

Agenda

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

Minutes of the GA 2018

MINUTES OF THE AEC GENERAL ASSEMBLY 2018
GRAZ, AUSTRIA

10 November 2018

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

1. Minutes of the 2017 General Assembly in Zagreb

- ✓ The General Assembly approves the Minutes

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

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

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

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

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

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

Activities to November 2018:

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

Personnel changes within the AEC Office:

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

- Several student interns joined the staff during 2018.

AEC Regular Activities 2018:

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

AEC Projects 2018

Strengthening Music in Society

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

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

Other outcomes of the AEC-SMS projects include:

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

RENEW 2015-2018

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

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

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

Other Projects in which AEC is involved:

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

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

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

Advocacy 2018

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

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

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

Other than abovementioned, AEC has also enhanced cooperation with:

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

News from the Regions

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

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

3. Elections to the Council

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

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

Two vacant seats are available for the Council:

- Claire-Mera Nelson and Ingeborg Radok-Zadna have finished their first term.
- Claire-Mera Nelson stepped down, while Ingeborg Radok-Zadna stood for re-election.
- Results are presented at item 11 of the General Assembly Report.

4. Update on AEC Sustainability Plan

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

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

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

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

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

5. Financial report of the Secretary General

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

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

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

Proposed membership fees for 2019

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

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

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

Forecast outturn 2018

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

Income 2018

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

Expenditures of 2018

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

Proposed budget for 2019

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

Income of 2019

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

Expenditures of 2019

- Staff costs should continue raising although the amount of staff members shall remain stable.
- Events costs may increase (although it is not decided precisely yet which events costs will be covered by the SMS grant). Other travel and office costs should be rather similar to 2017.

- Finally, SMS expenses should remain similar to 2018; expenses for other projects should decrease and it is expected that the EASY service fee will increase if there are more applications for mobility (due to more institutions taking part in the system)

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

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

6. Approval of the proposal for AEC Language policy

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

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

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

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

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

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

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

In addition:

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

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

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

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

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

- AEC supports the establishment of a field-based ranking system in music within U-Multirank after carrying out collaborative work on indicators during 2014-2016.

- It is up to the individual institution to decide on whether the institution will participate or not.
- AEC will facilitate the participation of its members and provide necessary information about the process.

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

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

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

Members mandated by AEC

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

Member mandated by Pearle*-Live Performance

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

Member mandated by the European Music School Union (EMU)

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

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

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

Collaboration with AEC

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

Other activities:

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

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

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

10. Confirmation of new members, withdrawals and expired memberships

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

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

The following institutions have been accepted as Associate Members:

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

The following institutions have withdrawn their membership:

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

Associates that withdrawn their membership:

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

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

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

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

11. Future congresses

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

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

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

Candidates Executive Committee

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

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

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

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

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

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

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

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

Dear members of the AEC Council,

Dear members of the AEC General Assembly,

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

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

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

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

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

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

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

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

Yours sincerely,

Eirik Birkeland

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

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

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

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

Dear colleagues,

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

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

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

Harrie van den Elsen

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

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

Milestone achievements include the introduction of specialised undergraduate degrees in composition and vocal studies; RIAM Podium, the Centre for Performing Ensembles, which trains musicians for orchestras and large ensembles; and the founding of Ireland's first Historical Performance Department with foundation partners The Irish Baroque Orchestra.

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

The RIAM has also forged significant performance partnerships with many of the world's most prestigious music conservatoires including the Juilliard School, New York, Guildhall School of Music and Drama and the Liszt Academy, Hungary.

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

In 2020, RIAM will begin a €20 million re-development of its campus, a project which will go hand in hand with a substantial review of RIAM's mission, curricula and organisational structure, to be completed in time for its 175th anniversary in 2023.

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



Dear Colleagues,

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

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

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

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

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

Professor Deborah Kelleher

Director, Royal Irish Academy of Music

Candidates Council

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

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

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

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

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

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

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

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

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

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

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

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



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

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

Dear Colleagues,

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

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

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

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

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

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

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

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

The AEC is an amazing network, creating a forum for meeting and exchanging good ideas and practices. It is also the strongest advocacy organization that European conservatories have towards European politics. Within the AEC, each of us retains our individuality as an institution, with our



own particularities, history, traditions and culture. At the same time, each of us is in close contact with the others. I believe we represent the best expression of what Europe and the whole world should be: many individuals who work together towards a common purpose.

