

42nd AEC Annual Congress and General Assembly

12-14 November 2015

Welcome everyone



AEC

42nd Annual Congress
Glasgow
12-14 November 2015



Royal Conservatoire
of Scotland



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Simultaneous translation channels

English: channel
French: channel
German: channel



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Opening Event
Welcome Words by:

Pascale de Groote

President of the AEC

Opening Event
Welcome Words by

Mark Wait

President of the National Association of
Schools of Music USA (NASM)

Opening Event
Welcome Words by

Jeffrey Sharkey

Principal of the Royal Conservatoire of
Scotland

Opening Event
Welcome Words by:

Fiona Hyslop MSP

Cabinet Secretary for Culture, Europe &
External Affairs

Opening event

Music Performance

JAMES MACMILLAN (b. 1959)

Fanfare Upon One Note

Conservatoire UK Brass

John Logan Conductor

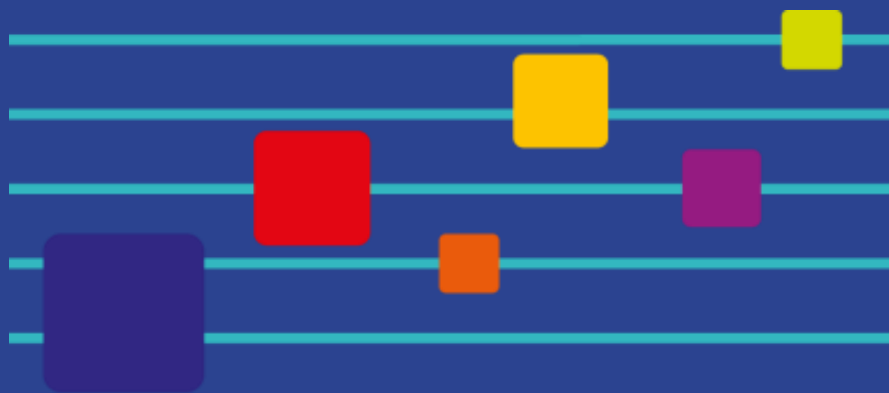
RORY BOYLE (b. 1951)

All Blether

Dancers: Lucy Bryce, Amy Cobb, Jacob Connor, Joseph Edy, Rachel Humphreys, Alfie Jago,
Beth Langdale, Sotirios Panagoulas

Piano: Robert Allan, Nicoletta Favari, Fionnuala Ward, Monika Palsauskaite

Choreographer: Thomas Baylis



FULLSCORE

‘FULfiLLing the Skills, COmpetences and know-how Requirements of cultural and creative players in the European music sector’

STEFAN GIES

AEC Chief Executive



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'FULL SCORE' STRANDS

- A. Strengthening of the European Music Education Sector
- B. Evaluation for Enhancement
- C. Conservatories and the Development of Cultural Policy for Music
- D. Career Development towards Professionalisation and Internationalization
- E. Conservatories as Innovators and Audience Developers
- F. Young Musicians as International Networkers

A. Strengthening of the European Music Education Sector



Steering Committee for the Harmonisation of European Music Education (SCHEME)

SCHEME members:

- Pascal De Groote (AEC President)
- Georg Schulz (AEC Vice-President)
- Adri de Vugt (EAS Past President)
- Thomas De Baets (EAS Vice-President)
- Helena Maffli (EMU President)
- Timo Klemettinen (EMU Managing Director)

B. Evaluation for Enhancement



Evaluation Working group (WG)

Evaluation WG members:

- Stefan Gies, Hochschule für Musik Dresden (AEC)
- Orla McDonagh, Royal Irish Academy of Music Dublin (AEC)
- Adri De Vugt, Royal Conservatoire The Hague (EAS)
- Gerhard Sammer, Hochschule für Musik Würzburg (EAS)
- Helena Maffli, (EMU)
- Friedrich Koh-Dolge, Stuttgarter Musikschule (EMU)

C. Conservatories and the Development of Cultural Policy for Music

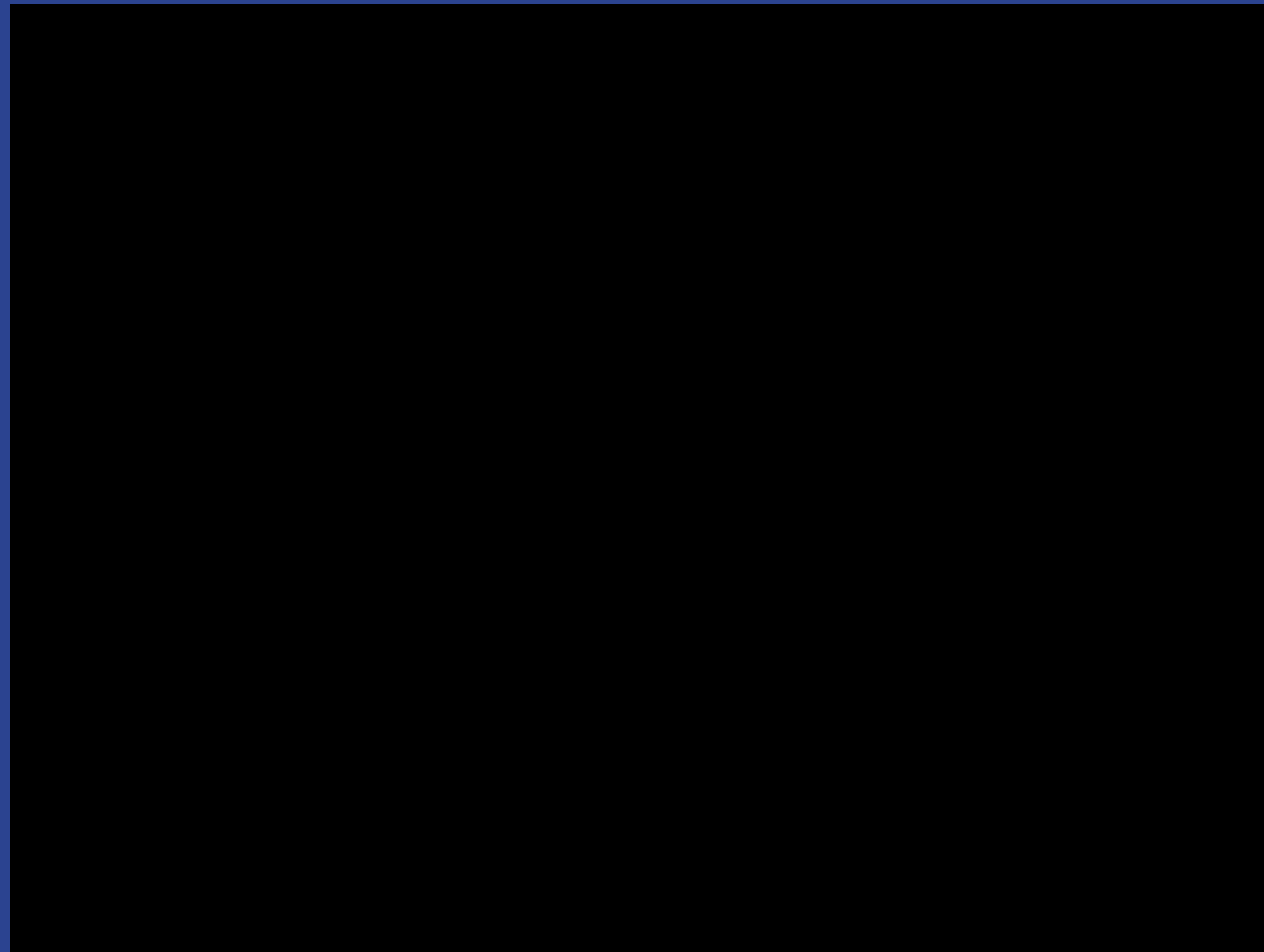
- AEC Congress Committee
- In collaboration with SCHEME (Strand A)

D. Career Development towards Professionalisation and Internationalization

AEC International Relations Coordinators Working Group

- Tuovi Martinsen, Sibelius Academy, Helsinki, Finland (Chair)
- Rima Rimsaite, Lithuanian Academy of Music and Theatre, Vilnius
- Keld Hosbond, Royal Academy of Music Aarhus, Aalborg, Denmark
- Knut Myhre, Norwegian Academy of Music, Oslo
- Raffaele Longo, Conservatorio di Musica “S. Giacomantonio”, Cosenza
- Bruno Pereira, Escola Superior de Música, Artes e Espectáculo, Porto, Portugal
- Payam Gul Susanni, Yasar University School of Music, Izmir, Turkey

Tuovi Martinsen, IRC Working Group Chair

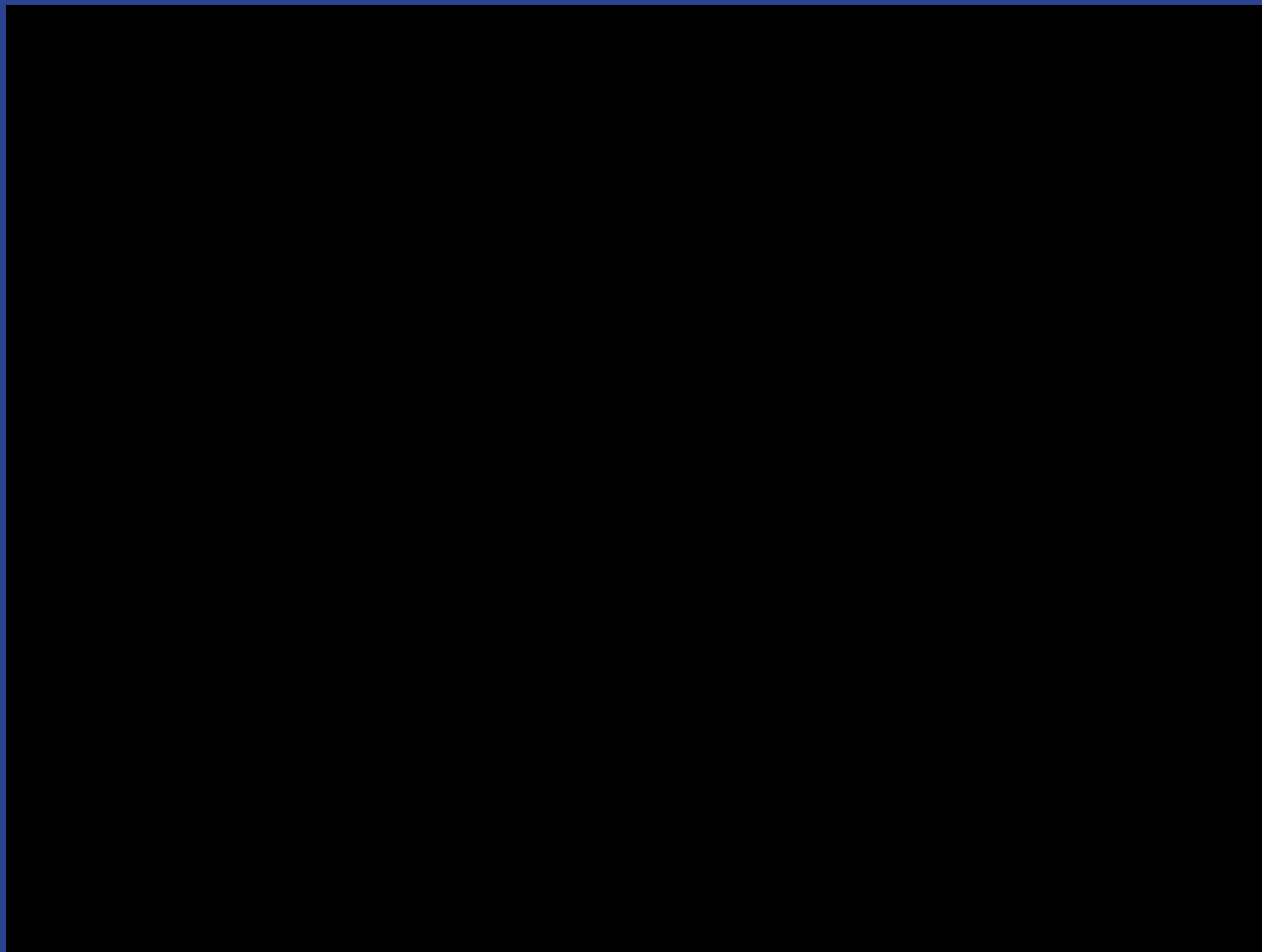


E. Conservatories and Innovators and Audience Developers

AEC Pop and Jazz Platform Working Group members:

- Stefan Heckel, Universität für Musik und Darstellende Kunst Graz, Austria (Chair)
- Erling Aksdal, Norwegian University of Science and Technology, Trondheim
- Simon Purcell, Trinity College of Music London, UK
- Ruud van Dijk, Conservatorium van Amsterdam, The Netherlands
- Hannie van Veldhoven, Utrechts Conservatorium, The Netherlands
- Maria Pia De Vito, Conservatorio di Musica Santa Cecilia, Rome, Italy
- Udo Dahmen, Pop Akademie Mannheim, Germany

