)</i>	<i>(in Euros)</i>	<i>(in Euros)</i>	<i>(in Euros)</i>
<b>Staff Expenditure</b>					
Staff costs (including for time spent on projects)	€ 298,371.23	€ 329,399.31	€ 384,250.72	€ 423,580.14	€ 433,370.65
Student interns	€ 9,855.47	€ 13,065.83	€ 17,899.84	€ 16,591.60	€ 14,000.00
Holiday allowance (i.e.: reservation for year n+1 minus reservation used in year n )	€ 1,968.46	€ 5,360.74	€ 739.18	€ 2,000.00	€ 2,000.00
	€ 310,195.16	€ 347,825.88	€ 402,889.74	€ 442,171.74	€ 449,370.65

<b>Events, travel and office costs</b>					
Events costs (in addition to events costs declared as project expenses)	€ 77,897.78	€ 63,613.57	€ 72,767.88	€ 2,782.94	€ -
Office costs (including office rental, financial and personnel administration, city taxes)	€ 69,286.45	€ 73,918.11	€ 90,308.78	€ 83,383.51	€ 69,007.77
Travel costs (in addition to those declared as project and events expenses)	€ 9,745.64	€ 5,943.56	€ 23,284.55	€ 11,740.67	€ 1,000.00
Council costs (in addition to those declared as project and events expenses)	€ 7,031.22	€ 5,522.75	€ 17,999.90	€ 120.00	€ -
Discounted membership fees + discount ELIA-AEC members	€ 11,412.69	€ 12,710.18	€ 11,727.56	€ 11,641.49	€ 12,000.00
Membership fees written off	€ 8,632.00	€ 5,384.75	€ 14,238.08	€ 14,717.28	€ 15,000.00
Bank costs	€ 487.35	€ 435.89	€ 465.89	€ 822.47	€ 850.00
	€ 184,493.13	€ 167,528.81	€ 230,792.64	€ 125,208.36	€ 97,857.77
<b>Project expenses (direct costs; staff costs not included)</b>					
SMS project from 01/12/2017 (FULL SCORE project until 31/08/2017)	€ 75,719.08	€ 189,467.97	€ 187,944.11	€ 175,909.89	€ 176,143.26
ERASMUS and Creative Europe projects	€ 21,080.24	€ 59,701.32	€ 42,936.83	€ 24,978.51	€ 19,567.07
	€ 96,799.32	€ 249,169.29	€ 230,880.94	€ 200,888.40	€ 195,710.33
<b>Expenses for services (direct costs; staff costs not included)</b>					
EASY pilot project	€ 84,000.00	€ 59,723.54	€ 76,101.60	€ 80,852.20	€ 77,700.00
	€ 84,000.00	€ 59,723.54	€ 76,101.60	€ 80,852.20	€ 77,700.00
<b>TOTAL EXPENDITURE</b>	<b>€ 675,487.61</b>	<b>€ 824,247.52</b>	<b>€ 940,664.92</b>	<b>€ 849,120.70</b>	<b>€ 820,638.76</b>
<b>Result of the period</b>	<b>€ 1,400.12</b>	<b>€ 16,113.72</b>	<b>€ 12,534.62</b>	<b>€ 4,506.69</b>	<b>€ 702.35</b>
Amount of reserves by 31st December of each year	23,949.22 €	40,062.94 €	51,328.00 €	55,834.69 €	56,537.04 €

## List of candidates to be proposed by AEC to MusiQuE for the seats of MusiQuE Board member and Student Board member



### Context

The MusiQuE Board is composed of 7 members appointed on the basis of proposals by the four organisations involved in MusiQuE: AEC [appointing 4 representatives including a student], the European Music Schools Union (EMU) [appointing 1 representative], Pearle\*-Live Performance Europe (the Performing Arts Employers Associations League Europe) [appointing 1 representative] and the European Association for Music in Schools (EAS) [appointing 1 representative]. Information on the Board's role and responsibilities can be found [here](#).

The current composition of the MusiQuE Board can be found [here](#). Two seats will become vacant from January 2021 onwards, as the following two Board members will finish their term soon:

- Rosa Welker (student representative), former Master Student at the Zürcher Hochschule der Künste (ZHdK), Jan. 2018 – Dec. 2020)
- Martin Prchal, Royal Conservatory The Hague, The Netherlands (Chair of the Board), Jan. 2015 – Dec. 2020

### Overview of the MusiQuE Board members' nomination process

- When a seat becomes vacant on the MusiQuE Board, an open call for applications is launched by the MusiQuE Office, including the criteria to be met by the candidates and disseminated to the AEC membership.
- Interested individuals submit their applications to MusiQuE Office by a given deadline, after which the MusiQuE Office prepares a compilation of applications.
- The MusiQuE Board considers the applications and pre-selects candidate(s). The compilation of applications and the MusiQuE Board's shortlist of candidates are submitted to AEC Council for feedback.
- **AEC Council prepares a draft recommendation, that has to be endorsed by the AEC General Assembly. The endorsed recommendation is communicated to the MusiQuE Board for final decision.**
- The MusiQuE Board selects and appoints the candidate(s). Although the MusiQuE Board considers the recommendation from the AEC Council, this recommendation is not binding.
- The MusiQuE Office informs the successful applicant and the AEC Council of the outcome.
- The mandate of the member of the Board begins from the following meeting of the Board.

The [call for applications launched in 2020 is downloadable here](#) and includes the selection criteria. In addition to these criteria, a balanced geographical representation and gender balance are sought in the composition of the Board.

**List of applicants received by MusiQuE for the Board member seat (in alphabetical order)**

Last name	First name	Country	Position, Institution
Apajalahti	Hannu	Finland	Lecturer, Sibelius Academy/UNIARTS, Helsinki
Bäcker	Rolf	Spain	Head of Studies, ESMUC
Dinkel	Philippe	Switzerland	Director, Haute École de Musique de Genève
Grasso Caprioli	Leonella	Italy	Professor, Brescia Conservatoire of Music
Markovic	Ranko	Switzerland	Co-Head of Clasical Music, Zürich University of Arts
McDonagh	Orla	Ireland	Head of Conservatoire, TU Dublin Conservatoire
Moreau	Jacques	France	Director, Cefedem Auvergne Rhône-Alpes

All applications were eligible. The MusiQuE Board shortlisted 3 applicants(in alphabetical order):

- Philippe Dinkel, Director, Haute École de Musique de Genève
- Orla McDonagh, Head of Conservatoire, TU Dublin Conservatoire
- Jacques Moreau, Director, Cefedem Auvergne Rhône-Alpes

Their motivation letters and curricula vitae can be found hereafter.

**List of applicants received by MusiQuE for the Student Board member seat (in alphabetical order)**

Last name	First name	Country	Position/Institution
Arockiam	Ankna	United Kingdom	PhD Candidate, Royal Conservatoire of Scotland
Sagaradze	Sophia	Georgia	Master Student, Tbilisi State Conservatoire

The application of Sophia Sagaradze was not eligible, making Ankna Arockiam the only eligible candidate for the position. Her CV and motivation letter can be found thereafter.

**Recommendation from the AEC Council to the MusiQuE Board, which AEC GA is asked to endorse:**

For the Board of MusiQuE, the AEC Council nominates the following candidates (in alphabetical order): Philippe Dinkel, Orla McDonagh and Jacques Moreau, based on their solid background and experience. The AEC Council also supports the appointment by MusiQuE of Ankna Arockiam as the new student Board member.

The MusiQuE Board will then receive the result of the AEC General Assembly endorsement process. The Board will appoint the student representative and will select and appoint one of the shortlisted candidates for the seat of Board member, following individual interviews.

[Philippe Dinkel](#)

## Motivation letter



Haute école de musique  
Genève

Rue de l'Arquebuse 12  
CH - 1204 Genève

T. +41 22 327 31 00  
info.hem@hesge.ch  
www.hemge.ch

MusiQuE  
Bruxelles  
info@musique-qe.eu

Geneva, September 8th 2020

### MusiQuE Board

Dear MusiQuE friends,

I would like hereby to confirm my interest to apply for a seat in the MusiQuE board, following your call for nominations.

As you know, I am currently on the MusiQuE Peer Reviewers Registrar and have had the pleasure to sit both as member and as chair of various MusiQuE-led evaluation processes in Europe and further (Vilnius, Malmö, Beyrouth, Singapore...). I have also gained extra experience in chairing the evaluation of the mdw (Vienna) led by the Bavarian agency Evalag.

I have dedicated a comprehensive part of my professional life to higher music education and management as the director of the Haute école de musique de Genève, as a former member for the AEC board and as a member of various national and international networks.

I hope I could bring to the MusiQuE board my experience as musician and higher music education manager to keep improving the artistic and organizational standards of this sector, and believe firmly in the role of music in the process of recreating a post-covid, vibrant and tolerant society.

With my best wishes,

Philippe Dinkel

Appendix : curriculum

## CV

Philippe Dinkel

  
[philippe.dinkel@cmusge.ch](mailto:philippe.dinkel@cmusge.ch)

Né le 3 décembre 1956 à Vevey

### Formation académique

- Maturité latin-anglais (1973)
- Licence ès lettres de l'Université de Genève (1982, musicologie – allemand – français)

### Formation artistique

- Diplôme de capacité professionnelle de piano du Conservatoire de Musique de Genève (1976, = diplôme d'enseignement)
- Premier prix de virtuosité de piano du Conservatoire de Musique de Genève (1979, classe de Harry Datyner)
- Boursier de la Fédération des Coopératives Migros (1980-1982)
- Etudes postgrade aux USA (1980-81, Indiana University, classe d'Alfonso Montecino) et à Bruxelles (1981-82, Pascal Sigrist)
- Membre fondateur du *Trio Musiviva* en 1973, en compagnie du violoniste Patrick Genet et du violoncelliste Marc Jaermann. Etudes avec Edith Fischer, Claude Stark et le Haydn-Trio de Vienne. Prix Jecklin (Zurich, 1974), prix de trio du Concours Vittorio Gui (Florence, 1979), premier prix du Concours de musique de chambre de la Fédération des Coopératives Migros (1980, concert au Festival de Lucerne), premier prix du Concours de Colmar (1983), grand prix et médaille d'or du Festival international des jeunes solistes de Bordeaux (1985), finaliste du Concours de Munich (1988)

### Expériences professionnelles

- Assistant du professeur Z. Estreicher à l'unité de musicologie de l'Université de Genève (1982-1987)
- Enseignement de l'histoire de la musique et de l'analyse musicale (1982-1992, de 1986 à 1988 également au Conservatoire de Lausanne)
- Responsable de la Bibliothèque du Conservatoire de Musique de Genève (1987-1992)
- Directeur du Conservatoire de Musique de Genève (1992-2003). Conduite du processus de reconnaissance fédérale des filières professionnelles.