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

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

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

With my best regards

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

Kathleen Coessens
Koninklijk Conservatorium Brussel,
Brussels, Belgium

----- Curriculum Vitae follows -----

Dear Colleagues,

The continuous exploration of the triangle of practice, research and pedagogy in music, the dialogue between the young musician and the professional, between artistic identity and collaborative music contexts, between the local and the international, the exploration of both cultural ethics and technological needs, stirred by an inescapable passion for music are at the heart of my background and current activities.

I graduated in piano and chamber music—Paris and Brussels— and in philosophy (PhD), sociology and psychology – Vrije Universiteit Brussel (VUB).

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

As a young music educator, I taught for twelve years in music schools (academies).

*I then moved on to artistic research (VUB and the Orpheus Institute Ghent), bridging knowledge and artistic practice, philosophy and music, focusing on tacit (sensorial and embodied) knowledge—the core of artistic practice. As a forerunner of artistic research I published many articles and books –e.g. *The Artistic Turn* (2009), *Sensorial aesthetics in music practices* (2019)— and was/am invited internationally. At the Royal Antwerp Conservatoire I launched the artistic research group CORPoREAL (Collaborative Research in Performance, 2014) and at the Conservatoire of Brussels, KLAP (Knowing and Learning in Artistic Practices, 2015).*

However, the desire of being in the midst of new generations of musicians, of sharing my knowledge with them, and of having an impact on future policies concerning the arts, drove me back to teaching and steering positions in conservatoires, first in Antwerp and since 2013 in Brussels where I'm currently director of the Koninklijk Conservatorium, still teaching artistic research practices and supervising PhD students in the arts.

I'm profoundly motivated not only to share my music experiences (the triangle of practice, research and education) as well as those of my institution, but also to exchange and dig into other perspectives on higher music education in dialogue within the AEC council members. Brussels based by life and profession, always in between and partaking in both French and Flemish communities, I intend to enrich the AEC with Brussels strategic, geopolitical and multicultural position and networks— Brussels as the beating heart of Europe and crossroad between north and south. Triggered by the challenges of music and musicians in a 21th century setting, I will, as a member of the committee, develop and contribute to new pathways in international collaboration; I will be open to your concerns, feeding the dialogue in higher music education and enriching the complementarity between tradition and innovation, culture and society.

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

Thanks for reading my motivation,

Kathleen Coessens

Peter Dejans
Orpheus Institute
Ghent, Belgium

Peter Dejans is director of the Orpheus Institute, a centre for advanced studies and research in music based in Ghent, Belgium. He co-founded this institution in 1996. He received his music training at the Brussels Royal Conservatoire and the Lemmens Institute, Leuven (graduating in choir conducting) and graduated from the Universities of Leuven and Tübingen (Law studies and Postgraduate Studies in Business Economics).

Through his leadership of the Orpheus Institute, and high-level involvement in many international networks, he has become a prominent voice for the newly emergent field of artistic research in music. His work remains grounded in the experience of music making. Peter has a wide concert experience with his chamber choir Musa Horti (with several recordings of contemporary choir music), and is often invited as guest conductor by other ensembles, including the Flemish Radio Choir.

Peter has a strong commitment in many international committees and working groups. He has been the chair of two AEC Polifonia Working Groups focusing on Artistic Research in Higher Music Education in Europe. From 2004 till 2007 Peter chaired the Polifonia Third Cycle Working Group, and from 2011 till 2014 he chaired the Working Group “Artistic Research in Higher Music Education”. He has been the co-founder of EPARM (European Platform Artistic Research in Music), which he has been chairing for 9 years (2011-2019). He is also member of the ELIA Artistic Research Working Group (European League of Institutes of the Arts).

Peter is fluent in Dutch, French, German, English and is learning Italian.