Stefan Heckel - Pop and Jazz Platform Working Group Chair

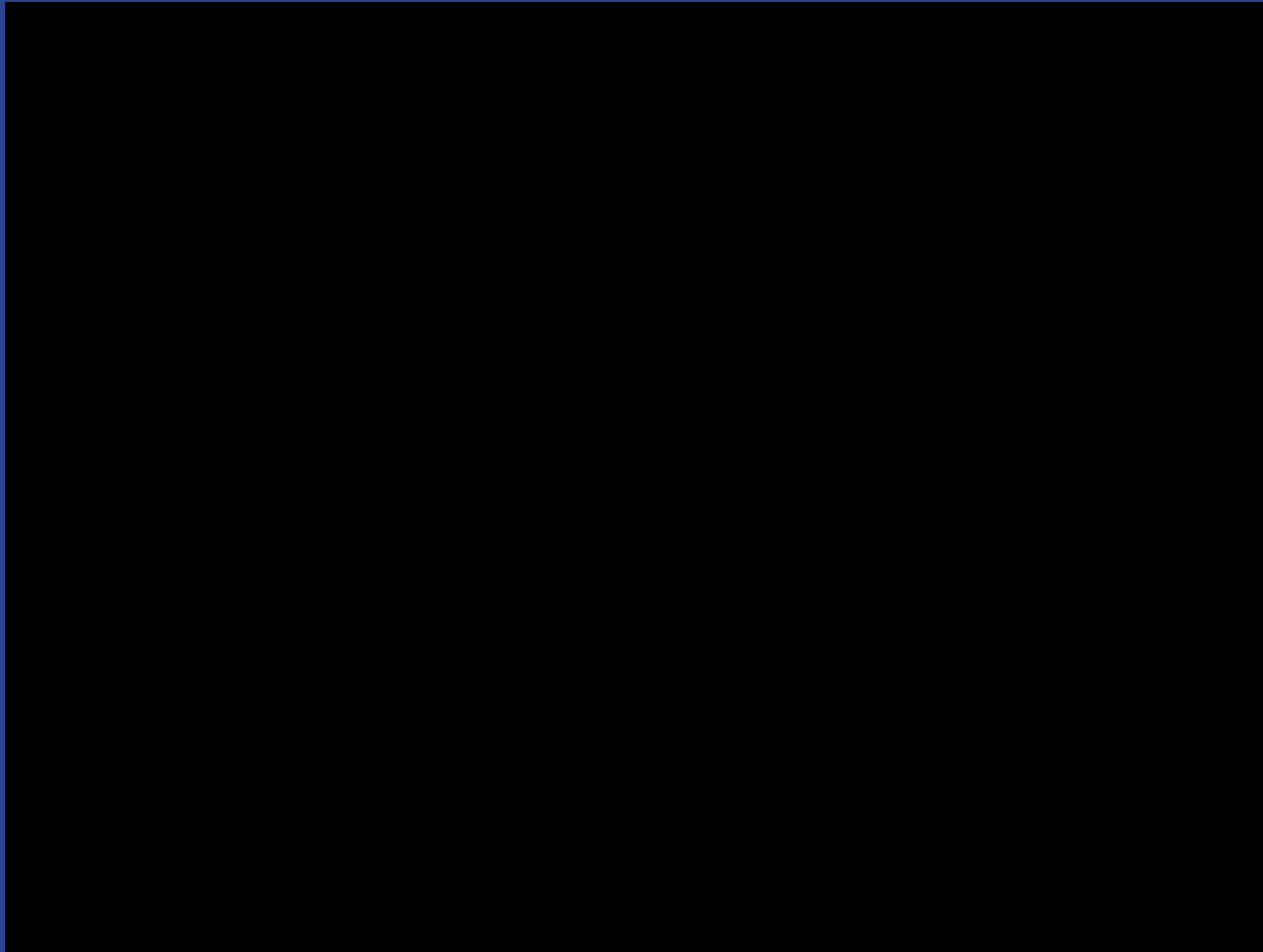


F. Young Musicians as International Networkers

Students Working Group members:

- Hessel bij de Leij (Prins Claus Conservatorium, Groningen)
- Isabel González (Conservatorio Superior de Musica “M.Massotti Littel”)
- Szymon Rudzki (Akademia Muzyczna im. Karola Lipinskiego, Wroclaw)
- Saara Lindahl (Sibelius-Akatemia, Helsinki)
- Sylvain Devaux (CoPeCo MA programme)
- Sebastian Hoeft (Universität für Musik u Darstellende Kunst, Graz)
- Natalia Stawicka (Akademia Muzyczna im. Karola Lipinskiego, Wroclaw)

Sylvain Devaux - Students Working Group



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FULL SCORE YEAR 1 SUCESSFULLY COMPLETED!



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Interval

Please come back at 18:15
for James MacMillan's
presentation

Keynote Speech

Sir James MacMillan

Practical Announcements

Dinner Òran Mór Restaurant

We are going there by bus

Address: Top of Byres Road, Glasgow, G12 8QX

Way there: Buses will depart from the entrance of the Conservatoire at 7.30pm (helpers there)

Way back: buses will depart from Oran Mor from 11pm, with the last bus leaving at 11.30pm, and return to the Conservatoire

42nd AEC Annual Congress and General Assembly, 12-14 November 2015

Welcome back



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Music Performance

Fergus McCreadie Trio

Fergus McCreadie Piano
Euan Taylor Double bass
Greg Irons Drums

Simultaneous translation channels

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French: channel 2
German: channel 3



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Introduction to the day by **Pascale de Groote** AEC President

Plenary Session I

The Student Voice

Introduction by
Lord Iain Vallance

Chairman of the Royal Conservatoire
of Scotland, Glasgow

Plenary Session I

The Student Voice

Panel discussion with the FULL SCORE Students Working Group Members:

Ruth Fraser (Royal Conservatoire The Hague)

Sylvain Devaux (CoPeCo Master Programme)

Isabel Gonzalez Delgado (Conservatorio Superior de Murcia, Spain)

Saara Lindahl (Sibelius Academy – University of the Arts, Helsinki)

and

Ankna Arockiam, President of the Students' Union at RCS Glasgow

Amin Keshmiri, Vice President of the Students' Union at RCS Glasgow

Collaborative Practice Workshop

offered by the Royal Conservatoire of Scotland in Glasgow

by **Maggie Kinloch** (RCS Deputy Principal), **Eve Jamienson** (RCS) and **Brian Irvine** (composer/conductor)

Practical Announcements

Now: Coffee Break (11:45 – 12:15)

Then: Parallel Sessions (12:15 – 12:45 - repeated 12:45 – 13:35)

Stevenson Hall (translation in FR and DE provided) and **Ledger Recital Room**

- a) AEC's New Strategic Plan 2016-2020
- b) U-Multirank

Participants are asked to choose one of the two rooms and stay there
the speakers will switch rooms at 12:15

13:15 – 14:30: Lunch in the Conservatoire

AEC Strategic Plan 2016 - 2020

by Stefan Gies, AEC Chief Executive Officer
and
Pascale De Groote, AEC President

Is there a place for music in U-Multirank?

AEC U-Multirank Working Group

Eirik Birkeland and Martin Prchal

AEC Congress Glasgow, 13 November 2015

About the U-Multirank System

- Supported by the EU
- Institutional and **field-based dimensions & indicators**
- **User-driven:** it leaves the decision on the relevance of individual indicators to users
- UMR does not calculate a composite overall score
- AEC has been asked to develop dimensions & indicators for music in U-Multirank and is therefore fully in control of further development



What's in a name?

Ranking: system producing listings which compare institutions, organisational performance, specific programmes or departments.

Benchmarking: organisational approach to improve an institution's performance through learning about its primary processes by looking at the same processes in other institutions.

Quality assurance: collective term for the systems with which courses, qualifications and institutions are monitored to ensure reliability, consistency and the maintaining of fair, rigorous practices and high standards

An important reminder

- The AEC is NOT developing its own ranking system
- The AEC will NOT force its member institutions to use the UMR system
- Rather this is an attempt to make the existing UMR system useful for AEC members who:
 - may be faced with it in the future
 - may want to use the system out of their own choice

The Project plan

The AEC General Assembly decides whether to proceed to the next Phase

- **Phase 1.** 2014-2015 The Working Group develops proposal of indicators
- **Phase 2.** 2015-16 Pilot project: 15 participating member-institutions representing the diversity of higher music education in Europe will test the validity of the dimension & indicators
- **Phase 3.** 2016-2017 Collection of data from participating institutions and making final decision on relevance of the system

The AEC UMR Working Group

- Eirik Birkeland, Norwegian Academy of Music Oslo (Chair)
- Georg Schulz, Kunstuniversität Graz
- Hubert Eiholzer, Conservatorio della Svizzera Italiana Lugano
- Martin Prchal, Koninklijk Conservatorium The Hague
- André Stärk, Hochschule für Musik Detmold
- Kjetil Solvik, Norwegian Academy of Music Oslo (secretary)
- Ángela Domínguez, AEC Office Brussels (secretary)

The Working Group's proposal

- Developed in collaboration with the UMR team and the AEC' FULL SCORE Student Working Group
- The Working Group started out with proposals of more than 100 indicators. 32 of them have been included in the INDICATOR BOOK.
- The majority of the indicators are new or have been revised from original UMR-indicators

INDICATOR BOOK

Field based Indicators for Higher Music Education

Dimensions:

- **Teaching and learning** (12 indicators)
- **Artistic output and research** (8 indicators)
- **Knowledge transfer** (including Regional engagement, 5 indicators)
- **International orientation** (7 indicators)
- **Basic data on the institution**

Data sources for the indicators

- Institutional Questionnaire
- Student Survey

Phase 2: Pilot project

2015-2016

- Test the validity of the dimension & indicators
- Participation of 15 diverse member-institutions from different regions in Europe
- Presentation of the results of the Pilot project at the AEC Congress 2016 to make a final decision on the relevance of the system

Reasons for a Pilot project

- A qualified decision on the relevance and feasibility of the dimensions and indicators is only possible after having tested these with actual data from different institutions in various countries and educational systems.
- AEC Council considers that the Working Group's proposal is strong enough to be tested in the second phase of the AEC UMR working plan.

AEC General Assembly

Saturday 14 November 2015

**AEC members will be asked to
endorse the proposal to proceed to
Phase 2**

Plenary Session III

“FULL SCORE and the European Agenda for Music”

Introduction to the Discussion Groups by

Stefan Gies (AEC)

Adri de Vugt, The European Association for Music in Schools (EAS)

Timo Klemettinen, European Music School Union (EMU)

'FULL SCORE' STEERING COMMITTEE

CONTRIBUTION TO THE EUROPEAN AGENDA FOR MUSIC



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STEFAN GIES

AEC Chief Executive Officer

REPRESENTATION OF THE MUSIC EDUCATION SECTOR IN THE EUROPEAN AGENDA FOR MUSIC



Seoul Agenda's three overarching Goals for the Development of Arts Education:

GOAL 1:

Ensure that arts education is accessible as a fundamental and sustainable component of a high quality renewal of education

GOAL 2:

Assure that arts education activities and programmes are of a high quality in conception and delivery

GOAL 3:

Apply arts education principles and practices to contribute to resolving the social and cultural challenges facing today's world

The Bonn Declaration Key Words:

- Access
- Quality
- Social and Cultural Challenges



TIMO KLEMETTINEN

EMU – European Music School Union

ADRI DE VUGT

EAS – EUROPEAN ASSOCIATION FOR MUSIC IN SCHOOLS



European Association for Music in Schools

Founded in 1990

Network of music educators, music teacher trainers, researchers, students, associations and project partners - committed to developing and improving **school related** music education throughout Europe.

what we do

- annual conference (Vilnius, 16-19 March 2016)
- students fora (teacher training, doctoral students)
- publications (bookseries, tools for music teacher training)
- cooperations: AEC-EAS-EMU, biennial IRCs/ISME
- multilateral projects
- members service
- country mappings
- advocacy for music education
- www.eas-music.org

EAS National Coordinators – NC's

- 27 countries
- NC's are well connected to national associations,
- some cooperate on a regional level,
- They edit and administrate their particular country-site at www.eas-music.org/country