- Directeur de la Haute Ecole de Musique du Conservatoire de Musique de Genève (2004 -). Conduite du processus de Bologne (Bachelor, Master) et d'intégration dans la HES-SO.
- Nombreux concerts et enregistrements en Suisse et en Europe. Collaborations avec le Quatuor Sine Nomine et avec de nombreux autres artistes, chanteurs et ensembles (Hugues Cuénod, Philippe Huttenlocher, Gábor Takács, Nobuko Imai, Roy Howat etc.)

#### Vie institutionnelle et associative

- Ancien président de la Conférence des Directeurs de Conservatoires de Musique Suisses (2000-2002)
- Ancien membre du Conseil de l'Association européenne des Conservatoires et Musikhochschulen (1994-2000)
- Président du groupe de travail « precollege » de l'Association Européenne des Conservatoires et Musikochschulen (2006-2008)
- Responsable du domaine musique et arts de la scène de la HES-SO (2005-2020)
- Ancien membre de la Commission des bourses culturelles de la Fondation Leenaards
- Membre du Conseil de la Fondation Dubois-Ferrière – Dinu Lipatti
- Membre du Conseil de Fondation et président de la Commission artistique du Concours de Genève
- Membre du Conseil de la Fondation Lalive
- Membre du Conseil de la Fondation Musique et Culture
- Jurys du Concours Clara Haskil et du Concours Enesco (Bucarest)
- Membre de la Société Suisse de Musicologie (section romande)
- Membre de l'Association Sonart
- Fellow du Royal Northern College of Music (Manchester)

#### Ecrits

- La musique pour piano seul de Béla Bartók : composantes et évolution d'un langage (mémoire de licence, 1982, inédit)
- La tentation atonale de Béla Bartók : les *Etudes* op. 18 et les *Improvisations* op. 20 (1918-1920) (*Revue Musicale de Suisse Romande*, 3/1982, p. 119-126)
- Quelques aspects de l'émergence du néoclassicisme au XXe siècle (*Contrechamps*, 3/1984, p. 8-12)
- A quoi sert la musicologie? (*Musique information*, 10/2, juin 1985)
- L'identité musicale romande durant l'entre-deux guerres (catalogue de l'exposition 19-39 : *La Suisse romande entre les deux guerres*, Lausanne 1986, p. 215-220)
- Fantasia quasi sonata : après une lecture de Liszt (documentation EPTA Suisse, 1986/I, p. 19-25)
- La *Poétique musicale* de Stravinsky et ses sources (*Annales suisses de musicologie*, nouvelle série 13/14, 1993/94, p. 79-97)
- La musique sérieuse : Ansermet et la modernité (*Encyclopédie de Genève*, tome X, 1994, p.141-149)
- Scriabine et la Suisse romande : chronique d'une rencontre incomplète (*De l'archet au pinceau : rencontres entre musique et arts visuels en Suisse romande*, Lausanne 1996, p. 87-98)
- Problèmes d'analyse stylistique chez Stravinsky : le cas de la *Sonate pour piano* (*Annales suisses de musicologie*, nouvelle série 17, 1997, p. 83-93)
- Humanisme et Conservatoires (*Musique et humanisme : recueil offert à Jean-Jacques Rapin*, Lausanne 1998, p. 221-226)
- Préface à la correspondance Jean-Claude Piguet - Ernest Ansermet (Genève 1999)

- Ansermet et la naissance de l'Orchestre de la Suisse romande : genèse d'un répertoire et d'une philosophie de la musique (« *Entre Denges et Denezey...* » : *la musique du XXe en Suisse, manuscrits et documents*, Bâle 2001, p. 63-75)

Conférences, comptes-rendus, pochettes de disque, notices de programme. Entretiens pour la presse écrite, la radio et la télévision.

### Disques

- Dvorák : *Trio op. 65* et Martin : *Trio sur des mélodies populaires irlandaises* (VDE-Gallo)
- Beethoven : *Concerto pour piano no 4* (Orchestre des Conservatoires de Neuchâtel, La Chaux-de-Fonds et Bienna, enregistrement public)
- Rafeale d'Alessandro : diverses oeuvres avec le Trio Musiviva, Patrick Genet et le Quatuor Sine Nomine
- Dvorák : *Quintette pour piano et cordes* avec le Quatuor Sine Nomine (Cascavelle)
- Eric Gaudibert : *Songes, bruissements* (Trio Musiviva, Perspectives Records)

### Langues

- Français (langue maternelle)
- Allemand (écrit et parlé)
- Anglais (écrit et parlé)
- Italien (connaissances de base)

### Informatique

Maîtrise des logiciels usuels

Septembre 2020

[Orla McDonagh](#)

Motivation letter



September 10, 2020

To Whom It May Concern,

I am happy to enclose my application for membership of the MusiQuE Board from January 2021. Please see the attached curriculum vitae and a statement of support from my senior manager at TU Dublin.

I have been interested in *quality* for a very long time, ever since I was a student representative on a committee to review the Bachelor of Music Performance programme at Juilliard in the mid-90's. The experience of being part of a conversation about what ideals, expectations and conditions can create the right environment for true excellence in music performance education forever changed me and ultimately who I developed into as a professor. In subsequent roles I have always gravitated towards quality enhancement, drawn to the opportunity to reflect and renew. I believe, like art itself, artistic education must always evolve in order to thrive and for me, the best kind of quality enhancement lives at the intersection of the much sought-after ideal, and the practical.

As my CV will confirm, I have worked with AEC and MusiQuE over the last eight years, in two different working groups developing standards and as both review panel member and Chair. I have been involved with the MusiQuE training programmes each year before the AEC conferences since they began and have been through the NASM reviewer training also, which I've appreciated as it has given me a broader perspective on approaches to concepts of quality in music education around the world. This work has provided tremendous insight for me in my current role as Head of TU Dublin Conservatoire, where I have also chaired review panels for the university.

I would hope that my experience would be of some assistance to the MusiQuE Board but I also believe that I would learn a huge amount from working with the board which is of great interest to me. The last five years of my role in TU Dublin have been extraordinarily busy due to our impending move this December 2020 to a brand new campus with purpose-built facilities. Starting in January however, the Conservatoire will finally be in one location and the massive project of the new build and move will be behind me, allowing some space to look forward to new projects and adventures. It is in this spirit that I submit my application.

Best wishes,

Dr. Orla McDonagh  
Head of Conservatoire  
TU Dublin

## CURRICULUM VITAE

Dr. Orla McDonagh

## CONTACT INFORMATION

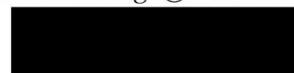
Address:



Email:

orla.mcdonagh@tudublin.ie

Office:



Mobile:

## EMPLOYMENT HISTORY – CURRENT

1. **TU Dublin CONSERVATOIRE, Ireland** **January 2016 - present**

**Head of Conservatoire**

Management and administration of the Conservatoire including academic leadership, operational planning, strategic development, quality assurance, staff recruitment/supervision, budget administration and other TU Dublin responsibilities as required.

**Piano Faculty****January 2016 - present**

2. **AEC & MUSIQUE**

**2011-present****Institutional/Programme Peer Reviewer for MusiQuE****2012-present**

Chair and Panel member work for MusiQuE, the EU quality assurance agency for music provision. Registered by EQAR, MusiQuE provides a range of review and accreditation procedures for MHE institutions, national QA and accreditation agencies and other disciplines within HE looking to develop subject-specific quality assurance.

**Evaluation Working Group****2015-2017**

A joint action with EAS (European Association for Music in Schools) and EMU (European Music Schools Union) to evaluate music training spanning HME, pre-college ME and Music Pedagogy. Funded by the EU as part of the FULL SCORE project, the working group aims to a) assess how effectively all the stages and strands of music education in Europe work in a coherent way in their task of providing future musicians with the skills and competencies that will contribute to the strengthening of cultural and creative sectors within the EU and EEA and b) provide an integrated evaluation framework for music education across all levels and specialisms.

**Working Group for Quality Assurance, Benchmarking and Accreditation****2011-2014**

Member of the Polifonia Project working group focused on QA in Higher Music Education throughout the EU and EEA. Funded by the EU, the European-level working group developed standards for “MusiQuE”, a subject specific Music Quality Assurance Agency, including those for use in Institutional reviews, Programme reviews and Joint-Programme reviews. In addition, the working group produced a music-specific Benchmarking Guide and ran Peer Reviewer training sessions for AEC and MusiQuE in St. Petersburg (2012), Budapest (2014) and Glasgow (2015).

**3. CONSERVATOIRES IRELAND 2013-present**

Council member of Conservatoires Ireland, an organization that represents the collective voice of Ireland's three conservatoires (CIT, DIT and RIAM).

