



**43rd AEC ANNUAL CONGRESS and
GENERAL ASSEMBLY**

10-12 November 2016

Academy of Music and Drama, Gothenburg

Diversity, Identity and Inclusion



UNIVERSITY OF GOTHENBURG



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INTRODUCTION - Diversity, Identity and Inclusion

The title of this year's AEC Congress refers to some crucial social and political challenges of our times: diversity, identity and inclusion are global issues the whole society is reflecting upon in the delicate historical moment we are living. The migration streams, the rise of populist movements, the terrorist threats and a growing scepticism about the idea of a united Europe are having an impact on our daily life as individual, musicians, teachers and institutions.

Music - as art and culture in general - is a crucial part of our identities. The definition of our own identity is fundamental to build bridges, accept diversities and act towards their inclusion. During the AEC Annual Congress 2016 in Gothenburg we would like to trigger a debate on the impact of these concepts and of the above mentioned global trends on the higher music education sector.

The AEC has already started the reflection on these themes in the past years while fulfilling the 2011-2015 Strategic Plan and defining the new Strategic Plan 2016-20, which is now at the beginning of its implementation. This reflection is taking place as well in the framework of the FULL SCORE project which is now approaching its third and final year. In particular, this year Congress is meant as the first step in developing a Road Map for Conservatoires, a virtual path established by the AEC Position Paper on the European Agenda for Music which came up as a result of the consultation among AEC, EAS (European Association for Music in Schools) and EMU (European Music School Union) members.

The Road Map designed for the 2016 AEC Congress gives two main indications to Conservatoires to find and define their identity, acknowledge diversity and promote inclusion in our society: Looking Ahead and Looking Around. When "looking ahead", we will focus on activities related to supporting the music students' achievements towards a professional career. Conservatoire leaders will be informed and will be asked to give inputs about the AEC work in the co-creation of a future Platform for Learning and Teaching, in the development of the discourse about Audience Engagement, in the revision of the AEC Learning Outcomes and in the activities related to Entrepreneurship and Internationalization. When "looking around" we will reflect on opening ourselves towards variety and diversity by engaging in discussions about world music, gender and refugee issues, by exploring new approaches how to give a voice to the young generation. This "looking ahead - looking around" exercise will be complemented by information about services offered by the AEC to its members to support their activity: the AEC-U-Multirank pilot project, the MusiQuE - Music Quality Enhancement Agency (now officially registered on the European Quality Assurance Register for Higher Education EQAR) and the Student Research Projects Database.

You are warmly invited to join us in Gothenburg to join the AEC journey towards the definition of the role of the modern Conservatoires in our society.

PROGRAMMES

Congress Programme

Thursday 10 November

09:00 - 15:00	<p><i>Pre-Congress Workshop: Workshop and training for Peer-Reviewers organized by MusiQuE - Music Quality Enhancement (the Foundation for Quality Enhancement and Accreditation in Higher Music Education)</i></p> <p>FOR REGISTERED PARTICIPANTS ONLY</p>	<p>Lindgren A302</p> <p>Malmgren A304</p> <p>Veres A305</p> <p>Nilsson A306</p>
13:00 - 15:00	AEC Council Meeting [for AEC Council members only]	B604
14:00 - 16:00	<i>Students Newcomers Session - for students delegates with the AEC Students working group and members of the Congress Committee</i>	Cannon A307
15:00	<p>Registration starts - Coffee and Refreshments available</p> <p>Optional Guided Tour</p>	Foyer
15:15 - 16:15	Welcome to Newcomers with members of AEC Council and AEC Office Team (English Only)	Lindgren A302
16:30 - 17:20	<p>Opening Event</p> <p>Music Performance</p> <p>Words of welcome by:</p> <ul style="list-style-type: none"> • Thomas Jäderlund, Principal of the Academy of Music and Drama in Gothenburg • Piotr Kiszkiel, Deputy Lord Mayor in Gothenburg • Pascale De Groote, President of the AEC <p>Greetings from the National Association of Schools of Music USA (NASM) by Sue Haug, President of the NASM</p> <p>Guest Speaker: Julie Ward, Member of the European Parliament</p> <p>Explanation of the Opening Brainstorming by Stefan Gies, AEC Chief Executive</p>	Concert Hall
17:30 - 19:00	Opening Brainstorming on topics proposed by participants	Rooms TBA

19:15 - 20:00	Concert	Concert Hall
20:00 - 22:00	Welcome Reception offered by the City of Gothenburg	Foyer of the Academy

Friday 11 November

9:00	Optional Guided Tour	
9:00	Registration continues - Networking with coffee available	
09:30 - 10:15	<p>Plenary Session I</p> <p><i>Introduction to the Day by Pascale De Groote, AEC President</i></p> <p>Anders Jormin, keynote speaker</p>	Concert Hall
10:15 - 11:15	<p>Parallel Sessions I: Looking Ahead - Supporting music students towards a professional career</p> <ol style="list-style-type: none"> 1) <i>Towards a platform for Learning and Teaching</i> by Stefan Gies, AEC Chief Executive and Jon Helge Saetre, Norwegian Academy of Music, Oslo 2) <i>Audience Engagement</i> by Hannie Van Veldhoven, HKU Utrecht and Lars Andersson, Malmoe Academy of the Arts(AEC Pop and Jazz Working Group) and Renée Jonker, Royal Conservatoire The Hague (New Audiences and Innovative Practice - NAIP Project), moderated by Gerry Godley, Leeds College of Music 3) <i>The Musician as Creative Entrepreneur: Next Steps</i>, by Payam Gul Susanni, Yasar University, Izmir (Opening More Employment Gates for Arts and Music Students - OMEGA Project), Gretchen Amussen, CNSMD Paris (former Polifonia working group on Entrepreneurship), Keld Hosbond, Royal Academy in Aarhus/Aalborg (Reflective Entrepreneurial Music Education World Class - RENEW Project) 4) <i>Knowledge, Skills and Competences: the Revised AEC Learning Outcomes</i>, by Claire Mera Nelson, Trinity Laban Conservatoire of Music and Dance, London (Chair of the AEC Learning Outcomes working group) 5) <i>Thinking International</i> by Bruno Pereira, ESMAE Porto (AEC working group of International Relations Coordinators), Jeffrey Sharkey, Royal Conservatoire of Scotland, Dalibor Cikojevic, Music Academy in Zagreb 	<p>1) Lindgren A 302</p> <p>2) Lingsalen A505</p> <p>3) Jacobsson A303</p> <p>4) Scildknecht D301</p> <p>5) Concert Hall Simultaneous translation available</p>
11:15 - 11:45	Informal Networking with Refreshments	Foyer

11:45 - 12:45	<p>Parallel Sessions I: <i>Looking Ahead - Supporting the music students towards a professional career (Repeated)</i></p> <ol style="list-style-type: none"> 1) <i>Towards a platform for Learning and Teaching</i> by Stefan Gies, AEC Chief Executive and Jon Helge Saetre, Norwegian Academy of Music, Oslo 2) <i>Audience Engagement</i> by Hannie Van Veldhoven, HKU Utrecht and Lars Andersson, Malmoe Academy of the Arts(AEC Pop and Jazz Working Group) and Renée Jonker, Royal Conservatoire The Hague (New Audiences and Innovative Practice - NAIP Project), moderated by Gerry Godley, Leeds College of Music 3) <i>The Musician as Creative Entrepreneur: Next Steps</i>, by Payam Gul Susanni, Yasar University, Izmir (Opening More Employment Gates for Arts and Music Students - OMEGA Project), Gretchen Amussen, CNSMD Paris (former Polifonia working group on Entrepreneurship), Keld Hosbond, Royal Academy in Aarhus/Aalborg (Reflective Entrepreneurial Music Education World Class - RENEW Project) 4) <i>Knowledge, Skills and Competences: the Revised AEC Learning Outcomes</i>, by Claire Mera Nelson, Trinity Laban Conservatoire of Music and Dance, London (Chair of the AEC Learning Outcomes working group) 5) <i>Thinking International</i> by Bruno Pereira, ESMAE Porto (AEC working group of International Relations Coordinators), Jeffrey Sharkey, Royal Conservatoire of Scotland, Dalibor Cikojevic, Music Academy in Zagreb 	<p>1) Lindgren A 302</p> <p>2) Lingsalen A505</p> <p>3) Concert Hall Simultaneous translation available</p> <p>4) Scildknecht D301</p> <p>5) Jacobsson A303</p>
12:45 - 14:30	Networking Lunch	Restaurant Tabla Södra Vägen 54
14:30 - 14:45	Plenary Session II: Updates from the Student Working Group	Concert Hall
14:45 - 15:45	<p>Parallel Sessions II: <i>Looking Around - Opening ourselves to variety and diversity</i></p> <ol style="list-style-type: none"> 1) <i>Beyond the West, Beyond the Classical: Folk and World Music experiences</i>, by Linda Bloemhard, Codarts Rotterdam (AEC Pop and Jazz Working Group), Jonas Simonson, Academy of Music and Drama, Gothenburg and Bernard Descotes, PESM Bourgogne (Nationale d'Etablissements d'Enseignement Supérieur de la Creation Artistique Arts de la Scène ANESCAS, France) moderated by Stefan Gies, AEC Chief Executive 2) <i>Addressing the Challenge of Refugees in our Institutions</i>, by Rasoul Nejadmehr, University of Gothenburg, Setareh Nafisi and Rosie Taekema, students at Prins Claus Conservatorium Groningen, and Ron Davis Alvarez, student at the Academy of Music and Drama, Gothenburg 	<p>1) Concert Hall Simultaneous translation available</p> <p>2) Lingsalen A505</p>

	<p>3) <i>Music and Gender</i>, by Carina Borgström-Källén and Thomas Jäderlund, Academy of Music and Drama, Gothenburg</p> <p>4) <i>How do you make sure students voice is heard in your institution</i>, by the AEC Students Working Group</p> <p>5) <i>More Music in the Classroom: an innovative Dutch programme to enhance cognitive, emotional, social and creative competences of all children</i>, by Jantien Westerveld, moderated by Harrie van den Elsen, Prins Claus Conservatorium Groningen</p>	<p>3) Lindgren A 302</p> <p>4) Scildknecht D301</p> <p>5) Jacobsson A303</p>
15:50 - 16:40	<p>Parallel Sessions III: Services offered to the membership (not repeated)</p> <p>1) <i>Presentation of the AEC-U-Multirank Pilot project</i> by Georg Schulz, University of Music and Performing Arts Graz (simultaneous translation provided)</p> <p>2) <i>MusiQuE - a new concept of quality in higher music education</i>, by Gordon Munro, Secretary and Treasurer of the MusiQuE Board and Martin Prchal, Chair of the MusiQuE Board</p> <p>3) <i>Presentation of the new Standards for Pre-College Education and Classroom Teacher Education Programmes</i> by Stefan Gies, AEC Chief Executive, Orla McDonagh, Conservatory of Music and Drama, Dublin Institute of Technology and Gerhard Sammer, Hochschule für Musik Würzburg and European Association for Music in Schools (EAS)</p>	<p>1) Concert Hall Simultaneous translation available</p> <p>2) Lindgren A302</p> <p>3) Jacobsson A303</p>
16:40 - 17:10	Informal Networking with Refreshments	Foyer

17:10 - 18:30	Regional Meetings with Council Members <ol style="list-style-type: none"> 1) Evis Sammoutis 2) Eirik Birkeland and Stefan Gies 3) Kaarlo Hilden 4) Grzegorz Kurzyński 5) Deborah Kelleher 6) Harrie v.d. Elsen 7) Claire Mera-Nelson (assisted by Sara Primiterra) 8) Georg Schulz 9) Jacques Moreau 10) Ingeborg Radok Zadna 11) Don Mc Lean 	<ol style="list-style-type: none"> 1) Nilsson A306 2) Schéle A502 3) Lindgren A302 4) Cannon A307 5) Berger A501 6) Hellbender A501 7) Schildknecht D301 8) Gårdfeldt A308 9) Veres A305 10) Malmgren A304 11) Jacobsson A303
18:30 - 19:15	Plenary Session III - Closing Remarks of Day 2	Concert Hall
Free Evening, please see the List of Restaurants		

Saturday 12 November

9:15 - 9:45	Registration for the AEC General Assembly <u>All active members need to sign up to get their voting form</u>	Foyer
09:45 - 11:15	AEC General Assembly 2016	Concert Hall
11:15 - 11:45	Networking with Refreshments and voting	Foyer
11:45 - 13:15	Information Forum Plenary presentations by AEC Member institutions followed by Q&A with the speakers in the form of “market place” Announcement of the results of the elections	Concert Hall

13:15 - 15:15	Lunch	Restaurant Incontro/ Gothia Towers Mässans gata 16
15:15 - 16:15	<p>Parallel Sessions II: <i>Looking Around - Opening ourselves to variety and diversity</i> (repeated)</p> <ol style="list-style-type: none"> 1) <i>Beyond the West, Beyond the Classical: Folk and World Music experiences</i>, by Linda Bloemhard, Codarts Rotterdam (AEC Pop and Jazz Working Group), Jonas Simonson, Academy of Music and Drama, Gothenburg and Bernard Descotes, PESM Bourgogne (Nationale d'Établissements d'Enseignement Supérieur de la Création Artistique Arts de la Scène ANESCAS, France) moderated by Stefan Gies, AEC Chief Executive 2) <i>Addressing the Challenge of Refugees in our Institutions</i>, by Rasoul Nejadmehr, University of Gothenburg, Setareh Nafisi and Rosie Taekema, students at Prins Claus Conservatorium Groningen, and Ron Davis Alvarez, student at the Academy of Music and Drama, Gothenburg 3) <i>Music and Gender</i>, by Carina Borgström-Källén and Thomas Jäderlund, Academy of Music and Drama, Gothenburg 4) <i>How do you make sure students voice is heard in your institution</i>, by the AEC Students Working Group 5) <i>More Music in the Classroom: an innovative Dutch programme to enhance cognitive, emotional, social and creative competences of all children</i>, by Jantien Westerveld, moderated by Harrie van den Elsen, Prins Claus Conservatorium Groningen 	<ol style="list-style-type: none"> 1) Jacobsson A303 2) Lingsalen A505 3) Lindgren A 302 4) Scildknecht D301 5) Concert Hall Simultaneous translation available
16:15- 17:00	Closing Session	Concert Hall
19:00 - 20:00	Concert	Concert Hall
20:00	Dinner	Park Avenue Hotel Kungssportsavenyn 36-38

Music Performances

Thursday 10 November

16:30 Opening Event

TRADITIONAL SCANDINAVIAN MUSIC
Herding Calls (Kulning)

Students from the Folk/World Music Programmes

Nemat Battah	Zvezdana Novakovic
Osama Derbas	Marika Wittmar
Tuva-Lill Elwerdotter	Agnes Åhlund
Isa Holmgren	

19:15 Concert with the University of Gothenburg Symphony Orchestra

JACQUES IBERT (1890-1962)
Flute Concerto

LEONARD BERNSTEIN (1918-1990)
Symphonic Dances from West Side Story

University of Gothenburg Symphony Orchestra
Francisco López Martín **Flute**
Anja Bihlmaier **Conductor**

Jacques Ibert's studies at the Paris Conservatoire were interrupted by his service in World War I, but he returned to music and received the highly coveted Prix de Rome in 1919. He evolved significantly as a composer during his three years in Rome and settled in so well that from 1937, he was offered the position as director of the French Academy in Rome, Villa Medici.

Ibert was counted among the most significant French composers early on, but in the 1930s his music was occasionally considered rough and aggressive. Today, however, listeners are charmed by its transparent balance and clarity. With his amusing and mildly ironic work, he became the personification of French esprit and spirituality.

Ibert composed with rhythm and vitality, and his polytonal musical language feels like perfectly chosen French seasoning. His music is both emotional and winsome, and can certainly be penetrating when necessary.

The significant French flutist Marcel Moyse gave the debut performance of the extremely challenging, yet elegant and richly hued flute concerto in February 1934 during a concert at the Paris Conservatoire. The classical piece has the structure of chamber music. The first movement is a lyrical and easy-going Allegro. The Andante is warm and melodic, with an increasingly impassioned midsection and a tender duet for flute and solo violin layered over a soft carpet of strings. With its three contrasting sections, the finale is nearly a complete concerto in itself. First the lively virtuoso opening featuring a dance of flute arabesques leads surprisingly to a lyrical and pastel-coloured episode, followed by a brief cadenza.

With *West Side Story*, celebrated conductor **Leonard Bernstein** has guaranteed that his name will forever be associated with the breakthrough of the musical genre. It is somewhat unfair that this work in particular is the best known of his incredibly extensive output; three symphonies, solo concertos, *Mass* and much more are still waiting to be discovered by a broad audience. *West Side Story* is based on a narrative in the tradition of *Romeo and Juliet*, and it touched the hearts of audiences immediately. The musical was written in 1957, and now - 60 years later - it is as relevant as it has ever been.

Many people wrinkled their noses at the idea of the music director of the historic New York Philharmonic Orchestra composing work that could be classified as pop music. But without a doubt, *West Side Story* brims with music of the highest quality, which is far more important than remaining loyal to one genre over another. With *West Side Story*, Bernstein created an elaborate piece of musical theatre that became a model for numerous subsequent works in the genre. The piece walks in the footsteps of the typical American tradition from the days of Scott Joplin and George Gershwin.

The Symphonic Dances come from various parts of the drama and depict both the rivalry between the Jets and the Sharks, the young gangs, and the love between Tony and Maria. Bernstein has selected some of the best known and most distinctive elements, assembled them together, and re-orchestrated them to form a captivating and resounding symphonic suite.

Saturday 12 November

19:00 Gala Concert with Surprise Programme

The programme will be announced in a separate programme folder on the day of the concert.

**ABSTRACTS,
BIOGRAPHIES of the
SPEAKERS and
INFORMATION
DOCUMENTS**

Thursday 10th November

16:30 - 17:30, Concert Hall

Opening Event, Speech by Guest Speaker

By Julie Ward, Member of the European Parliament

Julie is a Labour and Co-operative Party Member of the European Parliament for the North West of England, covering Cumbria, Lancashire, Merseyside, Cheshire and Greater Manchester. As such she is a member of the European Parliamentary Labour Party and, in turn, part of the second largest group in the European Parliament, the Progressive Alliance of Socialists and Democrats.

Julie serves on the Parliament's Culture & Education Committee, the Regional Development Committee and the Committee on Gender Equality and Women's Rights. She is also a member of the the Labour Party's Policy Commission on Education and Children.

First elected in May 2014, Julie previously had a long career in the cultural sector, working with marginalised communities using arts as a tool for wellbeing, empowerment and social change. Prior to being elected as an MEP, Julie had been working with partners in the EU and beyond for more than a decade. For instance, she was involved in an international delegation to Belfast to participate in an all-party discussion about the role of the arts in peace-building processes.

Julie decided to go to university for the first time in 2009 and enrolled on a Masters' course at Newcastle, studying Education and International Development. This meant learning about economics, human rights and poverty. She graduated in 2012 determined to use her new-found knowledge for the greater good.

Julie has extensive experience of front-line grassroots work, engaging with people from all walks of life as they try to do their best for their families and their communities often in very challenging circumstances.

Friday 11th November

09:30 - 10:15, Concert Hall

Plenary Session I - Keynote Speaker

By Anders Jormin, highly acclaimed double bassist and composer

"I would like to approach the three title headlines of this congress; Diversity, Identity and Inclusion from the perspective of music itself, as well as from a student perspective - reflecting in a personal way and sharing some of my thoughts on diversity, identity and inclusion from the horizon of improvised music; my own field. I will give some background to the phenomenon we call improvisation and from there go deeper into the meaning and possible interpretation of the three headlines. And I will approach the title terms of this congress also from their opposite perspective; Uniformity, conformity, exclusion. In all this, my awareness that the congress shall meet and discuss also from the utmost important standpoint of cultural diversity, cultural identity and ethnic inclusiveness, will be present. Looking at the undescribably rich diversity within the fields of music, I believe we learn from and owe this to the music itself."

Anders Jormin is an internationally highly acclaimed double bassist and composer from Göteborg, Sweden. Since many years he is an ECM recording artist and he has over the years received a great amount of awards and prizes for his unique artistry and very personal music. He was the first ever contemporary improviser to be elected into the Royal Academy of Music in Sweden. As a composer, he has a comprehensive repertoire of music for choirs, chamber orchestras and many different smaller ensembles. His first symphony was premiered in november 2015. Anders Jormin is

professor of improvisation at HSM, Gothenburg university, where he has participated in building a strong and leading department for improvisation and world music. He is honorary doctor at Sibelius Academy in Helsinki as well as at Academy of music and theatre in Tallinn, Estonia."

10:15 - 11:15, repeated at 11:45- 12:45

Parallel Sessions I: Looking Ahead - Supporting the music students towards a professional career

1 - Towards a Platform for Learning in Teaching

By Stefan Gies, AEC Chief Executive and Jon Helge Sætre, Norwegian Academy of Music, Oslo

The Platform for learning and teaching in music performance education is a joint initiative launched by the AEC and the Norwegian Academy of Music through its Center of Excellence in Music Performance Education (CEMPE). Based on experience and research outcomes gained by CEMPE in recent times, the platform aims at stimulating the development of learning and teaching in higher music performance education. This shall be achieved by exploring existing and trying out new approaches to a nowadays high end music performance education combining both the positive achievements of the old conservatory tradition and meeting the challenges of a constantly changing societal environment. Establishing an AEC Working Group on the subject is a first step to bring in Music HEIs from all over Europe and beyond.

Within the framework of the project the roles of students and teachers, as well as relevant forms of knowledge and practice will be investigated and further developed. The main criterion of success is whether the platform strengthens the ability of Higher Music Education Institutes to provide learning and teaching that meet tomorrow's demands in the music profession, by active collaboration between students, teachers and researchers in all relevant fields of higher music education. The Learning and Teaching Platform is committed to following a student-centred approach.

During the session the basic principles of the project will be presented and discussed with the AEC members. Their feedback will be incorporated in the further refinement of the project outlines and objectives. Furthermore, the session's purpose is to draw interest and attract more potential project partners.

Stefan Gies is heading the AEC office in Brussels as its CEO. He looks back on a wide range of professional experience as a performing musician, music teacher, humanities scholar, and researcher. Since 25 years he has been teaching as a professor for music education at the University of Music in Dresden, which he chaired as rector from 2003 to 2010. After being actively involved in the work of the AEC since 2007, i.a. by chairing working groups on quality enhancement in Higher Music Education, he took over the position as its Chief Executive (CEO) in October 2015. Stefan Gies is a board member of the German accreditation agency "evalag" and founding member of the evaluation body "MusiQuE".

Jon Helge Sætre, Associate professor in music education (PhD) and Director of Centre of Excellence in Music Performance Education (CEMPE), at the Norwegian Academy of Music, Oslo. Author of scholarly articles on music education topics published in Music Education Research, Beiträge Empirischer Musikpädagogik, Nordic Network of Music Education Research: Yearbook, and Acta Didactica Norge, and co-editor of the anthology Allmenn musikkundervisning (Gyldendal). Teaching experience includes teaching music in primary and lower secondary school, in generalist teacher education and in higher music education (Norwegian Academy of Music and University of Oslo. Holds several national and international positions of trust, e.g. former leader of the

National Academic Council of Music and current national coordinator of the European Association for Music in Schools (EAS). Former performing pianist, with several performances and recordings of contemporary chamber and orchestra music (e.g. Oslo Sinfonietta and Affinis Ensemble).

2 - Audience Engagement

by Hannie Van Veldhoven, HKU Utrecht and Lars Andersson, Malmoe Academy of the Arts(AEC Pop and Jazz Working Group) and Renee Jonker, Royal Conservatoire The Hague (New Audiences and Innovative Practice - NAIP Project), moderated by Gerry Godley, Leeds College of Music

AEC's **Pop and Jazz Platform (PJP)** has put high priority on audience engagement. Building new audiences, diversifying audiences, reaching current 'non-audiences' are major issues at this moment, as well as engaging new and innovative ways of identifying audiences and performers.

In the learning and teaching taking place at the Jazz and Pop courses there is a growing emphasis on creative entrepreneurship. Jazz and pop musicians are generative music makers, creating music in all kinds of contexts. A connection between higher education training and professional 'ecosystems' of festivals, venues and cultural organisations is therefore initiated by the PJP in joint meetings at their conferences with EJN (Europe Jazz Network) and IASJ (International Association of Schools of Jazz).

The PJP started with the theme 'The Audience' already in 2014, and organises from 2015 to 2017 a sequence of three linked annual meetings, re-engaging this topic. Since jazz and pop musicians are generally less familiar with traditional academic formats, participatory methods of engagement over transmission-based presentations are put to work in the conferences. This allows delegates to contribute to intellectual exchange in the moment, as benefits their art-forms (for example Bar-Camp, Bee-Hive, World Cafe).

PJP highly values the contribution of their members, and therefore seeks to stimulate the discussion between students, teachers and school representatives, and from 'Conservatory bubble' to the 'Real World'. This is why students are invited at the conferences, taking part in the discussions. This is also why people from the work field in all its variety, are invited to join these discussions at the conferences, together with artists from different cultural regions. It's this ongoing dialogue between all that helps us to delve inwards to find our own authentic identity, and reach outwards to our audiences. Find an own voice and survive in the globalised business of music: here are the needs of the young and upcoming artists: our students.

Hannie van Veldhoven (b.1959). *Studied Bachelors Education in Music, Piano classical music, Piano jazz music. As a composer, performer and artistic leader of her own company, Hannie van Veldhoven has a decennia long experience of interdisciplinary working in the music theater field: creating and performing youth operas and music theater works, based on original compositions as well as classical music. In her work as artist and educator she constantly seeks to cross boundaries between musical styles, genres and disciplines. For many years she combined the artistic research as musical director in her company with actors and musicians performing together, next to working as a teacher Jazz&Pop. Since 2014 she is a member of the management team of the Utrechts Conservatorium and as course leader Jazz&Pop involved in the curriculum development, with a high emphasis on performing, creating and communicating music. Recently she finished the interdisciplinary Master's degree at Amsterdam University of the Arts and became Master of Education in Art.*

Lars Andersson *is director of education and associate professor of jazz drums and ensemble playing at Malmoe Academy of Music, Lund University. He is a member of the PJP WG and has been doing extensive international work including building a jazz education in Vietnam, initiated the*

project "Creativities transcending boundaries in higher music education" with Cambridge University and he has given clinics and workshops in i.e. Barcelona, Vienna, Copenhagen, Hanoi and Stockholm. As a professional jazz drummer he has played at international and national jazz festivals and clubs all over Europe. His work is represented on numerous recordings. He has worked with, among others, Vincent Herring, Joey Calderazzo, Mark Murphy, Stacey Kent, Esbjörn Svensson, Putte Wickman, Victoria Tolstoy, Jan Lundgren, Nils Landgren, Monica Zetterlund and Georgie Fame. He recently published a book and Play -Along, "Expand your Rhythmic Freedom", for all instrumentalists and vocalists to help develop their rhythmic skills.

The Music Master for **New Audiences and Innovative Practice (NAIP)** provides future professional musicians with the knowledge and skills to become artistically flexible practitioners able to adjust to a wide range of societal contexts. The programme is targeting students with high-level performance skills interested in reaching new audiences by learning to develop and lead creative projects in diverse artistic, community and cross-sectoral settings. As a result, they will develop their leadership skills and collaborative practice in a variety of artistic and social contexts. The Master is a collaborative programme offered by several higher music education institutions from countries in Europe and has received funding from the European Union for its development. The NAIP programme is offered at Royal Conservatoire in The Hague, Prince Claus Conservatoire in Groningen, and Iceland Academy of the Arts in Reykjavik. Students in this programme work towards a Professional Integration Project in their second year. This so called PIP as part of their graduation aims to present themselves as artists outside the walls of the conservatoire. The research component in this programme is serving the development of the PIP. Over the last years we have seen a great variety of PIP's: from starting a music school within a hospital, to remarkable performances in unusual contexts and from creating a musical with children in South-African townships to an installation with musical chocolates touring festivals and exhibitions. However entrepreneurship and creating new contexts for performance practices is what these PIP's have in common. In the institutions offering NAIP the programme has contributed to renewal of other Master programmes. The presentation will give an insight in how the programme is build up, offers examples of student pathways and go into the challenges and possibilities the programme offers for collaboration between departments within a conservatoire and external with other institutions.

Renee Jonker studied percussion with Frans van der Kraan at the Royal Conservatoire in The Hague. For more than 25 years he has been playing with such companies as Slagwerkgroep Den Haag and Asko|Schönberg. He played in music theatre productions in Italy and Germany and has worked extensively with composers as Karlheinz Stockhausen, György Ligeti, György Kurtág, Wolfgang Rihm and Heiner Goebbels. Jonker has been on advisory boards of various funds for the performing arts in The Netherlands. He has made a series of radio- and television programs on classical music for the Dutch public broadcasting system and was member of the Dutch Arts Council from 2003 till 2006. Renee Jonker has been director of the société Gavignières, a private fund to sponsor music since its foundation in 1998 and is co-ordinating the Music Master for New Audiences and Innovative Practice at the Royal Conservatoire in The Hague since 2008.

Gerry Godley (Principal and Managing Director at Leeds College of Music) was formerly director of Improvised Music Company (IMC), an Arts Council funded resource organisation for jazz and related music, established by Irish musicians and supporters in 1991. Today it is among Ireland's leading specialist music producers with a portfolio that includes 12 Points, an award winning festival showcase for emerging European artists that rotates its location between Dublin and other European cities, and Down With Jazz, a festival of creative music that draws its inspiration from Ireland's anti-jazz campaign of the 1930s. Gerry is a saxophonist who has worked as a freelance musician and also as a teacher, building a programme of educational provision for early-career musicians. He has served as Secretary General of the European Jazz Network and is a member of the European sub-group for Leeds 2023, the city's bid for European Capital of Culture.

3 - The Musician as Creative Entrepreneur: Next Steps

Translated in FR - DE - IT at 11:45

By Payam Gul Susanni, Yasar University, Izmir (Opening More Employment Gates for Arts and Music Students - OMEGA Project), Gretchen Amussen, CNSMD Paris (former Polifonia working group on Entrepreneurship), Keld Hosbond, Royal Academy in Aarhus/Aalborg (Reflective Entrepreneurial Music Education World Class - RENEW Project)

Three speakers will share different approaches to entrepreneurship in music prior to getting feedback from participants as to possible future AEC initiatives. Gretchen Amussen will briefly describe the final results of the AEC's Polifonia Working group on Entrepreneurship, Payam Gul Susanni will speak about Turkey's OMEGA Project (Opening More Employment Gates for Arts and Music Students), and Keld Hosbond will share the RENEW Project (Reflective Entrepreneurial Music Education World Class).

Born and raised in New York City, the Franco-American Gretchen Amussen studied music and French at university and organ at the Toulouse Conservatoire. Since 1992 she has served as Director for External Affairs and International Relations at the Paris Conservatoire, which she has helped promote through an extensive worldwide network of educational and cultural organizations. Active in numerous international networks, she is a member of the board of the European Music Council, and has led AEC European thematic working groups dedicated to the Bologna Declaration (2001-04), the musician's profession (Polifonia 2004-07), and educating for entrepreneurship in music.

Payam Gul Susanni was born in Izmir, Turkey. After receiving her BM degree in piano performance from Izmir State Conservatory she continued her education first at Louisiana State University Music Department in Baton Rouge, Louisiana and later at University of Texas at Austin. She has given many solo, duo and chamber music concerts around USA, Europe and Turkey. Between the years 2000-2008 she worked as Piano and Chamber Music teacher at Clavier-Werke School of Music in Austin, TX. During her teaching career she was invited to organize and judge many music festivals and competitions. After coming back to Turkey in 2008, Payam continued her teaching position at Yasar University Arts and Design department, School of Music. She has worked as the coordinator of Yasar University Continuous Education Center for young musicians for four years. Besides her teaching position at the music department now, she is also working as the International Relations Coordinator. Over the years of her artistic career she has organized many international festivals, masterclasses and concerts and involved music department on many international projects.

OMEGA project was stemmed from the awareness that in contemporary business sectors, there is an explicit need for the employees from the sector of art and music by the changes in organizational management and social (corporate) responsibility understanding in business life. The project aims to increase the employability of art and music graduates by equipping them with entrepreneurial mind-set. In this regard, an innovative course module has been created to meet the needs of the contemporary business sectors. The efficiency of the new course has been tested during the intensive programme period with the collaboration of students and teachers from partner countries. OMEGA course will be given as a course at Yasar University.

