45th AEC ANNUAL CONGRESS and GENERAL ASSEMBLY

08-10 November 2018

University of Music and Performing Arts Graz

'Strengthening Music in Society'

AEC

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The AEC would like to express deep gratitude to Georg Schulz, Sabine Göritzer and the team at the University of Music and Peforming Arts Graz for their tremendous support in organizing the AEC Annual Congress and General Assembly 2018 in Graz

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INTRODUCTION – Strengthening Music in Society

The title of this year's AEC Congress refers to some crucial social and political challenges of our times. How can we contribute to give access to music and arts education and to cultural participation to more people than before? How can we make the work of music education institutions important to as many people as possible? At the same time, we have to ask what contribution politics and society as a whole has to make to enable Higher Music Education Institutions (HMEI) to fulfil our mission both now and in the future.

Culture and education issues are currently, as it seems, attracting more attention from policy-makers in the European Commission and from members of the European Parliament than in the past. Concurrently, political decision-makers express more and more on specific requirements for what they expect from fostering and promoting culture, education and the arts. These should contribute to creating new jobs and economic growth, to tackle the digital shift and to promote integration to push back populism.

The title of this year's congress is also the title of AEC's new, EU funded Creative Europe project: *Strengthening Music in Society (SMS)*. The project idea of AEC-SMS is based on the conviction that the concept of freedom of the arts and expectation of an artist to take social responsibility is not a contradiction, but a tension that needs to be lived. The objective should be to insist on, to promote and to live for the freedom of the arts without abandoning to take responsibility for life quality and the well-being of our diverse and democratic societies. However, with this enduring tension in mind, the AEC Congress 2018 will discuss and explore constructive and forward-looking approaches for our work for Strengthening Music in Society.

As usual, this congress will offer a whole gathering of workshops, discussion forums, best practice presentations, panels and plenaries to further investigate the question of how to put the intention of strengthening music in society into concrete action and how to implement and to embed it into the day-to-day work of HMEIs. In terms of content, this will include: the role of symphony orchestras and of primary school classroom music education; globalisation issues, as well as power balance in a teacher-student relationship which is characterised by one-to-one tuition.

To sustainably follow up on discussions that has been previously initiated, the main topics of the previous two congresses will also be further pursued in Graz. Both the topic of *Diversity, Identity and Inclusiveness* (2016) and leadership issues (2017) are closely linked to the question of the societal responsibility of the arts and the social mission of higher music education.

With these themes in mind, you are warmly invited to Graz to join the AEC journey towards Tomorrow´s Conservatoires in our society.

Music Performances

Thursday 08 November

15:15 – Welcome to Newcomers – MUMUTH, Proberaum

Improvised music based on traditional Jazz from New Orleans around 1900

Eddie Luis & his JAZZ PASSENGERS:

Vova Navozensko, trumpet	Simon Reithofer, banjo
Milos Milojevic, clarinet	Eddie Luis, tuba
Matyas Papp, trombone	Vladimir Vesic, drums

16:30 – Opening Event - MUMUTH, György Ligeti Hall

ANTONIN DVOŘÁK
Paraphrase on Slavonic Dance in G-minor, op. 46 no.8 (arr. Thais-Bernarda Bauer)

MICHAEL JACKSON
Black or White (arr. Thais-Bernarda Bauer)

Duo Desustu – Thais-Bernarda Bauer, piano, Alexander Christof, accordion

19:15 – Concert - MUMUTH, György Ligeti Hall

JUNGJIK KIM
Stück 2 (the winning composition at the International Chamber Music Competition "Franz Schubert and Modern Music", 2017, Graz)

Trio *SoloWay* – Olena Miso, piano, Andrii Uhrak, violin, Ana Kopse Lobo, cello

FRANZ SCHUBERT
Symphony Nr. 5, D485

Orchestra of University of Music and Performing Arts Graz

Bernhard Steiner, conductor

Friday 9 November

09:30 – Plenary Session II - MUMUTH, György Ligeti Hall

PHILIP SPARKE
Variations on an enigma

Austrian Brass Band from the University of Music and Performing Arts Graz

Stefan Karner, conductor

18:30 – Wrap up - MUMUTH, György Ligeti Hall

JANEK GWIZDALA AND OLI ROCKBERGER
Groove Piece (arr. Anna Keller)

Stephanie Schoiswohl - soprano saxophone, Anna Keller - alto saxophone, Katharina Maier - alto-saxophone, Sara Hoffer - tenor-saxophone, Florian Bauer - baritone-saxophone

Saturday 10th November

11:30 – Information Forum - MUMUTH, György Ligeti Hall

SAMUEL BARBER
The monk and his cat

HUGO WOLF
Der Scholar

FRANZ SCHUBERT
An die Musik

Katia Ledoux – mezzosoprano
Magdalena Moser - piano

17:00 – Closing Session - MUMUTH, György Ligeti Hall

Improvisations on *La Monica* (anonymous traditional melody from 16th century)

JOHN BALDWINE
Coockoo as I me walked

Laura Dümpelmann, Lina Herman and Laura Hanetseder – recorders

19:00 – Closing Concert - MUMUTH, György Ligeti Hall

LEONARD BERNSTEIN
Serenade

Benjamin Gatuzz - violin solo, Orchestra of University of Music and Performing Arts Graz, Bernhard Steiner - conductor

BERNHARD LANG
DW 16

Students of Performance Practice in Contemporary Music (PPCM)/ Klangforum: Elina Viluma - voice, Patricia Coronel Aviles - saxophone, Tsugumi Shirakura - keyboard, Manuel Alcaraz Clemente - percussion, Davide Gagliardi - sound engineer

BUSTER

2nd year Acting students: Patrick Bimazabute, Romain Clavareau, Paul Enev, Alina Haushammer, Fanny Holzer, Carmen Kirschner, Ioana Nitulescu, Nataya Sam, Mia Wiederstein, Joel Zumbrunnen
Director: Martin Woldan, theatre music: Sandy Lopičić's students, costumes: Nadja Felice Wrisk (stage design tudent)

PRE-CONGRESS WORKSHOPS

Pre-Congress Workshop – MusiQuE

MusiQuE Peer-reviewers Training Session

Day 1 - Wednesday 7 November 2018

Time	Format	Content		Room
16:00 – 16:15	Plenary session	**Welcome and introduction** A general introduction to MusiQuE, its structure and its review procedures.		Palais Meran Kleiner Saal
16:15 – 17:45	Parallel session	**Newcomers session** 'Preparation, procedures and paperwork': the roles and responsibilities of peer-reviewers during MusiQuE review procedures. A. **'Before the review'** - about the preparatory documents peers receive in advance of reviews (including the MusiQuE standards, the self-evaluation report and the site-visit schedule) Practical exercise: preparing for the first meeting of the review team. B. **'During the review'** - about the roles of the Secretary, the review team Chair and the other team members (peers and student) C. **'After the review'** - about the review report and the final outcomes of the review	**'Peer-to-peer'** A session for more experienced reviewers. 'Peer-to-peer' is a session for more experienced peer-reviewers who have participated in reviews in the past (either in the context of MusiQuE procedures or with other agencies) in any role, who might have an ambition to act as Chair during reviews.	Palais Meran Kleiner Saal and PM 14
17:45 – 18:00	/	*Break*		/
18:00 – 21:00	Work in groups	**Working dinner** Practical exercise: participants prepare the role-play exercise (scheduled on day 2).		Florentinersaal

Day 2 - Thursday 8 November 2018

Time	Format	Content	Room
09:00 – 10:00	Work in groups	**Role-play session: acting as a peer-reviewer** Practical exercise: participants undertake a meeting during a mock institutional site-visit, assuming the role of either members of a review team or staff from within the institution being reviewed.	Palais Meran PM 14 and 24
10:00 – 11:00	Work in groups	**Role-play session: acting as a peer-reviewer** (Repeated, groups switch roles)	PM 14 and 24
11:00 – 11:30	*N.a.*	*Coffee break*	/
11:30 – 12:30	World café	**Working as part of the team** Practical exercise: participants are asked to discuss questions posed by the session leaders in small groups and experience how to develop into a good team in a very short period of time.	PM 14 and 24
12:30 – 13:00	Plenary	**Plenary discussion and conclusions** A final session including a presentation of the MusiQuE Board, an opportunity to offer feedback on the training and an update about MusiQuE's ongoing and upcoming review activities.	Kleiner Saal

Pre-Congress Workshop on Project Writing and Management

Held by Dominique Montagnese, European University Foundation (EUF)

FOR REGISTERED PARTICIPANTS ONLY – English only.

Wednesday 7 November 2018

15:00 - 16:00	Presentation on EU policy developments and overview of Erasmus+ funding opportunities
16:00 - 16:30	30 Presentation on how to develop a project proposal – Theory
16:30 - 17:00	Coffee Break
17:00 - 18:00	Group Assignment: How to develop a project proposal - Idea Generation
18:00 - 19:00	Group Assignment: Project Proposal Writing
19:00	Networking Dinner for Pre-Congress Participants

Thursday 8 November

9:30 - 11:00	Focus on Strategic Partnerships
11:00 - 11:30	Coffee Break
11:30 - 12:00	Evaluation Criteria
12:00 - 13:00	Project Management - key aspects, tools and role play

FULLSCORE

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Pre-Congress Workshop on Learning Outcomes

Working with the AEC Learning Outcomes 2017: from theory to practice

Thursday 8 November, 14:15 – 16:15

By Claire Mera-Nelson and guest speakers

The aims of the workshop include:

- to familiarize participants with the AEC Learning Outcomes 2017;
- to offer participants the opportunity to share and discuss challenges and examples of good practice in using learning outcomes in curriculum design and development.

Learning outcomes are statements of what a student is expected to know, understand and be able to do at the end of a period of learning. The AEC has developed learning outcomes specific to higher music education (HME). These AEC Learning Outcomes (AEC LOs), which were developed across several years and have been revised in 2017, were created with the aim to:

- facilitate the recognition of students' studies and qualifications, and increase compatibility and transparency within and beyond the HME sector;
- assist institutions in implementing the requirements of the Bologna Process reforms and, more specifically, in (re-)designing curricula and adopting a student- and competence-oriented approach to curriculum design;
- provide current or potential students, employers and other stakeholders with a clear presentation of the main aspects of a HME curriculum and its opportunities;
- serve as reference to institutions and relevant stakeholders in quality assurance and accreditation processes in HME;
- help employers and other stakeholders to understand the competences of musicians they hire.

The workshop aims to introduce participants to the AEC LOs 2017 and provide context and background to their aims and structure. Participants will learn how the AEC LOs can be used as a tool and source of inspiration for the development of programme-specific learning outcomes. The workshop seeks to highlight the benefits and added values of working with learning outcomes and will offer participants an opportunity to share and discuss doubts, challenges and examples of good practice in using learning outcomes in curriculum design and development.

ABSTRACTS, BIOGRAPHIES of the SPEAKERS

Thursday 8 November, 17:20 – 17:50, MUMUTH György Ligeti Hall

Plenary Session I – "The 5 Music Rights and its impact on Higher Music Education" Keynote Speech

by **Emily Achieng' Akuno** President of the International Music Council

The 5 Music Rights articulated by the International Music Council are grouped into two: Rights for the general population (Rights for all children and adults) and those for the professional field (Rights for all musical artists). If taken as a guide to evening the playing field for music-related activities, these five comprehensive statements provide scope for a healthy, robust, socio-culturally and economically fulfilling engagement with music for the whole population.

If music is the organ of culture, and culture is the total sum of a people's way of life; and if music is both the expression and reflection of culture and documentation of the significant things of life, could it be, then, that the strength of society is measured by the strength of its music, and that the quality of society is revealed in the quality of its music?

The role of higher education in improving the quality of life is underscored in many education policies and programmes. The improvement of the quality of life is a mean of strengthening society. When higher music education is crafted in ways that accommodate and enhance the 5 Music Rights, music is strengthened in society – at cultural and professional levels. This talk will interrogate the implication of these 5 Music Rights to music in higher education from the perspective of strengthening society.

Emily Achieng' Akuno *was trained as a performer-educator in Kenya, USA and UK. She is Professor of music at the Technical University of Kenya in Nairobi, Kenya while serving as Deputy Vice-Chancellor (Academic Affairs) at the Co-operative University of Kenya. Emily is past Treasurer and current President of the Internal Music Council, past board member and chair of the Music in Schools and Teacher Education Commission (MISTEC), and currently President-Elect of the International Society for Music Education (ISME). Her research and publications focus on cultural relevance and its implications for music education, and music making in enhancing children's literacy skill development.*

5 Music Rights

THE RIGHT FOR ALL CHILDREN AND ADULTS

1 To express themselves musically in all freedom

2 To learn musical languages and skills

3 To have access to musical involvement through participation, listening, creation, and information

THE RIGHT FOR ALL MUSICAL ARTISTS

4 To develop their artistry and communicate through all media, with proper facilities at their disposal

5 To obtain just recognition and fair remuneration for their work

Friday 9 November, 9:30 – 10:15, MUMUTH György Ligeti Hall

Plenary Session II – Politics and Music Education - Panel Discussion

*moderated by journalist and political correspondent **David Davin Power***

***Herwig Hösele** (Former President of the Austrian Federal Council and Secretary General of the Austrian Future Fund), **Carole Tongue** (former MoEP, president of CEDC), **Emily Achieng' Akuno** (IMC), **Maria Hansen** (ELIA), **Stefan Gies** (AEC), **Ankna Arockiam** (AEC student representative)*

The title of this year's congress, *Strengthening Music in Society*, presents the topic of mutual commitment: What can Music HEIs contribute to strengthening social cohesion? How can political decision makers enable AEC members to fulfill their social mandate and tasks? This panel discussion will bring together two politicians, two representatives of AEC partner organisations active in the fields of music and of higher art education, as well as a student representative and the AEC Chief Executive.

Chaired by the renowned Irish journalist David Davin Power, the panelists will explore the tension between funding and artistic integrity and independence; how much can political decision makers expect in return for supporting culture, education and the arts? These and other burning questions will mark the opening of a thematically comprehensive second day of the congress.

***David Davin Power** is one of Ireland's best known broadcasters and commentators. For many years he was the chief political correspondent with the national broadcaster RTE. He has a lifelong interest in the arts and is married to pianist Dr. Dearbhla Collins.*

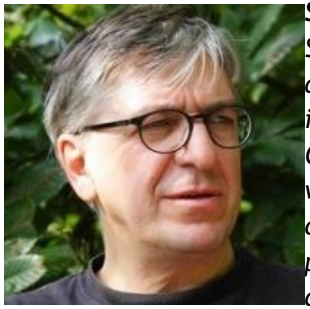
***Herwig Hösele** - Born 1953; Matura at the Akademisches Gymnasium Graz; since 1969 journalistic activity, among others for the culture section of the Südost-Tagespost; 1976-1980 Press officer of the Steirische Volkspartei (Styrian People's Party); 1980-2005 close associate of the provincial governors Dr. Josef Krainer and Waltraud Klasnic; 2000-2005 member of the Federal Council and during first half of 2003 president of the Federal Council; 2003-2005 co-initiator and member of the Österreich-Konvent; 2003-2005 member of executive board of the "Steirischer Herbst"; since 2005 coordinator of "Geist & Gegenwart" (forum for political, scientific, cultural, economic and social questions arising from a new Europe); co-founder and for many years co-editor of the "politicum", the Styrian Yearbook for Politics and the weekly newspaper "Die Steirische"; since 2007 shareholder of the Dreischritt GmbH; since 2008 Secretary General of the Majority Voting and Democratic Reform Initiative; since 2010 coordinator of the Independent Victim Protection Attorney's Office; since 2011 Secretary General of the Future Fund of the Republic of Austria; since 1987 Executive Chairman of the Club Alpbach Steiermark (since 2011 Chairman); since 2014 member of the ORF Foundation Council; since 2018 member of the University Council of the Graz University of Arts; numerous publications on contemporary and*

political topics; since 2002 professional title Professor.

***Carole Tongue** was Member of the European Parliament for London East (1984-1999) and Deputy Leader of the European Parliamentary Labour Party (1989-1991). Elected Socialist Group Coordinator for the European Parliament Culture, Youth, Education and Media Committee (1994-1999), she wrote a report on "Public Service Broadcasting in the Multichannel Digital Age" which led to the adoption of a PSB protocol to the 1997 Amsterdam Treaties of European Union. From 1997 to 1999, she also chaired the European Parliament Cinema and the Audiovisual Intergroup. Since 2001, Carole Tongue has been working in public affairs, advising both public/private sectors and in particular trade unions/rights holders in the creative industries. She is an invited writer/broadcaster and lecturer on EU, culture and media affairs. In 2005 she was awarded an honorary doctorate from Lincoln University for services to the public interest in film and television. Carole Tongue is co-founder and chairs the UK Coalition for Cultural Diversity since 2005. In 2015, she was appointed President of the European Coalitions for Cultural Diversity.*

***Maria Hansen** is Executive Director of ELIA, the globally connected European network of Higher Arts Education. She was born and raised in Germany, lived in Canada from 1987 to 1995 and holds a Master of Business Administration from the University of Ottawa. Coming from a childhood and youth of music making, Maria has worked in the performing arts for almost 30 years. She was Fundraiser and later Executive Director of Opera Lyra Ottawa until 1995 when she moved to the Netherlands. For 11 years, Maria managed the Netherlands Bach Society, a baroque ensemble she toured internationally, working together with artistic director Jos van Veldhoven. In 2007, she became Managing Director of the Municipal Theater and Concert Hall Philharmonie of Haarlem. After 10 years in Haarlem, she decided to take on a new challenge and made the move to ELIA, becoming only the second Executive Director in the organisation's almost 30 year history. Maria has served many boards, including that of Oorkaan, a Dutch organisation dedicated to the creation of high quality staged concerts for young audiences. She recently joined the Supervisory Board of the Rotterdam Philharmonic Orchestra and the Board of Directors of the Gergiev Festival and is member of the Royal Holland Society of Sciences and Humanities. She has been a member of the International Society for the Performing Arts (ISPA) for more than 20 years and served that organisation as Board and Executive member and congress chai for many years, including ISPA's June 2018 Congress in the European Capital of Culture Leeuwarden/Friesland. Maria runs, loves to travel and lives with her Dutch-Canadian husband and three children in Haarlem (The Netherlands).*

Ankna Arockiam *is a PhD candidate at the Royal Conservatoire of Glasgow where she is exploring the musical, cultural and social identities of young Western classical musicians in India. Originally from India, Ankna moved to Glasgow in 2011 to pursue her BMus in Vocal Performance. After graduating in 2015, she was elected as the Students' Union President and joined the AEC SWG. She was also one of the founding members of the National Union of Students' Black Women's Committee in Scotland. Apart from singing regularly as a soloist and a choral singer, she is part of various ensembles blending diverse genres and exploring the role of voice in various contexts. She is currently working for a BBC TV show as a researcher and is the chair of the AEC Student Working Group.*



Stefan Gies *has been the Chief Executive Officer of the AEC since September 2015. His work focuses on networking with other organisations active in the fields of music, art and higher education at European and international level, as well as on lobbying the institutions of the European Commission and the European Parliament. The key topics he is currently working on include: campaigning for the recognition of the specific features of artistic education compared to other disciplines; ensuring the long-term preservation of adequate framework conditions to maintain a musical life and cultural offers addressing the society as a whole; promotion of musical education at all levels; artistic research and facilitating cross-border mobility. Stefan was born in 1954 in Landau in southwestern Germany and is trained as a viola player (he performed, for example, in professional orchestras and as a member of an ensemble for contemporary music), as a composer, and also performed in the fields of rock and jazz music. He worked as a classroom and instrumental teacher and got his doctorate degree in music pedagogy. Stefan does research and publishes on theories of musical Bildung and the history and constitution of the institutions. Additionally, he is a member of the research group DAPHME. For more than 20 years, he was teaching as a professor of music education at the Musikhochschule Dresden and led this institution from 2003 to 2010 as its rector. Stefan has been actively involved in AEC since 2007. Before taking on the position as its CEO, he took part in: the 'Polifonia' working group on accreditation in higher music education (2007-2010); in the AEC Quality Enhancement Committee (2011-2014) and he also chaired the working group "Evaluation for Enhancement" within the FULL SCORE project.*

Friday 9 November 10:25 – 11:15

Parallel Sessions IA – Strengthening Higher Music Education in Society

1 – Knowledge Based Teaching: the role of Artistic Practice and Research as fundamental to Higher Music Education

panel discussion chaired by ***Eirik Birkeland****, AEC President with* ***Ursula Brandstätter****, Anton Bruckner Private University, Linz, Austria,* ***Stephen Broad****, Royal Conservatoire of Scotland, UK,* ***Nikos Tsouchlos****, Athens Conservatoire, Greece,* ***Rui Penha****, ESMAE Porto, Portugal,* ***Johannes Meissl****, MDW Vienna, Austria.*

In some European countries, governments have imposed the universities to provide Research-based or Research & Development-based education.

