

AEC Council Elections 2017 - CVs and Statements of Candidates

Georg Schulz (Candidate for Vice-presidency)

Georg Schulz
Kunstuniversität Graz
Graz, Austria

Born in Graz in 1963. Initial studies in Chemistry at the Karl-Franzens-Universität Graz (1987 Mag. rer. nat., 1990 Dr. rer. nat.). Musical training as an accordionist at the University of Music and Performing Arts Graz (KUG), in Hannover and in Copenhagen (1992 Mag. art). International concert career as soloist, ensemble performer and orchestral musician. His main specialty is concentrated on contemporary chamber music. Georg Schulz also was active as an arranger and instrumentalist for numerous theater productions. A teacher since 1992, in 2002 he was appointed as Associate Professor for Accordion at KUG.

Next to his artistic and teaching career, he has attended the professional-advancement university program Higher Education Management at the University of Klagenfurt and the program Higher Education and Academic Management at the Donau-Universität Krems (graduation in September 2007: Master of Science). Expert in several evaluation procedures, which were carried out by different international organisations (e.g. AEC, EUA, evalag, AQ Austria, NVAO), relevant lecturing (e.g. at EAIR), expertising and training activities. Since 2017 member of the steering-committee of the Institutional Evaluation Programme IEP (EUA).

Deputy Dean of Education at KUG 2000-2003, Vice-Rector for Education 2003-2007. Since October 2007 to the end of 2012 KUG Rector. Since November 2012 Member of the AEC-Council, he was elected as vice-president in 2014. In 2017 he was elected as board member of the International Music Council (IMC).

Active participation at AEC and EUA conferences, the bi-annual ELIA conference, as well as at IUA, UNESCO-CEPES, Magna Charta, EMC, EQAF, EMU and EAS conferences.

Dear colleagues,

Music is a global language and so is the work of our alumni's. Due to an easier mobility internationalisation concerning international students, domestic students working internationally and teachers we recruit internationally is still increasing. It is necessary for the success of our students and therefore our responsibility to think about that seriously. That means to develop an appropriate institutional mission reconsidering thoroughly the institutional positioning of the academy in relation to the society, to the country higher education system and at the same time to the increasingly interdependent global sector. The AEC is a perfect platform to learn from the experiences of the other academies and just to know what's going on there. I am so grateful for the opportunity over many years to learn from others through the AEC.

At the same time internationalisation must not mean that every academy should try to do the same in the same way! The goal of uniformity and comparability of qualifications defined by the Bologna process has already led in some European art academies to give up proven discipline-specific training formats. The strength of the European artistic academies is their diversity! An enormous significance for every academy therefore has the process of profiling through protecting and preserving the cultural identity in national traditions and regional approaches while adjusting it in a large global context. I believe that the AEC has to stand and to work for this kind of diversity and identity!

One of the key tasks of the AEC is to represent our institutional interests in the European policy through engaging in advocacy and to assist us in socialising partnerships. During the last years cooperation with other European organisations has become more and more important for both tasks.

I feel qualified for this, as I have served five years as a rector of a large university of music after being four years vice-rector for education. During this time I could establish an internationally acclaimed profile of KUG and succeeded in provision for sustainable financial stability. One of my important tasks was to explain the specific needs of arts universities to other universities and politics. It was an important successes in advocacy to convince (together with a rector of an Austrian fine art university) the Austrian science fund FWF to establish a program dedicated to artistic research only (PEEK). My believe in cooperation as to be mutual strengthening might be derived from my initiation of the Study Team for Austrian Music Universities.

As a member of Council since 2012 and as a vicepresident since 2014 I have been an active member of AEC-Working Group on U-Multirank, SCHEME (cooperation with EMU and EAS), responsible for EPARM (White Paper) and the member institutions from Southeast Europe.

Through my work as a musician in chamber-music, ensembles and in the theatre I have acquired a foundation in team competence as communication skills, moderation and conflict resolution. As a rector I have complemented this with the capability to structure and allocate tasks. During my time in the AEC-Council and as vice-president I have got the chance to fine-tune theses skills on international level and to work actively on cooperation. I am still willing and able to spend significant time and energy serving the AEC and its member institutions for the advancement of European Higher Music Education. If I would be re-elected as a vice-president I will give my best!