**Open Forum Committee, Chair March 1<sup>st</sup> 2015**

**4. PERFORMING ENSEMBLES**

The McDonagh Sisters Cello & Piano Duo 2008-present  
[www.mcdonaghsisters.com](http://www.mcdonaghsisters.com)

The Wilde Trio 2012-present

**EMPLOYMENT HISTORY – PREVIOUS**

**ROYAL IRISH ACADEMY OF MUSIC, (RIAM) Dublin, Ireland 2010-2015**

**Head of Faculty, Musicianship 2011-2015**

Responsibilities include management of the musicianship faculty, supervision of all musicianship courses (curricula, standards, examinations, staffing, admission and placement, scheduling, review etc.), membership of the Board of Studies, ACDC, Strategic Planning Committee and all course committees, examination panels, Open Days, Away Days, annual Musicianship Faculty Planning Day, all other musicianship responsibilities and other duties as assigned by the Director.

**Chair, Doctorate Committee 2011-2015**

**Musicianship Lecturer 2010-2015**

**Chamber Music Coach 2012-2013**

**Piano Faculty 2010-2012**

**LEWIS & CLARK COLLEGE, Portland, Oregon, U.S.A. 2001-2010**

**Head of Faculty, Keyboard 2001-2010**

Responsibilities included supervision and annual evaluation of all keyboard faculty, keyboard budget management, student recruitment and all other keyboard related issues, including faculty proposals, guest artists, alumni and donor contact etc.

**Assistant Chair, Music Department 2008-2010**

Responsibilities included Performance Faculty Policy, Performance Curriculum, and Events.

1. Department liaison between the performance faculty and the music department, and advisor to the Chair on all issues pertaining to applied lesson teaching at Lewis & Clark College.
2. Designed and introduced applied lesson faculty employment expectations.
3. Designed and implemented curriculum standards document, including jury requirements, for all instrumentalists wishing to take applied lessons at the advanced 300 level.
4. Designed and introduced specific studio teaching course evaluation forms.
5. Established the Degree Recital Review examination for all senior music performance majors.
6. Worked with the Campus Events Office to design administrative systems (including processes, forms etc.) to streamline all concerts, clinics and events within the Evans Music Building. Facilitated communication and payment processes with internal and external college vendors connected to events, including recording engineers, piano tuners, lighting technicians, stage managers, multi-media support and rentals with external organizational users.

**Director, Piano Programme** 2001-2010

Responsibilities included teaching a studio of pianists and a studio performance class, Supervision of all aspects relating to the Piano Programme including hiring faculty, piano classes, accompanying programme, piano major curriculum, recitals, piano proficiency exams, instrument purchase and maintenance.

Performance Courses:

MUP 171/371	Private Piano Lessons
Studio Class	Piano Masterclass
Open Performance Class	Performance Class for other instrumentalists
MUS 299	Independent Study in Piano Pedagogy
MUS 299	Independent Study in Keyboard Skills
MUS 363	Topics in Music History II: Piano Literature

**Theory Faculty** 2001-2010

Four courses per year (two in music theory, two in aural skills) from the following:

MUS 212	Aural Skills II
MUS 213	Aural Skills III
MUS 222	Music Theory II (Introduction to chromatic harmony)
MUS 223	Music Theory III (Advanced chromatic harmony)
MUS 299	Independent Study in Advanced Aural Skills
MUS 314	Twentieth Century music theory and aural skills

Musicology courses as required while other faculty on sabbatical.

**INDIANA UNIVERSITY (IU)** 1995-2015

**Piano & Theory Faculty, Indiana University Summer Piano Academy** 1999-2015

Theory: Fundamentals, Intermediate & Advanced levels in theory and literature

Piano: Individual Piano Lessons, Piano Ensemble

IUPA Staff: Staff Training, Supervision, Crisis Management, and Scheduling

**Associate Instructor for Music Theory, IU Music Theory Department** 1997-2001

T151, T152 Freshman year of Music Theory

	(diatonic harmony, modal/tonal cpt., simple forms etc.)
T351	20 <sup>th</sup> Century Music Theory
T231	Tonal Aural Skills <sup>1</sup> – introduction to chromatic harmony
T232	Tonal Aural Skills – advanced chromatic harmony
T331	20 <sup>th</sup> Century Aural Skills <sup>2</sup>

- 1 One semester as an AI, two semesters as Coordinator<sup>3</sup> with class sizes of 30-170 students, supervising between one and five graduate Assistant Instructors
- 2 Two semesters as an AI, one as Coordinator
- 3 Coordinator indicates a promotion to a part-time lecturer position

**Piano Studio Teaching Assistant** 1998-2001

Taught undergraduate piano majors for Edmund Battersby in his absence

**Piano Faculty, Young Pianist Programme, Indiana University** 1996-2001

Taught pre-college piano lessons

**Theory Faculty, Young Pianist Programme, Indiana University** 1999-2001

Designed the theory curriculum and taught multiple levels

**Departments of Residence Life and Student Affairs, Indiana University** 1995-1997

Residence Life & Judicial Affairs, Indiana University 1995-1997

Office of Orientation, Indiana University 1996

## EDUCATION

A.R.C.M. Performance Diploma, Royal College of Music, London 1991

Bachelor of Music – The Juilliard School for the Performing Arts, New York 1995  
Major in Piano Performance

Master of Music - Indiana University Jacobs School of Music, Bloomington 1998  
Major in Piano Performance  
Cognate in Choral Conducting

Doctor of Music - Indiana University Jacobs School of Music, Bloomington 2011  
Major in Music, Music Literature and Piano Performance  
Minors in Music Theory, Performance Injury

## RELATED EXPERIENCE

***Accompanying /Orchestral Pianist***

Accompanied 750+ recitals (brass, strings, vocal)	1988-present
Artur Balsam Foundation Chamber Music Festival, Staff Accompanist	2002
Orchestral Pianist, Indiana University	1995-1999

***Adjudication***

TU Dublin Conservatoire Concerto Competition	February 2019
Malahide Young Musician of the Year	May 2016, 2017
Trinity College Dublin, External Examiner, BA Recitals	May 2015
RIAM DM viva examinations	2012 - 2015
RIAM/DIT BMusEd Performance Exams & Entrance auditions	2012 – present
Kilkenny Feis Piano Adjudicator	March 2013
OMTA Romantic Music Festivals	2007, 2010
OMTA (Oregon Music Teachers Association) Classical Festivals	2006-2010
Trula Whelan Concerto Competition, Portland, Oregon, USA	2007, 2009
MTNA Northwest US Division Finals (Junior, Senior, Young Artist levels)	2007
OMTA District Competition, Wilson H.S., Portland, Oregon, USA	February 2005
Oregon Junior Bach Festival, Linfield College	February 2005
WMTA Piano Competition, Vancouver Washington, USA	March 2004
Greater Louisville MTA Competition, Kentucky, USA	2001
Key Piano Competition, Indiana, USA	1997, 1999
Lisney Young Pianist Award (adjudicator, devised award process), Ireland	1996

***Committees***

TU Dublin Committees (Transitional Works, Child Protection, ORC, etc.)	2019-present
DIT Committees (College Leadership, Management Forum, DIT Foundation etc.)	2016-present
Dublin International Piano Competition, Board Member	2017-present
DIT School of Accounting and Finance Review, Chair	2018
MusiQuE Malmo Institutional Review, Chair	2018
Croatian HEI Accreditation Review Panel for Conservatoires in Zagreb, Pula	April 2016
BIMM BA Validation Review Panel	2016
Dublin International Piano Competition, Piano Project Committee	2014-2016
AEC Fullscore Working Group for Evaluation	2014-2016
RIAM Strategic Planning Committee	2014-2015
AEC Polifonia Working Group for Quality Enhancement & Accreditation	2011-2014
Conservatoires Ireland, (Chair, March 1 <sup>st</sup> 2015 Open Fora committee)	2013
RIAM/TCD Associated Colleges Degrees Committee	2013 - 2015
AEC Review Panel, Iceland Academy of the Arts Music Department	2012
RIAM Board of Studies Committee	2011 – 2015
RIAM Course committees (Access, BA, Diploma in Music, BMusEd, MM)	2011 - 2015
RIAM Doctoral Committee, Chair	2011-2015
Performing Arts Building Committee, Lewis & Clark College	2007-2008
Search Committee (Choral Conductor), Lewis & Clark College	2007-2008
Publicity, Jury Committees, Music Department, Lewis & Clark College	2005-2006
Search Committee (Orchestra Conductor), Lewis & Clark College	2004-2005
Student Commencement Speaker Committee, Lewis & Clark College	2004
Dean Search Committee, Indiana University School of Music	2000-2001
Student Representative Committee, Indiana University School of Music	2000-2001

Juilliard School Faculty/Staff “Curriculum Review” Committee 1995

**Concert Performances**

For a list of solo piano recitals, orchestra/ensemble appearances, collaborative recitals and so forth, please see Appendix 1 below.