For higher music education institutions, not least in these countries, there are good reasons to take a closer look at the *knowledgebase* for our education which due to the competencies of our teachers not is dominated by knowledge derived from academic research, rather by experiencebased- and tacit knowledge derived from artistic work.

In an increasing number of institutions *artistic research* has started to play a role as a catalyst between the core activities of artistic work, learning and teaching as well as research and innovation. However, which role research plays within Higher Music Education Institutions, if any, varies a lot from country to country and from institution to institution.

For institutional leaders a fundamental question to ask is how knowledge derived from artistic work and research feeds in to learning and teaching at their institution, how this knowledge is shared within the institution and how it is disseminated outside the institution.

Ursula Brandstätter *is currently Rector of Anton Bruckner Private University for Music, Drama and Dance in Linz, Austria, after serving ten years as a professor of music education at the University of Fine Arts Berlin (Universitaet der Kuenste). While working as a lecturer at conservatories and music academies in Austria and Germany in years past, she headed up a number of projects for the education department of the Museum of Modern Art in Vienna (Mumok). Ursula studied piano, music education, musicology and French. She holds a PhD from the University of Fine Arts Berlin, Germany and a Master of Advanced Studies in Organisational Development from the University of Klagenfurt, Austria. Her many book publications include Musik im Spiegel der Sprache (Stuttgart 1990); Bildende Kunst und Musik im Dialog (Augsburg 2004, 3rd edition 2014); Grundfragen der Ästhetik. Bild – Musik – Sprache – Körper (Köln 2008, 2nd edition 2011), Erkenntnis durch Kunst. Theorie und Praxis der ästhetischen Transformation (Köln 2013).*

Stephen Broad *is an islander in exile, researcher, teacher, community conductor and occasional broadcaster. He studied at the University of Glasgow, where he won prizes in music and physics and undertook a DPhil in Historical Musicology at Worcester College, Oxford with the late Robert Sherlaw Johnson and with Annegret Fauser. He is Head of Research and Knowledge Exchange at the Royal Conservatoire of Scotland. Just as Stephen's studies were multidisciplinary, so his research interests similarly span a number of fields, centred around three broad themes: the philosophy of practice (processes of practice and artistic research); historical musicology (especially Olivier Messiaen and his early career and writings); and music education (especially music learning and teaching in diverse contexts). He has also undertaken a range of applied research and consultancy to support government and other policy development in the arts and education.*

Stephen has a wide teaching experience in higher education and supervises a number of doctoral students pursuing research and artistic doctorates.

***Nikos Tsouchlos** was born in Athens in 1961. After studies in law, music and musicology, he started guest-conducting extensively in Greece and abroad. In 1991, he took over the Artistic Direction of Megaron, the Athens Concert Hall, a position he held until 2012. Parallel to his artistic activities he has been publishing articles and studies on various topics, including music interpretation theory and practice. An extensive study of his on-performance practice in 18th century Germany has been awarded the 2011 Prize of the Hellenic Association of Theatre and Music Critics. He is currently Associate Professor in the Music Department of the Ionian University in Corfu. In February 2013, he was elected President of the Board of Directors of the Music and Drama Society of the Athens Conservatoire.*

***Rui Penha**, composer, media artist and performer of electroacoustic music, was born in Porto in 1981. He completed his PhD in Music (Composition) at the University of Aveiro. His music is regularly recorded and played in festivals and concert halls around Europe and North America, by musicians such as Arditti Quartet, Peter Evans, Remix Ensemble or the Gulbenkian Orchestra. He was a founder and curator of Digitópia (Casa da Música) and has a deep interest on the relationship between music and its technology. His recent production includes interfaces for musical expression, sound spatialization software, interactive installations, musical robots, autonomous improvisers and educational software. More recently, Rui has focused his attention on the problems of defining and guiding artistic research. He taught at several Portuguese institutions, in both music and engineering faculties, and is currently an assistant professor at ESMAE and researcher at INESC TEC. More info at http://ruipenha.pt*

***Johannes Meissl** is a professor and Head of department of chamber music, early music and contemporary music at the mdw - University of Music in Vienna. Many of his students and ensembles established international careers. He is also an Artistic Director of ISA (International Summer Academy of the mdw) and ECMA (European Chamber Music Academy) and serves as a president of the senate of mdw. Meissl graduated with distinction from mdw where he studied with W. Schneiderhan, G. Hetzel and Hatto Beyerle. Further studies with the La Salle Quartet led him to the USA. Since 1982, he is a member of the Artis Quartet with a worldwide career with regular performances in the most important concert halls and at important festivals from London to Tokyo, the Artis Quartet Series at Musikverein Vienna and numerous awards for about 40 recordings. Recently he garnered international success as conductor.*

***Eirik Birkeland** was the Rector of Norwegian Academy of Music from 2006 to 2013. In earlier years, he performed in the Royal Danish Orchestra in Copenhagen as the Principal Bassoonist and in the Oslo Philharmonic Orchestra as Co-Principal Bassoonist. From 1996 to 2002, Birkeland was Leader of the Artistic Committee at the Oslo Philharmonic Orchestra and a member of its Leadership Group with Artistic Director, Mariss Jansons. He taught Bassoon, Chamber Music and Interpretation at the Norwegian Academy of Music for many years and was a guest teacher at various European institutions. In 2013/2014 he chaired an Expert Committee appointed by the Norwegian Ministries of Education and Culture to evaluate and propose restructuring of the cultural sector's total contribution to the aesthetic subjects in primary and secondary schools. In the same year, he also chaired a committee developing a new curriculum for Norwegian Municipal schools for music and culture. Eirik Birkeland was elected as a member of the AEC Council in 2007, Vice President in 2013 and has been AEC President since 2016.*

2 – Change management: deciding, acting, sharing

*panel discussion chaired by **Pascale de Groote**, Royal Conservatoire Antwerp, Belgium with **Philippe Dinkel**, HESGE Geneva, Switzerland, **Elisabeth Gutjahr**, Mozarteum Salzburg, Austria, **Deborah Kelleher**, Irish Academy of Music, Dublin, Ireland, **Cristina Frosini**, Conservatorio Giuseppe Verdi, Milan, Italy*

In a rapidly changing society, institutional leaders deal with fundamental questions on how to prepare for, and respond to new challenges. Inducing change is one of the more taxing ventures leaders of Music HEIs face in the everyday business.

Last year we talked about Change Management and looked into different ways of preparing our organisations as instruments of change that would be an institution's characteristic rather than a temporary operational attitude. This year we continue our quest starting our conversation from concrete examples of some of our institutions.

- How is the necessity for change determined; internally or externally?
- How are processes initiated, by management or elsewhere in the organisation?
- How are decisions made and communicated?
- What was the result of the change process?
- What should have been done differently? And what could have helped to come to the desired result?

Top-down versus bottom-up is only one of the questions to be discussed in this panel.

What would decentralised discussions about change specifically look like? Which member groups and individual employees should be included in decision-making, and what are their role, duty and responsibilities? What are some of the communicative processes that best present the need for change in an inclusive way, so all affected parties are listened to and no-one is left behind?

The panelists are heads of AEC member institutions with a broad range of experiences in dealing with change and change processes.

***Elisabeth Gutjahr** spent her childhood in Bonn and Geneva. After completing her studies in rhythm and music theory in Stuttgart and Cologne, at the age of 26 she was appointed as professor at the Trossingen State Academy of Music in Baden-Württemberg. She was constantly concerned with the further development of the institution, in the senate, the university council, and from 2006 also as Rektorin, a function to which she was re-elected in 2012. Moreover, she has commitments in the conferences of university chancellors, in the regional music council (governing board), in the educational committee of the German Music Council (deputy chairperson), in the advisory committee on quality at the University of Gutenberg in Mainz, and since 2015 in the Council of the AEC. She is particularly preoccupied with the opposing poles of score and performance, libretto and stage, whereby she is interested in interdisciplinary processes that link music, theatre, dance, language, film and the fine arts with each other. Since April 2018 she is rector of the University of Mozarteum Salzburg.*

***Philippe Dinkel** was born in Switzerland has completed his piano studies in Geneva (premier prix de virtuosité, class of Harry Datyner), Bloomington (Indiana University, Alfonso Montecino) and Brussels (Pascal Sigrist). Chamber music is highly important in his concert activities, notably within the Trio Musiviva (1st prize of the Colmar competition), the Quatuor Sine Nomine and various other artists and ensembles. He holds a Master in Musicology of the Geneva University. Author of numerous articles and conferences, he has taught musicology, music history and analysis before becoming head of the Conservatoire de Musique de Genève, and from 2009 of the Haute Ecole de Musique de Genève. He has been president of the Conference of the Swiss Music Universities and served on the*

board of the Association Européenne des Conservatoires and in various jurys of musical competitions (Clara Haskil, Enesco, Thaïland international piano competition, Tchaikovsky competition for young musicians). He is the chair of the artistic committee of the Geneva Music Competition and the dean of the Music and Performing Arts department of the University of Applied Arts and Sciences of Western Switzerland (HES-SO). He also works as an expert for the European foundation MusiQue, active in the field of evaluation and accreditation in higher music education.

***Deborah Kelleher** was appointed Director of the Royal Irish Academy of Music in 2010 and 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 also 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. Future projects include a €20 million re-development of the RIAM's campus and a substantial review of RIAM's mission, curricula and organisational structure in time for its 175th anniversary in 2023. In 2016 Deborah was elected a Vice-President of the European Association of Conservatoires.*

***Cristina Frosini** studied at the Milan Conservatory where she graduated with full marks. She continued her advanced musical studies with Sergio Fiorentino, Antonio Ballista, Maureen Jones and Dario de Rosa. Since 1975 she has played in piano duo with Massimiliano Baggio performing in hundreds of concerts. They are the only artists, in Italy, to have ever performed the complete works of Schubert for piano four hands. Together they have won many international awards, including the 'Viotti International Competition 1982' and the 'Lorenzi' International Competition 1986'. In 1996 they debuted at the Teatro alla Scala where they were again invited in 1999. Since 2005 Cristina has been suffering from Focal Dystonia which obliged her to stop her concert activity. Treated by Professor Eckart Altenmüller in Hannover, she is now almost completely recovered from the disease. She is professor at the Milan Conservatory where, since November 2016, has been appointed as Dean.*

***Pascale De Groote** is currently principal of the Artesis Plantijn University of Applied Sciences and Arts. She is also president of the Board of the Council of the Flemish University of Applied Sciences and Arts. From 2001 to 2013 she was Dean of the Royal Conservatoire of Antwerp. She has been president of the Association Européenne des Conservatoires from 2010 to 2016, having been on the board of this association since 2006. After studies in Civil Engineering and Dance Pedagogics, Pascale De Groote, started a career as dancer (later soloist) in Compagnie Aimé de Lignière. From the start she combined this with activities as teacher and as balletmaster and in 1997 she became co-ordinator of the Higher Institute for Dance. Meanwhile she obtained the degrees of Bachelor in Dance and Master in Theatre Sciences. Pascale De Groote is member (or chairman) of the board of directors of numerous institutions active in arts, artistic research or art education. She has been active in the field of Quality Assurance since 1999. She has participated in 28 expert committees for review visits for bachelor and master programmes in dance, drama, music and related subjects.*

3 – The latest developments in quality assurance in Europe, and what these mean for conservatoires - a session prepared by MusiQuE

*by **Martin Prchal**, Royal Conservatoire The Hague and MusiQuE, **Linda Messas**, MusiQuE, **Staffan Storm**, Faculty of Fine and Performing Arts, Malmö, Lund University, and **Berth Lideberg**, Faculty of Fine and Performing Arts, Malmö, Lund University*

It is generally accepted that quality assurance is necessary to endorse the fundamental integrity and relevance of an institution and the degrees it offers. It enables stakeholders to verify that education has both fitness for purpose (how well education fulfils its objectives) and fitness of purpose (the relevance of higher education to societal needs).

During a meeting of ministers of education in Paris in May 2018, which took place in the framework of the Bologna process and the European Higher Education Area (EHEA), a joint communique was signed by the ministers in which quality assurance was mentioned once again as an important basic principle for cooperation within the EHEA.

This session will:

- provide participants with information on the latest developments in quality assurance
- focus on how the conservatoire sector can respond to or even influence the developments in quality assurance in Europe and
- give a platform for discussion on concerns, observations, solutions and good practice examples with regards to this topic.

Content

1. The session will start with brief information about trends in conservatoires' practices which have been observed in the MusiQuE review procedures executed in the period 2014-2016 with regards to institutional strategy, educational processes, learning environment, public interaction, etc.

2. The presenters will "zoom out" in order to present the context in which quality assurance activities at institutional level are embedded in, i.e. the latest developments in quality assurance in Europe. The main findings of a substantial report recently published by the European Commission on the state of art and the latest developments in the field of (external) quality assurance in the European Higher Education Area will be presented.

3. The session will then focus on how MusiQuE is developing its own procedures to make these (even more) relevant and effective for the conservatoire sector. The 'critical friend approach', which is being tested in several European conservatoires at the moment, is an example of how MusiQuE can provide the sector with an interesting alternative to technocratic and abstract bureaucratic quality assurance processes, with the aim to bring such processes much closer to the reality of students and teachers in our institutions.

4. Participants will then be asked to share their own experiences and observations on quality assurance processes in their own institutional contexts.

Note: MusiQuE is a European-level subject-specific evaluation and accreditation agency in the area of higher music education with a formal recognition by the European Quality Assurance Register for Higher Education (EQAR).

Martin Prchal *is vice-principal at the Royal Conservatoire in The Hague, the Netherlands, with responsibilities for curriculum development, quality assurance and international relations. Trained as a musician of Czech origin, he holds teaching and performance diplomas (violoncello) and a MA in musicology. In his previous position as Chief Executive of the European Association of Conservatoires (AEC), Martin developed a substantial expertise on EU policy issues through his involvement in several music projects in various EU programmes and on the implications of the Bologna Process on higher music education in Europe. Martin has served as reviewer for quality assurance agencies in various countries and has been member of the boards for the Swiss agency OAQ (now AAQ) and the Flemish agency VLUHR KZ. Currently he is chair of the board of MusiQuE – Music Quality Enhancement, a European-level Foundation for Quality Enhancement and Accreditation in Higher Music Education registered on EQAR.*

Linda Messas *is the Director of MusiQuE – Music Quality Enhancement, the EQAR-registered Foundation for Quality Enhancement and Accreditation in Higher Music Education besides her work as General Manager / Deputy CEO of AEC. Linda has contributed to the development of AEC's quality assurance activities since she joined the association in 2007 and to the establishment of MusiQuE as a separate foundation in 2014.*

Guests:

Staffan Storm, *Pro Dean and Senior Lecturer in Music Theory and Composition at the Faculty of Fine and Performing Arts, Malmö, Lund University and* ***Berth Lideberg,*** *Programme coordinator at the Performance, Composition and Church music department at the Faculty of Fine and Performing Arts, Malmö, Lund University. Staffan and Berth will give a short feedback on a new approach to quality assurance initiated by MusiQuE, the 'Critical Friend' Approach.*

Friday 9 November 11:20 – 12:10

Parallel Sessions IB - Strengthening Higher Music Education in Society

4 – Global Strand – beyond Europe: How is Higher Music Education evolving outside Europe to strengthen music in society? How does the current European conservatory world look from the outside in this regard?

*Panel discussion chaired by **Bernard Lanskey** (Australia)with **Sue Haug** (USA), **Emily Achieng Akuno** (Kenya), **Wei He** (China), **Ramiro Noriega** (Ecuador), **Jenny Ang Cheng Ling** (Singapore).*

This morning's panel discussion brings together individuals from regions representing in total well over half of the world's population and landmass. The session seeks to offer a broader global perspective both of current trends beyond Europe in relation to music and its surrounding society and also non-European perspectives of Europe in relation to this crucial topic. The thesis behind the session is that there are increasingly relevant global resonances to be heard as part of the AEC's current consideration of how to strengthen music in society in the European context.'

***Sue Haug** is president of the National Association of Schools of Music (NASM) and member of the NASM Executive Committee and Board of Directors. She served for eleven years on NASM's Commission on Accreditation, including as associate chair and chair. She is past president of Pi Kappa Lambda, national music honorary society. She has served in music leadership roles at Iowa State University and The Pennsylvania State University. She was honored to be the first recipient of the Iowa State Award for Departmental Leadership (2003), and she received the Achieving Woman Award in Administration (2010) from the Penn State Commission for Women. In 2017, she received Penn State's McKay Dunkin award for outstanding contributions to the welfare of the faculty. She is on a phased retirement, having stepped down as director of the Penn State School of Music in July 2017, and will retire from the faculty in December 2018.*

***Emily Achieng' Akuno** was trained as a performer-educator in Kenya, USA and UK. She is Professor of music at the Technical University of Kenya in Nairobi, Kenya while serving as Deputy Vice-Chancellor (Academic Affairs) at the Co-operative University of Kenya. Emily is past Treasurer and current President of the Internal Music Council, past board member and chair of the Music in Schools and Teacher Education Commission (MISTEC), and currently President-Elect of the International Society for Music Education (ISME). Her research and publications focus on cultural relevance and its implications for music education, and music making in enhancing children's literacy skill development.*

***Wei He**, an accomplished administrator and renowned teacher and performer, currently serves as The Tianjin Juilliard School's inaugural Artistic Director and Dean. Prior to his appointment to the founding senior administrative team at the Tianjin Juilliard School, Mr. He dedicated over two decades of service to San Francisco Conservatory of Music, serving as Professor of Violin and most recently as Chair of the strings department. Mr. He co-founded Bridge Chamber Virtuosi, an ensemble which premiered and recorded works by Chinese-American composers including Chen Yi, Bright Sheng, and Lei Liang. He has served as artistic faculty and given master classes at Shanghai Conservatory, Beijing's Central Conservatory, China Conservatory, Seoul National University, Taipei National University of the Arts, Hong Kong Academy for the Performing Arts, Seoul Arts School, and Yong Siew Toh Conservatory of Music in Singapore, Beijing International Music Festival Academy, Liandu Music Festival, Valdres Sommersymfoni, and Icicle Creek Music Festival.*

***Ramiro Noriega**, current Rector of the Universidad de las Artes of Ecuador, holds a Doctorate in General and Comparative Literature from Paris 3 University, Sorbonne Nouvelle, France. He has developed as a teacher and Director in the area of Literature in different academic institutions. Mr. Noriega has occupied positions of national relevance such as Minister of Culture and Heritage of Ecuador, Cultural Attaché at the Embassy of Ecuador in France, among others. He has participated as a special guest in several conferences and worldwide discussions. He has been co-founder of several corporations dedicated to art and culture. Journalist, chronicler, cultural manager. He has several publications that focus on the reflection of society, culture and literature. Elementary propeller in the generation of knowledge and creativity through the transformation of the artistic education of Ecuador.*

***Jenny Ang Cheng Ling** is a founding member of the administration team at the Yong Siew Toh Conservatory of Music, National University of Singapore, and responsible as Senior Associate Director for YST Conservatory's artistic administration, strategic development and institutional positioning, leading dedicated teams overseeing Programming & Production and Communications. With over 10 years of senior management experience in higher education, classical music and the arts industry, she has evolved a global network of conservatories, performance venues, ensembles and orchestras, festivals, international artists and agents. Jenny holds an Executive MBA from Finland's Aalto University and Bachelor of Music from Trinity College of Music, UK, studying with Philip Fowke. She also holds a LTCL Diploma in piano performance.*

***Bernard Lanskey** has been internationally active for over 25 years as an administrator, collaborative pianist, scholar, recording producer and festival director Professor Bernard Lanskey is Dean of the Yong Siew Toh Conservatory of Music, National University of Singapore. President of the South East Asia Directors of Music Association (SEADOM), he is currently also a co-opted Council member of the European Association of Conservatoires (AEC). Born in Cairns, Australia, his studies and career have led him subsequently to live in Brisbane, Paris, London, Hadstock (UK) and Singapore, enabling him to engage in meaningful and transformative interactions with people from over forty countries across six continents.*

5 – Power relations in the one to one teaching model

*Panel discussion chaired by **Deborah Kelleher**, Royal Irish Academy of Music, Dublin, Ireland with **Robert Heimann**, former chairman of the committee on Equal Opportunity at KUG, members of the **AEC Students Working Group** and **David-Emil Wickström**, Chair of the SMS WG Diversity, Identity, Inclusiveness.*

This session explores power relations in the one-to-one teaching model from a number of perspectives. As a start, we will discuss examples of statements, policies and procedures which aim to identify, curb and sanction the misuse of power in the conservatoire context. For example, the AEC statement on Power Relations and #MeToo. Moving further, we will look beyond the written word and examine the mindset or culture which is required to give those texts meaning and respect. Sharing our experiences and concerns, we ask ourselves: what are the systemic challenges I face in addressing power inequity in my institution? How can I as a rector/teacher/student/administrator tackle these troubling situations? How can I become an advocate for a better institutional culture?We encourage candid and free flowing discussion; we seek advice from your own experience on overcoming challenges; and also examples of good practice you can share with the group.