Yours sincerely,

Georg Schulz

Dr Claire Mera-Nelson (Candidate for Council)

Dr Claire Mera-Nelson
Trinity Laban Conservatoire of Music and Dance
London, UK

Curriculum Vitae: <http://www.trinitylaban.ac.uk/students-staff/staff-biographies/claire-mera-nelson>

Dr Claire Mera-Nelson is Director of Music at Trinity Laban Conservatoire of Music and Dance, London where she is responsible for the leadership of the learning, teaching, research and performance activity of the Faculty of Music. She joined Trinity Laban (formerly known as Trinity College of Music) in 1999 and has since held a range of programme and departmental leadership roles. Course Leader of the MMus in Performance Studies from 2001 to 2007; Claire has also held the roles of Head of Postgraduate Studies, Head of Research & Teaching Development, and Dean of Studies. Following the merger of Trinity College of Music with Laban in 2006, Claire became Director of Creative Futures, a centre for research, enterprise and academic enhancement, from which she led a range of research and enterprise projects investigating the roles of music and dance in modern society, as well as initiating staff and curriculum development activities. In 2008 she was additionally appointed Dean of Quality Enhancement, in which role she played a leading role in determining institutional academic strategy before moving to her current role in 2010.

Born in Scotland, Claire studied violin and Baroque violin at the Royal College of Music, London. The recipient of numerous prizes and awards during her studies, her doctoral thesis was entitled 'Creating a notion of 'Britishness': the role of Scottish music in the negotiation of a common culture, with particular reference to the 18th century accompanied sonata', a topic which primarily explored issues of identity theory (national and personal) and continues to inform her work on an almost daily basis.

Active as a period instrument performer until 2009, Claire has performed extensively in Europe, Australia and Asia with ensembles including the European Union Baroque Orchestra, English Touring Opera, the Orchestra of the Age of Enlightenment, Florilegium, the Gabrieli Consort, the London Handel Orchestra, and in particular The Sixteen with whom she performed regularly for more than 15 years.

She is an experienced lecturer and academic, and has taught music history, theory, study skills, performing practice, and editorial techniques at both undergraduate and postgraduate levels as well as coaching young, amateur and professional baroque ensembles. In addition to supervising numerous Masters level projects on topics including baroque music, nationalism in music and music pedagogy Claire has also supervised and examined doctoral projects across a range of related subjects. Active as an External Examiner and External Advisor, she has undertaken quality advisory roles for the Quality Assurance Agency (UK) and Hobéon (The Netherlands) as well as several UK institutions of higher education, including Leeds College of Music where she is a member of the Board of Governors.

Claire has a particular interest in the creation of opportunities for access and diversity within the small specialist higher education sector and is a passionate advocate for conservatoire education. She is a regular participant in international dialogues about music with recent presentations in the UK, across Europe and in Brasil and the USA. In addition to championing teacher education, her key innovations in the role of Director of Music have included the introduction of ground-breaking opportunities for education in collaborative practice and audience engagement.

Dear colleagues,

I am delighted to address you on the subject of my motivation to become a Vice-President of the AEC. Currently Director of Music at Trinity Laban Conservatoire of Music and Dance in London, I oversee the education of around 750 senior students (pre-degree to PhD) as well as over 350 young musicians aged 3-18, and manage a team of around 350 teachers - some salaried, others hourly paid. I have previously held a range of other academic leadership roles within Trinity Laban.

As a musician trained and now employed for nearly 20 years within the UK conservatoire sector, I have a high level of knowledge and understanding of higher music education within the UK, and am well informed about current conservatoire education trends in Europe and beyond. Formerly an active professional Baroque violinist, I worked with many European conservatoire-trained musicians over the fifteen years of my professional performing career including during my time as a member of the European Union Baroque Orchestra. Through contacts established via the AEC I have also participated in a wide range of curriculum development and quality review activities in The Netherlands as well as in the UK.

I attended my first AEC conference in Birmingham in 2005 and have been closely interested in the activities of the Association since, particularly since becoming a member of Council in 2014. Securing continued support from and investment in the AEC by its membership is fundamental, in my view, to the continued health of our sector: the AEC must continue to provide value to the entirety of its membership through its networks, platforms and quality of debate. I am proud to have been able to make my own contribution to this work as Chair of the AEC's Learning Outcomes Working Group, an experience which has made real the huge diversity of the challenges faced by member institutions across Europe, as well as the wealth of knowledge and expertise within the individuals employed by them. We do best when we share our knowledge; it is essential that continue to help each other to find new ways to do so.

