



**44th AEC ANNUAL CONGRESS and
GENERAL ASSEMBLY**

09-11 November 2017

Academy of Music, University of Zagreb

**“Leadership in the Arts, the Arts of
Leadership”**



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INTRODUCTION - Leadership in the Arts - the Arts of Leadership

The motto of this year's AEC congress might seem like a simple play on words, but a second glance reveals a deeper meaning. The arts nourish imagination and inspiration. To question habits and daring to cross borders is part of their *raison d'être*. Leadership, on the other hand, is a concept which we tend to associate with rules and regulations, reeking of loyalty and obedience and which does not at all seem to fit into the idea of the freedom of the arts.

The arts do not exist in isolation. They are part of society, a society which, in the best case, is positively impacted by the contribution of the arts towards society's continued evolution. And, the opposite is also true that the arts depend on a societal climate of esteem and appreciation which recognizes and values all of their aspects: art production, as the subject of an aesthetic education and as the object of a self-developed participation in culture as part of one's human rights.

Art and culture are also important bearers of identity. Especially in times of political uncertainty, in times when the European idea might be questioned by new nationalisms and populist slogans, it is worth highlighting the importance of art and culture and that of artistic and cultural education for democracy and self-development. The motto of this year's congress is also intended as AEC's contribution to that public debate.

The AEC Congress 2017 deals with the subject of "Leadership in the Arts - the Arts of Leadership" in various aspects, but it will in the core always be about the relationship between freedom and governance, the tension between top-down and bottom-up. Of course, at an event whose target audiences are, to a large extent, the leaders and representatives of Higher Music Education Institutions, the focus will be on how to chair a Music HEI. This includes the crucial question whether a good director is characterized as such by the fact that he or she has outstanding artistic skills and competences, or whether administrative, political, economic and legal know-how are more important to be a successful leader.

The issue of leadership in the arts, however, arises in quite diverse contexts. How to organize playing together in an ensemble? What does leadership mean when performing with in a string quartet or a jazz combo? How to lead students as a teacher? How can a study program enable future musicians to carry out leadership tasks that will be required of them? Or, more generally, what is the balance between intrinsic and extrinsic development in art, what kind of hierarchies do the arts need and are the arts able to withstand?

Beyond the specific congress motto, however, the 2017 congress will also give the opportunity to discuss some burning questions and the issues of diversity, identity and inclusion that were raised at the last congress, will still be on the agenda.

You are warmly invited to join us in Zagreb on the AEC journey to explore the role of the modern Music HEI in our society.

Music Performances

Thursday 09th November

15:15 - Welcome to Newcomers - **Room 438 - Huml Hall**

Julije Bajamonti: *Quand on sait bien aimer* (Aria from *Dein du Village*)

Viktoria Đurđek, soprano, Erika Radusinović & Ivanica Novaković, violins, Krešimir Klarić, organ

16:30 - **Opening event** - Bersa Concert Hall

Blagoje Bersa: *Notturmo in B flat minor, op. 38*

Ivan Krpan, piano

19:15 - **Concert - Music from the Croatian National Heritage**, Bersa Concert Hall (duration 45')

Harmonija disonance [*Harmony of Dissonance*]

Members of the Ensemble: Jana Blažanović, Lucija Cvitan, Magdalena Cvitan, Petra Čaleta, Ema Gross, Matija Jerković, Franka Kovačević, Ivana Kovačević, Mia Pleša, Klara Zečević Bogojević, Hana Zdunić

The ensemble ***Harmonija disonance*** [*Harmony of Dissonance*] evolved from the artistic project of the same name, which began in October 2016 at the Academy of Music in Zagreb. Conceived as a meeting place for the Academy's students, experienced folk singers and experts in traditional singing, and guided by the idea of bridging the gaps between the worlds of academic and folk musicians, the project which started as an experiment of a sort, soon turned into lively space of collaborative learning, exploration and creative musicking. The ensemble itself represents an important step towards introduction of traditional music performance into the program of academic education of musicians and (ethno) musicologists, thus broadening the scope of musical traditions taught and studied at the Academy of Music in Zagreb.

The repertoire of the ensemble is formed through close collaboration with the distinguished ethnomusicologist and artistic leader of the ensemble Dr. Joško Čaleta, as well as with several expert folk singers, thanks to whom folk songs performed by the ensemble are still part of live performance practice in Croatia. Styles and genres of traditional singing included in the concert programme to be performed at the AEC's Annual Conference and General Assembly 2017 in Zagreb, were carefully chosen to represent two geographically close, but musically disparate musical worlds - one being the world of traditional multipart singing of Dalmatian islands and coast epitomized in tempered homophonic *klapa singing*; the other being the traditional singing of Dalmatian hinterland epitomized in manifold archaic genres characterized by specific way of voice shaking and melodies based on chromatic modes of narrow range, with intervals that deviate from the tempered system.

Since the musical and stylistic features of the traditional musics of Dalmatian hinterland in many aspects significantly differ from Western European art music, its untemperedness, microintervals and dissonances might easily seem like an unknown language to a classically educated ear. The challenge the members of the ensemble ***Harmonija disonance*** faced in the process of initiation of a sort into the styles of traditional singing, mirrors the challenge which faces the audience of their concerts - the readiness to look for the harmony of sound in a seemingly disharmonic "dissonance".

Friday 10th November

09:30 - **Plenary Session 2** - National Theatre (HNK)

Igor Lešnik: *Ni-no-Ni-na for marimba and percussion four hands*

Percussion duo *Flamaduo*: Luis Camacho Montealegre & Francesco Mazzoleni

18:30 - **Wrap-up Speech** - Bersa Concert Hall

Olja Jelaska: *Cvijet šaronski*, First song

Hana Hanas, soprano, Ivan Siciliani, clarinet, Sanja Mandić, piano

Saturday 11th November

11:30 - **Information Forum** - Bersa Concert Hall

Goran Tudor: *Quarter Tone Waltz*

Luka Prelas, saxophone

19:00 - **Concert-Opera** - National Theatre (HNK) (duration 50')

Boris Papandopulo - *Madame Buffault*, fantasy opera

Academy of Music Soloists, Choir and Orchestra

Joint project with Academy of Dramatic Arts, Academy of Fine Arts and the Faculty of Textile Technology

SYNOPSIS

This fantastic opera is a surreal farce, fable (plot, story) and parable, which should breeze in front of our eyes in four scenes like some kind of phantasm. Due to conscious desertion of complicated dramaturgical development and plot, the figurative (das Bildhafte) takes centre stage with its time-critical moments. There is no grand overture; in several measures with an imposing short trumpet motif, stretching throughout the entire opera, we are introduced directly to the first scene of the first scene. Madame Buffault (alto or mezzo-soprano) has apocalyptic visions (aria 1st section, 2nd scene): the day is coming when everything will disappear and pass and when everyone will gradually turn into small electric tin flies, which will buzz and hum to decorate their altars with cheese and honey and make sounds in their hives that will resemble those of human kisses. These flies wear crowns made of fresh excrement, the excrement of new large dinosaurs that suck up their food with butt-like trunks, and excrete it back through the mouth again. So, even before the downfall of the human race, i.e. its catamorphosis into tin flies, she established a museum - a fantastic museum as a form of Noah's Ark, the Ark of phantasmagoria (Phantasmagora). In display cases (1st scene) there are fantastic creatures, creations and humans - (who are already dead, although they are not yet, and who are not, although they have been dead for a long time: people from all regions, nations, faculties, sexes and periods). All of them were acquired by Madame Buffault, often in a very adventurous way; she sets sail with the "Ship of Fools" of a kind into the world, reaching the islands where people live in solitude, and she lures interesting samples into her museum. Their souls are then poured out and in the form of liquid they fill small metal balls with spiral twists, hanging tied to a rod in a tube on the display stand.

First scene

Curator and museum guide Jean-Pierre Edouard Cheval Rideau (speaking role), a dropout (2 semesters studying history and philosophy and then, "one day after a maldigested meal he felt an irresistible urge to become a politician and to put people into order") takes the audience (a chorus of ladies and gentlemen), through the museum and they react to his explanations of display cases like dummies and marionettes (a small four-part fugato). In eight display cases there are the

following creatures (apparitions) playing the roles in the plot: Oedipus Sphinx, Babylonian Chimera, Napoleon in the third catamorphosis (all three are mute, a decoration), Francis Pauguignol (semi-decomposed theatre director, former actor), Alkibiades (a transvestite with a ballerina complex whose display could be bigger to allow free motion for his marathon dance of the dying Perunijaflamengos), avant-garde composer Charles Ombilic (a percussionist role), sociology student Claude Crottin (next to him there is a rusty bomb in his display case), overthrown dictator José Chafarrinada (a mute, pantomimic role) with whom Madame Buffault attempts anamorphosis towards the pianist. During the professional guide tour, museum guide Rideau is called to help Madame Buffault, to prepare her sailboat for new acquisitions to set out. Curious audience - unsupervised - uses that moment to play with aggregate states of souls on round buttons. This brings the display figures to life. They move and dance - there is a hellish spectacle. Madame Buffault sails into the hall with her Ship of Fools and calms the situation. The professional guide tour continues...

Second scene

In the second scene Madame Buffault lands with her ship so far unnoticed to an island of abstract geometric forms with large computers and lighting devices, busy employees and office staff; this rush is presented via modern ballet. There is also a kingdom of magnate Jean-Jacques Géricault, General Manager de Commerce to the power of fifteen (Tenor buffo) also called, to save time, - J. J. G. - GMC to the 15th. Madame Buffault comes to meet him. Naturally, he has already heard, i.e. read in the newspapers, about her unusual museum. He asks her whether she would like to sell the museum. He is very interested in that facility. Madame Buffault is surprised that everything is going so smoothly. She wanted to lure J. J. G. - GMC15 to her museum anyway and there her instructed (trained) personnel should pour out his soul and enclose him in one of the display cases. Then she could boast that she has a manager and entrepreneur in her collection. He heads to her museum on a hydrofoil. Madame Buffault, in her turn, sails on with her Ship of Fools.

Third scene

In the third scene she lands on a small, desert and rocky island, where poet Paul Funestier (baritone) is seated under the tree with birds. He holds a night of poetry for himself- literature in complete solitude - he does not need an audience. It is replaced by an applause machine (a loop audio tape with big ovation sounds). We listen to his grand aria in the rhythm of tango: "When I beheld your moon stripped of all cathedrals and violins, suddenly my roots grew long nails, very long nails scratching your moon. This was a truly fun and delightful love game (applause). But then you turned perverse, from all Your crevices a green perfume of apocalyptic fish-birds exuded, so that all niggers of this world started to bark (applause). My oscilloscope agitated so much that Napoleon, rose up in bed with his naked torso and cried bitterly... (applause, etc.)". Madame Buffault and the poet meet. He wants to see the fantastic museum, so she invites him to come along with her. And thus, Buffault acquired a poet for her museum.

Fourth scene

In the fourth scene, we are in the museum once again, as in the first scene, but almost all display cases are emptied. Mister Rideau did not manage to subdue Mister Géricault and put him in a display case. In the meantime, Géricault started an auction, which should earn him a large profit. The stage is very lively due to the movement of audience and carting off of the subjects offered at the auction. Mister Géricault closed Mister Rideau into a floor clock so his head peeps out in place of the clock face and hands. Everything that is going on (the auction, the return of the Ship of Fools with Madame Buffault and Paul Funestier, her mock death, eulogy, her resurrection) is intended as a parody of opera, that which is "overly operatic". This also refers to the end, when the decision is made to re-establish the museum, display cases are lugged in again and the head of Buffault museum, Mister Rideau, opens as in the first scene. During that re-enactment of the beginning of the piece - as a "perpetuum mobile" of a kind - the curtain falls.

PRE-CONGRESS WORKSHOPS

Pre-Congress Workshop - MusiQuE



MusiQuE Peer-reviewers Training Session

Wednesday 8th November 2017

Time	Format	Content		Room
16:00 - 16:15	Plenary session	Welcome and introduction A general introduction to MusiQuE, its structure and its review procedures.		324
16:15 - 17:45	Parallel session	Newcomers session ‘Preparation, procedures and paperwork’: the roles and responsibilities of peer-reviewers during MusiQuE review procedures. A. ‘Before the review’ - about the preparatory documents peers receive in advance of reviews B. ‘During the review’ - about the roles of the Secretary, the review team Chair and the other team members (peers and student) C. ‘After the review’ - about the review report and the final outcomes of the review	‘Peer-to-peer’ A session for more experienced reviewers. ‘Peer-to-peer’ is a session for more experienced peer-reviewers who have participated in reviews in the past (either in the context of MusiQuE procedures or with other agencies) in any role, who might have an ambition to act as Chair during reviews.	324 and 326
17:45 - 18:00	N.a.	Break		/
18:00 - 21:00	Work in groups	Working dinner Practical exercise: participants prepare the role-play exercise (scheduled on day 2).		Foyer Academy

Thursday 9th November 2017

Time	Format	Content	Room
09:00 - 10:00	Work in groups	Role-play session: acting as a peer-reviewer Practical exercise: participants undertake a meeting during a mock institutional site-visit, assuming the role of either members of a review team or staff from within the institution being reviewed.	326 and 336
10:00 - 11:00	Work in groups	Role-play session: acting as a peer-reviewer (Repeated, groups switch roles)	326 and 336
11:00 - 11:30	<i>N.a.</i>	<i>Coffee break</i>	<i>/</i>
11:30 - 12:30	World café	Working as part of the team Practical exercise: participants are asked to discuss questions posed by the session leaders in small groups and experience how to develop into a good team in a very short period of time.	326 and 336
12:30 - 13:00	Plenary	Plenary discussion and conclusions A final session including a presentation of the MusiQuE Board, an opportunity to offer feedback on the training and an update about MusiQuE's ongoing and upcoming review activities.	324

Pre-Congress Workshop on Chamber Music

ECMA Next Step Multiplier Event

Thursday 9 November 2017, 10:00-14:00

Theme: The Role of Chamber Music in Higher Music Education

Short film and presentation about ECMA

Round table discussion with the following topic:

- the value of intensive chamber music training in (instrumental) music education
- Chamber music at the center of the education
- Involvement of the industry

Panel:

- Magdalena Klamming (Grafenegg)
- Johannes Meissl (Vienna/ ECMA)
- Wim Vos (Den Haag)
- Donald Grant (RNCM)
- Alain Meunier (SFM) - to be confirmed

Moderated by Peter Tornquist (NMH)

Presentation of Strategic Partnership project ECMA Next Step with preliminary results from both working groups and intensive programmes.

Tone Jordhus, project coordinator

Lunch

Two topics for discussion, chosen from the outcomes of the project:

- Technology in teaching chamber music, (innovative approaches to learning and teaching).
- Assessment of chamber music

Johannes Meissl, Peter Schuhmayer and Peter Tornquist

Group discussion and feedback from the participants.

Pre-Congress Workshop on Learning Outcomes

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

Thursday 9th November, 14:15 - 16:15

By Claire Mera-Nelson, AEC Learning Outcomes Working Group members and guests

The aims of the workshop include:

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

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

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

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

ABSTRACTS, BIOGRAPHIES of the SPEAKERS and INFORMATION DOCUMENTS

Thursday 9th November

17:20 - 17:50, Bersa Concert Hall - Academy

Plenary Session I - “Music and Politics” Keynote Speech by Ivo Josipović

President of the Republic of Croatia 2010-2015, former student and teacher at the Academy of Music in Zagreb

In different societies and historical periods art was usually considered as different world comparing politics and politicians and artists as natural enemies. But, we can recognize also cases of close relation of music and politics, even so close that music becomes no art any more. This lecture considers relations between music and politics disposing briefly several topics:

- MUSIC AS A TOOL FOR POLITICIANS - soft power, leadership
- MUSICIANS AND POLITICS - MUSIC AS A PROFESSION
- MUSIC AS A MIRROR OF SOCIETY - MUSIC AS A MESSAGE
- MUSIC AS A SIMBOL AND PART OF NATIONAL IDENTITY
- MUSIC AS MIRROR OF CULTURAL DIVERSITY AND INCLUSIVENESS
- MUSIC AND RECONCILIATION

Important rulers and democratically elected presidents and prime-ministers were serious musicians, e.g.: King David, King Frederick the Great of Prussia, King Henry VIII of England, Jan Ignacy Paderewski, Polish prime-minister, or Vytautas Landsbergis from Lithuania. Some important politicians played music for fun or for personal promotion, some of them being very good amateurs, better semi-professionals. Bill Clinton is the saxophonist, Richard Nixon - the pianist, and Woodrow Wilson - the violinist. Mahatma Gandhi played concertos, while Sir Edward Heath was an organist and a conductor. President John Quincy Adams was virtually an orchestra in one man - he could play a number of instruments including the violin, harp, guitar and flute. Even Putin tried....

The presentation shows different historical and contemporary connections of music and politics, also use and misuse of music in politics, political engagement of music and personal experience of president Josipovic using music as political tool for reconciliation.



Ivo Josipović (Zagreb, 1957), graduated from University of Zagreb in law and music. From 2010 to 2015 he served as the President of the Republic of Croatia. Before winning the Presidential Election, he had been a university professor, Member of Parliament and composer, director of Music Biennale Zagreb and Secretary General of Croatian Composers Union. At the Law School of Zagreb University, he taught Criminal Procedure, International Law and Criminal Offence Law. He has published several books and 85 research papers in Croatian and foreign journals dealing with international criminal law, criminal procedure and human rights. As composer, he composed about 60 pieces for orchestra, chamber groups and solo instruments. Compositions were performed many European countries, USA, Canada, China and Japan and recorded on more than 20 CDs. Ivo Josipovic is a member of many national and international cultural, legal, scientific and human rights organisations, as World Academy of Art and Science, European Academy of Art and Science, Croatian Composers Society ect. He was awarded with international prizes, decorations and doctorates H.C. for art, science and politics. ivo@josipovic.net.

Friday 10th November

9:30 - 10:15, National Theatre

Plenary Session II - “Frameworks and Contexts” - Strategic Leadership in Higher Arts Education Institutions, Keynote Speech by Thomas Meier

President of the European League of Institutes of the Arts (ELIA) and of the Zurich University of the Arts

Strategic leadership is about positioning and developing an institution in a given context. The policy environment, the legal framework and the governance structure all need to be taken into account just as much as the institution's history, "culture" and self-concept. Art schools, art academies and arts universities are ambivalent about the type of institution they want to be. They see themselves not only as tertiary education institutions, but also as cultural institutions that produce art in their own right. This self-image further complicates leadership in these institutions because it requires their leaders to navigate between the competing concepts of academic self-management, the hierarchical model of managing cultural institutions and the tools designed by management theory for the corporate sector. Regardless of context or instrument, the fact remains that strategies are only as good as the extent to which they are accepted by internal stakeholders. The founding of a considerable number of arts universities in the last fifteen years has produced an even more complex type of higher arts education institution. Whereas traditional institutions usually follow a disciplinary structure and maintain a disciplinary understanding of leadership, the new type encompasses several or even all artistic disciplines, each of which has its own history, "culture" and understanding of leadership. As comprehensive arts universities, some formulate their strategies based on the conviction that the whole, which usually results from a merger, must be more than the sum of its parts. Their *raison d'être* becomes inter- or even transdisciplinary. Zurich University of the Arts (ZHdK) is an example of this kind of institution. Reflecting on ZHdK ten years after its establishment, my keynote is informed by the narrative of the trajectory from the original "founding-myths" to a more pragmatic understanding of strategic leadership, one which takes into account the considerable diversity of disciplines and stakeholders. Creating frameworks within which desirable developments might emerge and the top-down implementation of carefully selected strategic projects with a long-term institutional impact have proven to be valuable instruments of strategic leadership.



Thomas D. Meier is the acting Rector / Vice-chancellor of Zurich University of the Arts (ZHdK), following his appointment in 2008. He is holding a doctorate in history from the University of Bern. His professional experience includes managerial and public relation responsibilities at Bern Historical Museum. From 1996 to 2003, he served as founding Director of the Museum of Communication in Bern. He was appointed founding Director of Bern University of the Arts in 2003. As Rector / Vice-Chancellor of ZHdK, one of his main responsibilities in the past years was to plan the university's new campus to which Zurich University of the Arts and its 3500 students and faculty members moved from 35 buildings in 2 cities in 2014. The move went with a redesign of the university's strategy and the beginning of a repositioning of the institution. Between 2011 and 2013, he acted as President of the Rectors' Conference of the Swiss Universities of Applied Sciences and Arts. In November 2014, he was appointed President of the European League of the Institutes of the Arts. Since 2015, he is President of the non-governmental "Progr"-Foundation, which runs a centre for artistic production and a cultural hub providing studios for more than 150 artists of all disciplines.

10:30 - 11:30, Rooms in the Academy

Parallel Sessions I

1 - Presentation by the project ECMA - European Chamber Music Academy (including a performance of Mettis-String-Quartet, Vilnius, LT)

By Johannes Meissl, Universität für Musik und Darstellende Kunst Wien (AU) - first part

This double session aims to present and discuss different approaches to chamber music teaching and learning, and issues of learning and teaching in music performance education more broadly. The session includes a concert performance by the Lithuanian string quartet METTIS, a member of ECMA, the European Chamber Music Academy. ECMA was founded in 2004 at the initiative of Hatto Beyerle. It is an association of European music universities, conservatoires and festivals in the field of chamber music that, together, provide ongoing training for chamber music ensembles. The METTIS concert performance thus presents ECMA from a musical angle. The concert performance is followed, in the second part, by presentations of different approaches to chamber music teaching, learning, feedback and development, by Professors Meissl (AU), Frederiksen (DK) and Carlsen (NO).

Johannes Meissl is a professor and Head of department of chamber music, early music and contemporary music at the MDW - University of Music in Vienna (Joseph Haydn Institute). He is also an Artistic Director of ISA (International Summer Academy of the MDW) and ECMA (European Chamber Music Academy). Johannes Meissl is a president of the senate of MDW. Many of his students and ensembles established international careers. He graduated with distinction from MDW where he studied with W. Schneiderhan, G. Hetzel and Hatto Beyerle. He pursued his studies with La Salle Quartet in the USA. Since 1982, he is a member of the Artis Quartet, who performs in the most important concert halls and music festivals from London to Tokyo. Artis Quartet Series performed at Musikverein Vienna and received numerous awards for about 40 recordings. Recently he is also very successful as a conductor.

The Mettis Quartet (Vilnius, Lithuania)

METTIS was founded in 2011 during Professor Augustinas Vasiliauskas' string quartet classes at the Lithuanian Academy of Music & Theatre (LMTA). From its first performances, this young and ambitious Quartet was rated as one of the most promising ensembles of LMTA. All of its members - Kostas Tumosa (violin), Bernardas Petrauskas (violin), Karolis Rudokas (viola) and Rokas Vaitkevičius (cello) - are prize winners of many national and international competitions. They all regularly perform as solo artists and as chamber musicians, participate in numerous projects and masterclasses, and are all active in the musical life of their home country, Lithuania. Over recent years the Quartet have worked with such esteemed musicians as Hatto Beyerle (Alban Berg Quartet), Johannes Meissl (Artis Quartet), Avedis Koyoumdjian, Petr Prause (Talich Quartet), Patrick Judt, Peter Cropper (Lindsay Quartet), Cremona String Quartet and many others.

Since September 2014 the Mettis Quartet have been members of the European Chamber Music Academy (ECMA) and as such have participated in masterclasses across Europe, including in Vilnius (Lithuania), Oslo, (Norway), Grossraming, Vienna, Graffenegg (Austria), Manchester (UK) and Fiesole (Italy). The quartet also took part in the International Summer Academy (ISA) in Reichenau, Austria, in both 2012 and 2014. As a result of their successful performances during the 2012 ISA they were awarded Vienna University of Arts' Joseph Haydn Institute prize. During the 2014 ISA they were awarded the Chamber Music Prize plus the Gottfried von Einem Foundation Award for outstanding interpretation of the composers' string quartet.

2 - Audience Engagement

by **Evert Bisschop Boele**, *Prins Claus Conservatorium, Groningen (NL)*

Musicians are communicators and need an audience to communicate to. Professional musicians, however, need an audience for other reasons too. One of those reasons is that professional musicians play music for a living. In most cases, they obtain their money, directly or indirectly, through their audience. In Europe's current economical and political climate dominated by neo-liberalism, the attraction of audiences has become a major issue for the professional music world. In a recent 'Study on Audience Development' commissioned by the European Commission (Bollo et al., 2017), an interesting division in possible audiences is proposed: audience-by-habit, audience-by-choice, and audience-by-surprise. Three complementary processes of audience development are presented in the study: deepening (for the audience-by-habit), widening (for the audience-by-choice) and diversifying (for the audience-by-surprise). All three processes are relevant for professional musicians and therefore for conservatoires, but that the most pressing and interesting challenge lies in the process of diversifying towards an audience-by-surprise, an audience characterized in the study as 'hard to reach', 'indifferent', and possibly even 'hostile'. In the session, Evert Bisschop Boele will present very shortly the main thoughts of the study and some possible principles and concrete examples connected to the idea of diversifying our audience. He will then give the floor to the attendants of the session to discuss together the importance of audience diversification specifically for the conservatoire, and practical ways (and maybe examples of good practice) to incorporate this in conservatoire curricula.

Evert Bisschop Boele is professor of Arts Education at the Research Centre Art & Society/Prince Claus Conservatoire, Hanze University of Applied Sciences, Groningen, and professor of Culture Participation at Erasmus University Rotterdam. Evert Bisschop Boele studied Music Education in Maastricht and ethnomusicology at the University of Amsterdam. He obtained his PhD from Georg-August Universität Göttingen (D) on the basis of a dissertation on the uses and functions of music in modern western society. He teaches, supervises bachelors' and masters' theses and PhD dissertations, and coordinates research projects. His research focuses on the fields of arts education and culture participation, and he works on an ethnography of a Dutch shanty choir.

3 - Working Together to Create the Leaders of the Future

How to make use of the student voice so as to foster leadership skills, *by the AEC Students*

Working Group: *Isabel Gonzalez, Conservatorio Superior de Murcia (ES), Ruth Fraser, Royal Conservatoire The Hague (NL), Anka Arockiam, Royal Conservatoire of Scotland, Glasgow (UK) and Sylvain Devaux, CNSMD Lyon (FR)*

"The leadership is a common concern for head institutions and student representatives"

There are many different types of leaders in the cultural sector, but one thing is certain, the students you are teaching today will go on to become those leaders. Some will become the managers and directors of the institutions in this conference, some of the organisations in the cultural sector, and others will go on to lead culture itself. While studying, students have the opportunity to try out many pathways as a leader from organising concerts, to becoming a member of a student representative system, leading orchestral sections to teaching. But, what makes a good leader, and how can institutions foster good leadership skills in students? With the arts industry in constant change, institutions need to continuously adapt if they are to prepare students to not only survive and thrive in this environment but to prepare them to be the leaders and pioneers of the future. That's why a better partnership between institutions and their students is

needed. Utilising their recent publication; *Increasing student voice in Higher Music Education institutions*. Tips and guidelines from the Student WG, which contains many examples of good practice, the Student Working Group will take you through an interactive session aimed at sparking a discussion on what makes a good leader and how by working together to empower students you are empowering your institution and taking a lead in shaping the future of the arts. The Student Working Group will take you through an interactive session aimed at sparking a discussion on how by working together to empower students you are empowering your institution and taking a lead in shaping the future of higher music education. It is a call for a better partnership between institutions and their students in order to strengthen the role of the musical sector in essential social values: culture and education.