***Robert Heimann** was born in Duesseldorf, Germany. After studies in choral conducting, orchestra conducting and music education at the Conservatories of Music in Cologne and Mannheim he has worked as the assistant choir conductor at the German State Opera in Berlin and choir director at the Komische Oper Berlin. He sang in various professional choirs in Germany and guest conducted in the USA; he also is active as an accompanist for singers and instrumentalists. Since 2010 he is a professor for oratorio at the University of Performing Arts in Graz, Austria.*

***David-Emil Wickström** studied Scandinavian studies, musicology and ethnomusicology at the Humboldt-Universität zu Berlin, University of Bergen and University of Copenhagen. Interested in questions concerning music and identity, transcultural flows, migration, religion as well as nationalism his research areas mainly focus on Norwegian traditional vocal music as well as on post-Soviet popular music. He currently is a Professor of popular music history at the Popakademie Baden-Württemberg (Mannheim, Germany) where he is also responsible for the Bachelor's degree programs "Pop Music Design" and "World Music". Within the AEC he chairs the SMS working group "Diversity, Identity, Inclusiveness" and is together with Renske Wassink (Codarts) a co-founder of the AEC world/traditional/folk music network.*

***Deborah Kelleher** was appointed Director of the Royal Irish Academy of Music in 2010 and 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 also 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.*

6 – INTERMUSIC: a New Approach to Music Distance Learning, Performance and Research

*with **Roberto De Thierry**, Conservatorio di Musica di Milano, **Mantautas Krukauskas**, Lithuanian Academy of Music and Theatre Vilnius, **Marianne Jakobsen**, Royal Danish Academy of Music, Copenhagen and **Claudio Allocchio**, **SWING project** manager and GARR Coordinator, moderated by **Luc Nijs**, Chair of the SMS WH on Digitization*

INTERMUSIC (INTERactive environment for MUSIC learning and practising) is a development project carried out on the basis of a strategic partnership between European Music Higher Education Institutions (Conservatorio di Milano, Royal Danish Academy of Music and Lithuanian Academy of Music and Theater) with the support of the Politecnico di Milano and AEC. The main objective is to create an online shared platform for the distance learning dedicated to music teaching and practice that will enable modelling and sharing the best training practices for musicians as well as joint courses and online projects.

This session will include a presentation of the envisioned Intermusic platform, which adapts open source distance learning technologies to the needs of higher music education. It will also include an overview of functionality and interface in relation with effective use of the platform for development of distance and blended learning methodology suitable for musicians.

A course module on Mastering Voice literature in a foreign language developed by RDAM will be introduced demonstrating how to combine competences in a strategic partnership relation where very different skills are needed, such as technical developers, artistic thinking, phoneticians, teaching, foreign language competences, e-learning, management and organisational skills, besides future perspectives of Intermusic in the collaboration between music academies.

SWING is aiming to create a new professional profile: the technology friendly music teacher, and at the same time, to make more "musician friendly" the existing application (LoLa) for remote distance teaching. A close and efficient interaction loop between teachers, students, developers will help achieving both these important results; and as a side effect srudents will also be prepared to enter a music production world where tehcnology is now an essential component, even in the most "classical" environment.

***Roberto de Thierry** was educated at the Milan G. Verdi Conservatoire, where he graduated in Organ, Composition and Harpsichord (summa cum laude). Alongside with the musical studies he completed his education at the Milan State University and graduated with honours in English Literature. In parallel with his musical activity as a performer, both as a soloist as well as in chamber ensembles, editor and musicologist, he has been in charge since 2005 of the International Affairs of the Milan G. Verdi Conservatoire, where he has also been appointed coordinator of "Intermusic", an European joint project (Conservatorio di Milano, leading Institution, Royal Danish Academy of Music, Lithuanian Academy of Music and Theatre, AEC and Politecnico di Milano) on distance learning in the framework of the Strategic Partnership action of the Erasmus+ Program.*

***Mantautas Krukauskas** (1980) is a composer and sound artist, teacher at the Department of Composition of Lithuanian Academy of Music and Theatre as well as Head of Music Innovation Studies Centre. His compositions including chamber music, audiovisual and sound art works, music for theatre productions have been performed in Lithuania, Austria, Germany, France, Canada, USA, and*

other countries. Mantautas Krukauskas has been actively involved in various organizational activities, including project coordination, event organizing, participation in international artistic, research and educational programmes. His interests comprise interdisciplinarity, creativity, music and media technologies, and a synergy of different aesthetic and cultural approaches.

***Marianne Løkke Jakobsen** is Director of International Affairs, Director of Music Confucius Institute and Member of RDAM distance learning development team. She has a Master in Musicology/ French, and diploma degree in Leadership and Guidance. Marianne has been employed by the Royal Danish Academy of Music since 2000. In 2002, she was head of Study administration. In 2004, she was appointed Director of International affairs and Guidance. Since 2012, Marianne has been fully engaged in the establishment of the world's first Music Confucius Institute (MCI) in cooperation with the Central Conservatory of Music in Beijing. Marianne has created the international profile of RDAM. She has been invited to be the keynote speaker at a number of international conferences based on her engagement in distance learning, global relations, intercultural competences, quality assurance, entrepreneurship, continuing education and online learning.*

***Claudio Allocchio** is GARR Advanced Application Services and Security Coordinator and is the SWING project manager. Claudio is one of the networking pioneers since more than 35 years, having contributed to create the GARR network in Italy and to create the worldwide Internet since its beginning. He has given significant contribution to create many users' application services, from global e-mail in the 80's, to videconferencing and real time services (including LoLa itself), ranging also into security and policy areas. He also has a deep expertise in international networking standards creation, being active in the Internet Engineering Task Force (IETF) as an author of many RFCs since 1990, and having managed for many years the IETF Application Area Directorate. Furthermore, he also have a formal education in music (piano) as he attended the Music Conservatory, too, up to the "upper level" degree (8 years).*

***Luc Nijs** is a postdoctoral researcher at IPEM. He holds a PhD in Arts Sciences (Systematic Musicology), MA degrees in Music Performance (clarinet) and Philosophy, and a Teacher Certificate (clarinet, sax, ensemble playing). His research integrates theory development, empirical studies and practice, focusing on the musician - instrument relationship, on the role of body movement in the instrumental learning processes and on the role of technology in provoking an embodied approach to instrumental music education. His work with the Music Paint Machine (see: www.musicpaintmachine.be) was awarded the EAPRIL Best Research and Practice Project Award 2012. He is a regular invited speaker on music educational seminars and was member of the advisory board of the Flemish Ministry of Education, shaping the reforms of music education in Flanders. Luc is Associate Editor (Europe, Middle East) for the International Journal of Music in Early Childhood (IJMEC). He is guest lecturer in Music Educational Technology at the Royal Conservatory The Hague (NL) and Luca School of Arts Leuven (BE).*

Friday 9 November 12:40 – 13:30

Parallel Sessions II – Strengthening Society through Music

1 – Music in Society: "What is symphony orchestras' societal responsibility, how can symphony orchestras reach out to new audiences, and which competencies will tomorrow´s orchestra musicians need?"

*Panel discussion chaired by **Eirik Birkeland**, AEC President with Arild Erikstad, NRK and IMZ, **Jane Williams**, LSO and Guildhall School of Music and Drama, **Jennifer Dautermann**, Classical:NEXT, **Peter Maniura**, BBC and IMZ Academy.*

European Symphony Orchestras have a crucial role in safeguarding, further-developing and promoting a central part of our classical music heritage. However, an increasing number of them are facing challenges in keeping up their attractivity, recruiting new audiences and maintaining their funding. With their impressing size, the development of a more flexible way of working and communication is not easy.

The symphony orchestras are living in a close relationship with the higher music education institutions (HMEI) concerning recruitment of new musicians. In most HMEIs, central members of the orchestra and audition juries creates a strong and respected category of teachers who maintain the established standards and set of competencies which are asked for in the old and clearly defined procedures for orchestra recruitment, the orchestra auditions.

In this way the symphony orchestra and the HMEI seems to lock each other into a grip where it is hard for any of them to move, making it even harder for the aspiring young professionals to develop new approaches or to demonstrate supplemental competencies relevant for a more flexible and communicative role of tomorrow´s orchestra musician.

In this parallel session, a panel of experts with background from symphony orchestra, higher music education, and media will discuss these issues together with the audience.

***Arild Erikstad** is the Executive producer/Executive International relations TV Music at the NRK Broadcasting Company in Oslo, Norway. From 1992 to 2005, he was the Head of Music TV and Editor for Music for the TV channel NRK2 from 1995 to 1997. For more than twenty years, he has been an editor and moderator for a weekly classical music slot Hovedscenen (The Main stage) presenting concerts, opera and dance. Erikstad is educated as a Dipl. Tonmeister in Detmold, Germany and started his career in NRK as a Tonmeister/Music producer for Oslo Philharmonic Orchestra from 1982 to 1992, working closely with Mariss Jansons producing CDs and radio/TV productions. For more than thirty years, he has produced CDs with all the leading musicians, orchestras and ensembles in Norway. Today, Erikstad is responsible for national and international music co-productions within NRK. From 1999, he was the Vice President of the EBU Music Expert Group and President of IMZ – International Music + Media Center since 2014.*

***Jane Williams** is a British arts manager and consultant based in London. As Head of Orchestral Artistry within the London Symphony Orchestra's Discovery (education and community) department, she works with the Guildhall School of Music & Drama to programme and deliver its instrumental Masters in Orchestral Artistry. She is a visiting tutor for Middlesex University in Arts Administration, and undertakes freelance projects for clients including London's Southbank Centre. Jane has previously held senior management positions with English National Opera, the contemporary chamber orchestra London Sinfonietta, and with international publishers Music Sales. Board, judging and advisory appointments have included Orchestras Live, Spitalfields Music, Classical:NEXT, BASCA (British Composer Awards), the Royal Philharmonic Society, Guildhall School's Reflective*

Conservatoire Conference and COMA (Contemporary Music for All). A music graduate of the University of York, Jane is also a keen amateur chamber musician.

***Jennifer Dautermann**, Founding Director of Classical:NEXT, successfully designed the start-up and is currently guiding the development of this annual, international, art music professionals' forum which attracted 1,300 participants from 48 countries to its 7th edition in May 2018. In 2009, she independently initiated the C3 Festival (Club Contemporary Classical), a showcase for contemporary music mixing elements of new classical and electronica. C3 took place in various cities in Europe and has been supported by the Berlin Capital Cultural Fund, the German Federal Cultural Foundation and the Creative Europe Programme of the European Union. Before this, she was part of the British Council's Arts and Creative Industries Department in Berlin (2000 – 2007), active in projects across the innovative arts spectrum.*

***Peter Maniura** is the Project Director Classical Digital Archive and Orchestras Digital strategy at BBC Music. Currently working on a major project to open up the BBC's archive of Classical Music, Peter Maniura has also launched two new online arts services for the BBC in the past few years. In 2014 he was the Launch Director of BBC Arts Online, the live and on-demand service which aggregates the BBC's Arts coverage across all its services and works extensively with partner organisations in the British arts sector. In 2012 he was the Curator of the new BBC/Arts Council England digital online arts service "The Space" which promotes digital innovation and creativity across the art forms. Prior to this he was Head of Television Classical Music and Performance for the BBC from 1998-2012, and has pursued an extensive international career as a TV director and producer.*

***Eirik Birkeland** was the Rector of Norwegian Academy of Music from 2006 to 2013. In earlier years, he performed in the Royal Danish Orchestra in Copenhagen as the Principal Bassoonist and in the Oslo Philharmonic Orchestra as Co-Principal Bassoonist. From 1996 to 2002, Birkeland was Leader of the Artistic Committee at the Oslo Philharmonic Orchestra and a member of its Leadership Group with Artistic Director, Mariss Jansons. He taught Bassoon, Chamber Music and Interpretation at the Norwegian Academy of Music for many years and was a guest teacher at various European institutions. In 2013/2014 he chaired an Expert Committee appointed by the Norwegian Ministries of Education and Culture to evaluate and propose restructuring of the cultural sector's total contribution to the aesthetic subjects in primary and secondary schools. In the same year, he also chaired a committee developing a new curriculum for Norwegian Municipal schools for music and culture. Eirik Birkeland was elected as a member of the AEC Council in 2007, Vice President in 2013 and has been AEC President since 2016.*

2 – Musicianship Beyond Music: Cross-Art Collaboration in Higher Arts Education – The NAIP Project

*presentations by **Krista de Wit**, **Prince** Claus Conservatoire, Groningen, **Wilhelm Carlsson**, Stockholm University of the Arts and **Thora Einarsdottir**, Iceland Academy of the Arts, moderator **Edda Hall**, Iceland University of the Arts*

The Erasmus+ Strategic Partnership *NAIP: Training Artists Without Borders (2016-18) was* a collaboration of Iceland University of the Arts, Guildhall School of Music & Drama, University of the Arts in Stockholm, University of Music and Performing Arts in Vienna, Royal Conservatoire in The Hague, Prince Claus Conservatoire & Academie Minerva in Groningen, Yong Siew Toh Conservatory of Music in Singapore, and Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen.

The aim of this project was to explore creative collaborative learning approaches in a cross-art setting. Launching the project was a way of responding to needs that students in all the participating universities had expressed. As higher educational institutions in the fields of arts we also needed to acknowledge artists' tendencies towards reaching out beyond their own discipline to create new art together with others in a collaborative way.

In the field of fine art this has been a traditional way of working for a long time, for example by integrating performative elements in a piece of art. In the fields of music and theatre, the general attitude has been more conservative, where artists rather stick to their own discipline. Furthermore, arts students in Europe, as well as in the rest of the world, are living in a reality where artistic institutions like theatres, concert houses, museums etc. are facing an increasingly painful economic situation. The decreasing official subsidies to traditional institutions opens up a whole new territory, where artists are challenged and inspired to find new societal contexts to present their art and to engage with new audiences in new spaces. Moving the arts from traditional spaces and audiences has and will continue to develop and change ways of expression.

The rapid technical developments in the recent years have facilitated the search for new arenas. Digital hardware and software becoming less expensive and more accessible, has encouraged and enabled artists to implement and communicate their art in new ways and reach out for new audiences. Social media and other digital distribution channels have made art more easily shared to an audience. This means that art is also shared amongst artists to a higher degree, inspiring them not only in their own work, but also encouraging them to seek collaboration. Being curious about the work of others is a powerful tool for an artist's own development. Just as the field of fine art led the way to new forms of expression by becoming more interdisciplinary, the performing arts are now following the same path.

At this parallel session, members from the project's working groups will present the project's work through the lens of the focus of each group. Wilhelm Carlsson will discuss the challenges and opportunities of cross-arts student collaboration. Thora Einarsdóttir will address the topic of how mentoring can be a used as a tool to address artistic values, empowering students to develop their own innovative practice with integrity. Krista de Wit will present examples of innovative approaches to support active dialogue and exchange of ideas in digital learning communities, addressing the need for opening up to digital technologies.

Þorgerður Edda Hall, the project's coordinator, will chair the session and facilitate questions after the presentations.

***Krista de Wit** (born Pyykönen, MMus, MMusEd) is a teacher-researcher at the Prince Claus Conservatoire in Groningen, The Netherlands. She works in i.a. the joint European master programme "New Audiences and Innovative Practice" (NAIP), where she chaired the NAIP-working*

group "Online Learning" within the framework "Training Artists without Borders" (2016-2018). She was previously part of the NAIP-faculty at the Royal College of Music in Stockholm, Sweden. Krista works in the research group Lifelong Learning in Music of Hanze University of Applied Sciences Groningen and carries out her PhD-research at the University of Music and Performing Arts Vienna, Austria. Her research investigates what participatory live music practices can mean for the learning and well-being of healthcare professionals in nursing homes and hospital settings, and how these practices can contribute to their working culture. Krista gives lectures on her research topics and continues to work as a violinist in different community contexts.

***Wilhelm Carlsson** is a director who has worked both within independent theatre and the major theatre- and opera houses in Sweden, staging both classics such as Shakespeare and Wagner, to newly written experimental theatre and opera pieces. Since 2011 he has been a professor of opera at the University College of Opera at University of the Arts in Stockholm. One of his major responsibilities is to develop new educational programmes.*

***Thora Einarsdottir** (MA.Arts.ed). Thora is the programme director of Vocal Studies at the Iceland University of the Arts where she focuses on a collaborative teaching and learning approach. Thora studied at the opera course of Guildhall School of Music and Drama and has an active career as an opera singer, performing extensively around Europe. Since completing her MA in Arts Education in 2013 she has become increasingly interested in the development of performance education. Thora has been a part of the NAIP faculty since 2013 and chaired the mentoring working group within the framework "Training Artists without Borders" (2016-2018).*

3 – Kodály HUB: Sing. Learn. Share.

*with **Susanne Konings**, Royal Conservatoire The Hague, **Lucinda Geoghegan**, Royal Conservatoire of Scotland Glasgow, and **László Nemes**, Liszt Academy of Music Budapest*

We all share a firm belief that "music should belong to everyone", not only the privileged few who have access to music education either through their exceptional musical talent or through their elite status within society. It is, however, crucial that every child should have access to music education from the early years.

What role could music conservatories play in achieving this goal? It is our firm belief that the expertise of Conservatoires should be shared with the school music education system to facilitate high quality and meaningful music education from a young age. Consequently, three leading European Higher Education Institutions ((Liszt Academy of Music Budapest[1], the Royal Conservatoire of Scotland Glasgow and the Royal Conservatory of The Hague) have come together to collaborate in an international music education project, with the following aims:

- to raise awareness among professional musicians as well as the general public in the need for quality music education in all schools
- provide guidance for music educators towards a creative music pedagogy inspired by the work of Zoltán Kodály - a Hungarian music pedagogical legacy - alongside his followers

[1] The leader of the project is the Liszt Academy of Music Budapest, Hungary's foremost institute of higher education, to which the internationally renowned Kodály Institute belongs. Two world-class conservatoires joined the project - the Royal Conservatoire of Scotland and the Royal Conservatoire of The Hague - as well as their partner organisations from each country - the National Youth Choir of Scotland, the National Youth Choir of the Netherlands and the Kós Károly School of Budapest.

A special emphasis was placed on music education in the primary schools, particularly for 5 to 10 year-olds, who in the majority of non-specialist educational settings only receive one music lesson per week, generally delivered by classroom teachers without any formal music training.