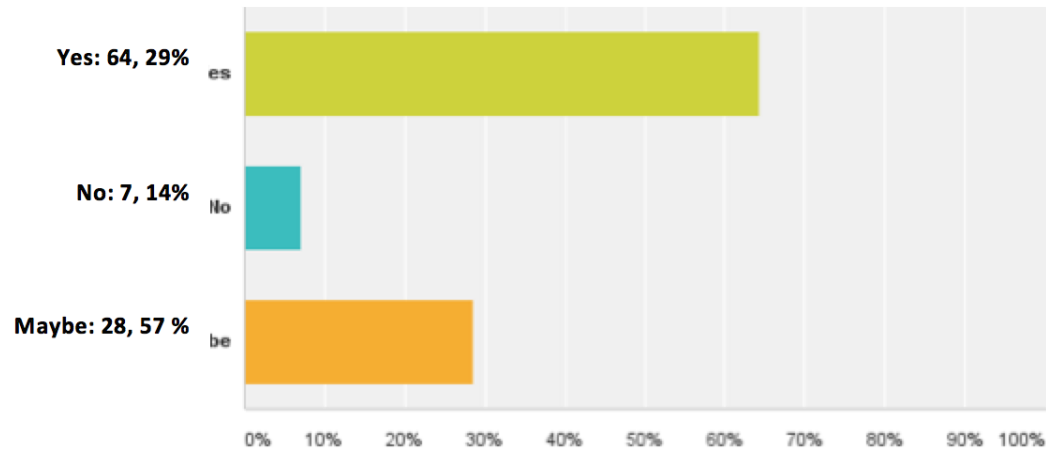
Reponse

General remarks

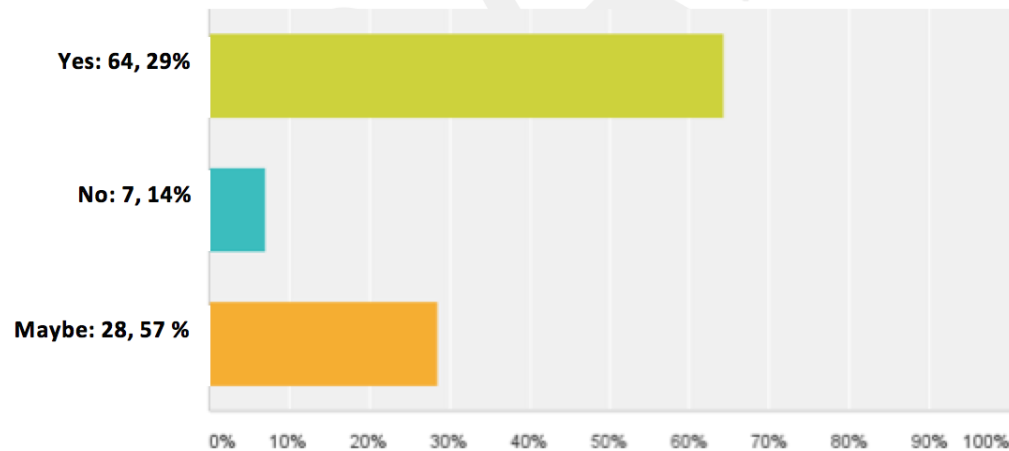
- individual – institutional members
- teachers, teacher trainers, researchers, students, etc.
- conservatoires, universities, generalists music teacher training, etc.

Do you think having a unified and comprehensive European Agenda of Music will help you in your work to promote music:

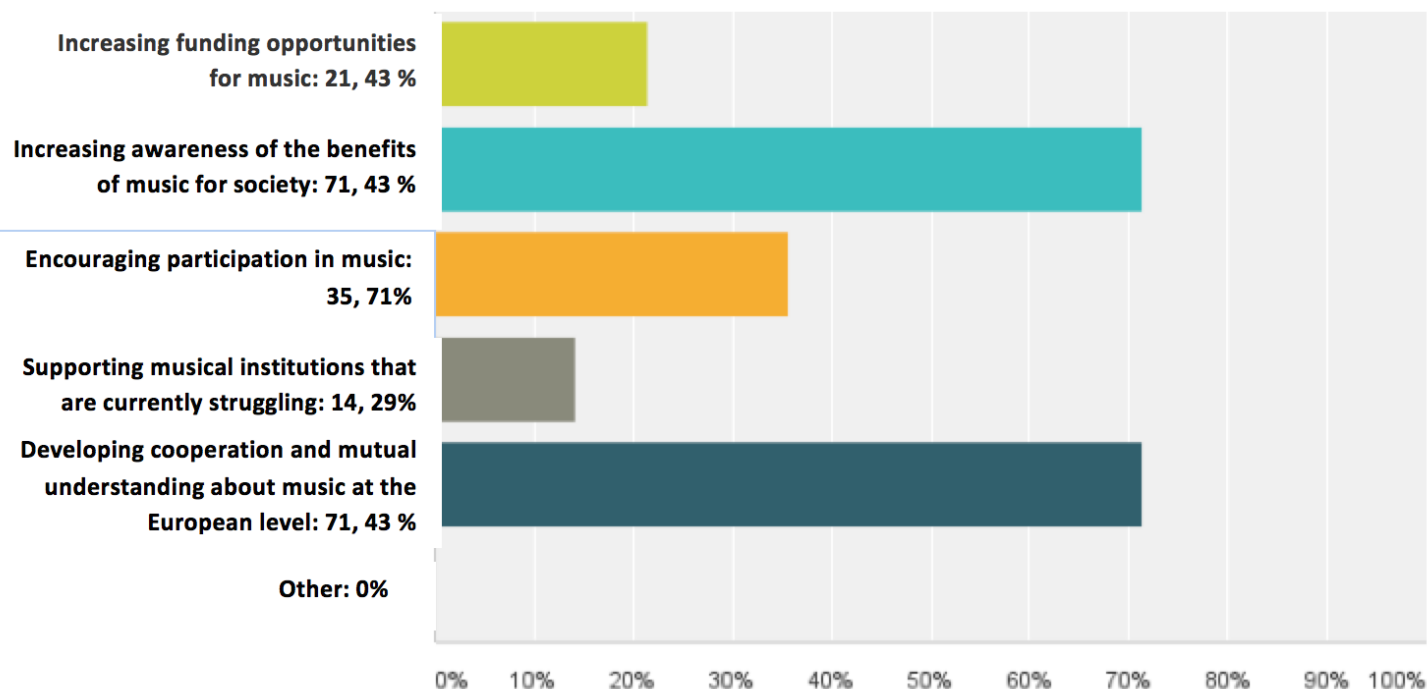
Question No 1 ...at the level of your organization?



Question No 2 ...at your own individual level?



Question No 3. Of the six options (five plus one free choice) given below, please tick two that you would regard as primary benefits of having a comprehensive European Agenda for Music:



What single change would you suggest as making the most positive contribution to music education in Europe?

- A common definition of the “strengths” of music vis a vis society that can serve as a pillar base for all European Music Institutions.
- Serious music education in primary and secondary schools.
- Creating a Common European Framework of Reference for Music (similar to the Common European Framework of Reference for Languages) for all the music educative system: from early childhood and not only higher music education.
- “The resource for offering music education to all children in school should be increased, in some European countries even we have to fight for keeping Music in the curriculum, even we have to fight for a high quality music teacher training and hope to connect all who are working for me.”
- “Strengthening music education in schools since only there access for everybody is guaranteed. Strengthening means increasing the hours of music lessons per week as well as qualifying teachers”.

What single action could you or your organization take as your contribution to positive change in European music education?

- Discussion of common grounds and aims between European institutions in any group size: small work groups, research groups, broad discussions.
- To strengthen the bonds and communications between different institutions and practitioners of music education and create a strong cooperation in order to and reach out to the world together.
- Teach with the most quality standard.
- Engage in international networks on music education where there are opportunities to share good practice models and for different stakeholders (students, teachers, academics) to meet.
- Strengthening the music teachers associations to make their voice louder.

REMARKS

- The questionnaire sent to EAS's show a quite positive attitude of the pre-college sector of music education towards the utility of a European Agenda for Music.
- The respondents believe that the main benefits of the Agenda are:
 - an increasing of awareness of music's role in society
 - more understanding and cooperation between music education stakeholders at a European level
- There are two main actions that respondents believe their institutions could implement to contribute to improve the Music Education:
 - To engage in and strengthen cooperation with international networks in order to have more pressure power together.
 - Improve the quality standards of music teaching and music teaching education.

MUSIC SECTOR REPRESENTATION

Joint Questionnaire to the AEC/EMU/EAS members:

- How would a unified and comprehensive European Agenda of Music help you in your work to promote music
- Primary benefits of having a comprehensive European Agenda for Music
- Single change as making the most positive contribution to music education in Europe?
- Single action that you or your organisation could take to positive change in European music education

Primary benefits of having a comprehensive European Agenda for Music:

- Increasing funding opportunities for music
- Increasing awareness of music's benefits to society
- Encouraging participation in music
- Supporting musical institutions that are currently struggling
- Developing cooperation and mutual understanding about music at the European level
- Other

QUESTIONS FOR THE AEC MEMBERS

- **Why could the European Agenda for Music be useful to support your work?**
- **What should be the Agenda's message?**
- **How should it be presented?**
 - **To whom?**
 - **By which means?**

Practical Announcements

15:00 – 16:00 Breakout Groups on the Agenda for Music
(please look at the LETTER on your badge)

RCS staff will collect groups in the lobby

16:00 – 16:30 Coffee Break

16:30 – 17:30 repeated 17:30 – 18:30: Parallel Session II
(please look at the NUMBERS on your badge)

RCS staff will collect groups in the lobby

18:30 Closing Remarks of Day 2 in Stevenson Hall

Breakout group discussion on the Agenda for Music

Please see the LETTER on your badge

Group	Moderators	Rooms
A	Eirik Birkeland	AG13
B	Antonio Narejos and Adri de Vugt	Movement Room 1 M1
C	Kaarlo Hilden	Movement Room 2 M2
D	Deborah Kelleher	Movement Room 3 M3
E	Grzegorz Kurzynski and Timo Klemettinen	Conference Room
F	Joerg Linowitzki	AG8
G	Don McLean	Rehearsal Room 1 R1
H	Claire Mera-Nelson	Rehearsal Room 2 R2
I	Jacques Moreau	Rehearsal Room 4 R4
J	Evis Sammoutis	Rehearsal Room 5 R5
K	Georg Schulz	Rehearsal Room 6 R6
L	Harrie van den Elsen	Ledger Recital Room
M	Stefan Gies	Boardroom

Parallel Sessions II 16:30 – 17:30 repeated 17:30 – 18:30

Please follow the NUMBERS on your badges

Session	Room
1. <i>Defining Performance in Fundraising</i>	Fyfe Lecture Theatre
2. <i>MusiQue-Music Quality Enhancement</i>	Ledger Recital Room
3. <i>“Bringing it all back home”</i> : institutional embedding of ICON at the Royal Conservatoire of Scotland	Rehearsal Room 4
4. <i>Strategic Partnerships; Improving curriculum through international cooperation</i>	Conference Room
5. <i>The AEC White Paper on Artistic Research</i> <u>(EN from 16:30 – 17:30, FR and DE 17:30 - 18:30)</u>	Movement Room 1 + Rehearsal Room 2 at 17:30
6. <i>Q & A with the Students</i>	Movement Room 3
7. <i>AEC supporting practices in difficult circumstances</i>	Movement Room 2

Closing Remarks of Day 2

Barbara Gessler

Head of the Unit Culture at the Education, Audiovisual
and Culture Executive Agency (EACEA) at the
European Commission

Pascale De Groote

AEC President

Practical Announcements

19:30 Optional Concert

“Royal Conservatoire & Conservatoires UK Braw Brass Concert”
please get your ticket at the desk

Free evening (please see the List of Restaurants in the Reader)

Tomorrow Morning:

Registration to the AEC General Assembly: please be there at 9:15

Please note:

- only AEC ACTIVE members can vote
- Only one voting form per institution is given (+ proxies)

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Welcome back



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Welcome to the AEC General Assembly 2015

Saturday 14th November
Royal Conservatoire of Scotland, Glasgow
Stevenson Hall

Music Performance

STEPHEN GOSS (b. 1964) (after Gustav Mahler)

Mahler Lieder

I. Von der Jugend

II. Waltz

**Anthony Smith, Michael Lochery, Kevin Cahill,
Laura Browne Guitar**

Simultaneous translation channels

English: channel 1
French: channel 2
German: channel 3



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Welcome to AEC General Assembly Glasgow Saturday 14 November 2015

Agenda

English Reader: p. 69

French Reader: p. 75

German Reader: p. 77



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I. Current issues

1. Minutes/Compte rendu/Protokoll of the General Assembly, Budapest, Hungary (15 November 2014)

- English Reader: p. 70
- French Reader: p. 76
- German Reader: p. 77

2. President's Report on Activities: Annual Report 2014 and activities to November 2015

Pascale De Groote
AEC President

AEC Members

- 298 members in 2014 (data as at 31 December 2014)
 - ✓ 260 Active Members
 - ✓ 38 Associate Members
- The current situation will be confirmed in Item 8

AEC Council (November 2014-15)

President: **Pascale De Groote**, Antwerpen, Belgium

Vice-Presidents: **Eirik Birkeland**, Oslo, Norway; **Georg Schulz**, Graz, Austria

Secretary General: **Jörg Linowitzki**, Lübeck, Germany

Council Members: **Kaarlo Hildén**, Helsinki, Finland; **Deborah Kelleher**, Dublin, Ireland; **Grzegorz Kurzyński**, Wrocław, Poland; **Jacques Moreau**, Lyon, France; **Antonio Narejos Bernabéu**, Murcia, Spain; **Evis Sammoutis**, Nicosia, Cyprus; **Claire Mera-Nelson**, London, UK; **Harrie Van Den Elsen**, Groningen, Netherlands