4 - Leadership in Ensembles - Findings and Reflections

By Sabine Börner, University of Konstanz (DE)

The presentation explores different forms and styles of leadership in music ensembles. First, in symphony orchestras, the conductor's leadership style is perceived as rather directive or authoritarian. Since professional musicians are both highly qualified and highly motivated, it needs to be explained how and why this leadership style is working. Reasons can be found by analyzing special features of the task the musicians have to perform (i.e., high levels of task interdependence), the conductor's leadership style (i.e. transformational leadership), and the team itself (i.e., high levels of diversity). In a study of 22 German symphony orchestras, the conductor's transformational leadership style is confirmed to increase the artistic performance of the orchestra, but only under high levels of team spirit among the musicians. Second, in a small German chamber orchestra, shared leadership is analyzed, that is, „a dynamic, interactive influence process among individuals in groups for which the objective is to lead one another to the achievement of group or organizational goals“ (Pearce & Conger, 2003). By using social network analysis, we document leadership ties between the musicians and identify central actors. Third, the Orpheus Chamber Orchester promotes a democratic leadership mode: The „Orpheus Process“ combines shared leadership responsibility (i.e., the principle of the „core group“) with temporary leadership responsibility (i.e., the principle of „rotating leadership“). The orchestra recommends this leadership mode as an experiential training in collective leadership for musicians, students, and business leaders. Against this background, reflections on leadership in higher education are provided.

Prof. Dr. Sabine Boerner received her diploma in business administration from the University of Bayreuth in 1991. Her habilitation in the field of leadership in the arts was accepted at the Technical University of Berlin in 2001. Since 2004, she holds the chair of “Management, especially Strategy and Leadership” at the Department of Politics and Management, University of Konstanz. Her main research focus is on leadership and teamwork in organizations. Within the field of leadership, she is mainly investigating the relationship between (transformational) leadership style and organizational performance (such as, for example, achievement, organizational citizenship behavior, innovation). Within the field of teamwork, she analyzes the effects of diversity (e.g., gender, function) on team or organizational performance. She has published her work in leading journals such as Organization Science, Journal of Applied Psychology, The Leadership Quarterly, Journal of Business and Psychology, Group & Organization Management, and Human Relations.

5 - Music Teaching in Croatian Compulsory Schools

By Sabina Vidulin EAS representative from the Academy of Music in Pula (HR), Nikolina Matoš and Ana Čorić, Academy of Music Zagreb (HR)

Music teaching in Croatia has been marked by numerous proposals in order to modernize it. Methods, strategies, concepts and contents were explored. As a result of practitioners' and scientists' musical-pedagogical endeavours, since 2006 music teaching in compulsory school is being conducted according to the so-called open model. The mandatory area is listening to music with musical literature elaboration, while other areas, such as singing, playing, music making etc. are elective. The openness is also reflected in approaching music from teachers' and students' position, in using appropriate teaching technology, work materials, contents. Although the open model contributed to the appreciation of the value and role of art music in shaping student's identity, in greater attention to different kind of musicianship, its disadvantages are noticeable, so the question about how to organize the music teaching, is actual once again. The open model of music education is deepened by a new curriculum proposal which will enter its experimental phase in 2018. Curriculum introduces a new strand dedicated to music in context, in order to connect the art of music with the real world. By linking the context of music to their own listening experience, students will learn about the multiple roles, applications, and appearances of music, as well as the various possibilities of its production and reproduction. Students will also have the opportunity to grab deeper into the world of some music genres and/or into the music of distant cultures. Along with obligatory use of ICT, the principles outlined in the document emphasize the importance of intercultural and civic education. Civic education, as cross-curricular subject, can be a perfect opportunity for creativity in music classroom. Nevertheless, many teachers don't implement it in their practice, mainly because of the lack of their own civic competences. Thus, developing civic literacy in higher education system has a crucial role in developing music educator's identity. One of the possibilities of development will be shown as a good practice example from Croatian music academies. Through lectures, practice and extracurricular activities, music educators learn how to implement civic learning in compulsory school system and develop contents for subject curricula.

Sabina Vidulin is the Head of the Department of Music Pedagogy at the Academy of Music in Pula. She gained the Ph.D. degree at the Faculty of Philosophy, Department for Pedagogy in Zagreb. Particular areas of her interest are: music teaching, extracurricular musical activities, students' creativity. She is the author/co-author of four books, ten chapters in books, fifty scientific papers, four CDs. Vidulin is editor of a songbook, five proceedings and one monograph. She is the founder of the International Symposium of Music Pedagogues, the International Music Pedagogy Students' Forum and the member of editorial board of eight international journals. Vidulin participated in numerous scientific symposia and had invited lectures in many European academies and faculties. She performs the role of the national coordinator in the European Association for Music in Schools. Vidulin received several awards and recognitions including the Ivan Filipović National Award and the Award of the Croatian Society of Music and Dance Pedagogues.

Nikolina Matoš was born in 1982 (Zagreb, Croatia). She graduated Music Theory in 2007 at the Academy of Music in Zagreb and since then, she was employed in Blagoje Bersa music school. In 2010, she became an Assistant professor at the Academy of Music in Zagreb (Department of Music Pedagogy). She enrolls PhD Study in Education at the Faculty of Humanities and Social Sciences (University of Zagreb) and now completes her dissertation which encompasses Curriculum Design of General Music Education. In her works, Nikolina is actively questioning curricular problems, interdisciplinary approach in Music Education, co-teaching, cultural transmission, transcultural dimensions of Curriculum, legal aspects of formal Music Education etc. Since 2015, she has been actively participating in the process of curricular reform in Croatia.

Ana Čorić (Rijeka, 1988) is an assistant at the Music Education Department, Academy of Music, University of Zagreb, where she graduated in 2012., after finishing her bachelor studies in Music

Department of Juraj Dobrila University of Pula. Now she is a PhD student in Education at Faculty of Humanities and Social Sciences, University of Zagreb. Her special artistic and educational interests and fields of research are artistic citizenship, citizenship education, professional identity, university civic (third) mission, community music, group music activities and interdisciplinary approach in music education. She is an artistic leader and a singer in female vocal ensemble Čipkice which promotes intercultural dialogue through traditional music from all over the world.

Friday 10th November

12:00 - 13:00, Rooms in the Academy

Parallel Sessions II

1 - Continuation of the ECMA session and presentation on the Platform for Learning and Teaching

By Jon Helge Sætre, Norwegian Academy of Music Oslo (NO), The Mettis String Quartet, Vilnius (LT) Johannes Meissl, Universität für Musik und Darstellende Kunst Wien (AU), Morten Carlsen, Norwegian Academy of Music (NO) and Tim Frederiksen Royal Danish Academy of Music, Copenhagen (DK)

The concert performance of the Mettis String Quartet which took place in the first part of the session will be followed by presentations of different approaches to chamber music teaching, learning, feedback and development, by Professors Meissl (AU), Frederiksen (DK) and Carlsen (NO). The session continues with a presentation of the Platform for Learning and Teaching in Music Performance Education, and the newly appointed Learning and Teaching Working Group. The Platform aims to stimulate development of core issues in higher music education. ECMA is thus an initiative that exemplifies what the Platform can focus on. Other examples will be presented in the session, along with plenary and group discussions addressing and identifying promising approaches to developing and understanding learning and teaching in music performance education.

Jon Helge Sætre is an associate professor of music education (PhD) and Director of the Centre of Excellence in Music Performance Education (CEMPE) at the Norwegian Academy of Music, Oslo. Jon Helge Sætre is an author and editor of several scholarly articles and books on music education topics, published nationally and internationally. Sætre's main research interest is Higher Music Education studies, including both specialist education and teacher education. Sætre's teaching experience includes teaching music in compulsory schooling, in general teacher education and in Higher Music Education (NMH, UiO). Sætre is the EAS national coordinator for Norway, former leader of the Norwegian National Academic Council for Music. He is a former performing pianist, with several performances and recordings of contemporary chamber music.

Morten Carlsen teaches viola and related subjects as violin and chamber music at the Norwegian Academy of Music. He is a regular visiting teacher at the University of Music in Vienna (where he studied) and the Paris Conservatoire. His career as performer involved orchestral positions, top-level chamber music and solo performances and recordings. Morten Carlsen is fascinated also by philosophic aspects of teaching and performing. He wrote small articles and lectured on subjects such as; instrumental practice, performer history and talent education. A collection of his advanced exercises for violin/viola, Vademecum, has been published. He contributed to the anthology Philosophy of Music Education challenged: Heideggerian Inspirations, Springer 2015 with an article called "Practice as Self-Exploration".

2 - Music Leadership Education for Future Generation

By Jamal Rossi, Eastman School of Music, University of Rochester (US) and Robert Cutietta, Thornton School of Music University of Southern California, Los Angeles (US)

Michael Kaiser, former President of the Kennedy Center for the Performing Arts, stated: "I have long believed that the biggest problem facing the arts today, on a worldwide basis, is not a shortage of singers, or dancers, or playwrights, or conductors. It is a shortage of trained leaders to employ these artists." Two leading music schools in the United States, the Eastman School of Music

and the Thornton School of Music, have deep commitments and proven histories of preparing future generations of music leaders. Likewise, both institutions recently launched new graduate degrees in leadership. While separated by more than 2,500 miles, the institutions share similar educational objectives and anticipated outcomes, but they have approached leadership education from different perspectives. This session will consider the philosophies and curricular approaches utilized by these two schools as models for others as more institutions invest in leadership education.

Jamal J. Rossi is the Dean of the Eastman School of Music. Having served in leadership roles in music for more than two decades, Rossi has lead significant collaborative educational and community initiatives and has wide-ranging experience in academic scholarship and leadership, teaching, performance, recording, and fundraising. Prior to his appointment as a Dean, Rossi served as the Executive Associate Dean at Eastman. Previous academic leadership appointments include serving as Dean of the School of Music at the University of South Carolina, and Assistant and Associate Dean of the Ithaca College School of Music (New York). An active saxophone soloist and chamber musician, Rossi is featured on numerous recordings, he has commissioned/premiered more than twenty compositions, and he has been a soloist with symphony orchestras and military/college/university bands. His articles and reviews have appeared in leading wind publications.

Dr. Robert Cutietta is a Dean of the Thornton School of Music and the Kaufman School of Dance at the University of Southern California in Los Angeles. Under his leadership, the Thornton School has experienced significant expansion with innovative new degrees in music education, arts journalism, arts leadership and ground-breaking degrees in popular music performance, song-writing, and music production. Recently, USC Thornton added five new professional masters' degrees and has committed to being the first music school in the States to provide an international experience for every undergraduate music student. In 2013 he created the Kaufman School of Dance which has since emerged as a major force in dance education in the United States. A prolific author with five books to his credit and multiple invited chapters and articles, Rob has also composed for television and film including the EMMY nominated television series "Lost Legends of the West". Most importantly, he is an extremely nice guy.

3 - Worldmusic, Folkmusic, Traditional Music

By Erling Aksdal, NTNU, Trondheim (NO), Benoît Baumgartner, Le Pont Supérieur, Nantes (FR), Joshua Dickson, Royal Conservatoire of Scotland, Glasgow (UK), Jasmina Talam, Academy of Music in Sarajevo (BIH), David-Emil Wickström Popakademie, Mannheim (DE). Panel Discussion moderated by Stefan Gies, AEC Chief Executive

It is part of the AEC member institutions' mandate to reflect the diversity of genres and styles, cultural needs and practices as given in the reality of our societies. Jazz and Pop Music have found their proper place in the Music HEIs. The fostering and promotion of local folk music has since long been a task of some Music HEIs. In recent times, besides them an understanding of world music is coming up, which often approaches the same subject, but maybe from a different perspective.

As part of the new SMS ("Strengthening Music in Society") project, which soon will be launched by the AEC with the support of EU Creative Europe funding programme, a working group on the topic will be set up and thus encourage Music HEIs to expand their educational offer as to better meet the needs and requirements of diversity and inclusiveness than this has been the case in the past.

This can lead to conflicting demands and wishes. Does the learning and teaching culture, which has emerged from the world of the conservatories, fit to the needs and to the specific traditions of how to transfer knowledge in diverse musical cultures? Is it possible to combine and reconcile a

cosmopolitan mind-set with an attitude striving for a cultural identity based on or defined through local traditions? What impact do social changes such as migration, growing social disparity and digitalization have on our understanding of cultural identity? How can we learn from each other across genres and borders in these matters?

This panel wants to bring together opinions and attitudes and to stimulate thoughts and ideas to inspire the work of the still emerging SMS working group "Diversity, Identity, Inclusiveness".

4 - Exploring the tension between specialist music and management skills in high-performing conservatoire leadership

By Dalibor Cikojević, Academy of Music of the University of Zagreb (HR), Linda Merrick, Royal Northern College of Music, Manchester (UK), Henk van der Meulen, Royal Conservatoire The Hague (NL), Judith Schinker, Hochschule für Musik Carl Maria von Weber, Dresden (DE). Panel discussion moderated by Georg Schulz, University of Music and Performing Arts Graz (AU)

In the past decades, the tasks and professional requirements a director or president of a Music HEI has to face when performing her or his duty have grown strongly. This development has last but not least been speeded up by the Bologna declaration. Along with this process, new requirements e.g. in the areas of general management, financial and performance management, strategy planning and reporting obligations are triggering a debate on the ideal profile of the head of a Music HEI. However, also the expectations addressed to the heads of Music HEIs by teachers, students and administrative staff, as well as by a broader public interested in art and culture have changed.

What are the prerequisites to meet these requirements and expectations now and in the future? What are the conditions to be met to enable a renowned and respected performer to successfully lead a Music HEI as a director or president by his or her musical competence and authority as being an artist? What does it mean for an institution if its leading position is held by a cultural manager or administrative expert? Is it possible that a performing musician, graduated "only" as a pianist or a composer, acquires the legal and economic know-how which is needed to properly run a director's office just by being trained on the job? Does the art come off badly, if the chancellors, prevosts and cultural managers get too much influence and power? What are the pros and cons of each model? Is there a potential for synergies to successfully merge the needs and requirements of art and higher music education on the one hand and the management needs on the other hand?

Heads of AEC member institutions with diverse professional careers and backgrounds of experience will be brought together on stage. The objective of this panel is to share different experiences and perspectives and to constructively discuss them with the audience.

5 - Change management in Music HEIs - concepts, experiences, and strategies

By Heinz Geuen, Hochschule für Musik und Tanz Köln (DE), Pascale De Groote, Royal Conservatoire Antwerp (BE), Jeffrey Sharkey, Royal Conservatoire of Scotland, Glasgow (UK)

In a rapidly changing society, institutional leaders deal with fundamental questions on how to prepare for, and respond to new challenges. What kind of change is necessary? How do we maintain existing qualities of the institution? How do we develop a structure for change? How do we develop a culture for change? How can we keep the institution on the move in the best possible way?

Change Management is a term that has first emerged from the world of business and which we therefore tend to perceive as being closely linked to economic efficiency and to financial cut-backs. However, in its proper sense change management is a systematic concept to clearly describe

tasks, to operationalize measures and to control processes which are needed in order to successfully initiate and implement change - once this has been considered as necessary. In other words: to define one's organization as an instrument of change.

In most European countries it is still not common to systematically approach and stimulate change processes in the area of art, culture and higher education. It is therefore not surprising that also Music HEIs rather rarely approach such tasks systematically or do so by relying on the support of external expertise. Nevertheless, the question of how the necessity for change is determined, how processes are initiated, decisions made and communicated is one of the greatest challenges leaders of Music HEIs have to face in the everyday business.

Top-down versus bottom-up is only one of the questions to be discussed in this panel. Should discussions about change be decentralized or not? Should change be a permanent element in the management of the organization? Which member groups and individual staff members should be included in decision-making, and what is their role and duty? How to communicate the need for change in a way that the affected parties feel listened to, included and not left behind?

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

Friday 10th November

15:45 - 16:45, National Theatre

Plenary Session III

1 - AEC Learning Outcomes 2017

What are learning outcomes?

Learning outcomes are statements of what a student is expected to **know**, **understand** and be able to **do** at the end of a period of learning.

Learning outcomes are the core element and focus of the European Qualifications Framework (EQF), and apply to all learning within higher education regardless of the system, country or institution where a particular qualification was acquired.

What are the AEC Learning Outcomes and why were they created?

The AEC has developed learning outcomes specific to higher music education (HME). The development of these AEC Learning Outcomes (AEC LOs) began in 2001 and culminated in 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.

The AEC LOs were created to:

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

The AEC Learning Outcomes 2017

The AEC LOs have now been revised to ensure their continued fitness for purpose in defining the skills, competences and knowledge required by graduating students in HME.

Over the past two years, the Working Group (WG) which was responsible for the revision process has consulted a wide range of stakeholders within the AEC membership and among AEC partner organisations to gather feedback on the use, format, relevance and comprehensiveness of the AEC LOs. Based on the collected information, the WG has produced a thoroughly revised version of the AEC LOs which takes into account the latest trends and developments in the HME sector and areas of learning that were underrepresented in the previous version.

What are the benefits of using learning outcomes?

For all stakeholders - students, teachers, institutional managers and employers - there are demonstrable benefits to derive from engagement with learning outcomes.

*For **students**, learning outcomes increase transparency about:*

- the mission of the institution;
- the purpose and educational goals of the programme (i.e. the programme learning objectives);
- the goals they will be assessed against (i.e. the assessment criteria).

*For **teachers**, learning outcomes increase transparency about:*

- the relationship between the programme of study and the mission of the institution;
- the focus, priorities and overall objectives of the programme of study;
- options and opportunities for the development of course outlines, teaching content and/or supporting materials;
- options and opportunities for the creation of holistic assessments which enable students to achieve the intended programme learning outcomes.

*For the **institutional managers**, learning outcomes provide a framework for:*

- the development of programme-specific objectives appropriate to their institutional mission, context and purpose;
- challenging themselves and their programme teams in defining the purpose, value and nature of their offer;
- the development of curricula to support knowledge and skill acquisition and enable assessment of learning;
- the development of appropriate resources and curricular materials to support a programme's objectives;
- supporting teaching staff to enable students to achieve educational goals which meet institutional or national benchmark expectations and as scrutinised within quality management, enhancement, review and assurance processes.

*For **employers**, learning outcomes increase transparency about:*

- what knowledge, skills and competencies graduates of a particular institution will have acquired on completion of a particular programmes of study.

Essentially, learning outcomes can be used by all stakeholders as a tool to engage in discussions about what the priorities within curricula are or could be.

The AEC LOs 2017 are available for download in the publications section of the AEC website (www.aec-music.eu/publications). Should you like to share any feedback or questions concerning the AEC LOs 2017, please contact the AEC Office at jef.cox@aec-music.eu.

2 - 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** - including 'classic' external reviews but also a new experimental approach consisting of annual visits by 'critical friends', focused on particular programmes or departments, combined with a lighter version of an external review visit every 5-6 years
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 can be involved in the framework of **different national contexts**, including through bringing an external dimension to institutions' formal internal quality assurance procedures
- 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.

3 - EASY - the new AEC's European Online Application System for Exchanges in Higher Music Education

Join EASY at www.aec-music.eu/easycall2

Visit EASY at <https://aec.dreamapply.com>

The International Relations Coordinators of AEC member institutions have been suggesting for some years that AEC could develop a common European online applications system for ERASMUS and other mobility schemes applications, in order to overcome various obstacles such as the amount of paper work and the proliferation of different online systems and procedures. In the framework of the European Funded project FULL SCORE, a task force of international relations experts (a subgroup of the AEC IRCs working group), supported by the IT company ASIMUT, selected the Estonian company **Dreamapply** to provide an IT solution which could meet the ambitious and unique needs of such a system at European level. With the input of the task force, the company has released the first version of the European Online Application System (EASY) in December 2016. The system has been tested during the academic year 2016-2017 by the 41 AEC member institutions which took part in the first pilot phase. During Summer 2017 a new working group of experienced EASY users has been formed in order to work with Dreamapply on improvements to shape a better system for the academic year 2017-2018. Thanks to EASY the AEC is going to sign a Memorandum of Understanding with the European University Foundation in the framework of the EC funded project *Erasmus Without Papers* in order to follow up and influence developments in the field of the digitization of Erasmus procedures.

New EASY Working Group 2017-2018

- Hanneleen Pihlak - Estonian Academy of Music and Theatre, Tallinn, Estonia, AEC IRC working group
- Lucia Di Cecca - Conservatorio di Musica L. Refice in Frosinone, Italy, AEC Council Member
- Jose Luis Fernandez - Conservatorio Superior de Musica de Vigo, Spain
- Anna Stina Sinisalo - Sibelius Academy Helsinki, Finland
- Salvatore Gioveni - Conservatoire Royale de Bruxelles, Belgium
- Sara Primiterra - AEC Office

Do you have questions or comments to the working group? please mail Sara at events@aec-music.eu

What are the benefits of using EASY?

- Reducing paper work
- Adapting to the various technical and structural requirements of AEC members institutions.
- The students will be able to autonomously submit online applications (audio/video) for more than one receiving institution and (if accepted) choose and confirm their final mobility destination
- The international offices will be able to easily handle the relations with their partners; verify, approve, return, forward applications; monitor the applications' status; finalize procedures.
- The teachers and faculty management will be able to receive applications, submit evaluations, send feedback to international office

Why EASY is so special - a collaborative effort

- It is the first and only system of this kind being multi-national and subject-based

- It follows the same procedure for all institutions
- Incoming and outgoing applications handled by the same system
- System developments are centrally controlled by the AEC with direct inputs from the users
- EASY is connecting to the EU Erasmus Without Papers Project
- the more institutions join the better the system works
- users can refer to fellow IRCs in the EASY working group for questions and help

How to join the system and how much does it cost?

In 2016 and 2017, the AEC has made a huge time and financial effort to launch and carry out this project investing an overall amount of 70.800 euro in order to cover the setup fee in the first year and the system developments in the second year. AEC member institutions interested in joining the project are asked to pay a contribution in order to cover the 'service fee', which is related to the actual use of the system. While in the first year an equally flat rate has been asked to all pilot institutions, the fee structure of the second year has changed in order to reflect the complexity and the costs of the project but also to respect the diversity of the AEC members joining the project.

In order to join the project, institutions are asked to fill in a form at www.aec-music.eu/easycall2 where they have to indicate their mobility numbers and their geographical position. According to these two criteria institutions will be charged either 600, 750 or 950 euros for the academic year 2017-18. More information on the [Criteria for the EASY fees Calculations for Year 2](http://www.aec-music.eu/easycall2) can be found at www.aec-music.eu/easycall2.

Institutions joining in 2016-17

Royal Academy of Music in Aarhus/Aalborg , Denmark	CNSMD Lyon , France
Musikhögskolan Ingesund, Arvika , Sweden	Malmö Academy of Music, Sweden
ESMUC, Barcelona, Spain	Norwegian Academy of Music, Oslo , Norway
Conservatorio di Musica N. Piccinni, Bari , Italy	CNSMD Paris , France
The Grieg Academy, Bergen , Norway	Pôle Supérieur d'enseignement artistique Paris Boulogne-Billancourt (PSPBB), Paris , France
Universität der Künste Berlin , Germany	CESMD de Poitou-Charentes, Poitiers , France
Conservatorio di Brescia , Italy	HAMU Prague , Czech Republic
The Royal Danish Academy of Music, Copenhagen , Denmark	Iceland Academy of the Arts, Reykjavík , Iceland
ESM Bourgogne-Franche-Comté, Dijon , France	Latvian Academy of Music, Riga , Latvia
Hochschule für Musik Carl Maria von Weber, Dresden , Germany	Codarts Rotterdam , The Netherlands
SDMK - Danish National Academy of Music, Esbjerg/Odense , Denmark	Department of Music and Dance, Stavanger , Norway
Conservatorio di Frosinone , Italy	Royal College of Music (KMH), Stockholm , Sweden
Prins Claus Conservatorium, Groningen , The Netherlands	The Estonian Academy of Music and Theater, Tallinn , Estonia
Metropolia University, Helsinki , Finland	Tbilisi State Conservatoire, Tbilisi , Georgia
The Sibelius Academy, Helsinki , Finland	UIT - the Arctic University of Tromsø , Norway
University of Applied Science, Kokkola , Finland	Norwegian University of Science and Technology Department of Music Trondheim , Norway
Kuopion Academy of Music and Dance, Kuopio , Finland	Musikhochschule Trossingen , Germany
Novia University of Applied Science, Finland	University of Performing Arts Vienna , Austria
Conservatorio Tito Schipa, Lecce , Italy	Conservatorio Superior de Música de Vigo , Spain
Ecole Supérieure Musique et Danse, Lille , France	Lithuanian Academy of Music and Theatre, Vilnius , Lithuania
Royal College of Music London , UK	

Friday 10^h November, 17:15 - 18:30, Rooms in the Academy

Regional Meetings with Council Members

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

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

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

Council Member	Countries	Room Number
Claire Mera Neslon	Greece, Turkey, Cyprus, Israel, Lebanon, Egypt	418
Elisabeth Gutjahr	Germany, Austria, Switzerland	319 Lhotka Hall
Kaarlo Hilden	Norway, Sweden, Finland, Denmark, Iceland, Estonia, Latvia, Lithuania	439 Stancic Hall
Zdzisław Łapinski	Poland, Belarus, Russia, Ukraine, Bulgaria, Kazakhstan, Azerbaijan, Georgia, Armenia	324
Deborah Kelleher	UK, Ireland	336
Harrie v.d. Elsen	Netherlands, Belgium	438 Huml Hall
Lucia di Cecca	Italy	242 Multimedia
Georg Schulz	Hungary, Romania, Czech Republic, Slovakia, Macedonia, Kosovo, Albania, Slovenia, Croatia, Bosnia, Montenegro, Serbia	326
Ingeborg Radok-Žádná	Spain, Portugal	335
Jacques Moreau	France, Luxembourg	221
Bernard Lanskey	Associate Members situated outside the European Higher Education Area	222

Friday 10h November, 18:30 - 19:00, Bersa Concert Hall, Academy

Wrap up Speech by the EU representative Bogdan Zdrojewski

Member of the Culture and Education Committee of the European Parliament (CULT) (National Theatre)

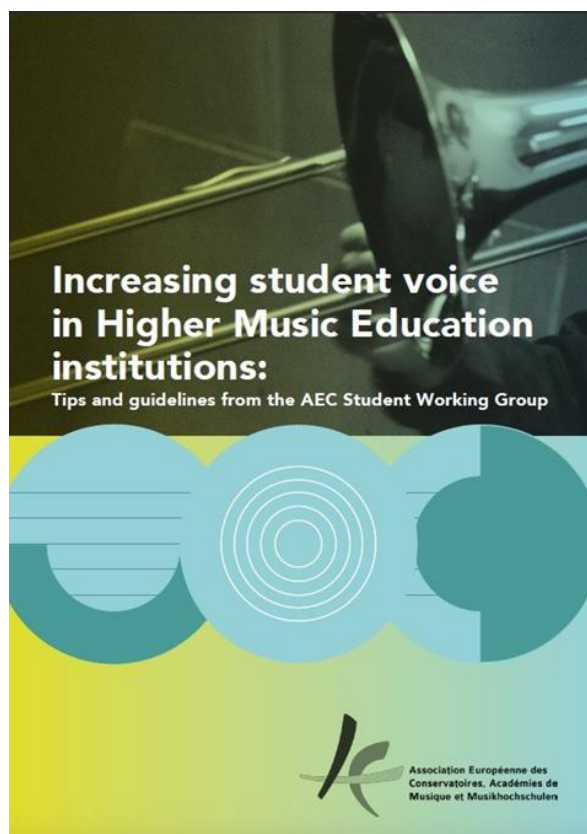


Bogdan Zdrojewski was born in 1957, in Kłodzko, Poland. He holds master degrees in philosophy (1983) and cultural studies (1985) at the University of Wrocław. In 2015 Eugeniusz Geppert Academy of Fine Arts in Wrocław awarded him with an honorary doctorate. Bogdan Zdrojewski served as a City Councillor for the City of Wrocław and as Mayor in this city for 11 years (1990 - 2001). He entered Polish parliament as a Senator, served as a Member of the Polish Parliament, and he held the position of chair of the Parliamentary Commission on National Defence. In years 2007-2014, he served as Minister of Culture and National Heritage. Since 1 July 2014 he has been a Member of European Parliament as part of the Platforma Obywatelska delegation. He is,

inter alia, a Member of the Committee of Culture and Education and Chair of Delegation for relations with Belarus. He is the recipient of numerous orders and decorations, including the Order of Saint Sylvester (Sancti Silvestri), awarded by Pope John Paul II (1998), the Golden Cross of Merit from the President of the Republic of Poland (2002), the Cross of Merit 1st Class of the Order of Merit of the Federal Republic of Germany from the President of the Federal Republic of Germany (2001) and the Order of the Legion d'Honneur from the President of the Republic of France François Holland. In 1997, Bogdan Zdrojewski was awarded the Andrzej Bączkowski prize, given by the competition jury for "outstanding work as a public servant in his daily work as well as in a time of crisis".