The Erasmus+ Strategic Partnership project titled *"Kodály HUB: Sing. Learn. Share."* set 3 key objectives:

- to create a new curriculum to be used in the teacher training programmes of HEIs
- to renew the music repertoire for classroom use and to compile new methodology materials, focusing on how to teach music in a joyful, meaningful and relevant way through games and movement activities
- to open an on-line knowledge center (Kodály HUB) for public viewing where a Songbook, a Community, a Calendar, a Forum and further resources are available to assist teachers in their everyday work and to encourage them to share their music, ideas and experiences globally.

The project promotes the values of Kodály-based musicianship training that is adaptable both in the training of professional musicians from beginner to advanced level as well as in the teaching and learning of music in the public school system.

Singing is at the heart of the Kodály Concept, being the most powerful and most accessible tool to develop musicianship skills. A range of structured age and stage exercises, alongside songs representing each country's musical heritage, allows the content to be relevant, progressive and coherent.

It is the united belief of all partner organizations collaborating in the project that ensuring access to music and music education (referring to one of the key presentations *"Ensuring access to music education for all throughout Europe and beyond"* of the AEC Annual Conference in 2014 in Budapest[2]) is first and foremost subject to well trained teachers. By providing hands-on resources to practitioners and modernizing teacher training programmes within HEIs, a new generation of teachers with both improved musical skills and teaching skills can grow. A new generation of pupils making music together in a playful and enjoyable way will further improve the transformative effect of music and as a result will have a strong impact within society. As the Kodály HUB is an open public platform, there is the potential for the core (and truly European) values of the project to be shared and embedded worldwide.

At the time of the launch the Songbook will contain several hundred songs and music listening materials, created by students from the 3 HEIs, from which there will cultural representation from a range of countries, including Hungary, Scotland, The Netherlands, Ireland, England, Poland, Portugal, Brazil and many more. Each song has been analyzed using several key, searchable parameters and (when relevant) each will be accompanied by a game or movement activity to support the teaching objectives and increase the enjoyment of the lesson. Ongoing research shows that an enhanced learning experience is achieved when singing is combined with rhythmic movement. The uploading of new material will be open to all new community members (under the control of the Kodály Institute), thus ensuring the continuous development and enrichment of the music repertory.

At the session representatives of the Hungarian, Scottish and Dutch partner institutions will highlight

- the role Higher Music Education Institutions should play in the training of music pedagogues
- the values of Kodály-inspired music education for professional musicians and for teaching children, through practical demonstration
- the new curriculum - a new way of thinking about the training of music pedagogues

[2] https://www.youtube.com/watch?v=aejca_cTK4k&t=52s

- the use of the Kodály HUB with practical demonstrations (how to use the Songbook in university students' lessons, in classroom situations with children, and how to use the Community and the Calendar modules).

Suzanne Konings *studied Music Theory and Musicology and has been the head of the music theory department in the Royal Conservatoire The Hague since 2004. From 2009 she has been specialising in teaching music according to the Kodály concept. Together with colleagues in and outside the conservatoire she is organising the 'Muziek als Vak' training programmes for teachers and musicians in elementary schools, music schools and higher music education. She teaches music theory and musicianship classes for students in the Royal Conservatoire and the National Youth Choir. Since 2014 she is also the head of the Master of Music Education according to the Kodály Concept offered by the Royal Conservatoire.*

Lucinda Geoghegan *is a theory and musicianship lecturer at the Royal Conservatoire of Scotland working in both the Senior and Junior departments. She is a regular tutor, member of the Trustees and Chair of Education for the British Kodály Academy and in 2017 Lucinda was elected as a Director on the Board of the International Kodály Society. Lucinda is Education Director for the National Youth Choir of Scotland and is a guest lecturer on the summer and yearly courses at the Kodály Institute in* ***Kecskemét, Hungary and in addition has delivered workshops in Europe, Asia, Australia and USA. Publications include – Singing Games and Rhymes series (Tiny Tots, Early Years and Middle Years) and with Dr László Nemes Singing Games and Rhymes for ages 9 to 99. She is co-author of the musicianship programme Go for Bronze, Silver, Gold.***

László Norbert Nemes *is the director of the Kodály Institute of the Liszt Ferenc Academy of Music. His main areas of expertise are musicianship training according to the Kodály Concept and choral conducting. He is artistic director of the New Liszt Ferenc Chamber Choir, artist-in-residence choral ensemble of the Liszt Academy. His most recent publications include a chapter on choral music education according to the Kodály concept in the Oxford Handbook of Choral Pedagogy published by Oxford University Press in 2017. He has taught and held master classes all across Europe, in Australia, Brazil, Canada, China, Indonesia, Japan, Korea, Malaysia, The Philippines, Singapore and the US several times. He is guest professor at the Central Conservatory of Music in Beijing, China. In recognition of his artistic activities he received the Bartók-Pásztory Award in 2005. In March 2017 he was decorated with the Golden Cross of the Hungarian Cross of Merit.*

4 – Becoming Public: Artistic Citizenship and Community Music

*by **Constanze Wimmer**, Brucknеruniversität Linz*

The institution „conservatoire“ stands for a special form of artistic education that has been established over centuries. Already the first foundations in the early years served to professionalize and canonize the training of talented young musicians and to distinguish it from non-formal learning processes of musicians in the industry of entertainment .

The 21st century places new demands on publicly funded conservatoires and universities: to reflect on developments in society as a whole in studies, teaching and research and to prepare young artists and educators not only to become excellent musicians given the fact, that the competition on the art market becomes harder every day – but to become also actively involved in society. Music mediation, community music, inclusion and audience engagement are the buzzwords that enable a new perspective on professional practice within and outside cultural institutions and require a new interaction between art, education and social responsibility: In this sense, Artistic Citizenship expresses a fundamental attitude that sees excellent artistic skills as a tool for social change.

***Constanze Wimmer** received her doctorate in music pedagogy from the University of Music and Performing Arts Vienna in 2009 after studying musicology, journalism and cultural management in Vienna and working in the concert business. In 2014 she habilitated in music pedagogy/Musikvermittlung. 2017 she was appointed university professor for music mediation/Musikvermittlung. The series "Listening Lab – Materials for Communicating Music", which she has been publishing together with composer Helmut Schmidinger at Universal Edition since 2014, brings together current approaches of music mediation/Musikvermittlung on the basis of 20th century works. As a co-founder of the Plattform Musikvermittlung Österreich (PMÖ) and a member of the advisory board of the Körber Foundation, she supports the professionalisation of the music scene at various levels. She is dean at the Bruckner University in Linz, directs the postgraduate Masters in Musikvermittlung – Music in Context and is active as a project developer and researcher in music education/Musikvermittlung.*

5 – Popular Music as a Medium for the Mainstreaming of Populist Ideologies in Europe

*presentation by **André Doehring**, University of Music and Performing Arts Graz*

Populism has been the subject of many studies that have concentrated on the political and economic dimensions of populism and sidelined the important dimension of culture. Significantly, almost none of these studies consider the role of popular cultures in the formation and dissemination of populist ideologies. It is all the more surprising that these studies have neglected the importance of music in the increasing success of populist movements over the last fifteen years. Thus, my paper informs about a research project funded by the VW foundation that aims to rectify the negligence of music in the study of populist movements by examining popular music as one central element of the cultures of populism.

Over the next three years, a team of researchers from five European countries concentrates on the following questions: (1) By what means does popular music mainstream populist ideologies across Hungary, Austria, Italy, Germany, and Sweden? (2) How is popular music with populist elements received at the micro-level in these countries? (3) What are the similarities and differences between the interactions of music and populism across Hungary, Austria, Italy, Germany, and Sweden?

In order to address these questions, we use two different empirical approaches: musicological group analysis and sociological reception analysis via focus interviews with first-time voters. By so doing, we intend to document a significant aspect of the current European crisis and hope to provide a

theoretical framework for enabling future cultural educators to develop methods for building critical awareness of populist cultures in education programs.

André Doehring *(Dr. phil.) is professor for jazz and popular music studies and director of the Institute for Jazz Research at the University of Music and Performing Arts in Graz (Austria). Before, he has been assistant professor at the Institute for Musicology and Music Pedagogy at the University of Gießen (Germany) where he received his doctorate in musicology and had studied musicology and sociology. He is member of the scientific boards of the German Society for Popular Music Studies (GfPM) and of the International Society for Jazz Studies (IGJ) and has published widely on social histories and historiographies of popular music and jazz, analysis, and music and media. As project leader for Austria, he is part of a team of researchers from five European countries to conduct research on popular music and populism starting in March 2019; the project is funded by the VW foundation.*

6 – Music for All: Including Disability

*by **Anna Benedikt**, University of Music and Performing Arts Graz*

In contrary to the medical model of disability which links a disability diagnosis to an individual's physical body, the social model of disability proposes that the disablement of people is mainly caused by society not by impairment. Although the social model offers a new and innovative definition of disability (as dis/ability), it also contains a tragic view of impaired people. In reply to that in 2000 Swain and French introduced an affirmative model of dis/ability, which offered „*essentially a non-tragic view of disability and impairment which encompasses positive social identities, both individual and collective, for disabled people grounded in the benefits of lifestyle and life experience of being impaired and disabled*". Dis/ability was therefore introduced as positive identity category.

First my talk aims to show how these new views on dis/ability are represented in music. This will be shown by some examples like *Im Möglichkeitsraum aus Händen* (*In the possibility space out of Hands*) (2016) by the Austrian composer Elisabeth Harnik, in which sign language is used as additional „voice" on stage, and others.
Using such examples especially students of higher music education would benefit: What socially is defined as handicap is now represented as possible artistic resource. Therefore people with dis/abilities might become new cooperation partners on stage. Thus these new views on dis/ability are the basis to push forward integration and inclusion in higher music education.

Anna Benedikt *currently holds the position of a Senior Scientist for Diversity Studies at KUG. She graduated from the University of Vienna with a MA in Musicology and Gender History. In 2018 Dr Benedikt completed her PhD in music aesthetics at KUG with a dissertation dealing with the relationship between dis/ability and music. She has presented on dis/ability and music on several occasions, including conferences in Ireland (Trinity College Dublin), Great Britain (University of the Arts London, University of Huddersfield), USA (City University New York) and Austria (Johannes Kepler University Linz).*

Friday 9 November 15:00 – 16:30

Parallel Sessions III - Snapshots on the AEC Project SMS - Strengthening Music in Society

Higher Music Education Institutions (HMEIs) play a crucial role to safeguard, develop and promote European cultural heritage and diversity, to facilitate access to cultural offerings and cultural education for all, and to contribute to economic growth through the creation of new jobs and new business models in the creative sector. With support from the European Commission through the scheme "European Networks" of the Creative Europe programme, the AEC can continue to support and encourage Music HEIs to adapt to change, embrace innovation and open up new fields of activities through the project Strengthening Music in Society (AEC-SMS). AEC-SMS represents a bold new step in the Association' s continuing work to provide this impetus and runs from December 2017 to November 2021. Together with experts that form the different working groups the AEC will be working on the objectives presented in eight snapshots.

Snapshots on AEC-SMS Project Objectives are presented by representatives of the working groups working on the topics. You will have the opportunity of attending 3 out of the 8 snapshots proposed:

1. Music in Society
The objective of this working group will be to raise consciousness of the social responsibility of artists and music HEIs as well as to raise consciousness of governments' political responsibility to foster cultural organizations. As the group will be formed by the end of 2018 (a call for applicants has recently been launched), the snapshot session will aim to gather input from AEC members on their needs and expectations.

2. Diversity, Identity, Inclusiveness
The objective of this working group is to encourage Music HEIs to open their educational offer towards more diversity and to promote inclusiveness throughout their activities.

3. Entrepreneurship
This group is working on the *Entrepreneurial mind-set for musicians* in order to embed entrepreneurial skills in the education of the artist to better prepare students for their future role as musician-entrepreneur.

4. International Relations
The group addressing *Internationalization and transnational mobility* is working to help music students and teachers to internationalize their careers and activities.

5. Learning and Teaching
This group aims at *Shaping the musician of tomorrow through innovative 'Learning&Teaching' (L&T)* by providing new L&T models enabling Music HEIs to educate creative and communicating musicians. This strand is coordinated jointly with the Centre of Excellence in Music Performance Education (CEMPE) of the Norwegian Academy of Music.

6. Digitization
The group working on *Teacher education in the digital age* aims at encouraging the use of digital technologies in music education. This strand is fully coordinated by the European Music Schools Union (EMU) and involve representatives of the European Association of Music in Schools (EAS).

7. Early Childhood Music Education

The aim of this group is to increase the quality of early childhood music education, and thus extend the audience of tomorrow. This strand is fully coordinated by the European Music Schools Union (EMU) and involve representatives of the European Association of Music in Schools (EAS).

8. Students

This strand aims at *Involving Youth - Increasing Student Voice* to strengthen student voice within the Association and within all AEC member institutions and to establish a European network of Higher Music Education students – which could possibly take the form for a European Association by 2021.

Friday 9 November, 17:00 – 18:30

Regional Meetings with Council Members

AEC Council members act on behalf of all members, not just those in their own countries. Nevertheless, in order to strengthen representation of all members and to facilitate communication, each Council member has been named as the person of reference **for AEC active and associate members based in a specific country, or group of countries**.

In addition, a representative of **AEC associate members situated outside the European Higher Education Area** has been co-opted by AEC Council to represent this constituency.

Participants have the opportunity to meet their person of reference to discuss any relevant issue of concern to them. The list of countries and the Council member of reference can be found below.

Council Member	Countries	Room Number
Claire Mera Neslon	Greece, Turkey, Cyprus, Israel, Lebanon, Egypt	PM 14
Elisabeth Gutjahr	Germany, Austria, Switzerland	Proberaum
Kaarlo Hilden	Norway, Sweden, Finland, Denmark, Iceland, Estonia, Latvia, Lithuania	Studiobühne
Zdzisław Łapinski	Poland, Belarus, Russia, Ukraine, Bulgaria, Kazakhstan, Azerbaijan, Georgia, Armenia	PM 221
Deborah Kelleher	UK, Ireland	TiP. Probebühne
Harrie v.d. Elsen	Netherlands, Belgium	PM10
Lucia di Cecca	Italy	Florentinersaal
Georg Schulz	Hungary, Romania, Czech Republic, Slovakia, Macedonia, Kosovo, Albania, Slovenia, Croatia, Bosnia, Montenegro, Serbia	PM 24
Iñaki Sandoval	Spain, Portugal	BG 306
Jacques Moreau	France, Luxembourg	BG 206
Bernard Lanskey	Associate Members situated outside the European Higher Education Area	Kleiner Saal

Saturday 10th November, 10:00 – 11:00

Discussion groups on 3 topics – groups organised by mixing AEC regional groups

Each congress participant will find a capital letter between A and I on her or his congress badge. This letter indicates the group to which the participant is assigned as part of the subject-based discussion groups scheduled on Saturday morning. Three groups each are asked to discuss one of the following three topics.

A + B + C AEC and its members' role as a bridge builder between education and culture

D + E + F Autonomy 2.0. - behind the figures: 3 ways to spend the available resources

G + H + I What are in your opinion the greatest challenges facing HME in the future?

Congress participants might wonder why it is not left to them to decide on a topic of their choice. The rationale standing behind this assignement is explained simple and quick: AEC's decision making bodies want to bring AEC members to dialogue to each other which are coming from countries where these issues play different roles and might impact them in diverse ways.

We think that it is worthwhile to think out of the box. We would like to stimulate and encourage our members through this unusual format to challenge what we might take for granted. And we therefore cordially invite you to come along with us on a journey across Europe and to look at things from a different perspective as you might be used to.

AEC and its members role as a bridge builder between education and culture

Music HEIs have a dual purpose. On the one hand, they are places to promote art as well as artistic and art-related research. On the other hand, they are educational institutions; in other words, they are places enabling transfer of knowledge and skills as well as traditions and the know-how to further develop these traditions. The core task of Music HEIs is to prepare young people to the profession as musician. However, music HEIs also take on duties going beyond their actual core tasks. They act as players in cultural life, they educate music teachers, they teach their graduates to act as a mediator of art and culture. This discussion will explore the question of how they are doing this in different countries, and how they can take on a proactive role as bridge-builders between (music) culture and music education.

Autonomy 2.0. - behind the figures: 3 ways to spend the available resources

Financial autonomy is considered by our members as a valuable asset, because an extensive financial autonomy guarantees freedom of the art, of research and teaching. As examples from different countries show, institutional autonomy must not necessarily mean financial autonomy. There are AEC member institutions which are embedded in larger units, such as universities, but with great financial freedom. And there are other institutions that are autonomous on paper, but whose freedom of action is actually very limited by governmental requirements. This discussion round will address pros and cons of different models and investigate the question how the priorities for running a higher education institution would be set assuming the hypothetical scenarion of full financial autonomy.

What are in your opinion the greatest challenges facing HME in the future?

Decrease of state funding; aging audiences of classical music; missing jobs for graduates; too much focusing of conservatoires on a specific understanding of music and a chosen few genres; increasing digitisation of music production; declining social appreciation of art, culture and cultural education; the lack of young musical talents who are gifted and ambitious enough to be tomorrows star performers; The list of actual or perceived threats to which the AEC member institutions are exposed could be endlessly continued. To what extend and how do threat scenarios that are discussed differ from country to country? What strategies are discussed, developed and implemented to prevent these scenarios from becoming reality? Last but not least: What options and what responsibilities do Music HEIs have to intervene and control respective processes at this point?

DOCUMENTS FOR THE GENERAL ASSEMBLY

Agenda

General Assembly Meeting

1. Approval of the minutes of the Zagreb General Assembly
2. President's Report: Annual Report 2017 and activities to November 2018
3. Elections to the Council
    - 3.1 Appointment of two returning officers
    - 3.2 Elections to the Council
    - 3.3 Presentation of candidates for Council
    - 3.4 Explanation of the voting procedure
4. Update on AEC Sustainability Plan
5. Financial report of the Secretary General
6. Approval of the proposal for AEC Language policy
7. Approval of the proposal for guidelines on acknowledgment of merits
8. Approval of AEC's position on U-Multirank
9. Matters related to the European subject-specific quality assurance agency for music, MusiQuE
10. Confirmation of new members, withdrawals and expired memberships
11. Future congresses
12. Any other business

Minutes of the AEC General Assembly 2017
(Zagreb, Croatia, 11 November 2017)

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 2016 General Assembly in Gothenburg

- ✓ The Minutes were approved by the General Assembly.

2. President's Report: Annual Report 2016 and activities to 2017

More details for the year 2016 can be found in the AEC Annual Report 2016 (available online in English), including a summary of the 2016 Annual Accounts. In his presentation, Eirik Birkeland addresses the following issues:

- Membership: At the end of 2016, the AEC had 297 members (256 Active and 41 Associate Members)
- AEC Council: At the end of 2016, 3 new Council members were elected, and 3 Council Members were elected for the Executive Committee:
    - 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; **Evis Sammoutis**, Nicosia, Cyprus; **Claire Mera-Nelson**, London, UK; **Elizabeth Gutjahr**, Trossingen, Germany, **Lucia Di Cecca**, Frosinone, Italy, **Zdisław Łapinski**, Krakow, Poland
    - Co-opted member representing Associate members: **Bernard Lanskey**, Singapore
- AEC Council Meetings: AEC Council met three times in 2017. One of them took place in Rome, where the Council met with the Italian Ministry of Education and Research. AEC Council is indeed planning to organize one of its annual meetings outside Belgium in order to meet with its member institutions and, if appropriate, with representatives of the government. In addition, two Executive Committee meetings took place between these Council meetings and four Executive Committee Skype meetings. Both Council and ExCom worked on the following issues during the year:
    - Revising the Strategic Plan 2016-2020
    - Developing the Sustainability Plan
    - Preparing the events and platforms and monitoring their success.
    - Preparing the 2017 Congress and those in future years as well as the General Assembly 2017.
    - Monitoring AEC Projects (in particular FULL SCORE in its last year of operation and preparations for the upcoming SMS) and activities
    - Monitoring and contributing to external relations,
    - Dealing with membership matters and overseeing finances

- **Personnel changes within the AEC Office:**
    - Stefan Gies, Linda Messas, Angéla Dominguez, Jef Cox and Sara Primiterra have continued their work.
    - Nerea Lopez de Vicuña has left the AEC in October after 4 years as Office Manager. Esther Nass has started in October as Office Coordinator.
    - Several student interns have joined the staff during 2017

- **Overview of 2017 Projects:**
    - AEC has finished the last year of the **FULL SCORE project (2014-2017)** in August, which has been at the centre of AEC activities in the last three years. Its Final Outcomes include the establishment of a long-lasting cooperation between the European Music School Union EMU and the European Association for Music in Schools EAS, the development of standards to assist institutions on the quality enhancement of their pre-college level and classroom music

teacher programmes, the publication of revised Learning Outcomes and a contribution to the European Agenda for Music. Moreover, AEC commissioned a European Online Application System EASY, established a job vacancy platform, and developed a Study on Graduates and a Student Handbook.