Keld Hosbond, b. 1967 (Denmark) holds degrees in Political Science from Aarhus University (Master Thesis: Globalization and Democracy) and in rhythmic music and trombone from Royal Academy of Music, Aarhus/Aalborg, RAMA. Appointed Head of International Relations at RAMA in 2004, and Vice Principal since 2016, he has been initiating and managing major projects within internationalization of the Higher Music Education sector in Europe and globally (e.g GLOMUS - Global Network for Music Academies, ACTinART - Nordic Network for Entrepreneurial Thinking in

Arts Education, Polifonia- co-chairman of committee on mobility, joint study programs and recognition, NordPULS Nordic Network for Music Academies- Chairman. He has been a key figure in implementing curricular innovations at RAMA within the areas of Entrepreneurship, Distance Learning, Joint Study Programmes and in internationalization in general. In addition to his administrative responsibilities, he has been teaching and presenting development theory, music culture and communication, pedagogical theory, entrepreneurship. Furthermore, he is an engaged performer in global/pop/jazz genres (trombone and vocals).

4 - Knowledge, Skills and Competences: the Revised AEC Learning Outcomes

By Claire Mera Nelson, Trinity Laban Conservatoire of Music and Dance (Chair of the AEC Learning Outcomes working group)

The main goals of the meeting are:

- present the AEC Learning Outcomes and the progress of the work of the LO WG with regard to the revision process.
- to offer AEC members a possibility to share feedback and input for the revision process.

Learning Outcomes and their use in curriculum design are a relatively new phenomenon in European higher music education. Since the start of the Bologna Process, international Qualifications Frameworks have been developed as tools to “achieve comparability and transparency within the European higher education Area (EHEA) and facilitate the movement of learners within, as well as between, higher education systems”. In this context, the AEC developed a sectoral Qualifications Framework for higher music education with a set of subject-specific learning outcomes for the 1st, 2nd and 3rd study cycles in music. These AEC Learning Outcomes aim to be an international tool for conservatoires to define and compare in a transparent way the knowledge, skills and competences required by students in higher music education when graduating.

Currently, the AEC is undertaking a major review of its Learning Outcomes. They were developed across several years, culminating with their publication in 2009 as a key part of the document ‘Reference Points for the Design and delivery of Degree Programmes in Music’, one of the subject-based texts produced as part of the Tuning Project. As six years have passed since the formulation of the Learning Outcomes, the AEC has formed a FULL SCORE Learning Outcomes Working Group in order to review them. This major periodic review will ensure their continuing fitness for purpose in defining the skills, competences and know-how required by graduating students in higher music education.

The aim of this parallel session is to familiarise AEC members with the AEC Learning Outcomes and to offer participants the opportunity to share feedback and contribute to the revision process.

Claire Mera-Nelson is an AEC Council member and Chair of the Learning Outcomes Working Group. As the Director of Music at Trinity Laban Conservatoire of Music and Dance in London, she is responsible for the leadership of the learning, teaching, research and performance activity of the Faculty of Music incorporating over 200 teaching staff, 750 higher education students, 350 young people aged 4-19, and many thousands of participants - aged 2 to 92 - who participate in Trinity Laban's music Learning & Participation programme each year. Born in Scotland, Claire studied violin and Baroque violin at the Royal College of Music. Active as a period instrument performer until 2009, she has performed extensively in Europe, Australia and Asia with ensembles including the European Union Baroque Orchestra, English Touring Opera, the Orchestra of the Age of Enlightenment, Florilegium, the Gabrieli Consort, the London Handel Orchestra, and in particular The Sixteen with whom she performed regularly for more than 15 years. Claire has a particular interest in the creation of opportunities for access and diversity within the small specialist higher education sector and is a passionate advocate for conservatoire education. She is a regular

participant in international dialogues about music and has participated in quality reviews and given presentations in Austria, Australia, Brazil, China, Hungary, the Netherlands, Japan and the USA as well as the UK. In addition to championing teacher education, her key innovations in the role of Director of Music have included the introduction of ground-breaking opportunities for the education of musicians in collaborative and educational practice and audience engagement.

5 - Thinking International

Translated in FR - DE - IT at 10:15

By Bruno Pereira, ESMAE Porto (AEC working group of International Relations Coordinators), Jeffrey Sharkey, Royal Conservatoire of Scotland, Dalibor Cikojevic, Music Academy in Zagreb

“Ladies and gentlemen, dear rectors, presidents, deans, directors, dear international coordinators, dear students, dear friends,

The AEC’s International coordinators have been working hard to put the internationalisation in the policy agenda of our institutions. With different contexts - geographical, cultural and dimension (size) - they sing in unison in order to raise awareness of the relevance of internationalisation. Internationalisation is not an end by itself but a tool for improvement and development that should be embedded in all strategic strands of our institutions.

The directors’ involvement is essential!

From the bassoon teacher till the head of studies or from the first cycle student till the rector of the university there must be an international feeling, the feeling of sharing and cooperation.

Every day, we need to consider ourselves responsible for building up a more intercultural reality that integrates everyone’s different culture with respect and sense of community.

We, IRCs, we want to keep on advocating the need of building a stronger international strategy within the frame of AEC’s institutions that not only includes the present challenges but also the future ones.

The directors’ support is very important.

We don’t believe in a single and perfect model for internationalisation. We believe in the contextual variety of Europe and the world. We also want to include this contextual variety in our strategy.

It is our firm belief, that being truly international can make our institutions not only stronger, inclusive and included, but also more responsible and culturally robust and effective.

The directors’ support and international vision is needed.

Today, we will have two directors from Glasgow and from Zagreb, in the internationalisation parallel session who will share their international experiences and their specific perspectives in an open discussion with other directors and IRCs. From Glasgow and from Zagreb, a relevant testimony will kick off an open discussion with other directors and IRCs also joining this congress.

Please join us for further discussion in this topic.

Next week when you are back to your institutions, call the staff from your International Office. Tell them how important their work is and invite them for a coffee (or a cognaque). You might want to ask: “What can we do more to take internationalisation to the next level?” Find out with your team the strategies how to involve all your academic community in this international endeavour.

If you are skeptical about internationalization ask your colleagues (inside and outside your institution) what are the concrete advantages of internationalisation. We can start now, TODAY! Come and join us in the internationalisation parallel session.

Thank you.”

Bruno Pereira (ESMAE, Porto) is a singer, performer, teacher, researcher, producer, artistic programmer, and international coordinator. He holds a degree in music production and a post-graduation in cultural management. Also obtained a degree in lyrical singing and a post-graduation in opera. Working closely with composers he premiered several new works and, in the last few years, he has been researching and performing within the field of contemporary performance and vocal improvisation (subject of his PhD). He has been actively performing and teaching in very different contexts in Portugal, Spain, France, Belgium, Holland, Sweden, Czech Republic, Ireland, Turkey, Slovenia, Russia, Lithuania and Brazil. Teacher (Chamber Music and critical aural analysis) and international coordinator at ESMAE, Porto where he coordinates several international projects including HARMOS festival, an international Chamber Music Festival. Former board member of the Portuguese National Association of Cultural Management, member of NIMAE (ESMAE's research centre) and chairman of the International Coordinator's Development Group of AEC.

Pianist and composer Professor **Jeffrey Sharkey** became Principal of the Royal Conservatoire of Scotland in September 2014, leading Scotland's national conservatoire of dance, drama, music, production and screen. Jeffrey served as Director of Johns Hopkins University's Peabody Institute from 2006-2014. Before coming to Peabody he was Dean of the Cleveland Institute of Music. Jeffrey served as director of music at the Purcell School in London and head of academic music and composition at Wells Cathedral School. He was a founding member of the Pirasti Piano Trio, which recorded with ASV Records in the United Kingdom and toured throughout Europe and the United States. Jeffrey Sharkey is a graduate of the Manhattan School of Music where he was the conservatory's first double major in piano and composition. He earned a Master of Music degree in composition from Yale University and an MPhil from the University of Cambridge.

Dalibor Cikojević has managed to combine two artistic disciplines such as music and literature in his public activities, which is very rare for any artist. In addition to regular appearances as a concert pianist in Croatia and abroad, he has gained a reputation as a writer, publishing three novels that make a noteworthy musical trilogy, the most recent being translated into German and awarded the prize "Steiermärkische Sparkasse" for best foreign novel. In recent years he performed music of the Croatian composer Boris Papandopulo and won several prizes. Dalibor Cikojević started his music education in Split, and went to Vienna where he studied at the Musikhochschule in the class of Alexander Jenner who mentored him to his Master's. His further artistic maturation was enriched with practising with Oleg Maisenberg and studying Instrumental Pedagogy in the class of Carmen Graf Adnet. He has performed at various national and international festivals. Under the baton of Pavle Dešpalj, Nikša Bareza, Peter Burwik, George Schmöhe and Ivo Lipanović he has given impressive performances with the several orchestras, but is also active in the field of chamber music. His concert repertoire is of a wide range and stretches from baroque to contemporary works of 21st century. Dalibor Cikojević worked as a music teacher in Austria for many years, among others, at the Universität für Musik in Vienna, and he is currently Associate Professor and Assistant Dean for International Relations at the Music Academy in Zagreb.

14:45 - 15:45, repeated on Saturday 15:15 - 16:15

Parallel Sessions II: Looking Around - Opening ourselves to variety and diversity

1 - Beyond the West, Beyond the Classical: Folk and World Music experiences

Translated in FR - DE - IT on Friday

By Linda Bloemhard, AEC Pop and Jazz Working Group, Jonas Simonson, Academy of Music and Drama, Gothenburg and Bernard Descôtes of the Association Nationale d'Etablissements d'Enseignement Supérieur de la Création Artistique Arts de la Scène ANESCAS, France, moderated by Stefan Gies, AEC Chief Executive

Ethnic music, Folk music, World music - there are many terms, and yet none of them hits what is meant. As diverse as the terms trying to describe the music, are the AEC member institutions' attitudes to deal with it. There are long-standing traditions of integrating local or folk rooted music into the study programmes offered by Higher Music Education Institutions. There are approaches from the jazz departments to handle this music. And there are newly founded departments. AEC wants to devote itself to the issue in the coming years. The parallel session aims at providing innovative impulses to open up the discussion how to deal in the future with this kind of music's role in society and in higher music education. This discussion shall be animated by three selective examples out of AEC's membership.

1. Conservatories from the Bretagne / Pays de Loire region - supported by ANESCAS (the national association of higher education institutes for artistic creation in the domain of performing arts in France) - have taken the initiative to bring traditional music which is mainly based on oral transmission of knowledge in contact and dialogue with the conventional "conservatoire style". Behind this stands the idea that both domains can learn from each other and benefit from each other.

2. The Music Academy at the University of Gothenburg has been offering a Bachelor's degree in World Music since 2001, which is following its own self-understanding primarily meant to be a meeting place where with a more conventional musical background meet musicians who have been socialized and professionalized in different, often non-European cultures. Since 2012 Göteborg also offers a study program in World Music at Master level, which has a strong international component.

3. The AEC's Pop and Jazz Platform is representing since a long time and with great commitment the interests of the relevant Study programmes offered by many AEC member institutions. Especially against the backdrop of the sometimes blurring boundaries between pop, jazz and the contemporary variations of local musical traditions, it is obvious to include the experiences and ambitions that have arisen within the PJP.

Linda Bloemhard is Head of department of Codarts Jazz and member of the AEC Pop and Jazz Platform Working Group. She studied at the Rotterdam Conservatorium and is the former head of department Codarts Pop, cluster manager Jazz, Pop & World Music at Codarts, the University of Arts in Rotterdam. Linda is also the vocalist and producer of the band The Jazzinvaders.

Jonas Simonson (Academy of Music and Drama, Gothenburg University) works as course director for the World Music programs at the Academy of Music and Drama and as senior lecturer in ensemble, music theory and flute. He was born in 1962 and has since 1983 worked as a freelance musician, composer, arranger and teacher. One of Sweden's most established and innovative flute players within folk and world music. For the past 30 years he has travelled the globe with his music. As an artist he has had a great impact on the innovative Swedish folk music scene. Jonas

plays with the groups *Groupa*, *Zephyr*, *Tuultenpesä*, *Westan*, *Crane Dance Trio* and the Gothenburg based collaboration with double bass player *Anders Jormin* and organist *Karin Nelson*. He has released recordings this year with *Groupa* and *Zephyr*. Next year he will release a solo album with the guests *Ellika Frisell*, *Mia Marin* and *Emma Johansson*.

Bernard Descôtes (Vice President *Anescas*; Director of the *Ecole Supérieure de Musique Bourgogne-Franche- Comté (ESM Bourgogne-Franche- Comté)*) He obtained a town planning engineer's certificate in 1975 and was, in the same time, an active jazz and pop guitarist. He began teaching jazz in 1983 in a Pop and Jazz School "APEJS " in *Chambéry* and managed it from 1994 to 2013. President of the French pop and jazz school network "FNEIJMA" from 1994 to 2000, he has been one of the founder of *EMMEN (European Modern Music Education Network)*. Involved in the field of music production, creation and promotion, he has been the artistic director of the "Savoie d'Jazz festival". He regularly attends to higher education working groups of the French Ministry of Culture and Communication. He manages *ESM Bourgogne-Franche-Comté* since 2013.

2 - Addressing the Challenge of Refugees in our Institutions

By *Rasoul Nejadmehr*, University of Gothenburg, *Setareh Nafisi* and *Rosie Taekema*, students at *Prins Claus Conservatorium Groningen*, and *Ron Davis Alvarez*, student at the Academy of Music and Drama in Gothenburg

The current refugee crisis brings to light the complexity and interconnectedness of challenges that the EU and its member states are faced with. The raise of far-right parties, terrorism, Brexit and the gap between EU-born and foreign-born people are among them. At the same time, there are assets of cultural and artistic diversities that can enable them to take on these challenges in ways that strengthen enforcement of human rights and democracy. Indeed, the refugee crisis has given birth to a flurry of artistic projects, whose aim is to "integrate" refugees. However, the result has been poor despite good intentions. One possible explanation of this disparity is the persistence of the colonial past. As a major part of refugee flows originate in the former colonies, the colonial past, when cultural hierarchies were taken for granted, reminds itself strongly. Colonial cultural givens have not vanished overnight; instead they have become naturalised, tacit and unspoken, and continue to work beyond our consciousness. Cultural differences are seen from a Eurocentric perspective and are used as a basis for racial and colonial hierarchies. The arts can counteract this frame of mind and facilitate intercultural dialogue provided that they shift focus; go beyond the dominant Western canon and narratives of integration and aim at empowerment of refugees instead. They can then create atmospheres of dialogue that bring forward the voices of people often silenced. These atmospheres of polyphony can stimulate dialogues across cultures and function as transformative forces. They can bring together people with divergent perspectives who might not be ready to enter into dialogue in settings other than familiar ones. Such voice-giving activities enable refugees to freely develop and express their interests in the public sphere.

Rasoul Nejadmehr is a visiting researcher at university of Gothenburg and a Culture Developer at Region *Västra Götaland*, Sweden. He also represents Sweden in Open Method of Coordination (OMC) working group of EU member states experts on intercultural dialogue. Currently, he leads the newly established platform for intercultural dialogue and the Center for Intercultural Research. *Rasoul Nejadmehr* holds a PhD in Philosophy of Education from the Institute of Education, University of London. He has published books and essays in Persian, Swedish and English, among other *Education, Science and Truth (Routledge, 2009)*, "Intercultural Education in Sweden", in *James A Banks Ed. (2012)*, *Encyclopedia of Diversity in Education (Sage, 2012)* and "Exile, Culture and Identity" in *Helmut K Anheier, Yudhishtir R Isar Eds., Cultures and Globalization; Cultural Expression, Creativity and Innovation, (Sage, 2010)*.

Setareh and *Rosie* will give a video and spoken presentation of around ten minutes, to explain their project: **The World We Live In**. *The World We Live In* is a student initiative born out of our

collective distress at the recent and continuing tragedies occurring in the world today. With the constant news of war, displacement, and awful crimes against humanity happening daily all over the world, it can be difficult for us all to fully process this information and our emotional responses; hard not to simply desensitise ourselves in psychological defence; and especially to feel as though we have the power to make any difference or to help in any way. As musicians, we realised that music and the arts can surely be used to help bring some comfort to people at times like this, to express these things which are so difficult to communicate in words, to stimulate the emotions and the mind, and to bring people together. We feel that although we cannot do enough to truly, physically help or change the current situation from here, we can at least share something with the society around us by coming together with our local and diverse community to create beautiful music and art in commemoration for the victims on all sides; to try to bring awareness and stir some empathy for those who are under-represented or misunderstood by the media; and also to recognise and celebrate the good efforts of those who are trying to make a positive difference to those in need. A gathering in which we can share our sorrows and our joys - both to mourn together as well as to uplift and enlighten each other, in an event of mixed musics and arts inspired by these current humanitarian and world issues. Setareh and Rosie will present a short video made up of chosen clips from footage which was taken on the day of the event in May 2016, to give an overview of the many diverse things which were happening. They will also speak briefly about their motivation behind the project and how they plan to continue with it.

Setareh and Rosie are Classical music Bachelor students coming to the end of their studies at the Prins Claus Conservatoire in Groningen, The Netherlands. Setareh, a pianist from Iran and Rosie, a cellist from England. Last year, these two students were part of a small group of 6, also international students at the conservatoire who came up with an initiative to create a mixed arts event at their school in response to the humanitarian issues that were happening, and continue to happen around the world. For example the wars, attacks, refugee "crisis", and also the often unfair way that the media covered those things. They wanted to create an event which would raise awareness and compassion indiscriminately for all the people around the world affected by such tragedies, and to give the people within their own community an opportunity to come together in solidarity and to express their own feelings about world issues through their art. This event took place in May 2016, was a success, and will now become an annual event at the PCC, nevertheless remaining a student-lead project.

El Sistema Sweden Dream Orchestra. The aim with El Sistema Sweden Dream Orchestra is to open doors for young refugees without parents present, into the Swedish society and culture. By playing and singing together in the Dream Orchestra the young ones from different refugee accommodations can meet and strengthen together. The Dream Orchestra is an example of the purpose with the El Sistema-movement all over the world: to give all children the possibility to fulfill their dreams and to spread hope and accomplish something for themselves. In April 2016, Ron Davis Alvaréz from El Sistema Sweden started the Dream Orchestra with a handful of young boys from a refugee-accommodation south of Gothenburg. Three times a week he went to them to learn how to play the violin. After a month the Orchestra consisted of 15 children from different accommodations. In June they participated in a big international music-camp, Side by Side by El Sistema, arranged by El Sistema and the Gothenburg Symphony Orchestra, GSO. The Dream Orchestra, with young boys and girls from Afghanistan, Iraq, Eritrea, Syria, Albania and Somalia, met 1400 other children from around ten other nations.

Ron Davis Alvaréz is musician, teacher, manager and orchestra conductor born in Venezuela. He studied and grew up in El Sistema with maestro Jose Antonio Abreu as a mentor. In 2011 he moved to Greenland to work at the Children Home in Uummannaq. There he leads El Sistema to Greenland, founding the only orchestra north of the Arctic Circle. In 2013, he gave a recital with the Greenland program for Margrethe II, Queen of Denmark and for the UN secretary general, Ban Ki Moon. He has given lectures and master classes about El Sistema with emphasis on rhythm,

methodology, repertoire and inspiration, in America and Europe. He was the coordinator of the International Relations in El Sistema, and has worked and trained teachers in more than 14 countries. Now working as development manager in El Sistema Sweden and helping programs in Europe and has recently created the El Sistema Sweden dream orchestra for refugees' integration.

3 - Music and Gender

By Carina Borgström-Källén and Thomas Jäderlund, Academy of Music and Drama, Gothenburg

Carina Borgström-Källén, senior lecturer and researcher on gender and norm criticism and Thomas Jäderlund, senior lecturer and Acting Head of the Academy, will discuss, and reflect on, the outcomes, experiences and conclusions of the Music and Gender project at the Academy of Music and Drama between 2009 and 2012. Carina will focus especially on the Improvisation- and World music programs and their working process on gender and norm perspectives within the ensemble teaching and learning. As a direct result of this one-year ensemble project Carina and Thomas formed a group to continue investigating the dynamic processes in the ensemble room, questioning and developing our ensemble-teaching practise. Thomas will speak about how this pedagogical development project inspired and influenced him to make some radical changes in his teaching practise, and how he discovered a successful method for feedback.

Thomas Jäderlund Senior lecturer and Acting Head of the Academy of Music and Drama, University of Gothenburg. Former Director of Studies and teacher at the Improvisation program. Part of the Creative Directors team for the ICON network (Innovative Conservatoire, European network for artistic and pedagogical development). Freelance musician and composer in modern jazz/improvisation since 35 years on an international level, performing on festivals, clubs and recordings around the world. Composed music for dance- and theatre performances. Recorded around 50 albums, both as a leader and with different groups, mostly in jazz, impro and contemporary music. Music producer at the Swedish Broadcasting Corporation.

Ph.D. Carina Borgström Källén holds a position as an assistant professor in Arts Education at the Academy of Music and Drama (AMD) at the University of Gothenburg. Her research interest is primarily focused on music performance, gender, genre and education. In addition to a Ph. D in Arts Education/music, Carina's academic background includes a Master of Arts in Education, specialized in music, and a degree in Music Performance, voice and drama. All diplomas from the University of Gothenburg. In 2009-2012 she was a member of the Board of the Music and Gender Project at AMD, a project that aimed to challenge existing gender norms in music performance. During this period she was leading staff and students at the Programmes for Performing Improvisation and World Music in their work to develop strategies for changing gender marked structures. When the Music and Gender Project was completed, Carina together with three teachers at the Programme for Improvisation, among them Thomas Jäderlund, received funding for a follow - up project that aimed to reconstruct teaching and learning in ensemble playing. Here the results of the previous project made a point of departure. Carina's daily work also includes lecturing students at the AMD in music education, norm critical pedagogy and gender, and she is also supervising students at the music teacher - training programme. She has a background as a freelance performer and a teacher in music education in Municipal Culture School, in Upper Secondary Music School and in the Teacher Training Programme at the University of Gothenburg. Her research interest in music and gender was roused when she was working as a teacher in the schools mentioned above.

4 - How do you make sure students voice is heard in your institution

By the AEC Students Working Group

The student representation system is an integral part of any institution. In its optimal design the system allows for the free flow of information between students and staff for the betterment of all.

The development of dynamic dialogue is the continuing focus of the Student Working Group; we advocate for clearer paths of communication and greater engagement of the student population. So, what's in it for you? Case studies have shown that engaging students directly through a union or student council can help in identifying opportunities for change and delivering creative solutions. During the introductory session and the breakout session that follows we will have an active discussion exchanging ideas and sharing examples of effective practice to empower students and institutions alike.

Isabel González *Isabel is an active classical pianist who sees music as an interdisciplinary stage and a place of personal development. Education, creativity, entrepreneurship and the new generations as the powerhouses of sociocultural change. Isabel Gonzalez -better known as Isabel Gondel- is enrolled both as a piano student at the Conservatorio Superior of Murcia and philosophy major at University. She is the main representative at The National Federation of Music Students in Spain and the FNESMUSICA project leader. A network set up in order to represent students of higher music education and dedicated to the improvement of music education and artistic activity in Spain, while increasing the youth employability. Her last performances were related to the women's role in history of Arts and poetry. She likes painting and loves orange juice.*

Ruth Fraser *works as the Administrator to the Vocal Department and facilitates External Hire within the Koninklijk Conservatorium of The Hague, NL having recently graduated from the same institution. Ruth has a varied career; she enjoys organising concerts, performing on voice and harp with her own medieval ensemble Fin'Amors and running The Hague Centre for Young Musicians. Throughout her studies in the Netherlands and at Trinity Laban, London, UK, Ruth developed an interest in the combining of song, drama and movement on stage moving away from the traditional concert setting. Ruth has performed at the English Music Festival; Greenwich; Brighton and York Early Music Festivals; in Germany for the Schwetzingen Festival and SWR Radio; BBC Radio 3; Radio Iceland; TEDxDelft, Royal Albert Hall, Royal Festival Hall and the Southbank Centre. In 2011 she attended a reception in Buckingham Palace hosted by HRH The Queen and the Duke of Edinburgh for Outstanding Young People in the Performing Arts.*

Ankna Arockiam *is a young Mezzo Soprano who graduated from the Royal Conservatoire of Scotland in 2015. She continues to study under Margaret Izatt. Originally from India, Ankna has been inclined to music and dance since her childhood. Ankna has completed her foundation course in KMMC, which was founded by Oscar winning Music director A R Rahman in Chennai. In addition to singing she has achieved high grades in cello and violin. She is a keen composer and has composed a work for a project in India with A R Rahman. Ankna has sung with several choirs in Glasgow which has given her opportunities to perform at various venues. Ankna performed at Glasgow Green as part of the Commonwealth games celebrations, WW1 memorial service at Glasgow Cathedral and for Sir Peter Davies' 80th birthday celebration she was part of the world premiere of a piece by James MacMillan. She also has performed in India at the 30th anniversary celebration of Alliance Française, World Music Day celebrations and other prestigious events. She has conducted various Music workshops in India and in Glasgow. Ankna Arockiam is the Teen of the year titleholder 2007. She was the winner of Best student award in the cello department at KM Music Conservatory. She is the co-founder of Her Song, which is a charity that raises money for women's issues. She has been part of Student Panels for AEC Conference in November 2015 and ABO Conference in January 2016.*

Born in 1993 in Finland, Saara Lindahl *has lived in addition to her homeland also in Austria, Belgium, Estonia and the UK. Childhood-long development to professional classical composing lead to Sibelius Academy in 2013. Currently she's enjoying her exchange year in Guildhall School of Music and Drama in London. She won Uuno Klami composition competition for young composers in 2012 and has since had commissions and performances premiered in Finnish Radio 1, Hanko music*

festival, Young Nordic Music Days in Aarhus and in Rome and Naples. Lindahl doesn't acknowledge strong border lines between different forms of art and she also writes prose, photographs and paints. Additionally, she became the international officer of the leading board of Artsu Student Union in her first bachelor year, and has been later active in humanitarian development cooperation projects of the student union. International responsibilities continued in AEC Student Working group since autumn 2014 and as a student member of the IRC Working group in 2016.

Convinced that diversity is the keystone for a thriving, meaningful and exciting artistic journey, Sylvain Devaux regularly takes part in a large variety of projects, including orchestra projects (Orchestre du Capitole de Toulouse, Ensemble Intercontemporain, ensemble L'itinéraire, Ictus ensemble...), chamber music as well as collaborations with young composers, so as to create new pieces. Always seeking new artistic horizons, he engages in the creation of original staged shows (scripting, staging, performing) while his performative experience in 20th century and contemporary music and his dedication for improvised musics lead him to be looking for new ways to perform today's musics. After graduating at the Paris Conservatoire (oboe and free improvisation), he just completed his Master degree within the new European joint master program CoPeCo, of which one of the main outcomes was his first composition, Open calls for oboe and electronic tape.

Angelina Konstantinou studied violoncello performance in the Ionian University of Corfu and currently she is on an Erasmus year at the Conservatorium of Parma. She has always been interested in how Arts reflect and adjust in everyday needs of people around the world while simultaneously having the power to unite those different cultures and she participates in many workshops and master classes concerning music combined with the other forms of art -like dancing, painting, poetry/literature etc. She is member of the Cultural movement "Epilogi", Cyprus Youth Symphony Orchestra as well as the Symphonic Orchestra of the Philharmonic Society of Corfu. She is also a member of an experimental music project in Cyprus that deals with music arrangements/covers "adapted to today's sounds" mainly from the Greek and Cypriot traditional music as well as POP music of past decades. She translates plenty of music documents (from English) to Greek and she was one of the 2 Editors for Musescoré's Software 2.2 Greek Edition. She had her internship at the Philharmonic Society "N. Mantzaros" as a Transcriber/Editor of manuscripts to digital transcripts.

5 - More Music in the Classroom: an innovative Dutch programme to enhance cognitive, emotional, social and creative competences of all children

Translated in FR - DE - IT on Saturday

By Jantien Westerveld

More Music in the Classroom: an innovative Dutch programme in music education to open up and develop musical skills for all children aged 4 to 12.

Nowadays there is a lot of evidence from scientific research that tells us the importance of music education for the development and wellbeing of children. Music education enhances their cognitive, emotional, social and creative competences. But what if getting music education is not self-evident? What if it is depending on the place a child is born? Depending on every year's teacher in primary school? What would you do?

In the Netherlands we hope to have found a solution. So we started a specific programme, called Méér Muziek in de Klas, More Music in the Classroom.

The programme activates children, parents, teachers, governments, educational institutes, musicians, companies and many, many more parties. Even our Queen - Queen Máxima - is involved!

Starting by forming the BZT Band XXL in 2016 we will have changed the landscape completely by 2020, which will enable us to make our organisation superfluous by that time. Come to the presentation and learn about this revolutionary programme!

After an international career as a musician Jantien Westerveld studied Management of the Arts at the Erasmus University Rotterdam. In 2012 she finished a Master of Science in Business Administration at the Rotterdam School of Management (Master thesis: 'Entrepreneurial Orientation in the cultural sector'). Nowadays Jantien is highly rewarded as a specialist in Innovation and Entrepreneurship. From 2007 - 2015 she was director of the Music and Dance School in Amstelveen, one of the best music schools in the Netherlands, which she guided successfully through a period of serious cutbacks in funding. In 2015 Jantien became director of the national music education programme 'Méer Muziek in de Klas' (More Music in the Classroom). This programme aims to give access to music education for all children in the Netherlands in primary school. In her free time she is a long distance runner and loves mountaineering.

15:50 - 16:40

Parallel Sessions III: Services offered to the membership (not repeated)

1 - Presentation of the AEC-U-Multirank Pilot project

Translated in FR - DE - IT

By Georg Schulz, University of Music and Performing Arts Graz

This session will present the results of the AEC U-Multirank pilot project in order to provide the AEC members with all the necessary information before they vote during the AEC General Assembly whether to approve the establishment of a field-based ranking system in music within U- Multirank system. The session will be moderated by Prof. Georg Schulz, AEC U-Multirank Working Group member and it will count with the collaboration of representatives from three of the institutions taking part in the pilot project and with a student representative of the FULL SCORE project. Please go to page XXX for further information about the work developed by the U-Multirank WG.

Georg Schulz was born in Graz in 1963. Initial studies in Chemistry at the Karl-Franzens-Universität Graz (1987 Mag. rer. nat., 1990 Dr. rer. nat.). Musical training as an accordionist at the University of Music and Performing Arts Graz (KUG), in Hannover and in Copenhagen (1992 Mag. art). Active international concert career as soloist, ensemble performer and orchestral musician. His main specialty is concentrated on contemporary chamber music. Georg Schulz also was active as an arranger and instrumentalist for numerous theater productions. A teacher since 1992, in 2002 he was appointed as Associate Professor for Accordion at KUG. Deputy Dean of Education at KUG 2000-2003, Vice-Rector for Education 2003-2007, KUG Rector 2007-2012. Since November 2012 Member of the AEC-Council, he was elected 2014 as Vice-President. Member of AEC-Working Group on U-Multirank, SCHEME and responsible in the Council for EPARM. Active participation at AEC and EUA conferences, the bi-annual ELIA conference, as well as at IUA, UNESCO-CEPES, Coimbra Group and Magna Charta conferences. Expert in several evaluation procedures, which were carried out by different international organisations (e.g. AEC, MusiQuE, EUA, evalag, NVAO), relevant lecturing, expertising and training activities.

2 - MusiQuE - a new concept of quality in higher music education

By Gordon Munro, Secretary and Treasurer of the MusiQuE Board and Martin Prchal, Chair of the MusiQuE Board

MusiQuE - Music Quality Enhancement, the Foundation for Quality Enhancement and Accreditation in Higher Music Education, is an independent external evaluation body, established in October 2014, which is dedicated to the continuous improvement of the quality of higher music education across Europe and beyond. MusiQuE has taken over the responsibility for institutional and programme reviews which have been conducted by AEC since 2008 and is listed on the European Quality Assurance Register for Higher Education (EQAR) since June 2016.

MusiQuE's concept of quality focuses on (artistic) standards as well as on educational quality (which includes the organisation and management of the curriculum, governance, internal and external communication, and student involvement). There is now an increased understanding that the existence of an overall 'quality culture' in which artistic standards and educational quality go hand-in-hand will further reinforce the learning experience of students.

The parallel session will include:

- A short presentation of MusiQuE: its structure, the services it offers for HME institutions (quality enhancement processes, accreditation procedures and joint procedures with national quality assurance and accreditation agencies), and the MusiQuE standards for institutional, programme and joint-programme review.
- An introduction to MusiQuE's concept of quality and how it strives to make quality assurance activities more meaningful to students and teachers.
- Examples of how MusiQuE can be involved in the framework of different national contexts, including through bringing an external dimension to institutions' formal internal quality assurance procedures.
- A discussion with participants on how MusiQuE could be helpful for them and more generally to bridge the gap between quality assurance, teachers and students.