Saturday 11th November, 9:30 - 9:45 - Bersa Concert Hall, Academy

Plenary Session IV - Student Working Group - Empower Students Empower Institutions



After three years of being part of the FULL SCORE project the AEC Student Working Group is now presenting their findings to the AEC members through the AEC Student Handbook.

The students combined findings from their previous experience from national student representation and student affairs with newly gathered material by speaking with Directors and students from countless institutions to find the most important topics that relate to all. Having gathered all of this information, our main feeling was that many issues, both micro and macro, could be solved through better communication and implementation of strategies to encourage and utilise student engagement within the institutions, and the most obvious way to facilitate that is by having a well-functioning and supported Student Representation System.

The Handbook presents not only a description of the different styles of Student Representation Systems found throughout the AEC membership, but can be directly used by both students and

institutions thanks to its Troubleshooting section. With the experience of the Student Working Group and all the institutions that contributed to this Handbook, everyone can work through these issues together using the experience of others and adapt it to their respective institutions.

The working group has successfully finished this handbook and we would like to invite you to this session, which will give you a brief introduction to the SWG Handbook and how to use it. "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 management, staff, and students for the betterment of all. The development of dynamic dialogue is the continuing focus of the AEC Student Working Group; we advocate for clearer paths of communication and greater engagement of the student population." - Student Working Group - Increasing student voice in Higher Music Education institutions.

Isabel González is classical piano student at Conservatorio Superior of Murcia and philosophy Major at University. She's the main representative at the National Federation of Music Students (FNESMUSICA) and Higher Artistic Education student representative in Ministry of Education and Culture in Spain. She has been guest pianist at XI International Ontology Congress in San Sebastián (Basque Country) before the eyes of great personalities of Physics and Genetics world like Nobel Prize Claude Cohen Tannoudji and neo-darwinism representative, Francisco Ayala. AEC adventure begins in 2014 and since then, she is an active member of the Student Working Group (SWG) and Congress Committee. After decreasing concerts activity due to medical reasons, she will come back to stage next December under Professor Tamara Harutyunyan Ter-Petrosian's tutelage.

Saara Lindahl has lived in Finland, Austria, Belgium, Estonia and the UK. Childhood-long development to classical composing lead to Sibelius Academy in 2013 and to Guildhall School of Music for an exchange year 2016-2017. She won Uuno Klami composition competition for young composers in 2012 and has since had commissions and works played in many festivals, national radio and across Europe. Now she has specialized in film music and scored several films. Additionally, she became the international officer of the leading board of Artsu Student Union during her first bachelor year, and has later been active in humanitarian development cooperation projects of the student union. International responsibilities continued in the AEC Student Working group (2014-) and as a student member of the IRC Working group in (2016-).

Ankna Arockiam is a young Mezzo Soprano who graduated from the Royal Conservatoire of Scotland where continues to study singing under Margaret Izatt. Originally from India, Ankna has been inclined to music and dance since her childhood. And from the age of ten has sung Indian classical music and is also a trained Indian classical dancer. Last year, she toured India with pianist Edward Cohen. As a soloist, her most recent performance was with the Symphony Orchestra of India in Mumbai this September. This year she also performed with the Indian National Youth Orchestra in Bengaluru, where she sang Beethoven's Ninth Symphony. Her other solo performances also include works such as Mozart Coronation Mass, Haydn Nelson Mass, Bach's Mass in B minor and Magnificat with the Invergordon singers, Edinburgh Royal Choral Union and University of Stirling Choir respectively. She has also sung with several choirs in Glasgow which has given her performance opportunities at prestigious venues in the cities of Glasgow, Edinburgh, London, Aberdeen, Vienna, Bratislava, Prague among many others. She has conducted various workshops in India and in Glasgow. She has also conducted choirs and her latest project was for India's 70 years of independence celebrations in Glasgow. Ankna is the Teen of the year titleholder 2007 and 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 the Association of European Conservatoires, CUK Student Network, and the Association of the British Orchestras. Currently, Ankna is researching the development and growth of Western Classical Music Education in the Indian Society.

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.

Ruth Fraser is the Coordinator for the Vocal Department and External Hire at 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 opera scenes as part of the comic duo Res Ridicula. 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.

DOCUMENTS FOR THE GENERAL ASSEMBLY

Agenda

General Assembly Meeting

1. Approval of the minutes of the 2016 General Assembly in Gothenburg
2. President's Report on activities: Annual Report 2016 and activities to November 2017
3. Elections to the Executive Committee
4. Decision on Council election rules
5. Approval of the revised AEC Strategic Plan 2016-2020
6. Discussion on the proposal for an AEC Sustainability Plan
7. Financial report of the Secretary General
 - 7.1 Report on the 2016 accounts
 - 7.2 Vote on the proposed membership fees for 2018
 - 7.3 Approval of the forecast outturn 2017 and budget proposal 2018
 - 7.4 Appointment of the two external auditors for the 2017 accounts
8. Decision on continuation of simultaneous translation provided during AEC Congress
9. Matters related to the European subject-specific quality assurance agency for music, MusiQuE
 - 9.1 Short update on activities by the MusiQuE Board
 - 9.2 Endorsement of AEC Council recommendation concerning MusiQuE Board members nominated by AEC
10. Announcement of the Executive Committee election results and elections to the Council
11. Confirmation of new members, withdrawal and expired membership
12. Future Congresses
13. Any other business

Minutes of the AEC General Assembly 2016 (Gothenburg, Sweden, 12 November 2016)

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 2015 General Assembly in Glasgow

- ✓ The Minutes are unanimously approved by the members present

2. President's Report on Activities: Annual Report 2015 and activities to November 2016

More details for the year 2015 can be found in the AEC Annual Report 2015 (available online in English, French and German), including a summary of the 2015 Annual Accounts. In her presentation, Pascale De Groote addresses the following issues:

- **Membership:** At the end of 2015, the AEC had 297 members (260 Active and 37 Associate Members)
- **AEC Council** (members and roles): At the end of 2015, one new Council member was elected: Ingeborg Radok-Žádná. Membership of Council from November 2015 to November 2016 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: **Kaarlo Hildén**, Helsinki, Finland; **Deborah Kelleher**, Dublin, Ireland; **Grzegorz Kurzyński**, Wrocław, Poland; **Jacques Moreau**, Lyon, France; **Ingeborg Radok-Žádná**, Prague, Czech Republic; **Evis Sammoutis**, Nicosia, Cyprus; **Claire Mera-Nelson**, London, UK; **Harrie Van Den Elsen**, Groningen, Netherlands.
- Co-opted member representing Associate members: **Don McLean**, Toronto, Canada
- **AEC Council Meetings:** AEC Council met three times in 2015-2016. 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 last year of the 5-year strategic plan 2011-2015 and approving the final list of actions for 2015, as well as fine-tuning and implementing the AEC Strategic Plan for 2016-20;
 - Preparing the events and platforms and monitoring their success.
 - Council and ExCom were preparing the 2016 Congress and those in future years as well as the General Assembly 2016, ensuring that appropriate arrangements have been put in place for the election of new AEC Council members.
 - During 2016, Council and ExCom also evaluated and monitored the various projects AEC is involved in, and monitored external relations. Membership matters were discussed (as well as the election rules), and the AEC's finances were examined closely.
- **Personnel changes within the AEC Office:**
 - Stefan Gies, has been appointed as new AEC CEO since October 1st 2015 and has successfully completed his first year as the new CEO.
 - Linda Messas continued her functions within the review body MusiQuE and the AEC and is back from maternity leave since March.
 - Sara Primiterra, Nerea Lopez de Vicuna, and Angela Dominguez have continued their function as usual and this will remain so at least until the end of the FULL SCORE project next summer.
 - Jef Cox continues to work as project coordinator. Jef shares his time between MusiQuE and AEC (FULL SCORE project).
 - Finally, several student interns have joined the staff during 2016.
- **Overview of 2016 Projects:**

- AEC is now running the third and last year of its FULL SCORE project and the office members are in the middle of preparing for the next application round of Creative Europe's network programmes.
 - In addition, AEC is also partner in 4 Strategic Partnerships that were selected for funding by the European Commission in 2014 and 2015:
 - *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.
 - Finally, The PHExcel project has run out since last year, and one new project was acquired: The Erasmus+ project RENEW - promoting entrepreneurship in the digital era.
- **AEC Regular Activities 2016**
 - Pop & Jazz Platform, Rotterdam (February)
 - EPARM Forum, Vicenza (April)
 - Annual Meeting for International Relations Coordinators, Kraków (September)
 - Annual Congress, Gothenburg (November)
 - **Upcoming events in 2017**
 - Pop & Jazz Platform, London (17-18 February)
 - Early Music Platform Forum, The Hague (23-24 March)
 - EPARM Conference, Antwerp (23-25 April)
 - IRC Meeting, Tbilisi, (21-24 September)
 - AEC Annual Congress, Zagreb (9-11 November)
 - **AEC Advocacy:**
 - Activities in Brussels:
 - Hearings of the European Commission
 - Regular meetings with representatives of EACEA -The Education, Audiovisual and Culture Executive Agency at the European Commission's Department for Education, Culture, Youth and Sport.
 - Contacts to members of parliament.
 - Participation in the 2016 European Culture Forum and similar events organised by the Commission in Brussels.
 - Regular contact with the European University Association.
 - Contacts with organisations at national level, such as the French association ANESCAS, the Italian Rectors' Conference, the German Academic Exchange Service. Leading AEC

representatives will also attend still within this month the Congress of the Spanish Higher Music Education Institutions in San Sebastian and the US National Association of Schools of Music's annual meeting in Houston/Texas (NASM).

- Through the FULL SCORE activities, formal cooperation has been developed and strengthened with:
 - The European Music Council (EMC)
 - The European Music Schools Union (EMU)
 - The European Association for Music in Schools (EAS)
 - The International Association of Schools of Jazz (IASJ)
 - The European Jazz Network (EJN)
 - AEC has also been in regular contact with:
 - Pearle* - the Performing Arts Employers' Associations League Europe
 - Culture Action Europe
 - ELIA - The European League of Institutes of the Arts
 - Cumulus - The International Association of Universities and Colleges of Art, Design and Media
 - Cilect - The International Association of Film and Television Schools Opera Europa
- **AEC Strategic Plan 2016-2020. Targets and Progress by October 2016:**
- Content of the document: Stefan Gies presents the main modifications in the document in comparison with the version that was presented to the members during the former General Assembly:
 - Under Aim 1 - Support and Information for Members:
 - Two targets have been added: to "communicate funding opportunities at European level to the AEC members" (1a) and "to gather and disseminate the outcomes of projects of partner organisations on the topic of refugees and diversity"(2a).
 - AEC promised also to "create a sub-website with useful links related to the above mentioned topic done" (2a) which in the meantime is done.
 - Under Aim 2 - Events and Networking:
 - A new target has been implemented, which is "to set up of a social media strategy" (4a)
 - Under Aim 3 (external links):
 - The Council decided to state to "intensify the work on Quality issues and to continue contributing to a joint education strategy together with EMU and EAS" (5a) due to the positive experiences made under the first two FULL SCORE years, 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" (6a) and to "gather information on European and international developments on the issue of Audience Engagement" (6b)
 - Under Aim 4 (advocacy):
 - The only small modification was to include "AEC's governance on the agenda of this General Assembly". In concrete terms, this was to consider the revision of the election rules.
 - Comments on the Revised Action Plan for 2016 (very right column of the Strategic Plan 2016-2020):
 - As the perspectives to get back into a system of project-independent operational funding from EU grants have degraded in the last time, AEC will intensify its efforts for renewing funding within the next round of the Creative Europe program. The AEC office is working hard to prepare a good and concise Creative Europe application in November 2017 (1a).
 - The concept of Artistic Patrons is no more considered to be first of all a fundraising tool, but more as an image campaign (1a).
 - A new website was launched in March. The AEC's visibility on the web has since been considerably improved by implementing new online communication tools and services (1b).
 - Measures have been taken to create a balanced geographical representation in working groups and platforms and when appointing experts. First successful steps are made (2a).

- The process of building up a database on Artistic Research together with SAR, ELIA and other partners is progressing (2a).
- A large number of various project ideas feeds the shape of a new application within the Creative Europe programme (2a).
- The revision of the Terms of Reference of all Platforms and Working Groups is ongoing and slightly progressing (2d).
- The U-Multirank pilot project has finalised its task in time with about 20 geographically balanced participants (2e).
- The plans to establish a Learning & Teaching platform is answering to the reproach addressed by some members, who believe that AEC would neglect to deal with its "core business" (classical music) (3b).
- The use of social media is now officially embedded in the AEC strategy (4a).
- The European Online Application System ("EASY") has become operational and might even be the starting point for envisaging a "Music HEI specific Campus Management system" (4b).
- The work of the Student WG has professionalized. Representatives are regularly involved in all major AEC activities. The long-term goal is the establishment of an independent student representation for Music HEI students at European level (4c).

3. Elections to the Executive Committee

- ✓ The General Assembly unanimously approves the appointment of Henk van der Meulen, Royal Conservatoire of The Hague, and Miren Iñarga, Musikene (Higher School of Music of The Basque Country, as Election Officers.
- There are 3 vacant seats available
 - AEC President: current member, Pascale De Groote (Belgium) - NOT eligible to stand for re-election, has completed her second term.
 - AEC Secretary General: current member, Jörg Linowitzki (Germany) - NOT eligible to stand for re-election, has completed his second term.
 - 1 Vice-President: current member, Eirik Birkeland (Norway) - NOT standing for re-election as Vice-President (he is applying for Presidency).
- Candidates for Executive Committee (ExCom):
 - Candidate for AEC President: Eirik Birkeland, Norwegian Academy of Music, Oslo, Norway;
 - Candidate for Secretary General: Harrie van den Elsen, Prince Claus Conservatoire, Groningen, The Netherlands;
 - Candidate for Vice-Presidency: Deborah Kelleher, Royal Irish Academy of Music, Dublin, Ireland.
- Results are presented at point 9 of the General Assembly.

4. Proposal for new Council election rules from 2017 onwards

- 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 in line with article 5.4.
 - *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.*
- Long discussions and the weighing-up of different models ended up by the Council's decision to submit the following 2 options to the General Assembly to be voted:
 - To continue with the current AEC election rules

- To vote for the new proposal (change of rules), which would be applied from November 2017 onwards. For further details about the new proposal, please refer to the document “Elections rules and principles for Council elections”.
- Several comments were made by members:
 - The AEC Council was thanked for the efforts made, but it was remarked that the proposal for new election rules might not be in accordance with the article 5.4 of the AEC statutes, where is stated that “Members of Council including the Executive Committee are elected from among the representatives of active member institutions by the General Assembly”, since this sentence could imply that the GA AS A WHOLE would elect ALL Council members. It is suggested to postpone the decision to next year.
 - The success of the AEC Council is not based on the origin of the Council members, but in their quality and skills. It is suggested to postpone the voting till the next General Assembly.
 - Council members currently need the financial support of their institution for travel costs, which means that members who have no support cannot apply for Council positions. The AEC Council is asked to reflect on the funding policy for travel costs of Council members.
- Given the comments above, it is decided to make a preliminary vote, to decide whether the General Assembly wants to proceed with the voting on the Rules for Council elections or prefers to postpone the voting to next year (GA 2017).
 - Members who wish to vote today are asked to raise the green card.
 - Members who wish to postpone the voting are asked to raise the red card.
- ✓ Results: 15 members raise the green card and the rest of the members raise the red card. The voting will therefore be postponed to next year.

5. Vote on phase 3 of AEC U-Multirank

- Georg Schulz explains the project plan of the AEC U-Multirank WG:
 - **Phase 1** 2014-2015: The Working Group developed a proposal of indicators;
 - **Phase 2** 2015-2016: 17 participating member-institutions representing the diversity of higher music education in Europe to test the validity and feasibility of the dimension & indicators and to revise the documents;
 - **Phase 3** from 2016 onwards: Collection of data from participating institutions and present them online through the tool of U-Multirank.
- The Motivation of the AEC WG is:
 - To be in control of the issue by developing indicators on our own;
 - To help institutions that are already participating at the level of the whole university in institutional U-Multirank;
 - To help institutions in countries where the government has decided to ask or oblige institutions for participation in U-Multirank;
 - To stay visible as the higher music education sector on European level.
- During the parallel session on Friday the following observations were made:
 - Participants unanimously assessed that the indicators provide an informed picture about an institution;
 - This exercise can support the strategy of quality enhancement within the institution;
 - It also provides the possibility of “bench-learning” from similar institutions because relevant data is available in a standardised way;
 - As well as the possibility to get the student’s voice heard on institutional and on European level through the student questionnaire;
 - It is important to remark that students will not use this data to decide where to study;
 - It was remarked that finding a proper definition that fit all institutions is very difficult (high diversity in our sector). The scope is to find a balanced compromise;
 - it is a lot of work to provide data especially the first time;
 - UMR allows to omit individual indicators, as it does not generate an average outcome (summing up all the indicators);
 - If the existing definitions will work can only be proved through the experience of collecting data during some years;
 - Some years of operation will show how the field is developing and therefore if new indicators have to be added.

- During the dialogue with the UMR team, the Working Group and UMR agreed in the following points:
 - 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.
- Finally, it is noted that, 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.
- ✓ The General Assembly voted in favour the inclusion of Higher Music Education in the U-Multirank system based on the existing indicators and questionnaires (3 against/13 abstentions/ rest green).

6. Short presentation of the European Research projects database

- A Call for Participation was made during the Congress for the AEC Database for Students Projects on Artistic Research in Music. The Deadline is 16th January 2017.
- This database was created under the framework of the AEC project 'Polifonia' in 2014. It is accessible through the SAR Research Catalogue and the AEC Website. It already provides some data about artistic research projects conducted by 2nd and 3rd cycle students in some HME institution across Europe.
- Through the database:
 - The students can identify whether a proposed project subject has already been undertaken;
 - They can also make contact with other students working in similar areas;
 - Institutions can scan the list of supervisors and, by noting the subjects they are supervising, identify potentially suitable individuals to approach for external examining and/or peer review activities;
 - Students and supervisors can establish their own profiles on the RC, using it as a platform for the dissemination of outputs.

The AEC would like to expand the usage and usefulness of the portal by encouraging all its member institutions to share their data and make it available for all the AEC members and the wider research community in the portal.

7. AEC Financial report of the Secretary General

- 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 2015. A copy of the forecast outturn for 2016 and first provisional budget for 2017 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.
- Report on AEC Accounts 2015:
 - Both the overall income and the overall expenditure have risen in 2015 compared to 2014, leading to a small surplus of €579.
 - On the income side, the raise is mostly due to the increase of fees from events and of subsidies and to the higher amount of the funding for FULL SCORE (supported under the strand 'Support to European Networks' of the new 'Creative Europe' programme).
 - This funding also supports costs related to AEC core activities and brings a certain degree of stability given that the framework partnership agreement signed with the European Commission ensures such funding until August 2017.
 - On the expenditure side, staff costs have increased due to various changes in the AEC Office Team, while goods and service costs have decreased. In addition, MusiQuE has drawn upon the financial management, human and other resources of AEC this year, and in particular AEC covered the costs of the external review of MusiQuE. The news that MusiQuE's application to be listed on the European Quality Assurance Register has been successful tend to confirm the validity of this investment. From 2016, MusiQuE has been set up to be financially self-sustaining.
 - To conclude: The accounts for 2015 show again a healthy picture and one that confirms that AEC is now stabilized and firmly consolidated in Brussels.

- An online voting of the accounts was carried out by the office in June 2016:
- 111 active members responded to the online voting notification. Of these, 109 approved the accounts and 2 abstained. There were no votes against approval of the accounts.
- The Secretary General thanks the external auditors Jan Rademakers (Maastricht Academy of Music) and Paolo Troncon (Conservatorio Di Musica Di Castelfranco Veneto A. Steffani) for carrying out this function for AEC for 2015. He informs the GA that they both recommended approval of the 2015 Accounts.
- Vote on the 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. Please note that the new data reflect an anticipated 1% indexation rise.
- ✓ The General Assembly unanimously approves the new membership fee levels.
- The forecast outturn for 2016 and the proposed budget for 2017:
 - The income from events fees should be lower than last year (partly due to the fact that there was no Early Music Platform in 2016).
 - There are 2 new types of incomes: First, the members' contribution to the EASY Pilot Project (AEC has commissioned a company to develop a European Online Application System for mobility of students and staff). Secondly there are costs reimbursed to AEC by MusiQuE (the external review body for music), both for overhead costs and for staff costs
 - The amount of subsidies is lower in 2016 (the PHExcel project is finished and a high amount of the FULL SCORE grant is transferred to 2017 as funding is only secured until 31/08/2017).
 - On the expenditure side: Expenses are generally lower than in 2015. An important investment has been done in the setting up of a European Online Application System EASY, amounting to 40'000 euros.
 - As a result, the forecast shows a negative result of about 10'000 euros.
- ✓ The General Assembly unanimously approves the proposed budget for 2017.
- Appointment of auditors for the 2016 Accounts:
- ✓ The General Assembly approves the appointment of Paolo Troncon (Conservatorio Di Musica Di Castelfranco Veneto Agostino Steffani) and Peter Dejjans (Orpheus Institute Gent).

8. Matters related to MusiQuE, the European subject-specific quality enhancement body for music

- 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.
 - MusiQuE Board members are nominated for 3 years. However, a rolling system was agreed by the three appointed members so that new board members from AEC membership could progressively be involved. One of the Board members appointed by AEC in 2014 will therefore step down this year.
 - An open call for applications was launched in June by MusiQuE to recruit a new board member.

- 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, 4 applications were received by the MusiQuE staff, which were all found to be eligible.
- Council considered all applications carefully and, feeling that two candidates were very experienced with quality assurance and very competent, Council has nominated two of them ex aequo:
 - Ettore Borri, Conservatorio di Musica “Giuseppe Verdi” di Milano, Italy
 - Bernd Clausen, Hochschule für Musik Würzburg, Germany
- ✓ The General Assembly endorses this recommendation to the MusiQuE Board
- MusiQuE Standards Revision
 - Each year an open call is issued to collect suggestions for revisions. This was the case in 2015, with a deadline set to 31st January 2016. All the comments received on the MusiQuE standards by that date have been considered by the MusiQuE Board in May 2016. The MusiQuE Board then prepared a proposal for the revision of the MusiQuE standards, which was considered by the AEC Council during its September meeting.
 - This proposal was then shared with the AEC members for consultation. An email was sent to all the members on 19th October to give you the opportunity to comment on the changes proposed to the MusiQuE Standards. No further comments were received and the Council would therefore like to ask you to approve the proposal. The MusiQuE Board will then consider the approved proposal for a revised version of the standards at its next meeting.
- ✓ The General Assembly approves the Proposal for a revised version of the MusiQuE Standards.
- Standing member of the Appeals Committee
 - MusiQuE uses a small Appeals Committee, formed of one standing member and one individual appointed in response to each specific appeal. Appeals arise when institutions disagree with the results of one of MusiQuE’s procedures.
 - The standing member of the Appeals Committee is appointed by the General Assembly of AEC on the recommendation of the MusiQuE Board for a fixed term of three years. Ester Tomasi-Fumics, standing member of the Appeals Committee since 2014, has decided to step down as she wishes to participate in MusiQuE in a different capacity.
 - The MusiQuE Board therefore suggests a new Standing member of the Appeals Committee: Dr. Dawn Edwards, Head of Quality Assurance and Enhancement, Royal Northern College of Music in Manchester
- ✓ The General Assembly approves the proposal to appoint Dr. Dawn Edwards as Standing Member of the MusiQuE Appeals Committee.

9. Announcement of the Executive committee election results and elections to the Council

- **Announcement of the ExCom election results:**
- ✓ Eirik Birkeland is elected as president, Deborah Kelleher is elected as Vice-President and Harrie van den Elsen is elected as Secretary General
 - Eirik Birkeland: 130 votes
 - Deborah Kelleher: 132 votes
 - Harrie van den Elsen: 129 votes
- **Elections to the Council:**

There are 5 vacant seats:

- Seeking election for second term:
 - Kaarlo Hildén, Sibelius Academy, Helsinki, Finland
 - Jacques Moreau, CEFEDM Rhône-Alpes, Lyon, France

- Seeking election (and having elected) for Executive Committee positions, thereby making their seat available:
 - Harrie van den Elsen, Principal Prince Claus Conservatoire, Groningen, The Netherlands
 - Deborah Kelleher, Royal Irish Academy of Music, Dublin, Ireland
- Candidates for the vacant Council seats are:
 - Lucia Di Cecca, Conservatorio di Musica "L. Refice", Frosinone, Italy
 - Elisabeth Gutjahr, Hochschule für Musik Trossingen, Germany
 - Kaarlo Hildén, Sibelius Academy, Helsinki, Finland
 - Zdzisław Łapiński, Academy of Music Krakow, Poland
 - Ranko Marcovic, Zürich University of the Arts, Switzerland
 - Jacques Moreau, CEFEDM Rhône-Alpes, Lyon, France
 - Peter Swinnen, Koninklijk Conservatorium Brussel, Belgium
- ✓ Results:
 - Kaarlo Hildén and Jacques Moreau are elected for a second term;
 - Lucia Di Cecca, Elisabeth Gutjahr were elected for a first term;
 - An ex aequo result was reached for the 5th position in the Council between Zdzisław Łapiński and Ranko Marcovic. A second round of elections was held before the Closing Session of the Congress.
 - Jacques Moreau: 102 votes
 - Elisabeth Gutjahr: 99 votes
 - Kaarlo Hildén: 98 votes
 - Lucia Di Cecca: 77 votes
 - Zdzisław Łapiński: 59 votes
 - Ranko Marcovic: 59 votes
 - Peter Swinnen: 52 votes

Result of the second round: Zdzisław Łapiński was elected for a first term:

- Zdzisław Łapiński: 45 votes
- Ranko Marcovic: 38 votes

10. Confirmation of new members, withdrawals and exclusions

- The following institutions have been accepted as Active Members in 2016:
 - Centro Superior Katarina Gurska, Madrid, Spain
 - Kharkiv I.P. Kotlyarevsky National University of Arts, Kharkiv, Ukraine
 - Hochschule für Musik und Theater Rostock, Germany
 - Hochschule für Musik und Theater "Felix Mendelssohn Bartholdy" Leipzig
 - Taller de Músics Escola Superior d'estudis Musicals, Barcelona, Spain
 - Linnaeus University, Department of Music and Art, Växjö, Sweden
- The following institutions have been accepted as Associate Members in 2016:
 - Music and Drama Association "Athens Conservatoire - 1871", Athens, Greece
 - Heino Eller Tartu Music College, Tartu, Estonia
 - PIANETA ARTE (AIMART - Accademia Internazionale di Musica e Arte), Rome, Italy
 - University of Southern California, Thornton School of Music, Los Angeles, USA
 - JAM MUSIC LAB Conservatory for Jazz and Popular Music Vienna, Austria
 - Association Chinese Culture Music & Art in the Netherlands
- The following members have withdrawn during 2016:
 - Turku Conservatory, Finland
 - Pole Sup 93, Aubervilliers, France
 - Conservatorio Superior de Música de Castilla La Mancha, Albacete, Spain
 - Fondation Royaumont, Asnieres sur Oise, France
 - Universitatea de Vest din Timisoara - faculty of music, Timisoara, Romania
 - Conservatorio Superior de Música de Alicante "Oscar Esplà", Alicante, Spain
- 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:
 - Conservatorio di Musica "Domenico Cimarosa", Avellino, Italy
 - Schnittke State Music Institute, Moscow, Russia
 - Hochschule für Musik, Saarbrücken, Germany

○ St Petersburg State Conservatory, Russia
The AEC has now 298 members.