Co-opted member representing Associate members: Don McLean, Toronto

AEC Council

November 2014-15

3 Council and 2 Executive Committee meetings in 2015 about:

- Progress on Strategic Plan 2011-15 and preparation of Strategic Plan for 2016-20;
- AEC meetings and platforms in 2014 and 2015
- 2015 Congress and GA
- AEC projects, activities and external relations
- Membership matters
- AEC finances

AEC Office

November 2015

- Stefan Gies, Chief Executive
- Linda Messas, General Manager
- Sara Primiterra, Events Manager
- Nerea López de Vicuña, Office Manager
- Àngela Domínguez, Project and Communications Manager
- Jef Cox, Project Coordinator
- Cecilia Coteró, student intern
- Susan Togra, student intern

AEC Projects 2015

- FULL SCORE (2014-2017)
- Testing the Feasibility of a Quality Label for Professional Higher Education Excellence (PHExcel) (2013-2015)
- NAIP - The Music Master for New Audiences and Innovative Practice (2014-2016)
- VOXearly MUS (2015-2018)
- The European Chamber Music Academy (ECMA)- Next Step (2015-2018)
- 'Modernising European Higher Music Education through Improvisation – METRIC' (2015-2018)
- European Mobile Baroque Orchestra (EMBA) (2015-2018)
- NE©XT Accelerator - New European Creative Talent (2015-2018)

AEC Annual Congress and Meetings 2015

- Pop & Jazz Platform, Valencia (February)
- EPARM Forum, Graz (April)
- Annual Meeting for International Relations Coordinators, Corfu (September)
- Annual Congress, Glasgow (November)
- Early Music Conference, Prague (20-21 November)

AEC Advocacy

Enhanced cooperation with:

- The European Music Schools Union (EMU)
- The European Association for Music in Schools (EAS)
- The International Association of Schools of Jazz (IASJ)
- The European Jazz Network (EJN)
- The European Music Council (EMC)
- The National Association of Schools of Music (NASM)

Looking ahead - AEC in 2016

Upcoming events in 2016

- Pop & Jazz Platform, Rotterdam (12-13 February)
- EPARM Conference, Vicenza (20-22 April)
- IRC Meeting, Warsaw, (16-18 September)
- AEC Annual Congress, Gothenburg (10 to 12 November)
- Early Music Platform Forum (TBC)

AEC Policy

Development 2014-15

Report on feedback from regions

English reader (p.110), French reader (p. 116),
German reader (p.117)

- Collecting and sharing more information about AEC member institutions
- Developing AEC's lobbying role : finding concrete ways in which AEC could help the regions with political/economic challenges
- Developing strategies to support member institutions taking into account their diverse needs

AEC Policy Development 2014-15

Report on feedback from regions:

- Strengthening the link between pre-college institutions and higher education
- Further enhancing the communication with members
- Increasing the focus on pedagogical aspects
- Further enhancing the participation of students

AEC Policy Development 2014-15

AEC Strategic Plan 2011-15:

- A. Facilitating the exchange of expertise and experts*
- B. Further developing the AEC's subject-specific approach to the various EU developments*
- C. Further improving the organisational, financial and administrative basis of the AEC*

AEC Policy Development 2014-15

AEC Strategic Plan 2011-15:

Performance against targets for 2014 and
agreed updated targets for 2015

English Reader: p. 78

French Reader: p. 84

German Reader: p. 86

Performance against targets for 2014:

Strategic Area A

- Organising five meetings
- Delivered the first workshop for IRCs and Career Developers in Conservatoires, Aalborg, September 2014
- Successfully completed the third edition of 'Polifonia' project

Strategic Area B

- In October 2014, the independent review body MusiQuE was formally established
- Strong engagement with the European Music Council's initiative to develop a European Agenda for Music.
- Further work done by the U-Multirank WG to explore a possible set of field-based indicators for music

Performance against targets for 2014:

Strategic Area C

- Successful application to “Creative Europe” (FULL SCORE project)
- First meeting of the AEC’s sub-group of Council for Human Resources
- Plan for ‘Artist Patrons’ presented to the membership at the General Assembly and given support.
- Beginning the review of the organizational structure of the Association

Agreed updated targets for 2015:

Strategic Area A

- Organising five meetings and delivering a Professional Development workshop
- Completed the first 16 months of its FULL SCORE project

Strategic Area B

- Taken forward its strong engagement with the European Music Council's initiative to develop a European Agenda for Music
- MusiQuE will undergo the Review of its quality enhancement and accreditation procedures and their compliance with the European Standards and Guidelines (ESG)
- The U-Multirank WG will present to its membership Phase 1 of its work on field-based indicators for music and will ask the membership whether to proceed with phase 2

Agreed updated targets for 2015:

Strategic Area C

- Beginning the process of developing strategies for income diversification
- Overseeing the appointment of a new CEO
- Developing a plan towards the composition of a small group of 'Artist Patrons'
- Laying the foundations for a re-evaluation of who the association is for (leaders, teachers, students, etc.) and who are its main communication targets

AEC Strategic Plan 2016-2020

‘Pursuing Quality; Sharing
Knowledge;

Strengthening Partnerships’

By Georg Schulz, AEC Vice-President

AEC Strategic Plan 2016-2020

‘Pursuing Quality; Sharing Knowledge; Strengthening Partnerships’

- A Dynamic Strategic Agenda Aiming Towards 2020 – A Dynamic System
- Constant Values; an Evolving Vision – Iterative Process
- Three Over-arching Themes:
 - A ‘Quest for Excellence’ and the Pursuit of Quality
 - Sharing Knowledge and Raising Understanding
 - Partnership – Internal and External - Making Connections that Recognise Diversity

Structure of the Strategic Plan

- Goals and Objectives were taken from existing documents approved in 2011
- Targets, Strategies, Activities are added now as a starting point of particular actions
- Council will provide an action plan for 2017 in the General assembly 2016
- The actions for 2016 are planned mainly in accordance to FULL-SCORE (as marked with the FULL SCORE Logo) and derived from the column Targets, Strategies, Activities

Procedure to go further on

- There is no formal procedure in AEC about this strategic plan
- Two parallel sessions yesterday
- I witnessed a feeling of endorsement
- Comments in these groups:
 - To be more concrete how AEC will facilitate closer collaboration with other organisations in music, especially with ELIA
 - When reinforcing lobbying think about people that are already listening to us
 - Provide statements to national authorities on request which recognise diversity through the particular formulation

Comments continued

- Include students in advocacy
- Think about indicators to measure fulfilment of objectives
- Consider the balance between actions funded through membership fees and actions funded through European projects
- Be more clear how to apply the four areas of focus to the grid of the strategic plan
- Be more explicit how to involve teachers in the AEC
- Be more clear how to include associate members
- Taking into account diversity culture
- ✓ All comments will be taken into consideration

Procedure continued

- Please use the possibility to address topics and priorities in the Regional Coordinator meeting, all Council members will report on that to the office
- Please give additional comments in the feedback questionnaire as well
- ExCom and Council will consider this feedback and decide on the actions taken in 2016
 - which are mostly already fixed by FULL SCORE and
 - obviously as well by the ever-present endeavour to sustain financial sustainability (Goal 1) through preparing the time after FULL SCORE
 - and by sustaining proven activities (polifonia
- and will report about this in the General Assembly 2016

4. Elections to the Council

Pascale De Groote, AEC President

Elections to Council

Appointment of Election Officers:

- **Reinhard Schäfertöns**, Fakultät Musik, Universität der Künste Berlin, appointed in 2014, serves for a 2nd year in 2015
- Council proposes **Henk van der Meulen**, Royal Conservatoire The Hague, to serve in 2015 and 2016

Elections to Council

2 vacant seats

Member standing for re-election:

- Deborah KELLEHER, Royal Irish Academy of Music (Dublin, Ireland)

Member stepping down:

- Antonio NAREJOS, Conservatorio Superior de Musica de Murcia (Spain)

Candidates for Council:

1. Francesc GAYA, Conservatorio Superior de Musica “J. Rodrigo” (Valencia, Spain)
2. Deborah KELLEHER, Royal Irish Academy of Music (Dublin, Ireland)
3. Renato MEUCCI, Istituto Superiore di Studi Musicali “G. Cantelli” (Novara, Italy)
4. Marina NOVAK, University of Zagreb Academy of Music (Zagreb, Croatia)
5. Ingeborg RADOK ŽÁDNÁ, Prague Academy of Performing Arts, Music and Dance Faculty (Prague, Czech Republic)

Voting procedure

- **Only 1 person** per ACTIVE member institution can vote
- Persons holding **Proxy vote(s)** should fill in **extra voting form(s)**
- ACTIVE members will cast votes when going to coffee break
- **Only 2 boxes out of the 5 should be ticked!**
- Votes will be counted under the supervision of the election officers; the result will be announced at end of the **Information Forum**.

5. Discussions with U-Multirank on creating field-based indicators for Music

Eirik Birkeland, AEC Vice-President
(Reader p. 42 in English, p. 46 in French,
and p. 47 in German)

Is there a place for music in U-Multirank?

Proposal from AEC U-Multirank Working Group:

Indicator Book

Institutional Questionnaire

Student Survey

AEC Congress, Glasgow, 14 November 2015

The Project plan

The AEC General Assembly decides whether to proceed to the next Phase

- **Phase 1.** 2014-2015 The Working Group develops proposal of indicators
- **Phase 2.** 2015-16 Pilot project: 15 participating member-institutions representing the diversity of higher music education in Europe will test the validity of the dimension & indicators
- **Phase 3.** 2016-2017 Collection of data from participating institutions and making final decision on relevance of the system

An important reminder

- The AEC is NOT developing its own ranking system
- The AEC will NOT force its member institutions to use the UMR system
- This is an attempt to make the existing UMR system useful for AEC members who:
 - may be faced with it in the future
 - may want to use the system out of their own choice

Reasons for a Pilot project

- A qualified decision on the relevance and feasibility of the dimensions and indicators is only possible after having tested these with actual data from different institutions in various countries and educational systems.
- AEC Council considers that the Working Group's proposal is strong enough to be tested in the second phase of the AEC UMR working plan.

AEC General Assembly

Saturday 14 November 2015

**AEC members are asked to endorse
the proposal to proceed to Phase 2**

6. Financial Report of the Secretary General: 2014-15

Jörg Linowitzki
AEC Secretary General

AEC Financial Report 2014

Financial Report comprises:

- Report on AEC Accounts 2014
- Vote on the proposed membership fees for 2016
- Forecast outturn for 2015 and Budget proposal for 2016
- Appointment of auditors for the 2015 accounts

AEC Financial Report 2014

Report on AEC Accounts 2014

- Report and summary of accounts are included in the AEC Annual Report 2014, Chapters 6 and 7.
- The report is available online, at <http://www.aec-music.eu/media/publications>
- Complete Annual Accounts (English only) are available on request

AEC Financial Report 2014

Report on AEC Accounts 2014

- 2014, second year of operation in Belgium
- Polifonia' project ended on 31st December 2014
- FULL SCORE project began on the 1st September 2014 - AEC's financial future secured until 2017

AEC Financial Report 2014

Report on AEC Accounts 2014

- Result before extraordinary income and extraordinary charge: **Surplus of €5,089.38**
- Net amount from extraordinary income (€65,839.27) and extraordinary charge (€-5,266.00) = **€ 60,573.27** (winding up of the Association in The Netherlands)

AEC Financial Report 2014

Report on AEC Accounts 2014

Income:

- Income has risen by nearly €30,000 (€679,034 in 2013 to €708,204 in 2014)
- Loss of the €90,000 per year Operational Grant, which ran from 2011 to 2013.
- In a full year of operation, FULL SCORE will attract €220,000 of funding, but this will be balanced by additional activities requiring additional expenditure.

AEC Financial Report 2014

Report on AEC Accounts 2014

Expenditure:

- Expenditure has fallen by around €22,000 (€ 725,266 in 2013 to € 703,114 in 2014)
- The fall in expenditure is significantly less than the total of one-off expenses identified in 2013
- This is due to the increased level of activity in 2014 (associated with the intensive final months of 'Polifonia', the first four months of FULL SCORE and the increased level of quality enhancement events)

AEC Financial Report 2014

- Membership fees rose in 2014, as did those from quality enhancement reviews and project seminars
- Fee income for AEC events was up by €10,000
- This is a positive first step towards fee income covering full costs (mainly staff costs for the preparation of these events)

AEC Financial Report 2014

Report on AEC Accounts 2014

- Staff costs have risen in 2014 (due to Polifonia' project management arrangements)
- Goods and service costs have decreased by just over €23,000
- Written-off debts are higher in 2014

=> Healthy picture but dependency upon project funding to maintain its core level of activity

AEC Financial Report 2014

- **Earlier timing of approval of accounts**
- Belgian law demands approval of annual accounts within 6 months of the closure of the financial year
- The online voting on the accounts was done in June 2015.
- AEC members approved the accounts for 2014 (66 in favour, 0 against, 8 abstentions)

AEC Financial Report 2014

External Auditors for the 2014 Accounts:

- Jan Rademakers, Maastricht Academy of Music
- Daniela Drobna, Academy of Performing Arts in Bratislava

As part of the online voting process, they recommended approval of Accounts in June 2015

AEC Financial Report

Proposed membership fees for 2016

(Reader p. 87 in English, p. 94 in French, and p. 96 in German)

- Vote on Membership fees for 2016
- These have been adjusted in line with the indexation of salaries in Belgium (0,43%)

AEC Financial Report

Forecast Outturn 2015 & Budget Proposal 2016

- In separate paper distributed at registration
- Forecast outturn 2015:
 - Total expenditure: € 710,092.05;
 - Surplus: € 936.46

Vote on Forecast outturn 2014

AEC Financial Report

Forecast Outturn 2015 & Budget Proposal 2016

- Budget proposal 2016:
 - Total Expenditure € 642,964
 - Surplus € 1,435

Vote on Budget proposal

AEC Financial Report 2015

Appointment of two auditors for 2015 Accounts

- Two colleagues have been approached
- ✓ Jan Rademakers, Maastricht Academy of Music
- ✓ Paolo Troncon, Conservatorio Di Musica Di Castelfranco Veneto Agostino Steffani
- They have agreed
- Approval of auditors

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

- Update on MusiQuE activities since October 2014 by MusiQuE Board member(s)
- Recommendation of AEC Council to the MusiQuE Board in relation to the selection of a new MusiQuE Board member

MUSIQUE QUALITY ENHANCEMENT



Education and Culture DG

Lifelong Learning Programme



What is MusiQuE – Music Quality Enhancement?