**Masterclasses**

Masterclasses in Duszynki, Poland, Piano Faculty 2017, 2016, 2015, 2014  
Dublin International Piano Festival, Piano Faculty 2016, 2017  
“Masters in the Academy” Guest Professor, Lipinsky Conservatoire, Wroclaw 2013  
Masterclass clinician – OMTA Classical and Romantic Festivals 2006-2010  
Masterclass clinician – Portland Piano Teachers Association 2007-2009  
Masterclass clinician – I Pianisti Obscuri, Portland 2005  
Produced Lewis & Clark College Piano Masterclasses - Evelyne Brancart 2005  
Produced Lewis and Clark Piano Masterclasses - Edmund Battersby 2004  
Produced Lewis and Clark College Distinguished Pianist Residency - John O’Conor 2003  
Produced Indiana University Masterclasses and Career Forum with John O’Conor 2000

**Guest Lecturer/Performer**

Presentation to the Joint Committee on Culture, Heritage and the Gaeltacht May 23, 2018  
National Concert Hall, Pre-concert Lecturer 2017/18  
Panel Member, SMEI Conference on the Future of Irish MHE 2015  
International Conference on Quality Assurance at the  
Conservatorio di musica, G. Verdi, Milan 2014  
Drake University, Iowa, USA 2010  
University of Nevada, Reno, USA 2010  
Portland Chamber Orchestra (2 concerts) 2009  
Eastman School of Music, Rochester, New York, USA 2007  
Oregon Symphony (7 concerts) 2005  
University of Nevada, Reno 2003  
Dickinson College, Pennsylvania, USA 2001

**Recordings**

“Skellig” McDonagh Sisters CD 2019  
“Julia’s Lullaby” CD of solo piano music by Damian Bamforth 2018  
“It’s a Cello Thing” McDonagh Sisters CD 2012  
“Concertino” by Jacques Castérède, on Dee Plus 2005  
“Move Your Shadow” by Shaun Naidoo, on Electric Fences (synthesizer) 2004

**Teaching Awards**

Montclair Who’s Who of American College Professors 2010  
Finalist, Lewis & Clark College Teacher of the Year 2007-2008  
Finalist, Lewis & Clark College Teacher of the Year 2004-2005  
Who’s Who of American Teachers 2004

**Publications**

Articles in the Juilliard Journal, the Juilliard Chronicle 1991-1995

Jacques Moreau

Motivation letter

Jacques MOREAU

MusiQuE  
c/o AEC  
Avenue des Celtes, 20  
1040 Bruxelles

Application to MusiQuE Board

Lyon, September 9<sup>th</sup>, 2020

Dear MusiQuE Board members,

I am deeply honoured to take the opportunity of the recent call to fill in a vacancy in the MusiQuE Board for submitting to you my candidacy.

Quality Assurance is, with no doubt, a process that allows institutions to become more reflexive about their own pedagogical and administrative functioning, for the sake of the students, those who benefit from the education they deliver. External reviews help that inner reflexive glance, help becoming self critical, in a constructive purpose. The international peer reviewers offer to those reviews the diversity of their experiences and the respect for the national context in which the visited institutions are settled in. This international critical friend spirit is the philosophical basis of MusiQuE. Being deeply interested in the evolution of the relation between teachers and students, the teaching and learning process, I consider those reviews as wonderful possibilities for sharing experiences, reflections, and questions about music education, and even more in the post-Covid era that announces.

The importance of international peer-reviews and quality enhancement appeared to me some time ago. It was already there when I had to implement the Bologna process within the Lyon Conservatoire in 2006. Later (2013), in the Lyon Cefedem, my new position, I had the opportunity to host one of the visits of the AEC Review Scheme, MusiQuE's predecessor. It was a wonderful experience. And since 2014, I collaborate with MusiQuE as expert and chair of experts committees, but also with the AEQES, the French-speaking Belgian quality assurance agency, being today member of their Methodology committee.

I am deeply interested in the responsibilities carried by the MusiQuE Board. In many opportunities, I had the possibility to experience the importance of the role of the MusiQuE Board Members in insuring the validity and the solidity of the reviews and the reports produced, which are so crucial for the visited institutions: keeping the status of "critical friends" report, requests from all a very solid self-critic attitude and a thorough look at the consistency of the reports, responsibilities for which I feel now well prepared.

I have a solid experience of working at international level in the higher music education sector, including as Board member: since 2004, I never stopped collaborating with the AEC in the framework of EU projects (Polifonia I-III, Humart, Full Score) and as AEC Council Member (until November 2019). Also, since 2007, I built a strong collaboration with the Princess Galyani Vadhana Institute of Music in Bangkok, for which I played the role of "founding father", as they say, and currently supervisor for their development. Finally, as I will be in pension in a year from now, I will progressively have more time to dedicate to the tasks required from a MusiQuE Board Member.

So, I would be very honoured, after having contributed to MusiQuE review visits, to start playing a new role within the MusiQuE Board, for the sake of the very important part that agency plays in the musical higher education worldwide area.

I thank you for the attention you will pay to my candidacy.

With best regards,

  
Jacques Moreau



## Jacques Moreau

Born June 10th, 1955

moreau\_jacques@hotmail.com

### Head of institution

<b>Current position</b>	<b>Director, Cefedem Auvergne Rhône-Alpes</b> (since September 2007) <i>Higher education institution for instrumental and vocal teacher training</i>
<b>Previous positions</b>	Head of musical studies, CNSMD de Lyon (May 2002-August 2007) Deputy director, Region conservatoire, Reims (September 2001-April 2002) Director, music school, Breuillet (Paris Region area), part time position (1991-2000)

### Artist - Teacher

<i>Concerts</i>	Regular activity (1980-2002): recitals, chamber music, concertos, ensembles conducting Reduced activity since 2002. Last concert : September 2019 - Recital in Bangkok
<i>Recording</i>	- « Visions de l'Amen », Olivier Messiaen, for two pianos, 1995 (with Jean-Louis Delahaut) - French melodies, 1996 (avec Thierry Fouré, tenor) - Li Po, Bruno Ducol – recording Radio-France, 2000 (ensemble Erwartung) - « Ballade des pendus », Vincent Paulet, 1989 (with Quatuor Parisii and Michel Bienaimé, clarinet)
<i>Piano teaching</i>	Regional Conservatoire, Reims (1984 - 2002) City conservatoire, Évreux (1982 - 1986)

### International activities

<b>Expert</b>	Counselling visits	Princess Galyani Vadhana Institute of Music, Bangkok, Thailand: Foundation and development of the institute (since 2007 to date) AEQES Agency: member of the Methodology Council (since 2018) Cairo Conservatoire: Counselling visit (December 2012) Royal College of Music, London: external evaluator, master programmes (2006-2008)
	Chair of experts committees	<i>MusiQuE accreditation agency:</i> Janacek Academy, Brno - Czech Republic - (2020) University of the Arts, Astana - Kazakhstan (2017) <i>AEQES accreditation agency:</i> Four Conservatoires, Federation Wallonie-Bruxelles (2014-15)
	Expert	<i>MusiQuE accreditation agency:</i> Antwerpen and Brussels Conservatoires - Flanders - (2018) Liceu and Esmuc - Barcelona, Spain - (2018) <i>AEQES accreditation agency:</i> Follow up visit: Conservatoire royal de Bruxelles, IMEP de Namur (2020)
<b>International Organisations</b>	<i>AEC - European Association of Conservatoires:</i> Council Member (2013-2019); Active participant in 5 European projects (2004-2017) <i>International Music Council - UNESCO:</i> Council member (since 2019)	

## Education

University	Master ADMIRE in « <i>Research institution administration</i> » (2014) École Normale Supérieure de Lyon / Sciences-Po Lyon
Pédagogie	National Certificate for heading regional conservatoires, Ministry of Culture (1999) National Certificate for teaching in regional conservatoires, Ministry of Culture (1982)
Artistique	Paris Conservatoire Final prizes in Chamber Music (1977), Piano (1979), Harmony (1981) Piano postgrad course (1981-1983)

## Research and Conferences

Master thesis	« <i>La place de la recherche dans un 1<sup>er</sup> cycle d'enseignement musical supérieur</i> » ( <i>the state of research within a musical 1<sup>st</sup> cycle</i> ), École Normale Supérieure, Lyon, 2014
Conferences	Speaker for various subjects: the national structure and pedagogic framework of the musical education in France, Ministry of Culture, mediation, music higher education,... Conferences for continuous professional development (Geneva)

## Additional competences

Music	Training in cello and singing (in the 1980's) Choir conducting (1990-2000) Junior orchestra conducting (Summer academy, Amboise, 2000-2019)
Spoken languages	English: fluent Italian: B1 German: A2

Ankna Arockiam

Motivation letter

To  
Blazhe Todorovski,  
MusiQuE - Music Quality Enhancement  
c/o AEC, Avenue des Celtes 20  
1040 Brussels Belgium

10<sup>th</sup> September 2020

Dear Blazhe,

I am writing to express my interest in applying for the student member position in the MusiQuE board.

Thanks to my previous experience with MusiQuE, Estonian Quality Agency for Higher and Vocational Education (EKKA), Quality Assurance Agency (QAA) and at my own institution, Royal Conservatoire of Scotland, it is glaring that quality enhancement and accreditation is something I am very much keen to engage with. Being a part of the MusiQuE board will help me further my knowledge, skills and understanding of accreditation processes within the HEMIs across Europe and also internationally.

I am currently pursuing my PhD at RCS and have graduated with a BMus (Hons) in vocal performance. I have successfully completed five reviews, a mix of institutional and programme, with three agencies including MusiQuE. Two of these reviews were international and the others were based in the EU. As part of these reviews, I have undertaken training with MusiQuE, EKKA (Estonia) and also QAA (UK). I have served as the SU President at RCS (2015-16) undertaking many projects pertaining to student voice; mental health at conservatoires; and equality, diversity and inclusion. I have been involved with the SU since my undergraduate studies and am the current Research representative at the Research Degrees Committee. I have also been part of the AEC Student Working Group and have served as a chair for two years. This role immensely helped me to network and develop an understanding of the European landscape of HEMIs. Currently, I am also on the board of Children's Classic Concerts and Nevis Ensemble.

This work experience and also my own education in HE music (which includes my current PhD), gives me in depth understanding of the world of performing arts and also the Higher Education sector. I will bring to the table all my skills and experiences, and am confident that I will meet, if not exceed, all the expectations of this role.

Thank you for your time and consideration.