11. Future congresses

- The next Congress will take place at the University of Zagreb (Croatia), November 9-11 2017.
- The 2018 Congress will take place at the University of Music and Performing Arts, Graz, November 8-10.

Brussels, 1. December 2016

Eirik Birkeland, AEC President

A handwritten signature in black ink that reads "Eirik Birkeland". The script is cursive and fluid, with the first name "Eirik" and last name "Birkeland" clearly distinguishable.

AEC Strategic Plan 2016-2020

Vision

AEC is the leading voice for Higher Music Education in Europe, a powerful advocate for its member institutions.

AEC sees professionally focused arts education as a quest for excellence in three areas: artistic practice; learning and teaching; research and innovation. It seeks to foster these elements and to encourage the diversity and dynamism with which they are pursued in different institutions, countries and regions.

AEC understands and supports music and arts education, together with cultural participation, as central contributors to quality in human life, and inclusive societies founded on democratic values.

Mission

AEC works for the advancement of Higher Education in the performing arts, primarily focusing on music. It does this based on four pillars:

- Pillar 1: Enhancing quality in Higher Music Education
- Pillar 2: Promoting participation, inclusiveness and diversity
- Pillar 3: Strengthening partnership and interaction with stakeholders
- Pillar 4: Fostering the value of music and music education in society

AEC operates inclusively, sustainably, efficiently and effectively, enabling communication and sharing of good practice.

Pillar 1: Enhancing quality in Higher Music Education

- AEC will promote excellence across Europe in relation to artistic practice, learning & teaching and research & innovation, by:

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

- AEC will foster internationalization, by:

- Enabling its members to meet and exchange at international level
- Supporting the work of the International Relations Coordinators in its member institutions
- Endorsing the benefits of internationalisation at home and with regard to its impact on the future careers of graduates
- Following up on how internationalisation can be embedded in Higher Music Education through appropriate structures

- AEC will support the education of graduates with high professional standards, well prepared to work in a diverse and rapidly changing, globalised society, by:

- Assisting its member institutions in exploring and developing new learning & teaching models in order to educate creative and communicating musicians
- Promoting the integration of entrepreneurial skills to prepare students for their future roles as musicians
- Raising consciousness for the social responsibility of artists and of Higher Music Education institutions
- Encouraging the sensible use of digital technologies in music performance and music education

Pillar 2 Promoting participation, inclusiveness and diversity

- AEC will promote the diversity of approaches to Higher Music Education, by:

- Enhancing the diversity of musical genres, cultures and languages and facilitating their intersections
- Engaging with leaders, administrators, teachers, students and external stakeholders
- Encouraging its member institutions to ensure equal opportunities to all individuals, regardless of their sex, race, colour, ethnic or social origin, religion or belief, political or any other opinion, disability, age or sexual orientation

- AEC will support its members in different regions of Europe in ways that are appropriately tuned to their diverse needs and priorities, by:

- Further developing 'regional fora' based on the existing allocation of individual regional responsibilities to Council members
- Offering country-specific support services and developing mechanisms to strengthen participation in its activities, including special support for institutions with modest financial resources
- Engaging with national and European policy-makers and organisations

- AEC will strengthen the student voice inside the association and its membership, by:

- Supporting young musicians in exploring ways in which their voice can be increased at European and at institutional level
- Engaging young musicians in sharing their views in relation to the association's activities and work

Pillar 3: Strengthening partnership and interaction with stakeholders

- AEC will engage with organisations dealing with higher education policy at European level, by:

➤ Consolidating contacts with organisations focusing on higher education such as the European University Association (EUA) and the European Association of Institutions of Higher Education (EURASHE)

- AEC will connect the levels and branches of the music education sector, helping it to become a united voice for music within the cultural and political debate, by:

➤ Consolidating contacts with the European Music Schools Union (EMU) and the European Association of Music at School (EAS)
➤ Combining its core activities in Europe with initiatives taking place globally by e.g. intensifying contacts with IMC (International Music Council), NASM (National Association of Schools of Music) and SEADOM (South-East Asia Directors of Music association).

- AEC will strengthen dialogue with organisations dealing with arts practise, arts education and culture and strengthen interdisciplinarity, by:

➤ Intensifying dialogue with organisations focusing on music such as Pearle* - Live Performance Europe, the IMZ International Music + Media Centre, the European Jazz Network (EJN), the Réseau de Musique Ancienne (REMA), Opera Europa, the European Music Council (EMC) and the European Composer and Song-Writer Alliance (ECSA)
➤ Deepening contacts with organisations dealing with other art forms, such as the European League of Institutes of the Arts (ELIA) and the Centre International de Liaison des Ecoles de Cinéma et de Télévision (CILECT)
➤ Developing new contacts with organisations dealing with the arts, arts education and culture

Pillar 4: Fostering the value of music and music education in society

- AEC will represent and advance the interests of the Higher Music Education sector at national, European and global levels for the greater societal good, by:

- Strengthening lobbying at the level of the European institutions in order to create understanding among the European decision-makers for the distinctive value and identity of the arts and of higher music education
- Acting as a "Higher Music Education trend scout" and react to developments and trends which could represent threats or opportunities for its members
- Developing an advocacy toolkit for its member institutions enabling them to strengthen advocacy and lobbying at national, regional and local level

- AEC will work to increase opportunity and access to Music Education, by:

- Taking a leading role in the development and follow up of a European Agenda for Music initiated by the European Music Council (EMC)
- Promoting early childhood music education as a crucial phase within music education
- Supporting its member institutions in the provision of music teachers for general and specialist schools equipped with appropriate artistic and educational skills

- AEC will assist its members in engaging audiences in an evolving cultural environment and in exploring the musical needs in society, by:

- Gathering and sharing examples of good practices and innovative approaches that Higher Music Education institutions have identified as helpful in their work to increasing audience inclusivity and diversity
- Engaging in dialogue with cultures and traditions of knowledge transfer that differ from the traditional conservatory culture, promoting the integration of more diverse learning and teaching approaches among its member institutions

Ensuring operational excellence

1. AEC will perform all the functions of an effective and efficient member association, with clear governance and a well-run, proficient and dedicated office team, by:
 - Ensuring regular information exchanges and physical meetings among the AEC CEO, the AEC President, the AEC office team, the AEC ExCom and Council
 - Reviewing regularly the organisational structure, the internal communication, the functions and the allocation of tasks within AEC Council, between AEC Council and AEC office team members, and between AEC office team members
 - Reviewing regularly the performance of all individuals involved in the governance and running of the association
2. AEC will strengthen its financial sustainability and strive to become more independent from project funding, by:
 - Exploring various funding strategies and their feasibility
 - Developing a sustainable financial model that enables it to function at the level required by its membership
3. AEC will strengthen and improve the communication to and from members and reinforce its role as an information platform and as a “trend scout”, by:
 - Further developing the communication to members on its activities and work and on political developments at the European level concerning music and culture
 - Improving and expanding its channels to share information about members’ activities and practices and to promote them within and outside the membership
 - Sharing with the full membership results and practices of projects and initiatives undertaken by smaller groups of institutions
 - Enhancing its contacts database to increase its outreach to students and teachers
4. AEC will develop its relationship with its members, by:
 - Strengthening its role as promoter of excellence and facilitator
 - Regularly reviewing what AEC can do for its members and what they can contribute to the association (including in relation to the organization of events, seminars and training sessions)
 - Building up and maintaining a database gathering individual and institutional expertise in certain clearly defined areas

AEC Council Elections 2017 - CVs and Statements of Candidates

Georg Schulz (Candidate for Vice-presidency)

Georg Schulz
Kunstuniversität Graz
Graz, Austria

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

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

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

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

Dear colleagues,

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

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

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

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

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

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

Yours sincerely,

Georg Schulz

Claire Mera-Nelson (Candidate for Council)

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

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

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

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

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

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

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

Dear colleagues,

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

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

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

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

Dr Claire Mera-Nelson

Iñaki Sandoval (Candidate for Council)

Iñaki Sandoval
University of Tartu Viljandi Culture Academy
Tartu, Estonia

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

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

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

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

Dear colleagues,

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

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

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

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

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

Sincerely,

Iñaki Sandoval

Election rules and principles for Council elections

Last year, the AEC proposed to change the election rules and principles for Council elections, in full respect of the AEC Statutes, after it had become clear that a part of the AEC membership was 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 discussed various alternatives to the current election rules and presented them during the General Assembly 2016.

During the General Assembly 2016, the AEC Council was thanked for the efforts made, but several remarks were made on the proposed new election rules. It was therefore decided to make a preliminary vote, to decide whether the General Assembly wanted to proceed with the voting on the Rules for Council elections or preferred to postpone the voting to 2017. As only 15 member voted to proceed while the rest of the members voted to postpone, the decision was postponed to the General Assembly 2017. The AEC Council was mandated to present a revised proposal taking into account the remarks made at the General Assembly.

Throughout the year, the AEC invited the member institutions to contribute to the debate on the election rules and principles. On 15 March 2017 the AEC sent a letter with a Call for Recommendations to all AEC members. On 18 July 2017 the AEC presented the results of the Call to the AEC membership. The office received answers from 4 member institutions, all of them in support of retaining the current election rules and agreeing that the election of a Council member should be based on the skills, qualities and competences of individual candidates, rather than on a particular geographical origin. Based on this feedback, the AEC Council agreed to propose to continue with the current election rules during the GA 2017, as stated in the letter of 18 July. However, further alternative proposals to the current election rules were still welcome, as long as these were worked out in detail, did comply with the statutes of the AEC, and were sent before 1st September 2017. The AEC did not receive any further proposals.

Since a general opinion trend gathered over the year indicated a clear tendency not to change the rules for the time being, the AEC Council asks the membership to approve its proposal to continue with the current election rules (below).

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 (below). The candidates are elected by all active members, regardless of the countries in which the active members are based.

*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.*

Proposed Membership Fees for 2018

The new membership fees proposed for 2018 are based on the GNI (Gross National Income) per capita of 2016 (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 (in addition to a specific category for all associate members).** Due to the variations in the GNI data, some countries have automatically moved to a different category compared to the ones of 2015.

In addition, as decided in 2013, the Council proposes to correct the 2017 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 1,5% indexation rise and updated GNI figures be adopted for 2018.**

Countries *	GNI PPP 2015 (International Dollars)	GNI PPP 2016 (International Dollars)		Early bird 2017	Late fee 2017	Early bird 2018 (2017 +1,5%)	Late fee 2018 (2017 +1,5%)
Luxemburg	70750	75750		€ 1,035.00	€ 1,091.00	€ 1,050.53	€ 1,107.37
Switzerland	61930	63660		€ 1,035.00	€ 1,091.00	€ 1,050.53	€ 1,107.37
Norway	64590	62510		€ 1,035.00	€ 1,091.00	€ 1,050.53	€ 1,107.37
Ireland	46410	56870		€ 1,035.00	€ 1,091.00	€ 1,050.53	€ 1,107.37
Iceland	46120	52490		€ 1,035.00	€ 1,091.00	€ 1,050.53	€ 1,107.37
Denmark	47810	51040		€ 1,035.00	€ 1,091.00	€ 1,050.53	€ 1,107.37
Netherlands	48400	50320		€ 1,035.00	€ 1,091.00	€ 1,050.53	€ 1,107.37
Sweden	47390	50000		€ 1,035.00	€ 1,091.00	€ 1,050.53	€ 1,107.37
Austria	47510	49990		€ 1,035.00	€ 1,091.00	€ 1,050.53	€ 1,107.37
Germany	48260	49530		€ 1,035.00	€ 1,091.00	€ 1,050.53	€ 1,107.37
Belgium	44100	46010		€ 1,035.00	€ 1,091.00	€ 1,050.53	€ 1,107.37
Finland	40840	43400		€ 1,035.00	€ 1,091.00	€ 1,050.53	€ 1,107.37
France	40470	42380		€ 1,035.00	€ 1,091.00	€ 1,050.53	€ 1,107.37
UK	40550	42100		€ 1,035.00	€ 1,091.00	€ 1,050.53	€ 1,107.37
Italy	35850	38230		€ 1,019.00	€ 1,076.00	€ 1,034.29	€ 1,092.14
Israel	34940	37400		€ 956.00	€ 1,014.00	€ 970.34	€ 1,029.21
Spain	34490	36340		€ 956.00	€ 1,014.00	€ 970.34	€ 1,029.21
Czech. Rep.	30420	32710		€ 956.00	€ 1,014.00	€ 970.34	€ 1,029.21
Eslovenia	30830	32360		€ 956.00	€ 1,014.00	€ 970.34	€ 1,029.21
Cyprus	30840	31420		€ 956.00	€ 1,014.00	€ 970.34	€ 1,029.21
Portugal	28590	29990		€ 884.00	€ 941.00	€ 897.26	€ 955.12
Slovakia	28200	29910		€ 884.00	€ 941.00	€ 897.26	€ 955.12
Estonia	27510	28920		€ 884.00	€ 941.00	€ 897.26	€ 955.12
Lithuania	26660	28840		€ 884.00	€ 941.00	€ 897.26	€ 955.12
Greece	26790	26900		€ 884.00	€ 941.00	€ 897.26	€ 955.12
Poland	25400	26770		€ 884.00	€ 941.00	€ 897.26	€ 955.12
Latvia	24220	26090		€ 770.00	€ 827.00	€ 897.26	€ 955.12
Hungary	24630	25640		€ 770.00	€ 827.00	€ 897.26	€ 955.12

<u>Turkey</u>	19360	23990		€ 738.00	€ 795.00	€ 781.55	€ 839.41
Romania	20900	22950		€ 770.00	€ 827.00	€ 781.55	€ 839.41
Kazachstan	24630	22910		€ 770.00	€ 827.00	€ 781.55	€ 839.41
Croatia	21730	22880		€ 770.00	€ 827.00	€ 781.55	€ 839.41
Russia	23790	22540		€ 770.00	€ 827.00	€ 781.55	€ 839.41
Bulgaria	16790	19020		€ 738.00	€ 795.00	€ 749.07	€ 806.93
Belarus	16840	17210		€ 738.00	€ 795.00	€ 749.07	€ 806.93
Macedonia	13570	14480		€ 738.00	€ 795.00	€ 749.07	€ 806.93
Lebanon	14120	13860		€ 738.00	€ 795.00	€ 749.07	€ 806.93
Serbia	12800	13680		€ 738.00	€ 795.00	€ 749.07	€ 806.93
Bosnia Herzegovina	10610	12140		€ 738.00	€ 795.00	€ 749.07	€ 806.93
Albania	11140	11880		€ 738.00	€ 795.00	€ 749.07	€ 806.93
Egypt	10690	11110		€ 738.00	€ 795.00	€ 749.07	€ 806.93
Georgia	9410	9450		€ 707.00	€ 763.00	€ 717.61	€ 774.45
Armenia	8720	9000		€ 707.00	€ 763.00	€ 717.61	€ 774.45
Ukraine	7810	8190		€ 707.00	€ 763.00	€ 717.61	€ 774.45
Associate members				€ 738.00	€ 795.00	€ 749.07	€ 806.93

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

Letter to introduce the Sustainability Plan

Dear AEC members,

At the upcoming General Assembly (GA) on 11 November 2017, a plan for ensuring AEC's financial sustainability beyond 2021 will be submitted to AEC members for discussion and endorsement. As AEC is a membership organization which owes its high quality and its success to the committed volunteer work of its members, it is one of AEC's fundamental principles to keep the costs as well as the financial burdens on its members as low as possible. Nevertheless, to stick on the one hand to these principles, but on the other hand to maintain the high quality of our work, poses a dilemma. The present plan is the outcome of thorough considerations on the future of the Association and has been carefully developed over the past year. It was not easy to find an appropriate and reasonable way to escape from the above mentioned dilemma and we are aware that the way we propose will not be easy for some of our members.

The main objective of the plan is to progressively decrease the extent to which the Association's income is dependent on project funding. Indeed, such funding is by nature uncertain. Although the AEC has managed to receive once more substantial funding until 2021, the Association would have to face severe and sudden cuts in both activities and staff should future applications not succeed. It should also be noted that receiving European Commission funding requires an alignment of AEC project objectives with the political priorities of the EU - although such priorities do not always correspond to the priorities we would set.

The Sustainability plan suggests a deep restructuring of AEC's income strands and in particular foresees that membership fees should represent a higher proportion of AEC income than it currently does. The proposed raise is based on the principle of solidarity: the level of the Gross National Income (GNI) of the countries where member institutions are situated will be better taken into account and for the first time also the size of the institutions (according to the number of students) will be considered. This means that larger member institutions situated in richer countries will face a significant increase, while the fees charged on small-sized institutions situated in countries with lower GNIs will remain unchanged or even decrease. The Sustainability plan also includes an increase of the AEC events fees, which are currently far below the average fees charged by comparable actors in the field.

The Sustainability plan aims at:

- Maintaining a high level of activities run by the AEC Office in Brussels in its current composition (six full-time staff members and two interns)
- Covering travel and accommodation costs for members of Council and of four working groups to ensure that finance is not a bar to participation in AEC at a strategic level
- Raising AEC staff members' wages to a fair and reasonable level in line with Belgian standards and with the level of expertise present in the team
- Building up financial reserves amounting to 10% of AEC total annual budget, in accordance with the principles of good economic management and in order to remain fully operational even in times of economic uncertainty.

The Sustainability plan was formally approved by AEC Council at its September meeting. The Council believes that the implementation of such a plan is crucial to ensure the maintenance of a meaningful Association with strong benefits for its member institutions.

The Sustainability plan is included in the GA documents and will be subject to an open discussion during the GA meeting.

On behalf of AEC Council,
AEC President, CEO and General Manager

Proposal for a Sustainability Plan

1. Setting targets for AEC's sustainability: the AEC beyond 2021 - which expenditure?
2. Setting targets for AEC sustainability: which income strands and in which proportion?
3. Revising AEC income strands
4. Implementation of the Plan: adjusting the income strands progressively, from 2018 to 2022

1. Setting targets for AEC's sustainability: the AEC beyond 2021 - which expenditure?

The plan aims at ensuring AEC's financial sustainability after the end of the SMS project on 30 November 2021. The main objective is to progressively decrease the extent to which the Association's income is dependent on project funding.

The level of expenditures in 2022 is estimated as follows:

Estimation of expenditure (beyond 2021)		
Goods and services costs		
- Based on costs of goods and services in 2016, from which all project activity costs are deducted and to which inflation is applied (+1.5% per year for 6 years)	€	189'979.46
Staff costs		
- Based on an Office Team composed of 6 FTE and 2 interns (i.e. 5 FTE for AEC and 1 FTE for MusiQuE ¹)		
- Based on the estimation of salary costs in 2017 (all taxes included), to which inflation is applied (+1.5% per year for 5 years)	€	386'666.47
- Including an additional 21% raise of the brutto salaries to adjust to the living costs in Brussels and to salaries in comparable organisations		
Additional travel, accommodation and subsistence costs		
- Travel, accommodation and subsistence costs of 4 working groups meetings and of 2 Council meetings	€	50'000.00
- An increased budget for travel bursaries o support member institutions with difficulties (about 12'000.00 euros)		
Estimated expenditure (beyond 2021)		€ 626'645.93

¹ These staff costs (1FTE) will be fully reimbursed by MusiQuE – see next page and section 4D.)

2. Setting targets for AEC sustainability: which income strands and in which proportion?

The following income structure is proposed for 2022:

Income strands	<i>Income received in 2016 for comparison</i>	<i>Future income if only inflation was applied (+1.5% per year)</i>	Future income to be received	Proposed raise (or decrease) of each income strand ²
A. Membership fees to be received	€ 262,395.99	€ 282,075.69	€ 365,091.27	29 %
B. Events fees to be received	€ 121,788.15	€ 130,922.26	€ 172,480.00	32%
C. Fees to be received for services (C1. Pre-AEC event seminars, C2. sponsorship at events, C3.project applications reviewing or writing)	€ 3,750.00	€ 4,031.25	€ 20,800.00	416 %
D. Project funding for staff costs and indirect costs	€ 98,881.33	€ 106,297.43	€ 24,000.00	- 77 %
E. Income from MusiQuE: coverage of staff costs (1FTE) and of overhead costs	€ 15,562.71	€ 16,729.91	€ 45,000.00	169%
Total	€ 502,378.18	€ 540,056.54	€ 627,371.27	
Reserves to be built in 2018-2021			€ 62,737.13	

² The raise (or decrease) presented in column 4 is the actual raise (or decrease): it expressed the difference between the income to be received in 2022 following the Plan (column 3) and the income expected in 2022 if only inflation was applied (column 2).

3. Revising AEC income strands

A. Membership fees to be received

Guiding principles for this revision

- i. Reinforcing equity between AEC members based on the Gross National Income (GNI) of the country in which they are situated. Indeed, AEC members situated in countries with a high GNI are currently paying proportionally a (much) smaller membership fee than members situated in countries with a lower GNI. This trend should be reversed.
- ii. Taking into account the size of AEC member institutions based on the number of music-related students enrolled.

Proposal for the revised calculation of AEC membership fees:

Step 1: As in previous years, an inflation rate is applied to ALL membership fees (+1.5% per year).

Step 2: For countries in which the GNI is lower than 35,000 international dollars³:

- The fee (incl. inflation) is adjusted based on the number of music-related students in the institution as follows:
3 categories of institutions have been formed based on the amounts of students.

Category 1: More than 700 students	Category 2: 200 – 700 students	Category 3: Less than 200 students
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A raise of 25% is applied for institutions in category 1 and a decrease of 25% for institutions in category 3. For institutions in category 2, the fee is not further adjusted.

Step 2: For countries in which the GNI is equal to or higher than 35,000 international dollars:

- The membership fee (incl. inflation) is raised in order to reach a proportion of the GNI that is close to 3%
- The fee is then adjusted based on the number of music-related students in the institution as explained above:

Category 1: More than 700 students	Category 2: 200 – 700 students	Category 3: Less than 200 students
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A raise of 25% is applied for institutions in category 1 and a decrease of 25% for institutions in category 3. For institutions in category 2, the fee is not further adjusted.

³ In order to compare economic statistics across countries and to better reflects people's living standards uniformly, the World bank converts the data it collects into a common currency. This is why the gross national income (GNI) is expressed in international dollars using purchasing power parity (PPP) rates. An international dollar has the same purchasing power over GNI as a U.S. dollar has in the United States.

Provisional calculation of revised membership fees to be charged in 2022 (see 3 last columns on the right)

Country	Late membership fee currently invoiced (2017) in EUR	GNI expressed in 2015 PPP International dollars	Current membership fee level (2017) shown as a % age of GNI	Number of institutions per country	Fee in 2022 with inflation (=1.5%*5) in EUR	NEW FULL FEE IN 2022 Category 1 (>700 students) in EUR	NEW FULL FEE IN 2022 Category 2 (200-700 students) in EUR	NEW FULL FEE IN 2022 Category 3 (<200 students) in EUR
ACTIVE MEMBERS								
LUXEMBOURG	1 091,00	70 750,00	1,54	2	1 172,83	2 437,50	1 950,00	1 462,50
NORWAY	1 091,00	64 590,00	1,69	7	1 172,83	2 437,50	1 950,00	1 462,50
SWITZERLAND	1 091,00	61 930,00	1,76	8	1 172,83	2 437,50	1 950,00	1 462,50
NETHERLANDS	1 091,00	48 400,00	2,25	9	1 172,83	2 062,50	1 650,00	1 237,50
GERMANY	1 091,00	48 260,00	2,26	27	1 172,83	2 062,50	1 650,00	1 237,50
DENMARK	1 091,00	47 810,00	2,28	4	1 172,83	2 062,50	1 650,00	1 237,50
AUSTRIA	1 091,00	47 510,00	2,30	10	1 172,83	2 062,50	1 650,00	1 237,50
SWEDEN	1 091,00	47 390,00	2,30	9	1 172,83	2 062,50	1 650,00	1 237,50
IRELAND	1 091,00	46 410,00	2,35	3	1 172,83	2 062,50	1 650,00	1 237,50
ICELAND	1 091,00	46 120,00	2,37	1	1 172,83	2 062,50	1 650,00	1 237,50
BELGIUM	1 091,00	44 100,00	2,47	9	1 172,83	1 937,50	1 550,00	1 162,50
FINLAND	1 091,00	40 840,00	2,67	9	1 172,83	1 937,50	1 550,00	1 162,50
UK	1 091,00	40 550,00	2,69	8	1 172,83	1 937,50	1 550,00	1 162,50
FRANCE	1 091,00	40 470,00	2,70	19	1 172,83	1 937,50	1 550,00	1 162,50
ITALY	1 076,00	35 850,00	3,00	54	1 156,70	1 625,00	1 300,00	975,00
ISRAEL	1 014,00	34 940,00	2,90	1	1 090,05	1 362,56	1 090,05	817,54
SPAIN	1 014,00	34 490,00	2,94	17	1 090,05	1 362,56	1 090,05	817,54
CYPRUS	1 014,00	30 840,00	3,29	2	1 090,05	1 362,56	1 090,05	817,54
SLOVENIA	1 014,00	30 830,00	3,29	1	1 090,05	1 362,56	1 090,05	817,54
CZECH REP.	1 014,00	30 420,00	3,33	2	1 090,05	1 362,56	1 090,05	817,54
PORTUGAL	941,00	28 590,00	3,29	2	1 011,58	1 264,48	1 011,58	758,69

SLOVAKIA	941,00	28 200,00	3,34	1	1 011,58	1 264,48	1 011,58	758,69
ESTONIA	941,00	27 510,00	3,42	2	1 011,58	1 264,48	1 011,58	758,69
GREECE	941,00	26 790,00	3,51	3	1 011,58	1 264,48	1 011,58	758,69
LITHUANIA	941,00	26 660,00	3,53	2	1 011,58	1 264,48	1 011,58	758,69
POLAND	941,00	25 400,00	3,70	8	1 011,58	1 264,48	1 011,58	758,69
HUNGARY	827,00	24 630,00	3,36	1	889,03	1 111,29	889,03	666,77
KAZAKHSTAN	827,00	24 260,00	3,41	1	889,03	1 111,29	889,03	666,77
LATVIA	827,00	24 220,00	3,41	1	889,03	1 111,29	889,03	666,77
RUSSIA	827,00	23 790,00	3,48	4	889,03	1 111,29	889,03	666,77
CROATIA	827,00	21 730,00	3,81	2	889,03	1 111,29	889,03	666,77
ROMANIA	827,00	20 900,00	3,96	4	889,03	1 111,29	889,03	666,77
TURKEY	795,00	19 360,00	4,11	7	854,63	1 068,29	854,63	640,97
BELARUS	795,00	16 840,00	4,72	1	854,63	1 068,29	854,63	640,97
BULGARIA	795,00	16 790,00	4,73	1	854,63	1 068,29	854,63	640,97
LEBANON	795,00	14 120,00	5,63	3	854,63	1 068,29	854,63	640,97
MACEDONIA	795,00	13 570,00	5,86	1	854,63	1 068,29	854,63	640,97
SERBIA	795,00	12 800,00	6,21	3	854,63	1 068,29	854,63	640,97
ALBANIA	795,00	11 140,00	7,14	1	854,63	1 068,29	854,63	640,97
EGYPT	795,00	10 690,00	7,44	1	854,63	1 068,29	854,63	640,97
BOSNIA HERZ.	795,00	10 610,00	7,49	2	854,63	1 068,29	854,63	640,97
GEORGIA	763,00	9 410,00	8,11	1	820,23	1 025,29	820,23	615,17
ARMENIA	763,00	8 720,00	8,75	1	820,23	1 025,29	820,23	615,17
UKRAINE	763,00	7 810,00	9,77	2	820,23	1 025,29	820,23	615,17
ASSOCIATE MEMBERS	795,00	n.a	n.a	41	854,63	854,63	854,63	854,63

Estimated income from membership fees in 2022: € 365,091.27

B. Events fees to be received

The event fees charged by the AEC can be considered as quite low, given their intensity, their quality (the positive feedback received by participants in the last years), their length, and compared to what other organisations charge for similar events. AEC Office recommended in 2013 to plan to move progressively over the coming years to a situation where the event fees fully cover costs (including 100% of the salary of the Events Manager) but there has been no further raise of the events fees since 2014.