- An independent European-level subject-specific external evaluation body
- Addressing Quality Assurance while respecting the specific characteristics of higher music education
- MusiQuE takes over AEC reviews (over 30 reviews since 2008) as an independent organisation

What services does MusiQuE provide?

- Quality enhancement reviews for institutions, programmes and joint programmes
- Accreditation procedures for institutions, programmes and joint programmes
- Joint procedures with national quality assurance and accreditation agencies
- Quality Assurance Desk

Who is MusiQuE?

3 partner organisations: AEC, EMU, Pearle*

3 main bodies:

- MusiQuE Board (5 members) responsible for overseeing all MusiQuE activities: Mist Thorkelsdottir, Chris Caine, Martin Prchal (AEC), Helena Maffli (EMU), Geza Kovacs (Pearle*)
- Register of peer-reviewers
- MusiQuE Staff

Level of activity

- 2014-2015: 5 reviews (BE, CZ)
- 2016: 8 reviews (NL, DE, BE, EE)
- 2017: talks with institutions about 8-12 reviews in various European countries

MusiQuE external review

- International recognition through listing on the European Quality Assurance Register for Higher Education (EQAR)
- MusiQuE underwent an external evaluation on 1-2 July 2015
- NASM acted as Review Coordinator
- Final report just received

MusiQuE is all about:

- Being accountable and focused on improving ourselves
- Being mission-driven
- Confirming the international reality of our profession
- Strengthening credibility of the sector by showing this is something we can organise ourselves
- Being in control ourselves of developments in Quality Assurance
- MusiQuE IS YOURS.....

To inform yourself about MusiQuE:

Contact us for a joint exploration of your needs: info@musique-qe.eu

Visit our website : www.musique-qe.eu

Visit the MusiQuE desk at the coffee break

MusiQuE

- 1 member of MusiQuE Board appointed by AEC stepping down
- 1 vacant seat
- Appointment procedure:
 - Open call in spring/summer
 - AEC Council prepared recommendation
 - AEC GA asked to endorse the recommendation

MusiQuE

2 eligible applications (See English Reader p. 101)

Recommendation from AEC Council to be endorsed by
AEC GA:

Ex-aequo nomination of

1. Gordon Munro (Royal Conservatoire of Scotland, Scotland, United Kingdom)
2. Stone, Terrell (Conservatory “A. Pedrollo” Vicenza, Italy)

GA is asked to endorse this recommendation.

8. Confirmation of new members, withdrawals and expired membership

AEC

new members (1)

Active :

- University of Niš, Faculty of Arts in Niš, Serbia
- Anton Rubinstein Internationale Musikakademie, Düsseldorf, Germany
- Scuola di Musica di Fiesole, Italy
- Istituto Universitario di Studi Musicali – Tisia, Italy
- Kalaidos Musikhochschule, Aarau, Switzerland
- Conservatorio Nicola Sala di Benevento, Italy
- Conservatorio Giacomo Puccini, La Spezia, Italy

AEC

new members (2)

Active:

- Dokuz Eylul University State Conservatory, Izmir, Turkey
- Academy of Music in Pula, Croatia
- Conservatorio di Musica "Tito Schipa", Lecce, Italy
- Conservatorio Superior de Música de Castilla la Mancha, Albacete, Spain
- Conservatorio di Musica "Gesualdo da Venosa", Matera, Italy
- Conservatoire à Rayonnement Régional de Rueil-Malmaison, France

AEC

new members (3)

- Associate:
- Norwegian Artistic Research Programme, Bergen, Norway
- Manhattan School of Music, New York, USA
- University of Queensland, Brisbane, Australia
- Suzhou University of Science and Technology, Academy of Music (SUSTAM), Suzhou, China
- Association Chinese Culture Music & Art in the Netherlands

AEC withdrawals

- Rostock University of Music and Drama, Rostock, Germany
- Sychrono Conservatory, Thessaloniki, Greece
- Conservatorio di Musica "G. Rossini", Pesaro, Italy
- Peabody School of Music, Baltimore, USA
- Elder School of Music, Adelaide, Australia
- Mahidol University, Nakhon Pathom, Thailand
- CRR de Lyon, Lyon, France
- Musica, Impulscentrum voor Muziek, Neerpelt, Belgium
- Conservatorio Superior de Musica "Rafael Orozco", Córdoba, Spain
- Conservatorio Superior de Musica de Canarias, Spain
- Istituto Superiore di Studi Musicali "F. Vittadini", Pavia, Italy
- Kaunas University of Technology, Department of Audiovisual Technologies, Kaunas, Lithuania

Expired membership

- Rostov State S.V. Rachmaninov Conservatoire, Rostov, Russia
- Eastern Mediterranean University - department of music, Gazimagusa, Turkey
- State Academy of Music "P. Vladigerov", Sofia, Bulgaria
- Montenegro Music Academy, Cetinje, Montenegro
- University of Prishtina - department of music, Prishtina, Kosovo
- Victor Popov Academy of Choral Arts, Moscow, Russia
- Baku Music Academy, Azerbaijan

09. Future congresses

AEC future congresses

- Academy of Music and Drama, Gothenburg, November 10-12 2016
- University of Zagreb, November 09-11 2017
- University of Music and Performing Arts, Graz, November 8-10 2018
- Contact Sara Primiterra at events@aec-music.eu if you wish to host future events

10. Any other business

(to have been notified to the Chair
beforehand)

II. Information forum / Forum d'information / Informationsforum

Coffee Break and voting

Information Forum

moderated by

Deborah Kelleher

Royal Irish Academy of Music, Dublin

AEC Council Member

Structure of the Session

- 15 plenary presentations (4 minutes each) here in Stevenson Hall
- Questions and Answers to the speakers in Ledger Recital Room (“Market Place”)

Information Forum

1. The 5th International Music Festival Synthermia plus by

Erato Alakiozidou

Municipal Conservatory of Thermi/ State Conservatory of
Thessaloniki

Synthermia International Contemporary Music Festival

Awarded in 2008 from the Greek Theater and Music Union Reviewers'
Association

Glasgow Forum Presentation 2015

A series of horizontal lines of varying lengths and colors (teal, light blue, and white) extending from the right side of the text area.

Welcome to Synthermia PLUS

- **Synthermia plus** is an extended version of the previous festival editions; this year the festival emphasizes more on the young musicians and students strengthening their relationship with music and artistic creation.
- **Invited musicians** and teachers of international scope cooperate and create together with the young ones through courses, master classes, seminars, open discussions, educational programs, concerts, ensembles and other actions.

- The festival is co-organized by the non profit organization BeARTive and the Municipal Conservatory of Thermi.

It includes 3 separate sections:

Synthermia plus/ for young musicians and students aged 16 years and over

Synthermia junior / for young people aged 9-15 years

Synthermi kinder / for children aged 5-8 years

Concerts



Concerts-Workshops



Fotographer Dinos Bourlis Copyright FDB tel 6977 38 38 38

Seminars



Saxophone Orchestra



Student Concerts



String ensembles- Master Classes



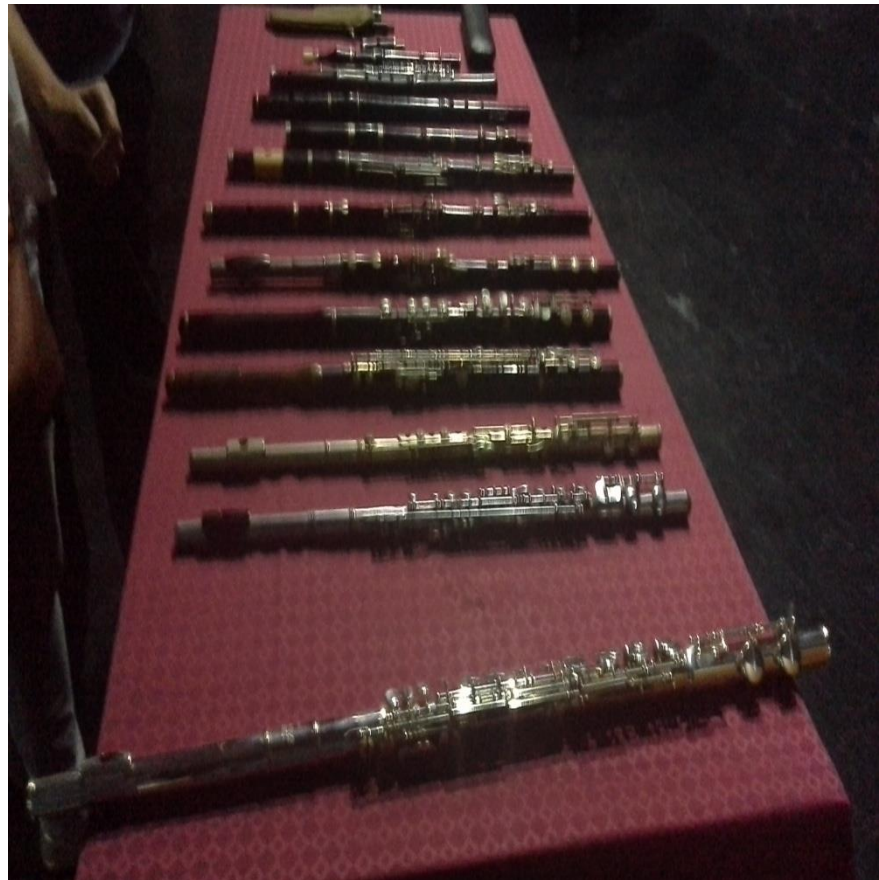
Piano Master Classes



Junior Workshops



Book and instrument expedition



Ensemble Workshops



Panels -round tables



Open Call- Synthermia International Music Festival 2016

- Everyone interested to join us will be very welcome!
- 4-10 July 2016 in Thermi-Thessaloniki
- The guest might participate for the full period
- For the guests we will cover the following expenses:
 - 1) Airfare
 - 2) Accommodation
 - 3) Meals

Open Call- Synthermia International Music Festival 2016

- Will have a fairly moderate teaching load, depending on the number of applicants, in a relaxed yet creative environment.
- Students of your institutions are very welcome.
- Combine Summer Vacations with festival activities.
- Every international artist who has taught here has enjoyed the experience tremendously. Although we cannot offer any reimbursement for the teaching, I am sure that you will cherish your time in Thessaloniki and return back home content and very relaxed.

Synthermia Festival 2016

- <http://synthermia.weebly.com/>
- Music is a journey
- Join us!

Open Call- Synthermia International Music Festival 2016

- I appreciate your mediation and wish to thank you for your time.

Information Forum

2. PIMS: an excellence in the study of sacred music

by

Pontificio Istituto di Musica Sacra, Rome

AEC Annual Congress

Glasgow, 12-14 November 2015



PRESENTATION OF THE *PONTIFICAL INSTITUTE OF SACRED MUSIC* OF ROME

THE HISTORICAL BACKGROUND

DE VRBANA MUSICAE SACRAE ALTIORIS SCHOLAE PONTIFICIAE
CONSTABILIENDA.