- AEC is also involved in the management of the **RENEW project (2016-2018),** coordinated by the Jyske Musikkonservatorium /Royal Academy of Music Aarhus/Aalborg, aiming at promoting entrepreneurship as a component of HME programmes.
- The **Music Master for New Audiences and Innovative Practice (NAIP)**, a two year strategic partnership aiming at the modernisation of curricula, and teaching and learning approaches in higher music education.
- **VOXearlyMUS (2015-2018)**: an ERASMUS + collaborative project focusing on cross-border cooperation in the field of vocal Early Music teaching as a tool to strengthen the quality of Higher Music Education.
- The **European Chamber Music Academy (ECMA) - Next Step (2015-2018)** is a collaborative Erasmus + project that focuses in cooperation for innovation and the exchange of good practices in the field of Chamber Music.
- **'Modernising European Higher Music Education through Improvisation – METRIC'** (**2015-2018),** is a cooperative project between several European conservatoires and the AEC which focuses on curriculum development and intensive cooperation in the field of improvisation, with the aim of creating a European Master course for improvisation.
- For these projects, AEC's role is limited to promotion and dissemination, and to the appointment of an external evaluator.
- **NXT Project – Making a living from the Arts (2015-2018)**, formerly called NE©XT Accelerator is coordinated by ELIA. It involves 20 partners with relevant expertise from higher arts education institutes, incubator initiatives and cultural providers. It aims to support emerging artists to initiate successful international careers and to improve their capacity to make a living from their artistic production.

- **AEC Regular Activities 2017**
  - Pop & Jazz Platform, London (17-18 February)
  - Early Music Platform Forum, The Hague (23-24 March)
  - EPARM Conference, Antwerp (23-25 April)
  - IRC Meeting, Tiblisi (21-24 September)
  - AEC Annual Congress, Zagreb (9-11 November)

- **AEC Advocacy**
  - During 2017, both the CEO as well as several Council members have been active at European and at national level in order to strengthen the AEC network and advocate for Higher Music Education.
    - The CEO was invited to give an expert statement at the joint session of the European Parliament's Committees "Foreign Affairs" and "Culture & Education" on a draft policy paper about a new "EU strategy for international cultural relations". He was also included in an internal feedback round discussing the draft of a "Revised Modernisation Agenda for Higher Music Education" in Brussels.
    - In addition, regular contacts to key members of the Culture Committee of the European parliament, Silvia Costa and Julia Ward, were maintained.
    - There were also a couple of opportunities to be in close touch with organizations at national level, e.g. with the Italian Ministry for Higher Education, several networks in the Nordic countries, French associations as ANESCAS and ANdEA.
  - In the framework of the FULL SCORE project, formal cooperation has been strengthened with:
    - The European Music Council (in relation to the Music Agenda for Europe)
    - The European Music School Union EMU
    - The European Association for Music in Schools EAS
    - The European Jazz Network
  - AEC has also been in regular contact with:
    - The European University Association
    - Pearle* – the Performing Arts Employers' Associations League Europe
    - IMZ – International Music and Media Centre

        - 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
        - The International Music Council IMC
    - News from the Regions
        - The Council is keen to put more emphasis on the feedback and news from the different regions, and has discussed in April how to increase AEC's relevance for the various regions. Besides looking at the possibility to organize specific services such as regional seminars, to plan an annual Council meeting in a country where it has members and to try to implement some of the features suggested by regions last year, the Council has decided to include a specific Congress session on topics that were raised during the regional meetings last year. It seemed important for us, as suggested by our members, to bring together the different regions.

- **Looking ahead – AEC in 2018**
    - The AEC has managed to acquire new funding with a successful application to the Creative Europe's programme which supports European Cultural Networks. The new project is called Strengthening Music in Society (SMS) and will last 4 years, from 1st December 2017 to 30 November 2021. The project will address 6 main themes:
        - the impact of conservatoires on society,
        - diversity and inclusiveness – in relation to music genres but also to overcoming social barriers,
        - How to embed an entrepreneurial mind-set in our institutions
        - The development of a L&T platform in cooperation with the CEMPE of the Norwegian Academy of Music
        - Internationalisation of institutions and of students' future careers
        - Music education in the digital age

      The project will also be based on cooperation with partner organisations: European Music Schools Union EMU, European Jazz Network, EJN, etc.

    - Upcoming events in 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)
        - AEC Annual Congress and GA, Graz (8-10 November)

3. <u>Elections to the Executive Committee</u>

✓ The General Assembly unanimously approves the appointment of Miren Iñarga, Musikene (Higher School of The Basque Country), and Rico Gübler, Musikhochschule Lübeck, as Election Officers.

- There is 1 vacant seat available
    - AEC Vice-President: current member, Georg Schulz is eligible to stand for re-election, has completed his first term.

- Candidate for Executive Committee (ExCom):
    - Candidate for Vice-Presidency: Georg Schulz, Kunstuniversität Graz, Graz, Austria.

- Results are presented at item 10 of the General Assembly.

4. <u>Decision on Council election rules</u>

- During the GA of last year, the AEC Council presented an adjustment to the voting system, as it became clear that a part of the AEC membership felt uncomfortable about the AEC Council's composition and requested the adjustment in order to ensure a more balanced regional geographic representation at Council.
- The AEC membership decided to postpone the voting to this year, giving the Council the mandate to present a revised proposal taking into account the remarks made at the GA, and to give the members the opportunity to contribute to the debate.
- The feedback gathered over the year indicated a clear tendency not to change the rules for the time being. The AEC Council therefore proposes to keep the current election rules.

✓ The General Assembly approves the proposal to keep the current election rules.

5. <u>Approval of the revised AEC Strategic Plan 2016-2020</u>

- The Council decided to revise the AEC Strategic Plan in 2016
    - This was done in connection with the arrival of the new CEO, and with the realization that the structure and length of the existing plan was very complicated to work with.
    - In September 2016, it was decided to simplify the Strategic Plan by the 2017 General assembly, also in order to integrate the core elements and strands that would be highlighted in the SMS application that was going to be written.
    - It became progressively clear that the revision would be deeper than anticipated, and indeed, both the structure and content have been revised. We felt that this revision was also the occasion to be clearer to external stakeholders about what AEC stands for.
- Content of the Document as presented by Eirik Birkeland, AEC President.
    - The Vision statement has been adjusted in three different sections: the motto; the three areas of professionally focused arts education; and the expression of social commitment.
    - The Mission is connected to the four different pillars developed.

    <u>Pillar 1: Enhancing quality in Higher Music Education</u>
        - Investigating, advocating and disseminating innovative practice in all three fields
        - Providing guidance for capacity-building and for establishing appropriate infrastructures in those areas
        - Strengthening the understanding of artistic research as a means of promoting deeper musical engagement
        - Encouraging quality enhancement, including through a sustained cooperation with MusiQuE
        - Supporting member institutions in the delivery of high-level pre-college music studies

    <u>Pillar 2: Promoting participation, inclusiveness and diversity</u>
        - AEC will promote the diversity of approaches to Higher Music Education
        - AEC will support its members in different regions of Europe in ways that are appropriately tuned to their diverse needs and priorities
        - AEC will strengthen the student voice inside the association and its membership

    <u>Pillar 3: Strengthening partnership and interaction with stakeholders</u>
        - AEC will engage with organisations dealing with higher education policy at European level
        - AEC will connect the levels and branches of the music education sector, helping it to become a united voice for music within the cultural and political debate
        - AEC will strengthen dialogue with organisations dealing with arts practise, arts education and culture and strengthen interdisciplinarity

    <u>Pillar 4: Fostering the value of music and music education in society</u>
        - AEC will represent and advance the interests of the Higher Music Education sector at national, European and global levels for the greater societal good
        - AEC will work to increase opportunity and access to Music Education
        - AEC will assist its members in engaging audiences in an evolving cultural environment and in exploring the musical needs in society

    - An additional chapter ‘Ensuring operation excellence’ was added and is dedicated to more practical matters:

- AEC will perform all the functions of an effective and efficient member association, with clear governance and a well-run, proficient and dedicated office team
- AEC will strengthen its financial sustainability and strive to become more independent from project funding
- AEC will strengthen and improve the communication to and from members and reinforce its role as an information platform and as a "trend scout"
- AEC will develop its relationship with its members

- The members did not make any suggestions or comments during the GA, but did already during the Regional Meetings. All AEC members are invited to send comments in written to the AEC Office by the end of February. AEC Council will then adopt the final Strategic Plan at its March 2018 meeting, based on the comments received.

✓ The members present approved the revised AEC Strategic Plan, with five abstentions.
✓ The members present unanimously approved to extend the period of validity of the plan from 2016-2020 to 2016-2021.

6. Approval of the AEC Sustainability Plan

- Eirik Birkeland, AEC President, presents the necessity of the AEC Sustainability Plan, especially in a situation where AEC is not dependent on project funding.
  - The fundamental principle is to keep the costs as the financial burdens on AEC members as low as possible
  - The aim of the plan is to enable AEC to maintain the high quality of its work and to progressively decrease the extent to which the Association's income is dependent on project funding and to ensure that AEC relies on a more stable income.
- Linda Messas, General Manager, presents the Sustainability Plan and its principles.
  - The sustainability plan envisions the financial situation of AEC after the end of the SMS project (end of Nov 2021) and consists of 4 steps:

1 - Setting targets concerning the level of expenditure AEC will have in 2022

- We should maintain a high level of activities run by an Office with the same composition as currently (rather than scale down the size of the office) with 6 full-time staff members and 2 interns.
- From 2022 onwards, travel and accommodation costs for members of Council and for 4 WGs should be covered by AEC (promote participation) - to ensure that finance is not a bar to participation in AEC at a strategic level
- We should raise AEC staff members' wages to a fair and reasonable level in line with Belgian standards and with the level of expertise present in the team
- We should build up financial reserves amounting to 10% of AEC total annual budget, in accordance with the principles of good economic management and in order to remain fully operational even in times of economic uncertainty

2 - Setting targets in relation to the income strands on which AEC will be able to rely on in 2022 and in relation to the proportion of the total income that they will represent

- The AEC is planning to rely on Membership fees, Events fees, Fees for services that AEC will start (or continue) to offer, Project Funding.
- MusiQuE will continue to reimburse AEC for the hours of the 2 staff members who are employed by AEC and serviced on a part-time basis to MusiQuE.
- In the plan which we are now proposing, membership fees represent 58% of the total income in 2022, events fees represent 27% of that total income, services offered by AEC represent 3 %, project funding 4% and reimbursement from MusiQuE 7%.

3 - Revising AEC income strands

- The AEC proposes to raise the **membership fees** by 29%, but we are proposing a raise of the membership fee which will impact mostly members situated in a country with a relatively high GNI and/or members with more than 700 students. This is in order to ensure fairness and equity between members.
- For countries in which the GNI is lower than 35,000 international dollars:
  - Step 1: As in previous years, an inflation rate is applied to ALL membership fees (+1.5% per year).

        - Step 2: The fee (incl. inflation) is adjusted based on the number of music-related students in the institution
    - For countries in which the GNI is equal to or higher than 35,000 international dollars
        - Step 1: As in previous years, an inflation rate is applied to ALL membership fees (+1.5% per year).
        - Step 2: The membership fee (incl. inflation) is raised in order to reach a proportion of the GNI that is close to 3%.
        - Step 3: The fee is then adjusted based on the number of music-related students in the institution as explained above:
    - **Events fees**: The AEC proposes that by the year 2022, the Congress fee is raised by 100 euros, the IRC fee by 30 euros, the PJP and EPARM fees by 20 euros.
    - **Services fees**: Pre-AEC event seminar fees will be raised to 80 euros by 2022, the number of sponsors at events will be slightly increased, and we plan to offer a new service to assist AEC member institutions with revising or writing project applications for EU or other schemes.
    - **Project funding:** AEC is still planning to get involved as coordinator or partner in various projects to be at the forefront of our sector.
    - **Income from MusiQuE:** MusiQuE is fully independent with regards to governance, and is only progressively becoming self-sustainable. Since 2016, 2 staff members of AEC are serviced to MusiQuE for a total of 1FTE per year and MusiQuE reimburses every year to AEC a higher proportion of these staff costs

4 - Implementation of the Plan: adjusting the income strands progressively, from 2019 to 2022

- The President announced that all comments mentioned during the regional meetings will be taken into account, and discussed by Council. AEC Council will adjust the plan and propose the final version at the GA next year. All AEC members are also invited to send comments in written to the office by the end of February. The President asked the members present to comment on each of the 4 parts of the plan.
    - Claus Larsen's (SDMK - Danish National Academy of Music) question concerned the independency between MusiQuE and AEC, given the close personal connection between the people involved in the AEC and MusiQuE: The members of the board of MusiQuE are there in their individual capacity. The European standards and guidelines are fulfilled in terms of independence, but MusiQuE is still working on the financial sustainability.
    - Isabel Replumaz's (CNSMD de Lyon) question concerned the calculation of students per institution regarding the new membership fee: For the calculation only music students from the higher level are used.

✓ The General Assembly approves the principles of the plan (including the overall levels and the implementation of the plan from 2019).

7. Financial Report of the Secretary General

- Harrie van den Elsen, AEC Secretary General, explains the overall financial position of the Association. He shows slides of the summary overview of the accounts, which can also be found in the AEC Annual Report 2016. A copy of the forecast outturn for 2017 and first provisional budget for 2018 has been distributed beforehand, which also includes the 2016 figures for reference. The complete Annual Accounts (in English only) are available upon request. The full text of the financial report is also available to the members upon request.
- Report on the 2016 accounts:
    - An online voting of the accounts was carried out by the office in June 2016. Here are the results:
    - 50 active members responded to the online voting notification. Of these, 48 approved the accounts and 2 abstained. There were no votes against approval of the accounts.
    - The Secretary Genearl thanks the external auditors Paolo Troncon, Conservatorio Di Musica Di Castelfranco Veneto A. Steffani, and Peter Dejans, Orpheus Institute Gent, for carrying out this function for AEC for 2016. He informs the GA that they both recommended the approval of the 2016 accounts.

- Proposed membership fees for 2018
    - In accordance with AEC usual practice, Council proposes that the new membership fee levels set out in the reader, which reflect both an anticipated 1,5% indexation rise and updated GNI figures (from 2016), are adopted for 2018.

- Forecast outturn 2017 and Budget proposal 2018
    - Income 2017: The income from membership fees and from events fees should be slightly higher than last year. The members' contribution to the EASY Pilot Project (the European Online Application System for mobility of students and staff) has increased as more institutions joined (and are still joining) the project and as we had to raise the fee. The amount of the FULL SCORE subsidy is lower in 2017 as the project has ended on 31st August 2017. AEC is however receiving other project grants in relation to the other projects it is involved in. Finally, the costs reimbursed to AEC by MusiQuE, both for overhead costs and for staff costs, are raising every year.
    - Expenditures of 2017 are generally at the same level as in 2016. Staff costs shall rise due to the implemenation of an inddexation rate and the full-time employment of the General, who was on maternity leave for 3 months last year. Costs of events and Council were not anymore covered by the FULL SCORE project, which explains their raise in 2017. FULL SCORE projects expenses have of course decreased substantially but the important investment in the setting up of the European Online Application System EASY continues in 2017, with both developmental costs and support costs amounting in total to 78'000 euros.
    - As a result, the forecast shows a negative result of about 10'000 euros.

    - Concerning the income of 2018: The membership fees will slightly increase in line with the indexed fees proposed for 2018. The income from event fees may still increase compared to what has been budgeted (which is lower than in 2017 as financial conditions of the next EMP and L&T platform are not fully clear yet). We do expect a slightly higher income from institutions' contributions to EASY (European Online Application system) as the system should be up and running and attract more institutions than in the pilot phase – but it is hard at this stage to estimate how many institutions will still join before we even have the amount of member institutions joining in October-November 2017. The SMS grant we have requested from the European Commission is higher than the one for FULL SCORE. Finally, the costs reimbursed to AEC by MusiQuE, both for overhead costs and for staff costs, are raising every year.
    - Expected expenditures of 2018: Most of the events costs in 2018 are not covered by project funding – although there may still be changes in this regard once we start with the implementation of the SMS project. On the contrary, travel bursaries for members to attend AEC events will be included in the SMS budget and increased (up to 7000 euros while at the moment the travel bursaries themselves amount to 3000 euros). Project expenses will increase of course in relation to the implementation of the FULL SCORE project. There will still be costs associated to the running of the EASY system, as well as some costs for the further development of the system, but less than in 2017.
    - As a result, the forecast shows a positive result of about 9'000 euros.

- ✓ The General Assembly approves the Forecast 2017
- ✓ The General Assembly approves the Budget proposal 2018

- Appointment of two external auditors for the 2017 accounts

- ✓ The General Assembly anonymously approved the appointment of Peter Dejans and Diana Mos as external auditors for the 2017 accounts.

8. Decision on the continuation of simultaneous translation provided during AEC Congress

- The CEO presented the proposal on stopping the simultaneous translation during the AEC Annual Congress. The Council believes that the costs for simultaneous translation are not in adequate proportion with the number of participants using that service.

- Instead, it is planned to translate more written publications in more languages than before. In addition to English, French, German and Italian, this might be in particular Spanish and Polish in order to cover the six biggest language communities inside the European Union.
- During the regional meetings on Friday it became clear that there are many questions and comments from the AEC membership. The CEO asked the members present to comment:
    - Martin Prchal (Royal Conservatoire The Hague) commented that the AEC is an European organization which is challenged to be inclusive for all its members. As cultural diversity also includes linguistic diversity, he is against the proposal to stop the simultaneous translation. He suggests that speakers should be able to express themselves in their own language, and that we might at the moment exclude possible participants who do not come because they know they have to speak English.
    - Frans Koevoets (Codarts Rotterdam) commented that the AEC should listen to the minority, rather than the participants who do feel comfortable speaking English.
    - Bruno Pereira (ESMAE Porto) commented that nobody would disagree with Frans and Martin, because the AEC has to be inclusive for minorities. However, he believes that having translation to German, French and Italian does not save that diversity, as this still enables only certain participants to speak their preferred language (and not Portuguese for example). He says that this diversity could also be expressed by extending the written translations to other languages, as the AEC proposes.
- The Council decided to have a preliminary vote, given the comments above, and will reconsider its proposal and come back next year.

✓ Among the General Assembly, 52 people voted in favour of the proposal to stop simultaneous translation, 21 were opposing the proposal and 19 abstaining.

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

- After MusiQuE's presentation the General Assembly proceeds to the endorsement of AEC Council recommendation to the MusiQuE Board in relation to the selection for a new MusiQuE Board member.
- MusiQuE Board members are nominated for 3 years. However, a rolling system was agreed by the three appointed members so that new board members from AEC membership could progressively be involved. One of the Board members appointed by AEC in 2014 will therefore step down this year.
- An open call for applications was launched in June by MusiQuE to recruit a new board member. Council considered all applications carefully and, feeling that two candidates were very experienced with quality assurance and very competent, Council has nominated two of them ex aequo.

✓ The members present endorsed AEC Council's recommendation to the MusiQuE Board regarding the nomination of a student member of the MusiQuE board and regarding the appointment by MusiQuE of Martin Prchal for a second term as Chair of the Board.

10. Announcement of the Executive Committee election results and elections to the Council

- Announcement of the Executive Committee Election Results:
    - ✓ Georg Schulz is elected as Vice-President with 104 votes.
- Elections to the Council: The election procedure is explained and the GA proceeds to vote leaving the room after the GA.