The session will be led by Martin Prchal and Gordon Munro (MusiQuE Board members), Jef Cox and Linda Messas (MusiQuE staff members).

For more information on MusiQuE, please visit the MusiQuE website at <http://www.musique-qe.eu> or contact the MusiQuE staff at info@musique-qe.eu.

Elementary background information about MusiQuE's activities can be found in the reader.

Gordon Munro, Secretary and Treasurer of the MusiQuE Board

Dr. Gordon Munro is Director of Music at the Royal Conservatoire of Scotland. Gordon studied music at the Royal Conservatoire of Scotland, graduating with First-class honours from the BEd Music Programme in 1994. Gordon undertook postgraduate research into the history of Scottish church music and song schools at Glasgow University and completed his PhD thesis in 1999. He has since published various articles and given guest lectures in UK and USA. Gordon began his teaching career at Douglas Academy then lecturing at Glasgow University and RCS in music history, harmony and counterpoint. In 2012, Gordon became Head of Conservatory of Music and Drama at Dublin Institute of Technology. He returned to the RCS in 2015 as Director of Music, responsible for leadership of the school academically, artistically and operationally. Gordon has served as External Examiner at various UK and Irish Higher Education Institutions and has participated in several quality assurance reviews. He is Secretary and Treasurer of MusiQuE.

Martin Prchal, Chair of the MusiQuE Board

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 project management 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 also chair of the board of MusiQuE.

3 - Presentation of the new Standards for Pre-College Education and Classroom Teacher Education Programmes

By by Stefan Gies, AEC Chief Executive, Orla McDonagh, Conservatory of Music and Drama, Dublin Institute of Technology and Gerhard Sammer, Hochschule für Musik Würzburg and European Association for Music in Schools (EAS)

One of the six objectives of the AEC FULL SCORE project is to connect the quality enhancement frameworks surrounding all levels of music education and to ensure a consistent development of the skills of future musicians.

To this aim, the ‘Evaluation for Enhancement Working Group (WG)’ was created in 2015 with representatives of AEC, EAS (the European Association of Music in Schools) and EMU (the European Music Schools Union) and assigned the task to develop two sets of standards:

- Standards for Pre-college Music Education, suitable for conservatoires and for specialist music institutions at pre-college level
- Standards for Classroom Music Teacher Education Programme, suitable for programmes focussed on music pedagogy.

These sets of standards are embedded in the existing framework developed for reviews of institutions and programmes, i.e. the MusiQuE Standards. In the second project year, the WG coordinated a consultation process among EAS and EMU members, and collected feedback from some AEC members. Both sets of standards shall now be tested during pilot reviews to be held between November 2016 and May 2017 and then finalised.

During the session, both sets of standards will presented, together with the feedback received from EMU, EAS and AEC members. Participants will be invited to discuss the standards presented and share their feedback on the possible ways to use these standards to evaluate their institution’s/programme’s activities and enhance quality.

Gerhard Sammer received the Master of Philosophy at the University of Innsbruck/ Austria in Secondary School Teaching Education (Music, Mathematics, Informatic, Instrumental teaching). Studies in orchestral conducting. Dr. phil in specialization “Music Education”. He taught in several Secondary schools and worked as a staff scientist at the University of Mozarteum Salzburg in research and music teacher training. In end of 2004 he got Professor for Music Education at the University for Music (Hochschule für Musik) in Würzburg/Germany. Since 2008 he works in the function of the dean for studies; broad range of publications from teaching material to empirical research. Since 2015 he is the current President of the EAS (European Association for Music Schools) and involved in many projects and international activities. He works as free lanced

profession in orchestral conducting and is the artistic director of the “Tyrolean Chamber Orchestra InnStrumenti”, produced several CDs with contemporary music (e.g. labels Naxos, Helbling).

Stefan Gies for biography see Parallel Session I 1.

Dr. Orla McDonagh is Head of the DIT Conservatory of Music & Drama in Dublin, Ireland. A pianist, lecturer and writer, she studied piano at the Royal Irish Academy of Music as a child, following which she went to New York city where she received her BM in Piano Performance Degree from Juilliard in 1995 and following that was awarded both her Master and Doctor of Music in Piano Performance Degrees by the renowned Indiana University Jacobs School of Music in Bloomington, Indiana, studying with some of America's greatest pianists including Seymour Lipkin, Jacob Lateiner and Jerome Lowenthal, Mennahem Pressler and Edmund Battersby. An active soloist, chamber musician and contemporary music practitioner, McDonagh performs in Europe, the U.S. and Canada. Her interest in contemporary music was sparked by a performance for Olivier Messiaen when she was just seventeen years of age and led to premieres of new music in major capitals on both sides of the Atlantic. She has recorded and performed live for Irish national television and radio as well as several classical music media outlets in the USA. McDonagh lectured from 1998 to 2001 for the Music Theory Department at Indiana University, following which she moved to Portland, Oregon to lecture at Lewis & Clark College where she was the Director of the Keyboard Faculty from 2001-2010. Returning to Ireland in 2010, McDonagh became Head of Faculty for Musicianship at the Royal Irish Academy of Music in Dublin, lecturing there from 2010-2015 until she took up her role as Head of the DIT Conservatory of Music and Drama in 2016. As an adjudicator, Dr. McDonagh has over 20 years of experience in both the USA and Europe. In addition to her performance, teaching and adjudication roles, McDonagh is a member of the EU Fullscore Working Group on Evaluation and is a peer evaluator for the Musique international review agency.

Friday 11th November, 17:10 - 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 institutions belonging to a specific country, or group of countries. In addition, a representative of all AEC associate members has been co-opted by AEC Council in 2014 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
Evis Sammoutis	Greece, Turkey, Cyprus, Israel, Lebanon, Egypt	A306
Eirik Birkeland and Stefan Gies	Germany, Austria, Switzerland	A502
Kaarlo Hilden	Norway, Sweden, Finland, Denmark, Iceland, Estonia, Latvia, Lithuania	A302
Grzegorz Kurzyński	Poland, Belarus, Russia, Ukraine, Bulgaria, Kazakhstan, Azerbaijan, Georgia, Armenia	A307
Deborah Kelleher	UK, Ireland	A502
Harrie v.d. Elsen	Netherlands, Belgium	A501
Claire Mera-Nelson (assisted by Sara Primiterra)	Italy	D301
Georg Schulz	Hungary, Romania, Czech Republic, Slovakia, Macedonia, Kosovo, Albania, Slovenia, Croatia, Bosnia, Montenegro, Serbia	A308
Ingeborg Radok-Žádná	Spain, Portugal	A305
Jacques Moreau	France, Luxembourg	A304
Don Mc Lean	Associate Members	A303

Supporting Documents

MusiQuE - Music Quality Enhancement



MusiQuE - Music Quality Enhancement is an external evaluation body dedicated to the continuous improvement of the quality of higher music education across Europe and beyond and to assisting higher music education institutions in their own enhancement of quality.

Which services does MusiQuE provide?

MusiQuE offers a range of review and accreditation processes tailored to the needs of Higher Music Education institutions:

1. Quality enhancement processes for institutions, programmes and joint programmes
2. Accreditation procedures for institutions, programmes and joint programmes
3. Joint procedures with national quality assurance and accreditation agencies

Registered on the European Quality Assurance Register for Higher Education (EQAR)

MusiQuE is registered on EQAR. At the European level, MusiQuE has the same formal status as most national quality assurance or accreditation agencies. The formal European registration of MusiQuE is not only the acknowledgement of more than 10 years of work by many in various European projects and working groups, but also the formal recognition of the pro-active position of music in higher education at European level. It confirms that quality enhancement is something higher music education can take full responsibility for as a sector.

What are the benefits of using MusiQuE services for institutions?

- MusiQuE Peer-reviewers are **international specialists in the relevant musical fields**, who are able to relate to the issues raised by the reviewed institution or programme and to understand the specificities of the various institutions, programmes and disciplines. Institutions therefore receive tailor-made recommendations formulated by competent colleagues.
- MusiQuE reviews are based on **internationally accepted standards** which take into account the specificities of the sector, but which are also compatible with generic international and national standards used in higher education
- MusiQuE emphasizes the **enhancement dimension of quality assurance**: in all review procedures the main focus is on how the institution/the programme can further develop and improve
- MusiQuE helps institutions to establish an international reputation
- MusiQuE contributes to **building trust between institutions** by using a comparable approach based on internationally accepted criteria
- MusiQuE's flexible structure offers **diverse services** to institutions: a trial procedure to prepare a national procedure, a process complementary to the national procedure through a joint procedure or a process replacing a national procedure
- MusiQuE offers **guidance** to institutions in need of developing their quality assurance systems through offering targeted advice and organising continuing professional development activities

What is the added value for music students?

- Improvement of the quality of the education and services offered to students, as MusiQuE procedures result in concrete recommendations from peer-reviewers with a background in the field of music
- Empowerment of students: student feedback plays an important role in the review processes and is considered in the recommendations made
- Involvement of students: all review teams include a student. This way, music students become increasingly involved in quality assurance issues and develop a greater understanding of the procedures
- By building trust between institutions, MusiQuE contributes to the recognition of studies and qualifications, thus facilitating student mobility and employability

What is the added value for Higher Music Education in general?

- Through MusiQuE, the sector will benefit from procedures based on the specific characteristics of Higher Music Education but which are compatible with the European Standards and Guidelines for Quality Assurance (ESG)
- MusiQuE enhances the credibility of the sector within the European Higher Education by demonstrating the attention given by the higher music education sector to quality assurance issues and by participating actively in the European-level debate on quality assurance in higher education, Area (EHEA)
- MusiQuE facilitates a structured dialogue with the music profession by involving the European Music Schools Union (EMU) and Pearle*-Live Performance Europe (the Performing Arts Employers' Associations League Europe) as partner organisations,
- MusiQuE acts as a pioneer in the arts & humanities sector through its subject-specific and European-level approach

Who can use this tool?

- Higher Music education institutions (AEC members are offered special rates compared to non-members)
- National quality assurance and accreditation agencies interested in joint procedures
- Staff and students in higher music education through the Quality Assurance Desk
- Other disciplines in higher education looking for a model of a subject-specific European-level approach to quality assurance

Contacts

Please visit the MusiQuE website for more information at www.musique-ge.eu, or contact the MusiQuE staff at info@musique-ge.eu.

DOCUMENTS FOR THE GENERAL ASSEMBLY

Agenda

General Assembly Meeting

1. Approval of the minutes of the 2015 General Assembly in Glasgow
2. President's Report on activities: Annual Report 2015 and activities to November 2016
3. Elections to the Executive Committee
 1. Appointment of the second election officer (for 2016 and 2017 elections) in addition to the current officer (Henk van der Meulen, Royal Conservatory The Hague)
 2. Presentation of candidates for vacancies on Executive Committee
 3. Vote
4. Proposal for new Council elections rules from 2017 onwards
5. Discussions with U-Multirank
 1. Vote on Working Group Proposal U-Multirank
6. Short presentation of the European research projects database
7. Financial report of the Secretary General
 1. Vote on the proposed membership fees for 2017
 2. Approval of the forecast outturn 2016 and budget proposal 2017
 3. Appointment of the second external auditor (for the 2016 and 2017 accounts) in addition to the current external auditor (Paolo Troncon, Conservatorio Di Musica Di Castelfranco Veneto A. Steffani)
8. Matters related to MusiQuE, the European subject-specific quality assurance agency for music
 1. Update on activities by the MusiQuE Board
 2. Endorsement of AEC Council recommendation for the new MusiQuE Board member mandated by AEC
 3. Approval of the proposal for changes to the MusiQuE Standards
 4. Appointment of the Standing member of the Appeals Committee based on MusiQuE Board's recommendation
9. Announcement of the Executive Committee election results and elections to the Council
10. Confirmation of new members, withdrawals and expired memberships
11. Future congresses
12. Any other business

Information Forum

The announcement of the results of the elections to the Council will be made at the end of the Information Forum.

Minutes of the AEC General Assembly 2015 (Glasgow, Scotland, UK, 14 November 2015)

Pascale De Groote, 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 2014 General Assembly in Budapest

- ✓ The Minutes are unanimously approved by the members present

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

More details for the year 2014 can be found in the AEC Annual Report 2014 (available online in English, French and German), including a summary of the 2014 Annual Accounts. In her presentation, Pascale De Groote addresses the following issues:

- **Membership:** At the end of 2014, the AEC had 298 members (260 Active and 38 Associate Members)
- **AEC Council (members and roles):** At the end of 2014, two new Council members were elected: **Evis Sammoutis** and **Claire Mera-Nelson**. Membership of Council from November 2014 to November 2015 was therefore as follows:
 - President: **Pascale De Groote**, Antwerpen, Belgium
 - Vice-Presidents: **Georg Schulz**, Graz, Austria, **Eirik Birkeland**, Oslo, Norway
 - Secretary General: **Jörg Linowitzki**, Lübeck, Germany
 - Council Members: Italy; **Harrie Van Den Elsen**, Groningen, Netherlands; **Deborah Kelleher**, Dublin, Ireland; **Grzegorz Kurzyński**, Wrocław, Poland; **Antonio Narejos Bernabéu**, Murcia, Spain; **Jacques Moreau**, Lyon, France; **Kaarlo Hildén**, Helsinki, Finland; **Evis Sammoutis**, Nicosia, Cyprus; **Claire Mera-Nelson**, London, UK.
 - Co-opted member representing Associate members: **Don McLean**, Toronto, Canada
- **AEC Council Meetings:** AEC Council met three times in 2014-2015. In addition, two Executive Committee meetings took place between these Council meetings. Both Council and ExCom worked on the following issues during the year:
 - Reviewing the 4th implementation year of the 5-year strategic plan 2011-2015 and approving the final list of actions for 2014, as well as starting to prepare a first draft of the AEC Strategic Plan for 2016-20;
 - Preparing the events and platforms and monitoring their success
 - Preparing for the 2015 Congress and those in future years
 - Preparing for this General Assembly 2015 and ensuring that appropriate arrangements have been put in place for the election of new AEC Council members
 - During 2015, Council and ExCom also evaluated and monitored the various projects AEC is involved in, and monitored external relations. Membership matters were discussed and the AEC's finances were examined closely.
- **Personnel changes within the AEC Office:**
 - Jeremy Cox left his position of CEO at the end of August to retire. The AEC Executive Committee takes this opportunity to express its sincere gratitude to Jeremy for his key role in the development of the AEC in the last five years.
 - Stefan Gies, former Rector and Professor of Music Education of the Hochschule für Musik Dresden, has been appointed as new AEC CEO since October 1st 2015.

- Linda Messas is now sharing her time between the new review body MusiQuE and the AEC. She has worked on ensuring a smooth transition between the leaving and the arriving CEO. She will start a maternity leave in 2 weeks.
- Sara Primiterra and Nerea Lopez de Vicuna have continued their function and taken on some additional responsibilities in relation to the FULL SCORE project.
- Angela Dominguez, former project manager of the Polifonia project is now focusing on communication, both in relation to the FULL SCORE project and to AEC as a whole.
- Barbora Vlasová left the AEC Office in May 2015 and Jef Cox was hired in July as project coordinator. Jef shares his time between MusiQuE and AEC (FULL SCORE project).
- Finally, several student interns have joined the staff during 2015.

- **Overview of 2015 Projects:**

- AEC is now running the second year of its FULL SCORE project.
- AEC is also a partner of the The PHEExcel project, 'Testing the Feasibility of a Quality Label for Professional Higher Education Excellence' which is coordinated by the European Association of Institutions in Higher Education (EURASHE). This project is coming to an end in a few months. There will be a final conference next week in London and the project outcomes will be posted on our website.
- In addition, AEC is also partner in 4 Strategic Partnerships that were selected for funding by the European Commission in 2014 and 2015. All four projects delivered a joint parallel session yesterday:
 - *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* : 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* is a collaborative Erasmus + project that focuses in cooperation for innovation and the exchange of good practices in the field of Chamber Music.
 - Finally, '*Modernising European Higher Music Education through Improvisation - METRIC*' , 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.
- AEC is also a partner in 2 other projects funded by the Creative Europe programme of the European Commission:
 - *The EUBO Mobile Baroque Academy (EMBA)*: (EUBO stands for European Union Baroque Orchestra) is the result of a partnership formed between 10 prominent arts organizations across Europe. This project addresses Europe's heritage of baroque music, and promotes the education of emerging talent, by bringing baroque music to new audiences in innovative ways across Europe. AEC is involved through the delivery of its European Early Music platform.
 - *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 Advocacy:**

Through the FULL SCORE activities, formal cooperation has been developed and strengthened with:

- The European Music Schools Union EMU
- The European Association for Music in Schools EAS

- The International Association of Schools of Jazz
- The European Jazz Network

- AEC has also been in regular contact with the European Music Council in relation to the theme of audience development as well as to further discuss the development of an agenda for music.
- As the National Association of Schools of Music (NASM) was chosen by MusiQuE to act as Review Coordinator and organise the external review of MusiQuE, formal contacts with NASM have also been strengthened in 2015, and both AEC and MusiQuE are very grateful to NASM for accepting to take on this responsibility.

- **AEC Regular Activities 2015**
 - Pop & Jazz Platform, Valencia (February)
 - EPARM Forum, Graz (April)
 - Annual Meeting for International Relations Coordinators, Corfu (September)
 - Annual Congress, Glasgow (November)
 - Early Music Conference, Prague (20-21 November)

- **Upcoming events in 2016**
 - Pop & Jazz Platform, Rotterdam (12-13 February)
 - EPARM Conference, Vicenza (20-22 April)
 - IRC Meeting, Warsaw, (16-18 September)
 - AEC Annual Congress, Gothenburg (10 to 12 November)
 - Early Music Platform Forum (TBC)

- **Report on feedback from regions:**
 - AEC should increase information about AEC member institutions, in particular on their study programmes and good practice examples;
 - AEC should strengthen its advocacy activities;
 - AEC ought to develop strategies to support its members in different regions of Europe in ways that are more individually tuned to their diverse needs and priorities;
 - The AEC should work to strengthen and connect the frameworks surrounding all levels of music education so as to ensure a coherent trajectory in the development of the musicians;
 - The communication with members could be further enhanced, and the information should also arrive to the teachers at home institutions;
 - It would be good for AEC to focus more on pedagogical and training issues at AEC events and projects;
 - The creation of the FULL SCORE Student Working Group is warmly welcomed, and the members agree on the importance of the participation of students in AEC Activities.

- **AEC's policy development activities:**
 - Performance against targets set for 2014:
 - Under Strategic Area A:
 - AEC successfully delivered five meetings in 2014;
 - AEC delivered its first workshop for IRCs and Career Developers in Conservatoires at the IRC meeting in Aalborg in September 2014;
 - AEC successfully completed the third edition of 'Polifonia' project. Completed results of the project were presented at the annual congress in Budapest in November 2014.
 - Under Strategic Area B
 - In October 2014, the independent review body MusiQuE was formally established as a foundation based in The Netherlands;
 - At the 2014 Congress in Budapest AEC's new project, FULL SCORE was presented to the delegates and the specific objective of engaging with the European Agenda for Music was highlighted. AEC was also represented at the EMC European Forum on Music, where the Agenda was discussed and AEC's willingness to play a significant role in its development was affirmed;

- By the end of 2014, two meetings were held with the team from U-Multirank and a representative of the team was one of the presenters at the AEC Congress. A plan was put to the membership in which an expanded working group would take forward consideration of possible field-based indicators for music during 2015.
- Under Strategic Area C:
 - An application to ‘Creative Europe’ under the line ‘Support to European Networks’ was submitted in March 2014. In August 2014, news was received that the application, entitled FULL SCORE, had been successful;
 - The AEC’s sub-group of Council for Human Resources met for the first time in September 2014. It finalised its terms of reference and begun to map out its work plan for subsequent years;
 - The plan for ‘Artist Patrons’ was presented to the membership at the General Assembly and given support;
 - The AEC has begun a fresh review of its organisational structure, taking into account the financial picture from 2015 onwards, as well as the volume of annual activity required to meet members’ needs.
- Agreed updated targets for 2015:
 - Under Strategic Area A:
 - AEC will successfully deliver five meetings in 2015;
 - AEC will have delivered a Continuing Professional Development workshop for International Relations Coordinators during the IRC meeting (this took place in Corfu last September);
 - AEC will have successfully completed the first 16 months of its FULL SCORE project, incorporating intensified European level collaboration with a range of music and music education networks.
 - Under Strategic Area B:
 - AEC will take forward its strong engagement with the European Music Council’s initiative to develop a European Agenda for Music. The AEC made a presentation at the EMC Forum on Music and is continuously supporting EMC’s activities and events. In addition, AEC has based a substantial part of its current Congress on discussions about the Agenda;
 - The independent quality enhancement and accreditation agency MusiQuE, established in 2014, will complete an independent review of its quality enhancement and accreditation procedures and their compliance with the European Standards and Guidelines (ESG). This review took place in July. You will hear more about MusiQuE in the GA agenda item 7;
 - The Multirank WG will present to its membership Phase 1 of its work on field-based indicators for music, in order for there to be a vote on whether to proceed to Phase 2 of the planned activity. There will be a special item on this later in the GA.
 - Under Strategic Area C:
 - AEC will start developing strategies for income diversification that will help the association to be less dependent upon the success or failure of EU funding applications. This action has been embedded in the Strategic Plan 2016-20;
 - The Human Resources Sub-Group, completed by members of the Executive Committee and a representative of the AEC office, has indeed appointed a new CEO;
 - The development of a plan towards the composition of a small group of ‘Artist Patrons’ was a target for 2015. Council has decided to put this action on hold until the next strategic plan, as it should be part of a broader advocacy strategy;
 - The review of AEC communication targets and the discussion on who the association is for has started among Council members. With the very recent change of CEO, it is a good opportunity to revisit this. This action has therefore also been embedded in the Strategic Plan 2016-2020.

✓ 3. AEC Strategic Plan 2016 - 2020: “Pursuing Quality; Sharing Knowledge; Strengthening Partnerships”

- The AEC Vice-President, Georg Schulz, presents the new Strategic Plan. It is intended to be a dynamic strategic Agenda, an evolving vision built upon interactive process.
- The Plan has three Over-arching Themes:
 - A ‘Quest for Excellence’ and the Pursuit of Quality
 - Sharing Knowledge and Raising Understanding
 - Partnership - Internal and External - Making Connections that Recognise Diversity
- The Goals and Objectives of the Plan were taken from existing documents approved in 2011
- Targets, Strategies, Activities are added now as a starting point of particular actions.
- Council will provide an action plan for 2017 in the General assembly 2016.
- The actions for 2016 are planned mainly in accordance to FULL-SCORE (as marked with the FULL SCORE Logo) and derived from the column Targets, Strategies, Activities.
- There is no formal procedure in AEC about this strategic plan. Two parallel sessions took place during the Congress about the SP, and the AEC ExCom witnessed a feeling of endorsement.
- Main comments during the 2 parallel sessions:
 - The Plan should be more concrete on how AEC will facilitate closer collaboration with other organizations in music, especially with ELIA
 - When reinforcing lobbying think about people that are already listening to us
 - Provide statements to national authorities on request which recognize diversity through the particular formulation
 - Include students in advocacy
 - Think about indicators to measure fulfilment of objectives
 - Consider the balance between actions funded through membership fees and actions funded through European projects
 - Be more clear how to apply the four areas of focus to the grid of the strategic plan
 - Be more explicit how to involve teachers in the AEC
 - Be more clear how to include associate members
 - Taking into account diversity culture
- All comments will be taken into consideration by the AEC Council, when drafting the final document.
- The membership is asked to address topics and priorities in the Regional Coordinators meeting, as well as in the questionnaires. All this feedback will be gathered by the AEC office. ExCom and Council will consider this feedback and decide on the actions taken in 2016.

4. Elections to the Council

- ✓ The General Assembly unanimously approves the appointment of Reinhard Schäfertöns, Fakultät Musik, Universität der Künste Berlin and Henk van der Meulen, Royal Conservatoire of The Hague, as Election Officers.
- One Council member is stepping down after his second term as Council member:
 - Antonio NAREJOS, Conservatorio Superior de Musica de Murcia (Spain)The President thanks him for his work.
- Seeking election for second term:
 - Deborah KELLEHER, Council member, Royal Irish Academy of Music (Dublin,

Ireland)

- Candidates for the vacant Council seats are:
 - Francesc GAYA, Conservatorio Superior de Musica “J. Rodrigo” (Valencia, Spain)
 - Deborah KELLEHER, Royal Irish Academy of Music (Dublin, Ireland)
 - Renato MEUCCI, Istituto Superiore di Studi Musicali “G. Cantelli” (Novara, Italy)
 - Marina NOVAK, University of Zagreb Academy of Music (Zagreb, Croatia)
 - Ingeborg RADOK ŽÁDNÁ, Prague Academy of Performing Arts, Music and Dance Faculty (Prague, Czech Republic)

- ✓ Results: Deborah Kelleher is elected for a second term; Ingeborg Radok-Žádná for a first term:
 - Deborah Kelleher : 96 votes
 - Ingeborg Radok-Žádná: 69 votes
 - Renato Meucci : 54 votes
 - Francesc Gaya: 32 votes
 - Marina Novak: 22 votes

5. Discussions with U-Multirank on creating field-based indicators for Music (Eirik Birkeland)

- At the 2014 GA in Budapest the membership decided on a three phased project plan for the UMR-project. We are now finishing the first Phase and the members are now asked to endorse the proposal to proceed to Phase 2: The Pilot project where 15 participating member-institutions, representing the diversity of higher music education in Europe, will test the validity of the proposed dimension & indicators.
- It is noted that:
 - AEC through this work is NOT developing its own ranking system
 - That AEC will NOT force its member institutions to use the UMR system
 - That this is an attempt to make the existing UMR system useful for AEC members who may be faced with it in the future, or may want to use the system out of their own choice
 - A qualified decision on the relevance and feasibility of the proposed dimensions and indicators is only possible through a Pilot project where actual data from different institutions in various countries and educational systems are being tested properly.
 - The AEC Council has stated that it considers that the Working Group’s proposal is strong enough to be tested in the second phase of the AEC UMR working plan

- ✓ There was a majority of the members who endorsed the proposal to proceed to Phase 2 of the Plan, with no members against

✓ 6. AEC Financial Report 2013 presented by Secretary General Jörg Linowitzki

- Jörg Linowitzki, 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 2014. A copy of the forecast outturn for 2015 and first provisional budget for 2016 has been distributed beforehand. The complete Annual Accounts (in English only) are available on request. The full text of the financial report is also available to the members upon request.

- Earlier timing of approval of accounts (Belgian association)
 - Since AEC is now subject to Belgian law, the association is asked to submit a fiscal declaration together with its annual accounts within six months of the closure of these accounts.
 - An online voting of the accounts was carried out by the office in June 2015:
 - 74 active members responded to the online voting notification. Of these, 66 approved the accounts and 8 abstained. There were no votes against approval of

the accounts.

- The Secretary General thanks the external auditors Jan Rademakers (Maastricht Academy of Music) and Daniela Drobna (Academy of Performing Arts in Bratislava) for carrying out this function for AEC for 2014. He informs the GA that they both recommended approval of the 2014 Accounts.
- Membership fees for 2016: Council proposes that the new membership fee levels set out in the reader, which reflect an anticipated 1% indexation rise, be adopted for 2016.
- ✓ The General Assembly approves the new membership fee levels.
- The forecast outturn for 2015 and the proposed budget for 2016 (both documents are on a separate paper distributed at the registration):
 - The direct income is estimated at the same level of those of last year.
 - The grant for the PHExcel project covered mostly staff costs, which has been a substantial income for AEC but has required quite some work from AEC CEO and General Manager.
 - The FULL SCORE grant in 2015 is higher than the 220'000 received yearly. Why? This amount of 220'000 euros is received from September to the following August. In 2014, the implementation of the project was rather delayed and most of the grant was transferred from 2014 to 2015. This is why, for the year 2015, the FULL SCORE grant consists in about 162'000 euros used for the first year of the project between January and August + about 114'000 euros budgeted for FULL SCORE activities taking part in September-December 2015.
 - On the expenditure side: The staff costs are higher than in 2014 by about 30'000 euros (8000 euros due to a change of calculation in the salaries: [in 2015, restaurant checks received by the staff have been counted in the salaries while this was not the case in 2014], the rest results from changes in the staff composition as some office members have been promoted to a higher “scale”, and a position of project coordinator was maintained for the whole year 2015 after the end of the Polifonia project)
 - The project costs only reflect the direct costs, as the staff costs are calculated as a whole without distinction between project work and work for AEC core activities.
 - Thanks to the support of the EU grant for the FULL SCORE project, and the fact that regular AEC events are embedded in the project, the remaining costs of AEC events are reduced
 - Finally, a substantial investment in the area of quality enhancement and accreditation was planned to enable the new review body MusiQuE to get started and to apply for the European Quality Assurance Register. For this purpose, an external review of MusiQuE by a team of experts needed to be undertaken. This investment amounted to 40'000 euros. From 2016 onwards MusiQuE will be financially independent and actually pay staff costs to the AEC.
- ✓ **The General Assembly unanimously approves the Forecast Outturn 2015**
 - Concerning the income: At the moment, it is expected that the total income will decrease in 2016 compared to 2015, as the PHExcel project is coming to an end this year.
 - The income from the FULL SCORE project is so far estimated at 220'000 euros but this will probably raise, based on the budget for the 3rd year of FULL SCORE, which will be produced by May 2016 and will determine which expenditures of the third year will be spent already between September and December 2016.
 - It is important to note that, since MusiQuE will be financially independent from January 2016, it will start paying AEC for the staff costs of the AEC staff members who share their workload between AEC and MusiQuE (at the moment Linda Messas and Jef Cox). This will represent additional income for AEC.
 - On the expenditure side, there are 2 main elements to highlight:
 - Staff costs shall raise: firstly, there will be a CEO for 12 months, while in 2015 there was officially no CEO in September; secondly, the office coordinator has been promoted to the function of Office Manager. This may be balanced by a decrease in costs due to the maternity leave of the General Manager.

- The amount of written-off debts is expected to decrease as the amount of member institution who are in a situation of not having paid the membership fee for some years shall be lower from 2016 onwards, due to - unfortunately - a high amount of withdrawals and expirations of membership.
- ✓ The General Assembly unanimously approves the Budget proposal 2016
 - Appointment of auditors for the 2015 Accounts:
- ✓ The General Assembly approves the appointment of Jan Rademakers (Maastricht Academy of Music) and Paolo Troncon (Conservatorio Di Musica Di Castelfranco Veneto Agostino Steffani)

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

- The Chair of the MusiQuE Board, Martin Prchal, to shortly present the latest news concerning MusiQuE. The complete presentation is also available on request.
- 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.
 - The establishment of MusiQuE represents a very significant step for AEC. As MusiQuE is still new, and the Board involves two external representatives - appointed from EMU and PEARLE, the three members of the MusiQuE board appointed last year by AEC are experienced individuals who were actively involved in AEC Quality Enhancement Committee.
 - This was considered as important to ensure the continuity of the work undertaken by this Committee as well as to ensure some stability in the functioning of the new board.
 - MusiQuE Board members are nominated for 3 years with the possibility of renewing their term once (so for a maximum of 6 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 three current Board members appointed by AEC will therefore step down this year.
 - An open call for applications was launched in May-June by MusiQuE to recruit a new board members.
 - At its September meeting, AEC Council considered the applications and prepared a recommendation to the MusiQuE Board. It is in any case the MusiQuE Board which selects new Board members, but taking into consideration the recommendation from AEC Council, endorsed by AEC General Assembly.
 - Following the open call, 3 applications were received by the MusiQuE staff, one of which was not eligible.
 - The MusiQuE staff therefore provided AEC Council with the applications of 2 candidates.
 - Council considered carefully both applications and, feeling that both candidates were very experienced with quality assurance and very competent, Council has nominated both of them ex aequo:
 - Gordon Munro (Royal Conservatoire of Scotland, Scotland, United Kingdom)
 - Stone, Terrell (Conservatory "A. Pedrollo" Vicenza, Italy)
- ✓ The General Assembly endorses this recommendation to the MusiQuE Board

8. Confirmation of new members, withdrawals and exclusions

- The following institutions have been accepted as Active Members in 2015:
 - University of Niš, Faculty of Arts in Niš, Serbia

- Anton Rubinstein Internationale Musikakademie, Düsseldorf, Germany
- Scuola di Musica di Fiesole, Italy
- Istituto Universitario di Studi Musicali - Tisia, Italy
- Kalaidos Musikhochschule, Aarau, Switzerland
- Conservatorio Nicola Sala di Benevento, Italy
- Conservatorio Giacomo Puccini, La Spezia, Italy
- Dokuz Eylul University State Conservatory, Izmir, Turkey
- Academy of Music in Pula, Croatia
- Conservatorio di Musica "Tito Schipa", Lecce, Italy
- Conservatorio Superior de Música de Castilla la Mancha, Albacete, Spain
- Conservatorio di Musica "Gesualdo da Venosa", Matera, Italy
- Conservatoire à Rayonnement Régional de Reuil-Malmaison, France
- The following institutions have been accepted as Associate Members in 2015:
 - Norwegian Artistic Research Programme, Bergen, Norway
 - Manhattan School of Music, New York, USA
 - University of Queensland, Brisbane, Australia
 - Suzhou University of Science and Technology, Academy of Music (SUSTAM), Suzhou, China
 - Association Chinese Culture Music & Art in the Netherlands
- The following members have withdrawn during 2015:
 - Rostock University of Music and Drama, Rostock, Germany
 - Sychrono Conservatory, Thessaloniki, Greece
 - Conservatorio di Musica "G. Rossini", Pesaro, Italy
 - Peabody School of Music, Baltimore, USA
 - Elder School of Music, Adelaide, Australia
 - Mahidol University, Nakhon Pathom, Thailand
 - CRR de Lyon, Lyon, France
 - Musica, Impulscentrum voor Muziek, Neerpelt, Belgium
 - Conservatorio Superior de Musica "Rafael Orozco", Córdoba, Spain
 - Conservatorio Superior de Musica de Canarias, Spain
 - Istituto Superiore di Studi Musicali "F. Vittadini", Pavia, Italy
 - Kaunas University of Technology, Department of Audiovisual Technologies, Kaunas, Lithuania
- Every year, during the General Assembly, and based on the AEC statutes, all memberships with more than 2 years of non-payment of the membership fee are expired. The following membership are therefore expired:
 - Rostov State S.V. Rachmaninov Conservatoire, Rostov, Russia
 - Eastern Mediterranean University - department of music, Gazimagusa, Turkey
 - State Academy of Music "P. Vladigerov", Sofia, Bulgaria
 - Montenegro Music Academy, Cetinje, Montenegro
 - University of Prishtina - department of music, Prishtina, Kosovo
 - Victor Popov Academy of Choral Arts, Moscow, Russia
 - Baku Music Academy, Azerbaijan
- The AEC has now 297 members.