The following raise is proposed (see columns 'New Early Bird fee' and 'New Full Fee'):

Event	<i>Old Early Bird fee</i>	<i>Old Full fee</i>	NEW Early Bird fee	NEW Full fee	Number of paying participants	NEW income (based on current percentage of participants paying early or full fee)
Congress	200.00	300.00	300.00	400.00	280	€ 92,100.00
IRC	150.00	210.00	180.00	240.00	170	€ 33,000.00
PJP	140.00	190.00	160.00	220.00	118	€ 21,660.00
EPARM	130.00	170.00	150.00	210.00	90	€ 15,120.00
New AEC event (e.g. L&T platform?)			140.00	200.00	65	€ 10,600.00
						€ 172,480.00

Estimated income from events fees in 2022: € 172,480.00

C. Fees to be received for services

C1. Pre-AEC event seminars

The fee for pre-conference seminars could be increased, as well as the frequency of the seminars (e.g. 1 seminar offered at each AEC event, i.e. 5 seminars a year). The seminar could be delivered by speakers attending the conference or possibly by AEC staff members concerning project funding and project applications (i.e. at limited cost).

The following seminar fee structure is proposed:

Event	Old fee	NEW fee	Number of paying participants	NEW income
Pre-Congress seminar	30.00	80.00	40	€ 3,200.00
Pre-IRC seminar	50.00	60.00	40	€ 2,400.00
Pre-PJP seminar		60.00	40	€ 2,400.00
Pre-EPARM seminar		60.00	40	€ 2,400.00
Pre-L&T seminar		60.00	40	€ 2,400.00
				€ 12,800.00

Estimated income from pre-conference seminars in 2022: € 12,800.00

C2. Sponsorship at events

The current policy is as follows for commercial companies: in addition to the participation fee for non-members, display fee (stand) is € 500.00 (for a stand placed in the hosting venue during the event) and € 600.00 for a spot at the information forum (i.e. for a 2 minutes plenary presentation and a stand at the information market).

Estimated income from sponsorship at AEC events in 2022: € 2,000.00 (4 companies either holding stands or presenting at the information forum)

C3. Project applications reviewing or writing

New services could be offered to AEC members, e.g. in order to assist them with drafting project applications for European funding: AEC Office Team members could either revise project applications written by AEC member institutions or fully write these proposals. The following tariffs are proposed (still under investigation):

Service	Unit cost
Writing a project application	€ 4,000.00 excl. VAT
Revising a project application	€ 1,000.00 excl. VAT

Estimated income from project applications' writing/revising in 2022: € 6,000.00 (1 application written and 2 applications revised per year).

D. Project funding for staff costs and indirect costs

AEC will still be involved in project applications beyond 2021, but to a smaller extent.

Estimated income from project funding for staff costs and indirect costs in 2022: € 24,000.00

E. Income from MusiQuE

According to the AEC-MusiQuE convention, MusiQuE hires AEC staff to conduct its activities. It is expected that, in 2022, staff costs for MusiQuE will represent 1 FTE. MusiQuE will reimburse these staff costs in full as well as overhead costs (amounting to 7% of MusiQuE's direct costs).

Estimated income from MusiQuE in 2022: € 45,000.00

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

The current membership fee levels for 2018 will remain unchanged (i.e. 2017 membership fees + 1.5% raise to compensate for inflation). Independently from the Sustainability Plan, events fees may be raised to ensure that direct costs are fully covered in 2018.

The following implementation plan is proposed from 2019 onwards:

2019	A. Membership fees are: <ul style="list-style-type: none"> i. Subject to indexation (+1.5% raise to compensate for inflation). ii. For members situated in a country with a GNI higher than 35 000 euros (in PPP international dollars), raised by ¼ of the total raised envisioned iii. Adjusted based on student figures
	B. Events fees remain at the 2018 level
	C. Fees to be received for services: a plan is prepared
	D. Project funding for staff costs and indirect costs is received for the SMS (Strengthening Music in Society) project
	E. Income from MusiQuE is increased from € 25'200.00 to € 30'150.00.

2020	A. Membership fees are: <ul style="list-style-type: none"> i. Subject to indexation (+1.5% raise to compensate for inflation). ii. For members situated in a country with a GNI higher than 35 000 euros (in PPP international dollars), raised by ¼ of the total raised envisioned iii. Adjusted based on student figures
	B. Events fees are raised to reach the level envisioned by 2022 (see section 3B above)
	C. Fees to be received for services: new services offered at appropriate tariff
	D. Project funding for staff costs and indirect costs is received for the SMS (Strengthening Music in Society) project
	E. Income from MusiQuE is increased from € 30'150.00 to € 35'100.00.

2021	A. Membership fees are: <ul style="list-style-type: none"> i. Subject to indexation (+1.5% raise to compensate for inflation) ii. For members situated in a country with a GNI higher than 35 000 euros (in PPP international dollars), raised by ¼ of the total raised envisioned iii. Adjusted based on student figures
	B. Events fees remain at the level agreed on in 2020
	C. Fees to be received for services: services offered at appropriate tariff
	D. Project funding for staff costs and indirect costs is received for the new SMS (Strengthening Music in Society) project
	E. Income from MusiQuE is increased from € 35'100.00 to € 40'100.00.

2022	A. Membership fees are: <ul style="list-style-type: none"> i. Subject to indexation (+1.5% raise to compensate for inflation). ii. For members situated in a country with a GNI higher than 35 000 euros (in PPP international dollars), raised by ¼ of the total raised envisioned iii. Adjusted based on student figures
	A. Events fees remain at the level agreed on in 2020
	B. Fees to be received for services: services offered at appropriate tariff
	C. Project funding for staff costs and indirect costs is received for the new SMS (Strengthening Music in Society) project
	D. Income from MusiQuE is increased from € 40'100.00 to 45'000.00.

Decision on the continuation of simultaneous translation provided during AEC Congress

The AEC communicates mostly in three languages, sometimes referred to as AEC official languages, English, German and French. AEC online newsletters are all produced in these three languages and, whenever possible, the project publications are translated. In the framework of the Annual Congress and General Assembly (GA), the event reader, produced in English, is translated as a whole into French and German, as well as into Italian since 2016. In addition, simultaneous translation into French, German and now Italian, is offered during all plenary sessions, the GA and some of the parallel sessions.

In preparing the Sustainability Plan and the budgets for the years to come, the Council critically assessed the costs relating to simultaneous translation services during the Congress and GA, in comparison to their use: in 2016, the AEC spent about €12 500.00 on simultaneous translations into French, German and Italian (including both the service fee and the travel and accommodation of 2 translators per language). However, when looking at the Congress and GA audience in 2016, it was reported that only 10 participants on average were wearing headsets and therefore making use of the simultaneous translation.

Congress and GA translation costs 2016	
Total Costs Written Translations FR DE	€ 4,196.20
Total Costs Written Translations IT	€ 3,581.00
Cost Simultaneous Translation FR DE Service	€ 5,995.81
Cost Simultaneous Translation IT Service	€ 2,997.91
Cost Simultaneous Translators Flight and Hotel FR DE	€ 2,325.26
Cost Simultaneous Translators Flight and Hotel IT	€ 1,176.13
Total Costs Translations	€ 20,272.30

The AEC Council therefore believes that the costs for simultaneous translation (€ 12,495.11) are not in adequate proportion with the number of participants using that service, especially when compared to the costs-use ratio for written translation (€ 7,777.20). The written translations are used by the respective AEC Congress participants, and will continue to be an important service of the AEC to its members in the coming Congresses.

The Council proposes to stop, from 2018 onwards, providing for simultaneous translation during the AEC annual Congress and GA. Instead, it is planned to translate more written publications in more languages than before. In addition to English, French, German and Italian, this might be in particular Spanish and Polish in order to cover the six biggest language communities inside the European Union.

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 the MusiQuE Board on the basis of proposals by the AEC General Assembly:

- Bernd Clausen, University of Music Würzburg - in Nov. 2016
- Gordon Munro, Royal Conservatoire of Scotland, United Kingdom (Secretary and Treasurer) - in Nov. 2015
- Martin Prchal, Royal Conservatory The Hague, The Netherlands (Chair) - in Nov. 2014

The two other MusiQuE Board members are Helena Maffli, EMU President (nominated by EMU in Nov. 2014) and Momchil Georgiev, Secretary General of Bulgarian Association of Employers in Culture (BAROK) (nominated by Pearle*-Live Performance Europe in May 2017).

For the 2017 GA, AEC members are consulted with regards to the following nominations:

- 1) The nomination of a student for a new student seat on the MusiQuE Board: following the recommendation from the European Quality Assurance Register for Higher Education (EQAR) and Stephan Delplace, the external evaluator for MusiQuE, the MusiQuE Board has decided to create a new permanent seat reserved for a student member of the Board. This individual will be appointed for a term of 3 years renewable once.
- 2) The renewal appointment of the current Chair of the MusiQuE Board: the MusiQuE Board has asked its Chair Martin Prchal to renew his three-year mandate in order to safeguard the continuity of expertise and experience on the Board of MusiQuE.

Recommendation from AEC Council to the MusiQuE Board:

The AEC Council nominates 3 students for the position of student member of the MusiQuE Board in the following order: 1. Elisabeth de Roo, 2. Rosa Welker and 3. Vera Maria Seco Alfonso based on their background and experience. It also supports the appointment by MusiQuE of Martin Prchal for a second term as Chair of its Board.

AEC General Assembly is asked to endorse this recommendation.

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

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. The MusiQuE Board then formally appoints the new members.

Criteria for the nomination of the student member of the Board:

Students nominated by the AEC should:

- Be enrolled on a master's or (ideally) a doctoral programme in an AEC member institution
- Be involved in the student association/union/other equivalent body in their institution and, as a result, be experienced in representing other students in decision-making processes
- Be proficient in English (minimum C1 on the Common European Framework of Reference for Languages)
- Be critical, solution-oriented and open-minded to various perspectives and methods
- Ideally, have been involved in reviewing institutions or programmes (at national or international level)
- Ideally, have had experience abroad (project, course, ERASMUS year, etc.) during their studies
- Not be involved in the AEC Student Working Group

A balanced geographical representation and gender balance are sought in the composition of the Board. Applications from students from Southern Europe as well as from female students were particularly welcome.

List of applications received (in alphabetical order)

- Cartier, Adeline, Conservatoire national supérieur de musique et de danse de Lyon, France
- Ceres Quirante Inmaculada, Conservatori Superior de Música "Oscar Espla" de Alicante, Spain
- De Roo, Elisabeth, Mozarteum University Salzburg, Austria
- Fonte, Vera, Royal College of Music, London, UK
- Sampaio, Emiliano, Universität und Darstellende Kunst Graz, Austria
- Welker, Rosa, Zürcher Hochschule der Künste (ZHdK), Switzerland

All applications were eligible and have been considered by the AEC ExCom, upon delegation from AEC Council.

The motivation letters and *curricula vitae* of the three selected applicants for the student seat and the *curricula vitae* of the proposed Chair of the Board can be found hereafter.

Education

- Since 2016** **Doctoral studies at the Mozarteum University Salzburg**
Student at the Mozart-Opern-Institut at the Mozarteum University Salzburg with Prof. Joseph Wallnig
- 2015** **AQ-Training for the work as Reviewer for the Agency for Quality Assurance and Accreditation Austria (AQ)**
Training organised by the HochschülerInnenschaft (ÖH) for quality management at Austrian Universities
- 2013 - 2016** **Master studies Lied und Oratorium (with distinction)**
at the Mozarteum University Salzburg with Prof. Christoph Strehl and Prof. Therese Lindquist
- 2011 - 2014** **Bachelor of Arts in Vocals**
at the Mozarteum University Salzburg with Prof. Horiana Branisteanu
2 semesters Erasmus at the University of Music and Performing Arts Vienna/Frankfurt am Main with Prof. Henriette Meyer-Ravenstein
- 2006 - 2009** **Pre-college vocals**
at the Mozarteum University Salzburg with Prof. Lilian Sukis

University Career

- Since 2017** Management of the Career Centre at the Mozarteum University Salzburg
After organization first Career Day in 2015 and organization of career centres in 2016
- Since 2015** Reviewer for the Agency for Quality Assurance and Accreditation Austria (AQ)
- 2011-2016** Chairman of the HochschülerInnenschaft (ÖH) at the Mozarteum University Salzburg
(election winner of the ÖH-electoral 2011, 2013 and 2015)
- 2012-2014** Strategic and operational planning of the semestral concert series „MOZClassic“
- Since 2011** Senate member at the Mozarteum University Salzburg and members of several committees: supervisory committee, appointments committees,
- Since 2009** Vice-chair of the curricular commission of the voice department, Vice-chair of the HochschülerInnenschaft (ÖH) at the Mozarteum University Salzburg

Artistic Career

- 2017** CD-production at the occasion of the world premiere of Gertraud Steinkogler-Wurzinger's compositions, Performance with the Bad Reichenhall Philharmonie; Mozart concert aria, Performance with the orchestra „Windkraft - Kapelle für neue Musik“ in Alta Badia, Italy; 4th Symphony by Gustav Mahler, Role debut as Queen of the night (The Magic Flute) by Mozart in Salzburg and Linz (conductor Josef Wallnig), Role debut as Madame Herz (Schauspieldirektor) by Mozart in Salzburg, Vienna and Linz (conductor Josef Wallnig)
- 2016** Solo TV performance at the Christmas broadcast of the Österreichischer Rundfunk (ORF)
- 2015** TV performance with David Garrett at the Österreichischer Rundfunk (ORF), Soloistic performances in Salzburg; Speculum Vitae by Flor Peters (organist Lukas Wegleiter), Performing concert aria „Sperai vicino il lido“ at Wiener Saal in Salzburg, Role debut as Susanna in „Sancta Susanna“ by Paul Hindemith at the orchestra house in Salzburg (conductor Hans Graf)
- Since 2011** Registered scholarship of the „Yehudi Menuhin - Live Music Now“ program, and several solo performances at the ORF, performances and recitals in Vienna and Salzburg.

Given the importance of quality assurance in higher education, and the fundamental role of higher education in European societies in general, MusiQuE is an invaluable institution for European music education institutions. Being part of such an institution would, in itself, be a great motivation.

The ESG state, that “At the heart of all quality assurance activities are the twin purposes of accountability and enhancement”. Due to many years of experience as chairman of the Österreichische HochschülerInnenschaft (ÖH) at the Mozarteum University Salzburg, I have learned first-hand, that the processes of a university must continually be updated. Current activities must undergo regular quality assurance and be constantly improved to provide students with an excellent and contemporary education. As chairman of the Österreichische HochschülerInnenschaft, the Austrian student union, at the Mozarteum, I was a member of almost all committees of the university during my long term in office. As representative of the Federal Representation of the Österreichische HochschülerInnenschaft (ÖH), I advocated the interests of students nationwide. Furthermore I coordinated the interests of the art universities as 3rd top candidate of the independent Fachschaftslisten of Austria (FLÖ). To this day I am a member of the Mozarteum University Salzburgs Senate. Through all above mentioned positions, I became acquainted with the systems of many different universities and also established contacts with other students all over Europe. This as well as my Erasmus year enabled me to gain deep insights into other universities. As a peer-reviewer for the “Agency for Quality Assurance and Accreditation Austria” (AQ Austria), the evaluation and further development of the quality management of universities is one of my core tasks.

When I got employed at the Career Centre of the Mozarteum University, I resigned as head of the ÖH with immediate effect. However, I remained a member of the Senate of the Mozarteum University Mozarteum. Being a student in doctorate, I lived through all periods of a student university career (Pre-College, Bachelors programme, Masters programme). Due to my work at the Career Center, I am in constant exchange with a younger generation of students and know their worries and wishes regarding their respective studies only too well. I am applying for the position as a member of your board, because I would love to participate in the positive development of the universities. It would be a great enrichment to become acquainted with the structures and processes of various higher education institutions and to assess them by means of evaluations. I am particularly motivated when it comes to finding solutions and the critical examination of new or unfamiliar methods gives me great pleasure.

I would gladly take on the responsibility to send suitable peer-reviewers to the universities to be accredited and help improve university structures. Teamwork, collegiality and fairness are crucial assets for this task.

Salzburg/Hong Kong, September 19th/22nd, 2017

Letter of recommendation for Elisabeth de Roo

To whom it may concern,

It is with great pleasure that I am writing this letter of recommendation for Mrs. Elisabeth de Roo. I had the opportunity to get to know her in October 2015 when she was a politically active as chairwoman of the „Österreichische HochschülerInnenschaft", (Austrian official representation of university students) at the Mozarteum University. I later employed her for my close team of staff responsible for setting up a new initiative, a Career Centre for the students at the Mozarteum.

As manager of the Career Centre Mrs. de Roo reports directly to me and is responsible for the selection of the offered courses, budget administration, management of courses and projects, the online presence, students' support, as well as creating and maintaining cooperation with other career centers.

I regard Mrs. de Roo as a dedicated person with excellent leadership skills. She approaches all her projects with enthusiasm and energy. She surmounts hurdles and solves problems with a winning nature. Her quick perception of complex interrelationships is only one of her strengths. These talents combined with her interest in further education and the practical implementation of newly acquired knowledge makes her a valued employee.

Elisabeth de Roo is a reliable member of any team, respectful towards her colleagues and always willing to help others. I have been able to observe through our close interaction that she is able to work both independently as well as in a team, capable of defending her ideas yet negotiating compromises. Mrs. de Roo's consistently friendly manner, her sense of fair play and her maturity have made it both interesting and pleasant to work with her.

I consider Mrs. de Roo an enrichment for every team and am convinced she will live up to your expectations of her as a member of the board.

Best regards,

Sarah Wedl-Wilson, MA
Deputy-Chancellor for External Relations

p.p. Dr. iur. Mario Kostal
Deputy Chancellor for Academic Affairs

Rosa Welker (Application Board Membership)

Rosa Welker,
Zürich, Austria

Education

- Since 2016** **Master in Music Pedagogy**
Zürcher Hochschule der Künste (ZHdK), Prof. Wendy Enderle - Champney,
Expecting graduation for end of June 2018
- 2014 - 2016** **'Master of Arts in Music Performance'**
Royal Conservatoire of The Hague (the Netherlands), Prof. Asdis Valdimarsdottir
- 2011 - 2014** **Bachelor of Arts in Music**
'Haute Ecole de Musique' in Lausanne (Hemu), Prof. Christine Sörensen
- 2006 - 2009** **Highschool diploma**
Gymnase d'Auguste Piccard in Lausanne, Special program for musicians and elite athletes

Work experience

- Since 2017** Viola and chamber music teacher 'Ecole Sociale de Musique de Lausanne' music teacher at primary school and conductor of a string orchestra
- 2014 - 2017** Student expert in the committee for the evaluation of Conservatories in Belgium (Wallonia), hired by the Agency for the Evaluation of the Quality in Higher Education (Aeqes)
- Since 2016** Head of public relations in the committee of 'Orchestre Romand des Jeunes Professionnels'
- Since 2012** Violist in the 'Orchestre Romand des Jeunes Professionnels' and in the Cathedral's Orchestra in Lausanne. Conductors: Guillaume Berney and Jean-Louis Dos Ghali (respectively)

Masterclasses

- 2017** Aurora Masterclass in Stockholm with Prof. Barbara Westphal (admission by video recording, selected as viola principal in the orchestra and in chamber music group)
- 2015 / 2013** Masterclass in Apeldoorn (the Netherlands) and in Prény (France) with Prof. Asdis Valdimarsdottir

Administrative activities

- 2012 - 2014** Member of the student council at the 'Haute Ecole de Musique de Lausanne'; co-president in 2013
- 2010 - 2013** Member of the Young parliament of the city of Lausanne; organizer and founder of the 'Festival Clichés' (2013) and member of the committee of Lausanne's educational campaign « me & the others »
- 2010 - 2012** Committee member of the 'Suisse Romande' Youth Orchestra
- 2010** Receptionist in a Dr Domenico Lepori's office (summer job)
- 2009 - 2012** Creation and continuing organizational support of the orchestra called 'l'Orchestre Quipasseparlà'
- 2008 - 2014** Teacher of music theory, mathematics and viola (private lessons)

Languages

French: native language
English and German: professional working proficiency
Italian and Dutch: limited working proficiency

Dear MusiQuE Board,

This letter confirms my wish to answer your call searching for a student to serve on your Board. I would like to present myself to you through these few lines.

For one year I have been studying at the 'Zürcher Hochschule der Künste' with Prof. Wendy Enderle in the Master of Music Pedagogy program. Before coming to Zürich, I did a Master in Music Performance in The Hague. During my first year of Master in the Netherlands, I worked with AEQES ('Agence pour l'Evaluation de la Qualité de l'Enseignement Supérieur') in order to evaluate conservatoires in the French Part of Belgium. Last year they asked me again to take part in the conservatoires of art's evaluation (theatre, audiovisual and circus). I easily got involved in committees or associations before that. I was in the student committee during my Bachelor in Lausanne and in parallel also in the young parliament of the city. Currently, I am not in any association but I work in an orchestra's committee as head of public relations and I am in charge of recruiting musicians for each musical project.

The experience of working with Aeqes in Belgium, have brought me a lot in my life. I learned how an institution is organized and administrated; I could meet the direction of a school, professors, administrative staff, students, and observe their different points of view. I got some knowledge of what is 'Quality' in an institute or in professional areas. It was really interesting to observe, analyse, evaluate and exchange ideas and opinions with the different Belgian institutions and with my colleagues in the group of experts. I also discovered an unknown part of me: I am a very organized person, open-minded and curious about many things in life. I usually like to work things through till the end. I learn to be critical in my evaluations, to read promptly texts or reports, analyse them and be punctual on the requested answers. I found out that I love to work with people and that I can be really efficient in communicating with my colleagues. I want to continue collaborating in an agency in the style of Aeqes because I enjoy these experiences very much. I would also like you to know that I am ready to take a course to improve my professional English. My motivation is also to discover other musical cultures, other ways of working and living.

I am really motivated to enter your Board. I think I can be a right student answering your call because I have experience in this field and in meeting new people through intercultural collaborations. I would love to live this unique opportunity, as I am sure that I will learn a lot from this professional adventure.

I hope these few lines, together with the attached CV and letter of recommendation, will help you in your decision making process. I beg you to accept my most sincerely greetings,

Rosa Welker

Recommendation

Zürich, the 26th of September 2017

Dear Ladies and gentlemen

I would love to recommend you Rosa Welker as an expert for the European Association MusiQuE. I met her as an excellent student at my university. She stands up not only with great passion high artistic demands, but she also brings her extraordinary expertise at the right moment and in the right places.

These convincing qualities have also been clearly demonstrated in her role as expert of AEQES, in which I have also been involved. In this cooperation, we have exchanged ourselves on the same highly qualified level. Her reviews and questions have always brought them very productively into the discussion. She integrated herself also quickly and collegially into the group of experts.

I would strongly recommend you to work with Rosa Welker with the conviction that she will fulfil your expectations to your full satisfaction.

With kind regards

Res Bosshart

Vera Fonte (Application Board Membership)

Vera Maria Seco Afonso Fonte,
London, United Kingdom

Education and Training

- Since 2014** **PhD in Performamnce Science**
 Royal College of Music, London
- 2011-2013** **Master in Music Teaching (19 out of 20)**
 Universidade do Minho, Braga
- 2007-2010** **Bachelor in music Performance (Piano) (17 out of 20)**
 Universidade do Minho, Braga

Work experience

- 2016-2018** Graduate Teaching Assistant (GTA) for the BMus module L4 and L5 Aural Skills and the MSc module L7 Performance Education at the Royal College of Music
- 2015 - 2016** Graduate Teaching Assistant (GTA) for the BMus module L5 Psychology of Performance and the MSc module L7 Performance Education at the Royal College of Music
- 2013-2014** Piano and Chamber Music Teacher at the Academia de Musica de Vila Verde
- 2013-2014** Coordinator of "Keyboard and Percussion Department" at the Academia de Musica de Vila Verde
- 2012-2013** Piano Accompanist at the Academia de Musica de Vila Verde

Personal Development

- 2014-2017** Vice-President of the association EPTA Portugal
- 2016** Student representative of the CPS PhD students from the Royal College of Music
- 2008-2010** Treasurer of the students association MusicUM

Awards and Bursaries

Doctoral bursary funded by Fundação para a Ciência e Tecnologia (FCT) (2016-2018).

Barry Shaw Award, Royal College of Music (2016-2017).

McFazdean Whyte Award, Royal College of Music (2014-2015/2015-2016)

"Best Student Award"- Bachelor in Piano Performance (2007/2008 and 2008/2009)

"Best Student Award"- Piano Conservatoire (2002/2003 and 2003/2004)

Communication Skills - Good communication skills gained through my experience as PhD student and regular attendance to international conferences to present research work. Good contact skills gained through experience as piano teacher

Organisational/managerial skills - Leadership, gained through activities such as coordinator of the "Keyboard and Percussion Department" at the music school Academia de Música de Vila Verde and as being the vice- president of the association EPTA Portugal from 2014 to 2017. Good organizational skills gained as treasurer of the association MusicUM, as vice-president of the association EPTA Portugal and student representative of the PhD students from the Royal College of Music. Good team-leading skills gained through the activities mentioned above.