PIVS PP. XI

MOTU PROPRIO

Ad musicae sacrae restitutionem, secundum Pii X fel.
rec. decessoris Nostri praescripta, itemque statuta in Co-
dice Iuris Canonici ad can. 1264 § I, certo efficaciterque dif-
fundendam nulla est dubitatio quin hoc maxime valeat, pe-

THE COURSES

❖ Seven courses:


- *Gregorian chant*
- *Composition*
- *Choral conducting*
- *Organ*
- *Musicology*
- *Piano*
- *Singing*

- ❖ «The proper Chant of the Roman Church»
- ❖ Teaching the basic principles of European music
- ❖ Close to the musical style of Conductors of high quality choirs
- ❖ To involve the assembly of the faithful
- ❖ «The traditional musical instrument which adds a historical and systematic perspective wonderful splendor to the Church's ceremonies»
- ❖ To facilitate dialogue between different cultures

THE COURSES

❖ Seven courses:

- *Gregorian chant*
- *Composition*
- *Choral conducting*
- *Organ*
- *Musicology*
- *Piano*
- *Singing*

- 
1. Baccalaureato (3 years)
 2. Licenza (2 years)
 3. Dottorato (3 years)

SPECIAL TOPICS

- Ancient notations (neumes and polyphony)
- Classical counterpoint
- Classical harmony
- Music analysis
- The written sources of sacred music
- Practice of ancient keyboard instruments
- Organ improvisation

THE STUDENTS TODAY

- ❖ 130 students

 - ❖ 71 lay people

 - ❖ 59 religious

- ❖ Albania, Angola, Argentina, Brazil, China, South Korea, Croatia, Philippines, Italy, Lebanon, Mexico, Myanmar, Nigeria, Peru, Portugal, Rep. Dem. Congo, Romania, Portugal, Russia, Spain, Thailand, USA, Vietnam, Venezuela.

- ❖ The largest communities are from Italy, South Korea and Nigeria.

LAST DOCTORATE DISSERTATIONS

- P. Jafet Ortega Trillo o.s.a., *Aspectos rítmicos del canto llano en los manuscritos corales de San Lorenzo el Real del Escorial*
- Don Pasquale Ferraro, *Ecco lo sposo. Dramma musicale tratto dalla liturgia della settimana santa di rito bizantino*
- Robin Williams, *Catalogue of the Choral Music Manuscripts of Msrg. John Edward Ronan, Founder of St. Michael's Choir School, Toronto, Canada*
- Toufic Maatouk o.a.m., *Essai de modélisation sémiotique modale des Hymnes Syriaques de l'Office Maronite*

THE INSTRUMENTS AND THE LIBRARY



Information Forum

3. European Opera Academy

by

Roger Smeets & Frans Brouwer

European Opera Academy, Maastricht

European Opera Academy

Centre of excellence



Conservatorium
Maastricht



Specialisation & platform

- specialisation
- platform for specialised education in modern music theatre and opera
- exchange of best practices between academies of music all over Europe
- strengthening the position of talents on the job market
- choice of modules
- curriculum in development

For whom and how?

- excellent master, 3rd cycle students and postgraduate trainees (Erasmus+ funding) from partner institutions
- excellent postgraduate non-trainees (private funding)
- entrance examination with teaching staff of the chosen module
- ECTS for master and 3rd cycle students
- certificate for postgraduates



Initiative & contact

- Conservatorium Maastricht
- more information:
 - speaker station (Ledger Recital Hall)
 - Roger Smeets, artistic advisor
 - Frans Brouwer, project manager
- flyer



Specialities on opera / music theatre education?

- possibility to apply for
 - excellent students from partner institutions
 - postgraduates from all over Europe
 - partnership for a selection of European academies of music with specialities



Photo Maastricht Marketing VVV

Information Forum

*4. ANESCAS: the new official association
of higher education in performing arts
accredited by de French Culture
Ministry*

by

Noemi Robidas

Institut Supérieur des Arts de Toulouse

Association
Nationale
Etablissement d'enseignement
Supérieur
de la
Création
et des
Arts de la
Scène

Noémie L. Robidas

Vice-president of ANESCAS

director of performing art department, Institut supérieur des
arts de Toulouse

Information Forum

5. Academy of Music in Zagreb: New Building - aims, challenges and opportunities

by

Mladen Janjanin

University of Zagreb, Academy of Music, Zagreb













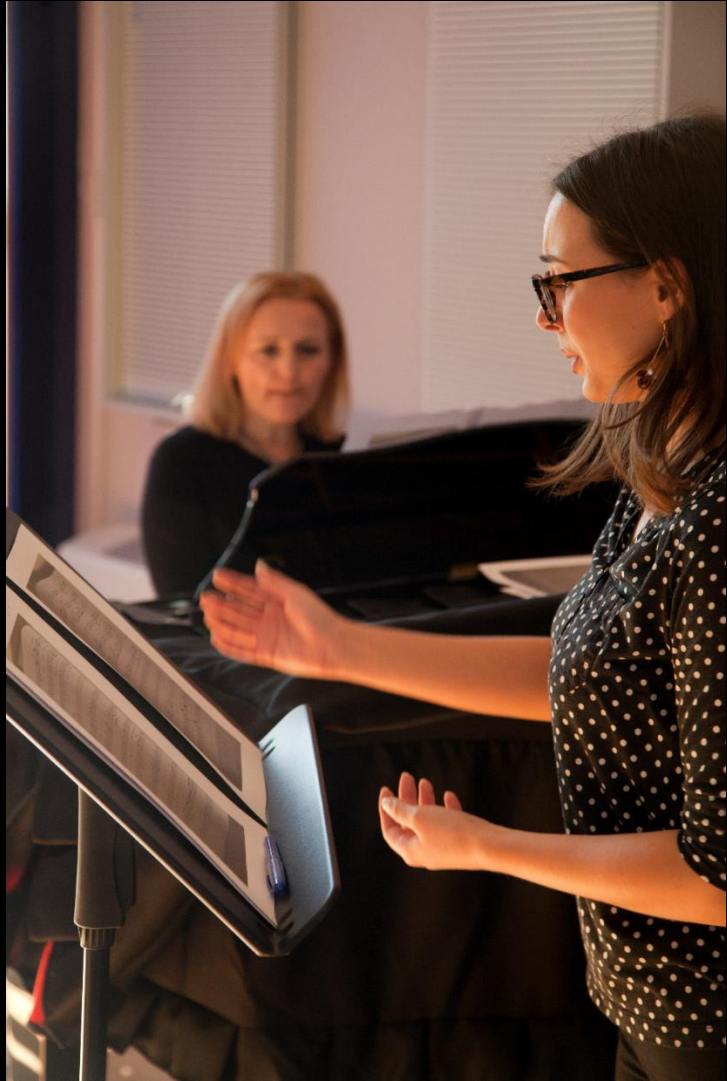














PIKOLO Des

FLAUTA Des

OBOA I-II

KLARINET Es

KLARINET B I

KLARINET B II

KLARINET B III

SAKSOFON alt I

SAKSOFON alt II

SAKSOFON bariton III

SAKSOFON bariton IV

This image shows a page from a musical score, likely for a woodwind section. The page is filled with musical notation, including staves, notes, and rests. The notation is written in a standard musical notation style, with notes, stems, and beams. The page is slightly aged and has a warm, yellowish tint. The text on the left side of the page lists the instruments: PIKOLO Des, FLAUTA Des, OBOA I-II, KLARINET Es, KLARINET B I, KLARINET B II, KLARINET B III, SAKSOFON alt I, SAKSOFON alt II, SAKSOFON bariton III, and SAKSOFON bariton IV. The musical notation is arranged in a way that corresponds to these instruments, with each instrument having its own staff. The notation includes various musical symbols such as clefs, key signatures, and time signatures. The overall layout is clean and professional, typical of a printed musical score.























Information Forum

*6. HARMOS 2016 - celebrating 10
years + open call for the International
Chamber Music Forum, March 2016*

by

Bruno Pereira

ESMAE, Porto

WE
CARE
ABOUT
MUSIC



HARMOS
festival

HARMOS festival, celebrating its 10th Anniversary in 2016, aims to promote excellent chamber music ensembles from some of the top music schools around the world. HARMOS blends tradition and innovation, convention and experimentation. HARMOS creates a place for music and musicians, for performance and reflexion, for excellency and enjoyment.





HARMOS
festival

Some of the participating schools in the last 10 years:

ESMAE

Conservatorium van Amsterdam

Guildhall School of Music and Drama London

Hochschule für Musik und Theater Leipzig

Koninklijk Conservatorium Brussel

mdw Wien

Sibelius Academy

Escuela Superior de Música Reina Sofia Madrid

Hochschule Musik Basel

Norwegian Music Academy Oslo

Academy of Music and Drama – University Gothenburg

Lithuanian Academy of Music and Theatre

Koninklijk Conservatorium Den Haag

Royal College of Music London

CODARTS Rotterdam

UdK Berlin

Fontys Conservatory

ESML Lisbon

UNICAMP, Campinas, Brasil

ARTESIS Antwerpen

...





HARMOS
festival

HARMOS 2016

8th-12th March

Porto (Casa da Música)
and HARMOS cities





HARMOS
festival

NIMAE*/HARMOS 2016

International Chamber Music Conference

Chamber Music in the XXI Century: New
perspectives and challenges

11th-12th March

Porto (ESMAE and Casa da Música)

**ESMAE's Academic Research Unit*





HARMOS
festival

11th.12th March

*Chamber Music in the XXI Century: New perspectives
and challenges*

The aim of this conference is to stimulate discussion and reflection on Chamber music practice in educational contexts, a curricular unit which is widely spread in every level of music education, but with a surprisingly scarce body of research. We expect to gain a broader view on chamber music gaining insight on aspects such as creating the ensembles, group dynamics and leadership, assessment and played repertoire, as well as composition practices for chamber music or the development of innovative teaching methods, among others.



Welcome to ESMAE

Welcome to Porto

11th-12th March

More info

brunopereira@esmae.ipp.pt

More info soon at

www.harmos.eu



HARMOS
festival

Information Forum

7. International Master in Composition for the Screen - ICSS/InMICS (2014-2017)

by

Isabelle Replumaz

CNSMD de Lyon

— International —
Master in Composition
— for Screen —



I n
M i
C s

KA2 Erasmus+ Strategic Partnership

International Master in Composition for Screen

Presentation: Isabelle Replumaz
(CNSMD, Lyon, France)

AEC Congress
Glasgow, November 2015

Project Partners

8 Partners
spread
throughout
Europe & North
America

— International —
Master in Composition
— for Screen —

4 Higher Education Institutions

4 Professionals Organisations



Characteristics of the project

- Three-year project (1st call)
- Funded by the Erasmus+ programme of the European Commission (447.000 €)
- The purpose : developing an international joint Master's degree in Music composition for the screen
- New term 2018: first group of InMICS students

Activities of the project



Activities

• 3 dissemination events

- **Film Fest Gent:** October 2015, Ghent (Belgium)
 - Presentations of the strategic partnership
 - Round-table discussion on music for audiovisual media with an international group of professionals
 - ICSS information stands at the World Soundtrack Academy Industry Day
 - Networking

- **Il Cinema Ritrovato:** June 2016, Bologna (Italy)

- **Festival International du Film d'Aubagne:**
March 2017, Aubagne (France)

• 10 transnational Meetings

- 2 educational and artistic “pilot” activities
- **Bologna – February 2016:** Focus on the relationship between composers and audiovisual artists
 - » 10 students (8 composers & 2 filmmakers)
 - » Film material
 - filmmaking students’ projects from KASK (Ghent, Belgium)
 - extracts selected by the Fondazione Cineteca di Bologna and taken from its resources
 - » Guest and leader of the week session: Quebec film director **Michel Poulette**
- **Lyon – November 2016:** Focus on the creation and production and postproduction of music for audiovisual media
 - » Guest and leader of the week session: Belgian composer and conductor **Dirk Brossé**

International Master in Composition for Screen

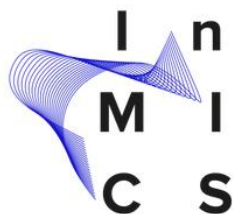


Study Music Composition for Audiovisual Media: Picture of a Profession and Challenges for Higher Education



- Survey on existing academic programmes in music composition for the screen in Europe and North America.
- Analysis of the links between these curricula and those specialised in audiovisual arts.
- Feedback from professionals
- Tools: online questionnaires and interviews
Composers, filmmakers, video games creators, producers, journalists, educational institutions, students in music composition and in audiovisual arts.