9. Future congresses

- The next Congress will take place at the Academy of Music and Drama, Gothenburg (Sweden).
- The 2017 Congress will take place on November 09-11 at the University of Zagreb.
- The 2018 Congress will take place at the University of Music and Performing Arts, Graz, November 8-10.

Antwerp, 28 January 2016, Pascale de Groote, AEC Presiden,



AEC STRATEGIC PLAN 2011-2015 - Targets for 2015 and progress made by June 2016

The 2011-2015 Strategic Plan, approved in Warsaw in November 2010, defined three strands of actions for AEC:

- A. Facilitating the flow of relevant expertise and persons throughout the higher music education sector in Europe to support development and capacity-building in the member institutions
- B. Further developing its subject-specific approach to issues such as qualification frameworks, quality assurance issues, and institutional development by strengthening its position within the European higher education and cultural arena, so that the specific features of the sector are taken into account in the overall European higher education policy developments
- C. Further improving its organisational infrastructure to provide the Association and its activities a stable financial and administrative basis.

The Strategic Plan gave targets for individual years. This document reports on progress towards achieving the targets set for the year 2015 as at June 2016. The complete list of actions for the entire strategic period, as originally drawn up in 2010, is reproduced the first column.

Strategic Action A: Facilitating the flow of information and expertise throughout the higher music education sector in Europe

ACTION POINTS for A:	TARGETS FOR ACTION A IN 2015:	STATUS BY DECEMBER 2015 (AS AT JUNE 2016):
<ul style="list-style-type: none"> ✓ By the end of 2015, the AEC will have organised 5 annual congresses, maintaining a careful geographical balance in relation to the venues, the invited speakers and the use of languages ✓ By the end of 2015, the AEC will have organised 5 annual IRC meetings in different European countries, maintaining a careful geographical balance in relation to the venues and the invited speakers 	<ul style="list-style-type: none"> • By the end of 2015, the AEC will have organised the last of 5 annual congresses during the strategic period. Locating the Congress in Glasgow will maintain a careful geographical balance in relation to the venues; the speakers invited and the use of languages will be aimed at reinforcing this balance across the five years. • By the end of 2015, the AEC will have organised the last of 5 IRC meetings during the strategic period. Locating the meeting in Corfu will maintain a careful geographical balance in relation to the venues; the speakers invited will be aimed at reinforcing this balance across the five years. 	<ul style="list-style-type: none"> • The AEC 42nd Annual Congress was organised and held in 2015 in Glasgow. The Congress featured speakers from a wide geographical and linguistic range, although most chose to speak in English. • The 2015 IRC Meeting was organised and held in Corfu, Greece and featured speakers from a wide geographical.
<ul style="list-style-type: none"> ✓ By the end of 2015, the AEC will have organised several meetings of the platforms for Pop & Jazz and Early Music; it will be decided to do this on an annual or bi-annual basis based on the needs of the platforms 	<ul style="list-style-type: none"> • By the end of 2015, the AEC will have organised meetings of the PJP in Valencia and the EMP (a Forum-style meeting) in Prague. Further PJP meetings will take place in 2016 (Rotterdam) and 2017 (London) pursuing the theme of audience engagement and supported by funding from the FULL SCORE project. There will be an EMP conference in spring 2017. 	<ul style="list-style-type: none"> • The 2015 Pop & Jazz Platform was organised and held in Valencia, Spain. As the PJP activities have been embedded in the FULL SCORE project, a three-year strategy has been drafted by the WG and PJP meetings are indeed planned in 2016 and 2017, in close cooperation with the European Jazz Network (EJN) and the International Association of Schools of Jazz (IASJ). <p>Concerning EMP, AEC is partner of the EMBA project of the European Baroque Orchestra with the responsibility to</p>

<p>✓ By the end of 2012, the AEC will have studied the feasibility in terms of organisational capacity and content to add the European Platform for Artistic Research in Music (EPARM) and a platform on instrumental/vocal teacher training to its regular portfolio of activities</p> <p>✓ By the end of 2011, the AEC will have studied the feasibility in terms of organisational capacity and content to implement continuing professional development seminars for conservatoire staff and teachers</p>	<ul style="list-style-type: none"> • By the end of 2015, the AEC will have organised a Conference-style meeting of EPARM in Graz; as part of AEC's increased cooperation with EAS and EMU, plans will be taken forward to deliver a joint European Forum on Music Education and Training, under the auspices of EMC, in Leiden in February 2016. Meanwhile, other possibilities in which AEC institutions, or groups of institutions, will take a stronger lead on mounting events related to instrumental/vocal teacher training will also be explored. • By the end of 2015, the AEC will have ensured that CPD workshops for IRCs in conservatoires have been delivered as part of its FULL SCORE project and that plans to involve staff from career development services in such workshops in 2016 are being pursued (also as part of its FULL SCORE project). 	<p>organise three EMP platforms within the project period: the first one took place in November 2015 in Prague, Czech Republic, in cooperation with the Réseau Européen de Musique Ancienne (REMA). The following EMP meetings are planned in spring 2017 in The Hague, The Netherlands and in 2018 (venue tbd).</p> <ul style="list-style-type: none"> • A Conference-style meeting of EPARM was organised in April 2015 in Graz, Austria. Plans have been taken forward to sustain EPARM meetings through a Strategic Partnership application (a revised re-submission of RICERCAR [2015]). <p>A European Forum on Music Education and Training was delivered in February 2016 under the auspices of EMC.</p> <p>The proposal to organise a specialist sub-event within the EAS annual meeting focussed on higher education was raised in November 2014 but so far has not received a concrete positive response.</p> <p>Plans for a Teaching and Learning Platform organised by Oslo have emerged and are embedded in the 2016-2020 Strategic Plan.</p> <ul style="list-style-type: none"> • Workshops for IRCs were incorporated into AEC's FULL SCORE project and held at the IRC meetings in Aalborg in 2014 and in Corfu in 2015. Similar workshops are also on the programme for the 2016 IRC meeting. However workshop models produced in the past (e.g. for conservatoire management or on assessment and standards, or on entrepreneurship etc.) have not been used any more.
<p>✓ By the end of 2015, the AEC will have started one or more new European-level collaboration project(s) to develop specific expertise and new knowledge in areas relevant to the sector</p>	<ul style="list-style-type: none"> • By the end of 2015, the AEC will have successfully completed the first 16 months of its FULL SCORE project within the EU 'Creative Europe' programme, incorporating intensified European level collaboration with a range of music and music education networks. AEC will also have supported members and external partners in fresh EU applications, at least two of which will have had successful outcomes. 	<ul style="list-style-type: none"> • The FULL SCORE project started in September 2014 and runs until August 2017. It embeds regular AEC activities with a focus on strengthening the voice of the music sector at European level; professionalisation and internationalisation of graduates; audience engagement; enhancement of student voice in AEC member institutions and at European level; quality enhancement and learning outcomes. <p>AEC is involved as partner in a number of projects funded by the European Commission (METRIC, NAIP, ECMA,</p>

Strategic Action B: Developing subject-specific approaches to European policy developments

ACTION POINTS for B:	TARGETS FOR ACTION B IN 2015:	STATUS BY DECEMBER 2015 (AS AT JUNE 2016):
<ul style="list-style-type: none"> ✓ By the end of 2015, the AEC will continue with its pro-active participation in the EU cultural policy developments, such as the Cultural Sector Platforms and their possible successors ✓ By the end of 2011, the AEC will have formulated a business plan on the future self-sustainability of the <i>AEC Institutional and Programme Review Scheme</i> ✓ by the end of 2015, the AEC will have promoted the use of the <i>Sectoral Qualifications Framework for Higher Music Education</i> and other relevant tools through the dissemination of information (e.g. during its regular meeting or counselling visits) and finalised a first full review of the framework's content ✓ By the middle of 2011, the AEC will have formulated a well-developed response to the proposal for a multidimensional global university ranking 	<ul style="list-style-type: none"> • By the end of 2015, the AEC will have taken forward its strong engagement with the European Music Council's initiative to develop a European Agenda for Music. This will be achieved through representation at the EMC Forum on Music, through pro-active offers of support for EMC's activities and events and through a substantial strand of the 2015 Congress being based around aspects of the Agenda. • By the end of 2015, the independent quality enhancement and accreditation agency MusiQuE, established in 2014, will have completed an independent review of its quality enhancement and accreditation procedures and their compliance with the European Standards and Guidelines (ESG). Following this review, the aim will be to apply for registration with the European Quality Assurance Register (EQAR) in spring 2016. • By the end of 2015, the AEC will have established the terms of reference and personnel for a major periodic review of the 'Polifonia' Learning Outcomes; it will also have clarified the link between this and the work completed by the joint EAS/EMU/AEC working group on evaluation under Objective B of FULL SCORE (see status by January 2015 of action point B3 from 2014 targets). • By the end of 2015, the AEC will be ready to present to its membership Phase 1 of its work on field-based indicators for music, designed to work within the framework of U-Multirank, in order for there to be a vote on whether to proceed to Phase 2 of the planned activity. 	<ul style="list-style-type: none"> • The FULL SCORE project includes a strand aiming at engaging with the European Agenda for Music. AEC has taken an active role in 2015 in discussing the agenda with its membership and consulting AEC, EAS and EMU members. The 2015 Congress indeed included sessions linked to the themes highlighted by members as relevant. • Established in October 2014, the independent accreditation agency MusiQuE was reviewed in 2015 by an external Review Panel, which assessed MusiQuE against the European Standards and Guidelines (ESG) and formulated a report with recommendations. NASM acted as Review Coordinator for this process. MusiQuE finalised its application for inclusion on the European Quality Assurance Registration (EQAR) in March 2016. The news arrived in June 2016 that the application is successful. • A Working Group responsible for the revision of the AEC Learning Outcomes has been set up within FULL SCORE. The WG has started by a wide consultation of stakeholders and will present a draft version of the revised LO at the 2016 Congress. The outcomes will be finalised in 2016 and widely disseminated in 2017. The the joint EAS/EMU/AEC working group has been consulted in this process but both groups are fully independent from each other. • The results of the AEC U-Multirank WG were presented to the AEC members in November 2015 at the Congress in Glasgow. The present members voted in favour of proceeding to the second phase, i.e. the pilot exercise to test and refine field-based indicators for music, in 2016. A second vote will be requested at the 2016 General Assembly.

Strategic Action C: Improving the AEC organisational infrastructure

ACTION POINTS for C:	TARGETS FOR ACTION C IN 2015:	STATUS BY DECEMBER 2015 (AS AT JUNE 2016):
<ul style="list-style-type: none"> ✓ For the period 2010-2013, the AEC will look for increased operational support ✓ By the end of 2011, the AEC will have established a Human Resources Committee within the AEC Council ✓ By the end of 2012, the AEC will have formed an Advisory Board with well-known musical personalities ✓ By the end of 2011, the AEC will have reviewed its communication strategy ✓ By the end of 2011, an external review will have taken place of the current AEC organisational structure 	<ul style="list-style-type: none"> • By the end of 2015, the AEC will have begun the process of developing strategies for income diversification that will help it to be less dependent upon the success or failure of EU funding applications when the FULL SCORE project comes to an end in 2017. This action will have been embedded in its Strategic Plan 2016-20. • By the end of 2015, the AEC's sub-group of Council for Human Resources will have successfully overseen the appointment of a new CEO and the consolidation of the Office Team under the new appointee. • By the end of 2015, the AEC will have developed a plan towards the composition of a small group of 'Artist Patrons'. This action will have been embedded in its Strategic Plan 2016-20. • By the end of 2015, the AEC, through its Council, will have laid the foundations for a re-appraisal of who the association is for (leaders, teachers, students, etc.) and who are its main communication targets (members, stakeholders in the music industry, politicians, cultural opinion formers, etc.). It will have decided where, within this broad spectrum, to focus its activity for the new Strategic period 2016-20. • By the end of 2015, the AEC will have started to plan a review of its organisational structure, taking into account the possible financial scenarios from 2017 onwards, the volume of annual activity required to meet members' needs, the desirability of retaining the strong Office Team currently in place and the implications for the wider organisational structure of changes that the incoming CEO may wish to implement in cooperation with AEC Council. 	<ul style="list-style-type: none"> • Due to the change of CEO in 2015, this action has been postponed. It is indeed embedded in the 2016-2020 Strategic Plan. • The AEC's sub-group of Council for Human Resources focused on the CEO recruitment process in 2015 and the new CEO started in October 2015. • This action has been embedded in the new Strategic Plan but questions have been raised as to its purpose: image campaign or a real solution to potential financial difficulties? • In 2015, the post of Communication Manager was created and a member of the Office Team appointed to this position. Work focused on the preparations for the launch of a new website, based on the discussions about AEC communication held during the Council meeting in April 2015 in Berlin. In 2016, a revised communication strategy will be presented to Council at its September meeting. • The success of the FULL SCORE project application has provided AEC with a sustained funding for some of its core activities until August 2017. Office Team posts for this period could therefore be confirmed.

AEC STRATEGIC PLAN 2016-2020: Targets and Progress by summer/fall 2016

The Strategic Plan identifies strategic objectives. The AEC tries to meet these objectives continuously, although these nevertheless may have to be readjusted during the process and, where appropriate, designated more concretely.

The two columns on left hand reflecting the Strategic Plan as adopted in 2015 have up to now not been changed, but display a few clearly labelled proposals (highlighted in grey) for additions and/or changes made by the ExCom and Council to be confirmed by the GA in November 2016. The two columns on the right hand are showing first the aims, which are derived from the Strategic Plan, to be met at the end of the current year as well as a statement on the current status of attainment (third from left) and then on the very right a short report and valuation on the related activities.

All in all it remains to be said that it might be in principle possible to change the "Goals" as well, if there are serious reasons that the original ones don't fit anymore. Nevertheless, the AEC Council decided in its meeting on 31 March 2016 not to touch them at all before 2017.

<p>First Aim - Support and Information for Members: Addressing the needs, wishes and priorities of its member institutions while providing informed advice that helps to shape those priorities in the direction of advancing European Higher Music Education as a whole.</p> <ul style="list-style-type: none"> Objective 1: To perform all the functions of an effective and efficient member association, with clear governance, strong communication links to and from members and a well-run, proficient and dedicated office team. Objective 2: To act as an 'observatory' for member institutions, tracking and reporting on developments, trends and implications 			
Goals <i>(as formulated in the Strategic Plan)</i>	Targets, Strategies, Activities <i>(as formulated in the Strategic Plan)</i>	Intermediate aims to be achieved by the end of 2016 and status by June 2016	Activities by October 2016; strategic decisions to be considered
1a: AEC will develop a financial model that enables it to function at the level required by its membership without being dependent only on project funding to sustain this; this model will emerge from a thorough review of what AEC can do for its members and what they can contribute to the association and the AEC community	<ul style="list-style-type: none"> To explore funding strategies and their feasibility by: <ul style="list-style-type: none"> ➤ tracking calls for proposals of various funding programmes ➤ communicating funding opportunities at European level to the AEC members 	<ul style="list-style-type: none"> check possibilities and apply for strategic partnership programs with selected partners properly prepare an follow up application within the Creative Europe Program tracking calls for proposals of various funding programs 	<p>Individual Erasmus+ and strategic partnerships application were supported, launched or are being prepared</p> <p>Since April a series of contacts took place with sub-bodies of the European Commission, in particular the EAECA: forums, workshops, hearings, bilateral conversations. All of them were focusing on the preparation of the new Creative Europe program call.</p> <p>There have also been talks with EUA and the Commission's DG Education & Culture on how to include a possible strand "Arts" into Horizon 2020 resp. 2025.</p>

	<ul style="list-style-type: none"> ➤ seeking institutional funding and / or permanent operational grants at EU level 		<p>In March it was stated that "meetings and conversations with representatives of EACEA and other bodies of the European Commission have not given much hope for the AEC to obtain a continuous, project-independent operational funding from EU funds in the medium term."</p> <p>The impression has since been reinforced. The recent cut-down of funding for the European Youth Orchestra (EUYO) can be seen as an obviously negative signal in this context, as the EUYO has in fact been benefitting during many years from a kind of operational funding.</p> <p>However, the chances are quite good for renewing funding within the next round of the Creative Europe (CE) program. The AEC office is working hard to prepare a good and concise Creative Europe application in November 2016</p>
	<ul style="list-style-type: none"> ➤ looking for sponsors, increasing fundraising activities 	<ul style="list-style-type: none"> • investigating options for targeted sponsoring and fundraising 	<p>no intensive activities yet; it is still an open question whom to address by what message.</p> <p>The concept of Artistic Patrons is no more considered to be first of all a fundraising tool, but more as an image campaign. In September contacts were made with a brand agency to explore the possibilities of monitoring an AP image campaign.</p>
	<ul style="list-style-type: none"> ➤ expanding AEC services which can be charged (gathering input on that topic in the regional meetings) 		<p>MusiQuE is up and running but still needs to be supported in its start-up years before it can hopefully support AEC in some ways. The vacancies site is up and running but still needs to be actively promoted. The new website and the Communications Strategy may attract more partners to post their news-items in the website and Facebook (for which they pay a fee).</p>

			<p>There was remarkable progress in pushing forward the IT topic. Preparatory work to commission a student and teacher exchange online application tool ("EASY") was accomplished in May. A contract has been signed with an Estonian company (DreamApply) to develop the related software on the basis of a tender with 6 highly profiled candidatures out of 5 countries. This might even be the starting point for envisaging a long-term project "Music HEI specific Campus Management system".</p>
	<ul style="list-style-type: none"> ➤ increasing AEC members' involvement in the association 		<p>New ways to achieve this are being investigated by i.e. direct contacts with members and regional Music HEI's representatives. The Learning & Teaching Platform (NMH / CEMPE, Oslo) could be a pilot project in this matter.</p>
<p>1b: AEC will improve its systems for sharing the activities of both members and the AEC Office Team; it will redefine its relationship with its members, stressing its role as an information platform, promoter of excellence and facilitator of activities, working in cooperation with individual members and with groups of members who have formed inter-institutional partnerships.</p>	<ul style="list-style-type: none"> • To build up and maintain a register and / or databases gathering expertise in certain clearly defined areas, including: <ul style="list-style-type: none"> ➤ Artistic Research ➤ Entrepreneurship ➤ Career Services & Internships ➤ Mobility ➤ Internal QE system ➤ IT Campus Management Systems 	<ul style="list-style-type: none"> • build up web-based communication tools (integrated in AEC's website) to promote members' activities and practices 	<p>Despite some difficulties with the website developers (GoPublic), the new website is now launched. The AEC Office team works on communication by actively collecting news from partners and members to feature in the newsletter; members are being contacted individually for matters connected with communication (filling in the profile in AEC database, etc.), which creates awareness and visibility. There could be in future a service on the website to highlight good practice.</p> <p>We have not built such a register or database as mentioned in the second column from the left, but rather addressed these areas as such (see below).</p>
<p>2a: AEC will identify</p>	<ul style="list-style-type: none"> • To regularly consult member 	<ul style="list-style-type: none"> • creating new platforms to address 	<p>Regional meetings in the Congress are now</p>

developments and trends which could represent threats or opportunities for its members.	institutions on their needs (for example through the regional meetings with Council members)	country- or region-specific issues <i>(to be considered)</i>	scheduled slightly longer, as requested by the member institutions and a report of what has been done from one year to the other in each regional meeting has been introduced. Steady contacts to institutions and bodies on national level in countries in difficult or special situations; it is intended to deepen these steady contacts.
	<ul style="list-style-type: none"> To encourage member institutions to share information on these issues 		<p>First appropriate measures have been taken, such as encouraging Italian and Spanish colleagues to be involved as working group and platform members or experts. This has already led to an increasing number of colleagues from these countries to be nominated for these kinds of activities. All in all this is a slow process that requires confidence-building measures.</p> <p>In addition an update of the National Overviews of HME systems was launched in July 2016.</p>
	<ul style="list-style-type: none"> To react to the trends identified by proposing concrete actions 		<ul style="list-style-type: none"> To react to the trends identified: <ul style="list-style-type: none"> ➤ Artistic Research ➤ Entrepreneurship, Career Services & Internships ➤ Mobility ➤ Internal QE system ➤ IT Campus Management Systems

			<p>In March 2016 AEC has successfully applied as lead partner for a Strategic Partnership project dedicated to entrepreneurship. The Entrepreneurship topic will also be one of the main topics to be addressed under the upcoming CE application. This should be used to take up again and continue the work done under the last Polifonia cycle (Entrepreneurship WG). At the moment, an editorial Board responsible for the Polifonia portal on entrepreneurship has been formed. AEC is in contact with the project "Creative Skills" which has mapped trends and skills in the live performance sector. Entrepreneurship and Career Services will also be within the scope of other projects, as e.g. Learning & Teaching, IRC WG. An Entrepreneurship Conference is scheduled for 2017 in Oslo, where AEC should take an active role. Through the work related to Graduates' destinations, AEC member institutions will also be encouraged to track their alumni.</p> <p>IRC's are dealing with that quite intensively Part of these activities are the implementation of EASY see above (1a) and restructuring the IRC Working Group</p> <p>Internal QE system MusiQuE is established and now also officially recognized. Following the good experiences cooperating with EAS and EMU on the one hand and with the promising outcomes on the Pre-College Standards and the Classroom Teacher Education Standards on the other hand, the work should be continued and expanded to include in future topics as e.g.: amateur</p>
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	<ul style="list-style-type: none"> To explore strategies and actions to further open AEC member institutions to minority and immigrant cultures. 	<ul style="list-style-type: none"> to gather and disseminate the outcomes of projects of partner organisations on the topic of refugees and diversity (<i>ongoing</i>) AEC will create a sub-website with useful links related to the above mentioned topic (<i>done</i>) 	<p>music, early childhood music teacher education.</p> <p>IT Campus Management Systems EASY is on schedule and could even be seen as an initial step to think about an IT Campus management system tailor-made for Music HEIs. It is too early at the moment to make an informed judgement.</p> <p>AEC has created a section of its website on the access of refugees to HE and has formulated a statement on the topic. This was discussed at the PJP platform meeting, but has to be intensified and might as well has to be revised against the background of migration. Two World Music initiatives have been launched (ANESCAS, PJP Platform) and will be taken up at the Gothenburg congress. Also this topic shall have a prominent place within the next CE application.</p> <p>AEC platforms and WGs as think tanks, in particular EPARM, PJP -> first results: world music resp. cultural diversity, also IRC who takes care of a number of IT issues.</p>
<p>2b (FS=part of FULLSCORE): AEC will gather and share examples of innovative approaches that European conservatoires have identified as helpful in their work to develop audiences for music and to secure greater audience engagement with all the genres they teach</p>	<ul style="list-style-type: none"> With support of the FULL SCORE project, to focus on audience engagement in 2016 and 2017, e.g. by organizing seminars and platforms on that topic. 	<ul style="list-style-type: none"> Delivering jointly with EJM and IASJ a PJP platform on musical 'ecosystems' and audiences and implementing an agenda for continued cooperation with EJM and IASJ 	<p>(also see above)</p> <p>Activities for increased integration of world music /diverse cultures are currently be prepared (see above). It should be seen to be a first step to open the Music HEIs towards more diverse cultures. In a second step it might then be envisaged to widen up the Music HEI's scope by allowing music associated with these cultures to be taught and handed down in a way that might strongly differ from the habits and methods how to teach music in a traditional European Music HEI.</p>

	<ul style="list-style-type: none"> To open up the traditional conservatory culture with respect to the diversity of cultures and cultural practices in place in society. 		<p>Good practice examples are in particular developed in the context of the PJP-WG). Further activities also involving other players (ANESCAS, IMMF).</p>
<p>2c (FS): With support of the FULL SCORE project, AEC will focus on quality enhancement at pre-college level and for pedagogy programmes in order to ensure a coherent trajectory in the development of skills, competences, know-how of - and progression opportunities for - young musicians</p>	<ul style="list-style-type: none"> Through the “Evaluation for Enhancement” Working Group composed of representatives of AEC, EMU (European Music Schools Union) and EAS (European Association for Music in Schools), to develop, test and - if necessary - adjust quality enhancement criteria and tools for pre-college training and teacher training. 	<ul style="list-style-type: none"> Testing the Standards for Pre-College and Classroom Teacher Education Programs on two sites with each type of institutions in place (<i>on schedule</i>) Provide intermediate results on the process of reviewing AEC Learning Outcomes (<i>on track</i>) 	<p>The sets of Standards for a) Pre-College Education and b) Classroom Music Teacher Education programmes have been produced and now are tested during review visits coordinated by MusiQuE.</p> <p>These actions are on schedule, as described in the FULL SCORE application. The Learning Outcomes WG will present its first draft for the revised LOs at the AEC Congress 2016.</p>
	<ul style="list-style-type: none"> To develop and expand specific strategies for young talent recruitment. 		<p>At the moment postponed; this might be a next step when dealing with pre-college issues in the QE WG.</p> <p>Gathering information, opinions, experiences and examples of good practice that can serve as a good basis for further activities in this area can be considered to be a side effect of the work on the Pre-College standards.</p>
<p>2d: AEC will enhance regional and gender balance as well as student participation within AEC</p>	<ul style="list-style-type: none"> To revise the rules and guidelines on the composition of AEC's internal committees. 	<ul style="list-style-type: none"> think over the existing structures how to represent countries and European regions, e. g. by <ul style="list-style-type: none"> ➤ finding and deciding on new rules on the composition of AEC's governance ➤ restructuring the regions (<i>to be considered</i>) 	<p>Ongoing revision of the Terms of Reference of all Platforms and Working Groups. Done for: Student WG, IRC, (Earlymusic); still lacking: FS QE, PJP, EPARM.</p>
	<ul style="list-style-type: none"> To explore how student participation can still be promoted after the FULL SCORE project ends. 		<p>The work of the students WG has now professionalized. Representatives of the WG are regularly involved in all major AEC activities; the WG is currently working on a guide with Basic Requirements for Student Representation in European Higher Music Education Institutions; they are</p>

			moreover exploring how to gain sustainability for AEC student involvement beyond the lifetime of FULL SCORE funding.
	<ul style="list-style-type: none"> To raise awareness of specific regional concerns in the context of AEC projects, events and working groups. 		It is still part of the ongoing ToR revision process to improve the regional and gender balance
2e: AEC will further explore the topic of ranking and how it affects conservatoires through the work of the AEC U-Multirank Working Group (subject to approval by AEC General Assembly)	Through the AEC U-Multirank Working Group, to coordinate together with the U-Multirank Team the pilot phase during which institutions will test the proposed dimensions and indicators.	<ul style="list-style-type: none"> finalize a pilot project to test U-Multirank with chosen AEC member institutions and work out a proposal for the GA how to proceed with that issue (<i>on schedule</i>) 	UMR pilot project is on track with about 20 geographically balanced participants. Completion of the pilot phase in September 2016.

Second Aim - Events and Networking: Providing a range of platforms for the exchange of experiences and ideas between member institutions and for the identification and sharing of best practice in European Higher Music Education.

- Objective 3: To bring together member institutions as a General Assembly on an annual basis and to complement this with a range of events, meetings, platforms and seminars for special interest groups within the Association, ensuring that, overall, a good balance is maintained between these special interests and those of the membership as a whole
- Objective 4: To connect member institutions with one another, enabling them to identify potential partners for the exchange of students, staff and ideas and facilitation of the identification and sharing of good practice

Goals <i>(as formulated in the Strategic Plan)</i>	Targets, Strategies, Activities <i>(as formulated in the Strategic Plan)</i>	Intermediate aims to be achieved by the end of 2016 and status by June 2016	Activities by October 2016; strategic decisions to be considered
3a (FS): With support of the FULL SCORE project, AEC will focus on the professionalization and internationalization of graduates;	<ul style="list-style-type: none"> • Through the International Relations Coordinators Working Group, to organize events addressing career development and entrepreneurship 	<ul style="list-style-type: none"> • Working out a study on Conservatoire graduates' destinations and providing a session on its results in an AEC IRC meeting <i>(in progress, but down-scaled)</i> 	The IRC meeting in Corfu has addressed the issue at a prominent position; the question remains, whether it is helpful to assign the subject to IRC It should at least partly be moved away from the IRC's core duties. In return, Career Development and Entrepreneurship issues are highly prioritized in the framework of a new CE application. (see also 1b)
	<ul style="list-style-type: none"> • To support a better connection between education and professional life through seminars and trainings 		according to the generally negative feedback to delegate this only to the IRCs, we should explore alternative options how to deal with that in future in close coordination with ExCom and AEC Council
	<ul style="list-style-type: none"> • To conduct a Europe-wide study on the destinations of conservatoire graduates 		The report on the results to the survey is close to be finalized. As the initial goals set for this study were far too ambitious for the timeframe and manpower, it has been decided for the Third Year of FULL SCORE not to collect data from all institutions on the actual paths of their graduates, nor to analyse and correlate it with other variables such as mobility, employability and career internationalization. The study will rather

			focus on some case studies and provide concrete tools to encourage institutions to track their graduates (possibly in a homogenous way).
3b: AEC will continue to organize events, meetings, platforms and seminars; it will also reflect on its annual pattern of events and explore ways in which some events can be further sustained while new priorities/needs should also be addressed	<ul style="list-style-type: none"> To develop an Events and Networking Strategy for the period of the Strategic Plan 	<ul style="list-style-type: none"> To develop an Events and Networking Strategy for the period of the Strategic Plan 	Ongoing process following on the strategic plan 2011-2015; The AEC Council decided to keep on course aiming at establishing a "strategy", but to postpone its delivery to the end of 2017.
	<ul style="list-style-type: none"> To update the working group guidelines and the application rules to become a WG member 	<ul style="list-style-type: none"> To update the working group guidelines and the application rules to become a WG member see above, 2d 	This is part of the ToR revision process and partly accomplished, see above, 2d
	<ul style="list-style-type: none"> To pilot at least one event using a model where the primary responsibility rests with an institution or group of institutions and AEC's role is largely one of publicizing the event and disseminating its outcomes. 		The plans to establish a Learning & Teaching platform in cooperation with the NMH and CEMPE in Oslo are on a good way and could lead into a first concrete action step at the Gothenburg congress
4a: To launch a feasibility study on the limits and opportunities of tasks that could be taken over by the AEC, in particular provision of: additional platforms or working groups; IT solutions that can facilitate communication and fulfilling the given tasks	<ul style="list-style-type: none"> To set up of a social media strategy 	<ul style="list-style-type: none"> To work out a concept on how to introduce social-media, blogging/teleconferencing 	<p>Blogging is not considered to be the suitable channel to reach people. Social-media as Facebook are, and this shall be pushed. The flow of news is linked to social media, we are tracking it. The AEC office is implementing and refining the strategy (monitor length on the homepage, etc.) Social media is embedded in the strategy (e.g. all AEC members are contacted one by one).</p> <p>New people to chair brainstorming session at congress</p>
	<ul style="list-style-type: none"> To introduce social-media blogging / teleconferencing 		
	<ul style="list-style-type: none"> To issue open calls for institutions to nominate individuals to lead 		

	thematic discussions at meetings / through online platforms		
4b (FS): AEC will strengthen the help it offers to students and teachers in higher music education wishing to enhance their careers and activities	<ul style="list-style-type: none"> To set up an online platform for application and administration of exchange and mobility activities. 	<ul style="list-style-type: none"> To commission an online application system for exchange study purposes 	AEC seeks for an IT solution for Student and Teacher exchange within the framework of a subgroup of the IRC-WG; this is well in progress (See 1a and 2a: EASY system)
	<ul style="list-style-type: none"> To create a common European platform for advertising job vacancies for instrumental and vocal musicians and composers 	<ul style="list-style-type: none"> Launching and maintaining a fully-professionalized job vacancies service on AEC Website (<i>done</i>) 	This is done, but the related webpage got started quite slowly. It has improved after a couple of month, but still efforts have to be made to make it more visible and to create awareness of this service among members.
4c (FS): AEC will engage young musicians in sharing their views about how best to facilitate their access to professional opportunities and how to engage with contemporary audiences	<ul style="list-style-type: none"> Through the AEC Student Working Group, to increase student voice in the Association 	<ul style="list-style-type: none"> Collecting advice and good practice from student organisations in Europe and communicating this to all AEC members' student associations (<i>on track</i>) 	The Student WG is working on a guide with Basic Requirements for Student Representation in European Higher Music Education Institutions (See 2d)
	<ul style="list-style-type: none"> To encourage AEC members to share their experiences and practices in relation to student involvement in shaping their own training 		This is part of the Student WG's task (the guide will include a list of case studies of student associations in AEC member institutions. The draft will be presented at the Congress.