11. Confirmation of new members, withdrawals and expired memberships

- The following institutions have been accepted as Active Members in 2017 (November 2016 to November 2017):
    - Istituto Superiore di Studi Musicali "Claudio Monteverdi", Cremona, Italy
    - "IESM (Institut d'Enseignement Supérieur de la Musique - Europe et Méditerranée), Aix en Provence, France
    - New Bulgarian University, Department of Music, Sofia, Bulgaria
    - Westerdals Oslo School of Arts, Communication and Technology, Norway
- The following institutions have withdrawn their membership:
    - CRR de Strasbourg, France

- Conservatorio di Musica "G. Cantelli", Novara, Italy
- University of Salford, Manchester, UK
- Mason Gross School of the Arts, New Brunswick, USA
- Conservatorio di Musica "F. Reggio Calabria, Italy

- The following memberships have been expired in 2017 (TBC):
  - CRR "Pierre Barbizet", Marseille
  - Conservatorio di Musica "Giovan Battista Martini", Bologna
  - Conservatorio di Musica "F. Tofrrefranca", Vibo, Valenzia
  - Universitatea Transilvania din Brasov

12. <u>Future Congresses</u>

- The next Congress will take place at the University of Music and Performing Arts, Graz, November 8-10 2018.
- The 2019 Congress will take place at the Conservatorio Statale di Musica "G. Verdi", Turin, 7-9 November

✓ Following the voting process, it was announced that both Claire Mera Nelson, Trinity Laban Conservatoire of Music and Dance, (97 votes) and Iñaki Sandoval, University of Tartu Viljandi Culture Academy, (86 votes) were elected as AEC Council members. 103 votes were cast, with 102 votes being valid.

Brussels, 1. December 2017

Eirik Birkeland, AEC President

AEC Council Elections 2018 – CVs and Statements of Candidates

Ingeborg Radok Žádná (Candidate for Council)

Ingeborg Radok Žádná
Prague Academy of Performing Arts
Prague, Czech Republic

Received her degree from the Charles' University Faculty of Arts in Prague. During her studies, she became a member of several early music ensembles (Musica Antiqua Praha, Les Voix Humaines, Musica Fresca, Ad Vocem, Capella Regia Musicalis) as a violoncello and viola da gamba player. After finishing her studies in philosophy, she taught languages and translated from French and Spanish (Institut Français à Prague) while also dedicating herself to performing and recording (a collection of CDs with Musica Antiqua Praha for the Supraphon label and recordings for Czech Radio).

Starting in 1996, she took on various managerial positions at cultural institutions such as the Prague Philharmonic Choir, PKF/Prague Philharmonia, and the Prague State Opera. Between the years 2000 and 2002, she was the executive commissioner in the Office of the General Commissioner for the project called Česká sezóna ve Francii 2002 (Czech Season in France 2002) at the Ministry of Culture of the Czech Republic. At the State Opera in Prague, she was first the manager of the production and commercial departments starting in 2002 and then, from 2004, the artistic director of opera.

In 2010, she became vice-dean for international relations and creative activities of the Music and Dance Faculty of the Academy of Performing Arts in Prague (HAMU) and then, in 2017, she was named vice-rector for international relations and creative activities of the Academy of Performing Arts (AMU). She teaches students in the department of music production and is a member of the specialist board of the doctoral program in music production of the Faculty of Performing Arts in Prague as well as Janáček's Faculty of Performing Arts in Brno (JAMU). While in this position, she was named to a number of grant and hiring committees. In the beginning of 2018 she was elected vice-president of the Board of Higher Education, an association connecting all Czech public, state, and private universities, where she also works on the committee for Erasmus and the Visegrád scholarship fund. She is working on a number of national projects for the Ministry of Education, Youth, and Sports of the Czech Republic in the area of creative activities, evaluating the quality of education and artistic activities. In 2018, she began collaborating with the MusiQuE agency on their evaluations of higher education music schools.

In 2015, she was elected a member of the Board of the Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC), in which HAMU is an active member.

In 2003, the French government named her a Knight of the Order of Arts and Letters.

Dear colleagues,

Let me address you in order to describe briefly my view of the role of AEC, my experience and my motivation to stand for the second term as member of the AEC Council.

Thanks to AEC, the higher music education institutions can share their experience, discuss any issues, compare similarities and recognize that each school is unique and specific in its own way. As a strong representative of its members, the AEC plays an important role in the higher music education sector, often heading discussions about strategy and future development of the music education in Europe.

The Academy of performing Arts in Prague, with its Music and Dance Faculty where I am teaching at the music management department, has been AEC member since 1997. Over the more than 20 years the school has established a lot of personal and work contacts (relations) resulting in hundreds of student´s and teacher´s mobilities. The AEC helped us with the implementation of the Bologna criteria and the review visits of colleagues from partner schools provided us with a number of valuable recommendations and observations.

In exchange, I am now offering my experience both from active music performance as well as from management of various cultural institutions, which could hopefully complement the AEC expertise in the field of internationalisation, entrepreneurship and social role of higher education institutions. This agenda is similar to the areas I am responsible for as vice-rector at the Academy and as vice-president of the Czech Council of Higher Education Institutions, which represents all public, state and private Czech universities.

I was elected for the first time at the congress in Glasgow 3 years ago. Since then the council and AEC in general accomplished a lot of work. However, some projects have been launched just recently or are still in progress. I strongly believe that certain continuity and knowledge of the agenda is helpful and sometimes even essential. Therefore, I would like to carry on working in the AEC Council to see some promising projects come to a successful end.

Ingeborg Radok Žádná

Update on AEC Sustainability Plan

The Sustainability Plan aims at ensuring AEC's financial sustainability after the end of the SMS project on 30 November 2021. The main objective 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.

Decision reached at AEC GA 2017 in Zagreb

The General Assembly approved the principles of the plan (including the overall levels and the implementation of the plan from 2019). It was agreed that AEC would continue to collect feedback by the end of February 2018, consider all comments (including those mentioned during the regional meetings in Zagreb and during the GA in Zagreb), adjust the plan and propose the final version at the 2018 GA.

Summary of the comments received:

Although all AEC members were invited to send written comments, there were no further comments received other than those mentioned during the Regional meeting in Zagreb and during the GA itself (see respective reports).

Some groups of countries shared their full support for the plan: the Dutch and Belgian group and the French group considered it as a positive development for the organisation that shows the maturity of the AEC and found it important to have this anticipatory vision. The Spanish-Portuguese group appreciated the moderate raise of the membership fees (for their group) and of the events fees.

Two concerns were expressed about the content of the plan: first by the UK and Irish group about the raise of membership fees for the so-called 'richer' countries, which still face challenging government cuts (thereby giving them less room for financial manoeuvre than a gross national income – GNI - may indicate); and secondly, by the Nordic and Baltic countries asking if the raise of the income coming from services is realistic. There were also some discussions in the Italian group around linking membership fees to data other than the GNI, i.e. the weight of the country within AEC - but no agreement was reached within the group.

Finally, it has to be mentioned that the AEC budget plan also includes income and expenditure related to MusiQuE even if these do not impact the AEC sustainability plan as such.

Conclusion: as these comments do not undermine the vote of AEC members at the 2017 GA, the Council has decided that there is no need to adjust the plan and present it again to the GA in 2018. The principles of the plan which have been approved will be progressively implemented from 2019 onwards and members will be asked every year to vote on the budget of the following year.

Reminder of the principles agreed on at the 2017 GA (see also 2017 GA Report)

After the SMS project period (2017-2021):

1. the Office Team composition shall remain significant (current estimation: 5 FTE and 2 interns + 1FTE dedicated to work for MusiQuE) and gross salaries will have been raised by 21%
2. AEC shall cover travel, accommodation and subsistence costs of four working groups' meetings and of two Council meetings and shall provide travel bursaries to support member institutions with difficulties
3. AEC shall have built up financial reserves amounting to 10% of AEC total annual budget
4. The income shall be structured in the following way:
    - Membership fees shall represent 58% of the total income (i.e. raise by 29%)
    - Events fees shall represent 27% of the total income (i.e. raise by 32%)
    - Fees to be received for services (Pre-AEC event seminars, sponsorship at events, project applications reviewing or writing) shall represent 3% of the total income (i.e. raise by 416%)
    - Project funding for staff costs and indirect costs shall represent 4% of the total income (i.e. decrease by 77%)
    - Income from MusiQuE shall cover the staff costs and overhead costs related to the 1FTE of staff working for MusiQuE

A four-year implementation plan running from 2019 to 2022 was approved. For 2019, the following elements are planned:

A. Membership fees are: **i. Subject to indexation (+1.5%** raise to compensate for inflation**).** **ii. For members situated in a country with a GNI higher than 35 000 euros (in PPP international dollars), raised by ¼ of the total raised envisioned** iii. **Adjusted based on student figures**
B. Events fees remain at the 2018 level
C. Fees to be received for services: a plan is prepared
D. Project funding for staff costs and indirect costs is received for the SMS (Strengthening Music in Society) project
E. Income from MusiQuE is increased from € 25'200.00 to € 30'150.00.

Proposal for AEC Language Policy

1. Investigation results and suggestions

AEC wants to be an inclusive association, giving the possibility to the AEC community at large to know about its activities, policy and projects and to have access to its publications. Since the last GA, where the language issue was addressed as part of the General Assembly, many informal discussions have taken place with AEC members to gather their concerns and suggestions in relation to AEC language policy. Various, sometimes controversial arguments were raised, e.g.: providing simultaneous translations at AEC Congress is a sign of diversity; excluding the majority from the option of expressing themselves in their mother tongue would be discriminatory; etc.

In addition, AEC office member Nina Scholtens conducted between April and June 2018 guided interviews with representatives of seven selected European organisations to learn more about their language policies and their experiences. These selected organisations included some of our long-standing partners (such as ELIA, EUA, Pearle*) as well as organisations that are similar to AEC in terms of structure, size and outreach, but are dealing with other subjects such as broadcasting and health care. The most important result of these investigations is that none of these partner organisations provides simultaneous translation at their events and only a few of them provide basic written information in other languages than English. All of them are reporting that the tendency in recent years is more in the direction of an increased focus on English.

Based on the discussions with AEC members, there is no apparent evidence that expanding the amount of languages in which simultaneous translation is offered at the Annual Congress would lead to an increase in the number of participants. On the other hand, no concerns or fears were raised that the number of participants might drop noticeably if no simultaneous interpretation was offered at the congress any more. Many of our interlocutors stated that even now institutions would only send those colleagues to AEC events who have appropriate English knowledge. In some cases, the institutions send principals together with English-speaking assistants.

2. Proposal to the GA

Based on these findings and experiences, the following proposal is submitted to AEC GA:

- AEC will discontinue simultaneous translations during AEC Congress.
- AEC will use money thus saved to offer more written translations, and for some documents in more languages. A survey will be conducted among AEC member institutions to decide on a list of documents to be translated and in which languages (Part 3).
- During AEC events, speakers will have the opportunity to present in their mother tongue, if they send their text 3 weeks before the event.
- AEC will encourage its members to translate AEC documents and publications and will publish the translated versions on the AEC website along with the translations officially produced by AEC.

3. Survey on extending written translations

AEC Office has carefully compiled a list of documents which can serve as example for AEC members, to illustrate how the number of documents translated as well as the amount of languages could be extended. AEC will conduct an online survey among its members to finalise the list of publications.

Suggested List of Documents	
Documents that could be available in French, German, Italian, Spanish and Polish	
Strategic Plan 2016-2021	2018
Erasmus+ beyond 2020 Position Paper	2018
AEC Student Handbook	2017
Publications of the AEC-SMS Project	2017-2021
Documents already available in English, German, French that could be available also in Italian, Spanish and Polish	
AEC Learning Outcomes	2017
AEC Statutes (possibly renewed)	
Pre-College Music Education in Europe	2007
Documents that could be available in English, German, French and Italian	
Reference Points for Design and Delivery of Degree Programmes	2011
Implementation and Use of Credit	2007
GA Documents	Each year
AEC Newsletter	Each year
Congress Reader	Each year

Other documents to be considered
AEC Handbook - Curriculum Design and Development in Higher Music Education
International External Examiners in Higher Music education: Role, Purpose and Case Studies
Learning from each other: Sharing Good Practice through Benchmarking
Perspectives on 2nd cycle programmes in higher music education

Guideline on acknowledgment of merits to AEC

Context

The AEC owes its prestige and success to the dedicated cooperation of many committed individuals who have decided to devote a considerable amount of their energy and time to volunteer for the benefit of AEC. The AEC is what it is because of the commitment of its members.

After significant consideration, it was decided that it is not possible to fully recognise and address this level of commitment in a way that equals to the service provided. In the past, the AEC has strived to do so by awarding honorary titles. This form of acknowledgment and appreciation has been increasingly challenged by our members in recent years. For some, awarding honorary titles appear to be an outdated ritual. Others felt that honorary titles could only be awarded to a few, and therefore it is not an appropriate mean to pay tribute to the achievements of many people in different and individual ways.

The topic has been a subject of discussion within the AEC for quite some time. As a result, in January 2018, the AEC Executive Committee recommended to look out for new ways of acknowledging membership commitment to replace the current AEC honorary policy.

The AEC Council discussed this recommendation at its regular meeting on 8 March 2018 and finally decided to discontinue the use of honorary titles. At the same time, the Council has commissioned the AEC Office to draft a guideline specifying how to acknowledge the commitments towards AEC activities when the awarding of honorary titles is coming to an end and whom to address specifically for this kind of acknowledgement.

Proposal for key points of such a guideline:

1. Whom to address

a) former Presidents
b) former Council members
c) former CEOs
d) former permanent AEC office staff members
e) former working group chairs
f) AEC activists, as working group members (to decide case by case)

2. How to acknowledge merits

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.
Additional grants:

a) AEC invites former Presidents to come to events, waiving their event fee. This applies with no time limit.
a) and b) AEC thanks former Council members and Presidents by giving them the adjective ‘emeritus’; a respective list with 'AEC emeriti' will be displayed on the website.
a) to f) Appreciation in the newsletter.

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.

Matters related to MusiQuE – Music Quality Enhancement

The Board of MusiQuE – Music Quality Enhancement is composed of 6 members appointed based on proposals by the three organisations involved in MusiQuE: AEC [proposing 4 representatives including a student], the European Music Schools Union (EMU) [proposing 1 representative] and Pearle*-Live Performance Europe (the Performing Arts Employers Associations League Europe) [proposing 1 representative].

The following current MusiQuE Board members have been appointed by the MusiQuE Board based on proposals by the AEC General Assembly:

- Bernd Clausen, University of Music Würzburg, Germany – in Nov. 2016
- Gordon Munro, Royal Conservatoire of Scotland, United Kingdom (Secretary and Treasurer) – in Nov. 2015
- Martin Prchal, Royal Conservatory The Hague, The Netherlands (Chair) – in Nov. 2014, mandate renewed in Nov. 2017
- Rosa Welker, Zürcher Hochschule der Künste, Switzerland (Student member) - in Nov. 2017

The two other MusiQuE Board members are Timo Klemettinen, EMU Managing Director (nominated by EMU in 2018) and Momchil Georgiev, Secretary General of Bulgarian Association of Employers in Culture (BAROK) (nominated by Pearle*-Live Performance Europe in 2017).

As the term of MusiQuE's Secretary and Treasurer Gordon Munro comes to an end in November 2018, the MusiQuE Board has asked him to renew his three-year mandate in order to safeguard the continuity of expertise and experience on the Board of MusiQuE.

AEC Council's recommendation to the MusiQuE Board:
The AEC Council supports the appointment of Gordon Munro by MusiQuE for a second term as Secretary and Treasurer of the MusiQuE Board.

AEC General Assembly is asked to endorse this recommendation.

The *curriculum vitae* of the proposed Secretary and Treasurer of the Board can be found hereafter.

GORDON JAMES MUNRO BEd(Mus) PhD

PERSONAL INFORMATION

- nationality Scottish
- email g.munro@rcs.ac.uk
- web www.gordonmunro.co.uk
- Director of Music, Royal Conservatoire of Scotland

EDUCATION

- 1994–1999 University of Glasgow, Music Department
Doctor of Philosophy: 'Scottish Church Music and Musicians, 1500–1700'
- 1990–1994 Royal Conservatoire of Scotland, Glasgow
Bachelor of Education (Music) with first-class honours
Year II: Euing Prize for History, Form and Analysis
Year III: Herbert Wiseman Prize for Choral Conducting

EMPLOYMENT

- 2015–present Royal Conservatoire of Scotland, *Director of Music*
- 2012–2015 Conservatory of Music and Drama, Dublin Institute of Technology, *Head of Conservatory*
- 2008–2012 Royal Conservatoire of Scotland, School of Music *Head of Undergraduate Programmes and Creative & Contextual Studies*
- 2005–2008 Royal Conservatoire of Scotland, School of Music *Head of Department of Academic Studies and Joint Programme Director for the BEd (Music) programme*
- 2000 Royal Conservatoire of Scotland, Junior Conservatoire of Music, *Acting Head of Junior Conservatoire*
- 1999–2005 Royal Conservatoire of Scotland, School of Music *Lecturer, Department of Academic Studies teaching Dissertation, Orchestration, Music History, Harmony & Counterpoint, Aural Skills, Theory, Analysis, Music History for non-majors, Practical Musicianship*
- 1999–2000 University of Glasgow, Department of Adult and Continuing Education, *Part-Time Tutor (teaching 'Learning to Read Music' — evening course for adults)*
- 1997–1999 Royal Conservatoire of Scotland, School of Music *Part-Time Tutor, Department of Academic Studies*
- 1996–2000 University of Glasgow, Music Department *Graduate Tutorial Assistant (Orchestration)*
- 1994–2005 The Music School of Douglas Academy, Milngavie *Part-Time Specialist Tutor (Music History)*
- 1993–2003 Royal Conservatoire of Scotland, Junior Conservatoire of Music, *Tutor (Musicianship and Theory)*

EXTERNAL EXAMINING & VALIDATIONS

- 2018 Chair of accreditation panel for Tbilisi State Conservatoire, Georgia
- 2018 External peer for the revalidation of the BMus programme at the Guildhall School of Music and Drama, London, England
- 2014 Chair of validation panel for music programmes at Dundalk Institute of Technology, Ireland
- 2012–present External Examiner for MMus programmes at Royal Welsh College of Music and Drama
- 2012–present External Examiner for undergraduate music programmes at St Patrick's College Drumcondra, Dublin
- 2011 External Examiner for the BMusEd programme at Trinity College, Dublin
- 2010 member of validation panel for BMus programme, Royal Welsh College of Music and Drama
- 2009–2012 External Examiner for the BMus programme at Trinity Laban Conservatoire of Music and Dance, London
- 2007–2011 External Examiner for the BMus(Ed) programme at the University of Aberdeen, School of Education, Dept. of Music
- 2007–present Examiner (Theory) for the Associated Board of the Royal Schools of Music
- 2007 member of expert team on behalf of the Estonian Higher Education Accreditation Centre in an assessment of the Estonian Academy of Music and Theatre
- 2006 member of validation panel for BMusEd programme, University of Aberdeen

MEMBERSHIP OF PROFESSIONAL BODIES AND COMMITTEES

- 2018–present Vice Chair of Music Education Partnership Group
- 2017–present Member of the ABRSM Music Education Advisory Council
- 2017–present Forum member of the Music Education Council
- 2016–present Member of the Scottish Council of Deans of Education
- 2015–present Board Member of MusiQuE
- 2015–2018 Board Member of LEAP Sports Scotland
- 2013–2015 Conservatoires Ireland, founding member
- 2013–2015 Laois Music Education Partnership Steering Committee, Committee
Member
- 2012–2015 National Youth Orchestra of Ireland, Board Member
- 2012–2015 Council of Heads of Music in Higher Education (Ireland), Council
Member
- 2009–2012 General Teaching Council for Scotland, Council Member
- 2007–present elected to Fellowship of the Royal Society for the encouragement of
Arts, Manufactures & Commerce (FRSA)
- 2001–present Musica Scotica (Founding Trustee and General Editor)
- 1998–2004 Committee to Revise the Church Hymnary (Church of Scotland)
- 1994–2006 General Teaching Council for Scotland, provisional registration

PUBLICATIONS

- 2015 'Glasgow Cathedral', with Elaine Moohan, chapter in *Dear Green Sounds* edited by K. Molleson (Glasgow: Glasgow UNESCO City of Music)
- 2010 ''Sang Schwylls' and 'Music Schools': Music Education in Scotland, 1560–1650' [chapter] in *Music Education in the Middle Ages and the Renaissance* Publications of the Early Music Institute, edited by Susan F. Weiss and Russell E. Murray Jr (Bloomington: Indiana University Press)
- 2005 editions of five Scottish psalm settings (*Winchester Old*, *Martyrs*, *Wigtown*, *York (Stilt)* and *French (Dundee)*, nos. 4ii, 34ii, 41ii, 79ii and 81ii) in *Church Hymnary*, 4th edn (Norwich: Canterbury Press)
- 2005 *Notis musycall: Essays on Music and Scottish Culture in Honour of Kenneth Elliott* edited by Gordon Munro et al. (Glasgow: Musica Scotica)
- 2004 'Moore, Thomas' in *Oxford Dictionary of National Biography* edited by H.C.G. Matthew and Brian Harrison (Oxford: Oxford University Press)
- 2000 'The Scottish Reformation and its Consequences' in *Our awin Scottis Use: Music in the Scottish Church up to 1603* edited by Sally Harper (Glasgow: Universities of Glasgow and Aberdeen)
- 1998 Patrick Douglas: *In convertendo* [edition] (Glasgow: University of Glasgow Music Department Publications)

CONFERENCE PAPERS

- 2005 ''Sang Schwylls' to 'Music Schools': Music Education in Scotland, 1560–1650,' delivered at 'Reading and Writing the Pedagogy of the Renaissance: The Student, the Study Materials, and the Teacher of Music, 1470–1650', Peabody Conservatory for the Johns Hopkins University, Baltimore, Maryland, 4 June
- 2004 'Exploring Sixteenth-Century Scottish Psalm Tunes,' The Hymn Society in the United States and Canada, Collegeville, Minnesota, 14 July
- 2002 'Scottish Sacred Music of the Renaissance Era,' delivered at the 10th International Conference on Scottish Language and Literature of the Middle Ages and the Renaissance, Rolduc Abbey, The Netherlands, 15 July
- 1998 'The Usage and Development of Scottish Church Music, 1560–1635,' delivered at the 24th Medieval and Renaissance Music Conference, York, 15 July

Report on Regional meetings 2017

UK and Ireland – Deborah Kelleher

In attendance were representatives from Leeds College of Music, Royal Conservatoire of Scotland, Leeds University and the Royal Irish Academy of Music. The group noted the absence of the other regional members with regret – they felt that it would be valuable to have all attendees at the meeting.