Digital competence - Information processing, Communication, Content creation, Safety, Problem solving

Languages

Portuguese: native language
English: C2
Spanish: B2

To the AEC Council,

I am writing to apply for a seat as a student member of the MusiQuE Board. I am interested in this role as I feel that students need to be fully represented in decisions that affect their higher education experiences. I believe the dialogue with students can be a powerful tool to achieve the best quality of music teaching, as they are the intended beneficiaries of higher music education, thus providing useful insights on academic-related matters. I feel that I can contribute to MusiQuE discussions in a meaningful way, as I have studied in several institutions in different countries for many years, and have been involved in music education issues in parallel to my career as a performer. My main career aim is to combine my knowledge and experience as pianist, piano teacher and researcher and contribute to the development of teaching methods and music programmes. Thus, I believe this role in the MusiQuE Board is a great opportunity to pursue this aim.

I believe I would be a suitable candidate for the MusiQuE Board for several reasons. First, during my music studies, I have acquired valuable experiences in representing other students. I was the representative of the music students and a member of the student's association MusicUM during my Bachelor studies (2007-2010) at Universidade do Minho, Portugal, being responsible for organizing external student activities, such as training and performance opportunities, as well as communicating the students' needs to the music department. I was also a PhD student representative at the RCM research committee (2015-2016) and was responsible for attending and speaking on behalf of the Centre for Performance Science (CPS) PhD students. On the other hand, I also have experience in representing piano teachers, as I was vice-president of the European Piano Teachers Association (EPTA) Portugal for four years (2014-2017). During this period I developed pedagogical training opportunities for piano teachers and students in higher education and critically reviewed the existing musical programmes. Secondly, I have acquired experience in revising curriculum and music programmes. As an example, I was nominated in 2013-2014 as coordinator of the Keyboard and Percussion Department of Academia de Música de Vila Verde in Portugal, being responsible for discussing and revising the piano curriculum. This was a challenging task, in which I attempted to be flexible and consider the teachers and students' needs, while having into account different pedagogical perspectives and research findings. Finally, in the last years, I have also acquired teaching experience in higher education, as I have been working since 2015 as Graduate Teaching Assistant at the RCM for undergraduate and postgraduate modules, specifically MSc Performance Education, BMus Psychology of Performance and BMus Aural Skills. This has been a great opportunity to observe and experience how a highly recognized institution develops its teaching programme, how the curriculum is developed and how the students are assessed. Moreover, it has allowed me to observe the work of renowned teachers and researchers within the higher education scenario. In conclusion, I believe that with my background I can provide a meaningful contribution as a student representative in the MusiQuE board. Becoming a member of MusiQuE would be a fantastic opportunity to pursue my professional aims, as I would be part of a team of experts who contribute to the evaluation and enhancement of teaching programmes in higher music education. I strongly believe that institutions as MusiQuE are essential to assure the best quality of higher education music programmes. I have enclosed my CV and I would be delighted to discuss my suitability for the role,

Best regards,

Vera Fonte

From the Deputy Director
Kevin A Porter HonRCM



AEC Council

27 September 2017

Dear Sir/Madam

Vera Fonte recommendation and nomination

I am writing to recommend and nominate Vera Fonte as a student member of the MusiQuE Board for 3 years. Vera Fonte is currently enrolled as a PhD student at the Centre for Performance Science (CPS), Royal College of Music (RCM), London.

I believe Vera will be an ideal person for the role above and I can confirm that she has been involved with various students' representation bodies. For example, Vera acted as the CPS PhD students' representative at the Research Committee meetings (2015-2016) and she has also been involved with the student association during her bachelor degree (2007-2010) in Portugal. Vera Fonte is always taking part in students meetings and she is also part of the PhD and MSc students Forum where she has demonstrated good liaison with her peers.

Vera da Fonte has excellent critical and problem solving skills demonstrated during her activities as a Graduate Teaching Assistant at various courses at the RCM (BMus Aural Skills; BMus Psychology of Performance and MSc Performance Education). Her experience in reviewing curriculum and music programmes dates from 2013-2014 when she was nominated the coordinator of the "Keyboard and Percussion Department" at a Music Academy in Portugal; revising curriculum and discussing music programmes in pedagogical meetings.

Her experiences abroad include a Bachelor and Master studies in Portugal, a PhD in London, conference papers and presentations at various international conferences (e.g. Germany, Amsterdam, Iceland) and piano performances internationally.

I therefore believe that Vera Fonte is in an excellent position to represent the students in decision making processes as well as to contribute to general MusiQuE Board discussions in a dynamic manner.

I can confirm that Vera da Fonte is not involved in the AEC Student Working Group.

Kind regards

A handwritten signature in black ink, appearing to be "K. Porter".

Kevin Porter
Deputy Director

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President HRH The Prince of Wales
Chairman Lord Black of Brentwood
Director Professor Colin Lawson CBE MA (Oxon) MA PhD DMus FRCM FRNCM FLCM HonRAM
Registered as a charity

Martin Prchal (Chair of the MusiQuE Board)

Martin Prchal (1967) was born in Prague and grew up in The Netherlands following the move of his family there in 1968. After starting cello lessons with his father, he pursued professional music studies in the US (with cellists Frantisek Smetana and Orlando Cole), Czechoslovakia (with Milos Sadlo), the UK (with William Pleeth) and the Netherlands (with Elias Arizcuren), where he obtained his teaching and performance diplomas. He also holds a MA degree in musicology from Utrecht University.

Following a career as a performing musician touring extensively with various ensembles such as the EU Chamber Orchestra and the Salzburg Chamber Soloists, he fulfilled several assignments in the fields of international relations and pre-college training at the conservatoires of Utrecht, Groningen and The Hague. At the Utrecht Conservatory, he founded and coordinated the ERASMUS InterUniversity Co-operation Programme 'Polyphonia' in 1992, a network of conservatoires that implemented one of the first ERASMUS student and teacher exchanges in the field of music and various curriculum development programmes at European level.

In 2001, he was appointed as the first Chief Executive of the European Association of Conservatoires (AEC), a post he held until 2011. During his time with the AEC, several projects were initiated (e.g. the ERASMUS Network for Music 'Polifonia', 'Mundus Musicalis', 'DoReMiFaSOCRATES' and 'Accreditation in European Professional Music Training') that developed various tools related to the Bologna Declaration Process. These tools include several handbooks on ECTS, Internal Quality Assurance, Student Mobility, Joint Programmes and Curriculum Development, a subject-specific European Qualification Framework with the 'Polifonia/Dublin Descriptors' and the 'AEC Learning Outcomes', and a European-level subject-specific approach to external quality assurance and accreditation in the field of music.

In the field of quality assurance, Martin has served on the boards of the Flemish and Swiss accreditation agencies, has participated as an expert in review and accreditation visits in various countries worldwide, and is the current chair of the board of 'MusiQuE - Music Quality Enhancement', a European-level organisation for the review and accreditation in higher music education registered on the European Quality Assurance Register for Higher Education (EQAR).

Since 2011, Martin is vice-principal for education, quality assurance and international affairs at the Royal Conservatoire in The Hague. He has published articles on higher music education, internationalisation and quality assurance in various international journals and publications.

Report on Regional Meetings - Gothenburg, AEC Congress 2016

Greece, Turkey, Cyprus, Israel, Lebanon, Egypt

Council member: Evis Sammoutis

Round table of introductions

There was a round table of introductions as there were a few new members attending from Greece and Turkey. The members were asked to shortly explain how their institutions relate to the AEC and if they feel well represented by the AEC Council.

The general response was that most members of the regional group regularly attend the AEC meetings / congresses and some of them are deeply involved in working groups and platforms. They also communicated that they attend these meetings not because they have specific issues with which they need support, but mostly to keep an up-to-date perspective of current trends in higher education and to see examples of best practice across Europe and elsewhere. The group also reiterated that they have faith and trust in the work of the AEC Council. There was a general feeling for the need to have more council members coming from different regions to ensure as much diversity as possible as well as to give more voice to concerns specific to the Mediterranean and other regions.

Feedback on the Congress program/content so far

The members liked the themes of the parallel sessions, and they found the topics to be very attractive. They also mentioned that the general mood and energy of the Congress has been very positive. The group also commented favorably on all the sessions they had attended. A particularly timely, relevant and important issue was the inclusion of themes relating to the refugee crisis, and everyone from the group was very positive about the presence of such sessions. "Addressing the Challenge of Refugees in our Institutions" was a very important session for Mediterranean-based institutions.

The group was particularly positive about the participation of students in most conferences. The session "How do you make sure a student's voice is heard in your institution" gave even more focus to student-centered approaches, concerns and thoughts and gave all participants a deeper insight into the student's perspective. Furthermore, sessions such as "Knowledge, Skills and Competences: The Revised AEC Learning Outcomes" have given some fresh ideas to the regional group members about implementing coherent and up-to-date targets. The session itself helped this knowledge transfer by shifting from a structural, theoretical overview to a more practical approach, offering concrete and tangible suggestions for possible curriculum reviews.

The group was pleased that non-Western music and genres were also represented in the Congress in a more visible manner; they felt that previous congresses were much more "Eurocentric", and they hope this trend will continue and perhaps even expand in future Congress themes.

Some of the sessions felt a little too general for some of the members of the group, who also commented that there was not enough overlap for some of the sessions. Finally, they asked for the involvement of speakers from more countries in the sessions, and they reiterated their willingness to take part in future panels. One small criticism was that whereas several sessions involved themes and issues related to the region (e.g., refugee crisis), the regional group members were not, in their majority, involved or consulted for possible input. They, therefore, asked to be more involved, if possible, for similar themes in the future, as they feel they have important, vernacular experience and a unique perspective, which can be of significant benefit for future sessions.

'Joker' topic: Proposal for changes to the AEC election rules

The conversation in the group then transferred to the 'Joker' topic and the proposal for changes in the AEC election system rules on which participants would be asked to vote the following day. The overwhelming majority of this group was not in favor of the proposed changes for several reasons. They felt that some of the changes seemed undemocratic in the sense that members would not be able to vote for candidates from other regions. The reaction from the group was that one should be

able to vote for whomever they want without restrictions and regional zones. It also became apparent that with the proposed new rules, this region would be able to secure “permanent” participation in the AEC Council. The concern here was about the financial aspects of council member participation, mentioning that most organizations from the group could not afford it. This would mean that the region could effectively end up without any representation after all, and a seat would be effectively left vacant. Finally, some members of the group felt that the adoption of geographical criteria seemed discriminatory and would further create zones of exclusion, economic and otherwise. The group felt that AEC should be looking for more elements of integration rather than divisions into regions and that elections should not be about voting for representatives of specific countries but rather for individuals who represent specific sets of skills and talents that can be helpful to the entire corpus.

AEC services which could be (further) developed

When members were asked about which AEC services could be (further) developed and whether they would support the idea of developing a webpage area for institutions’ libraries to ensure an exchange of resources between institutions, the group responded that, in principle, they agree with this idea, but they also mentioned that the main concern is the digitalization of the libraries. Not all institutions have digital resources, and this can create complications in the ability of some institutions to participate. In addition, there was concern about the ability of organizations to cover potential fees for participation. There was an update given to the regional group participants about the AEC communication strategy and developments, and the group commented favorable on these developments.

The group was later asked whether they would support the development of a European online Application System (EASY) to facilitate staff and student mobility, what their needs/challenges in this regard are, and if there is one system, whether they would use it.

The group’s response was that the idea behind EASY is a very good one and that it is in general a very useful system. A grave concern was that the fee is too high for some of the institutions and makes their participation impossible. They also feel that this issue can create a de facto exclusion of organizations with limited financial resources from such expensive systems. On the other hand, the group also felt that most of the times, the exchanges between institutions are very personalized and that this system will help, but will only remove some of the burden involved. Finally, such a system could potentially create complications as some institutions are part of universities and have limited control over the number of digital resources for which they can sign up.

The next topic of discussion was about what kind of services AEC could develop that the institutions would need and be willing to pay for. Here, the topic of entrepreneurship was clearly a subject that was very popular, and the members identified a strong need to have more workshops on the above subject matter. Another theme was that of advocacy on specific issues, where some participants mentioned that AEC could be of particular assistance.

Revision of the AEC National Overviews of Higher Music Education Systems, Pre-College and Music Teacher Education Systems (both classroom and instrumental/vocal teachers)

The regional group was updated about the progress regarding the revision of the AEC National Overviews of Higher Music Education Systems, a document that will be used mainly for advocacy purposes.

Germany, Austria, Switzerland

Council Member: Joerg Linowitzki, Stefan Gies, AEC CEO

The meeting was attended by 42 representatives from Austria, Germany and Switzerland (as many as never before) and two guests.

- Stefan and Jörg welcome the participants, also in the name of Eirik, who is unfortunately not able to chair this meeting due to other business.
- Short feedback on the current progress of the congress:
 - The brainstorming session has been very well accepted as a suitable format, but it was also complained that those who had proposed the topics were asked only by very short notice to present their input.
 - It was criticized that only a few of the sessions were directly linked to the overall congress title (Diversity, Identity, Inclusion). - A discussion came up whether the congress title should be binding on all or only parts of the sessions.
 - The new format in which the information forum was presented is appealing.
 - There were complaints about the advertising character of the MusiQuE session. If so, this should be clearly announced as advertising, not as a seemingly neutral information.
- Reinhard Schäfertöns and Stefan Gies report on the finally unsuccessful attempts to take the leadership of the UdK Berlin along to commit to host the 2019 AEC annual congress. It would be welcomed if another German venue could be found ready to take over the 2019 congress.
- The majority is not interested in a regional website.
- Many institutions have only slight interest in EASY, due to the fact that both federal state governments in Nordrhein-Westfalen and Bavaria do invest a lot of money (in competition with each other!) to develop a conservatoire-specific campus management software, which they want to offer as paid services on the market.
- Martin Ullrich thanks Jörg Linowitzki for many years of representing the German interest as a AEC Council and ExCom member.

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

Council Member: Kaarlo Hildén

Persons attending their first regional meeting were introduced and the relation between ANMA and the AEC was explained.

Minutes from Glasgow regional meeting were discussed to follow up developments

It was noted that the planning of the ANMA thematic day was of importance and that many of the issues will be on the agenda this year as well.

The agenda for the meeting was discussed and members were asked if they had feedback about the congress or any specific wishes towards the AEC that should be discussed:

Lobbying for the important role of music in education was brought up as a key area for the AEC. A wish was expressed that the AEC could be even more active in advocating this. The European Agenda for Music -initiative was mentioned and the challenges in taking it forward as collaboration between several organizations. It was noted that the relevance of the HEI's in the music sector should also be more clearly defined. How are we relevant? Where could and should the dialogue between the whole music sector and music institutions take place?

The feedback collected in the previous regional meeting had had an impact on the planning of the congress; participants felt that the changes made to the programme made the experience much more useful and interactive.

No other issues were brought up.

The Annual Meeting of ANMA:

Claus Olesen, secretary general of ANMA, reported on the planning of the upcoming ANMA annual meeting. The preliminary theme for the thematic day of the annual meeting in Tromsø is the role of traditional music (including Sami music culture, which is a special focus in Tromsø). It was commented, that “traditional” rises some taxonomical questions. Folk music is suggested as replacement. Immigrant music could be mentioned specifically. The theme has to do with the meeting points between musical traditions. How can the institutions enable students to “move between silos” of traditions? The theme is promising but continuous debate on the wording. “Tradition” -> “indigenous”. It is suggested, that the meeting could start a discussion: “Where the genre classification applies and where it doesn’t in music?” These taxonomical pathways don’t work always and they endanger some music (which is excluded). How could we be more inclusive stylistically as institutions? There is no time for deep philosophical debate in a one-day conference, but the day could provide examples, inspiration and new perspectives on a well-defined theme around traditions, musical cultures and diversity. It was added that all departments could benefit from an increased exchange of ideas between classical, jazz and folk.

ANMA mentoring initiative:

Claus Olesen reports back on the mentoring initiative made during the ANMA annual meeting in 2016. Very few members have volunteered as mentors, more names are needed if we want to proceed. After the discussion the following persons volunteered as possible mentors:

- Henrik Sveidahl
- Peter Tornquist
- Riitta Tötterström
- Astrid Elbek
- Anna Maria Koziomitzis
- Claus Olesen
- Kaarlo Hildén

The suggested mentoring initiative can be defined based on the interests of the mentor and the mentee and is therefore a flexible concept.

EASY:

EASY is introduced. Organisations willing to join the pilot are asked to contact the company directly. There is a wide interest towards the further development of the service.

National Overviews:

The process of updating the AEC national overviews was explained. Participants were told that institutions will receive a first draft of their national overview in a few months and that they are asked to comment and edit the descriptions. Very few knew of the existence of these national overviews, and had therefore no comments about their usefulness.

Would you support the idea of developing a webpage area for institution’s libraries to ensure a matchmaking of resources between institutions (this would be jointly offered with the International Association of Music Libraries, Archives and Documentation Centres (IAML)?:

The idea was supported, but more detailed information about the suggestion would be needed in order to discuss the suggestion further.

Issues on the General Assembly agenda:

Participants were asked whether there were issues on the GA agenda that the participants would like to discuss.

Election Rules were discussed based on the information in the Reader. It was mentioned, that the new voting system would be constituency based. The change would make each region responsible of their own region and their representation, which would have an effect on the role of the council and the individual council members. Regional networks as ANMA can be an effective way to discuss and consolidate regional interests, if the national level collaboration is well organized. It was commented, that representation should be based on issues, not on areas. What is the nature of the “pressure” for the change? Would this change the stability of AEC? Kaarlo answered, that some institutions and nations do not feel that their representation is sufficient. The problems have their roots on different national challenges and expectations towards the AEC. It is important to hear the signals. In the new model the AEC should perhaps consider paying the costs of the council members trips, because otherwise some institutions are excluded. There is, however, no funding for this. A comment was made about the thinking behind the division of countries into regions, why is e.g. France in the same group with Nordic countries? Kaarlo answered, that much consideration has been given to the problem, but it is difficult to divide in a way that would enable a fair and equal division both in size (students, number of institutions), cultures and geographic regions. There has been an overrepresentation of the western and northern regions in the council compared to the number of members in different parts of the EU. It is a result of voting, not a conscious planning.

U-Multirank was discussed. The question was raised, whether this would end in a lot of data collecting without a clear purpose. The link between accreditation and U-multirank was discussed. There is no clear link between, but the data produced by the U-Multirank can well be used as a part of the institutions’ quality assurance systems.

Peter Tornqvist comments, that the U-Multirank is valuable because we have had the opportunity to define the criteria used and the institution can further define what components are of interest. These factors should be noted when voting of U-Multirank.

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

Council Member: Grzegorz Kurzyński

At the annual AEC Congress in Goteborg from 9 Central and Eastern Europe countries (Poland, Belarus, Russia, Ukraine, Bulgaria, Kazakhstan, Georgia, Armenia) were represented only 3 - Armenia, Belarus and Poland. As in previous years the costs associated with the participation in the Congress were the reason for the absence of the representatives of other countries. At the Regional Meeting took part representatives of only two countries: Armenia (1) and Poland (8).

At the round table of introductions all participants expressed their opinion that they were well represented by the AEC Council. Polish Rectors are in constant contact during organized every 2-3 months meetings of the Conference of Rectors of Universities of Art in Poland (KRUA) where they discuss all kind of issues pertaining to their activity (also participation in activities of the AEC). They expressed their opinions that their needs were fully addressed by the AEC. Polish Rectors (or Vice-Rectors) regularly attend the AEC Congresses and meetings. Academy of Music in Krakow participated in the UMR pilot project; Academy of Music in Wroclaw also took part in the PHExcel pilot project.

About the Congress programme: there were very different opinions. The second day presentations (Parallel Sessions I and II) were assessed not very enthusiastically, parallel Session III gathered good reviews. In general opinion - one can noticed that the topics of particular Sessions were not enough connected with the area of “real” music.

It was emphasized that the first session on Thursday (10 November) *Workshop and training for Peer-Reviewers organized by MusiQuE* was very interesting.

About AEC services which could be developed: All Rectors supported very enthusiastically the idea of developing a webpage area for institution’s libraries. EASY pilot project was also well received (there were some doubts about the possible future problems connected with protection of personal data).

Lack of funds was the reason that the issue of AEC additional services was treated with great caution.

Due to the lack of time there was no discussion on the Revision of the AEC National Overviews of Higher Music Education systems. About the Pre-College and Music Teacher Education systems - some of the Polish Rectors are familiar with this issue, because one of the sessions connected with Full Score project was held in Wroclaw - Poland.

UK, Ireland

Council Member: Deborah Kelleher

Positives:

1. Good content (some individual areas for special praise were the entrepreneur and the refugee session)
2. The format provided good opportunities to hear other member voices in greater numbers
3. Enhanced input from the students was noted as growing organically and well
4. The keynote speaker was praised
5. The brainstorming sessions were interesting

Things to work on:

1. Could the parallel sessions have a stronger clarity about what they wish to achieve? Perhaps be 'curated' more by the moderator (this would take forward planning with the moderator)
2. Could we have statistics on how many member conservatoires teach more than music alone? The group sees interdisciplinarity as something to bring more to the fore in the future at AEC
3. The students wondered if there could be 'parallel parallel sessions' for them at the Congress? Sessions which more directly related to areas of special interest.
4. In terms of the parallel sessions it would be handy to spend five minutes at the end of every session to collect feedback which could possibly mean that the Closing Remarks session would not be necessary

Other questions addressed:

1. What did we think of the suggested amendment of the voting procedure? Generally not in favour of the change
2. Would the members support the ideas of the web page of institution's libraries as a matchmaking resource? Yes
3. Would the members be interested in a music campus specific management IT system? Not enthusiastic as CUKAS system already in place

What kind of services could AEC develop which your institution might need and be willing to pay for?

1. Tracking graduates, testing impact of the conservatoire on their earnings/future path
2. Student participation development consultancy (guiding conservatoires in engaging with the student voice)
3. Sessions from the Congress to be brought to individual institutions (eg. Refugee presentation/Entrepreneurship workshop)
4. Would AEC consider developing a Consultancy list/register as part of its services, which could focus on specific topics of concern to conservatoires?

Other issues:

1. The UK subsection of the regional group is deeply concerned about the impact of Brexit and wishes to remain resolutely committed to its European partners and colleagues. It hopes for shared lobbying with AEC when it comes to specific issues of mobility, Erasmus and other issues that may emerge.
2. As the student voice is getting stronger in the AEC and this Congress has identified an unevenness in conservatoires' approaches to engaging with students at a strategic level, it was suggested that AEC might work with the student working groups to devise a Charter or other document, which outlines good practice/basic principles in this area.

Netherlands, Belgium

Council Member: Harrie van den Elsen, Report: Peter Swinnen

Present: Lies Colman (AP), Annouk Van Moorsel (AP), Jef Cox (AEC), Peter Swinnen, Jan D'Haene (Koninklijk Conservatorium Brussel), Peter Dejans (Orpheus), Thomas De Baets (Luca), Jeroen D'Hoe (Luca), Stéphane De May (CrL), Françoise Regnard (ARTS2), Michel Stockhem (ARTS2), Arnold Marinissen, Janneke van der Wijk (Conservatorium van Amsterdam), Juul Diteweg (ArtEz), Mark Vondenhoff, Jantien Westerveld (Prince Claus Conservatoire), Sigrid Paans, Jan Rademakers (Conservatorium Maastricht), Frans Koevoets, Okke Westdorp (Codarts Rotterdam), Ruth Fraser, Martin Prchal, Eleonoor Tchernoff, Henk van der Meulen (Royal Conservatoire), Raf De Keninck, Martyn Smits (Fontys Conservatory), Jos Schillings, Hannie van Veldhoven (HKU Utrechts Conservatorium).

After welcoming the participants, the chair asks for a short reflection on the congress so far. The choice for more breakout sessions and less keynotes is welcomed as a positive evolution. Participants plead for even more active engagement of students, not only the 'crème de la crème', but preferably also the 'average' student. At the same time the participants are aware this would imply more funding and more active preparations by their home institutions, which is acknowledged as a limiting factor. Perhaps working with video messages could be a solution?

The current number of breakout sessions is perceived as a limit as well, if you want to ensure people can participate in all sessions they are interested in. Institutions come with more and more participants, which lead to more diverse target audiences, with specific interests (students, teachers, managers...). Ensuring the Quality of each of the breakout sessions gets more difficult for the Council, hence the importance of the evaluation forms. The Keynotes have been carefully prepared, for the breakout sessions the Council needs to rely more on the different coordinators. The participants suggest working by general formal guidelines and a more defined role for the moderators, in order to avoid redundancies and 'platitudes', based on the model of a seminar.

Participants express their wish to continue the debates after the congress as well, through an online network. The app certainly offers some possibilities, but has also some privacy issues.

Participants also express the wish to avoid platitudes about the importance of music or the greatness of Bach...

The chair asks which services the participants would like to see developed. The suggestion to develop a web page enabling users to search through a centralized portal into the conservatoire libraries is received with lots of skepticism. Other organizations (like Iamc) have tried this before, and failed. This doesn't look like a priority for AEC, due to its lack of resources. Participants suggest investing in better ways to teach students how to use the existing tools as a better alternative. The proposition to invest in the current pilot project to facilitate staff and student mobility is met with more enthusiasm. Difficulty remains how to connect the different institution's student database systems with this new mobility application.

Towards the question "Which services are missing?" participants suggest developing a portal of all member institutions with info about their programs and teachers.

The chair asks some help from a Walloon and a Flemish representative to assist in updating the National Profiles, dating back from 2000. Janneke van der Wijk, Stéphane De May and Peter Swinnen volunteer.

Before bringing this meeting to a close, Peter Swinnen mentions the new Honda Competition for Classical Music, a competition between the 8 Belgian HEI's. Stéphane De May announces a new project with the Orchestre Philharmonique de Liège.

Italy

Council Member: Claire Mera-Nelson (assisted by Sara Primiterra)

The discussions at the Italian regional meeting focused exclusively on the question of the representation of Italy on the AEC Council. At the beginning of the meeting colleagues were referred to the summary of the new Council election process proposal. It was noted that it would take time to come to fruition, but eventually a more even balance would be reached because the numbers of Italian members mean that over time undoubtedly Italy will be represented. In the meantime, Lucia di Cecca is a candidate for election to Council and, as a temporary arrangement agreed with the Italian Conference of Rectors, Alessandro Melchiorre has been co-opted to the AEC Council. It was hoped that the group were content with this solution, however discussions soon suggested that the group was not content with the proposal in its current form.

Questions were asked by participants as to why, when there were two proposals made to the AEC Council about alternative voting arrangements, only one was being taken forward? Likewise, some members wanted to understand why the Italian Conference of Directors expressed desire that Prof Melchiorre should become the permanent representative was not being honoured? Sara Primiterra & Claire Mera-Nelson sought to clarify the position of the AEC Council.

A member explained and clarified the past experience which had led to the current debate within the Conference of Directors, within the AEC Council and between the two groups.

Members present noted that they were pleased to have the opportunity to speak frankly and openly the issue, as they were not all fully aware of the situation including the letters exchanged between AEC and the Italian Conference of Directors, and were only able to hear about it through the regional meetings at AEC.