Yours sincerely,  
Ankna Arockiam

[anknaarockiam@gmail.com](mailto:anknaarockiam@gmail.com) / [aarockiam@rcs.ac.uk](mailto:aarockiam@rcs.ac.uk)



## EDUCATION

PhD Candidate  
Royal Conservatoire of Scotland, Glasgow

BMus Hons (2:1)  
Royal Conservatoire of Scotland, Glasgow. Sep 2011 – Jun 15

BA English  
Madras University, Chennai. Sep 2009 – Sep 11

History, Civics and Literature – Junior College St Francis Juniors College 2006-08

Diploma in Bharatanatyam - Sri Rama Nataka Niketan 2005

## EXPERIENCE

### Board Member

Children's Classic Concerts 2019 – present  
Nevis Ensemble 2019 – present

### Student Reviewer

MusiQuE (Music Quality Enhancement) 2017-19  
EKKA (Estonian Quality Agency for Higher and Vocational Education) 2017  
QAA (Quality Assurance Agency) 2017 - present  
Review panel member for Institutional review and study programme groups quality assessment  
College of Music, Mahidol University, Thailand  
University of Tartu, Tallinn University and the Estonian Academy of Music and Theatre, Estonia  
Royal Conservatoire of Antwerp and Royal Conservatoire of Brussels

### Researcher

BBC  
Researching for a BBC 4 show about Music in India 2018

### Founder and Director

Glasgow Sitare 2019 – present  
Singing group for South-Asian women in Glasgow

**Vocalist**

Raag N Tonic, Naad-Hara  
Western Classical, Opera Indian and crossover

**Programme Assistant**

Royal Conservatoire of Scotland, Glasgow 2017 - present  
Working with Lifelong Learning, Junior Conservatoire, RAD Ballet and other weekly/weekend/summer courses.

**Actor**

Two music videos for the Kannada movie Gultoo 2017  
Short film 'Reluctant Raj' 2018

**Visiting Voice Faculty**

Strings and Tunes, Hyderabad 2016 - present  
Teaching and coaching voice and choirs

**Chairperson**

AEC Student Working Group, Brussels 2016 - 2019  
Working for Student representation across Music HEIs who are partner institutions of the Association  
Européenne des Conservatoires (AEC)

**President**

Students' Union (Royal Conservatoire of Scotland) 2015-16  
Representing the student body of the Conservatoire locally, nationally and internationally, which is part of the  
Academic Board, Board of Governors, Equality and Diversity Forum

**Committee member**

Women's Committee National Union of Students Scotland 2015-16

**Conference and Artistic planning volunteer**

International Society for Music Education, RCS 2016

**Vice President**

RCS Students' Union 2014-15

**BMus Course representative**

Royal Conservatoire of Scotland 2011 – 2014 Student rep. for the BMus programme  
committee

**Project Intern**

Scokendia 2014  
Assisting with the Scottish tour of Indian, Kenyan and Scottish musicians as part of the Glasgow  
Commonwealth 2014 games

**Student Warden**

Liberty Living 2012-14

**Song leader**

NW Recovery Community Women's Singing Group 2013

**International Volunteer**

World Youth Day - Rio, Brazil 2013

**Music leader**

Oakgrove Primary School 2012, 2018

**AWARDS**

Winner of National title 'TEEN OF THE YEAR 2007' awarded by The Teenager Magazine

Winner of 'Best student' in the cello department in KM Music Conservatory (Chennai)

Supported by the RCS Trust scholarship from 2011-15 / 2017 – 2019

Supported by the RCS Studentship fund from 2016-18

**OTHER SKILLS**

Fluent in English, Hindi, Urdu (speaking), Tamil, Telugu and level one BSL

Trained Karnatic Classical singer

Advanced Computing

Social Media marketing

Excellent organisational skills

*References available on request*

## **Report on Regional meetings 2019**

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

Attending: **Armenia, Azerbaijan, Belarus, Bulgaria, Georgia, Kazakhstan, Moldova, Poland, Russia, Ukraine**

- 1.) At the Annual Congress in Torino only Armenia, Belarus and Poland were represented. Unfortunately, the other countries did not appear despite my personal invitation presenting a special program of travel bursaries. In Regional Meeting only representative of Polish Academies from Bydgoszcz, Gdańsk, Kraków, Łódź, Poznań, Wrocław and Chopin University in Warszawa took part. In addition there was young Spanish pianist, previously studying in Kraków and now in Lübeck – Guillermo Rodriguez (representing the Spanish, Polish and German students community!).
- 2.) The program of the Congress was evaluated not so high as previous ones in Zagreb and Graz – some presentations were not very interesting and there were too many activities in the same time.
- 3.) Last year meeting was dominated by the coming evaluation and this year the majority of Academies are already prepared for visit MusiQuE's experts.
- 4.) After short discussion about Sustainability Plan all Polish representatives accepted actions of AEC and fully support them.
- 5.) All Polish Rectors accept changes concerning new AEC language policy and are very satisfied with a possibility of translating important documents to more languages - they presented their opinion on the matter in Survey on AEC publications and their Translations sent in October.
- 6.) AEC goes green – this topic is difficult for Poland, because almost all our electrical energy comes from coal. All we can do is to create more energy-efficient buildings, reduce energy consumption and try to manage documents and procedures mainly electronically.
- 7.) Polish Rectors are rather cautious about EASY project, mainly because of uneven balance between costs and number of in and out-going students and they are waiting for the further development.
- 8.) All disputants were informed about new AEC project concerning Application Writing and will take into consideration in the future.
- 9.) The „joker” topic was: „What steps must be taken to increase professors and students interest in AEC actions”. We had a heated discussion, in which different solutions to this important problem were proposed, but we did not come to the definitive conclusion.

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

### **Attending**

#### **Austria**

Graz Irene Hofmann-Wellenhof, Georg Schulz

#### **Bosnia and Herzegovina**

Sarajevo Maja Ačkar Zlatarević

#### **Croatia**

Zagreb Anđelko Krpan

#### **Hungary**

Budapest Gyula Fekete, Orsolya Freytag, Julia Torda  
Abel Fazekas (Student from the Netherlands with Hungarian roots)

#### **Romania**

Cluj-Napoca Nelida Nedelcut

#### **Serbia**

Belgrade Ivana Perković, Katarina Mitić  
Novi Sad Zoran Krajišnik

#### **Slovakia**

Bratislava Katarina Haskova

- 1.) During the **introduction round** the group cordially welcomes to new vice-deans Anđelko from Zagreb and Katarina from Bratislava. There were two students present as well: Katrina, a PhD from Belgrade and Abel who studies in The Netherlands. Georg conveys the best greetings from Maja Ačkar from Sarajevo who tried hard to come but due to the Lufthansa strike was not able to.
- 2.) From the **minutes of last year** no new discussion came up.
- 3.) The group is happy with no **simultaneous translations**, and is questioning if Serbo-Croatian might be added to the list of languages in which essential documents are translated.
- 4.) The group decides to discuss in depth a **new application for a strategic partnership** about innovative orchestra education (EUphony). On 27.11.2019 there will be a preparatory meeting in Cluj to submit an application in March 2020. Besides Cluj, Belgrade, Ljubljana, Budapest and Graz are already part of the consortium. Representatives from Zagreb, Bratislava and Novi Sad show interest to (re-)join, but have to discuss this at their home universities. Georg will send them the last application written by Zagreb. Content wise it is discussed to cancel the tour especially because it is not fitting the funding scheme. There might be more than one concert at the academy that hosts the rehearsal period exploring new concert formats and audiences. Furthermore the selection of the students is discussed. For the application it is not possible to keep it open how many students come from which partner. Therefore deciding by the conductor after submitting videos is not possible. Every partner must take care of the best quality and preparation of its students.
- 5.) After the **new AEC statutes** were provided in English during our meeting the crucial points are discussed. The group sees no problems to decide on them at the General Assembly on Saturday.
- 6.) The group is happy about the **candidacy of Ivana Perković** for council. They will give her full support. If elected she could take over the responsibility of the group, because in 2020 Georg will end his second term as vice-president.
- 7.) Zoran introduces the idea of a **regional deans' conference** for former Yugoslavia to strengthen lobbying for music academies. Georg reports that he has done this for Austria together with a colleague on a personal initiative.

8.) In follow-up the **brainstorming session** Ivana asks in which academy there is musicology as well. Bratislava and Cluj are affirming. Because of time constraints the three representatives will discuss this topic during the coffee-break.

## France and Luxembourg (Jacques Moreau)

The members of the group who were present at the Congress attended the regional meeting.

The discussion focused on the amendments to the Statutes, which were to be an important point of debate the next day.

The discussion showed that the general opinion of the group was rather close to the decisions adopted at the GA.

### **In relation to the discussion, the following remarks emerged:**

- About the types of services that the AEC could 'sell' to members and non members: the association must be careful not to develop this policy to the detriment of the benefits currently offered to its members, in particular as regards the availability of the office team;
- Institutions that are most in need of services are also the most fragile: it is therefore essential to uphold the principle of solidarity.

### **Future Congress in Lyon**

Next to the Lyon CNSMD -hosting the event- it seems important that ANESCAS should figure in a position and play a role yet to be defined.

### **Feedback on the Congress**

Number of sessions: opinions are divided. Some consider there are too many sessions during the Congress and would rather see their number reduced. Others do not see that as an issue, since participants are free to choose which sessions they wish to attend.

Parallel sessions: These are generally well received. However, a few remarks were made:

- More sessions but fewer speakers per session to leave more time for discussion;
- Thematic sessions should be more focused;
- Ensure the quality level of the contributions.
- Specify the format of the session in advance: workshop, presentation, round table etc.

## Germany, Switzerland and Austria (Elisabeth Gutjahr)

(approx. 40 participants)

### 1) Feedback on the Congress programme / content so far

In this year's planning of the congress, the fact that new formats are being offered (for example, the World Café in the parallel sessions) is proving to be a positive development. This leaves enough time for informal exchange.

Long plenary sessions are perceived as less constructive, as neither exchange nor discussion is possible there. This does not serve to further enlarge upon the topics of discussion. Therefore, the proposal is made to shorten the plenary format and then offer discussions in smaller groups/formats.

Some participants have brought up the issue of the AEC's political impact and whether it is being used to the best possible effect. The President's reports could be more explicit on this issue.

A note in passing: In the congress reader, the German and French translations are frequently incorrect this time. Sometimes whole sentences are wrong.

### 2) Report of last year's regional meeting

The 2018 minutes clearly summarise the main concerns.

### 3) How to prioritise and further develop ongoing AEC activities

The priorities in the Action Plan 2020 are generally endorsed.