Third Aim - External Links: Connecting member institutions with other organisations and individuals in Europe and internationally who are active in areas relevant to the advancement of European Higher Music Education.

- Objective 5: To maintain good links with other organisations working in the field of music, higher education, the arts, culture and the creative industries, finding common ground wherever possible.
- Objective 6: To develop and maintain links with institutions and organisations internationally which share a concern with music and higher music education, projecting to them a clear vision of the European perspective, but also joining with them in a wider debate about how to optimize the quality, effectiveness and future sustainability of the sector on a global level .

Goals <i>(as formulated in the Strategic Plan)</i>	Targets, Strategies, Activities <i>(as formulated in the Strategic Plan)</i>	Intermediate aims to be achieved by the end of 2016 and status by June 2016	Activities by October 2016; strategic decisions to be considered
5a (FS): AEC will make substantial and tangible progress in strengthening and connecting the levels and branches of the music education sector, helping it to become a key and united voice for music within the cultural debate	<ul style="list-style-type: none"> • To take a leading role in the development of a European Agenda for Music, together with the European Music Council (EMC) 	<ul style="list-style-type: none"> • To intensify contacts with, the European Association of Music at School (EAS), the European Music Schools Union (EMU), European and International Music Council (EMC, IMC) and other partner organisations involved in the music education sector by e.g. continuing the work on Quality issues and contributing to a joint music education strategy . as already stated above (1a, 3b) <i>(this is on a good way)</i> 	The EAM project has not developed as the Strategic Plan and the FULL SCORE application intended. AEC faced this fact and adjusted its plans. (matter of complemented explanations / discussion) But AEC has still to report on for FULL SCORE. In September EMC has relaunched its strategy and launched a reboot.
	<ul style="list-style-type: none"> • To intensify contacts with, the European Association of Music at School (EAS), the European Music Schools Union (EMU), European and International Music Council (EMC, IMC) and other partner organisations involved in the music education sector. 		Permanent cooperation between AEC, EAS and EMU under FULLSCORE and European Agenda for Music; The intention is to involve both partners in a subsequent CE application and to reinforce activities to expand the implementation of Quality enhancement measures within the Education sector.
	<ul style="list-style-type: none"> • To develop and expand synergies. 		Concerted action with the above-mentioned associations on behalf of advocacy, partly to do under the umbrella of the European Music Council a number of contacts has been established with uneven results. Some partnerships are developing well (EAS, EMU, EJM, PEARLE), others remain difficult.

<p>5b: AEC will develop the dialogue with organisations dealing with the arts, arts education and culture outside the specific domain of music</p>	<ul style="list-style-type: none"> To intensify contacts with ELIA (The European League of Institutes of the Arts), including through the planning and implementation of a joint AEC-ELIA congress. To identify other potential partner organisations in the field of arts, arts education and culture, and to develop contacts with them. 	<ul style="list-style-type: none"> Holding a joint board / council meeting with ELIA (The European League of Institutes of the Arts). <i>(successfully done)</i> 	<p>Steady contacts with ELIA; a joint board/council meeting took place in September. It has still to be clarified, what to discuss about and what strategic goal to aim at (will be complemented by oral explanations / discussion)</p> <p>Regular exchange of concerns with ELIA, CUMULUS, SILECT is. Content and objectives: gathering matters of mutual interest, concerted advocacy, preparation of joint grant application(s).</p>
<p>6a: AEC will develop and strengthen the dialogue with organisations dealing with higher education at European and international level</p>	<ul style="list-style-type: none"> To intensify contacts with the European University Association (EUA) and the National Association of Schools of Music (NASM). To identify other potential partner organisations and to develop contacts with them. 	<ul style="list-style-type: none"> To intensify contacts with the European University Association (EUA), in particular in the field of advocacy, artistic research, inclusion by joint strategies, mutual involvement in events, mutual support To stabilize contacts with the National Association of Schools of Music (NASM). 	<p>Permanent and intensive contact with EUA about Research / Artistic Research, refugees, Quality enhancement, internationalisation, joint advocacy. Mutual attendance of high representatives at the annual conferences of AEC and NASM</p> <p>AEC has been invited to two workshops organized by EACEA in April: "Creative Europe workshop on music industry and education" and "Cultural diversity: Mobility of artists and circulation of the European repertoire". New contacts with potential representatives from these areas were established..</p>
<p>6b: AEC will take specific steps to combine the strands of its work at the European level on audience development, employability and</p>	<ul style="list-style-type: none"> To monitor European and international developments in order to link AEC's work with the broader context. 	<ul style="list-style-type: none"> To gather information on European and international developments on the issue of Audience Engagement, aiming at mapping the related landscape by the end of 2017. <i>(this is basically postponed, following a</i> 	<p>Participation in activities of other players, such as Creative Skills Europe, European Music Council</p>

<p>entrepreneurship and to connect these with initiatives taking place internationally</p>	<ul style="list-style-type: none"> To bring together the results of the work on audience development, employability and entrepreneurship, giving consideration to the dedication of one or more of its Annual Congresses to these themes 	<p><i>recommendation of the AEC Council)</i></p>	<p>Single topics are addressed, but it seems to be too early to already bring them together in a well-structured way. Nevertheless, aall these topics (Audience development, Employability and Entrepreneurship) are subject of ongoing actions and will also be addressed at the congress in Gothenburg. Strengthening the links between Audience development and Entrepreneurship will also be part of the upcoming CE application. However, so far no structured approach on a long-term planning is in place. This will be taken forward at the latest when it is about working out a subsequent CE application (see also 1b, 3a)</p>
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Fourth Aim - Advocacy: Representing and advancing the interests of the Higher Music Education sector at national, European and international levels.								
<ul style="list-style-type: none"> Objective 7: To connect member institutions into the wider web of information exchange and advocacy concerning music and music education taking place across higher education, the music profession and the cultural and political organisations of Europe Objective 8: To be a pro-active part of the global network of music advocacy, using the numerical weight and geographical reach of the AEC membership to act as a powerful and coherent voice for higher music education and as an energetic and engaged partner in wider advocacy for music, for the arts in general and for the value of a cultural dimension in society 								
Goals <i>(as formulated in the Strategic Plan)</i>	Targets, Strategies, Activities <i>(as formulated in the Strategic Plan)</i>	Intermediate aims to be achieved by the end of 2016 and status by June 2016	Activities by October 2016; strategic decisions to be considered					
7a: AEC will embed in its website, newsletter and other communications channels the regular reporting of issues relevant to music and culture being discussed and acted on at the European level, within the European Commission and elsewhere.	<ul style="list-style-type: none"> To monitor issues relevant to music and culture being discussed and acted on at the European level 	<ul style="list-style-type: none"> To monitor issues relevant to music and culture being discussed and acted on at the European level and to inform AEC members about it periodically (AEC newsletter) 	<p>We have started to track developments in a more regular way and to report on them in the form of news items or as part of the AEC newsletter and social media. Part of ongoing conversations with EAEAC, EUA, EMC, IMC, ELIA and others</p> <p>News items on European developments in music and culture are published regularly on the AEC website and via social media. The news items dedicated to lobbying in the past two newsletters have also given an overview of the latest debates and developments in the field of arts and culture at the European level.</p>					
	<ul style="list-style-type: none"> To issue regular briefs for member institutions summarizing these issues 			7b: AEC will develop strategies to support its members in different regions of Europe in ways that are appropriately tuned to their diverse needs and priorities	<ul style="list-style-type: none"> To further develop ‘regional forums’ based on the existing allocation of individual regional responsibilities to Council members. 	<ul style="list-style-type: none"> think over the existing structures how to represent the European regions, e. g. by <ul style="list-style-type: none"> ➤ finding and deciding on new rules on the composition of AEC’s governance (<i>topic at the 2016 GA</i>) ➤ restructuring the regions (<i>to be done at GA</i>) ➤ creating new platforms to address country- or region-specific issues postponed 	<p>Contacts to institutions and bodies on national level in countries with special needs / in special situations were established and shall be widened out. (see 2a). Meetings took place with bodies representing Music HEIs in Germany, France, Italy. More are scheduled.</p>	<ul style="list-style-type: none"> To offer specific support services for countries in special situations.
7b: AEC will develop strategies to support its members in different regions of Europe in ways that are appropriately tuned to their diverse needs and priorities	<ul style="list-style-type: none"> To further develop ‘regional forums’ based on the existing allocation of individual regional responsibilities to Council members. 	<ul style="list-style-type: none"> think over the existing structures how to represent the European regions, e. g. by <ul style="list-style-type: none"> ➤ finding and deciding on new rules on the composition of AEC’s governance (<i>topic at the 2016 GA</i>) ➤ restructuring the regions (<i>to be done at GA</i>) ➤ creating new platforms to address country- or region-specific issues postponed 	<p>Contacts to institutions and bodies on national level in countries with special needs / in special situations were established and shall be widened out. (see 2a). Meetings took place with bodies representing Music HEIs in Germany, France, Italy. More are scheduled.</p>					
	<ul style="list-style-type: none"> To offer specific support services for countries in special situations. 		<p>Ongoing; related activities at the moment: see above</p>					
	<ul style="list-style-type: none"> If helpful and appropriate, to lobby at the level of national governments when requested by AEC members of 		<p>First contacts are made related to that topic with Italy and Greece</p>					

	the concerned country.	(see also Objective 2)	
8a (FS): AEC will ensure a full and effective engagement of conservatoire leaders in the development of a European Agenda for Music that seeks: <ul style="list-style-type: none"> to stimulate musical creativity and creation; to improve the circulation of European repertoire and the mobility of artists throughout Europe; to support musical diversity and ensure music education for all; to strengthen the recognition of the societal value of music; to reach out to new audiences and develop new publics	<ul style="list-style-type: none"> To strengthen lobbying at the level of the European institutions in order to create understanding among the European decision-makers for the special needs of the arts and of higher music education 	<ul style="list-style-type: none"> To ensure regular communication with European institutions and other players in the field of music and higher education in order to create understanding for the special needs of the arts and of higher music education ongoing 	regular contact with EACEA and other European Commission related bodies; participation in hearings, meeting policy decision makers at European level, attendance of meetings and events,
	<ul style="list-style-type: none"> To regularly develop statements addressed to decision-makers at European and national level 		Reacting on current events, if possible in accordance with other players, e.g. refugees, Alliance for the Culture and the Arts, cut down EUYO..
	<ul style="list-style-type: none"> To engage its members in the production of a European Agenda for Music in order to contribute to sector's effort to speak as one voice 		see above 5a
8b: Throughout the strategic period 2016-20, AEC will give strength and clarity to its advocacy activities by building these around the themes of Quality, Knowledge-sharing and Partnership	<ul style="list-style-type: none"> To develop an advocacy strategy through which all advocacy activities can be embedded in the new strategic aims of Quality, Knowledge-sharing and Partnership 	<ul style="list-style-type: none"> To regularly develop and publish policy papers and statements addressed to decision-makers at European and national level ongoing 	this is part of and reference point for all the above mentioned AEC activities
	<ul style="list-style-type: none"> To strengthen the role of the AEC as the leading voice in European Music Higher Education 		this should be the outcome of all the above-mentioned AEC activities

AEC Council Elections 2016 - CVs and Statements of Candidates

Eirik Birkeland (Candidate for Presidency)

Eirik Birkeland
Norwegian Academy of Music
Oslo, Norway

Eirik Birkeland was Rector of the Norwegian Academy of Music from 2006-2013. He was born in 1953 and studied History at the University of Bergen, and Music at the University of Oslo and the Norwegian Academy of Music. As a performer he was Principal Bassoonist in the Royal Danish Orchestra in Copenhagen from 1982-84 and Co-Principal Bassoonist in the Oslo Philharmonic Orchestra from 1984-2006. He is a dedicated chamber musician, playing in a number of ensembles, also appearing as soloist with the Oslo Philharmonic Orchestra and other orchestras.

From 1996-2002, Birkeland was Leader of the Artistic Committee at the Oslo Philharmonic Orchestra, and for four years he was a member of its Leadership Group with Artistic Director, Mariss Jansons.

He has taught Bassoon, Chamber Music and Interpretation at the Norwegian Academy of Music since 1985, and as guest teacher at various European institutions through the Erasmus international teacher exchange programs. He is an active member of a team of Chamber Music teachers at the Norwegian Academy of Music awarded by the Norwegian Ministry of Education in 2007 for outstanding educational quality.

As Principal of the Academy, he established a dynamic leadership group with focus on high quality in education, musical renewal and critical reflection. The Norwegian Academy of Music aims at developing its quality through international participation, collaboration and transparency.

From 2007-2013, he was also Secretary General for the Association of the Nordic Music Academies (ANMA), and played an active part as Board Member of the Oslo Philharmonic Orchestra and Oslo City's Knowledge Alliance, and as a deputy Board Member of the Norwegian Association of Higher Educational Institutions.

In 2013-14 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. The same year he also chaired a committee developing a new curriculum for Norwegian Municipal schools for music and culture.

Eirik Birkeland was elected member of the AEC Council in 2007 and elected as Vice President in 2013. Among many other tasks, he has in recent years been one of AEC's internal evaluators of the Polifonia Projects, a member of the Congress Committee and has chaired AEC's U-Multirank Working Group.

Since autumn 2013 Eirik Birkeland has taken up his career as a performer again and as a teacher at the Norwegian Academy of Music. At present he is also working as project leader for the Norwegian Academy of Music's Centre of Excellence in Music Performance Education, CEMPE

Dear members of the AEC Council, Dear members of the AEC General Assembly,

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

Since 2007 I have had the honour to serve as a member of the AEC Council, from 2013 with the mandate as Vice President of our Association. Through these years it has been stimulating and rewarding to work with other dedicated members of the Council, the Executive Committee and the Office Team for the further development of Higher Music Education in Europe.

The AEC has over the years grown in size and capacity, and is today recognized as a committed and forward-looking Association of institutions within in the higher educational area. As AEC members, we have good reasons for being proud of what the organization represents and what has so far been achieved.

The main aim of our Association is to support our member institutions in the enhancement of quality in the core activities; education, artistic work and research. Together we represent remarkable resources and a striking diversity, not only in terms of size and profile of our institutions, but also in the variety of economic and political conditions in which we work. This makes it important for the AEC to develop an increased flexibility in how various institutions can be supported in different countries and parts of Europe in the best possible way.

It is crucial to have a strong and respected organization that represents the members and gives support towards national governments, whenever necessary. We need AEC, not only to be the leading voice for our field, but to become a powerful advocate for the acknowledgement and advancement of Higher Music Education. At the same time AEC should also work for the general acknowledgement of the arts, the aesthetics in schools, and of vital and inclusive culture as basis for both the individual and society.

In the work for recognition and for sustainability for Higher Music Education in Europe, we will need close interaction with society on different levels: at the level of the individual student in her or his program; in institutional dialogues with professional partners in the music market; and in AEC's strategic political work on a European level.

In this development, we shall never forget that our educational and artistic work, and our research activities should be based on freedom - to create, to investigate, to bring out the opinions and statements which may also be critical.

Facing various challenges, AEC will need a clear profile and strategy, quality in services and activities, a suitable structure and a plan for funding which can secure AEC as an efficient and sustainable member Association.

In the past year, I have been encouraged by a number of colleagues who have asked me to step forward as a candidate for the Presidency. This generous support and the stimulating experience of working together with very capable and collaborative AEC colleagues, has given me confidence to take the step. So, if you will allow, it will be a great honour and opportunity for me to devote my experience, energy, and joy of work to contribute to the further development of AEC, its member institutions and to Higher Music Education in Europe over the next three years.

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

Yours sincerely,

Eirik Birkeland

Deborah Kelleher (Candidate for Vice-presidency)

Deborah Kelleher
Royal Irish Academy of Music
Dublin, Ireland

Deborah is currently a member of the 12-person Council of the Association of European Conservatoires. Highlights of her work on the Council over her first term include participation in the development of AEC's latest strategic plan, membership of the organising committee for the AEC Congress 2015, and acting as Council liaison for conservatoires in the UK and Ireland.

Appointed Director of the Royal Irish Academy of Music in October 2010 having worked for a number of years as Head of Academic Studies, Deborah Kelleher has played an integral role in the establishment and development of outreach, distance and in particular academic courses in the Academy over the last number of years, including the introduction of a specialised undergraduate degree in composition, the first music technology programme at the RIAM and numerous professional development courses for teachers throughout the country.

In 2013 the RIAM has become an associated college of Ireland's leading university Trinity College Dublin, and Deborah led this significant transition. In 2014 the RIAM established a multi-annual collaboration with the Juilliard School focusing on the performance of art song. In 2015 this partnership has broadened to include the Guildhall School of Music and Drama. 2016 sees the roll out of the RIAM's Strategy 2020, which has set out an ambitious agenda that includes curriculum review across all programmes, the redevelopment of the RIAM facility and the further expansion of the RIAM's online presence as a resource for music teachers in Ireland.

Deborah studied music at Trinity College Dublin and was subsequently awarded Masters degrees in musicology (UCD) and business administration (DCU). Recognised as one of Ireland's finest pianists of her generation, in recent years she has specialised in working with singers, counting Ailish Tynan, Tara Erraught and the late Bernadette Greevy, amongst her recital partners. She is a member of the board of the Dublin International Piano Competition, National Youth Orchestra of Ireland, Lyric Opera and has served on the Arts Council's Peer Review Panel.

Dear Colleague,

I am delighted to address you on the subject of my motivation to become a Vice-President of the AEC.

My first years on the AEC Council have seen some great changes to the organisation that include the successful conclusion of 'Polifonia'; the award of further EU funds for the 'Full Score' Project; the development of a new AEC Strategic Plan; bringing the student voice into the AEC as a core value; and the continuous increase in membership from conservatoires in Europe and beyond.

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

Although some challenges at present might not have been on the horizon in past decades, at the heart of everything the core values of the conservatoire sector remain intact. We must maintain standards of excellence in the performing arts while the traditional platforms for performance change and the opportunities for achieving a satisfying career in the performing arts require ever more flexibility in approach, but not of quality.

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

I hope very much that the AEC members will support me in my bid to become a Vice-President, to make my contribution to this excellent organisation, and to you.

*Professor Deborah Kelleher, MBA, MA (Musicology), BA (Mod.) FTCL
Director, Royal Irish Academy of Music*

Harrie van den Elsen (Candidate for Secretary General)

Harrie van den Elsen
Prince Claus Conservatoire
Groningen, the Netherlands

Harrie van den Elsen is Dean of the School of Performing Arts (Prince Claus Conservatoire) of the Hanze University of Applied Sciences Groningen (NL) and Leading Dean of the Centre of Applied Research and Innovation Art & Society.

Harrie studied piano, music theory and chamber music. Until September 1st 2011 Harrie was Dean of the Maastricht Academy of Music (Zuyd University) in which capacity he hosted the 2009 AEC Congress.

Harrie is member of the National Network of Dutch Academies of Music (chairman until September 2012) and member of the Advisory Board for Arts Education (Sac -Kuo) of The Netherlands Association of Universities of Applied Sciences (Vereniging Hogescholen). Since 2011 he is external examiner for the MMus of Trinity Laban Conservatoire of Music & Dance London. Furthermore he is council member of the Peter the Great Festival (festival & summer academy for classical music in the Netherlands) and council member of the provincial board of the Prins Bernhard Cultuurfonds, a national culture funding organisation.

Harrie is AEC council member as of 2012 and currently in his second term.

Dear colleagues,

In 2012 in Valencia I was elected as Council Member of AEC. The reason back then to nominate myself as candidate for this prestigious position was my firm belief that AEC is instrumental in developing and securing the future of Higher Music Education in Europe. Furthermore, I am convinced that innovative and inspiring developments always take place in an international setting. There was a time when the future of HME could be determined within national frameworks, but that time has passed a long time ago. Recent developments in Europe show the ever urgent need to strengthen relationships in an international framework time and again.

I was re-elected for a second term in Budapest in 2015. Since then I invested in the development of AEC policies in general and more particularly in the field of research, the congress committee and the staff development in AEC. It was and is an exciting time with for example the start of Full Score but also a time in which the succession of Jeremy Cox had to be realised. I am glad that AEC has found a very professional and highly committed new CEO in Stefan Gies.

As a long-time member of the AEC community (active since 2001), organiser of the annual congress in 2009 (Maastricht) and Council Member since 2012, I feel very connected to AEC. In Groningen I am responsible both for the Prince Claus Conservatoire as for the Research Centre Art & Society, where specific research is conducted that is important for the future of the arts through Lifelong Learning in Music. The subfields New Audiences and Innovative Practice are exciting fields of research, which in my firm belief are vital to secure the future of Music in our societies.

And finally: recent discussions in AEC Council have led me to believe that it is exciting to candidate myself for Secretary General and to serve AEC in this capacity in the coming period. I am looking forward to work with AEC Council, the AEC Office and its CEO Stefan, and with the new members of AEC Council and a new President and Vice-President!

Harrie van den Elsen
Dean School of Performing Arts

Lucia Di Cecca (Candidate for Council)

Lucia Di Cecca
Conservatorio di Musica "Licinio Refice"
Frosinone, Italy

Lucia was born in 1958. She got a Diploma in Piano at "S. Pietro a' Majella" Conservatory of Music, Naples, and a degree cum laude in Italian literature at "Federico II" University, Naples.

During her professional career, she has performed as a pianist, both as a soloist and in ensembles. Since 1977 she has been teaching Piano as main instrument at Italian Conservatories of Music.

As a member of the Academic Council (2004-07), she actively contributed to the renewal of the Conservatory of Frosinone, following the Italian 1999 reform law, which changed Italian Conservatories into Higher Education Institutions.

Since 2004 she has represented the Conservatory in the evaluation of candidates for piano teaching in the Frosinone district public schools.

In 2005 she started her active collaboration with SIEM (Italian Society for Music Education), as a member of the local council (Roma district), as a member of the national "Conservatory/School/University" working group (2007/08), and as chair of the national "Music schools and artistic training" working group (2007/08).

She collaborated in the launching of the first Italian pilot Master in Instrumental Teacher Training, started in Frosinone in 2005. She taught Methodology of Instrumental Teaching for a few years, but her main contribution was in designing and coordinating a specific project aimed at sending Italian instrumental teacher trainers throughout Europe to observe and compare similar programmes in different countries; the project (2005-07) involved institutions in Italy, England, Spain and Sweden, and ended with a congress in Bologna.

In 2005 she gave start to international mobility activities at the Conservatory of Frosinone, and she has been coordinating them ever since.

In 2010 she conceived "Working With Music", in the framework of the LLP Leonardo da Vinci Programme, a partnership gathering institutions and organizations all over Europe, with the goal of organizing professional traineeships in Europe for graduates in the field of Music. She managed four editions until 2014, when the project changed into "Working With Music+", in the framework of the new Erasmus+ Programme, and she is still coordinating it.

In 2013 the Conservatory of Frosinone got a new fiber optic network connection to the national academic and research network (GARR), and she has been actively participating in the implementation of distance learning and collaborative technologies in Music.

In 2014 she conceived "Dai Musica alla Tua Idea", an introduction to entrepreneurship for young musicians, in cooperation with local industrial and commercial associations, banks, and foundations; a second edition has been planned for next year.

She has been invited as speaker at national and international meetings, in order to share her experience on pedagogical matters and international mobilities, especially traineeships. She actively cooperates with the AEC, and since 2010 she has been invited to coordinate a parallel session on traineeships during the IRC annual meeting.

Her experience has furtherly increased by being Board member of musical associations, inspector on behalf of the Italian Education Ministry, evaluator on behalf of the Erasmus National Agency.

Her current positions at the Conservatory of Frosinone are piano teacher, coordinator of international activities and member of the Academic Council.

Dear colleagues,

I started my career as a performer and a piano teacher, until it came to a turning point: the reform law which transformed the Italian Conservatories of Music into Higher Education Institutions.

Since then, my professional commitment has focused more and more on studying and using the new tools provided by that law.

In the course of my life I have come to realize the importance of collaboration for achieving significant results, and presently most of my energies are spent in facilitating contacts and creating collaborative networks.

I am a member of the Academic Council of the Conservatory of Music of Frosinone, and I collaborate in the planning, management and development of new activities.

I started, and have been coordinating to date, the international activities of the Conservatory: I am in contact with many European institutions and organizations, and I know the different educational and professional scenarios.

I collaborate with the administration office for the accounting and the financial management of our international projects.

I have been particularly devoted to facilitating the transition of our young people from the educational world to the professional one, and I conceived the main European project of traineeships for recent graduates (“Working With Music”).

These projects can be realized thanks to EU funding, and thanks to the support from local, national and international bodies; therefore, I have also gained experience in applying for funding and in its management.

Now I would like to share with the AEC, as a member of the Council, my 40-year-long experience. The AEC is nowadays the “leading voice” for Higher Music Education in Europe. Its organizational strength and number of associates make it the main interlocutor with European bodies, also at a political level, in the specific sector.

The AEC embodies the unity of Europe, and at the same time the diversity between single countries and single institutions: unity and diversity are the strength of the AEC and of Europe.

The following are, in my opinion, the elements that a candidate to the Council should bear in mind in his/her work: to be a communication facilitator, a spokesperson for projects, a junction point of diversities, and at the same time a creative promoter of his/her own ideas.

I think that my experience in coordinating activities and finding connections, combined with my design skills and a deep knowledge of higher education institutions and of our young musicians' needs and expectations, can contribute to the AEC's development.

*With my best regards,
Lucia Di Cecca
Conservatorio di Musica “Licinio Recife”
Frosinone, Italy*

Elisabeth Gutjahr (Candidate for Council)

Elisabeth Gutjahr
University of Music Trossingen
Trossingen, Germany

Gutjahr studied music in Stuttgart and Cologne (rhythmicity and music theory/composition). At the age of 26 she became professor of music and movement at the University of Trossingen. Her areas of expertise are: interdisciplinarity and creativity, the development of new formats for artistic research and development and educational processes. Apart from academic life Gutjahr is a librettist of contemporary musical theater (text, dramaturgy and scene: among others for the German Oper am Rhein, the Vienna Festival, ARTE), radio plays and performances (in the area of music-scene-context) as well as publications in particular on the subject of creativity.

Since 2007 Gutjahr is a Board Member of the music committee of the state of Baden-Württemberg, in 2011 she became Member of the Advisory Board for quality assurance and development of the Gutenberg University Mainz, and since 2015 she is Deputy Chairman of the Federal Advisory Committee on Musical Education in the German Music Council. Gutjahr is also a specialist in quality assurance and accreditation for the AEC - both nationally and internationally.

Elisabeth Gutjahr is since 2006 president of the University of Music Trossingen (Germany) and an active member of the AEC. Trossingen is in close contact with more than 80 partner universities in Europe. It was the initiator for the establishment of the AEC Early Music Platform in 2009.

Dear colleagues,

It is outstanding how the AEC during the past 20 years has succeeded to comprise in a single language, that is understood across Europe, the complex, diverse and especially artistic concerns of music education and its studies. The things in common and the diversity of national institutions have been drafted and made public. Thus a base was created to position and to strengthen music in the context of political discussion both at the European level as on the national level. The AEC aggregates the arguments for the main discourses on funding, national or international issues on education, quality management, new topics, innovative teaching culture or future strategies. All now benefit equally from the exchange of professional experiences, insights and ideas.

In the most various situations I appreciated the thorough transfer of information and the numerous suggestions. The AEC is as strong and powerful as the commitment of its members is. I would like to contribute with all my experience and knowledge as a member of council to AEC on behalf of music, for Europe, and for a resonant future

*Elisabeth Gutjahr
University of Music Trossingen*

Kaarlo Hildén (Candidate for Council)

Kaarlo Hildén
The Sibelius Academy, University of the Arts
Helsinki, Finland

Since 2011, Kaarlo Hildén has worked as dean of the Faculty of Classical Music at the Sibelius Academy, University of the Arts Helsinki.

He studied music education, piano, voice and music theory at the Sibelius-Academy. After completing his studies in 1997, he was appointed Senior Lecturer in Piano Improvisation and Accompaniment first at Helsinki Conservatory and later at Helsinki Polytechnic Stadia. He also taught music theory and piano at the Sibelius-Academy. As a teacher in music theory, piano improvisation and accompaniment his work has focused on developing musicianship skills by integrating musical practice and artistic ideas with analytical and theoretical knowledge.

In 2000 he was appointed Manager of the new Degree Programme in Music at the Helsinki Polytechnic Stadia, where he continued until 2007. Alongside these teaching and management tasks he has been active in developing international collaboration between higher education institutions. Between 2007-2010 he worked as Programme Manager at the Hanasaari Cultural Centre, where he was in charge of a wide variety of educational and cultural programmes developing international collaboration. In 2013, the European Association for Music Academies elected Hildén to be a member of its Council.

Dear colleagues,

My international tasks and contacts have opened my eyes to the variety of national and institutional contexts in Europe and the diverse expectations AEC members have towards the organization. This has given me a more nuanced view of the professional field of music as well as the many possibilities and challenges facing the higher education sector. If elected to the Council, I would be glad to share this experience and do my best to contribute to the important work of the AEC.

Kaarlo Hildén
The Sibelius Academy, University of the Arts

Zdzisław Łapiński (Candidate for Council)

Zdzisław Łapiński
Academy of Music
Kraków, Poland

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

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

He gave concerts as a soloist and performer of chamber music in France, Italy, Switzerland, Yugoslavia, USA, Brazil, Germany and Malta among the others.

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

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

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

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

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

He was a member of Conference of Rectors of Academic Schools in Poland and was appointed as a member of International Affairs Committee.

He was also a member of Conference of Rectors of Music Academies in Poland.

From 2012 he the Vice President of the Association of Baltic Academies of Music - ABAM.

Dear Colleagues,

I hereby wish to present my candidacy for the position of the AEC board member with an intention to focus more attention on musical schooling system in extenso, in particular on the issue of musical education of children and young people, as well as on preparing these groups to pursue higher studies. For years, a gradual decrease in the number of candidates for musical studies have been observed in many countries - we can only be thankful, that we have a sufficient number of gifted candidates from outside of Europe, who fill vacancies not taken by our indigenous, talented youth. As a member of the Conference of Rectors of Polish Musical Schools (pl. Konferencja Rektorów Uczelni Muzycznych w Polsce) many times had I an opportunity to speak to my colleges about the future of our academies - after all, without candidates we shall not exist. We have an excellent, three-stage system of musical education in Poland, built yet by Karol Szymanowski - which is, despite the flow of time, still valid - and one of its many merits is the fact that it is financed by the Government. However, we are deeply concerned by a fall in the proficiency level presented during initial examinations.

I think that the exchange of experiences within our platform could improve the situation.