It was suggested that the Italian Conference would have formally proposed Prof Melchiorre as the Italian delegate for the 2016 Council elections if they had received Stefan Gies' response to their question earlier, but as the AEC response only arrived in October it was too late to allow Prof Melchiorre to be proposed to AEC through the normal formal process. Some colleagues felt that the wishes of the Italian Conference should be respected, and Lucia di Cecca's candidacy should not go ahead.

Lucia clarified her position, which is that Paolo Troncon asked all Italian conservatoires to submit nominations for AEC Italian representative: Lucia di Cecca was only person to put herself forward and thus was nominated. Dialogue had taken place between Meuchi, who is now (following Troncon) Chair of the Italian Conference of Directors and other parties, suggesting that Lucia di Cecca might stand down in favour of supporting the candidature of Prof Melchiorre. However, Lucia di Cecca had decided to go ahead.

There was considerable specific reflection on the proposal to be debated at the General Assembly about changes to the voting arrangements proposal. Several colleagues expressed concerns about this proposal, and indicated that they would not support it.

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

Attending:

- Bosnia and Herzegovina: Sanda Dodik, Vanesa Kremenovic (both Banja Luka), Maja Ackar Zlatarevic, Senad Kazic (both Sarajevo)
- Croatia: Bashkim Shehu (Pula), Dalibor Cikojevic, Mladen Janjanin, Marina Novak (all Zagreb)
- Czech Republic: Richard Fajnor, Jindrich Petras (both Brno)
- Hungary: Gyula Fekete (Budapest)
- Romania: Diana Asinefta Mos (Bukarest)
- Serbia: Milan Miladinovic (Novi Sad)

The group welcomes new members, especially Senad Kazic and Diana Mos, who have become head of their institutions recently. During the round table of introductions Bashkim from Pula introduces his project. City of Pazin has offered to him a castle and some additional buildings for administration. This could be part of Pula academy if a use for international teaching will be found. In a previous discussion at the congress Georg could explain to Bashkim that AEC itself cannot run or take the patronage over such a project. But AEC is happy to bring members together or to join an ERASMUS+ application as a partner for dissemination and evaluation. Many attending representatives express their principal interest, but the financial framework must be more concrete. Bashkin promises to deliver more explicit information to the group. After that cooperation can be discussed in depth.

We went through the report from the meeting in 2015 that was printed in the reader on p.106. There are no topics unanswered, EUphony Youth Orchestra will have a next project in February/March 2017 with members of the group attending. Zagreb reports on their experience with U-Multirank. They are used (as many of the members of the group) to provide figures for different occasions so the exercise did not bring too much additional work. The outcome is considered as interesting. Brno reports on an EFQM exercise. Hope is expressed that indicators formulated by AEC for U-Multirank could inform local systems as well to make them more applicable for music.

A positive assessment of the congress so far was expressed. Nevertheless there were ideas for improvement. First the topics of the brainstorming-session should be shared some days before the congress. It was considered as difficult to make a decision where to go on the spot. Sometimes more than two parallel sessions are interesting. With a simple video-documentation that is available on the AEC-webpage afterwards it would be possible to be informed about the others as well. More students' involvement is desirable. This could be students' opinion on topics in form of short video clips or more students' reporting on what they have heard during the congress. A webpage area for matchmaking is considered as highly desirable. Although some scores are in the www, this will not replace work in a library on scores. What is really needed are scores, instruments, books, and records. There is a strong need for performance-material for orchestra and opera. This webpage should be as simple as possible. Institutions post what they have to offer and other institutions will report what they want. IAML could be addressed through their outreach committee for help.

Richard reports on their interest for EASY.

Concerning the National Overviews members of the group provide contact data of persons to address. These were sent to AEC office by Georg. Diana will make sure that the contact person in Romania will still be available or inform AEC about a different person.

Portugal, Spain

Council Member: Ingeborg Radok-Žádná (assisted by Nerea López de Vicuna)

Introduction:

Ingeborg Radok-Zadna presents herself. Ingeborg was elected as new Council member during the 2015 General Assembly in Glasgow. Ingeborg is Vice-Dean for International Relations and Art Activity at the Prague Academy of Performing Arts, Music and Dance Faculty. Due to the current lack of Spanish or Portuguese representatives in the Council, Ingeborg has been appointed to represent the Spanish and Portuguese colleagues.

Proposal for new rules for Council elections:

Many of the colleagues had not heard before about the proposal for new election rules. A "step by step" approach would have been more appropriate. The current Congress would have been a good opportunity to start the discussion with the members, in order to agree in the suitable proposals to put forward during the next GA (2017).

Eirik Birkeland explains that the new proposal seeks to ensure a more balanced regional geographic representation at Council. However, if the members believe that it is too early to make such a decision they should say it during the General Assembly.

Update of the “National Overviews”:

Ingeborg explains that the AEC office is currently updating the AEC Handbook on National Music Education Systems, which was firstly published in 2010. The overview includes the descriptions of National Systems for Music in Higher Education, pre-college music education, instrumental/vocal teacher training and training of music teachers in general. One contact person has been appointed per country, and AEC is aiming at having the updated publication online in the AEC website by January 2017.

This publication could be a helpful tool for advocacy for the Spanish case. 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.

Matchmaking of resources between institutions:

The AEC is thinking of developing a webpage area for institution's libraries to ensure a matchmaking of resources between institutions, jointly offered with the International Association of Music Libraries, Archives and Documentation Centres (IAML).

The Spanish and Portuguese colleagues unanimously agree that it would be a great idea, and that their institutions could make a good use of it.

European online Application System (EASY)

AEC conducts a pilot project to develop a European online Application System (EASY) to facilitate staff and student mobility. This could develop towards a European music specific campus management system.

It is agreed that this is a great project, a real “dream” for any International Relations Coordinator. Some of the Spanish and Portuguese institutions are already part of the pilot project which is taking place right now with the participation of over 50 AEC member institutions. If any of the institutions present is still interested in joining the pilot they are still on time.

Membership fees

Last year, during the regional meeting, some Spanish colleagues remarked that the annual membership fee is too high for many Spanish institutions, but the fees are still at the same level this year. The Council is asked to reflect on the fee categories.

Lack of involvement in AEC projects and activities

Every year there are fewer representatives from Spain and Portugal in the AEC Congress. On one hand, some members have withdrawn due to financial issues. On the other hand, many members feel too busy with their “daily-life” obstacles and challenges in their home institutions.

Bruno Pereira, Chair of the IRC WG, Ángela Domínguez, AEC Project and Communications Manager and Nerea López de Vicuna, AEC Office Manager, encourage the Spanish and Portuguese members to get more involved in the AEC activities and projects. Being an AEC member entitles many benefits that some of the members might not even be aware of. For instance, the AEC is a very helpful platform for dissemination (AEC website and Social Media). Members are animated to send their information to the office staff. On the other hand, the AEC regularly launches open calls for members to become part of the WGs. The AEC is highly interested in having more Southern and Eastern European representatives in these groups. There are 2 Spanish colleagues in the AEC office and they will be very happy to help the members in any way.

How could AEC help?

AEC could help by lobbying for the harmonization or adaptation of Higher Education Degrees to a University level. A long discussion is held regarding the current situation in Spain; It is reported that Stefan Gies, AEC CEO, will be in San Sebastián (Musikene) from 24th to 26th November at the Spanish Congress of HME institutions, organized by the SEM-EE (Society for Music Education in Spanish State). Stefan is particularly interested in becoming more involved of the national realities, and will be very happy to discuss with the Spanish members what AEC could do for the Spanish case.

Future regional meetings

One of the colleagues suggests mixing countries for future regional meetings, so colleagues from different parts of Europe could discuss together.

France, Luxembourg

Council Member: Jacques Moreau

Participants (in order of the Congress participants list):

- Laurent Gignoux, Sylvain Perret, *Bordeaux (PESMD Bordeaux Aquitaine)*
- Chantal Charlier, *Dammay-les-Lys (CMDL)*
- Bernard Descôtes, *Dijon (ESM Bourgogne Franche Comté)*
- Valérie Girbal, *Lille (ESMD Nord de France)*
- Jacques Moreau, *Lyon (Cefedem)*
- Géry Moutier, Isabelle Replumaz, Sylvain Devaux, *Lyon (CNSMD)*
- Benoît Baumgartner, *Nantes-Rennes (Le Pont Supérieur)*
- Jean-Paul Alimi, *Nice (CNRR)*
- Gretchen Amussen, *Paris (CNSMD)*
- Emmanuelle Desouches, Roser Graell Calull, *Paris (PSPBB)*
- Claire Michon, *Poitiers-Tours (CESMD Poitou Charentes)*
- Jean-Luc Tourret, *Rueil Malmaison (CRR)*
- Anne Guyonnet, Aline Zylberajch, *Strasbourg (HEAR)*

In all, 18 participants representing all the French institutions attended the Congress. No Luxembourg institutions attended the Congress.

Information on the events since the last Congress

AEC and Council activities

- U-Multirank: the test was made during the year to check the criteria and the questionnaire proposed by U-Multirank ;
- MusiQue: now registered on EQAR. It is now possible to request a MusiQue participation to the French accreditation process for higher music education. That was presented to the ministry on several occasions, but it is still necessary to come back again on that point;
- Artist Patrons: the Council decided to have figures able to carry and advocate for the image of the AEC;
- Full Score: real involvement of students, they have their own group and they participate to the other working groups;
- Meeting with ELIA: in Amsterdam, on september 16th, joint to a Council meeting. Common concerns:
 - Artistic Research,
 - Interdisciplinary,
 - Arts and refugees.

Collaboration on those themes is foreseen for the ELIA annual Congress in Amsterdam next year.

Both CEOs are meeting in some crossed working groups.

Each organization will advertise on the link between their networks.

Activities concerning the French group

- The meeting in May with two representatives of the French Erasmus office, in Lyon: many specific points were addressed;
- Stefan Gies at the ANESCAS GA in Metz, in August;
- The national overview: a consultation on the revised draft was made, some feedback was sent. The only section left to finish is the section about music education at school.

U-Multirank.

CNSMDL was part of the test panel of institutions. An important translating work was made. Many students answered the questionnaire. They found it easy to answer. The questionnaire presents clear questions, doesn't concern people, but organization, the adequacy between the students' need and the program offered, for the education part; detailed activities within the section concerning the social activities of the institution. Criteria are well defined and provide good indicators. The questionnaire is anonymous within the institution.

The questionnaire is quite long but intuitive and easy to respond to, fluidly with no tricky questions. The process is always well explained.

It takes into account the size of the institution, which is very positive. It concerns: the program, students' life, but not the staff. It is a self-development tool for the institution internal review process.

Also tool for benchmarking: it offers visibility and opportunities to promote the institutional information abroad, international tool for students which allow them to better analyse some specific aspect of institutions and make a choice. But that needs a change in mentalities.

A worry is for the ranking possibility. But some people feel that it is inevitable and will happen: will it then be possible to have a control on the results? What is said is that each institution will keep the choice of participating or not to the system, or to withdraw.

The institutions' reputation is at stake. If an institutional size criterion were to be considered, it would be really difficult for some institutions. Everyone needs legible references. The aspect of the COMUE (*clusters of universities in France*) linked to the Shanghai ranking leads to a unified model which would not help support for singularized and strongly identified institutions.

For the national situation, it could offer an opportunity to defend our need for financial support from the government to meet the European facilities and pedagogical standards. That can be the role of ANESCAS (*French association of directors of higher performing arts education institutions*).

The election process

Eirik Birkeland attended the meeting at that moment. He presented some reasons for that proposition: the Northern countries are overrepresented in the Council. That cannot last longer. The proposed version means a complete change, but maybe it is too early as it concerns membership, fees, institutional relation to the AEC. It should be needed to go further in the reflection. He recommends to carefully read the proposition in order to be able to debate during the GA.

Discussion

The proposal starts from a virtuous thought and responds to a logic to a better geographical distribution of the representatives. Some different concerns are mentioned: the composition of the regions may change, some countries are able to be displaced from a region to another one; new relationships, balance of forces, are potentially to come out of the proposition and may present a

risk of division, influence strategies in decision-making: autonomy of defined regions? sub-council? A loss of confidence in the governance of the AEC would then appear.

Things can certainly evolve, but attendants are attached to the possibility for all members to vote for any candidate, deciding both for geographical reasons and the personal qualities of the candidates.

Feedback on the Congress

Positive points

- A general feeling of great satisfaction;
- Quality of contents, subjects, among the best of all congresses: subjects deeply involved, that all stayed connected to the theme of the Congress;
- The amount parallel sessions, which offered, and allowed to assist to, many subjects; a real time was included for discussion and participants were able to be active in the discussion, being though less passive and really involved into the heart of the subject;
- Sessions outlined: the opening brainstorming session, really appreciated; the session about refugees, among others;
- Some risk taking (on the subjects, the organization);
- The word given to the students.

More critical observations

- The schedule was too tight, not offering enough space to go from one session to the following one, generating delays and shortened sessions (general opinion);
- The efficiency sought for the organisation - close to business - does not necessarily offer possibility, when treating a subject, to question the evidences and the modes of thought, to foster a more critical reflection; there is a need for contributions in sociology and history (one opinion);
- There is a need for more teachers - those are “on the field” - as participants, but that is also a matter of finances;
- The language: participants from latin countries don’t easily catch the dominant English expression and way of thinking.

Other remarks

- If contradictory elements or conversations were to be addressed, it should be done by preparatory sessions;
- There is a difficulty, within institutions, to translate for staff how the Congress and the platforms operate and work;
- Platforms are interesting and possible, but there are financial difficulties for their implementation.

PRACTICAL INFORMATION

Relevant Addresses

Congress Venues

Academy of Music of the University of Zagreb /Sveučilište u Zagrebu Muzička akademija
Trg Republike Hrvatske 12*•10000 Zagreb•Croatia
(ex Trg maršala Tita 12)

National Theatre / Hrvatsko narodno kazalište
Trg Republike Hrvatske 15*•10000 Zagreb•Croatia
(ex Trg maršala Tita 15)

Welcome Dinner Thursday Evening

The Westin Hotel Zagreb
Krsnjavoga 1•10000 Zagreb•Croatia

Lunch Friday and Saturday (10th and 11th November), 13:00

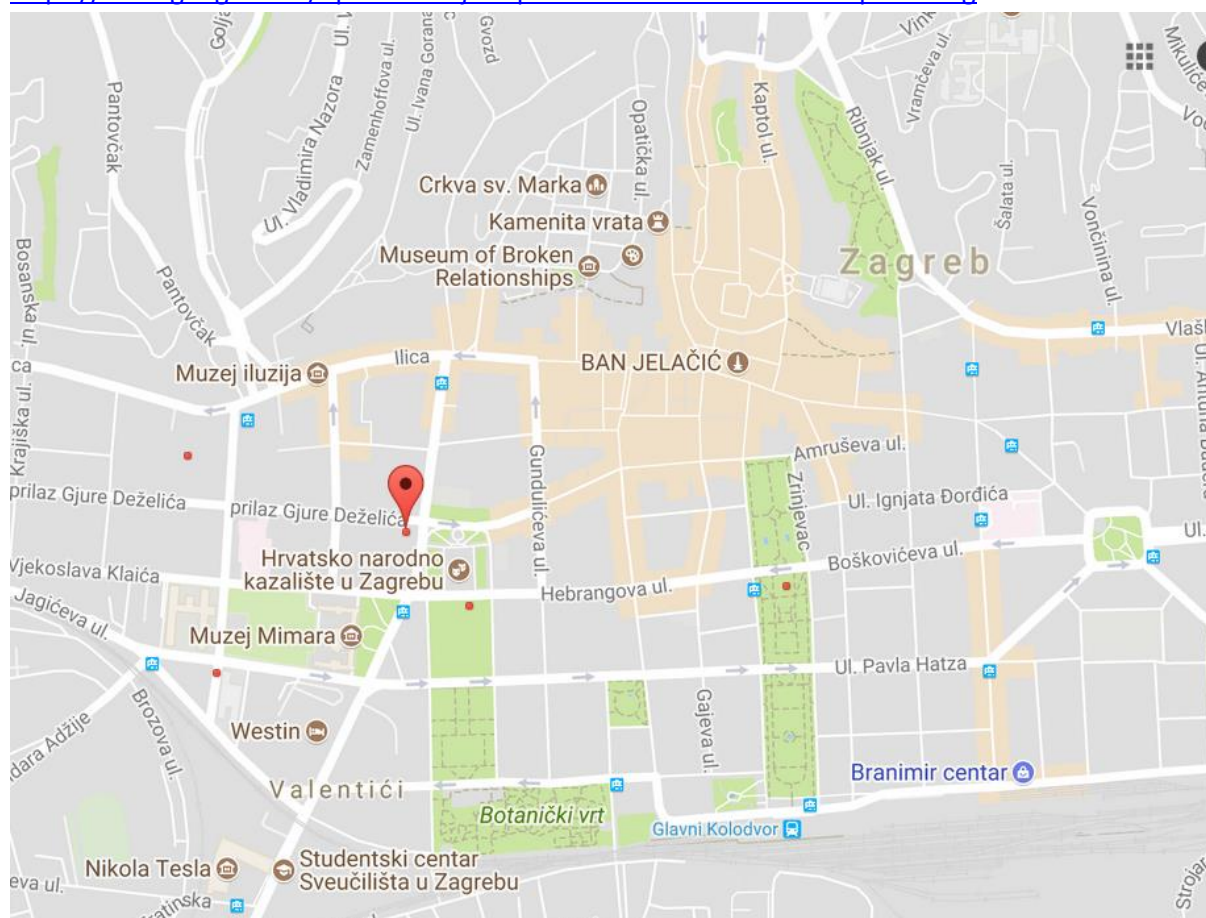
Akademija dramskih umjetnosti (ADU)
Frankopanska 22•10000 Zagreb•Croatia
(passage to the courtyard building)

Dinner Saturday 11th November, 20:15

National Theatre / Hrvatsko narodno kazalište
Trg Republike Hrvatske 15*•10000 Zagreb•Croatia
(ex Trg maršala Tita 15)

Map

<https://drive.google.com/open?id=19jGYCpf7MflfjbclULd2Tt6OFEE&usp=sharing>





How to get there from the Airport

From the Airport to the city center

by PLESO Airport shuttle to Central bus Station (Autobusni kolodvor) price 30 kn (cca 4,5 euros) ticket bought by the driver, <http://www.plesoprijevoz.hr/en/page/timetable>

or by City ZET busses price 10 kn (1,5 euros) from the Airport to center of the city (Kvaternikov trg)

Departures are scheduled every 35 minutes.

First departure on weekdays and Saturdays from Kvaternik Square is at 04:20AM and on Sundays at 05:20AM, while the last departure from Velika Gorica is every day at 00:15AM.

From city center shuttle/bus stops to different hotels

by TAXI could costs average price 40 kn (5 Euros)

by TRAM, the price is 4 kn (0,60 euro for the drive of 30 min), tickets could be bought by the tram driver.

TAXI from the Airport to HOTELS could cost cca 200 kn (cca 28 Euros)

All Information could be found also on the link: <http://www.zagreb-airport.hr/en/passengers/to-from-the-airport/35>

Taxi Numbers

[Eko-Taxi](#), hybrid vehicles with a meter drop of 8.80Kn and 6 Kn for every kilometer thereafter.
Phone 1414.

[Radio Taksı Zagreb](#) with a meter drop of 10 Kn and 6 Kn per kilometer.
Phone 1777.

[Taxi Cammeo](#) with a meter drop of 6 Kn and then 6Kn per kilometer.
Phone 1212.

more information

https://www.croatiatraveller.com/Zagreb_region/Travel/Taxis.html

Public Transport

There are two tram stops close to the Academy of Music („Frankopanska“, „Muzej Mimara“ lines 12, 13, 4, 17).

The entire city of Zagreb lies within one zone. The prices for all public transport including trams, buses and the funicular are as follows:

4Kn for 30 minutes*

10Kn (15Kn for a night tram) for 90 min*

30Kn for a day card good for unlimited travel within the city limits all day.

70Kn for a three-day card allowing unlimited travel

Individual tickets are good for one ride plus transfers in the same direction*.

map

<http://www.zet.hr/UserDocsImages/Prilozi/PDF/Tramvajska%20mre%C5%BEEa,%2026.4.2017..pdf>

more information

https://www.croatiatraveller.com/Zagreb_region/Travel/Trams.html

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.

The Westin Hotel Zagreb
Krsnjavoga 1•10000 Zagreb•Croatia
Phone: +385 (0)1 4892 000

Hotel Dubrovnik
Gajeva ul. 1•10000• Zagreb•Croatia
Phone: +385 (0)1 4863 555

Palace Hotel
Trg Josipa Jurja Strossmayera 10•10000• Zagreb•Croatia
Phone: +385 (0)1 4899 600

Garden Hotel
Ul. Valentina Vodnika 13•10000• Zagreb•Croatia
Phone: +385 (0)1 4843 720

WiFi information

Eduroam - form more information <http://www.eduroam.org>.

Guest network for congress participants

Network name (SSID) :
AEC_Zagreb

Network password is:
zagreb2017

QR code for easy scan and setup:



Sunday Excursion

EXCURSION TO HRVATSKO ZAGORJE– KRAPINA, TRSKI VRH, WINE TASTING



Panoramic drive from Zagreb to Krapina. Krapina is the cultural center of Croatian Zagorje

Visit of Krapina Neanderthal Museum.

Krapina Neanderthal Museum is located near the world famous site of the Krapina Neanderthals „Hušnjakovo“, a fact which makes it a unique visiting complex. The Museum's architecture evokes the habitat of the prehistoric man: the semi-cave, the volume, proportions and the front of which are a result of the analysis done on the appearance of the ancient Krapina semi-cave. This cave no longer exists as it collapsed.

Ever since its opening on February 27, 2010, the Krapina Neanderthal Museum has been attracting attention of visitors, not only due to the intriguing notion of NEANDERTHALS in its name, but surely also due to its specific ways of presenting the topic. Authors of the project and its realisation, palaeontologist Jakov Radovčić and architect Željko Kovačić, worked to bring us a better understanding of the people of Krapina from the Stone Age, who lived in this area 125,000 years ago. The exhibition is set up as a time machine through the history of the Universe, the Earth and Man, leading up to the present day, and lays special emphasis on the Neanderthal period.

After sightseeing of Museum, walk to Trski Vrh and Church of St. Mary of Jerusalem.

The Church of St. Mary of Jerusalem on Trški Vrh is one of the most beautiful Baroque churches in this part of Croatia. It was built from 1750 to 1761 by pious inhabitants and peasants as their votive church and to place the miraculous statue of Mary brought from Jerusalem, which helped many sick and unfortunate people even before the construction of the church. The church was consecrated on August 1761 and is visited today by many pilgrims.

In church, there will be concert organized by MUZA.

Drive back to Zagreb. Stop for lunch in Klet Kozjak.

After lunch wine tasting of local wines.

Arrival in Zagreb late afternoon.

Price per person: 55,00 eur.

Price includes:

- Bus
- Guide
- Visit of museum
- Lunch (drinks extra)
- Wine tasting

09:00	DEPARTURE FROM ZAGREB
10:15	ARRIVAL KRAPINA
10:30-12:00	MUSEUM VISIT
12:00-12:15	WALK TO CHURCH
12:30-12:45	SHORT CONCERT- <u>Prof. dr.art. Ljerka Očić</u>
13:10	DEPARTURE
14:00	ARRIVAL KLET KOZJAK. LUNCH
15:30-16:00	WINE TASTING
16:00	DEPARTURE FOR ZAGREB
17:00	ARRIVAL ZAGREB

ONLINE HOTEL & SERVICES BOOKING LINK

<http://www.muza.spektar-putovanja.com/eng-registration.asp>

for hotels, dinners for partners and Sunday trip

List of Restaurants

Restaurants within walking distance of the Academy of Music, University of Zagreb

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

DUBRAVKIN PUT

Address: Dubravkin put 2

Opening hours: 11 am- 1 am Mon-Sat

<http://www.dubravkin-put.com/>



Long one of Zagreb's top addresses for seafood, Dubravkin put descended into the doldrums during the 2000s before being successfully relaunched as an upscale wine bar and restaurant in late 2010. Located in a wooded dell between the Upper Town and the Tuškanac woods, it features a cool minimalist interior full of dark-brown furniture tones and low-key lighting. Seafood remains the kitchen's strong point, and both the baked fish (420kn/kg) and a 12-course tasting menu (465kn per person) are well worth the splash-out. Otherwise choose between exquisitely prepared and presented mains such as monkfish in black-olive paste, rack of lamb or ox tail, all in the 130kn range. It's also a stylish venue for an intimate drink, with hundreds of wines to choose from and a tempting menu of nibble-snacks chalked up on a board beside the bar.

CARPACCIO

Address: Teslina 14

Opening hours: 11am-12 pm Mon-Sat

<http://ristorantecarpaccio.hr/>



Opened in 2010 by former staff of the legendary Okrugljak, Carpaccio delivers stylish Italian-themed dining in a wonderfully convenient bang-in-the centre location. For starters, there's a generous list of carpaccios, with marinated Adriatic fish or salmon among the most succulent choices. There are plenty of vegetarian options among the risottos and pastas, and substantial steaks and veal cutlets among the meaty mains. Leave room for dessert: the house semifreddo and tiramisu are difficult to choose between. Chic black furnishings, reproduction Art Nouveau posters, and a soundtrack of Italian pop provide the backdrop. There is a lengthy list of quality Croatian and Italian wines, a reasonable number of which are available by the glass.

APETIT CITY

Address: Obrtnički prolaz 7

Opening hours: 12 am- 12 pm Mon-Thurs; 12 am- 2 pm Fri-Sat



<http://www.apetit.hr/>

Having spent several years building a solid culinary reputation in Zagreb's northern suburbs, the Bistro Appetit team have opened a

branch in the centre. Bustling, busy but also moderately smart, *Apetit City* is intended for lunching city folk as well as more romantically inclined evening diners. The menu charts a course between modern European and traditional Croatian cuisine, including much that looks deceptively simple or old-fashioned - the fried calf livers with gorgonzola (85kn) are superb. Steaks and fillets of fish also feature on a list of mains that hover in the 90kn-145kn range.

ManO

Address: Medvedgradska 2
Opening hours: 12 am- 1 pm Mon-Sat
<http://www.mano.hr/MANO/index.php>



ManO aims to encapsulate the local lifestyle with an intimate dining experience. Located in the historic, charming building *Glipoteka*, we offer the freshest local and Croatian produce and an award winning wine list, in an innovating and contemporary menu. We welcome you to experience the passion, precision and devotion of our friendly Team.

TAKENOKO

Address: Masarykova 2
Opening hours: 12 am- 1 pm Mon-Sat
<http://www.takenoko.hr/>



The first sushi restaurant in Croatia, Takenoko is still one of the very few Asian restaurants in town worth experimenting with - and although it will set you back a wad of kunas it is usually well worth it. Leafy plants sit in tall vases around heavy wooden tables below track lighting. Try the Tokyo platter: 11 nori makis (tuna and salmon) and seven nigiris. There's a handsome choice of wok-fried dishes and some truly inventive exercises in east-west fusion, with fish, chicken and veal dressed in exotic spice combinations.