1. How does your institution relate to the AEC?

UK representatives felt that participation and membership in the AEC was especially important in the light of the Brexit vote, as they wish to continue to cooperate and network with their European peers.

In general, networking at the AEC meetings was regarded as the primary value of the AEC membership.

The discussions and topics were also commented on as valuable.

2. Report on last year's meeting

The group reiterated their request to ask AEC to seek data on how many conservatoires teach more than one discipline. They requested that this be undertaken as it is the third year that they have requested this.

3. Feedback on the Congress so far

Highlights have been the deepening of the student voice at the Congress. It seemed to be more secure and embedded this year. Students no longer felt that separate parallel sessions (suggested last year) were necessary. The group had a good conversation about how this could be moved on further, as there were two students in attendance.

The programming of the Congress felt 'samey' in layout – could AEC look at varying the format?

4. EASY

The UK conservatoires are not in a position to use EASY because they have their own system that is obligatory.

5. AEC sustainability plan

The group expressed concern at the higher prices for membership. The so called 'richer' countries still face challenging government cuts, thereby giving them less room for manoeuvre financially than a GNP might indicate.

6. Simultaneous translation

There was no objection to this proposal.

7. SMS – has your institution spread the word about working groups?

All confirmed that they have.

8. National overviews

The UK group suggested that CUK would be approached to progress the national overviews.

South/East Europe – Georg Schulz

Attending:

Austria
Graz Irene Hofmann-Wellenhof
Vienna Sabine Roth
Bosnia and Herzegovina
Sarajevo Maja Ackar Zlatarevic and Senad Kazic
Croatia
Pula Dražen Košmerl and Sabina Vidulin
Osijek Antoaneta Radočaj-Jerković
Zagreb Dalibor Cikojevic, Marina Novak and Mladen Janjanin
Czech Republic
Brno Richard Fajnor
Hungary
Budapest Gyula Fekete, Beata Furka, Júlia Torda and Nemes László
Romania
Bucharest Diana Mos

Sanda Dodik from Banja Luka has informed Georg that she had to leave because of urgent matters at home but she wants to get the minutes. Aneta Ilic from Belgrade missed the meeting but was at the congress, so she has asked for the minutes as well.

In the **first introductory round** Dalibor explained that his academy has invited representatives from Osijek and Split, which are currently not members of AEC, to the congress to inform them about AEC´s activities. Antoaneta from Osijek is present and very welcome; the representative from Split was unable to come to the meeting. The two new representatives from Pula (Dean and the Head of the Department of Music Pedagogy) are very welcomed by the group as well.

When looking through the **minutes of last year** only two issues are raised: Georg promises to inform the members when the **matchmaking area on AEC´s webpage** will be available. The members confirm their urgent interest. Regarding the **National Overviews** Dalibor mentions that they have had other priorities recently ;-) (and everyone understood). Richard offers to provide a possible contact for Slovakia (and did after the meeting). Georg is asked to contact Zoran Pehcevski in Skopje who is still in charge there as a dean of music faculty to get the document for Macedonia. Senad Kazic proposed that he could contact institutions in Montenegro. This is very welcomed even if there is no member AEC institution in this country.

The first **feedback about the congress** is very positive, the theme is great, it is considered as good to address the theme from different perspectives, the LO and the ECMA session are appreciated, Richard was at the MusiQuE pre-conference workshop and assess it as better prepared than last year. Marina is missing continuity of topics raised at the previous congress. She suggests repeating parallel sessions that are appreciated and even to go in some cases deeper into the subject. All members are asked to fill in the questionnaire, because only these answers could inform the congress committee about possible needs for repetition of sessions in the next year. Dalibor proposes to organise a pre-conference workshop as education for leaders which is very welcomed by the members.

A vivid discussion about **European projects** comes up. Beata from Budapest is actually administrating one project as coordinator and one as member of the consortium. She tells that work for running the project is even higher than for applying for it from administrative side and from the academic side (Nemes László) as well. Regarding applications she advices the member to better present the project to the special priorities of the call. Beata asks AEC to lobby against the different amount of “salaries” for experts per day in different countries. Even if the living cost f.e. in Brussels are higher, the work in Hungary should not be paid less than a third because of lower GDP. This practice is discriminating the workforce in countries with lower GDP.

Irene is asking about the **policies for ERASMUS+ outgoing mobility** in the region. In the answers problems with the recognition of subjects, constrains regarding not to prolong study times because of mobility and above all financial obstacles are mentioned. For many students of the region living costs in northern countries are absolutely unaffordable. From Budapest the problem of matching incoming and outgoing students for subject-specific study places is reported. There are different

solutions for financial issues, e.g. students that prolong their stay have to pay in a fund that is used for other students to support them.

Beata wants to know the actual status of **UMR**, because Budapest was participating (and Zagreb as well) but has not got a feedback. Georg informs that unfortunately there won´t be a public ranking, because there were too few answers to the student questionnaire, but that UMR has promised to inform every participating institution after the congress. For the participation organisations a great frustration is reported to deliver data with much work and not to be visible through a public ranking.

Concerning the **sustainability plan** members asks Georg to briefly explain the concept. Georg asks everyone after that to go through the documents regarding their special situation before the GA, likewise with the strategic plan. The members are happy to stop the simultaneous translation because they don´t use it at all.

In the end some problems with the **EUphony project**, a project between Budapest, Zagreb, Ljubljana, Sarajevo, Belgrade and Graz are raised from Beata concerning the changed concept. Georg will take care about the communication between the partners.

Spain and Portugal - Ingeborg Radok Žádná with Ángela Domínguez

Introduction to the discussion, welcome words by Stefan Gies, AEC CEO, Ingeborg Radok Žádná and Angela Dominguez.

1. Feedback on Congress Programme

Positive reaction, the representatives found that relevant topics had been raised and discussed, the programme seemed to be more interesting than last year. They highly appreciated students´ involvement and collaboration. Some of the raised issues could be discussed in smaller groups – type parallel session. The continuity of presented and discussed topics and issues (Gothenburg→Tbilisi→ Zagreb) was appreciated. Angela explained the interconnection of topics within the running and new EU projects. The representatives proposed to have a "wrap-up" session during the congress (could be a parallel session) where main highlights of all AEC platform events (PJP, IRCs, EMP and EPARM) are shared, and a "Congress wrap-up" session could be included in the programmes of all the platforms for a better connection between platforms and congress.

2. Spanish and Portuguese specific issues

The problem of recognition of HME in Spain was raised, Stefan explained the position of AEC and its limited possibilities of advocacy. He stressed the necessity of common approach of the Spanish music schools representatives. Some good ideas were proposed by Spanish and Portuguese colleagues – e.g. to organize an event concerning HME, in Spain, inviting Spanish authorities as well as the representatives of AEC, to present Spanish and Portuguese activities in the MHE area, to invite the Spanish authorities to the next AEC Congress to take part in a debate on the legal context and legislation in HME sector in EU countries. There are also other ways in which AEC could help to solve the recognition problem in a more direct way – it is important that the Spanish members try to change their mind-set and share as well the positive achievements/practices at local/regional/national level. The positive atmosphere is very important. Also the common dealing with problems or specific issues was recommended.

3. Other discussed topics

Ingeborg Radok Žádná informed the group briefly about **EASY project, updated Strategic Plan and Sustainability plan** (to be discussed in details during the GA, the goal was to make AEC less dependent on project funding, a moderate raise of the membership fee and registration fee for AEC events was discussed). The group was rather surprised about it, but the discussion didn´t get into details. The question of the **simultaneous interpretation** was raised - the group has no objections to replacing it with written translated documents as they are willing and capable to communicate in English. The new **SMS project** was mentioned (including the new open calls for working groups - WG).

Spanish and Portuguese colleagues expressed a slight disappointment about their **involvement in existing and future WG** – they have the impression that the representation of countries and regions in different WG is not well balanced (there are few or no members from Spain and Portugal in WG, although they are interested and they applied). It seems to them that still the WG are quite north/centre European – they will never be able to learn/change this situation. These concerns should be transmitted to Council and taken into account for the coming-up WG calls. Angie explained the proportional representation depends sometimes on the partner´s involvement in the project. A new format/platform is implemented within the programme – groups organized by mixing AEC regional groups.

The meeting was positive, with some very good ideas and proposals for the future.

Armenia, Belarus, Bulgaria, Georgia, Kazakhstan, Poland, Russia, Ukraine - Zdzisław Łapiński

At the annual AEC Congress in Zagreb only three countries were represented: Armenia, Belarus, and Poland. Probably, as in previous years, the **costs of participation** were an economic barrier for absent countries. In Regional Meeting only representative of Poland took part. In addition there were two special guests: Member of the European Parliament – Bogdan Zdrojewski and a young Spanish pianist, presently studying in Krakow – Guillermo Rodriguez (representing polish students' community).

There was no need for **introduction** because all representatives of polish Academies are regularly attending AEC meetings and their needs are fully addressed by AEC.

The **topic of congress** was perfectly chosen and the programme was very interesting – finally close to the music. Especially Presentation by the Project ECMA deserved special attention.

Polish Rectors are rather cautious about **EASY project** and they are waiting for the further development.

All polish representatives understand financial risk and fully support **Sustainability Plan**.

The **simultaneous translation** in present way is a waste of money – it would be better to have written translation of important documents to more languages.

The discussion about the **Music Teacher Education system** concentrated upon the system of verification how the students are prepared to teach in the future. The general opinion was that the theory is on the good level but practical part of educational process does not meet the expectation.

Nordic and Baltic countries – Kaarlo Hildén

Minutes: Tuovi Martinsen & Kaarlo Hildén

1. **Feedback from the Congress**
    i. Parallel sessions
        a. Descriptions of the content vs. reality: the speakers should keep their presentations and sessions within the limits of the given topic. This was not always the case
        b. There should be a better gender balance (e.g. Keynote speakers), in many presentations examples and references only from men. Leadership and women is an important theme in conservatoires.
        c. One topic for the whole conference can be too limiting to be interesting for all – perhaps there could be more than one? Now some sessions felt a bit forced in order to fit under the general theme - the theme did not always carry (comment: the host comes up with the theme related to the local agenda. Suggestion: to have a thematic day and during other days, the focus could on something else
        d. Level of speakers. They should always be leading experts in their field and open up new interesting perspectives. This was not always the case this time.

e. Suggestion for a theme – a look into the unknown future. What scenarios can be created? How to act in changing world? Inviting experts and researches on the future

2. **Report from last year's regional meeting and an overview on how things have developed**
   i. ANMA
      a. The mentoring initiative (p. 92) is finally going forward and the first mentor-mentee –relationships have been established. An evaluation will be done later and the program developed accordingly. Not too late to join in – especially a need for new mentees. The mentors are managers and IRCs, the idea is to support less experienced colleagues in their professional development. More information: www. nordplusmusic.net
      b. EASY Pilot was discussed in the last meeting. The situation is now much better, after many challenges.
      c. National overviews collected by AEC. Can be found on AEC web-page. We are still missing Norway. Who is the contact person in Norway? No-one of the participants had received a request.
      d. U-Multirank. If you want to participate, it is important to react when the call is out and also make sure enough students answer the questionnaire.
3. **Remarks on the upcoming agenda of the General Assembly**
   i. The Strategic Plan, p. 56, was discussed. The structure is now clearer with 4 pillars. The 5th element is more operational, has to do with efficiency.
   ii. Sustainability Plan, p. 62, was discussed. The main concern is how to make AEC less dependent on project funding without decreasing the level or quality of activities. The membership fees and income targets were discussed. Is the raise of the income coming from services realistic? It was noted, that the independence of Musique seems to be in challenged, if it is to be an incoming generating component for AEC? This was felt to be a principled and problematic question, both for the Musique and for the AEC. It was also noted, that a pressure to use Musique services was felt.
   iii. Simultaneous translations
      a. Major costs for the AEC
      b. Suggestion to stop that and invest instead in producing written material in more languages
      c. It will be a problem for the AEC, if only half of the Europe will not attend the congress
      d. Is there a possibility to find external funding for translations e.g. from the EU?
4. **Other topics - is there something the AEC should be doing/ should no longer do?**
   i. AEC should have an even closer collaboration with ELIA. A more proactive role was wished for. Organization of joint conferences or seminars, now still time-wise overlapping activities. Comment: already joint working groups and ongoing discussions between the council and the Elia board.
   ii. Lack of global outlook. E.g. in opening session always NASM greeting, but not from other parts of the world, why not? Too much focus on US.
   iii. Lobbying towards the Commission. Has the AEC lobbying activity decreased? Comment: The AEC is working very actively to influence decisions that are important for us. The activities will be reported in the GA, it does not seem to be decreased
   iv. Artistic research would need better publication forums - journals dominated by the universities
   v. Is this an area, where the AEC members could join forces?
   vi. ANMA (by Claus Olesen, chairman)
      a. Executive Committee is planning to have a meeting in Oslo to meet with the AEC President Eirik Birkeland
      b. Elections for the Executive committee. Faster decision-making and nominations from countries is needed.
      c. Next thematic day and General Assembly in Odense, 9-11 April, 2018. The theme for the not decided yet. Suggestions for the theme by the attendees:
         1. Looking into future
         2. Changes in artistic market
         3. Academisation of music schools (requirements for leaders)
         4. Church music - perhaps a theme for symposium, as not every school has it. But an important issue in Nordic area. Role of the church in the

society, inviting stakeholders into discussion, widening the recruitment. Fits well with future discussion.
5. Sweden: decreasing funding affects quality - ANMAs possibilities in influencing on politicians, give out statements, etc. Survival strategies to share
6. Denmark: Are we competitive enough on a global scale?
7. To seek inspiration from other fields (e.g. architechture and design)
8. Future-oriented sub-themes: student recruitment, sustainability, what is happening in the higher education market

d. Chairman's term is ending - new chairman? Claus Olesen is happy to continue, but new candidates are welcome.

vii. **Summing up the session**:
One of the strengths of this region seems to able to agree on and execute initiatives. Thus, this network has a possibility to influence the development of the sector within this region and also the AEC if there is need and will.

Italy – Lucia di Cecca

The regional meeting was attended by all the Italians who came to the Congress.

- Lucia Di Cecca opens the works with a brief introduction to provide the context of the meeting, explaining when and why regional meetings were introduced in the Congress, and the importance of these meetings to reinforce bonds and exchange of information between the General Assembly and the Council.
- After a round of presentations, Di Cecca asks everyone for **feedback on the congress** and in general on the congress program so far. All present agree that the alternation of plenary and parallel sessions is a better organizational model than the previous one, which included only plenary sessions. The downside of having many parallel sessions is that you cannot follow all those you are interested in. A solution could be to publish reports of all sessions on the website, even better would be to film all sessions. Regarding the content of the sessions, Riccardo Ceni (Parma) asks for more technical ones and particularly focusing on financial aspects (funding).
- Di Cecca asks if everyone knows the **services offered by the AEC** and if there are any suggestions.
    - Leonella Grossi Caprioli (Brescia) asks for more information on the research activities of the partners and suggests to organize a section on the website where everyone can publish information on their activities. The colleagues point out that having more information about what is done is useful in all areas, not just in research, and that the AEC could survey all existing projects.
    - Pierluigi Destro (Padua) asks for more information on projects with third countries, citing the usefulness of European Cultural Antennas that unfortunately no longer exist. All present agree and it is proposed to organize informative seminars for KA107 projects, as was done for strategic partnerships.
- Di Cecca asks if everyone knows well the **AEC website** and if they use it. Some do, others don't. Di Cecca illustrates the sections of the site which, according to her, are the most important or the most useful. "Mission Statement": the new Strategic Plan will be discussed during the Assembly on Saturday, it is on the Reader; "Membership": you can find here updated info on all AEC members; "National Overviews": they have been recently updated and are very useful for learning about the different training systems in all countries; "Work & Policies": it contains many documents which can be useful for our institutions.
- The **new SMS project** is then illustrated with all its strands and the Working Groups which are being formed; Di Cecca invites everyone to pay attention to the calls and to participate; at the moment WG calls are open for: "Diversity, Identity, Inclusiveness", "Entrepreneurial Mindset for Musicians", "Teacher Education in the Digital Age"; the call for "Innovative Learning&Teaching" WG has just been closed and an Italian teacher has been selected too; in 2018 it will be opened the call for "Music and Music HEI's Role in Society". Regarding the other WGs, the call for the EPARM WG is open (Italians cannot candidate as there is already an Italian teacher); in 2019 it will be opened the call for the P&J WG.

- Di Cecca illustrates the **AEC sustainability plan** and invites everyone to read it carefully on the Reader. It is important to talk about it now as it also affects the membership fee and the meetings fee. In the past, the AEC could count on operational grants from the European Commission, but since 2014 funding can be given only for specific projects. The goal of the new sustainability plan is to make the AEC independent from project funding by 2021.
    - Ernesto Pulignano (Salerno) believes that being independent from EC funding and totally dependent on its members makes the AEC more tied to individual countries and that the weight of each country in the AEC should be proportional to the fees that are paid. Many do not agree: they underline that linking membership fee to GNP (gross national product) is the best way to respect differences between countries. The topic is carefully discussed.
- Di Cecca asks if there is any suggestion on **services to be further developed** by the AEC, in particular paid services, and anticipates that the AEC will offer writing and revision of projects. Ceni suggests to lobby with the EC on some specific issues such as Erasmus, insisting on the specificity of our sector and that it is nor correct that our projects compete with the Universities' ones.
- Many are interested in **EASY.**

Germany, Austria – Elisabeth Gutjahr

Matters to be addressed by the General Assembly

- Concept for the sustainability of the AEC (prepared by Stefan Gies's letter) => no comments
- Strategic plan of the AEC => no comments
- Simultaneous translation at the annual congress:

  These are hardly used at all. Opinions vary, it has been an issue since the founding of the AEC, and there is widespread support for it as an expression of Europe's diversity. This identity has its price.