Dear Colleagues,

I attended my first AEC congress in Vilnius in 2001, and since then I have been captivated by the working and activities of the Association. I started collaborating more actively with the AEC in 2004, as the Chair of the Polifonia Third Cycle Working Group. Since then, I have been chairing and participating in many AEC working groups and committees.

Membership of the AEC provides a fundamental broadening of the horizon, but also creates so many opportunities for collaboration as well as for inspiration and productive advice and feedback. In this sense, the AEC always has been a catalyst for many of its members.

Higher Education in Music faces many challenges, time and again. The AEC as a membership organization offers a platform that not only functions as a great and inspiring sounding board, but also as a common platform where the challenges that often transcend the workings of a single institute can be tackled together. That is my firm belief, and at the same time the reason for my wish to contribute to the AEC's further development through a strong commitment as a Council member.

Peter Dejans

Alvaro Guibert
Reina Sofía School of Music
Madrid, Spain

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

CAREER HIGHLIGHTS

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

EXPERIENCE

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

EDUCATION & LANGUAGES

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

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



Dear colleagues,

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

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

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

Álvaro Guibert

Head of External Relations and Advising

Reina Sofía School of Music

Zdzisław Łapinski
Academy of Music
Krakow, Poland

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

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

He gave concerts as a soloist and performer of chamber music in France, Italy, Switzerland,

Yugoslavia, USA, Brazil, Germany and Malta among the others.

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

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

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

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

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

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

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



Dear Colleagues,

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

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

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

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

Zdzisław Łapinski

Claire Michon
Pôle Aliénor
Poitiers-Tours, France

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

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

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

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

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

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

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

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

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

Dear colleagues,

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

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

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

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

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

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

Claire Michon

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

EDUCATION

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

TEACHING EXPERIENCE

Faculty of Music, University of Arts

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

RELATED EXPERIENCE

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

SKILLS

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

PUBLICATIONS AND PAPERS

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

LANGUAGES

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

MEMBERSHIPS

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



Dear colleagues,

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

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

Ivana Perković

Faculty of Music, University of Arts in Belgrade

Serbia

Jeffrey Sharkey
Royal Conservatoire of Scotland
Glasgow, United Kingdom

Education

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

Teachers:

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

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

Employment:

Principal, The Royal Conservatoire of Scotland- 2014

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

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

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

Dean, Cleveland Institute of Music, 2001 - 2006

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

Director of Music, The Purcell School, 1996-2001

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

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

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

Board Membership

Scotland

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

Baltimore

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

Performance and Teaching

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

Dear colleagues,

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

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

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

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

Yours sincerely,

Jeffrey Sharkey

Principal Royal Conservatoire of Scotland

Final report on Regional Meetings 2018

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

Attending

Austria

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

Bosnia and Herzegovina

Sarajevo Maja Ackar Zlatarevic

Croatia

Zagreb Mladen Janjanin, Marina Novak

Hungary

Budapest Gyula Fekete, Beáta Furka, Julia Torda

Romania

Cluj-Napoca Gabriel Banciu, Nelida Nedelcut

Slovenia

Ljubljana Dusan Bavdek

1. EUphony Orchestra

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

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

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

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

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

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

Georg asks all partners to be active when producing all necessary material starting directly after the Christmas break. The old Zagreb application should be taken as a foundation, the feedback considered, and new developments of the project included. This topic leads to a very important conversation about the question if all possible partners may take part to the actual or further projects even if they are not able to organise one project or even no concert. As long as Graz is able to finance the projects (as they offer for 2019 and even for 2020), all partners are warmest invited to follow the project and send students.