On the subject of linguistic diversity, it is again pointed out that linguistic diversity is precisely an essential part of what Europe is. It is unfortunate when, for practical reasons, everything is done in English, leaving those at a disadvantage who are less proficient in conversing in English. However, participants can also relate to the motive for this decision. Written translation into multiple languages is emphatically advocated.

**The AEC has decided to go green. How important is this initiative for your institution? What specific proposals do you have with regard to this issue? What contribution can each individual member make to contribute to sustainable climate and environmental policy?**

The Regional Group has specifically addressed this issue and discussed how the AEC can best meet this principle through congress organisation and other measures.

The following options are put forward and discussed:

- a. The annual congress (or other forums) is held via digital media. This would have the advantage of significantly reducing travel activities. However, one would then have to do without the valuable personal encounters.
- b. At the annual congress, much more attention could be paid to sustainable food catering: Coffee capsules, disposable cups, etc. should be avoided.
- c. Since all music academies regularly host events, there would be a common interest here in green guidelines for the organisation of such events. The AEC could take the lead in this respect.

### 4) AEC services which could be further developed

### **The European online Application System (EASY)**

EASY is used by some German institutions. After initial teething problems (e.g. with data protection), the experience gained has now been assessed positively. Digital audio and presentation techniques could be improved significantly, since still a lot of time gets lost in their application. This is annoying and unprofessional and is ultimately negatively attributed to the AEC. The offer of DreamApply should be further developed.

### **Pilot project to support in Application Writing for European project funds**

So far, only the Cologne Hochschule für Musik und Tanz has used this application service. The support provided by the AEC is generally viewed favourably, although the process is still in the course of development. The Regional Group takes note of this service with great interest and expressly advocates it.

## **5) Do you have any 'Joker' topics?**

On a side note:

The Regional Group is asked to provide the students at their institutions with more information about the AEC and what it offers. The question arises as to why so few students from German-speaking countries are active in the AEC. The AEC provides financial support for students. This year (2019) the fund was not fully used.

Italy (Lucia di Cecca)

### **Attending**

Delegates from the Conservatories of Bari, Brescia, Castelfranco Veneto, Catania, Cosenza, Firenze, Genova, L'Aquila, Messina, Milano, Monopoli, Novara, Padova, Parma, Roma, Salerno, Torino, Udine, Venezia, Verona, Vicenza.

### **Introduction**

Regional meetings are extremely important for the AEC as they give the opportunity to the members of a specific geographic area (in our case, Italy) to share a detailed feedback on the Congress and more generally on the activities carried out by the Association, and to make proposals. Moreover, this year the Council asks for a feedback on a few specific topics; Lucia sent by email to all the Italian participants the points to be discussed. One point has to be discussed first, and it is about the Statutes.

### **Statutes**

Some changes are going to be presented during the General Assembly and the approval will be requested. The formal version of the Statutes is in French and unfortunately versions in different languages have just arrived. They are available on Whova. Paper copies are delivered. Lucia explains the proposed changes. During the meeting the President will first ask if they feel ready to vote on the new Statutes; only in case the majority feels ready, they will be asked to vote, otherwise everything will be postponed.

### **Report of last year's regional meeting => what AEC has done about what was expressed**

There is a general satisfaction about how the AEC took into consideration the proposals expressed during the past Italian regional meeting, as it happened for the request by the Director of the Conservatory of Parma about a concrete support in designing a project (a pre-conference workshop was organized). On the other side, it was not possible to include pre-conference workshops within the event, as it was asked by another delegate.

### **Feedback on the Congress programme/content so far**

The Director of the Conservatory of Torino underlines that the student in the panel of the Friday plenary session was a pop one, sitting near representatives from educational and production bodies, and complains that there was not a classic music one, which, according to him, is sort of nonsense.

There is a general dissatisfaction for the session about research, especially expressed by the delegate from Florence. The session was quite shallow, and poorly contributive to clarify what artistic research is. It is also debated (by the Director of Torino) that we need a clear definition and that the examples given during the session, although not so convincing, were understandable, and clarity is essential if we want to characterize artistic research; this challenge will also reflect on doctorates and more generally on the third level of music studies. It is underlined (by the Director of Rome) the urgent need to get clear and distinctive guidelines so to avoid any misunderstanding. The Director of Milan reminds that this is the aim of EPARM; University can take advantage from standardized paradigms, we need to elaborate ours; Milan is working on this direction, and a call was launched for projects presented by teachers and students; the AEC could be very helpful providing guidelines and clear examples. Anna Maria Bordin (Genova) reminds two very important documents, also in Italian on RAMI website: the White Paper, by the AEC and very clear, and the Frascati Manual (2015); the Frascati Manual is extremely important because for the first time Artistic

Research is listed as a research which is useful for humanity and to be sustained by governments; the profile is not so precise but with many information. It is underlined (by the Director of Rome) that not to have comprehensive documents cannot be an excuse for waiting for a definition which we should look for by ourselves; sometimes we should also have the courage to say no.

To summarize, research seems to be an extremely sensitive and current topic, which deserves much attention. It also means that attention has to be given to the choice of presentations, since the whole discussion is born from a session on research that was not convincing; it is also noted that the evaluation of a session includes the quality of the content, on the one hand, and the effectiveness of communication, on the other. It is suggested (by the Director of Milan) to invite as speakers representatives of institutions with the third level. It is observed that the AEC gave great attention to AR in the past, but afterwards focused on other topics; probably the AEC should not consider the problem as “solved”, but should continue to propose and develop it, by inviting institutions that ALSO have the third level and not ONLY the third level, because the perspective can be deeply different as well as the mission of the institution. The delegate from Salerno proposes to draw on existing experiences so to avoid getting stuck.

### **Strategic Plan 2016-2021 and Action Plan 2020**

No observation are made

### **Language policy**

Lucia asks the participants if they feel comfortable with the new language policy. One delegate does not approve the decision to discontinue the simultaneous translation because he does not know English and has to ask for support from another delegate. Understanding is made even more difficult by the speed with which speakers speak. Slides can help a lot. It is suggested by all the participants to prepare sort of “code of conduct” for speakers: they should talk a clear and simple international English, at a moderate speed, and they should use slides.

The reader has become increasingly heavy year after year, and this year it is really weighty; moreover, the quality of the layout and even the translation is not entirely satisfactory. It is proposed to receive only the programme in paper form; all the reader could be available through Whova; the proposal is put to the vote. Ten delegates declare that they prefer to have the paper copy, so the suggestion to the AEC is to keep the choice between online documents and paper copies.

### **Environmental sustainability**

The AEC has recently decided to go green and is looking for good examples to share. Lucia asks what happens in the different institutions.

The student from Florence reports that in his Conservatory students had asked for drinking water dispensers so to eliminate plastic bottles, but the request was rejected for the costs of installing the dispensers; he is wondering if the AEC could support economically this need. The Director of Torino reports that his Conservatory is gradually eliminating the use of plastic cups, and also bottles will be gradually eliminated, with the hope of encouraging producers to use biodegradable plastic. The catering for the Congress was chosen also with regard to the materials which were used. It is reminded that it is possible to use tap water and that the solution can be a reusable bottle brought from home or a personal mug to keep inside the institution.

It is suggested to dedicate a short session to the topic during future events, which could help increase a new mentality.

### **EASY**

EASY is considered a good service, although not used by all present; there are delegates who are considering the possibility to join the system.

### **Support in application writing**

No Italian used the support in application writing/reviewing but it is considered a useful and interesting service.

### **Suggestions for other services and other topics for discussions**

The delegate from Parma recalls the idea to support students' short mobilities. It is announced that the new Call and the new Guide have just been published and mobility has maintained the same characteristics.

The delegate from Bari hopes for an active role of the AEC in facilitating and supporting the creation of partnerships: it is often difficult to find institutions available to participate in new partnerships and the AEC can help a lot. Lucia reminds that the Information Forum can be used to announce a new project and ask for new partners. A specific session for facilitating the search for partners is proposed.

It is also launched the idea of a specific page of the AEC website for finding internships; it is reminded that it already exists, but it can be increased.

At the end of the meeting, Roberto (student WG) thanks all the students who are participating in the meeting and asks institutions and directors to support and send their students to all the AEC events.

## Nordic and Baltic countries (Kaarlo Hildén)

The Regional meeting was opened by Secretary General of the Association of Nordic Music Academies, Claus Olesen, introducing the new members and explaining the connection between the ANMA and the AEC regional meeting. Kaarlo Hildén continued and explained the role of the regional meetings as a part of the dialogue with the AEC membership and the importance of hearing the concerns, ideas, wishes and feedback institutional representatives may have in relation to the development of the services and activities the AEC provide for.

### 1. Conference feedback

- a. The **2nd Plenary Session on Friday** was discussed. The comment was made that the higher music education institutions needs to take a more proactive role in defining the possible futures of the orchestral musician and the concept of the symphony orchestra in general. This should be done in close and ongoing dialogue with the sector. The need for proactivity and collaboration should be better reflected in sessions such as this one. ANMA had this as a theme in the meeting in Bergen some years ago, and the discussion should be continued.
- b. It was noted that we need to better **connect artistic research with our core activities and external partners & society**. There is a danger that AR becomes too isolated both within our institutions and towards external partners. This is a theme that could be valuable to discuss in an upcoming AEC event.
- c. Student representatives commented that some of the **small meetings could be more effective and general sessions more beneficial**. The methodology of organizing such a congress could be looked upon innovatively. There were too few leaders in the pre-congress session on strengthening the society in your institution, which weakened the possibilities and outcomes. As this theme is seen as a very important one, this session should in the future be part of the actual congress program in order to enable a more balanced and fruitful discussion of the theme. In many cases the students were still only participants in the sessions – too few students were on stage.
- d. How **to innovatively cope with the ongoing budget cuts** many institutions are experiencing could be a theme for a future session.