The second area in which I would like to engage myself in is work on U-Multirank. We all have shared awareness that current ratings are built in such way, that many excellent academies are disadvantaged, while music schools are totally neglected. I think that the

U-Multirank is the future that shall eliminate the adverse categorization, and shall allow every school to fully present its advantages. Our role is to make sure that the parameters shaping the world of higher musical education are properly developed.

An additional area of my activities might be the absolvent-employer relationship, because for over 32 years I have worked in orchestras, and I hold substantive experience within this area.

*Zdzisław Łapiński
Former Rector of Academy of Music in Kraków, Poland*

Ranko Marković (Candidate for Council)

Ranko Marković
Zürich University of the Arts
Zürich, Austria

The pianist, educator and manager Ranko Marković was born in Zagreb in 1957, has been living in Austria since 1969 and moved to work in Zürich in 2014.

After graduation at the Hochschule Mozarteum in Salzburg he has undertaken further studies in Moscow (Tschaikowsky-Conservatory), Budapest (Liszt-Academy) and in London.

In addition to his studies of piano and chamber music performance he has been engaged in scientific and educational fields from the very beginning of his professional career as a teacher and lecturer.

His postings included a professorship at the Bruckner-Conservatory in Linz and teaching assignments at the Hochschule für Musik und darstellende Kunst Wien. He has held lectures and conducted workshops and masterclasses at the Chopin-Academy Warsaw, the Shanghai Conservatory, the McGill University Montreal, the Royal Irish Academy Dublin and in other major cities throughout the world.

Marković frequently sits on jury-panels such as for the Eurovision Young Musicians Competition in Vienna and for the BBVA Foundation Frontiers of Knowledge Awards in Madrid. He is also Executive Board member of the Gustav Mahler Youth Orchestra.

As a performer he often appears in duo with the Indian pianist Marialena Fernandes. Recent performances include venues in Rio de Janeiro, New York, Vienna, Seoul and Bangalore.

Marković was director of the “City of Vienna Music Educational Institutions” from 1999 till 2004 and Artistic Director of Konservatorium Wien University 2004-2014. In 2014 he has been appointed Professor at the Zürich University of the Arts where he is in charge as Head of BA in Music and as Head of International Relations of Music.

Dear Colleagues,

AEC has been the leading platform of communication and cooperation for Higher Education Institutions in Music and the performing Arts since now more than 60 years. AEC is bringing together a large number of member institutions from all European and some non-European countries and we may claim that the AEC represents an innovative body of enthusiastic experts and practitioners in the Arts who together provide valuable access to knowledge and experience in music and education of the past and present and who are able to deliver relevant vision for their future.

Due to recent cultural and political developments and changes duties and goals of the Association have developed most dynamically and therefore became more and more complex. The agenda of Music Education Institutions today embraces by far more than just the observation of the artistic labour market and the implementation of state of the art methods and facts as provided by science and research in music and the liberal arts. Even more Higher Music Education Institutions of today have to consider fundamental questions such as those of aesthetics and value, genre and style or of transdisciplinary research. On the other hand, issues like finances, quality management and corporate organisation are crucial and will involve broad groups even among staff and students. There is a vital need for the opportunity to expose and exchange experience and views, success and failure, methods and doubts among very diverse institutions and personalities from the European Higher Education Area. If Music and Performing Arts are to regain importance within the general perception of contemporary people a powerful and sustainable mutual effort must be undertaken.

As far as I am concerned I am willing to contribute to the AEC with my rich and diverse knowledge and experience which I have gained in 40 years of engagement in Institutes of Higher Music Education and Performing Arts in diverse countries - as student, lecturer, teacher, professor and director.

Ranko Marković

Jacques Moreau (Candidate for Council)

Jacques Moreau
CEFEDem Rhône-Alpes
Lyon, France

As a pianist, Jacques Moreau was post-graduated at Paris Conservatoire. Since 1982, alongside regular artistic activities, he has taught and held senior management positions in pre-college schools of music in France. He was Deputy-Director for music department in Lyon Conservatoire from 2002 to 2007. Since then, he is head of Cefedem of Rhône-Alpes in Lyon, a 1st cycle higher education institution training instrumental and vocal teachers of all musical genres. He is active in the AEC since 2004, collaborating for many EU projects (Polifonia 1 to 3, Humart and Full Score). He was elected to the AEC Council in November 2013.

Since 2007 and to this day, he is advisor-founder of the "Princess Galyani Vadhana Institute of Music", Bangkok.

In September 2014, he was awarded a Master for "Administration of research and knowledge transfer institutions", called Master ADMIRE, issued by the prestigious Ecole Normale Supérieure de Lyon. His master thesis was on "What is the place for research in a higher musical education 1st cycle".

During the academic year 2014-2015, appointed by the AEQES, the Belgium Quality Agency for Higher Education, in partnership with MusiQuE, he chaired a committee in charge of assessing the music program of the four musical higher education institutions of the Fédération Wallonie-Bruxelles, the French speaking part of Belgium.

He is currently vice-president of ANESCAS, the board of French higher education institutions of performing arts.

Dear colleagues,

I started collaborating with the AEC in 2004, as I was Deputy Dean for Musical department at the Conservatoire National Supérieur Musique et Danse de Lyon. Since then, I took an active part in all the European projects developed by the AEC. Meanwhile, I became director of the Cefedem Rhône-Alpes, a higher education institution which delivers a first cycle training for instrumental and vocal teachers.

If the main stream of that collaboration with the AEC was on curriculum design and learning outcomes, I was able to address the issue of research in a recent master thesis dealing with the question research within a first cycle. All these subjects - curricula design, learning outcome, research - were core questions for the evaluation committee I recently chaired in the name of MusiQuE.

From 2007, I had the opportunity to council an institution in Bangkok, the Princess Galyani Vadhana Institute of Music, which actually plays quite an important role in the ASEAN: this “conversation” was the opportunity to relay questions that the European higher music education is confronted to, and that the AEC addresses. Considering those issues allowed them to build not only an innovative artistic curriculum for the region, but mainly a philosophy of education based on experimenting, research and social involvement.

Today in France, higher music education is undergoing profound changes. The new board of directors of higher musical education institutions is deeply committed to the relationship that links those institutions to the AEC. This board often highlights this relationship with the AEC when discussing with the ministry.

Council member since November 2013, I feel that my action within the AEC Council is based on one hand on the result of all these professional experiences, both personal and within the AEC, and on the other hand on all what I am able to bring back to all those professional partners I am able to work with.

Continuing for a second three years’ term would allow me to bring to the AEC all the benefits of that maturity acquired after all these experiences.

Jacques Moreau

Peter Swinnen (Candidate for Council)

Peter Swinnen
Koninklijk Conservatorium Brussel
Brussel, Belgium

Education: Royal Conservatory of Brussels (1983 - 1992): "Premier Prix" for, among others, "History of Music", "Cello", "Chamber Music", "Practical Harmony" and "Composition"; Queen Elisabeth College of Music in Waterloo (Belgium): master degree for Composition with Mr. A. Laporte (1989 - 1992); Master Classes with Mr. M. Finnissy (1993) and Mr. B. Ferneyhough (1998); VUB (2008-2009): "Doctor in the Arts" with Dr J.P. Van Bendegem.

Teaches Cello at Music Schools in the period 1990 - 1997. Since 1992, teaches Analysis, later also Music Technology (2002) and Composition (2004) at the Koninklijk Conservatorium Brussel, School of Arts at Erasmus University College Brussel. Director of the Koninklijk Conservatorium Brussel since 2008. Involved in a project on software developing for ear training at the Leuven University 1997-2004, and on musical analysis with the Brussels University since 2004. Free-lance activities for the VRT-television (= Dutch speaking Belgian television). Frequently asked by several ensembles to perform Live Electronics in contemporary pieces and/or as sound producer for CD recordings.

Member of the Union of Belgian Composers since 1993 and vice president of the Componisten Archipel Vlaanderen 2004-2011. Founding member and president of ISCMVlaanderen 2005-2013. Member of the ISCM Executive Committee since 2007, vicepresident since 2008, president since 2013.

Compositions include solo works and chamber music pieces for diverse instruments (incl. electronics), lieder, tone poems for large orchestra, symphonies, concerti, cantatas, ballets, films and music theatre. Many of them are recorded (radio, TV and CD). First performances in Festival of Flanders, Ars Musica, Wien Modern, International Frederyk Chopin Festival, World Carillon Congress, SMCQ, ISCM WMD...

Honours: the "Prijs CERA - Jeugd en Muziek Vlaanderen 1991" for his complete works and the "Provinciale Prijs voor Muziekcompositie 1992 van de provincie Antwerpen" for his opera "The petrifying Blue". He also wrote original music for the BRTN-film "Andres", realised by Dirk Greyspeirt, on a choreography of José Besprosvany, that won the "Premio Choreografo Elettronico 1993" in Naples and the "34e Prijs Bert Leysen" in 1995. In 1997 his piece "Quar'l" is awarded the "Prix de Musique Contemporaine" de Québec and "Canzone" wins the "National Composition Contest" of the Queen Elisabeth International Music Competition of Belgium, a honor which "Ciaccona" repeats in 2001. In 2005 "Laureaat van de Koninklijke Vlaamse Academie van België voor Wetenschappen en Kunsten".

Dear Colleagues,

Running the Koninklijk Conservatorium Brussel since October 2008 as a director, composer and artistic researcher dr. Peter Swinnen has been very active in the implementation of the Bologna process in his institution. This includes the development and integration within the curricula of artistic research in music on bachelor, master and Phd level, the adaptation of a generic quality assurance system (EFQM) to the reality of a Conservatoire, as well as reconnecting the traditional ideas of artistic excellence (the Koninklijk Conservatorium of Brussels exists since 1832) with today's changed demands of contemporary artistic practice. He gained experience in international networks and diplomatic skills through his work, first as a board member, later as vice-president and since 2013 as president of the International Society for Contemporary music (see www.iscm.org), since 1922 the leading worldwide network of composers, ensembles and festivals of contemporary music, with 63 members in 47 countries all over the world. Looking at the role of a Conservatoire from this worldwide perspective strengthens him in his conviction of the specific role a conservatoire has to play in our western societies. Of course, the professional experts we are educating now will have to be able to perform and transmit in a world that gets more and more difficult to predict. Employability and entrepreneurship are thoroughly being redefined in order to reinforce the exchanges between education and concert practice. Professional expertise and flexibility will have to go hand in hand and our traditional pedagogical methods need to be adapted appropriately. But at the same time we will need to safeguard the proven qualities of our historical methods within these changing contexts, under an ever-increasing pressure of regulating authorities, in order to ensure the true nature of our Conservatoires: an artistic sanctuary where creativity can be nourished for the next generation(s) of musicians, ready to answer the challenges of the future.

*Peter Swinnen
Koninklijk Conservatorium Brussel*

Election rules and principles for Council elections

During the past year it has become clear that a part of the AEC membership is feeling uncomfortable about the AEC Council's composition and requested the adjustment of the AEC internal regulations in order to ensure a more balanced regional geographic representation at Council.

As an answer to these demands, the AEC Council has discussed various alternatives to the current election rules, in full respect of the AEC Statutes (see article 5.4 below).

*5.4 Members of Council including the Executive Committee are elected from among the representatives of active member institutions by the **General Assembly** (see Article 7). No country may be represented in the Council by more than one member at any given time. A regional and geographic balance of the membership of the Council is recommended.*

Following the AEC Council's decision, the AEC GA is asked to express their wish either to keep the current rules (GREEN CARD) or to vote for a change as proposed (RED CARD):

⇒ **To continue with the current election rules (GREEN CARD)**

Reminder: representatives of all active member institutions can apply for any vacant seat on Council, regardless of any other geographical concern than the rule on country representation stated in the statutes (above). The candidates are elected by all active members, regardless of any geographical concern.

⇒ **Proposal to change the rules, which would be applied from November 2017 onwards (RED CARD)**

The AEC active membership would be divided in 3 regions: “Northern and Western Europe”, “Central and Eastern Europe” and “Southern Europe and Mediterranean”. Each of regions would elect 4 Council members. The composition of the regions and the principles are detailed below:

Proposed regions	Number of AEC member institutions	Number of students	Countries and number of institutions per country
REGION 1: Northern and Western Europe	86	60,075	Finland (10), Sweden (9), Norway (7), Lithuania (2), Estonia (2), Latvia (1), Iceland (1), Denmark (4), UK (8), Ireland (3), Belgium (9), Netherlands (9), Luxembourg (2), France (19)
REGION 2: Central and Eastern Europe	82	66,742	Germany (26), Austria (10), Switzerland (8), Poland (8), Russia (6), Romania (4), Serbia (3), Croatia (2), Czech Republic (2), Bosnia (2), Slovakia (1), Macedonia (1), Belarus (1), Bulgaria (1), Ukraine (1), Slovenia (1), Kazakhstan (1), Hungary (1), Georgia (1), Albania (1), Armenia (1)
REGION 3: Southern Europe and Mediterranean	90	61,580	Italy (54), Portugal (2), Spain (17), Greece (3), Cyprus (2), Lebanon (3), Turkey (7), Israel (1), Egypt (1)

**Please note that the figures above will be updated by the AEC office every 5 years*

Principles:

- Every region elects 4 Council members;
- If fewer than 4 members are elected in a region, the seats remain unoccupied;
- They are elected by the members coming from this region only;
- There can only be 1 Council member per country;
- The regional meetings during the Congress remain the same (11 regional groups, each one led by 1 Council member).
- All AEC-members vote for the four ExCom positions (president, secretary general and 2 vice-presidents). Therefore these positions cannot be subject to vacant seats in a specific region.

Transition period towards a regionally-balanced Council:

If the General Assembly votes for this proposal, it will be put in practice from 2017 onwards. For the protection of established rights and the continuity in experience and responsibility, the Council members in duty during 2017 will remain until the end of their elective period, with the possibility to be re-elected, following the rules that applied when they were elected.

Right now there are 7 Council members from Region 1 (Northern and Western Europe), 4 Council members from Region 2 (Central and Eastern Europe) and 1 Council member from Region 3 (Southern Europe and the Mediterranean). When one member of the Council ends his/her mandate, the vacant seat in the Council will automatically go to the region with less members in the Council, until the time comes when each region has 4 representatives.

Final report from the AEC Working Group for the development of field-based indicators for music in U-Multirank

October 15, 2016

Background: What is U-Multirank and is this system relevant to Higher Music Education institutions?

The AEC closely follows developments taking place across European and international education institutions and tries, where appropriate, to participate in and influence them. These developments include sensitive topics such as ranking, which, so far, has focused on universities' research activities and reputation, and therefore has been of limited interest to Higher Music Education (HME).

Ranking is, however, an established feature of the international higher education scene and one that the European Commission Directorate General for Education and Culture has embraced as part of its strategy for the modernization of higher education. The establishment of the U-Multirank system, funded by the European Commission, represents a new approach to ranking because of its 'multi-dimensional' character.

U-Multirank (UMR) considers five dimensions: teaching and learning, research, knowledge transfer, international orientation, and regional engagement. It combines institutional ranking (comparing whole institutions) and field-based ranking (comparing separate disciplines). Unlike other rankings, UMR is user-driven; it allows users to decide the relevance of individual indicators and refrains from calculating a composite overall score.

After some years of developmental work, the first UMR survey was published in 2014. It now includes data from over 1300 universities in more than 90 countries, with the contribution of 105 000 students. As units within major universities, an increasing number of AEC institutions have already been confronted with UMR.

With this in mind, the AEC has responded to an invitation from the UMR developers to explore whether it might be practicable and in the interests of the HME sector to develop a set of field-based indicators for music. The objective is to ensure relevance, reliability and validity of dimensions and indicators, which, in a transparent way, may contribute to the visibility of AEC institutions and further enhance the quality of the HME sector.

It is important to clarify and emphasize that:

- 1. The AEC is NOT developing its own ranking system; rather, it is attempting to make an existing system (which was developed for higher education generally) relevant for AEC member institutions that may be subject to UMR in the future.**
- 2. The AEC will NOT require or even encourage AEC member institutions to adopt this system.**

AEC's efforts to explore this issue over the past years

2009-2011 The AEC participated in the stakeholder consultation phase of UMR. The initial conclusion was that the existing UMR indicators under consideration were not suitable for higher music education.

2012-2013 The AEC conducted a small project (PRIMO) designed to further explore the possibility of identifying suitable indicators for the inclusion of music in UMR. This resulted in an increased awareness of the difficulties with finding relevant indicators for music, but also led to the

acknowledgement by the UMR team of the AEC's authority to have ownership of the decision on whether there should be (field-based) indicators for music.

Following the breakout session on the UMR system at the AEC Congress in 2013, the AEC Council was mandated to begin cautious discussions with the UMR Team and further explore the possibility of constructing suitable indicators.

2014 Exploratory meetings were held at the AEC Office in April and October 2014. A consensus emerged: with a flexible approach from the side of UMR and sufficient time for careful consideration, it might be possible to develop a set of indicators appropriate to the needs of HME institutions.

Given this result, the AEC faced a strategic choice: to engage further with UMR and potentially be the first arts-based discipline to develop field-based indicators or to turn away from engagement and risk that UMR will become reality for AEC institutions without containing relevant indicators for music.

During the General Assembly at the Annual Congress 2014, AEC members voted to proceed with a project proposed by the Council and agreed to the establishment of a new AEC working group to develop and test indicators suitable for music.

2015 Based on the proposal from the Working Group, the AEC Council presented a set of indicators, and corresponding institutional and student questionnaires, to the General Assembly at its Annual Congress in 2015. The General Assembly voted to proceed with a pilot project to test the validity and relevance of the proposed indicators and the questionnaires.

2016 During 2016, 17 institutions, in cooperation with the Working Group and the U-Multirank team, participated in the pilot project. The pilot concluded in June 2016 with a seminar which was attended by participating institutions to discuss results and share experiences. Based on the experiences from the pilot project, the Working Group revised the indicators and the institutional questionnaire.

The AEC U-Multirank Working Group

As previously mentioned, the AEC Council established an AEC UMR Working Group to further explore and develop relevant indicators for HME sector. This work began in early 2015.

The working group comprised the following representatives:

- Eirik Birkeland, Norwegian Academy of Music, Oslo (Chair)
- Hubert Eiholzer, Conservatorio della Svizzera italiana, Lugano
- Martin Prchal, Royal Conservatoire, The Hague
- Georg Schulz, University of Music and Performing, Arts Graz
- André Stärk, Hochschule für Musik Detmold
- Kjetil Solvik, Norwegian Academy of Music, Oslo (Secretary)
- Ángela Dominguez, AEC (Secretary)

The Working Group has collaborated with two members of the U-Multirank team: Gero Federkeil and Solveig Gleser. Ruth Fraser from the AEC Student Working Group has participated in some of the meetings of the Working Group.

The working groups' discussions and considerations

Following the discussions at the Budapest congress in 2014, the Working Group examined existing ranking systems in higher education. The exercise suggested that it is not possible to reflect the

quality of an institution based solely on quantitative indicators. Moreover, the concept of excellence, so important for HME, is even harder to define and capture in terms of quantitative indicators. It was clear to the Working Group that a ranking system with a league table which claims to be able to show that conservatoire X is, for example, 17th and conservatoire Y is 18th, would not be acceptable, as it cannot respect institutional diversity in terms of aims, goals, context and cultural background. UMR, as a multidimensional system, however, can address this diversity by taking into account scores for a variety of indicators. As UMR allows users themselves to decide the relevance of indicators and refrains from calculating an overall score, UMR may also be seen as a benchmarking tool, rather than a ranking system. After careful consideration, the Working Group decided to develop a set of field-based indicators for music as part of the UMR system.

As mentioned above, UMR arranges its indicators in five dimensions: *teaching and learning*, *research*, *knowledge transfer*, *international orientation*, and *regional engagement*. While *teaching & learning* and *international orientation* can easily be used for HME, *research* had to be extended to *artistic output and research*. The Working Group's scrutiny of the indicators for *knowledge transfer* and *regional engagement* showed that in music these dimensions overlap and/or conflict with each other in many ways. In addition, only a few indicators from both dimensions were found to be relevant. Thus, the Working Group decided to suggest a merged dimension entitled *knowledge transfer*, which would include the original indicators for *regional engagement*.

To work solely with existing UMR indicators was considered too limited an approach. The Working Group started with an extensive collection of possible indicators and studied each of these carefully by asking the following questions:

- Will institutions have the data or at least not find it too difficult to collect them?
- Will data be comparable with other institutions/countries/cultures?

After extensive discussions, the Working Group developed a significantly reduced set of indicators. The dimension that has been most challenging in terms of finding suitable indicators, is the *artistic output and research* dimension. The main reason for this is that so far no well-established international systems have been developed for the recognition of artistic output and artistic research in academia, similarly to traditional research. The Working Group recognizes that further work is necessary to develop suitable indicators in this area, but still believes that the proposal is as relevant as possible in the present situation.

Many ranking systems work with publicly available data, such as citation indices or financial data. In most countries these sources will create challenges for collecting data on HME institutions. Therefore, data provided by the institutions (through the institutional questionnaire) and by the students (through the student questionnaire) will be the main sources.

In the interests of comparability, the Working Group decided to focus on data limited to performance-based study programmes in music (including conducting and composition) across all genres (e.g. classical, jazz, pop, world music). However, for some indicators it is necessary to collect data covering the entire music education activity at the institution, as it will be difficult (and sometimes impossible) for the institution to provide data covering the performance based activity alone.

The Working Group decided to put an important emphasis in its work on the student questionnaire, as student opinion can provide important feedback on various issues. Student questionnaires from the institutions of Working Group members were analysed and compared to the UMR questionnaire to address the distinctive topics of conservatoires. The AEC student Working Group provided

feedback on the proposed indicators and the student questionnaire and on the relevance of UMR for music students.

The pilot project

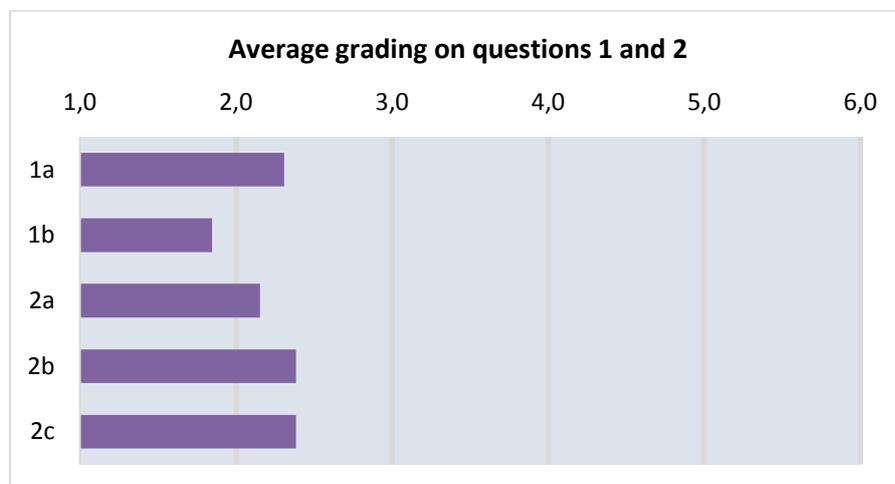
Seventeen institutions participated in the pilot project to test and validate the proposed indicators. The institutions represented a diverse range of European HME institutions in terms of size, organizational structure, genres, levels of study programmes and geographical location. They were located in the following countries: Austria, Croatia, France, Germany, Hungary, Italy, Lithuania, The Netherlands, Norway, Poland, Portugal, Spain, Switzerland, and the United Kingdom.

The data was collected by the UMR team according to normal UMR procedures. The results were analysed and compiled by the UMR team and presented to the institutions at the seminar in June 2016. The results of the pilot will not be published, as the main purpose of data collection in this project was to test the quality, reliability and precision of indicators and questionnaires.

After the seminar held for institutions participating in the pilot, the representatives from the pilot institutions were invited to give feedback on the project and on the process. A total of 13 of the 17 participating institutions responded to the questionnaire, which consisted of questions on both the UMR and the pilot project. The following questions posed in the questionnaire related to the pilot project:

1. *How satisfied are you with the relevance of the U-Multirank exercise?*
 - a) *Relevance of the questions in the institutional questionnaire*
 - b) *Relevance of the questions in the student survey*
2. *What is your opinion on the relevance and value of U-Multirank for higher music education institutions?*
 - a) *Did the data collection process for filling in the institutional questionnaire contribute to provide useful information about your own institution?*
 - b) *Do you think that U-Multirank for higher music education has the potential to be of value for quality enhancement in higher music education in general?*
 - c) *Do you think that U-Multirank for higher music education has the potential to be of value for quality enhancement in your own institution?*

On a scale from 1 (very good / very much) to 6 (very bad / not at all), the average grading was between 1,8 and 2,4, as shown below.



Based on the experiences from the pilot and the feedback from the institutions, the Working Group made several changes to both the indicators and the institutional questionnaire. The student questionnaire worked well, and no changes were made after the pilot project.

The proposal from the Working Group

The Working Group is now ready to present to the AEC members the following three documents, which, taken together constitute the Group's suggested revisions:

- [A book of dimensions & indicators](#)
- [An institutional questionnaire](#)
- [A student questionnaire](#)

The Working Group has had an open and constructive dialogue with the UMR-team based on the UMR's principles of being user-driven and transparent in its work. The Working Group's objective has been to develop the best possible tool to support institutions that will be confronted with the UMR through the participation in the UMR by their mother institutions, institutions that want to participate in UMR of their own choice, and institutions that in the future may be required to participate by their national authorities. As mentioned above, the Working Group would like to underline that from the perspective of the AEC, all institutions must be able to choose whether or not to participate in UMR according to their individual preferences.

During the dialogue with the UMR team, the Working Group established the following understanding with UMR:

- No institution will be included in the field-based ranking for HME without the institution's explicit consent
- It is possible for an institution to withdraw from participation after each year of operation
- If a field-based ranking for HME institutions is established, UMR is ready to form a joint committee with the AEC to monitor the evaluation process
- AEC and UMR will jointly perform a comprehensive review after four years

Based on the results and experiences from the pilot project and the positive feedback from the participating institutions, the Working Group is ready to recommend that the AEC support the introduction of a field-based ranking system for HME institutions within UMR. Despite the difficulties articulated above relating to the measurement of quality in the HME sector, the Working Group considers that the proposed indicators are relevant and may provide valuable information for institutions, students and prospective applicants alike. In particular, the Working Group would like to emphasize that the results of the student survey were very interesting and gave the participating institutions useful feedback. For the European HME sector, such a student survey has the potential to be a very valuable tool for quality enhancement and to be useful for the identification of critical issues within the sector.

The AEC Council's recommendation

This proposal was presented and discussed at the AEC Council meeting in September 2016. The AEC Council considers that the Working Group's proposal is strong and relevant, and therefore supports the establishment of a field-based ranking system in music within UMR. The primary reasons for this include:

- a field-based UMR for the HME sector can provide valuable information for both the participating institutions and the entire music education sector, and has the potential to provide a significant contribution to quality enhancement.

- it is important to be proactive and take control of the development of relevant indicators for the music education sector rather than to wait and let others define the development in this area.
- it is important that the HME sector be present and visible in the European Higher Education Area

If supported by AEC's General Assembly, the establishment of a field-based ranking system in music within UMR, does not mean that the AEC will require or even encourage AEC member institutions to adopt the system. It will be up to the individual institution to decide whether the institution will participate or not.

Proposed Membership Fees for 2017

During the 2013 General Assembly in Palermo, It was decided that, every three years, **the membership fees would be recalculated according to fresh Gross National Product (GNP) data.** As decided in 2013, in the intervening years (second and third years = 2014 and 2015), the membership fees based on that particular GNP calculation were corrected in line with the Belgian indexation rate.

Therefore, last year's membership fee structure for active members was based on the GNI (Gross National Income) per capita of 2011. The new membership fees proposed for 2017 are based on the GNI (Gross National Income) per capita of 2015 (latest data available), in order to reflect the recent changes in the general economic situation.

The AEC Council proposes to continue with the same membership fee structure from 2013: **The countries have been assembled in a specific category depending on their GNI, with a total of 7 different categories.** Due to the variations in the GNI data, some countries have automatically moved to a different category compared to the ones of 2013.

In addition, as decided in 2013, the Council proposes to correct the 2016 fees in line with the Belgian indexation rate. Indeed, according to Belgian law and to the applicable "Comité Paritaire", the salaries of AEC employees will be automatically indexed every year on 1st January. The indexation rate, which depends on the price of consumption goods, is finally confirmed annually at the end of December for the following year.

Therefore, **Council proposes the new membership fee levels set out in the table below, which reflect an anticipated 1% indexation rise and updated GNI figures be adopted for 2017.**

Countries *	GNI PPP 2015 (International Dollars)	Earlybird fee in 2016	Late fee in 2016	Early bird 2017 (2016 +1%)	Late fee 2017 (2016 +1%)
Luxemburg	70750	€ 1,024.00	€ 1,081.00	€ 1,035.00	€ 1,091.00
Norway	64590	€ 1,024.00	€ 1,081.00	€ 1,035.00	€ 1,091.00
Switzerland	61930	€ 1,024.00	€ 1,081.00	€ 1,035.00	€ 1,091.00
Netherlands	48400	€ 1,024.00	€ 1,081.00	€ 1,035.00	€ 1,091.00
Germany	48260	€ 1,024.00	€ 1,081.00	€ 1,035.00	€ 1,091.00
Denmark	47810	€ 1,024.00	€ 1,081.00	€ 1,035.00	€ 1,091.00
Austria	47510	€ 1,024.00	€ 1,081.00	€ 1,035.00	€ 1,091.00
Sweden	47390	€ 1,024.00	€ 1,081.00	€ 1,035.00	€ 1,091.00
Ireland	46410	€ 1,009.00	€ 1,066.00	€ 1,035.00	€ 1,091.00
Iceland	46120	€ 1,009.00	€ 1,066.00	€ 1,035.00	€ 1,091.00
Belgium	44100	€ 1,009.00	€ 1,066.00	€ 1,035.00	€ 1,091.00
Finland	40840	€ 1,009.00	€ 1,066.00	€ 1,035.00	€ 1,091.00
UK	40550	€ 1,009.00	€ 1,066.00	€ 1,035.00	€ 1,091.00
France	40470	€ 1,009.00	€ 1,066.00	€ 1,035.00	€ 1,091.00
Italy	35850	€ 947.00	€ 1,004.00	€ 1,019.00	€ 1,076.00
Israel	34940	€ 947.00	€ 1,004.00	€ 956.00	€ 1,014.00
Spain	34490	€ 947.00	€ 1,004.00	€ 956.00	€ 1,014.00
Cyprus	30840	€ 875.00	€ 932.00	€ 956.00	€ 1,014.00
Eslovenia	30830	€ 875.00	€ 932.00	€ 956.00	€ 1,014.00
Czech. Rep.	30420	€ 875.00	€ 932.00	€ 956.00	€ 1,014.00
Portugal	28590	€ 875.00	€ 932.00	€ 884.00	€ 941.00
Slovakia	28200	€ 875.00	€ 932.00	€ 884.00	€ 941.00
Estonia	27510	€ 875.00	€ 932.00	€ 884.00	€ 941.00
Greece	26790	€ 875.00	€ 932.00	€ 884.00	€ 941.00
Lithuania	26660	€ 762.00	€ 819.00	€ 884.00	€ 941.00
Poland	25400	€ 875.00	€ 932.00	€ 884.00	€ 941.00

(Hungary)	24630
<u>Kazakhstan</u>	24260
Latvia	24220
Russia	23790
Croatia	21730
Romania	20900
(Turkey)	19360
Belarus	16840
Bulgaria	16790
Lebanon	14120
Macedonia	13570
Serbia	12800
<u>Albania</u>	11140
Egypt	10690
<u>Bosnia Herzegovina</u>	10610
Georgia	9410
Armenia	8720
Ukraine	7810

€	875.00	€	932.00
€	731.00	€	787.00
€	762.00	€	819.00
€	762.00	€	819.00
€	762.00	€	819.00
€	762.00	€	819.00
€	762.00	€	819.00
€	731.00	€	787.00
€	731.00	€	787.00
€	731.00	€	787.00
€	731.00	€	787.00
€	731.00	€	787.00
€	700.00	€	756.00
€	731.00	€	787.00
€	700.00	€	756.00
€	700.00	€	756.00
€	700.00	€	756.00
€	700.00	€	756.00

€	770.00	€	827.00
€	770.00	€	827.00
€	770.00	€	827.00
€	770.00	€	827.00
€	770.00	€	827.00
€	770.00	€	827.00
€	738.00	€	795.00
€	738.00	€	795.00
€	738.00	€	795.00
€	738.00	€	795.00
€	738.00	€	795.00
€	738.00	€	795.00
€	738.00	€	795.00
€	738.00	€	795.00
€	738.00	€	795.00
€	707.00	€	763.00
€	707.00	€	763.00
€	707.00	€	763.00

** Countries which have moved to a higher category have been underlined. Countries which have moved to a lower category are between brackets*



Applications for the MusiQuE Board (2016)

The MusiQuE Board is composed of 5 members appointed on the basis of proposals by the three organisations involved in MusiQuE: AEC [appointing 3 representatives], the European Music Schools Union (EMU) [appointing 1 representative] and Pearle*-Live Performance Europe (the Performing Arts Employers Associations League Europe) [appointing 1 representative].