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

2. Reflections on the 2018 Congress to date

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

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

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

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

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

Attending

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

1. Introduction

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

2. MusiQuE

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

3. AEC Sustainability Plan

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

4. AEC language policy

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

5. Election

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

6. Strengthening Music in Society

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

Spain and Portugal (Iñaki Sandoval)

Attending

AEC

Eirik Birkeland, president

Stefan Gies, CEO

Nina Scholtens

Portugal

Porto (ESMAE): Penha Rui, Pereira Bruno

Spain

Barcelona (Conservatori Liceu): Estape Víctor

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

Madrid (Centro Superior Katarina Gurska): Sitz Cristina

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

Madrid (Real Conservatorio Superior de Música): BARRIENTOS Teresa

Oviedo (Conservatorio Superior de Música): Agueria Fernando

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

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

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

Valencia (Berklee Valencia): Darias de Las Heras Victoriano

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

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

Students representatives

1. Law for the Arts in Higher Education in Spain

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

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

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

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

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

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

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

Spanish Association of Higher Artistic Education (ACESEA) will meet in December, and will discuss this topic, agreeing on a unanimous message to bring to the education authorities. It will also decide who

will represent the association in the meeting and will formally request the encounter with the Education Ministry in March.

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

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

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

3. Internal autonomic regions politics

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

4. Active presence of Spanish institutions at the AEC

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

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

5. European supplement on the degrees

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

6. Cooperation between Spain and Portugal

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

Summary

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

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

United Kingdom and Ireland (Deborah Kelleher)

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

1. Opening discussion on regional news

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

2. 2017 Minutes

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

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

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

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

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

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

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

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

4. New means of honouring those who serve AEC

The group was fine with the proposal.

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

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

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

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

Nordic and Baltic countries (Kaarlo Hildén)

1. About ANMA

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

2. Student involvement

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

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

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

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

3. Large joint Nordic meeting

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

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

4. Next ANMA meeting

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

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

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

5. Mentoring

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

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

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

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

Could a similar mentoring system apply also the student representatives?

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

The key word is non-formality.

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

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

6. Online communication and sustainability

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

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

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

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

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

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

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

7. Reflections on the 2018 Congress to date

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

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

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

9. This year's general assembly

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

10. Strengthening Music in Society -working groups

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

11. Other issues

- If there are any services you would like to get to your institution and you'd be willing to pay for them, the AEC is happy to hear ideas.
- Music Teaching and Learning platform was launched a couple of weeks ago in Oslo.
- There will be conference 14.-15.3.2019 in Kristiansand on gender balance within jazz/pop music, information on web site nordplusmusic. The title of the project is GENUS.
- Kaarlo hopes there will be a Nordic representative in the council when his term ends.
- European School Music conference in Malmö in May 2019.

The Netherlands and Belgium (Harrie van den Elsen)

Attending

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

1. General introduction & remarks

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

2. Minutes previous meeting (Zagreb)

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

3. Reflections on the 2018 Congress to date

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

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

4. Students

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

5. AEC' language policy

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

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

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

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

6. SMS Working Groups

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

6. Any other business

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

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

Italy (Lucia di Cecca)

Attending

Antonello, Averna, Ceni, Cinquepalmi, Sisca, De Lisi, Di Cecca, Fornasier, Francia, Frosini, Librizzi, Ministeri, Piermarini, Primiterra, Ricciardi, Stone, Ventrella, Zuccarini.

1. Evaluation of the meeting

Di Cecca underlined that the participants of the regional meeting have a strong impact on the Council's strategic decisions: for example, at the 2017 meeting, Ceni asked for more specific seminars and this year a seminar on the compilation of projects was organised. She reminds meeting participants of the opportunity to propose topics, when requested, for the meeting planning. She requires meeting participants to make an ongoing evaluation of the meeting.

Frosini believes that, even though she is attending the meeting for the first time, the format works: small groups facilitate dialogue and interventions. She feels a certain vagueness in certain reports, especially in some plenary sessions.

Ventrella considers the pre-meeting the most interesting part and consequently proposes to integrate the seminars in the days of the meeting, in order to optimize transfers.

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

Zuccarini believes that this year the format is more effective, except for overlapping appointments, not to be further increased. It is essential to focus attention on the professional development topic, with a close comparison with production contexts, from orchestras to agencies: we need an overall discussion table on system defects and possible solutions. He hopes that exchanges of teachers abroad will be implemented.

Piermarini agrees with the issue raised by Zuccarini, but at the same time wonders whether the issue of professional development would not be a topic of local relevance.