### 2. New Statutes

- a. The situation with the **delay of the translation** of the new statutes, the main changes made and the options for the GA were explained.
- b. The changes seemed not to be very dramatic from the point of view of the Nordic-Baltic institutions, but as the translations had not arrived, it was difficult to discuss the issue further. If the translations would not arrive in time, the only options are to make the approval online or postpone the decision to the next GA. The translations arrived at the end of the meeting and it was explained how the new materials can be found on the website or within the Whova-app.

**3. Other ideas, wishes, concerns or feedback**

- a. No comments were made

**4. Martin Prchal held a short presentation of the MusiQuE and the recent developments.**

**5. ANMA Thematic Day: Sustainability in Music Education**

- a. Claus Olesen presented the theme and opened the discussion on the topic. A bootcamp will be held by the Act In Art -network just before the meeting. Institutions are encouraged to send at least one student. There are some grants available in case institutions are not able to cover the costs. More information will be available on the NordPlus Music website.

**6. NordPlus**

- a. Keld Hosbond presented the NordPlus, the different networks and their relation to the ANMA. It has been decided that the annual NordPlus-meeting will be organized together with the ANMA-meeting, allowing for synergy and savings.

**7. ANMA Mentorship program**

- a. Claus Olesen presented the program – who is it for, how you can apply and where can you find information. Participants were encouraged to make use of the system and inform possible mentees of this opportunity.

## Spain and Portugal (Iñaki Sandoval)

### **Attending**

#### **AEC**

Stefan Gies, Chief Executive Officer

Alfonso Guerra, Membership and Finance Coordinator

#### **Portugal**

Porto (ESMAE): Pereira Bruno

#### **Spain**

BARCELONA Conservatori Superior de Música del Liceu - ESTAPÉ Víctor; MARTÍNEZ ROJAS María Fernanda; SERRAT MARTIN María

BARCELONA Escola Superior de Música de Catalunya (ESMUC) - BAECKER Rolf

BARCELONA Taller de Músics - GASPAR Jordi

MADRID Centro Superior Katarina Gurska - GURKSA Katarina; SITZ GENTO Cristina

MADRID Escuela Superior de Música Reina Sofía - GUIBERT Álvaro, VIÑUELA Esther

MADRID Real Conservatorio Superior de Música de Madrid - AUSEJO SISAMON César

MURCIA Conservatorio Superior de Música "M. Massotti" - TORRES Miguel

OVIEDO Conservatorio Superior de Música "E. M. Torner" - AGÜERIA Fernando

PAMPLONA Conservatorio Superior de Música de Navarra - ESCAURIAZA Julio

SALAMANCA Conservatorio Superior de Música de Castilla y León - GARCÍA-LÓPEZ María José

SAN SEBASTIÁN Musikene – Centro Superior de Música del País Vasco, IÑARGA Miren

SEVILLA Conservatorio Superior de Música "Manuel Castillo" - BÁEZ CERVANTES Santiago José; SÁNCHEZ LÓPEZ Israel

TENERIFE Conservatorio Superior de Música de Canarias - PIA Roberto

VALENCIA Berklee College of Music - BARBERA Clara, MARTÍNEZ ITURRIAGA María

VALENCIA Conservatorio Superior de Música de Valencia - PINA Miguel, BELTRÁN Juan Ramón

VIGO Conservatorio Superior de Música de Vigo - FERNÁNDEZ José Luis; GASPAR GRANDAL Jacobo,

VALVERDE CORRALES Esteban

#### **Students**

BARCELONA, GONZÁLEZ DELGADO Isabel

MADRID, LIMA GUERRERO David

MADRID, ANTÓN CÁMARA Alejandro

MADRID, ARRILLAGA María José

OPORTO, SOUSA Ana

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

## **II. MEETING CONTENTS**

*\*AEC Chief Executive Officer was present only for the first topic.*

The Regional meeting was opened jointly by Iñaki Sandoval (AEC Council member) and Stefan Gies (AEC Chief Executive), explaining the role of the session as a part of the dialogue and flow of information between the AEC and its members. Here there was room for the concerns, ideas and wishes institutional representatives may have in relation to the development of the services and activities the AEC provides.

Also, it was the time to collect feedback from the overall organization of the 46<sup>th</sup> AEC Annual Congress and General Assembly 2019 hosted by the Conservatorio di Musica “Giuseppe Verdi” di Torino.

Stefan started the conversation stating that is good to talk about how the AEC supports the situation in Spain. He offers full support in conversations with the government and institutions. Regarding the General Assembly, the main topic is the revision of the statutes (French version is the original one because of the Belgian law). On the other hand, Iñaki informed the newcomers that, unfortunately, the meeting scheduled with the Spanish education ministry, ACESEA and AEC in Madrid in March 2019, was cancelled. Stefan and the AEC Council are aware of the situation. Iñaki opened a round of questions.

*María Serrat Martín (General Manager, Conservatori Superior de Música del Liceu, Barcelona; ACESEA President) starts with an overview of ACESEA developments and activities during the year, in relation with the negotiations with the education ministry about the law for the Arts in Higher Education in Spain. She asks about HME models that exist in Europe.*

Stefan claims to be patient until having a stable government situation in Spain, in order to have a reliable way to direct the negotiations. There are different models through Europe in how to do HME: the common point of all of them is that they are not on the same level that a university but advocate for the same recognition. This is still the main problem in Higher Education, even though 60 years ago, none of the conservatoires in Europe had the situation they have right now. He gives a recent example of a Southern European country, the Pôle Supérieur (France), whose recognition was possible thanks to the partnership they have with the local university.

Iñaki highlights that the AEC gives full support to the Spanish institutions in the negotiations with the government, both political and as international expert and main representative of European institutions.

About the main point of the GA, Stefan informs that there is a need to renew the statutes. The main reason is to create a newly shape for the set of memberships. Here, he explained briefly the new membership modalities that would be presented for voting during the GA. Not individual members (full membership) but different categories (HME outside Europe, associated membership with no HME, not delivering education (festival), affiliate membership, etc.) – not substantial changes. Other adjustments that will be attempted are how to involve students in the Council and some other small technical changes (for example, Stefan’s role as Executive Secretary instead of CEO).

*Stefan Gies leaves the room. From this point on, the meeting was held in Spanish.*

#### Round table of introductions

Iñaki highlights the increasing number of Spanish member institutions participating actively within the AEC Working Groups and related activities, with a total of 6 members, double than last year. This is very important in terms of being represented and informed, internationalization of our institutions, and to influence the future developments of the AEC. Álvaro Guibert, from Escuela Superior de Música Reina Sofía in Madrid, has applied as candidate for new member of the council in the upcoming election tomorrow at the GA. We have also a notable participation of students.

#### Discussion topics

##### **1. Feedback on the Congress programme / content so far**

The topic "Re-imagining Success?" was indeed quite interesting, but not the way it was presented and discussed. It is the general feeling that the debates were lacking of methodology and concrete outcomes, with no specific information and conclusions at the end of the sessions.

The feedback for the keynote speaker, Alfonso Karabuda, is that although the presentation was full of interesting points and data, it was really boring and old-fashioned approach, not helping to the energetic and motivational opening expected from the keynote session. PA sound system was not working properly (not only in this session but during the whole congress) making even more difficult for the attendees to understand and focus on the presentation.

## **2. Report of last year's regional meeting => what AEC has done about what was expressed (see the Reader for the Report)**

Everyone agreed. No comment about it.

## **3. How to prioritise and further develop ongoing AEC activities**

- 2 years ago, the GA adopted a **Strategic Plan 2016-2021**, from which an action plan for 2020 is derived. **Does your regional group / institution support the prioritisation as proposed in the draft Action Plan 2020?**

General comments are quite negative about the quality of this year's congress, being one of the worse of the last years, both in content and organizational matters:

- Logistic has been very deficient.
- Sessions should be shorter and more concrete.
- This model of Congress it is not attractive for the participants, it is needed to find a new model.
- Lack of goals on most of the sessions.
- Discussion doesn't normally follow what has been introduced in the briefing.
- No conclusions and clear goals to unify the criteria of the speakers.
- There have not been separated parallel sessions for newcomers (i.e. some of them don't even know what EPARM is).
- Parallel sessions should be less in number and limited, so the participants can attend most of them. And with 3-4 speakers, no more, with the same time to talk.
- More important and active role of the moderator in the discussions, controlling the time and direction of the talks, making questions which bring the speakers close to the topic, and making final remarks.
- Women presenters in this Congress are quite a few if compared with men.

Common agreement and willingness from the Spanish/Portuguese members to be more involved in the elaboration of the next Congress program, with a transparent and shared open call with enough time to prepare and contribute.

## **4. The AEC is undergoing a process of revising its **Language Policy**. Upon resolution of the GA made in 2018, providing simultaneous translation at the AEC Congress has been discontinued. **What are your first experiences with this modification? What expectations and suggestions do you have regarding the further development of the AEC language policy (see proposal in Congress reader)?****

Iñaki reports that, as of this year, the measure of not having simultaneous translators to save on budget has been implemented. Given this, the general comment was to provide with a proper PA sound system for the sessions. Also, a survey has been sent to ask members what publications they would like to have in Spanish (relevant for the high number of Spanish speaking members).

The AEC has decided to **go green**. How important is this initiative for your institution? **What specific proposals do you have with regard to this issue? What contribution can each individual member make to contribute to a sustainable climate and environmental policy?**

*Everyone agreed. No comment about it.*

#### **5. AEC services which could be (further) developed**

- The **European online Application System (EASY)** to facilitate staff and student mobility soon enters its fifth year. In the last years, big steps have been made towards the **Digitisation of Erasmus Procedures**, but also in further developing a European music specific campus management system. **Does your institution support this development? What are your needs/challenges in this regard?**

The general feedback about EASY is that it is a really practical tool. Everyone is happy with this service, as it makes a big difference and facilitates the flow of information between institutions. For the students it also makes the task much easier. Some members are interested in EASY being able to host other facets of mobility, such as teaching practices and / or mobility.