The following current MusiQuE Board members have been appointed by AEC active member institutions at previous AEC General Assemblies:

- Gordon Munro, Royal Conservatoire of Scotland, United Kingdom (Secretary and Treasurer)
- Mist Thorkelsdottir, USC Thornton School of Music at the University of Southern California, USA
- Martin Prchal, Royal Conservatory The Hague, The Netherlands (Chair)

There will be one vacant seat on the MusiQuE Board from January 2017 onwards. The individual will be nominated for a term of 3 years renewable once.

Overview of the MusiQuE Board members' nomination process

Following a call for interest, AEC representatives are nominated by the AEC Council; Council's nominations are then validated by AEC General Assembly before being submitted to the MusiQuE Board.

Criteria for the nomination of Board members

Organisations responsible for proposing Board members should ensure that the candidates have:

- A good knowledge of professional musical life and/or of higher music education, if possible at the European level.
- Experience of evaluation and/or accreditation procedures.

In addition to the criteria for all MusiQuE Board members listed above, the prospective Board members nominated by the AEC should:

- Be listed on MusiQuE peer-reviewers' register.
- Have been involved in reviewing institutions or programmes (at national or international level).
- Not be current members of AEC Council (if appointed, they should not simultaneously hold the office of MusiQuE Board member and AEC Council member at any point within either mandate).

List of applications received (in alphabetical order)

- Borri, Ettore (Conservatorio di Musica "Giuseppe Verdi" di Milano, Italy)
- Clausen, Bernd (Hochschule für Musik Würzburg, Germany)
- Mercadal, Melissa (Escola Superior de Música de Catalunya (ESMUC), Spain)
- Paolone, Francesco (Conservatorio di Musica G. Nicolini di Piacenza, Italy)

Recommendation from AEC Council to the MusiQuE Board to be endorsed by AEC General Assembly
Ettore Borri and Bernd Clausen are both nominated, as AEC Council feels that they both have the required background that demonstrates relevant expertise and experience in higher music education as well as in quality assurance in higher education.

The Council therefore proposes to AEC General Assembly to endorse both candidates.

The MusiQuE Board will then receive the result of the AEC General Assembly endorsement process and will select the candidate.

The motivation letters and curricula vitae of the two selected applicants can be found hereafter.

Ettore Borri (IT)

Current position:

Piano Teacher in Conservatorio “G.Verdi” of Milan
Member of Quality Committee of Conservatorio “G.Verdi” of Milan
Representative in AEC of Pontificio Istituto di Musica Sacra (Vatican City)
President of Concert Association of Novara “Amici della Musica Cocito”
Artistic advisor of Cremona MondoMusica

Fields of music expertise:

Pianist
Teacher of Piano
Expert in the field of teaching quality (also for ANVUR)
Concert organizer
Artistic Director
Musicologist

Other fields of non-musical/organisational expertise:

Representative of Ministry in the Board of Conservatorio of Parma
Expert in Quality and Evaluation in Italian Conservatories and in ANVUR

Leadership Position in Institution: Yes

Position:

Director of Conservatory of Novara (25-1-2002 / 31-10-2011)
Representative of Ministry in the Board of Conservatorio of Parma (since March 2015)
President of Evaluation Team of Conservatorio of Novara (since September 2015)
President of Evaluation Team of Conservatorio of Bergamo (since March 2014)
Member of the “Committee for the Quality of Teaching and Research” in Conservatorio of Milan (since 2014)
Member of the Working Group *Guidelines for the Evaluations Committee* in ANVUR (Agency for National Evaluation for University and Research) in 2013 and 2014
Member of the Ministerial Committee for Liceo Musicale (2010)

Artistic and/or academic qualifications:

Diploma in Pianoforte (1976)
Laurea in Lettere e Filosofia (1980)
Piano Teacher

Knowledge/experience in teaching and learning in higher music education:

Piano Teacher in Conservatory of Cuneo, Piacenza, Novara, Milano
Teacher of Piano Literature in Conservatory of Novara and Milan
Lecturer in Italy and in Europe
Teacher in Master-class in University of Seul, Osaka, Poznan, Budapest

Experience as an external examiner (e.g. instrumental/vocal specialist, moderator, and observer):

This experience has been acquired as Director of the Conservatory of Novara (as an instrumental, singing and composition examiner).
Moreover occasionally as an external member in examinations in Italian Conservatoiers and in Competitions

Experience in development, design, and provision of higher education programmes in music:

I have coordinated and carried out the design and development of all higher education programs in music of the Novara Conservatory during the years 2002-2011

I coordinated the design of "Didactic Rules" of Italian Conservatories

I carried out the design of Theory, Harmony and Composition for the Liceo Musicale in Italy

Experience/Knowledge in QA in Higher Music Education Yes

Participation in Working Group *Guidelines for the Evaluations Committee* instituted by ANVUR (National Agency for Evaluation of Universities and Research) in 2013 and 2014

Participation in Quality Committee of Conservatory of Milan (2014-2016)

Active Participation in QA in Own Institution Yes

As Director of Conservatory of Novara, I established the Evaluation Team, one of the first in Italy, in 2008.

Experience with AEC or MusiQuE reviews Yes

In 2009, I requested the visit of Polifonia Counsellors for the Students Curricula and for QA in Conservatory of Novara

Participation in a MusiQuE peer-reviewers workshop

2012 Yes

2014 Yes

Other international experience:

Language skills

Mother tongue or equivalent: IT

Skills in other languages

In which language(s) are you able to read accreditation documents? IT, EN, FR

In which language(s) are you able to contribute to an accreditation visit: IT, EN

In which language(s) are you able to understand discussions (panel members/institutional representatives)? IT, EN

In which language(s) are you able to write an accreditation visit report? IT, EN

Dear Sirs,

I submit to your attention my candidacy as MusiQuE Board member. I believe that my knowledge and my experience of the musical life and of the problems of higher musical education in the Italian tradition can be valuable to your organization.

My career in music has allowed me to gather multiple expertise as performing pianist, musicologist, teacher, conservatory director and concert organizer and promoter.

Thanks to all of these skills, which continue to be in the forefront of in my professional career, I have been called to draw and update the guidelines of the Conservatoire of Novara (2002-2011), starting with the definition of curricula that can enable a dialogue with European Conservatoires.

In the spirit of a fruitful cultural relationship between institutions active in the field of musical education, I have realized my project "Europe and national identities: Piano Studies in Italy in the Middle of Nineteenth Century after Chopin and Liszt", which consists in the related research, concerts and complete recording of the Piano Studies of Fumagalli and Sangalli by the students of the Conservatories of Novara, Feldkirch, Linz, Bucharest, Aarhus and Poznan.

I also edited the final version of the General Academic Regulations for Bachelor and Master's Degree issued by the Conference of Italian Conservatoire Directors. For the wide experience in the artistic, musicologic and teaching fields, I was called by ANVUR (National Agency for the Evaluation of University and Research) to become part of the working group which provided the criteria for Nuclei di Valutazione of Italian Conservatories. As Chairman of Nucleo di Valutazione of the Conservatories of Bergamo and Novara I have had the opportunity to test the indications by ANVUR coordinated with those that emerged in the AEC.

From 2014 to 2015, as part of CQDR (Commission for Quality of Education and Research) at the Milan Conservatory, I organized the first two international conferences in Italy related to the problems of quality in the Italian Conservatories, especially in connection with the parallel European experiences.

I am in the Peer-Reviewer Register and for three consecutive years I have attended the workshops prepared by the AEC Polyphony WG3 "Quality Enhancement, Accreditation and Benchmarking" during annual congresses of the AEC. Currently ANVUR appointed me as an expert for the evaluation of bachelor courses of private institutions seeking accreditation to the Italian Ministry of Education, University and Research.

For all these reasons, I believe that my figure may worthily fill the role of member of the MusiQuE Board, also because of the great tradition in teaching that Italian culture has represented and still represents in the music world.

*Many greetings,
Ettore Borri*

Bernd Clausen (DE)

Current position:

President; Professor for Music Education (Schoolmusic) at the University of Music Würzburg (UMW)

Fields of music expertise:

Music Education (all levels), Performance (organ, church music, vocal; all levels), PhD-Programs

Other fields of non-musical/organisational expertise:

Accreditation, recognition and crediting of degrees and learning outcomes, learning outcomes, joint- and double-degree, teaching development

Leadership Position in Institution: Yes

Position:

2013 -	President UMW
2011-13	Vice President UMW
2008-2012	Bologna-Coordinator UMW
2005-2006	Accreditation Coordinator
2003-2005	Bologna-Coordinator University of Bielefeld

Artistic and/or academic qualifications:

2008	Habilitation treatise (Music Education/ Ethnomusicology)
2003	Dr. phil. (Music Education)
1996	State Exams (Schoolmusic)

Knowledge/experience in teaching and learning in higher music education:

1998-2003	Lecturer in Japan (German Culture)
2003-2008	Lecturer/Assis.Prof. (dt.: Juniorprofessor) Music Education
2008-	Full Professor Music Education/Didactics

Experience as an external examiner (e.g. instrumental/vocal specialist, moderator, and observer):

Examiner Schoolmusic (praxis and the final written exam)
“Meisterklasse” (3rd artistic cycle in Bavaria), instrument and vocal
Peer reviews and accreditation (ZEVA, Acquin) processes since 2006 (Flensburg, Hannover, Bern, Essen, Lübeck u.a.)
Various tenure procedures (dt.: Berufungsverfahren)

Experience in development, design, and provision of higher education programmes in music:

2004-2006	(University of Bielefeld) development of curricula Arts & Music (Bachelor, Master)
2008-2010	(University of Music Würzburg) Bologna-Reform for all study programmes (B.Mus., M.Mus., State Exam)
2013-2015	(University of Music Würzburg) Bologna 2.0, critical review in the framework of the preparation of the UMW for system accreditation

Experience/Knowledge in QA in Higher Music Education:

Yes

- 7/2016 Consultant (together with HRK) Recognition of qualifications and competencies Hochschule für Musik, Nürnberg (one day)
- 2/2016 Consultant competency-based assessment Hochschule für Musik, Nürnberg (one day)
- 7/2016 Accreditation Folkwang-Universität der Künste (School Music)

- 1/2015 Accreditation Hochschule für Musik, Lübeck (Master-Portfolio)
- 4/2014: Accreditation Hochschule für Musik, Lübeck (School Music)
- 7/2011: Accreditation Folkwang Universität, Essen (School Music)
- 4/2010: Accreditation Hochschule der Künste, Bern (Bachelor-Portfolio)
- 5/2006: Evaluation University Flensburg (School Music)

Active Participation in QA in Own Institution: _____ Yes

Supported by the Federal Ministry of Education (program line QPL) implementation of quality circles within my institution, statutes (incl. Code of Conduct), preparation for system accreditation, change-management on all levels, Bologna 2 (curriculum development)

Experience with AEC or MusiQuE reviews: _____ No

Participation in a MusiQuE peer-reviewers workshop
2015 _____ Yes

Other international experience:

EMC

ISME

Language skills

Mother tongue or equivalent: German, English, Japanese

Skills in other languages

In which language(s) are you able to read accreditation documents? EN, DE

In which language(s) are you able to contribute to an accreditation visit: EN, DE

In which language(s) are you able to understand discussions (panel members/institutional representatives)? EN, DE

In which language(s) are you able to write an accreditation visit report? EN, DE

Dear colleagues of the MusiQuE-Team,

Please accept with this letter together with the curriculum vitae my application for MusiQuE Board membership. My academic career as well as my activities in various segments of quality enhancement has prepared me for this position. Experiences on several levels of university management (incl. Curriculum and teaching development, governance, campus management systems etc.) in all areas of music related higher education programs as well as a thorough network within and outside Europe are the core-competencies I would like to bring into this team. As a board member for the German network for quality enhancement of 12 Musikhochschulen I certainly do not just bring a local perspective into this work, but hope to be able to reflect my experiences and acquired knowledge to my fellow colleagues on a national level.

I find this project highly stimulating and followed its provisions and its progress over the last couple of years and feel now sufficiently prepared to contribute to it with my abilities and skills. I am an accurate observer, with a keen eye for details, and I am able to take on any given responsibility within this board. Clearly I am a team-worker who highly values an efficient as well as an open communication on all topic-related subjects. That also means that I am more than willing to learn and to further my studies and strengthen my knowledge and abilities in quality enhancement processes on a European level.

Thank you for taking the time to consider this application and I look forward to hearing from you in the near future.

Yours sincerely,

Bernd Clausen

Report on Regional Meetings - Glasgow, AEC Congress 2015

Germany, Austria, Switzerland

Council member: Jörg Linowitzki (notes taken by Michael Uhde)

In an open discussion some issues are addressed which are considered in the German speaking region to be burning ones:

- Rubinstein Academy Düsseldorf;
- Relationship AEC - RKM (German Rectors' Conference) (Ehrlich);
- Foreign Students;
- TTIP / TISA / Free Trade Treaties / Copyright fees (Lugano).

Rubinstein Academy Düsseldorf: questions about the academy's origin and the background of its AEC membership are raised, including a brief discussion on "franchising study programs" and their corresponding standards.

Relationship between AEC and the German Rectors' Conference: Robert Ehrlich states that he sees himself as an advocate of European HIGHER Music Institutions, on par with universities, and therefore considers AEC to be in duty to deal with critical arguments addressed in the RKM on Polifonia. He misses sufficient impact from these arguments on the process of shaping the AEC Strategic Plan. He expresses his concerns about the areas of activities highlighted by the AEC: in contrast to jazz and early music - both underpinned by an AEC platform - classical music would not be tackled. He claims to emphasize within the Strategic Plan classical music as Music HEIs' "core business" and to strengthen advocacy. He demands to get working groups more fluctuating and the way how to compose them more transparent.

Eirik Birkeland comments that the appointment of a new CEO has partially slowed down AEC's actions, but a lively discussion about the issues raised and their solutions are in the interest of the AEC.

Stefan Gies doesn't see fundamental contradiction between the pleaded positions. No other association or body other than the AEC represents higher music education at European level in its full range.

Foreign students: An exchange of information about the percentage of foreign students enrolled at the Music HEIs in the German speaking countries comes up. It is pointed out to be crucial, that the institutions are in need to take the best students. Nevertheless, students from the region should be strongly encouraged and fostered. Tuition fees for foreign students were discussed here and there, but discarded with the exception of Leipzig. The debate on internationalization might be seen in a new light before the background of the ongoing refugee movements.

Stefan Gies reports on AEC's **position on behalf of TTIP / TISA:** Some members are concerned about the possible loss of public funding once TISA rules will be in place. AEC requires excluding the area of culture, arts and education from TTIP / TISA. The AEC Council has adopted a resolution and will be published as soon as a proofread English version will be available.

Norway, Sweden, Finland, Denmark, Iceland, Estonia, Latvia, Lithuania

Council Member: Kaarlo Hildén

Special concerns: what are the 3 most important issues that threaten sustainability in the country/region?

How AEC could help to address these issues?

New representatives introduced themselves and the concepts of ANMA and AEC regional meetings were explained. The next ANMA Annual Meeting will be held in Tallinn. The ANMA ExCom is meeting in December to plan the programme, and all ideas from the membership regarding content of the thematic day are welcome. Because of this, the discussions were linked with the planning of the upcoming ANMA annual meeting and Thematic day. Suggested topics that members thought could be considered in planning both AEC and ANMA events:

- Artistic research and how to better support links between education and research
- Education and social entrepreneurship and social sustainability. These are critical issues and it is important to connect to the present situation in Europe. The question about widening participation, both students and audiences - see good example from the pop/jazz platform Full Score project "The Audience Re-Engaged".
- Entrepreneurial thinking in the arts. Connect to earlier discussions and widen the perspectives - artistic entrepreneurship as creating value in a wider sense (societal, not only economical). It could be interesting to discuss the changing employment situation, for example the decrease of permanent workplaces for musicians in different areas of Europe and the emergence of new employment possibilities. A global perspective is needed - the changes of the "new market", how can we compete?

Discussions around the above mentioned topics:

- What does all this mean regarding learning outcomes?
- How do we enhance these outcomes in the learning process?
- What about the ethical implications - invite a philosopher or someone from the social sciences as key note speaker?
- Students should be involved in planning this - their experiences are very important

ANMA and regional networks in the future - Regional collaboration

- Who can be a member of ANMA? The relation to new institutions must be addressed.
- The question of "associate membership"; the statutes need then to be revised.
- Should we re-evaluate our goals and methods of collaboration within our national and regional networks? If a regional network is to be effective, we have to be able to build on functioning national networks. Comparisons between countries and regions in how they have developed their national/regional collaboration and what has been the value and effect of the collaboration could be helpful - sharing of good practices should be developed between national and regional networks (eg. The Norwegian conservatoires joint evaluation and strategy process or the Conservatoires UK admissions collaboration and joint policy papers). AEC effectiveness is partly depending on good regional collaboration, and regional networks depend on national collaboration.

Volunteers for U-multirank pilot phase II

- Oslo, Gothenburg, Trondheim, Stockholm (operahögskolan) and Vilnius expressed their interest to take part in the process. Other possible institutions interested in participating as volunteers in the AEC test of U-Multirank should contact Eirik Birkeland directly as soon as possible.

At the end a new topic was raised about the possibilities and risks with fundraising and sponsoring. Presentations of good examples to learn from and sharing experiences could be a topic of a thematic day.

Hungary, Romania, Czech Republic, Slovakia, Macedonia, Albania, Slovenia, Croatia, Bosnia, Serbia
Council Member: Georg Schulz

Attendance and presentations

Attending: Ivan Cavlovic and Maja Ackar Zlaterevic (Sarajevo), Mladen Janjanin, Dalibor Cikojevic, and Marina Novak (Zagreb), Gyula Fekete and Beata Furka (Budapest), Ljiljana Nestorovska and Ivana Perkovic (Belgrade), Georg Schulz (AEC)

- Dan Dediú (Bucharest) sent his excuses as he had to travel home; he will be out of office as a rector in two month, but wants to be one of the volunteer institutions for U-Multirank.
- Mladen Janjanin brings greetings from Bashkim Shehu. The Academy of music in Pula is a small institution and recently became member of AEC. It wants to wider its range of subjects. Pula offers possibilities for concerts in the small town Vodnjan during the summer or eventually spring.
- Richard Fajnor and Jindrich Petras (Brno) were attending the conference, but not the meeting. No one of the group met Ingeborg Radok-Žádná during the conference.
- First the new members, Dean and Vice-Dean from Belgrade since 6 weeks, introduce themselves. They put their priorities for their term to a new building, to a secured finance and to the upcoming external evaluation. Zagreb regrets that they have to use national accreditation body for the ongoing evaluation which provides peers that are totally unknown to them. Schulz reports on MusiQuE having a pool of experts and hopefully will be in EQAR in 2016. The institutions present report that they are obliged to use National accreditation bodies. Schulz refers to the recent decision of the Bologna group to open systems to all EQAR registered agencies.

Project applications

- The group went through the minutes from the last meeting in Budapest. Unfortunately the EUphony strategic partnership has not been funded in the 2nd application written by Zagreb. Zagreb and Graz tried to secure major aspects of the project. Planning was done in the symposium in Graz in September 2015. Everyone but Belgrade was present there. Colleagues from Belgrade express their interest to participate. Zagreb will be in direct contact with them for details. On request of Budapest schedule of concert tour and organisational questions were discussed. Zagreb will provide the necessary information for hotel booking (number of male and female students, rooms for conductor and attending personnel).
- Some of the present institutions participated in the *STEPOUT - Classical Music Steps Out to Meet New Audience* application that crashed at the last day of deadline. The group decided not to proceed with this project as well as the CoChaSee! application to concentrate on the Euphony project. Schulz reported that AEC was ready to support Ljubljana in the raised matter, but fortunately the act that should privatise music schools was withdrawn.

The European Agenda For Music

The group stresses the essential importance of music in general education (Kindergarten, primary and secondary schools). Every child has to have access to that. The group consider active musical participation like singing as much more important as the aesthetical experience. Budapest presents the current situation in Hungary as best practise, where it is intended to reintroduce singing on a daily basis in schools. Sarajevo reports the challenge that in Bosnia-Herzegovina music education in

primary schools varies due to different regulations in each district, a harmonisation within the country and then with Europa would be desirable. In Croatia a new framework for general education will include the amount of arts education.

The AEC Strategic Plan 2016-2020

Advocacy is considered as most important. The AEC events give members possibilities to network and initiate joined projects. But only AEC Council and office can do advocacy in an efficient manner. Position papers should be produced to be used by members to convince local authorities about the importance of music and music education. With the ERASMUS+ strategic partnerships members of the group witnessed evaluation that did not reflect on the specific situation of music. AEC should lobby for a cross European panel of evaluators especially for music. The decision can stay in the National Agencies, but particular qualified evaluators should judge on all music specific applications in this central body.

U-Multirank

Two members express their strong interest to participate in the pilot: Zagreb and Budapest have data systems in place and want to test them in this way. Both institutions report low responses to students' questionnaires. With U-Multirank motivation of students could be raised. Schulz informs that U-Multirank will provide an English questionnaire only. Institutions will be responsible for translation into Hungarian and Croatian. Dan Dediu from Bucharest expressed his interest in the same way to Schulz before the meeting. Budapest asks for the original set of indicators that was reduced during the WG work. Schulz will ask the WG if this is possible.

The group expresses its wish to stay with Schulz as he knows the region very well and as his university is a steady cooperation partner of the region in different projects.

Netherlands, Belgium

Council Member: Harrie Van Den Elsen

What are the most important threats in your region?

- The awareness of the importance of music (culture) is declining throughout Europe. There is a general feeling of "Untergang des Abendlandes". Both on the level of culture in general as on the level of the educational system. The crumbling subsidised system in many European countries is a real threat to our futures. Orchestras, venues, music schools, the amateurs sector, etc. are losing quality and sustainability.
- Audience is vital to performing arts. (Classical) music, the way it is performed and presented and how this addresses the problem of declining numbers of audience, is on the agenda. It would be a good thing if this discussion about reaching, developing, creating audience(s) could be shared with stakeholders like venues, festivals, programmers, (local) governments and others in the educational sector. Programmes for music are needed on all levels of general education.
- Internationalisation is reaching its limits in the NL / B. Foreign students exceed sometimes the 50% mark. The political, social and cultural ramifications of internationalisation in relation to the labour market and the balance in Europe are an issue to be dealt with.
- Reorganizing the curricula is necessary to improve the education of musicians in their different societal roles. There is not a problem with music; there is a problem with training musicians in the differently needed qualities in the different societal contexts. Our alumni should be able to have 360-vision.

How could AEC help to address these issues?

- AEC should take a firm stand (advocacy!) on the role of music (culture) in Europe and the different nations / regions.

- AEC should be pivotal (advocacy!) in re-establishing the circle and the system: from general education on all levels until Bachelor- Master - PhD.
- AEC should contribute in sharing good practices and help in fixing our own problems.
- AEC should be politically active at European level but also on national levels.
- AEC should be an even more active lobby-organisation in Brussels.

AEC Strategic Plan 2016-2020

AEC seems to be moving from music education to more cultural issues together with partner organisations. We should stay focussed on music education more than operating on a more general cultural level!

Student impact

The way students are involved in AEC should be strengthened further (Keynote by student(s)? Student representatives in council? Contact student councils of institutions?).

U-Multirank

Volunteer institutions for the pilot project: KC Den Haag, Prins Claus Conservatorium Groningen, Maastricht Music Academy.

UK, Ireland

Council Member: Deborah Kelleher

European Agenda for Music/politics in general

- Crucial to avoid being too soft (political baby food)
- Shaping a political argument - could it be the subject of an AEC one day 'training' workshop?
- EAS, EMU, AEC: cooperation good but must be more proactive and meaningful
- Network of National Patrons (and International figurehead patron?) considered useful for visibility
- Music facing an existential crisis and is being pulled in many directions (as seen in AEC membership). How will AEC deal with this?

U-Multirank

- Some negativity still about the concept (and some found it potentially useful), but the reality was acknowledged that the conservatoires linked to larger universities are already connected to U-Multirank
- The separation of MusiQue from U-Multirank from 2015 congress softened the reaction and clarified things
- Nominee for pilot: Birmingham Conservatoire / 1st reserve: CIT Cork School of Music

Full-score/Strategic Plan

- Positive about the clarity of the Plan.
- The student involvement was welcomed, but a clearer and more systematic framework for their involvement in AEC would be welcomed - UK model of engagement is a good example
- Is the student voice peripheral or is it core? How far does the AEC Council wish to go with this (on behalf of the members?)

Interdisciplinarity

- Positive about the session.
- CUK will bring drama and circus conservatoires/performing arts schools into its group in the coming months/years - would AEC wish to move that way?
- The group wondered how many conservatoires have non-music offerings? Statistic could be interesting
- How many are also members of ELIA?
- What would AEC gain or lose by broadening its community? Could market research be done to test the risks of alienation (how would the members feel?)
- Could it be a new AEC Platform?
- Could AEC take an inventory of multi- discipline schools and arrange a meeting time (like NASM once did of institutions of similar scope) at future congresses

Poland, Belarus, Russia, Ukraine, Bulgaria, Kazakhstan, Georgia, Armenia

Council Member: Grzegorz Kurzyński

At the annual AEC Congress in Glasgow from 9 Central and Eastern Europe countries (AEC active members) were represented only 4: Georgia, Belarus, Kazakhstan and Poland. Presumably, the high costs associated with participation in the Congress have forced other countries to give up. At the meeting with Council Member representatives of only two countries took part: Georgia (1) and Poland (6).

Main topics:

- There are no important issues that threaten sustainability in the respective countries and situation is stable.
- AEC involvement at national level is sufficient.
- Polish Rectors are satisfied with the conditions in the music sector (many new building facilities, new instruments, very rich activity) nevertheless one can observe certain financial cuts concerning Music Academies activities
- cooperation in the Erasmus framework is not always effective (small number of incoming students)
- in Poland one can observe very noticeable will to keep the distinctiveness of Polish music education in comparison to institutions of higher music education in Europe
- in Georgia one can also notice some financial problems - particularly with regard to the institutional infrastructure (lack of funds to purchase new instruments).

U-Multirank: Academy of Music in Krakow would like to participate in the UMR pilot project.

Italy

Council Member: Claire Mera-Nelson (Minutes taken by Terrell Stone)

AEC elections

AEC to investigate and instigate new system for voting/representation which helps ensure transparency as well as representation from Southern Europe (Italy/Spain/Portugal)

Quality

- Italian colleagues were keen that AEC should assist in giving real meaning to the word 'quality'
- They note the difference between concerns relating to standards and those relating to [student] satisfaction and some (though not all in the room) felt that their concern (and

AEC's) should be exclusively with the former, it being unrealistic and possibly unnecessary to really consider student satisfaction

- They noted that there are different cultures and traditions in Europe and they do not always feel that their culture is fully respected
- Some colleagues, however, were clear that there ought to be minimum standards/expectations applied to conservatoires (the specific point in discussion was the provision - or otherwise - of practice room facilities for students)
- It was noted that within many institutions housed in older buildings there was very limited ability/opportunity to create more room and this was characterised as a risk in that, if minimum standards were set by AEC or others, their fundamental inability to adhere to these might be used against them by politicians
- Others thought that this could instead be utilised as a platform to allow the Italian conservatoire sector to ask for assistance with structural renewal
- Participants were keen that AEC might support their lobby for serious consideration by government

U-Multirank

- They were concerned about U-Multirank (some members worried about the formulation of standards which could be very detrimental to Italian conservatories). However, they did recognise that they should engage with the project not because they expected/wished to engage, but in case it was at some later date imposed on them. It was made clear that participation in the pilot would not result in the publication of results, it was about engaging with and feeding into the methodology from a national perspective
- On this basis both Renato Meuci and Terrell Stone offered to check/confirm with their Institutions re volunteering for the pilot - they will confirm which is able to do so

MusiQuE

- It is announced that ANVUR does not seem to have a workable plan/approach for AFAM institutes. Some members state their skepticism regarding the applicability of MusiQuE's evaluation standards to Italian institutions since they are based on Northern European systems.
- Stone objects on the grounds that the MusiQuE standards are in compliance with the same general European guidelines that ANVUR must follow. He also underlines the potential importance of the subject specific approach that the AEC has given to the standards to Italian institutions especially in the absence of viable alternatives. (QA for conservatories in Italy risks having to be evaluated using university models/standards.)

Other topics

- It is suggested to nominate an Italian candidate for the application to the AEC Learning Outcomes WG.
- The Italian members ask the AEC to provide translations in Italian of important AEC documents and to provide simultaneous translation in Italian at the annual congress.

France, Luxembourg

Council Member: Jacques Moreau

MusiQue

In France, there are virtually no foreign expert members of the external committees assessing higher musical education institutions under Ministry of Culture control. It could therefore be interesting to have MusiQue considered as a potential partner for these assessments.

The relationship between MusiQue and the AEC is discussed. On the one hand there is some suspicion (especially one participant) about the independence between MusiQue and the AEC. To encourage French ministry to associate MusiQue to its assessment process, should we have more evidence of that independence, which would allow greater confidence in what can bring this complementarity? On the other hand, there is real confidence: The AEC is the addition of all its members, its expertise is based on their shared experience; it is rigorous and respectful of each institution, as it can be attested by institutions that have received visits (eg. Switzerland).

U Multirank

The members are awaiting the results of the WG work.

Some remarks are expressed:

- How to weigh out and balance the indicators?
- This is about benchmarking, but it is still not possible to compare everything.
- Do the institutions ultimately have an opportunity to choose from the indicators?
- It takes a very important time to collect data.

Interdisciplinarity

On AEC's part

- Many institutions include other disciplines than music: dance, theater or even fine arts. It is therefore important to make connections with ELIA, in order to share our practices: which means to monitor projects, to quantify them, how to evaluate them.
- During the annual congress, members have different concerns on these questions: it could be possible to have groups working independently on specific issues that concern them primarily. It could be integrated in the next Congress: although it should not take too much place, it would open a space for discussion of these transdisciplinary questions. This could also be addressed in the IRC meetings, again grouping participants on common concerns.
- This would make sense in the context of the joint congress with ELIA, in Graz. The previous congresses should include discussions to anticipate and prepare this exceptional Graz Congress.
- The nature of transdisciplinary was the subject of some discussion. Cross disciplines should be promoted. It is a dynamical logic whose inclusion in Quality Assurance could raise problems: as institutions are based primarily on a disciplinary logic, it seems difficult to add a transdisciplinary box for QA.
- A discussion on that topic shows two different points of view: on the one hand, it is advocated that any transdisciplinary assumes separate entities between which there must be links, bridges; on the other hand, it is argued that a program may be opened and include space for interdisciplinary as a subject, even have interdisciplinarity as a goal or main purpose. So it is conceivable that a program includes devices constraining to interdisciplinary, as RCS showed for the first year. The entry to Higher Education is an opportunity to offer working in this direction to students with a strong disciplinary background: making students do things with others is one of the challenges of HE. It is a necessity to train students to meet, to work collectively and with other art forms; therefore have space for that in the program.

For France at national level

- It is complex to establish agreements, each institution keeping a jealous watch on its structure. It is difficult to implement partnership-programs, given the diversity of specific

degrees. Links with dance are easier, but harder to establish with visual arts, their philosophies of education being different: the visual artists don't define themselves by a disciplinary division, they are in a mixture of practices, so in another dimension (which is also the case for some musical departments). Degrees do not always match: generally the Pôles Supérieurs can offer 1st cycle Level when Fine Arts division lead to the master or doctorate. It is almost to say that a specific degree of "artiste total" should be created!

- Some ministry orders ask institutions to implement such partnerships despite the limitations. Too strong, these orders could put them at risk.
- Need to involve political leaders, to make them understand what the institutions are. They could then change their view of things, be more encouraged to change the rules.
- CNSMDs and some Pôles Supérieurs have developed important partnerships with universities or HE clusters of their respective location. But for students, it is still to see how they can invest those partnerships.

Readability of the French musical higher education system

Concerning the “Diplôme national supérieur professionnel de musicien” (DNSPM)¹, awarded only by the musical HE institutions, it is a problem that this diploma does not grant the Bachelor degree, this one being awarded by the partner University. Even if this is an internal problem of heterogeneity within the French higher musical education system, does AEC have information on similar systems for other European institutions?