My personal and professional interests centre on the themes of access, diversity and quality enhancement in higher music education, and include the professional development of teachers (conservatoire and pre-HE), and innovation in professional music education - both for young and established musicians - particularly focussed upon the development of collaborative practice and the advancement of our artform across all its genres. I believe that we must look beyond the boundaries of Europe in seeking models for innovation, and have worked in conjunction with colleagues across the world and beyond as well as within the conservatoire sector to find new ways of sharing knowledge and developing musicians, wherever they are found. If re-elected, I would wish to continue to build upon these experiences, continuing to support the AEC's work in developing opportunities that enable and reinforce the membership network that is the AEC to our mutual benefit.

Dr Claire Mera-Nelson

Iñaki Sandoval, PhD (Candidate for Council)

Iñaki Sandoval
University of Tartu Viljandi Culture Academy
Tartu, Estonia

He currently serves as director and professor at the University of Tartu Viljandi Culture Academy in Estonia since 2015. Formerly, he has been director of the jazz department (2003-2015) and dean of graduate studies (2013-2015) at the Liceu Conservatory in Barcelona, Spain.

Iñaki Sandoval is a pianist and composer, with bachelor's degrees in both classical (Liceu Conservatory alumnus 1998) and jazz piano performance (Berklee College of Music alumnus 2000), master degree in jazz piano performance (University of Nevada in Las Vegas alumnus 2002) and PhD in Art History and Musicology (Autonomous University of Barcelona alumnus 2013). Over the last two decades, he has developed a strong artistic career, performing all over the world, mainly with his stable trio and solo piano. He has published five albums as a leader (Sausolito, 2005; Usaquen, 2008; Miracielos, 2011; Electric Trio Live, 2015; Estonian Suite: Live in Tallinn, 2017), and performed and recorded with internationally acclaimed musicians such as Eddie Gomez, Billy Hart, Bob Mintzer, Greg Badolato, Carles Benavent, Horacio Fumero, Peer Wyboris, Sizao Machado, David Xirgu, Joan Albert Amargós, Jordi Bonell, and Llibert Fortuny.

Regarding music industry, in 2009 he founded the record label Bebyne Records (www.bebyne.com), producing albums for world-class artists including Eddie Gomez, Billy Hart, Carles Benavent, Stefan Karlsson, along with several emerging artists as well. The company also features book publishing and music management.

Iñaki Sandoval is a Steinway Artist and endorsed by Roland Electronic Instruments.

Dear colleagues,

I am originally from Spain, but currently living in Estonia, where I serve as the director of the University of Tartu Viljandi Culture Academy, and hold the position of jazz professor. We have 5 departments: Music, Performing Arts, Culture Education, Native Crafts, and the Centre for the Arts, with about 700 full time students.

I have been actively attending AEC meetings since year 2005, both General Congress and Pop & Jazz Platform, first representing the Liceu Conservatory (Barcelona, Spain), and since 2015, the University of Tartu Viljandi Culture Academy. Over these years, the AEC has undergone a deep transformation, both internally and externally, from the implementation of the Bologna process, to ongoing discussions about curricula, quality assurance, social impact, audiences, research, and lately, redefining concepts such as identity, inclusion and immigration.

Education institutions have a key role in today's society, with an increasing influence in politics, economy and society. Culture, and specially music, have the capability of gathering confronted views in a common environment, with the aim of bringing prosperity and sustainable development to our communities. I believe that AEC must continue to be omnipresent and highly active within the European institutions and governments, to establish music education as an essential factor in the preservation of European identity and culture. Culture and education are also valued and considered in terms of economical weight and profit, so the development of creative industries, competitive curricula and research, should be highlighted on the AEC agenda for the upcoming years.

AEC should be aware that we are living in a constantly changing time, and the new challenges that the music education is facing to adapt itself to an evolving environment, in particular, by understanding and including a broad range of musical styles and cultural backgrounds, entrepreneurial attitude, and social compromise.

In the light of the above, I would like to have the opportunity to build on the extraordinary previous work and developments of the AEC, and to add my contribution as a member of the council with the best of my capabilities and experience.

Sincerely,

Iñaki Sandoval