  As an alternative, however, there would also be the possibility to give all presentations in the speaker's respective mother tongue and then have them translated simultaneously into English, thus the diversity would also be visible and audible on the podium.

  Suggestion: Not the speeches, but the discussions could be translated. Written presentations can be translated and distributed in advance.

  Conclusion (summary): The diversity of languages should be maintained. Two possibilities are to be considered.

  a. As before: The four main languages will continue to be translated simultaneously.

  b. Presentations can be given (on the podium) in the speakers' respective mother tongues. They will then be simultaneously translated into English.

  Remark: The written translation of presentations in advance bears the risk that in case of deviations from the script during the presentation (which is rather likely to happen) the translation might stumble.

- AEC offers as fee required services - MusiQue is a meanwhile fulfilled wish for the area of accreditation. Longer discussion about EASY, no suggestions or feedback.

  Further proposal by Stefan Gies: The AEC could develop a service to support (EU) grant applications - in comparison to universities, small institutions such as conservatoires hardly have the potential to cope with the workload of successfully submitting applications. The financing of this service could take into account the general performance and a success fee.

France, Luxembourg – Jacques Moreau

In a round presentation, each member introduced him/herself and expressed his/her interest in participating to the AEC activities. All members that were registered in the Congress participated in the meeting.

CHARLIER	Chantal	CMDL (Dammary les Lys)
GIRBAL	Valérie	ESMD Nord de France (Lille)
HUMETZ	Bruno	
MOREAU	Jacques	Cefedem Auvergne Rhône-Alpes (Lyon)
DEVAUX	Sylvain	CNSMD de Lyon
MILHAT	Morgane	
REPLUMAZ	Isabelle	
SERRY	Viviane	CRR de Nantes
BAUMGARTNER	Benoit	Le pont Superieur (Nantes)
AMUSSEN	Gretchen	CNSMD de Paris
VAILLANT	Thierry	
DESOUCHES	Emmanuelle	PSPBB (Paris)
GARDEUX	Laurent	
GRAELL CALULL	Roser	
DECREUX	Jean-Jacques	CESMD de Poitou-Charentes (Poitiers)
MARTINEZ	Anne-Sophie	

The main subjects mentioned were:

- To avoid any shyness in the English language for French members, encouragement to French members to participate in working groups, which is important to give a voice to French cultural perspectives;
- The importance of the students place within the AEC, and the good news of the next translation in French of the students guide;
- It is important for pre-college institutions to have a place within the AEC, as they are preparing the students for higher education;
- The importance of being autonomous as a Higher Musical Education Institution: French institutions seems to be less autonomous than others in EU;
- An interest in exchange sessions on practices, where a lot of information can be shared;
- Some concerns on the Congress organisation:
    - MusiQuE presentation: from one year to another one, it seems not appropriate to attend the repeated session;
    - For the parallel sessions, a larger voice given to the public, even for the plenary sessions; on that perspective, the students and the LOs sessions were successful;
- A difference between what is perceived of the recognition of higher musical education in many other countries and eh same in France;
- AEC is only about music, but many institutions have also dance or drama, some also visual arts; would it be possible to have place within the Annual Congress to allow those institutions to share common concerns?
- The impact of the French directors association Anescas, for the visibility of the HME institutions in France;
- The importance of developing the doctorate within HME institutions.

ADDITIONAL DISCUSSION

The evolution of the AEC:

- Creation is seen as the common point of institutional culture within higher musical education institutions. This approach allows to put less relevant divisions into perspectives.
- The AEC has grown from a directors' club to a remarkably professional organization. This change happened at the time of the Polifonia project. This program has been a huge success, it has come to the heart of questions about teaching. It has thus brought the world's attention onto the AEC. Today, the concerns of all institutions are taken into account: the president and the CEO are paying a deep attention to that. The AEC is also systematically open to the extra-European world: the presence on the Council of a member representing non-European institutions is a strong sign.
- The AEC has always been a little ahead; it is therefore always useful to follow the issues carefully.
- Student participation is a very important step forward.
- The advancement of artistic research, its place in the institutions, the publication of the white paper on research, are important elements as well.

EASY

- Unanimously hailed as an excellent job, and thanks to the AEC for investing in this project.
- The issue of EASY registration costs is raised because institutions are easily in the higher brackets. The economy in time is considerable, but the registration fee is considered too important by several institutions.

The Strategic Plan

- Stefan Gies did a tremendous job for clarifying the plan, which became very readable. The financial sustainability plan is very appreciated, it is very important to have this anticipatory vision.

Languages used during congresses

- One member wants round tables in several languages on the same subject, expressing by the way a concern about the too modest use of translations. A written translation, and in a greater number of languages, could be a solution: it would facilitate, in the institutions, a dissemination of the debates and information.

Shared/Joint Masters

- There is a specific problem in higher music education - not only French - for the implementation of shared/joint masters. The AEC could help with this problem.

The entire group congratulates Gretchen Amussen, who, due to her next retirement, attends her last AEC Annual Congress. The group expresses her many thanks for the huge work she did within the AEC as a French representative.

Associate Members – Bernard Lanskey

Attendees:
Bernard Lanskey, Yong Siew Toh Conservatory of Music, Singapore (Chair)
Christopher Chen, Suzhou University of Science & Tecnology, China
Robert Cutietta, University of Southern California, USA
Mist Thorkelsdottir, University of Southern California, USA
Thomas Novak New England Conservatory, USA
Scott Harrison, Queensland Conservatorium, Australia
Brenda Ravenscroft, Schulich School of Music, McGill University, Canada
Margaret Barrett, The University of Queensland, Australia
Don McLean, University of Toronto Faculty of Music, Canada
Isabelle Panneton, Faculté de musique de l'Université de Montréal, Canada

Jennifer Rosenfeld, icadenza, USA
Martin Prchal, Royal Conservatory of The Hague, The Netherlands
Jenny Ang, Yong Siew Toh Conservatory of Music, Singapore

- Bernard Lanskey welcomed everyone to the meeting and updated the group on the following AEC agenda.
- AEC's plans to adopt **EASY** – a common online application system for ERASMUS and other mobility schemes applications. Associate members will also be able to join access. In order to join the EASY platform, institutions will be charged 600 – 950 euros/year. Mist shared that the platform is easy to use, allows easy sharing of learning outcomes easily as well as pre-screening of students. Others art forms are also included.
    - Follow up: Could Associate Members use EASY to administer bilaterals between Associate members?
- AEC was working on a **Sustainability Plan** (AEC Beyond 2021). The Plan included: reducing dependency on EU project funding; membership fees to be determined by Gross National Income of the country in which institutions are situated. However, Associate Membership fees would remain as a flat fee. The Sustainability Plan would be discussed at the General Assembly.

- Associate Members were invited to review the **AEC Strategic Plan 2016-2020** from a non-European perspective AEC Pillar 4: Fostering the value of music and music education in society In relation to the above AEC pillar, the meeting offered that Associate Members could contribute to the working committee by suggesting topics for the Council to consider. It also suggested that the Council could consider other stakeholders in music beyond Higher Education and outside of Europe.

- Discussion on what **Associate Members would value from the AEC** (What kind of services would we need and be willing to pay for that AEC could develop?): Maintain data sharing with Associate Members; Inclusion in AEC projects eg ECMA; Facilitate staff exchange and short term residencies; Advocate for more associate membership; A panel discussion at AEC congress that discusses non-European agenda; Build greater visibility of exchange possibilities out of Europe, achieving reciprocal exchanges into Associate member institutions.

    - AOB: Brenda Ravenscroft asked what would the AEC value from Associate Members and what do they see Associate members to be contributing. Bernard replied that the AEC had increased awareness beyond Europe and would have no resistance to further dialogue.

PRACTICAL INFORMATION

Relevant Addresses

Congress Venue

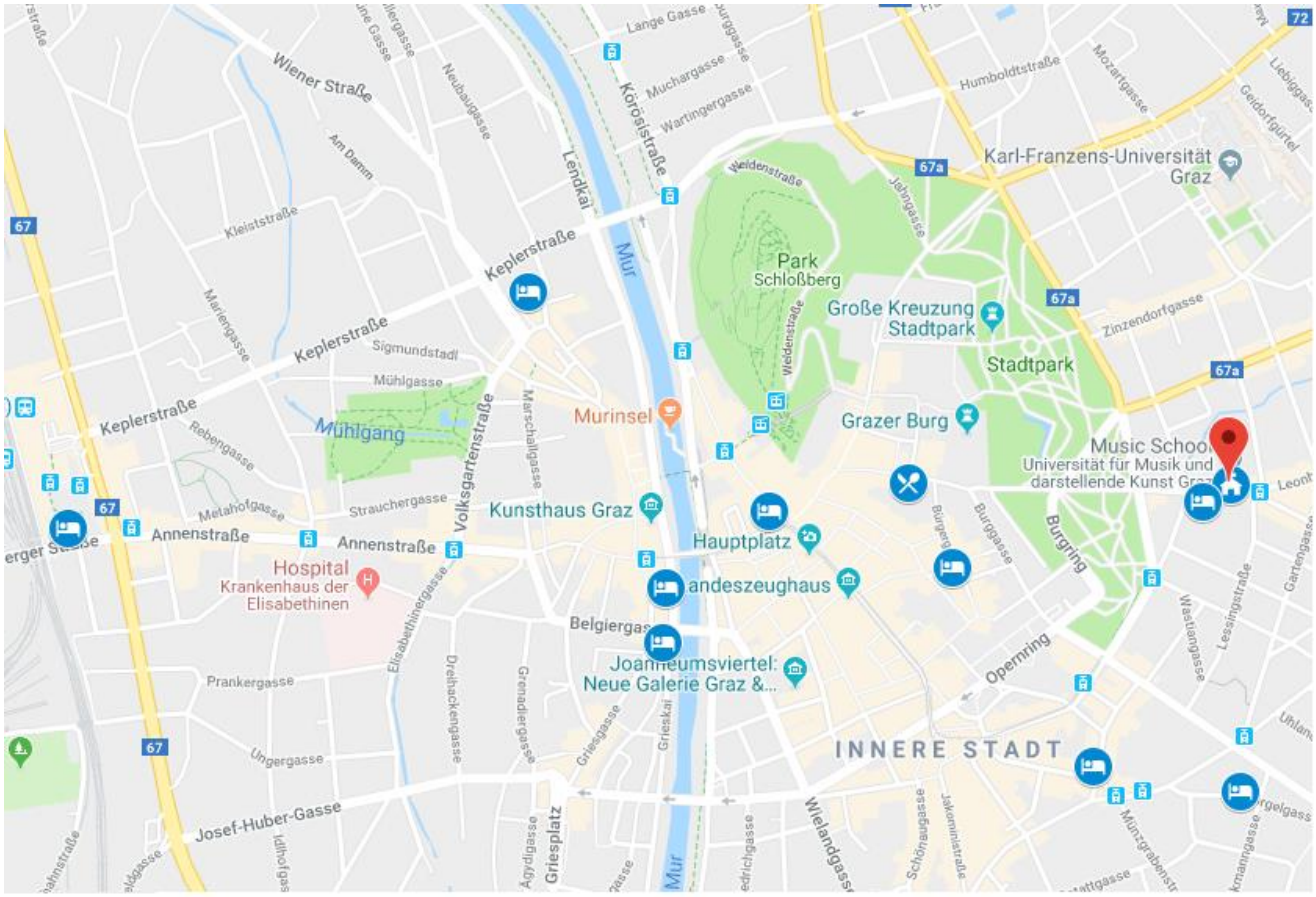
University of Music and Performing Arts Graz / Kunstuniversität Graz
Leonhardstraße 15•8010 Graz•Austria

Welcome Dinner Thursday Evening

Old University of Graz / Alte Universität Graz
Hofgasse 14•8010 Graz•Austria

Map

https://drive.google.com/open?id=1MXJNs1QjT_A4UCxLTm1DeR8syUX65ZtZ&usp=sharing



How to get there from the Airport

From the Airport to the city center
The bus stop is right outside the passenger terminal, right next to the departure area. The price for a one-way trip is **EURO 2.40**.
Please check the link for the actual time table here:
https://www.flughafen-graz.at/en/terminal/anreise-parken/bus-bahn.html

Train - **S5** (direction - Graz Main Station "Hbf – Hauptbahnhof")
Bus - **630/631** (direction - Graz Centre "Jakominiplatz")

Real time **departures from the airport** directly at: www.oebb.at

TAXI from the Airport to the city centre **could cost cca 25€**

Travel time airport – city center for public transport and Taxis: 15-20 min.

All the information can be found on the following links:
https://www.flughafen-graz.at/en/terminal/anreise-parken/bus-bahn.html
https://www.flughafen-graz.at/en/terminal/anreise-parken/taxi-shuttle.html

Taxi Numbers

TAXI 878
www.878.at
+43 316 878

TAXI 2801
www.taxi2801.org
+43 316 2801

Public Transport

There is one tram stop close to KUG ("Kunstuniversität Graz", trams **1** and **7**)
Tickets are valid for all bus and tram lines in the 101 fare zone (this extends as far as the Graz/Thalerhof airport), as well as for the Schlossbergbahn funicular.
You can buy tickets:
from the bus driver (1h, 24h-Tickets)
from the ticket machines in the tram (1h, 24h-Tickets, week passes)
at the ticket machines at the main train station, Hauptplatz and Jakominiplatz
through the SMS-Ticket-Service or through the TicketApp für Smartphones (German only)
in all "Tabak/Trafik" shops/advanced purchase (10 zones tickets, week and month passes)

more information
https://www.graztourismus.at/en/travel-and-transport/mobile-in-graz/bus-and-tram

Hotels

Please note that hotel reservations should be made by the guests directly with the hotel of their choice and that neither AEC nor the University will cover any booking cancellation fees.

Parkhotel Graz
Leonhardstraße 8•8010 Graz•Austria
Phone: +43 (0)316 3630

Hotel Gollner
Schlögekgasse 14•8010 Graz•Austria
Phone: +43 (0)316 822 5210

Hotel Daniel Graz
Europaplatz 1•8020 Graz•Austria
Phone: +43 (0)316 711 0800

Hotel Wiesler Graz
Grieskai 4-8•8020 Graz•Austria
Phone: +43 (0)316 7066

Gapsite Betriebs gmbh
Schögelgasse 15•8010 Graz•Austria
Phone: +43 (0)316 812 100

Hotel Weitzer Graz
Grieskai 12-14•8020 Graz•Austria
Phone: +43 (0)316 7030

Palais-Hotel Erzherzog Johann Graz
Sackstraße 3•8010 Graz•Austria
Phone: +43 (0)316 811 616

Hotel Mercure Graz City
Lendplatz 36-37•8020 Graz•Austria
Phone: +43 (0)316 751 405

Hotel zum Dom – Palais Inzaghi
Bürgergasse 14•8010 Graz•Austria
Phone: +43 (0)316 824 800

Old University of Graz
Hofgasse 14•8010 Graz•Austria
Phone: +43 (0)664 822 7050

Telephone numbers of the organizers

Sara Primiterra (AEC Events Manager)
0032/496207303
Sabine Göritzer (Project Leader al KUG)
0043/6648289989

List of Restaurants

Restaurants within walking distance of the University

THOMAWIRT
Address: Leonhardstrasse 40-42
Opening hours: 9 am- 1 am Mon-Sun
Regional Food
€€
https://thomawirt.at/

PARKHOTEL – RESTAURANT FLORIAN
Address: Leonhardstrasse 8
Opening hours: 11.30 am - 2 pm and 6 pm – 10 pm Mon-Sun
Regional Food
€€-€€€
https://www.parkhotel-graz.at/restaurant-florian-graz.html

ESCHENLAUBE
Address: Glacisstrasse 63
Opening hours: 11.30 am - 1 am Mon-Sat
Student food, Pub style
€
http://www.eschenlaube.at/

LAUFKE
Address: Elisabethstrasse 6
Opening hours: Restaurant 5 pm – 11 pm Tue-Sat
Bar & Coffee 3.30 pm – 2 am Tue-Sat
Regional high-quality food
€€€
http://www.laufke.net/

MOMIJI
Address: Elisabethstrasse 17
Opening hours: 11 am – 3 pm and 5.30pm – 11 pm Mon-Sat
Japanese Food
€€
http://www.momiji.at/

FONTANA DI TREVI
Address: Schumanngasse 4
Opening hours: 11 am – 12 am Mon-Sat
Italian Food – Pizza
€
http://fontanaditrevi.at/

Information on Fee Payment AEC Annual Congress 2018

Amount of the Registration Fee

AEC Annual Congress		
Category	**If registration and payment are made before October 9**	**If registration and payment are made after October 9**
Representative of AEC member institution	€300 (+ €80 if attending the MusiQuE pre-Congress workshop)	€400 (+ €80 if attending a MusiQuE pre-Congress workshop)
Student from an AEC member institution	€150	€210
Representative of non-member institutions	€500	€600

The participation fee includes:

- Conference documents
- Participation to all plenary and parallel session
- Participation to the networking moments
- Possibility to display information brochures posters and materials about AEC members institutions
- Coffee Breaks
- Two organized Dinners (Thursday 8 and Saturday 10)
- Two organized Lunches (Friday 9 and Saturday 10)
- Concerts organized by the hosting institution
- Assistance by the AEC Office Staff

NB:The rates do not include the participation fee of accompanying partners which can be paid in the tab Hotel and Services

The participation fee will not be reimbursed for cancellations notified after October 9.

Bank details for payments

BNP Paribas Fortis
Account Holder AEC-Music
IBAN: BE47 0016 8894 2980
SWIFT/BIC Code: GEBABEBB

When making the transfer, please clearly quote:

- Invoice number

Or

- the code of the event (Congress 2018)
- the last name of the participant
- the name of your institution (if fitting)

Example: Congress2018, Smith, Gotham Conservatory

Organization

University of Music and Performing Arts Graz

Sabine Göritzer, Project Leader

Daniela Eder, Project Team and Student Staff

Margit Mahmoudi, Artistic Program

Peter Fischer, Technical Director MUMUTH

Dietmar Sigl, Central Service for IT

Hermann Götz, PR

AEC Council

President

- **Eirik Birkeland** - Former Rector/Associate Professor, Norwegian Academy of Music, Oslo, Norway*

Vice-Presidents

- **Georg Schulz** - Former Rector/Associate Professor Kunstuniversitat Graz, Austria
- **Deborah Kelleher** - Director, Royal Irish Academy of Music, Dublin, Ireland*

Secretary General

- **Harrie van den Elsen** - Principal, Prince Claus Conservatoire, Groningen, The Netherlands*

Council members

- **Kaarlo Hilden** - Dean of the Faculty of Classical Music, Sibelius Academy, Helsinki, Finland
- **Claire Mera-Nelson** - Director, Trinity Laban Conservatoire of Music and Dance, London, United Kingdom
- **Jacques Moreau** - Director, CEFEDEM Rhône-Alpes, Lyon, France
- **Ingeborg Radok** Žádná - Vice-Dean for International Relations and Art Activity, Prague Academy of Performing Arts, Music and Dance Faculty, Czech Republic
- **Evis Sammoutis** - Professor, European University Cyprus, Nicosia, Cyprus
- **Elisabeth Gutjahr** - Rector, Staatliche Hochschule für Musik Trossingen, Trossingen, Germany*
- **Lucia Di Cecca** - Professor/International Relations Coordinator, Conservatorio di Musica "Santa Cecilia", Rome, Italy
- **Zdzisław Łapinski** - Director, The Academy of Music in Krakow, Krakow, Poland
- **Bernard Lanskey** - Co-opted Representative of AEC Associate Members, Director & Professor, Yong Siew Toh Conservatory in Singapore, Singapore

**members of the Congress Committee*

AEC Office

Stefan Gies
Chief Executive

Sara Primiterra
Events and Project Manager

Esther Nass
Office Coordinator

Linda Messas
General Manager and Director of MusiQuE

Paulina Gut
Project, Communication and Events Coordinator

Jef Cox
Project Coordinator and MusiQuE Policy and Review Officer

Nina Scholtens
Communication, Office and Project Assisant

Claudia Zeng
Student Intern

Barbara Lalic
Student Intern