Possible support of AEC

- Support for Mobility (Erasmus): Some institutions (Pôles Supérieurs) are depending on Regional funding for a large part, also specifically for mobility support. With the new regional organization in France and the likely change at the head of these regions, there could be real difficulties for mobility programs. Could AEC provide assistance through its resources for the defense of the mobility policy?
- Meeting: A meeting between AEC (Stefan Gies) and ANESCAS Association (Conference of Directors of artistic higher education institutions under Ministry of Culture) could be next August. It would be relevant if it could coincide with the presence of representatives of the Ministry.
- Interdisciplinary: Suggestion to launch a registration of practices:
 - Interdisciplinary Conservatories
 - Conservatories that develop interdisciplinary partnerships
 - Also examples of mandatory forced mergers or partnerships.
 - Practices, legal or budget blockings (music takes all), symbolic aspects; teaching conditions, what favors...
- EMU: Strengthening the partnership with EMU is a real and important advance. The French Federation of musical education (FFEM) is part of EMU. Though represented by EMU, is FFEM associated member of AEC? Could "Conservatories of France," another organization of pre-college institutions, participate in AEC discussions?

¹ In France, Universities are the only one able to award Bachelor degrees. But some institutions can award « institution diplomas ». So the DNSPM is awarded by musical HE institution accredited by ministry of Culture: CNSMDs or Pôles Supérieurs, the Bachelor degree being awarded by the partner University. But CNSMDs students are allowed not to take the University grade and go directly to the master after having completed the 1st cycle training: thus, one example show that a CNSMD student having completed the 1st cycle but not holder of the University BA, has not been able to enter a master degree abroad, although he succeeded at the entrance examination.

- Student participation: AEC could better emphasize procedures to allow the students involvement.

Debate on national issues

- The specific French situation, in which two HE systems mingle:
 - The main one, under control of Ministry of Culture, which involves only accredited HE institutions (CNSMDs and Pôles supérieurs), providing an artistic diploma established by the Ministry of Culture, the BA being awarded by a partner university,
 - The other one developed by universities (under control of Ministry of Higher Education and Research) which delivers an artistic BA degree, the artistic training being delivered by partnership with a local (regional) conservatoire, although not recognized as a higher education institution.
- The difficulties faced by some HE musical institutions to widen their training programs, due to a lack of financial and logistical resources.
- The question of virtually “free” public higher education in France (very low fees). This raises a real economic challenge for institutions and highlights the lack of connection between the business world and musical HE world.
- The link between pre-college and HE Conservatoires: the problem is that this pre-college level does not necessarily prepare for higher education.

Students participation

There is much to do in France on this issue: we must open more space to communicate with students, to have them more represented and take more initiatives. It was outlined that, this year, we heard the first speech carried by students to ensure that students should be more engaged in institutional affairs.

Portugal, Spain

Council Member: Antonio Narejos

Representation at AEC Council

Spanish and Portuguese members expressed their concerns for not having a Council member from either of their countries that understands and identifies with their problems and current situation.

Some participants claimed that, given the amount of money the AEC receives from Italian and Spanish conservatoires (Membership Fees), these countries should have an ensured access to the Council and the decision making processes.

Some participants suggested that Spanish and Portuguese members could have a more participative and positive attitude:

- More participation in WGs
- More input to the organization
- Show more the positive traits of their HME system, instead of focusing on the (massive) problems

How can the AEC help them?

- By lobbying at EU sphere for the harmonization or adaptation of Higher Education Degrees to a University level.
- By supporting their demands to the Spanish government, stepping beyond the political correctness that AEC has kept so far.
- By updating the National Music Education Systems handbook done by AEC in 2010. It would be very helpful to have the updated legal status of the Music Higher Education sector in all European countries (institutions, level of education of teachers, recognition of degrees...). This handbook could be used as a tool for lobbying for the Spanish case at EU level.
- AEC could revise the Membership Fee level requested to the Spanish conservatories, which they think is too high.
- Could AEC assist them in finding or establishing a system of internships for students in orchestras, music schools, etc.?

U-Multirank

- Need of pilot institutions in Spain: ESMUC and Porto are happy to take part.
- Reservations were expressed to participate in the Multirank pilot for fear of being under-ranked compared to other European institutions due to failures in National Administration that have nothing to do with the quality of teaching but affect the management and running of Conservatoires.
- Suggestions of issues that Multirank should also measure:
 - Tracking alumni after graduation - Amount of alumni that have found a job after graduation...etc.
 - Time and attention dedicated to students

FULL SCORE Study on the destination of alumni:

Some participants believe that the survey is not specific enough: When it asks “how many of your graduates are working in music” it should measure to which orchestras, which positions...etc. The questions were too broad, the AEC should have asked more precise data.

Multidisciplinary education:

Porto shared the good functioning of their multidisciplinary institution, which offers Drama, Dance and Media Studies. They state that it facilitates coordination of curriculums and goals of arts disciplines and also improves management due to the availability of more personnel.

All present agreed that there is a need of lobbying education ministries to establish multidisciplinary Higher Artistic Education Institutions, such as the “Universities of the Arts of the Nordic Countries”

Student WG:

The Spanish member of the Student WG requested conservatory directors to potentiate the activities of Student Associations. She also asked more implication from the AEC in order to achieve the harmonization or adaptation of Higher Education Degrees to a University level in Spain

Greece, Turkey, Cyprus, Israel, Lebanon, Egypt

Council Member: Evis Sammoutis

The meeting was attended by

- Duru Seniz from Dokuz Eylul University State Conservatory (TURKEY)
- Susanni Payam from Yasar University School of Music (TURKEY)
- Leef Yinam from The Jerusalem Academy of Music and Dance (ISRAEL)
- Alakiozidou Erato from the Municipal Conservatory of Themi/ State Conservatory of Thessaloniki (GREECE)
- Yammine Ghassan from École des Arts Ghassan Yammine (LEBANON)
- Maatouk Toufic from Antonine University (LEBANON)

How does your institution relate to the AEC? (Do you feel well-represented by the AEC Council? Do you feel that your needs are addressed by the Association? Do you send representatives to AEC meetings?)

- With a few exceptions, most members of this regional group attend the AEC meetings regularly, both the Congress and occasionally some of the other events. Some issues that do not allow participation involve the current dire financial conditions as well as political issues. One of the representatives for example, could not travel to Glasgow because of visa issues / restrictions. All representatives are rather pleased with the information presented by the AEC office team; they find the manner and methods of communication timely and very efficient.
- During the meeting there was a general consensus and a suggestion for AEC to examine the possibility that topics / themes for further Congresses can be even more relevant to the region; as an example, the confluence of Western and Arabic music was suggested, bringing more visibility to subjects of non western music.
- Finally, the view of most regional members was that regional meetings are very useful, but perhaps a different format can also be tried / tested. Meeting the same people year-in year-out in regional meetings is not as constructive or useful, bearing in mind that this particular regional group's constitution is the lowest in number than all others, with often less than ten delegates attending the meetings; whilst this is good for new members to meet their regional colleagues for the first time and be able to connect directly, it is not deemed as useful for those members that have been attending the Congresses regularly. A proposal was put forward for mixing the regional groups so one can participate in discussions where very different views and problems are heard. Joining different groups (where English is spoken) and rotating each year could be a useful approach, especially as this regional group is small in number.
- In addition, the delegates mentioned that they would be willing to connect more with Associate members. In practice, it is not as easy to engage with Associate Members unless there is a structured session that would allow for this. Consequently, a separate session in addition to the regional meetings could be important and useful, especially since several programs in Erasmus + are designed to enable cooperation with countries outside the EU.

What are the 3 most important issues that threaten sustainability in the country/region?

- Financial

- Political
- Education of the younger generation / interest in music

How AEC could help to address these issues?

- There was a general agreement and appreciation that AEC is actively listening to the concerns of its members and that it has been already supporting several issues. There was a session in the Congress about institutions that are facing difficulties and two of the concerns that all members agreed upon (financial and political) were featured somehow in this year's Congress.
- The members also raised the issue of membership fees and whether these can be further reduced in a way that represents the current economic climate even more accurately. Whereas all members expressed their appreciation that the fees are lower than these of North / Central / Western Europe, they also feel that there is still room for further reduction as the difference in price between the high and low fees is relatively small.
- Another opinion expressed is that AEC should be a safety net for its member institutions and to protect students facing accreditation issues. Several members asked for AEC to be more strongly involved with the National Agencies, where possible. The importance of MusiQuE was proposed as a first step, but several members expressed their worries that they would not be able to pay the fees for such a review. It was therefore proposed to examine if AEC can consider waiving fees / sponsor MusiQuE reviews on a case-to-case basis.

Regional Cooperation

The group has realized the importance of a stronger regional cooperation and this was the main theme explored in the session. Members agreed to work closer together either through joint proposals / applications for EU funding, as well as other specific actions such as concerts, festivals, conferences, networks etc. One of the main suggestions was to create courses and seminars using long distance platforms. Several delegates showed interest in exploring such actions directly.

U-Multirank

In principle, all members of the group showed interest in taking part in the pilot scheme. They asked for further information nevertheless, relating to the process and requirements.

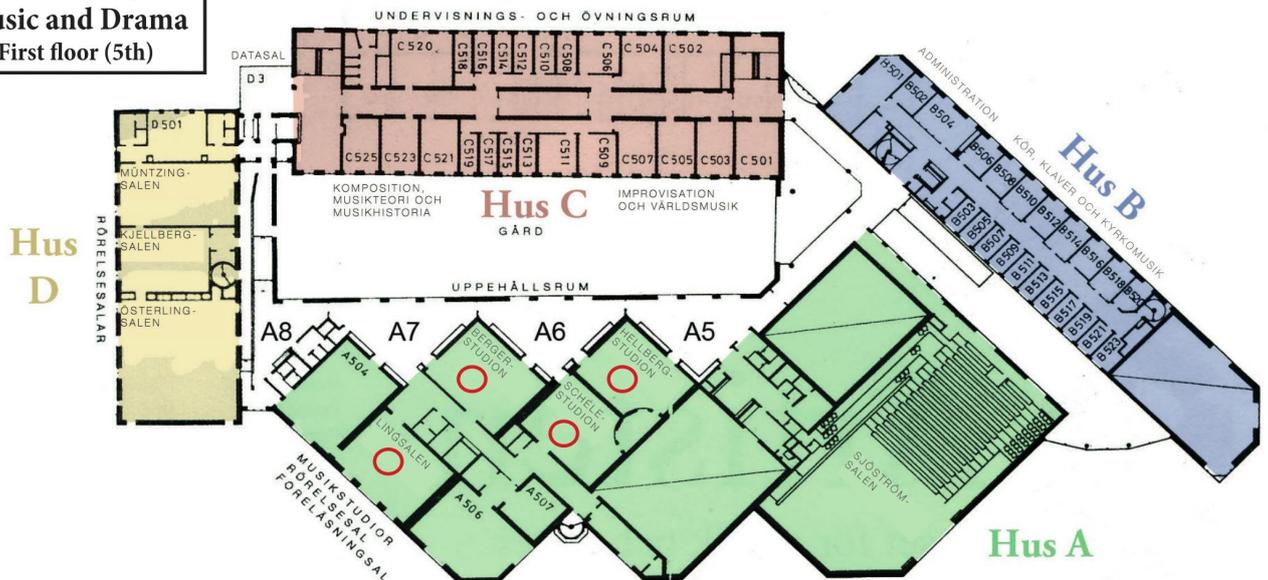
PRACTICAL INFORMATION

Floor Plans

Map of
The Academy of
Music and Drama
Entrance floor

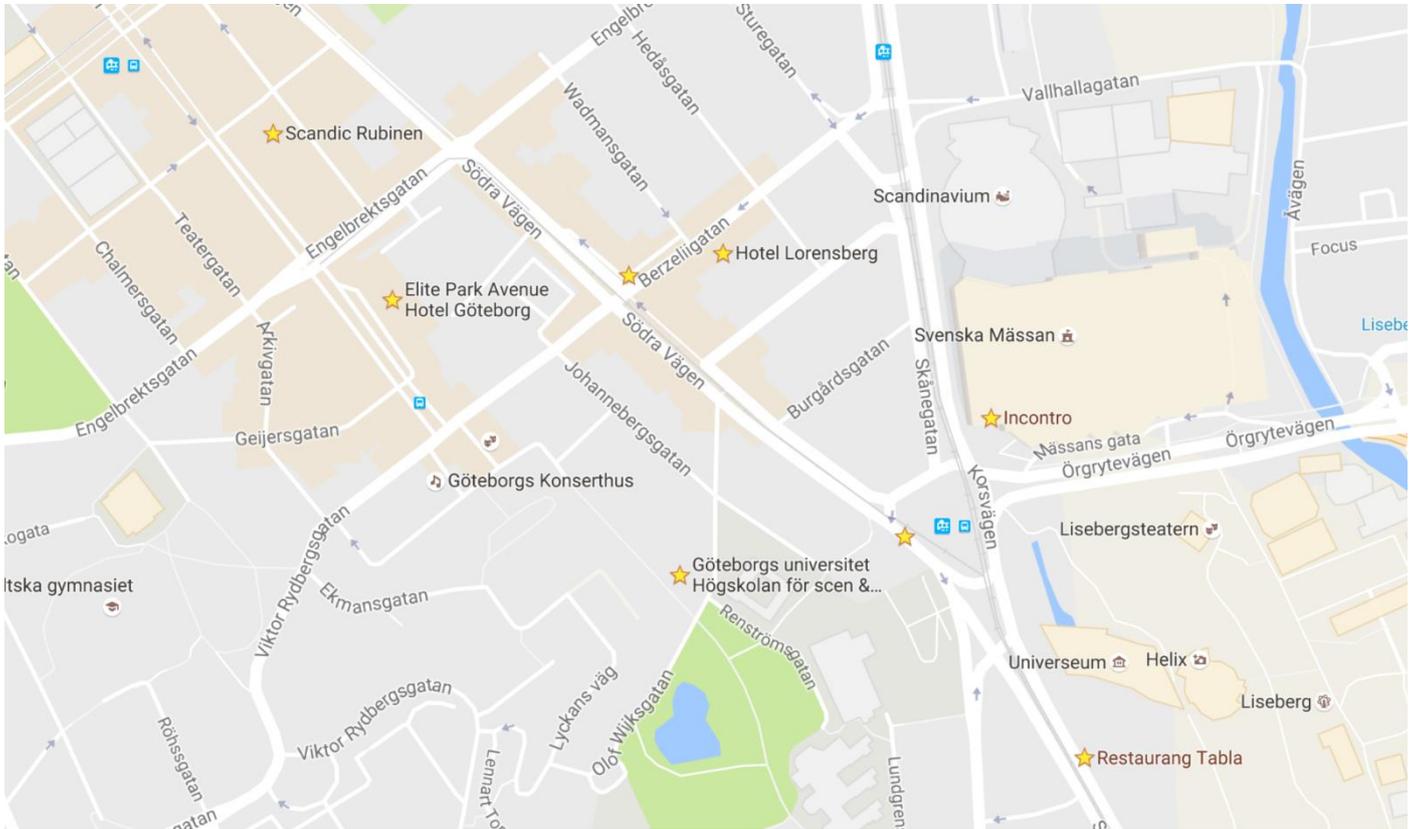


Map of
The Academy of
Music and Drama
First floor (5th)



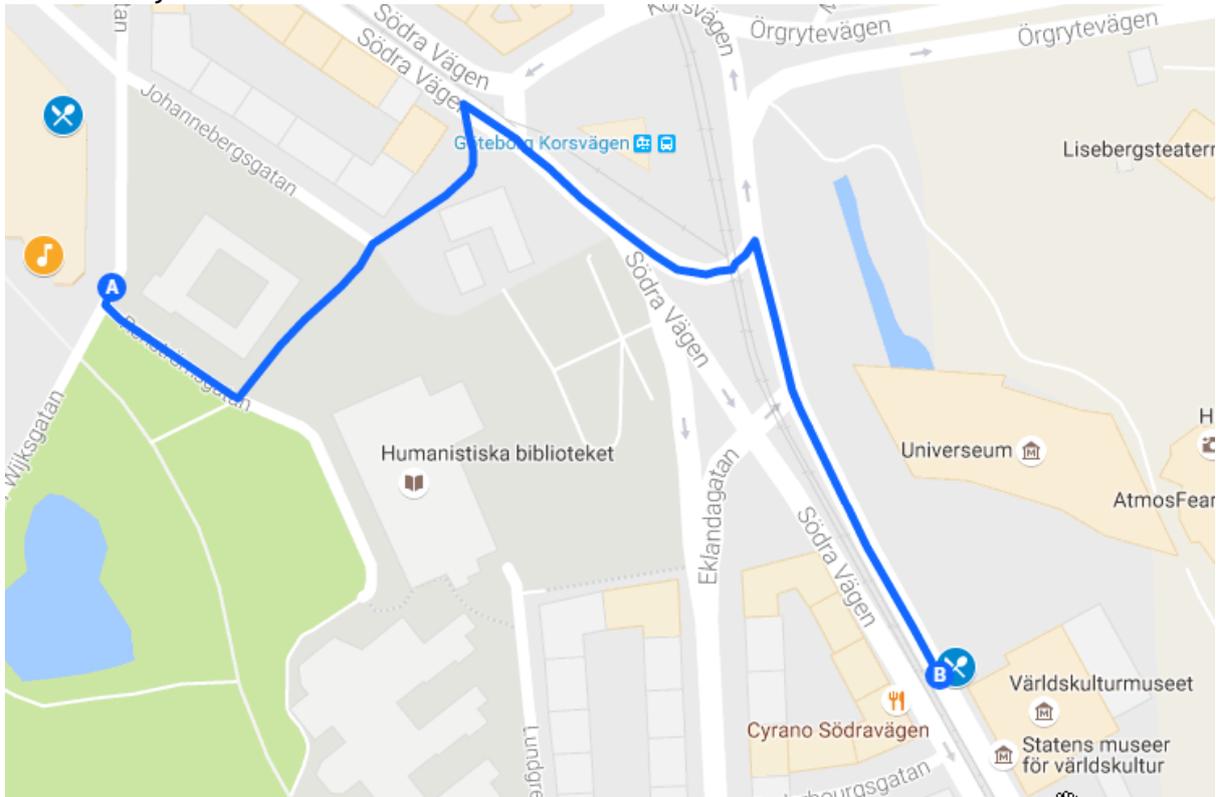
Maps

To see the map on google <https://goo.gl/BxsFcJ>

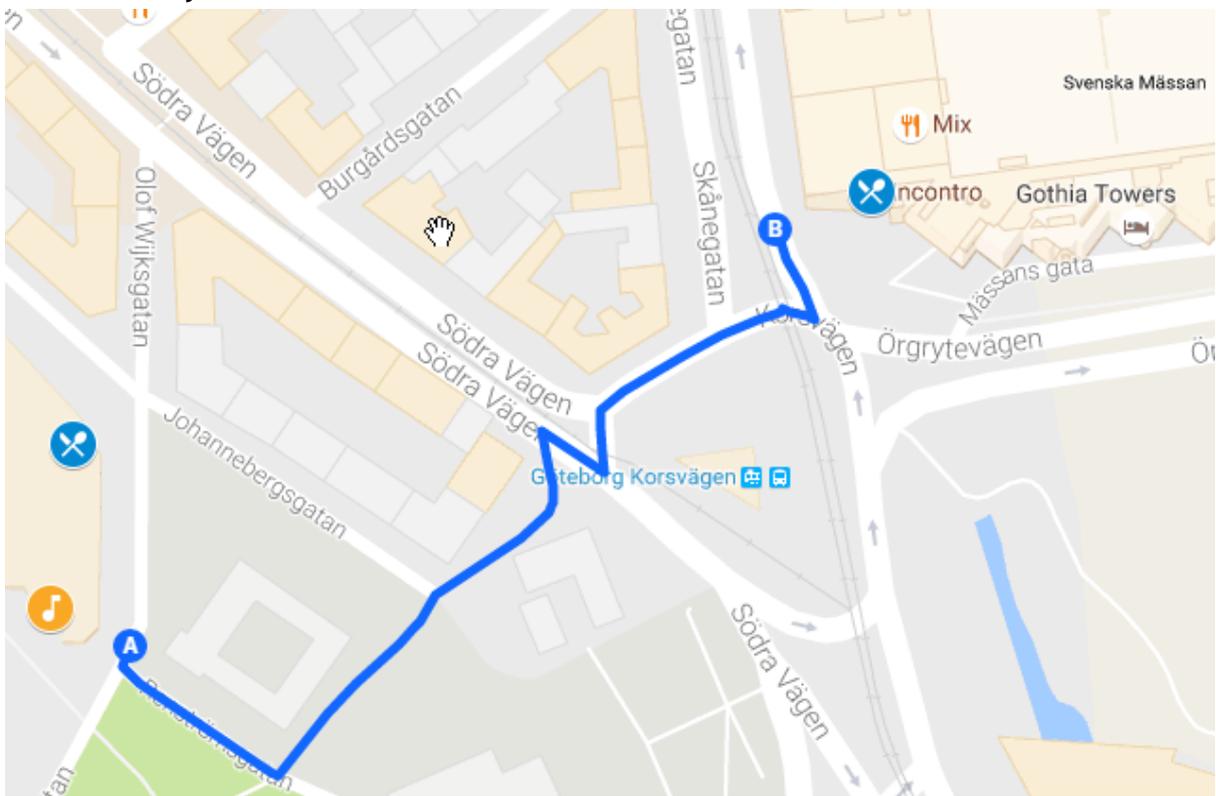


Walking Map to Lunches and Dinner

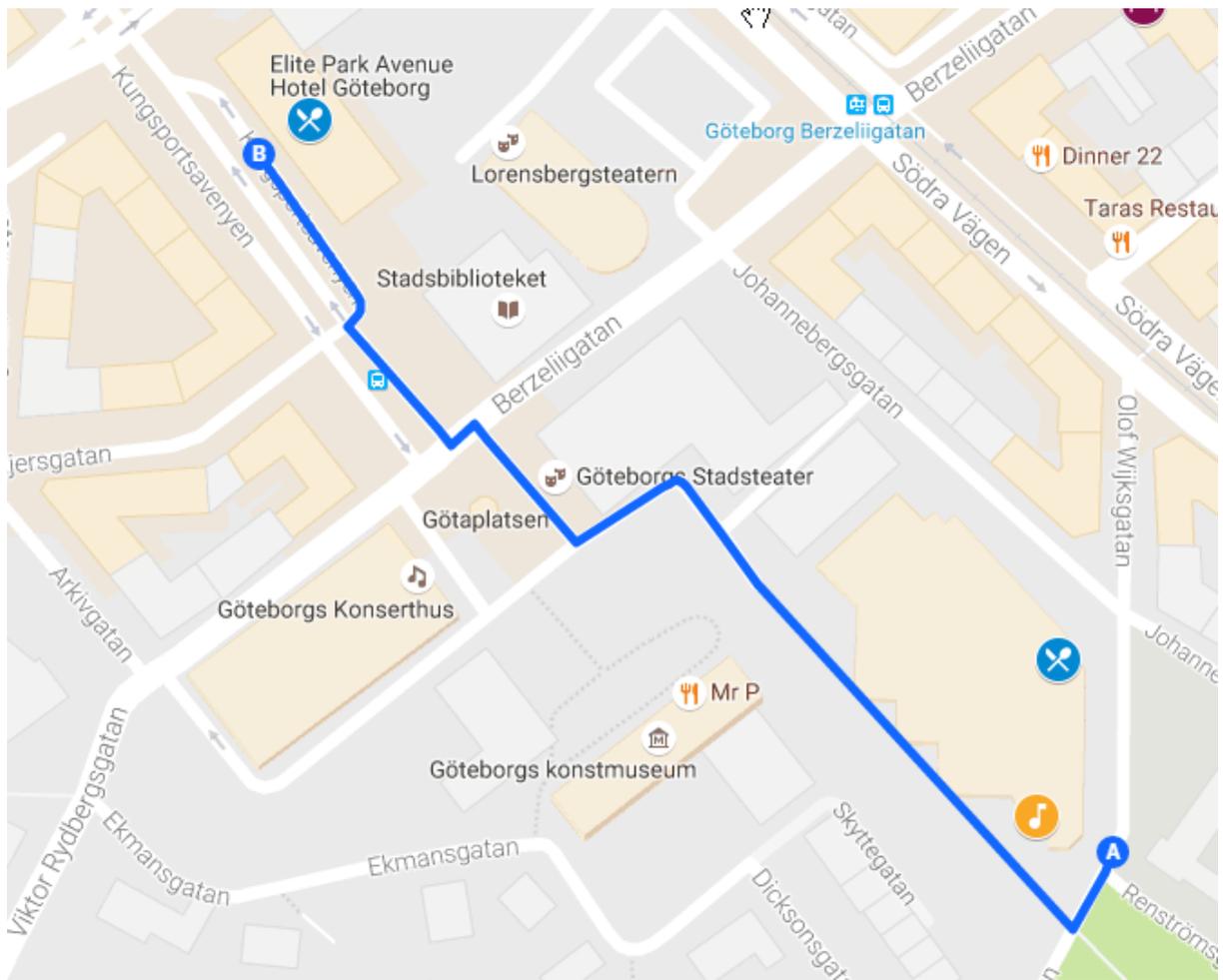
Lunch Friday - Restaurant Tabla



Lunch Saturday - Restaurant Incontro



Saturday Dinner - Park Avenue Hotel



Relevant Addresses

Congress Venue

Högskolan för scen och musik, Fågelsången 1, 412 56 Göteborg

(For mejl: Högskolan för scen och musik, Göteborgs universitet, Olof Wijksgatan 5, 412 55 Göteborg)

Welcome Dinner Thursday Evening

Will be held at the Academy

Lunch Friday 11 November, 1 pm

Restaurang Tabla, Världskulturmuseet (The museum of World Culture)

Södra vägen 54, 412 54 Göteborg

www.restaurangtabla.se

Lunch Saturday 12 November, 1:30 pm

Restaurant Incontro

Mässans gata 16, 412 51 Göteborg

www.incontro.se

Dinner Saturday 12 November, 8:30 pm

Park Avenue Hotel

Kungsporsavenyn 36, 411 36 Göteborg

Taxi Numbers

Taxi Göteborg

0046 31 650 000

Mini Taxi

0046 31 140 140

Taxi Kurir

0046 31 27 27 27

Telephone Numbers Event Coordinators

Sara Primiterra (AEC Events Manager)

+32/496207303

Kenneth Hedlund (Project Manager at Academy of Music and Drama Gothenburg)

+ 46 73 380 95 31

Public Transport

There are three stops close to The Academy of Music and drama. There are three stops close to The Academy of Music and drama. You buy your ticket at the kiosks “Pressbyrån” and “7eleven”. If you are planning to travel around a bit, you can buy a 3-day pass. Single tickets can be bought with credit card on board of trams and busses. The Götaplatsen (Bus 18, 52, 55), the Berzeliigatan (Tram 4 and 5), and Korsvägen (Tram 2, 4, 5, 6, and 8, Bus 50 and 52).

From and to the airport there is a bus, Flygbussarna (www.flygbussarna.se). There are three bus stops: Nils Ericson Terminalen, Kungsportsplatsen, Berzeliigatan & Korsvägen. Berzeliigatan and Korsvägen is walking distance from the Academy (and the hotels recommended for you).

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 Conservatoire will cover any booking cancellation fees.

Scandic Rubinen ****

Address: Kungsportsavenyn 24, 400 14, Göteborg, Sweden

Phone: 0046 31 751 54 00

Fax: 0046 31 751 54 11

Email: rubinen@scandichotels.com

Booking link: www.scandichotels.com/rubinen

Elite Park Avenue Hotel ****

Address: Kungsportsavenyn 36, 41 36, Göteborg, Sweden

Phone: 0046 31 727 10 00

Fax: 0046 31 727 10 10

Email: info.parkavenue@elite.se

Hotel Lorensberg ***

Address: Kungsportsavenyn 36, 41 36, Göteborg, Sweden

Phone: 0046 31 81 06 00

Fax: 0046 31 727 10 10

Email: info@hotel-lorensberg.se

Booking must be made by phone or email.

List of Restaurants

Restaurants within walking distance of the Academy of Music and Drama Gothenburg

Please note the following suggestions are just a small sample of the wide range of restaurants available in Gothenburg City Centre. The Academy of Music and Drama does not officially endorse any restaurant.

Berzelius Bar och Matsal

Södra vägen 20
412 54 Göteborg
Tel: 0046 31 16 00 30
www.berzeliusbar.se

Classic Swedish food with a modern twist. Price main course: 20€ -30€

Mr P

Götaplatsen
412 56 Göteborg
Tel: 0046 31 16 09 80
www.mr-p.se

Trendy Restaurant with food from all over the world. Price main course: 15€ -25€

Familjen

Arkivgatan 7
411 34 Göteborg
Tel: 0046 31 20 79 79
www.restaurangfamiljen.se

A cool bistro with trendy Swedish food. Price main course: 20€ -30€

Caleo

Engelbrektsgatan 39B
411 37 Göteborg
Tel: 0046 31 708 93 40
www.caleo.se

Mediterranean restaurant. Price main course: 20€ -25€

Stage Door

Berzeliigatan 12
415 53 Göteborg
0046 31 16 12 52
www.stagedoor.se

The classic hang out for people working with culture and sport fans. Price main course: 15€

Bistro Merlot
Engelbrektskatan 34
411 37 Göteborg
0046 31 20 10 21

A cosy French bistro. Price main course: 20€ 25€

Heaven 23
Svenska mässan, Mässans gata 22
412 51 Göteborg
0046 31 750 88 05
www.heaven23.se

A luxury restaurant with a fantastic view on the 23rd floor. Price main course: 25€ -35€

Sjöbaren Lorensberg
Lorensbergsgatan 14
411 36 Göteborg
0046 31 711 97 80
www.sjobaren.se/lorensberg

A friendly fish restaurant. Price main course: 15€ -25€

Information on Fee Payment AEC Annual Congress 2016

Amount of the Registration Fee

AEC Annual Congress		
Category	If the payment is made before October 1st	If the payment is made after October 1st
Representative of AEC member institution	€200 (+ €30 if attending the MusiQuE pre-Congress workshop)	€300 (+ €30 if attending a MusiQuE pre-Congress workshop)
Representative of non-member institutions	€400	€500
Student from an AEC member institution	€150	€210
Other student	€200	€300

The participation fee includes:

- Conference documents
- Participation to all plenary and parallel session
- Participation to the networking moments
- Simultaneous translation in English, French and German of all plenary sessions
- Possibility to display information brochures posters and materials about AEC members institutions
- Coffee Breaks
- Two organized Dinners (Thursday 12 and Saturday 14)
- Two organized Lunches (Friday 13 and Saturday 14)
- Concerts organized by the hosting institution
- Assistance by the AEC Office Staff

The participation fee will not be reimbursed for cancellations notified after October 1st

Bank details for payments

BNP Paribas Fortis

Kantoor Sint-Amandsberg, Antwerpsesteenweg 242

9040 Sint-Amandsberg, Belgium

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 2016)
- the last name of the participant
- the name of your institution (if fitting)

Example: **,Congress2016, Smith, Gotham Conservatory**

Organization

Academy of Music and Drama Gothenburg

Thomas Jäderlund, acting head of The Academy of Music and Drama

Maria Andersson

Sofia Andersson

Björn Bjerknäs-Jacobsen

Erik Börjesson

Anders Carlsson

Lars-Åke Carlsson

Tobias Egle

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Bjarne Jakobsson

Simon Kjerstadius

Tobias Kjerstadius

Peter Miedbjer

Lars Ohlsson

Nicholaus Sparding

Kjell Thorbjörnsson

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- **Ingeborg Radok-Žádná** - Prague Academy of Performing Arts, Music and Dance Faculty, Czech Republic
- **Kaarlo Hildén** - Sibelius Academy, University of the Arts Helsinki
- **Jacques Moreau** - CEFEDM Rhône-Alpes, Lyon*
- **Evis Sammoutis** - European University Cyprus, Nicosia
- **Claire Mera-Nelson** - Trinity Laban Conservatoire of Music and Dance, London
- **Don McLean** - Faculty of Music, University of Toronto (co-opted by Council to represent AEC associate members)

*members of the Congress Committee

AEC Office Team

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Chief Executive



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Nerea Lopez de Vicuña
Office Manager



Linda Messas
General Manager and
Member of the MusiQuE Staff



Angela Dominguez
Communication and Project Manager



Jef Cox
Project Coordinator and
Member of the MusiQuE Staff



Esther Nass
Student Intern



Coline Guiol
Student Intern