- The AEC is currently running a pilot project to support its members in **Application Writing** and submitting applications for European project funds as a fee-based service. **Are you aware of this project, and might such a service be relevant to your institution in the long term?**

*Everyone agreed. No comment about it.*

- **What kind of other services could AEC develop which you/your institution would need and be willing to pay for?** Workshops (on which topic)? Collection of data (which data?), etc.

Students of the Escuela de Música Reina Sofía, Madrid, ask for more scientific rigor and methodology in the contents of the parallel sessions. More attention should be paid to the communication and information provided to people under 30 in reference to technology. "There is no foundation in the sessions, nor digitalization, nor diversity, nor rigor or actual interest".

Another proposal is that part of the Congress could be used as a class, parallel session in class format, to learn new capabilities that can then be implemented in their institutions.

#### **6. Do you have any 'Joker' topics?**

Mobility between Spanish institutions

Slack (software) as a communication tool for Spanish-Portuguese Congress attendants

## The Netherlands and Belgium (Harrie van den Elsen)

### **Attending**

Eline Accoe, Marcel Andriessen, Christian Boel, Kathleen Coessens, Monica Damen, Peter Dejans, Joop van Deuren, Harrie van den Elsen (*chair*), Ruth Fraser, Jasper Grijpink, Raf de Keninck, Martien Maas, Bart Meuris, Luc Nijs, Jos Schillings, Laurien Timmermans, Marlon Titre, Mark Vondenhoff (*minutes*)

### **2. Minutes previous meeting (Graz)**

- Kathleen Coessens mentions she was at the meeting last year but is not in the list of attendees.
- Minutes have been approved by all.
- Thanks to Pieter Schoonderwoerd for providing the minutes.

### **3. Reflections on the 2019 Congress to date**

- The wish to not only involve students but also teachers in the annual congress is discussed. We realise there is a capacity issue (this year big number of attenders), but we have the feeling we are missing an important layer of our institutes if we only involve deans, management and students.
- This is the first annual meeting where there are no translations at the congress. It is not experienced as a great success. Native speakers should be more aware of their speaking; translations should be back in the congress. Quality of audio was also not helping understand the speakers all the time.
- Quality of sessions is of different level. Some suggestions were made:
  - Please take the time to check if everything (incl. sound) works.
  - Titles/subjects have sometimes been adjusted by others than the ones who brought up/were presenting the session; they did not sometimes recognise the subject they brought up
  - May be allow a maximum (of 30?) participants at active sessions to facilitate a better discussion
  - Better directives for speakers (Harrie reacts on behalf of the ExCom explaining that improvement has been made and it has the attention of the organisation)
  - Reduce the number of presenters in each session (it was the experience that when there were less presenters in a session, the quality of the session was better)
- It was also commonly acknowledged that improvement over the years can be seen. We could also all be involved more by giving presentations ourselves as members of the AEC.
- Keynote Speech was ok from the point of view of presentation and audibility. The content was slightly old-fashioned.
- There is a positive feeling about the input of the students (40 in total); very valuable in the smaller group discussions. Students seem to have clear thoughts (i.e. about curriculum building issues). Contribution to the opening session of the students was impressive.
- Big number of attenders is a success, but also a threat. There is a maximum number of enrolments.
- Congress next year will be in Antwerp.
- Catering: day 1 was complicated. Quality is ok.
- Sustainability should be even more on the agenda. We have to keep thinking about it. Suggestion was made to hold several congresses at the same time on different locations with internet connections etc so people have to travel less, and we still can share discussion on one or more topics. One strong aspect of a 'live congress' is of course meeting each other which you then will miss. To be discussed!
- About the SMS-theme:

- Involved in working groups makes members more involved (most of the conservatoires present are in one way or another involved in working groups of the AEC)
- There is improvement possible regarding more involvement in broader AEC-subjects
- We have a small discussion if SMS should not be SCMS with a C for Classical because we seem to focus only on Classical Music. Are we not thinking too much from the Northern-Western point of view for Classical Music? Could/should we not be much more open to non-Western input?
- From the point of view for future work for our students: we seem to still focus a lot (only) on symphony orchestras. There is a wish to broaden the professional perspective in the AEC discussions.

#### **4. Changes in the statutes of the AEC**

Harrie mentions the 3 'major' changes:

1. An extra form of membership will be added (affiliate)
2. Role of the CEO in the Council/ExCom
3. Some minor changes (such as voting digitally)

All changes seem to be clear to the attendees.

#### **5. Any other business**

No other issues were brought up.

Turkey, Greece and Israel (Linda Messas, replacing Ingeborg Radok Žádná)

## United Kingdom and Ireland (Deborah Kelleher)

In attendance were representatives from the Royal Conservatoire of Scotland, Royal Welsh College of Music and Drama, Royal College of Music, University of Leeds, Leeds College of Music, Royal Irish Academy of Music.

### **Amendments to AEC statutes**

The minor amendments to the AEC Statutes were amended and the group confirmed willingness to vote on same at the AEC General Assembly.

Affiliate/associate membership - the centrality of the conservatoires in the AEC as full members, and the power that this focus has, was seen as a core strength.

### **Reflections on Turin Congress**

Some very positive experiences in meeting colleagues, having the opportunity to talk in open sessions and innovations such as the world café style.

The size of the Congress (c. 400) made it difficult to meet colleagues, and bonding was a challenge outside the training days.

An explanation of the many acronyms in the Congress reader was suggested.

It was difficult to hear some speakers due to acoustics, and this was a challenge, especially in the year where the simultaneous translation had gone. Being audible in the future was regarded as a priority.

Due to the size of the Congress, it was suggested that future locations might have quiet spaces to get out of the buzz and noise. Mindfulness classes, or moments of this type could be helpful.

Some of the attendees were uneasy that there was no clear outcome from many of the sessions. 'What's the plan?' Others were comfortable with the 'slow burn' approach to large projects – giving issues time to mature.

Going green – this was approved of, but more could be done at the Congress itself. Noted were the use of a lot of paper; single use plastic bottles and cups. Perhaps an impact assessment of all congresses/platforms might be done? That said, the group was in favour of physically meeting their colleagues.

### **General situation for UK and Ireland conservatoires**

Brexit is a big issue as all institutions are in 'contingency mode'

The decline of young people studying music at school has had an effect on applications that is being felt by all conservatoires in UK.

Widening participation is a goal, but the challenge is succeeding in that - the definition of success here needs to be careful, though the institutions that had hard targets found that they helped.

### **MusiQuE**

MusiQuE is a very valuable organisation, but the group suggests a name change, and a move into other disciplines (which has begun in a small way already). The name implies music only and can be off-putting for multi-discipline institutions who want to use the service.

**AEC Platforms**

The two platforms which were found to be particularly useful were EPARM (allowing research to become visible) and PJP (the pluralism of curriculum).

**Students**

10% of the Congress were students and this was seen as a positive. The student attendees liked the themes of SMS because they harmonised with their own aims. They saw women leaders at the Congress which was positive as a message.

## Associate Members (Bernard Lanskey)

### *Attendees:*

Bernard Lanskey, Yong Siew Toh Conservatory of Music, Singapore (Chair)  
Adrian Walter, Hong Kong Academy of Performing Arts  
Brenda Ravenscroft, Schulich School of Music, McGill University, Canada  
Dan Dressen, NASM, USA  
Don McLean, University of Toronto Faculty of Music, Canada  
Francis Perron, Universite de Montreal  
Gretchen Amussen, Hong Kong Academy of Performing Arts  
Jacqui Smith, Sydney Conservatorium, Australia  
Jade Shi Yu Tan, Hannover University of Music, Germany & YST alumni, Singapore  
Jenny Ang, Yong Siew Toh Conservatory of Music, Singapore  
Joseph Bowman, Mahidol College of Music, Thailand  
Karen Moynahan, NASM, USA  
Lee Cioppa, Colburn Conservatory of Music, USA  
Mist Thorkelsdottir, Thornton School of Music, University of Southern California, USA  
Narong Prangcharoen, Mahidol College of Music, Thailand  
Pauline Chan, Hong Kong Academy of Performing Arts  
Rob Cutietta, Thornton School of Music, University of Southern California, USA  
Shahanum Mohd Shah, Universiti Teknologi MARA, Malaysia  
Thomas Novak, New England Conservatory, USA  
Xavier Bouvier, Geneva HEM, Switzerland

### **Notes from meeting**

1. Council Representative (Bernard Lanskey) shared that there were some updates to the AEC statutes which were distributed at the meeting.
2. The meeting discussed:

#### *What value AEC brings to Associate Members:*

- Access to resources and services e.g. MusiQuE
- A platform/network for meeting old friends and new connections, discuss projects and seek partnerships
- Conversations and interactions between Europe and rest of the world remains important. However, conversations on global issues could also be led from outside Europe. Some members gave examples of conversations/networks that are already being led outside of Europe (and the need to involve Europe was not particularly strong)

#### *What AEC could do more:*

- We continue to look towards Europe for answers for classical music; Europe could articulate what is the value classical music outside of Europe
- Is Europe/AEC only discussing western classical music?
- Put more effort and directionality to send students out of Europe
- Enable associate members to also lead dialogues for AEC (which could enrich debates) and to join certain council meetings

- Make greater connections to the industry (lack of industry reps at congress). Some discussion also continued about the role of conservatories in/for the music industry and that it seemed easier to work with the industry than conservatories (risk of conservatory/higher ed networks being too closed in)
- A need for inclusion of other voices (current AEC associate membership fee prohibits diversity)

Bernard posed further questions for the meeting for reflection:

- *What real engagement with the AEC could look like*
- *Do members want to lead a dialogue*
- *What are other equivalent network/groups outside of Europe*

There was a strong perception from the group that many of the questions beginning to be raised here were already much more present beyond Europe than within Europe. Some members voiced that such topics are indeed probably best led from outside, not least in terms of how they would be received by potential partners beyond Europe.