InMICS website:
www.inmics.org



About

Partners

News

International
Master in Composition
for Screen

Events

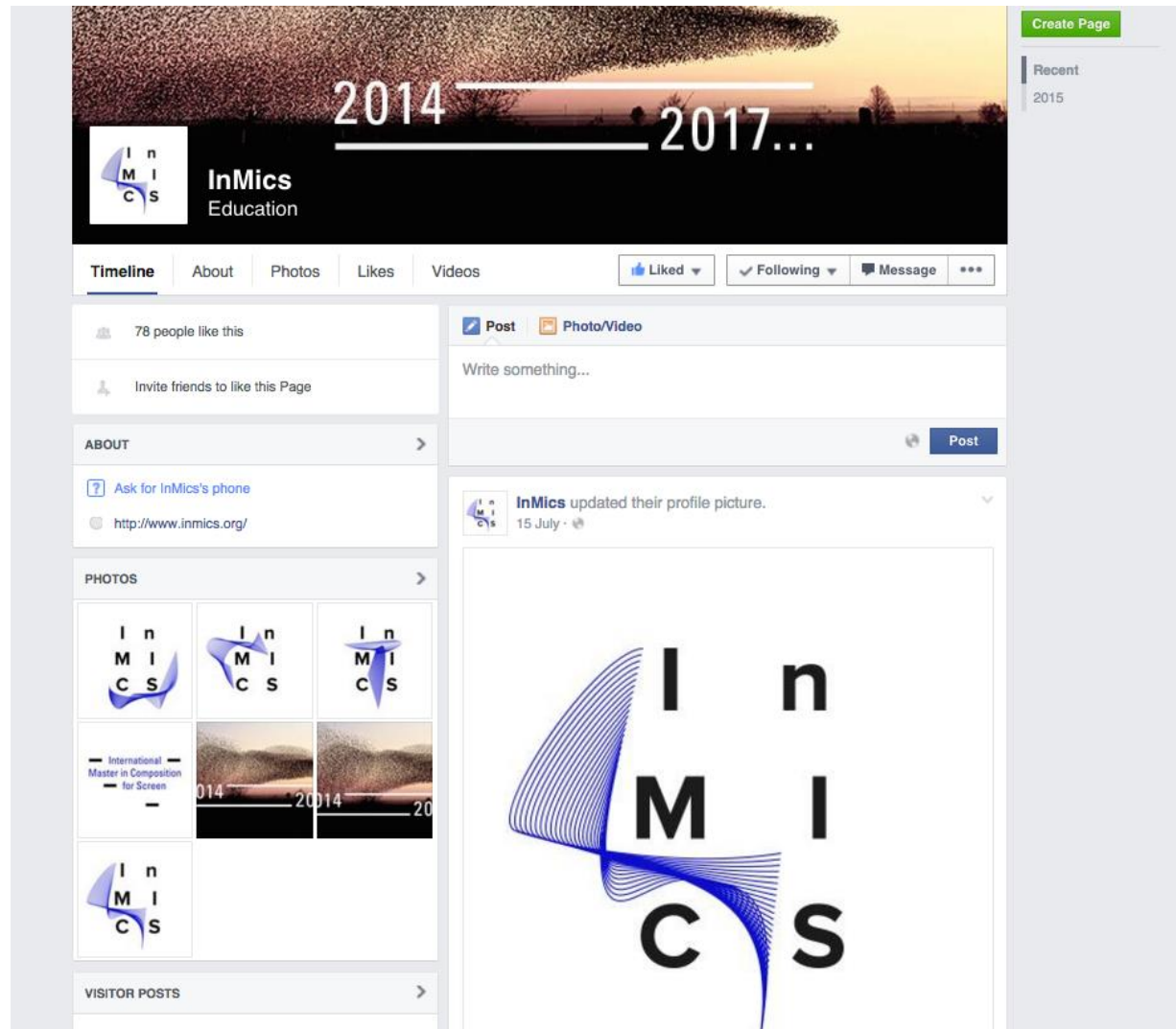
2014 ————— 2017...

« ICSS » is a strategic partnership, which aim is to develop a joint programme in music composition for audiovisual media entitled « InMICS » (International Master in Composition for Screen). It is funded with support from the Erasmus+ programme for a three year period (from September, 1st 2014 to August, 31st 2017). This partnership is composed of 4 Higher Education institutions known for their expertise in music composition for audiovisual media and 4 professional partners specialized in the film industry and showing a great interest in music creation.

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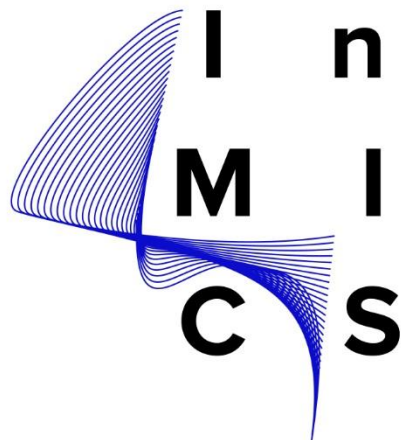


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ics.org](http://www.facebook.com/inmics.org)**



InMICS on Facebook

**Thank you
for your attention!**



WWW.INMICS.ORG

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from the European Commission



HoGent



This leaflet reflects only the views of the authors and the Commission cannot be held responsible for any use which might be made of the information contained herein.

Information Forum

8.Social Entrepreneurship

How musicians can blend their innate qualities of listening and leadership with the needs of society

by

Anthony Woodcock

Berklee Valencia

Information Forum

9.The AEC European Platform for Artistic Research in music

*EPARM Forum 2016, 20-22 April
Vicenza*

by

Leonella Grasso Caprioli

Conservatorio di Musica «A. Pedrollo», Vicenza



Royal Conservatoire
of Scotland

AEC 42nd Annual Congress
Glasgow 12-14 November 2015





EPARM FORUM

20-22 April 2016

Conservatoire of Vicenza
Italy



The sorroundings

Regione Veneto



Verona
40 Km



Padova
30 km



Venezia
75 km



The town of Vicenza

Villa la Rotonda (Palladio)



Basilica palladiana



Teatro Olimpico (Palladio)



The Conservatoire «Arrigo Pedrollo» of Vicenza





























associazione RAMI
Ricerca Artistica Musicale in Italia

- founders:
- Conservatoires of Vicenza, Bologna, Genova, Firenze, Milano, Palermo, Pesaro, Pescara



EPARM FORUM

20-22 April 2016

Conservatoire of Vicenza
Italy



Information Forum

10. Pour la création d'une plateforme de musiques traditionnelles et musiques du monde

by

Benoit Baumgartner

Le Pont Supérieur, Nantes

Information Forum

11. "National Festival of Italian Conservatories of Music - Frosinone" opens to Europe and becomes "International"

by

Lucia Di Cecca

Conservatorio di Musica "L. Refice", Frosinone

Information Forum

12.The NEUMA Foundation

by

Guido Bizzi

Fondazione NEUMA, Varese

Information Forum

13. Learning Outcomes

by

Claire Mera-Nelson

Trinity Laban Conservatoire of Music and Dance, London

Information Forum

14. Aims and Programmes of the A. Rubinstein Academy and call for cooperation and partners

by

Elisabeth von Leliwa

Internationale Musikakademie Anton Rubinstein, Duesseldorf



Internationale Musikakademie Anton Rubinstein Düsseldorf / Germany

**Private International Music Academy in the heart of the
Rhineland**



The Academy

- **Founded in 2002 as „Academy for Piano and Chamber Music“**
- **In 2015: 150 students and 32 lecturers**
- **Full-time study**
 - „Akademiestudium“ (Academy Certificate)
 - Bachelor of Music
 - Master of Music I and II
 - Post-graduate programs, Konzertexamen
- **Masterclasses**
- **Preliminary studies**
- **Competitions**
- **Concerts**



Aims & Strenghts

- **Studies on an individualized basis**
 - **Bespoke studies**
- **Intense, focused, and internationally competitive courses**
- **A friendly and personal atmosphere**
- **The location in Düsseldorf**
 - **In the lively old town of the capital of North Rhine Westphalia**
 - **Rich variety of cultural events (opera, concerts, museums etc.)**
 - **Our main building „Haus Goldener Helm“ dates back to the baroque period and is classified as a historical monument**



Study

- Piano solo, Vocal solo
 - Composition
 - Violin, Viola, Violoncello, Double Bass
 - Flute, Oboe, Clarinet, Bassoon, French Horn, Saxophone
 - Trumpet, Trombone, Tuba
 - Classical Guitar, Jazz Guitar, Harp
- 



Competitions 2016

- **International Knopf Competition für Violin, Viola & Violoncello**
 - **First Prizes: One-year loan of a Knopf master bow & recital concert**
- **International Competition for Young Violinists**
 - **First Prize: One-year loan of a Carlo Bergonzi $\frac{3}{4}$ violin (1790)**
- **International Bachelor Piano Award**
 - **First Prize: Solo Recital**



Current Cooperations

- **Conservatorio Giacomo Puccini in La Spezia**
 - Bachelor of Music
 - Master of Music
 - Composition, Piano solo, Vocal solo, Orchestral Instruments
- **Conservatorio di Musica “Agostino Steffani”
Castelfranco Veneto**
 - Master of Music II: Chamber Music
- **Open call for further cooperation partners in Europe!**

Information Forum

15. Musical Entrepreneurship Website - call for contributors

by

Jere Laukkanen

Metropolia University, Helsinki



Expertise and insight

for the future

Musical Entrepreneurship Website

Jere Laukkanen, Head of Music
Helsinki Metropolia University of Applied Sciences, Finland
@ AEC Annual Congress 2015

The AEC Musical Entrepreneurship Website

- As an outcome of the AEC Polifonia Working group 4, Lifelong Learning, an online portal on educating for entrepreneurship was published
- From autumn of 2015 on, the website will be sustained by the Helsinki Metropolia University of Applied Sciences, Finland (HMU)
- The idea is develop the portal to an evolving and up-to-date information database on all areas of music related entrepreneurship, music business and the education of these
- <http://www.musicalentrepreneurship.eu/>

The Content of the Website

Topics of interest include, but are not limited to the following:

- Developing musicians' entrepreneurial skills
- Music and digitalization: challenges and opportunities
- Announcements and syllabi of musical entrepreneurship related study programs and courses
- Announcements and outcomes of musical entrepreneurship related conferences, meetings and symposia
- Interesting start-ups and projects
- Announcements of collaborative projects and initiatives
- Examples of good practice

The submitted material should include any supportive pictures, videos, links etc.

Call for Contributors

- An Editorial Board is under formation:
 - HMU will act as the Editor-in-Chief
 - Plus ca. 6 individuals from various fields of music and music business, who are prepared to look out for interesting material on the topic to add to the website
- Both original material and links to third-party content can be included
- An 'outer circle' of contributors will also be formed, which anybody can join
 - The content will then be submitted through the Editorial Board
- Also a Facebook group is to be formed for informing the community about any additions to the site and to 'spread the good word'



Expertise and insight

for the future

Please join! Come talk to me at the following Q&A!

- www.metropolia.fi/en/
- www.facebook.com/MetropoliaAMK
- name.surname@metropolia.fi

NOW:

Questions and Answers to the speakers in
Ledger Recital Room (“Market Place”)

LUNCH (until 14:30)

Regional Meetings (14:30 – 16:00)
RCS staff will collect groups in the lobby

Regional Meetings – 14:30 – 16:00

Council Member	Countries	Room Number
Evis Sammoutis	Greece, Turkey, Cyprus, Israel, Lebanon, Egypt	2.46
Jörg Linowitzki	Germany, Austria, Switzerland	Conference Room
Eirik Birkeland and Kaarlo Hilden	Norway, Sweden, Finland, Denmark, Iceland, Estonia, Latvia, Lithuania	Fyfe Lecture Theatre
Grzegorz Kurzyński	Poland, Belarus, Russia, Ukraine, Bulgaria, Kazakhstan, Azerbaijan, Georgia, Armenia	AG8
Deborah Kelleher	UK, Ireland	Rehearsal Room 4
Harrie v.d. Elsen	Netherlands, Belgium	Movement Room 1
Claire Mera-Nelson (assisted by Sara Primiterra)	Italy	AG13
Georg Schulz	Hungary, Romania, Czech Republic, Slovakia, Macedonia, Kosovo, Albania, Slovenia, Croatia, Bosnia, Montenegro, Serbia	Rehearsal Room 5
Antonio Narejos	Spain, Portugal	Voice Room 1
Jacques Moreau	France, Luxembourg	Voice Room 2
Don Mc Lean	Associate Members a) Non-European: Australia, Canada, China, Korea, Japan, Puerto Rico, Singapore, USA, Thailand b) European	Boardroom

Music Performance

JAMES MACMILLAN (b.1959)
The Blacksmith

Inkeri Sofia Kallio Soprano
Robert Digney Clarinet

NEW AGENDAS AND NEW STRATEGIES

IAN SMITH

EMC – EUROPEAN MUSIC COUNCIL PRESIDENT

STEFAN GIES

AEC CHIEF EXECUTIVE OFFICER

European Agenda for Music

First steps

Background

- Dramatic changes in the field of culture around
- Europe, related to the socio-economic situation of the region
- Need to protect and increase the creator's rights
- No common vision on where the sector should
- go, how and why

A successful Agenda

- Owned by all, and all accept it as a whole (re)present a sector “professionally and artistically credible”
- Defines both Action and Advocacy
- Covers different topics and converges to a general statement (priorities)
- Internally - Participation, ownership and communication
- Externally - Impact and Recognition