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

2. AEC's language policy

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

Ceni is grateful that the request for a more concrete approach has been listened to and accepted; however, he agrees with Frosini and continues to consider that some general speeches retain a certain generic nature; he also agrees with Ventrella that some practical seminars should be completed during the days of the meeting. The Committee believes that the language policy of the AEC can dispense with costly simultaneous translations and require substantial and relevant written reports, which may need to be translated. He proposes an implementation of the focus of direct comparison of training systems between different countries. He agrees with Zuccarini on the need to increase invitations to stakeholders for a proactive confrontation (orchestras, festivals, agencies, not only services, even if interesting): what is still missing is a close relationship between educational and productive institutions. He would like to see more attention for non-European systems and relations. He proposes that the National Council of Italian Students select among its members an international WG lasting three years, in order to promote an effective acquisition of experience and continuity of work.

Ventrella adds the usefulness of inviting ministerial representatives as well and mentions the case of the Netherlands, which has activated a national master's degree in conducting.

Ricciardi asks for the latest LO document to be translated.

Fornasier requests to translate the Position Paper on the Teachers' Power Relationship.

3. Northern European student meeting

Di Cecca notes greater involvement in the Northern European student meeting. She repeated the invitation to Italian students to participate in the meeting and recalled the open position in the WG.

De Lisi says that the northern European students would all seem to be of the third level, so in fact they are more experienced.

Cinquepalmi complains that sometimes Italian students, and even student councils, seem disinterested in international issues. He asks for support so that the consultations acquire a more relevant voice within the Italian Conservatories.

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

Germany, Switzerland and Austria (Elisabeth Guthjahr)

(approx. 40 participants)

Topics

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

II. Feedback on the current congress

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

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

III. Report on the regional meetings

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

IV. Language regulation in the AEC Annual Congress

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

V. Acknowledgments and honours

1) yes, 2) no, 3) yes

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

VI Suggestions to the AEC Board and the Council

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

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

In many cases, the proportion of students who are nationals/foreigners is discussed both regionally and nationally. The regional conference suggests to prepare the topic more objectively with facts and figures. The contents can only be discussed in more detail by means of a reliable overview. The AEC Executive Board and Council were asked to examine whether a discussion space could be created together with ELIA from which a kind of “charter” could be developed, which could be used as a basis to build political influence. For the NL in particular, the topic currently seems highly explosive. The result of these deliberations is likely to be considered a mere declaration of intent, as the political attitude on this topic will be different in each country. As a result, some areas of specialism would no longer be relevant.

Data collection options are being discussed. Since data is collected regularly at national level (e.g. via the DAAD), the AEC could benefit from these structures. Data collection has far-reaching

consequences, especially in the context of (differing) tuition fees and nationalities (nationals - EU citizens - non-EU citizens).

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

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

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

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

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

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

VIII Forwarding of calls and information

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

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

France and Luxembourg (Jacques Moreau)

All French active members attending the Congress attended the meeting.

The discussion is synthesized by topics.

Student Participation

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

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

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

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

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

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

Music Teaching at Primary and Secondary Level in France

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

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

Training to the Music Profession

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

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

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

In our institutions

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

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

The Annual Congress

Feedback to the congress

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

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

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

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

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

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

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

The strong points

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

Suggestions for the next congress:

- Fewer subjects and more in depth. To care for the choice of the moderators, that their role is well specified and respected.
- A keynote speaker who offers a different perspective on our practices, a more reflective aspect, brings real challenges with an external reflection and point of view. Why not a philosopher, sociologist, researcher? Someone who has a real relevance on the perspectives of the changes that are happening today, on the fundamental issues on human rights, the role of the arts for the future of our society.
- A more present word for the "Latin" thought - possibly divergent - perspective?
- A congress with several "layers": several plenary sessions with different approaches? Workshops that bring together institutions that can work together?

Turkey, Greece and Israel (Claire Mera-Nelson, Ingeborg Radok Žádná)

Regional representatives present:

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

Summary of the discussion:

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

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

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

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

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

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

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

Associate Members (Bernard Lanskey)

Attendees:

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

The meeting discussed the following:

What can AEC do more to offer Associate Members

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

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

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

How to get greater participation from comparable institutions

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

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

Establish two types of Associate members

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

MusiQuE

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

Feedback of Congress

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

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