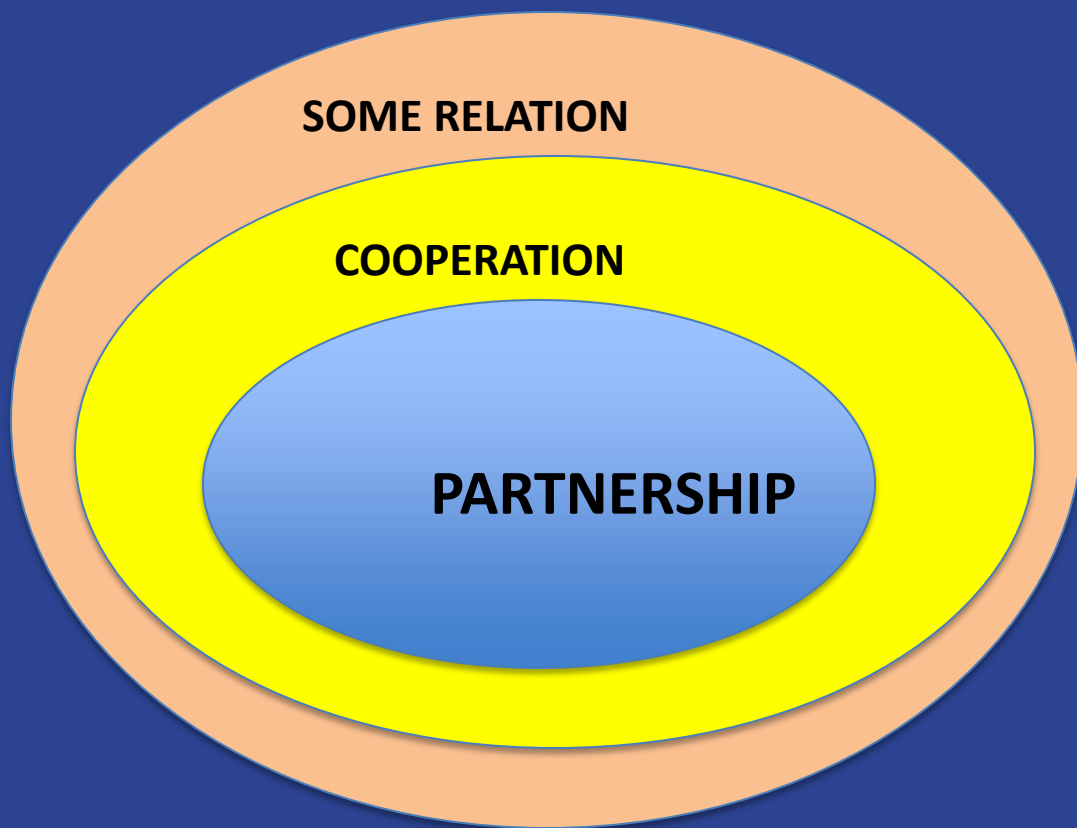
Structure, Functioning and Sustainability

- Lack of a stable funding - competition vs medium-term funding
- Synergies music (or cultural) sector / financial sector / social Sector
- Inner synergies are proving to be necessary and effective
- Difficult to engage members in the process and have them participate
- An opportunity for the EMC to clarify/potentiate its role to the network

Networking and Communication

- implies a unified vision for the sector, a common message - better communication
- EMC - content provider for members
- members' institutional contacts are strategic
- presence of the international board in national events can facilitate advocacy opportunities for national members

Map of strategic partners



Representatives
of the 8 domains

National Music
Councils

External
International
Institutions

Individuals -
nonassociated

Values, Vision

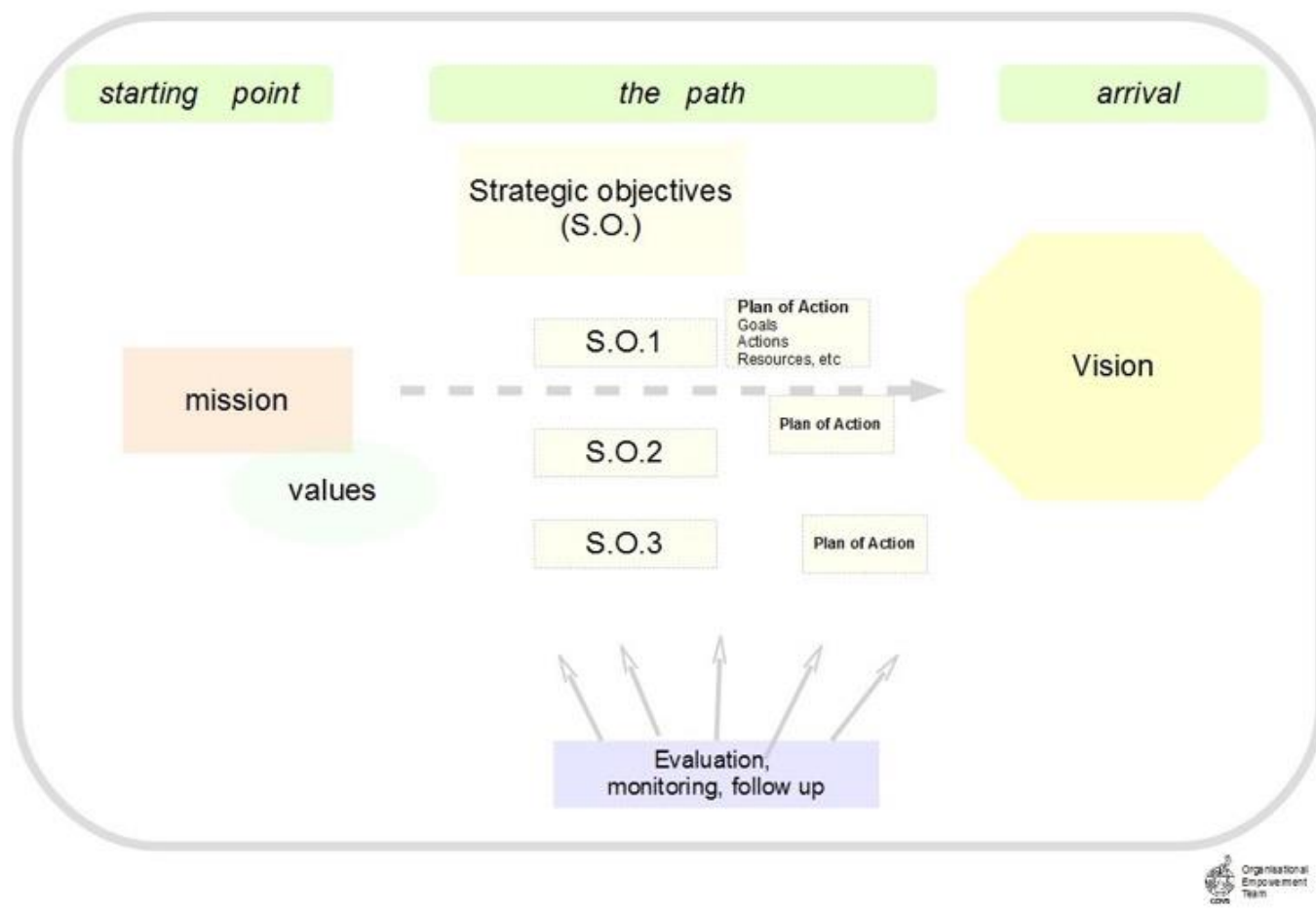
- **What do we need to be able to make the best process possible and according to what we want? -** Leadership, Ownership, Participation, Transparency, Accountability, Respect, Collaboration, Will to include, Flexibility, Representation, Representativeness, Creativity, cumenical
- **What are we doing? Why? - to develop an agenda** owned by the whole musical sector in Europe that defines long-term action and priorities for the field and is a reference for European institutions”

Mission

- what kind of world/of Europe/of European music sector do we want to see after the implementation of the Agenda? - A musically thriving Europe.

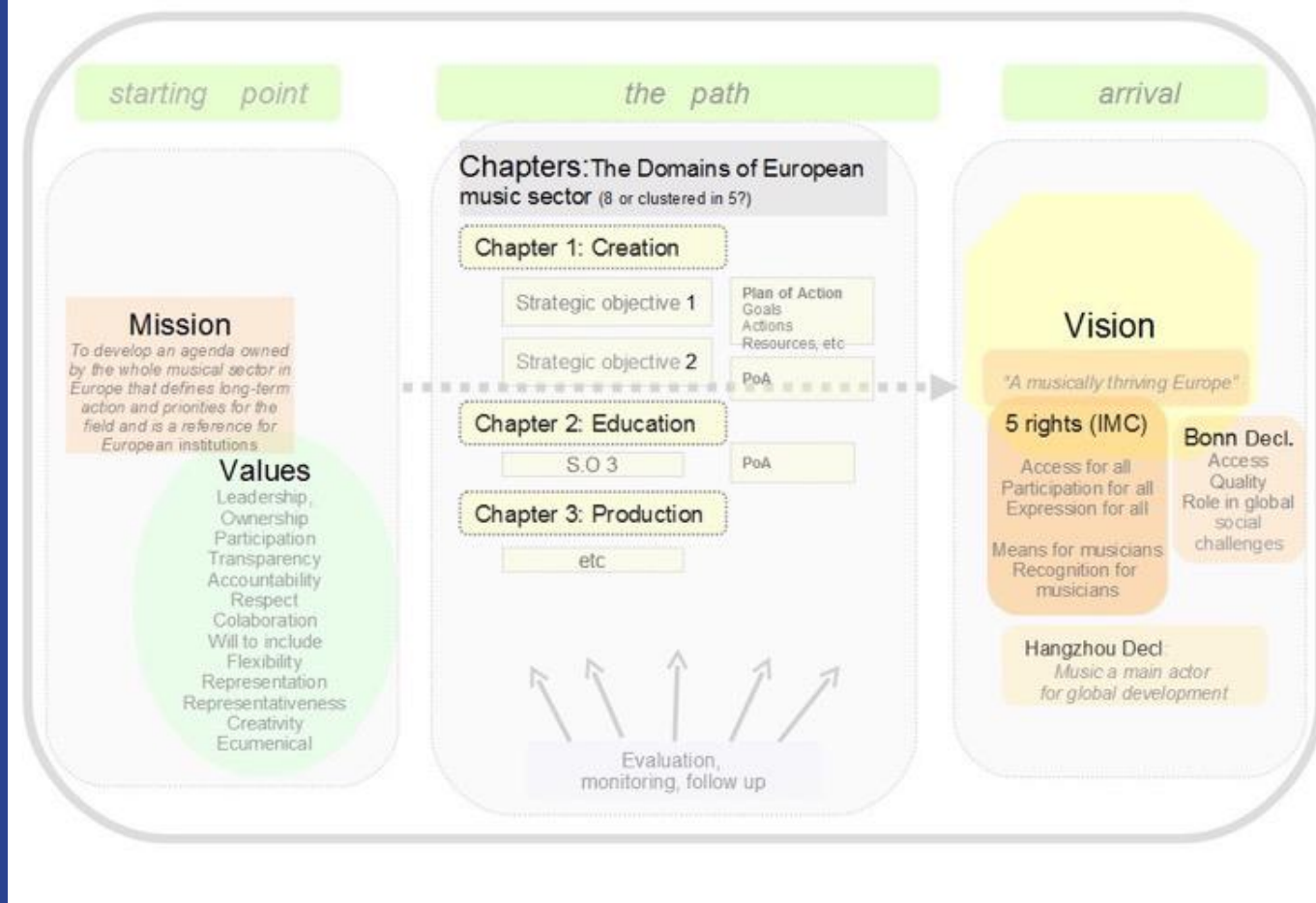
Strategic Process

approaching the strategic process



Agenda Process

visualising the Agenda process



Next actions

- Decide on the Values, Mission and Vision for the Agenda
- Agree on the reference 'domains'
- Create a Calendar - identify events (forums,) of MOs that can be the venues for next meetings
- Create a Steering team - comprised of leaders of the 'domains' we agree to include as chapters

Proposal Next Concrete Actions

- Initial Steering meeting to define the common approach (basis, structure, etc.)

Venue TBD - Date
TBD

Kick-off meeting with the
Steering team
(establishing common
approach and guidelines)

Proposal Next Concrete Actions

- Call for Representatives of MOs to join the process - depending on their 'domain' interest
- Use the calendar and organise the meetings
- Get some content

THE AGENDA'S DIMENSIONS

1. Creation
2. Production
3. Presentation / Live Music
4. Information / Documentation
5. Communication
6. Education
7. Participation
8. Social & Legal Status

1. Creation - 2. Production - 3. Presentation / Live Music - 4. Information / Documentation 5. Communication - 6. Education - 7. Participation - 8. Social & Legal Status

1. Creation (composers, songwriters, author and copyrights)
2. Production (musicians, conductors, record companies, publishers, instruments, music publishers, music fairs)
3. Presentation / live music (festivals, managers, agents, musicians, conductors, music export)
4. Information / documentation / research / heritage (music archives, music information centers, observatories)
5. Communication & audience development (e.g. media, internet, radio, TV)
6. Education (formal, non formal, informal) and career development (competitions and prizes)
7. Participation (e.g. amateur music making – vocal&instrumental)
8. Social and legal status of musical artists and their works (taxation, labour relations, intellectual property, mobility)

Closing Session

Closing Session

Farewell words by **Barbara Gessler**

Head of the Unit Culture at the Education, Audiovisual
and Culture Executive Agency (EACEA) at the
European Commission

Closing Session

Announcement of the AEC Congress 2016

AEC Congress 2016

10 – 12 November 2016

Academy of Music and Drama,
Gothenburg

Closing Session

Practical Announcements

- 19:00 – 20:00 Gala Concert in this hall
- 20:00 we walk together to the City Chambers
- 20:15 buffet dinner at the City Chambers

Closing Session

Closing remarks

Thank you and see you in Gothenburg