STARI FIJAKER

Address: Mesnička 6
Opening hours: 11am-11 pm Mon-Sat, 11am- 10 pm Sun
<http://www.starifijaker.hr/hr/menu.html>



From the embroidered red-heart tablecloths to the dark brown panelling and pictures of old Zagreb, the barrel-vaulted dining room of the 'Old Coach' is a nowadays rather rare example of what pretty much every traditional Croatian restaurant used to look like. The menu is famous for sticking to north-Croatian staples, with schnitzel-style cuts of meat, roast turkey with *mlinci* (baked pasta sheets), venison goulash, and roast knuckle of veal leaping off the pages of a lengthy and not too pricey menu. Litres of wine run at 60kn. *Zagorska soup* (23kn) of potatoes, mushrooms and ham is a great way to kick off a meal - and may well be enough to qualify as a lunch in its own right.

KORČULA

Address: Teslina 17
Opening hours: 10 am- 11 pm Mon-Sat
<http://www.restoran-korcula.hr/>



Korčula is as traditional as it gets. This fish restaurant on the corner of Teslina and Preradovićeve was here long before the trendy bars set up around it. The kitchen turns out high-quality versions of seafood standards, tuna fillets or grilled squid with *blitva*, as well as a few specialities worth trying, in particular a succulent baked octopus with potatoes (120kn). There are scallops, breaded frogs' legs and grouper or John Dory priced by the kilo. The black risotto (*crni rižot*) is as good as you'll get anywhere in town. Decent,

well priced bottled of Dingač and Pošip (180kn) highlight an excellent wine selection (literally dozens of reds and whites) of similarly Dalmatian provenance.

HEMINGWAY

Address: Trg Republike Hrvatske 1
Opening hours: 7 am-1 am Mon-Thur, Sun, 7 am- 4 am, Fri-Sat
<https://www.facebook.com/HemingwayloungeZagreb/>



Hemingway Lounge Bar is part of a chain of upmarket cocktail bars with two branches in Zagreb. This one is located opposite the imposing National Theatre. It has a gilded feel with ornate trimmings and chandeliers. There are the prerequisite photos of Ernest, of course - in pastel relief. Cocktails with fruit are among the establishment's specialties: the Mojito, of course, raspberry Martinis and the Amaretto Sour - with fresh oranges and lemons - is a showstopper. If the weather is nice, grab a pavement table among the pretty set dressed in all black and posing over sandwiches, healthy juices and macchiatos by day, and classic drinks like Mai Tais and Long Island Ice Teas at night to accompany DJs spinning house. The classy, more dance-club-esque venue at Tuškanac 1, behind the Tuškanac Cinema, is open noon-5am Monday through Saturday.

DIDOV SAN

Address: Mletačka 11
Opening hours: 10 am-12 pm



This might be one of the cosiest locales in Zagreb - on a narrow passage among the cobbled streets behind St Mark's Church and the Croatian Parliament in the Upper Town. But even as quaint as this is, the food matches it. This is Dalmatian food with a Neretva Valley twist. Frogs' legs with prosciutto and eels speak of the owner's heritage and may not be for everyone but other choices such as pasta with snails (75kn), the veal (70kn) and baked lamb for two (170kn) are also well-prepared. The interior is faux Neretva village, with stone walls, red-checked tablecloths and dried tobacco leaves hanging from sturdy wooden beams. A meal for two with a litre of good house wine will run between 200kn and 250kn.

TRILOGIJA

Address: Kamenita 5
Opening hours: 11am-12 pm Mon-Thur, 11am-1am Fri-Sat
<http://www.trilogija.com/>



Trilogija sits just above the Stone Gate. Cobblestones lead from the door and inside. Tables sit on individual landings under vaulted, brick ceilings. The cosy dining room includes a bar area where folks can snack on a steak-and-cheese sandwich with caramelised onions (60kn). The idea is that even if you're in a hurry you can still enjoy a quality feed and glass of wine. More time lets you sample wonderful natural ingredients. Daily specials change per artistic mood and supplies on hand; mains run from 75kn to 145kn. Entrée examples include sea bass in lobster sauce and beefsteak in port wine. As well, you won't regret the black tiger shrimp risotto with mango and spinach. For dessert, try the ravioli with sweet walnut filling.

BOBAN

Address: Gajeva 9
Opening hours: 11 am-11 pm Mon-Thur, 11am-12 pm, Fri-Sat, 12 am-11pm Sun



Named after its owner, local football hero Zvonimir Boban, this popular two-storey operation is set just off Jelačić. Upstairs is a café, downstairs a (mainly Italian) restaurant. The kitchen turns out an enormous range of pastas. For instance, both the tagliatelle with truffles (75kn) and home-made black-squid gnocchi with salmon (71kn) are scrumptious - and the portions are staggering. You probably won't need a starter, unless a group of you is sharing a Piatto Boban (81kn) of delicious cold meats and cheeses. There are meaty mains, too, pork tenderloin (77kn), and steaks (112kn-122kn).

MALI ME

Address: Ivana Tkalčića 36

Opening hours: 2pm-12 pm

<http://www.pivovara-medvedgrad.hr/mali-medo/>



The boutique-brewery phenomenon is not entirely new - Zagreb's Medvedgrad brewery has been brewing its own lagers, wheat beers and porters for 20 years, and currently runs four pub-restaurants at various locations in the city. The Mali Medo branch on Tkalčićeva has an extensive outdoor terrace, turning itself into one of the most popular outdoor-drinking spots in the city.

VINODOL

Address: Teslina 10

Opening hours: 10 am- 12 pm

<http://www.vinodol-zg.hr/>



Well prepared Central European fare at moderate prices attracts a mixed bag of local and overseas patrons. You can dine on the covered patio terrace accessed through an ivy-clad passageway off Teslina; the winter alternative is a massive dining hall with vaulted stone ceilings. The service is swift and the cuisine heavy on meat. Highlights include the succulent lamb; veal and potatoes under peka (traditionally baked in a coal oven); and more unusual options like pork fillets with dried plum sauce. Of the lighter alternatives, go for trout with almonds or grilled local wild mushrooms. It's a popular spot at lunchtime, so be prepared to wait for a table.

ALTAZAR

Address: Nova Ves 4

Opening hours: 12 pm-12 am Mon-Sat, 12 am - 5 pm Sun

<http://baltazar.hr/>



This rustic-style restaurant attracts an upmarket clientele to its little Kaptol courtyard with its international offerings, traditional grills, seafood and regional meats from Zagorje and Slavonia. Duck, lamb and turkey are also featured. Service and presentation are impeccable, allowing the bill to creep up to 300kn a head with wine, but carnivores won't begrudge it in the slightest. In summer a pretty terrace comes into its own. In the same courtyard, the Baltazar's twin restaurant Gašpar is one of the best places in Zagreb to enjoy seafood, with fresh Adriatic fish grilled to perfection, and classic dishes like škampi na buzaru (whole unpeeled scampi in wine sauce; 220kn for a half-kilo portion) prepared and served with real panache.

LARI I PENATI

Address: Petrinjska 42 a

Opening hours: 9am-11pm Mon-Fri; 12 pm-5pm Sat

<http://www.laripenati.hr/>



If you enjoy high-quality food served briskly in informal surroundings, then Lari i Penati (named after a pair of Roman household gods) will be the kind of place you'll find it difficult to stay away from. The only problem is its small size, with 12 high stools pressed against small tables and a street-facing window ledge. Succeed in grabbing a place and you'll be treated to a delectable and dizzyingly cheap range of sandwiches, soups-of-the-day (20kn), light main courses (a tasty fillet of fish will set you back as little as 45kn), and in-house cakes and muffins. What's on offer depends on the season and what the chefs feel like cooking that day - the menus are changed daily.

BATAK GRILL

Address: Trg Petra Preradovića 6
Opening hours: 11 am- 11 pm Mon-Sun
<http://batak-grill.hr/>



All with traditional grilled meals, Restaurant BATAK in its offer also has the famous Leskovac Grill. Our diverse menu, where every gourmand can find something for himself, has interesting grilled meals such as mazalice, vješalice, mućkalice (spreaders, hangers, shakers) and others. We have prepared a special plate for you (Batak plate and gourmand plate) which will satisfy even the most demanding taste buds. **LESKOVAC GRILL** is based solely on red veal. The grilled meat is well-salted and grilled. The **Leskovac cuisine** belongs to cuisines with the largest ratio of vegetables in the sense of a large number of various vitamin salads. The spices we use are of plant origin, and also full of vitamins and minerals. The animal fat is in minimum quantities and oil is used solely in its raw form. Spicy additions are not mandatory. The Leskovac specialties are prepared over an open fire, on wooden coal, which ensures an exceptional taste and juiciness.

SHERRY'S WINES AND BITES

Address: Illica 73
Opening hours: 11 am-12 pm Mon-Sun
<https://www.facebook.com/sherryszagreb/>



Sherry's Wine & Bites offers contemporary domestic and international food, tapas and huge selection of wine on glasses.

ZRNO BIO BISTRO

Address: Meduliceva 20
Opening hours: 11 am-9.30 pm Mon-Sat
<http://www.zrnobiobistro.hr/>



Zrno bio bistro is Croatia's first certified 100% organic vegan restaurant. We offer organic ingredients delivered each day directly from Croatia's first organic farm Zrno including fresh vegetables, handmade tofu, seitan and warm sourdough bread from our own bakery. In the process of preparation, with the experience and skills of our devoted chefs, special care is given to preparing meals that cherish the holistic approach of macrobiotics in conjunction with vegan principles.

DUCK FAST BISTRO

Address: Teslina 17
Opening hours: 10am-12 pm Mon-Sat
<https://www.facebook.com/duckzagreb/>



Duck fast bistro offers high local street food. Every day 6 different fresh menus are prepared, with ingredients bought on local farmers market.

AGAVA

Address: Tkalčićeva 39
Opening hours: 9 am-11 pm Mon-Sun
<http://www.restaurant-agava.hr/>



The brightest spot on the gentrifying Tkalčićeva thoroughfare, Agava offers a professional and cosmopolitan approach to dining. It comprises a cabin-like main interior and the terrace below. The menu features starters such as mushroom carpaccio at 45kn; a good choice of pastas and risottos from 70kn, and a dozen or so mains (baked octopus 90kn; roast duck breast 105kn). Before your dish arrives, a side basket of warm focaccia bread sprinkled with rosemary keeps hunger at bay. A fair

selection of Istrian and Slavonian wines may complement the meal; plums in red wine (30kn) provide a suitable dessert.

BISTRO FOTIC

Address: Gajeva 25
Opening hours: 8am-11 pm Mon-Sun
<http://www.bistrofotic.com/>



Bistro Fotić is located in the very center of Zagreb, just minutes away from Ban Jelačić Square, and around the corner from Zrinjevac Square and Park.

Bistro Fotić daily offer includes meat and fish dishes, pasta, delicious stews and soups, salads, palačinke (crepes), pastries, and a variety of pizzas made with mozzarella and savory, fresh ingredients.

Being located near Dolac, Zagreb's main farmer's market, benefits us greatly since all of our dishes are made from fresh, seasonal ingredients that we purchase daily. We also offer a special vegetarian menu and whole wheat pizzas.

BARBIERI'S

Address: Tkalčiceva 90
Opening hours: 11 am-12 pm Mon-Sun
<https://www.facebook.com/barbierichef/?rf=371473046562094>



New and fresh restaurant, opened by one of the most famous Croatian chefs.

ATLANTA BOCCA MARAI

Address: Miramarska 22
Opening hours: 10 am-12 pm Mon-Sun

<http://www.bocca-marai.hr/>



When we opened Atlanta in 1996, we had a clear vision of what we wanted. We wanted all our desires, and perceived opportunities to translate into a unique harmony that would allow us, our employees and guests conditions in which we all could work together as a family. Now, fourteen years later, thanks to you, we succeeded. Atlanta bases the menu on fish dishes and Mediterranean cuisine. Our chef cooks every dish to bring a touch of personality and uniqueness that is recognized and indispensable to all our guests. Our permanent staff, cooks, waiters and other auxiliary workers, contributes to the joint synergy and sense of community in which we try to build our internal and external relations.

RESTAURANT LANTERNA NA DOLCU

Address: Opatovina 31

Opening hours: 11 am-11 pm Mon-Sun

<http://www.lanterna-zagreb.com/>



The restaurant Lanterna na Dolcu (Lanterna at the Dolac Market) was opened on 10 September 2010 in the magical atmosphere of an old manor. Brothers Tomislav and Ivan shared the same vision from the beginning - to offer traditional Zagreb food at reasonable prices at a restaurant with a pleasant family vibe. It wasn't long before word about the Lanterna restaurant at the Dolac Market spread all the way to London. Every morning, we get ingredients from Dolac ladies

called **kumice** who sell their produce at the market and we guarantee that each food item used in our kitchen is fresh.

PIVNICA MEDVEDGRAD

Address: Ilica 49

Opening hours: 10am-12 pm Mon-Sun

<http://www.pivovara-medvedgrad.hr/>



Medvedgrad brewery has been producing its own beer for more than two decades, without additives, brewed in a traditional way, our beer will bring you unforgettable experience.

Information on Fee Payment AEC Annual Congress 2017

Amount of the Registration Fee

AEC Annual Congress		
Category	If registration <u>and</u> payment are made before October 9th	If registration <u>and</u> payment are made after October 9th
Representative of AEC member institution	€200 (+ €70 if attending the MusiQuE pre-Congress workshop)	€300 (+ €70 if attending a MusiQuE pre-Congress workshop)
Student from an AEC member institution	€150	€210
Representative of non-member institutions	€400	€500

The participation fee includes:

Conference documents

Participation to all plenary and parallel session

Participation to the networking moments

Possibility to display information brochures posters and materials about AEC members institutions

Coffee Breaks

Two organized Dinners (Thursday 9 and Saturday 11)

Two organized Lunches (Friday 10 and Saturday 11)

Concerts organized by the hosting institution

Assistance by the AEC Office Staff

NB: The rates do not include the participation fee to the Networking Activity on Sunday (55 euros) and the participation fee of accompanying partners which can be paid in the tab Hotel and Services

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

Bank details for payments

BNP Paribas Fortis

Account Holder AEC-Music

IBAN: BE47 0016 8894 2980

SWIFT/BIC Code: GEBABEBB

When making the transfer, please clearly quote:

Invoice number

Or

- the code of the event (Congress 2017)
- the last name of the participant
- the name of your institution (if fitting)

Example: Congress2017, Smith, Gotham Conservatory

Organization

University of Zagreb

Mladen Janjanin, Vice-rector for Arts and International positioning of the University

University of Zagreb, Academy of Music

Dalibor Cikojević, Dean

Marina Novak, Vice Dean

Ljerka Očić, Vice Dean

Dragan Sremec, Vice Dean

Krešimir Seletković, Vice Dean

Boris Bernik

Rosanda Bonačić

Petra Mitrović

Hrvoje Pollak

Željka Radovinović

Vesna Rožić

Ida Szekeres

AEC Council

President

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

Vice-Presidents

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- Deborah Kelleher - Director, Royal Irish Academy of Music, Dublin, Ireland*

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- Claire Mera-Nelson - Director, Trinity Laban Conservatoire of Music and Dance, London, United Kingdom
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- Ingeborg Radok Žádná - Vice-Dean for International Relations and Art Activity, Prague Academy of Performing Arts, Music and Dance Faculty, Czech Republic
- Evis Sammouris - Professor, European University Cyprus, Nicosia, Cyprus
- Elisabeth Gutjahr - Rector, Staatliche Hochschule für Musik Trossingen, Trossingen, Germany*
- Lucia Di Cecca - Professor/International Relations Coordinator, Conservatorio di Musica "Licinio Refice", Frosinone, Italy
- Zdzisław Łapinski - Director, The Academy of Music in Krakow, Krakow, Poland
- Bernard Lanskey - Co-opted Representative of AEC Associate Members, Director & Professor, Yong Siew Toh Conservatory in Singapore, Singapore

*members of the Congress Committee

AEC BÜRO

Stefan Gies

Chief Executive



Sara Primiterra

Events Manager



Nerea Lopez de Vicuña

Office Coordinator



Linda Messas

General Manager and Director of
MusiQuE



Angela Dominguez

Communication and Project Manager



Ief Cox

Project Coordinator and MusiQuE
Policy and Review Officer



Tatiana Papastoitsi

Student Intern



Paulina Gut

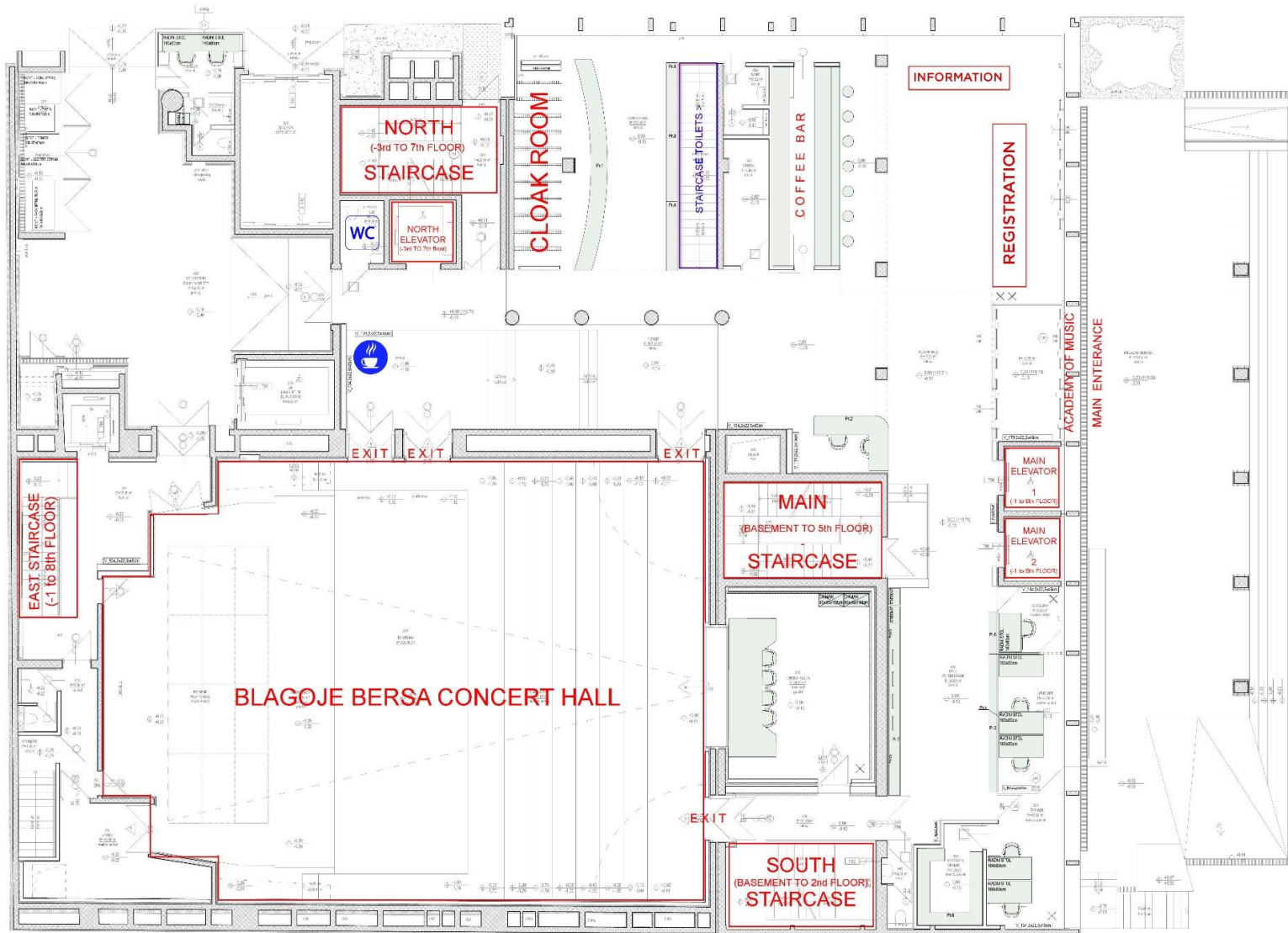
Student Intern



Floor Map of the Academy

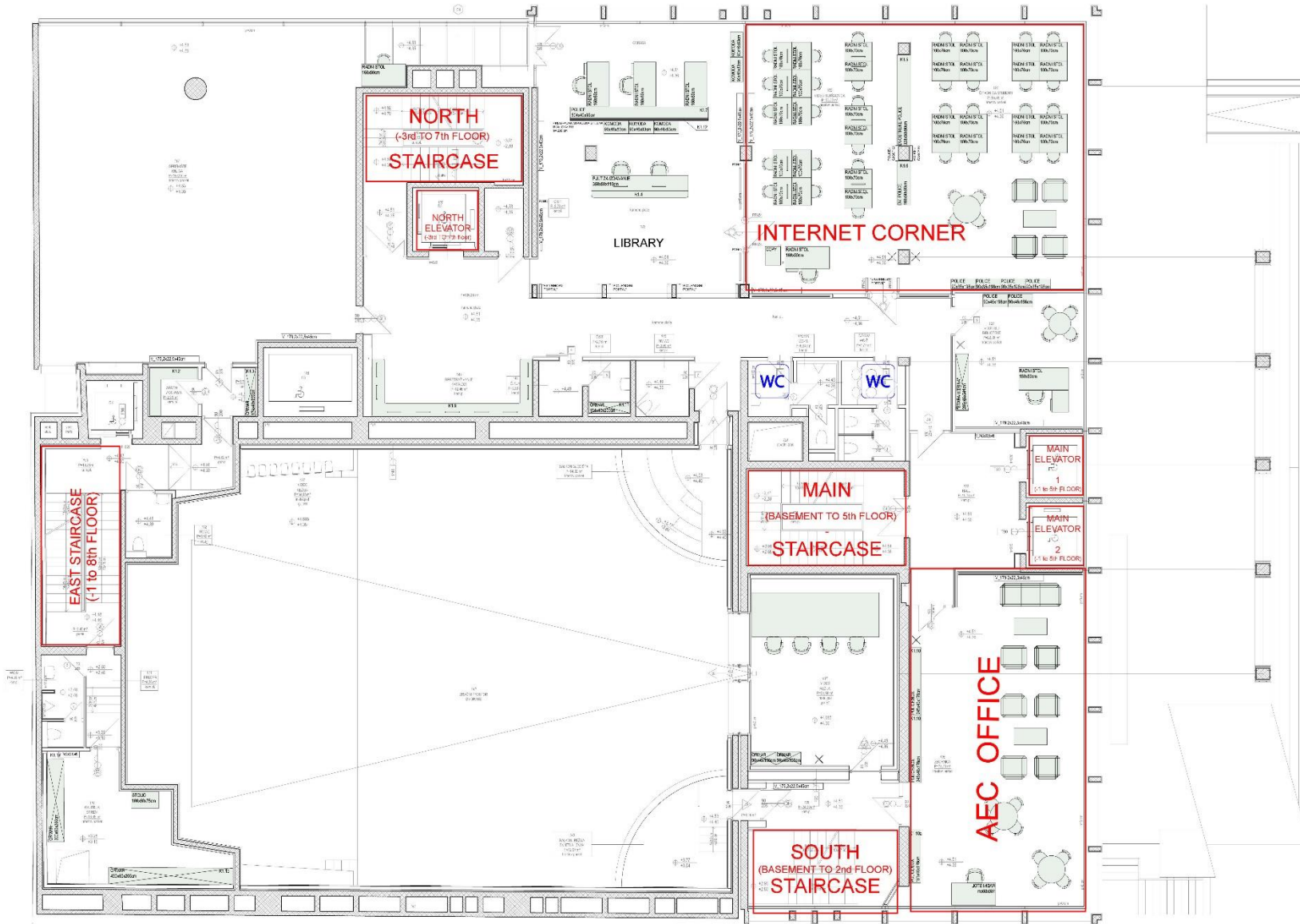
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GROUND FLOOR



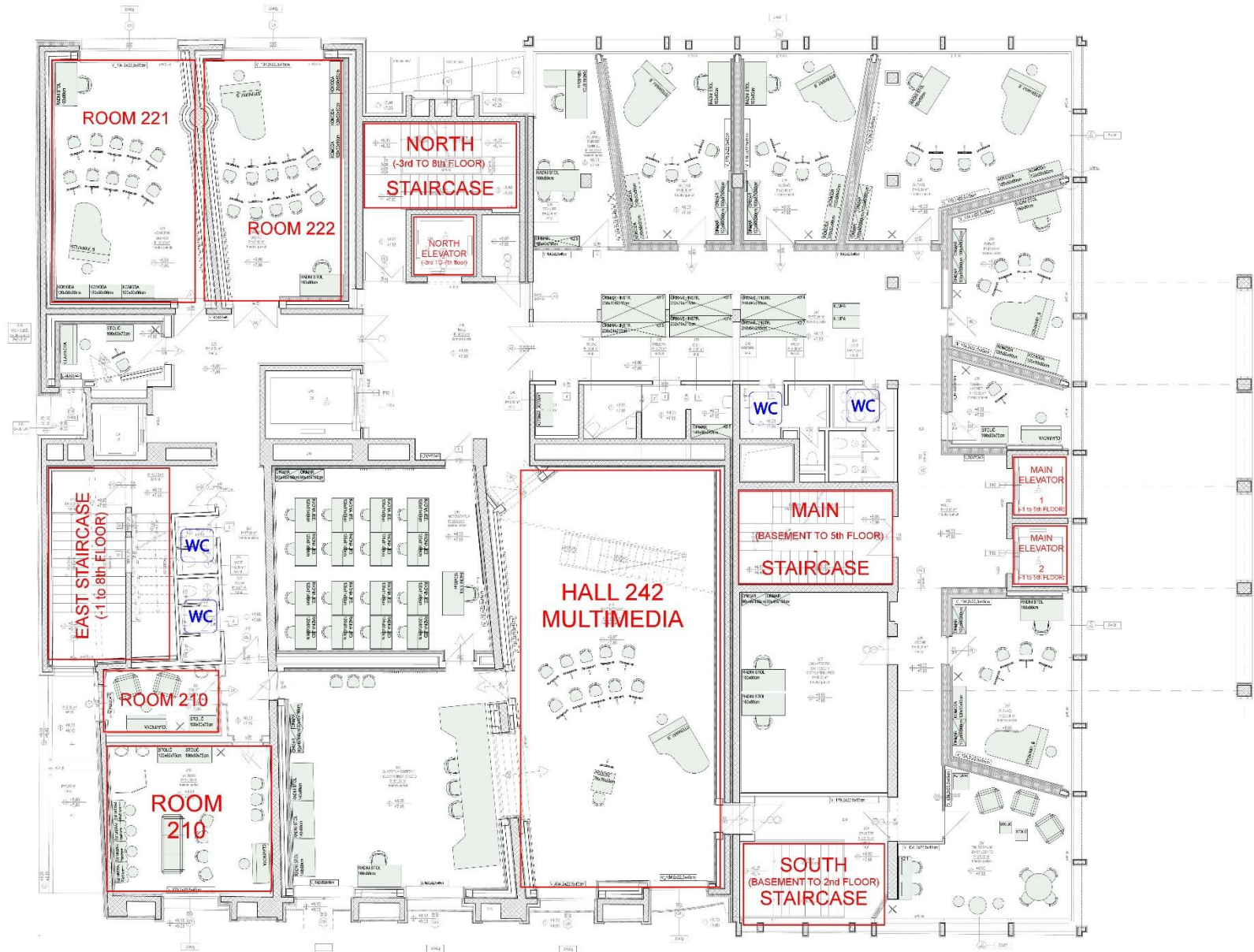
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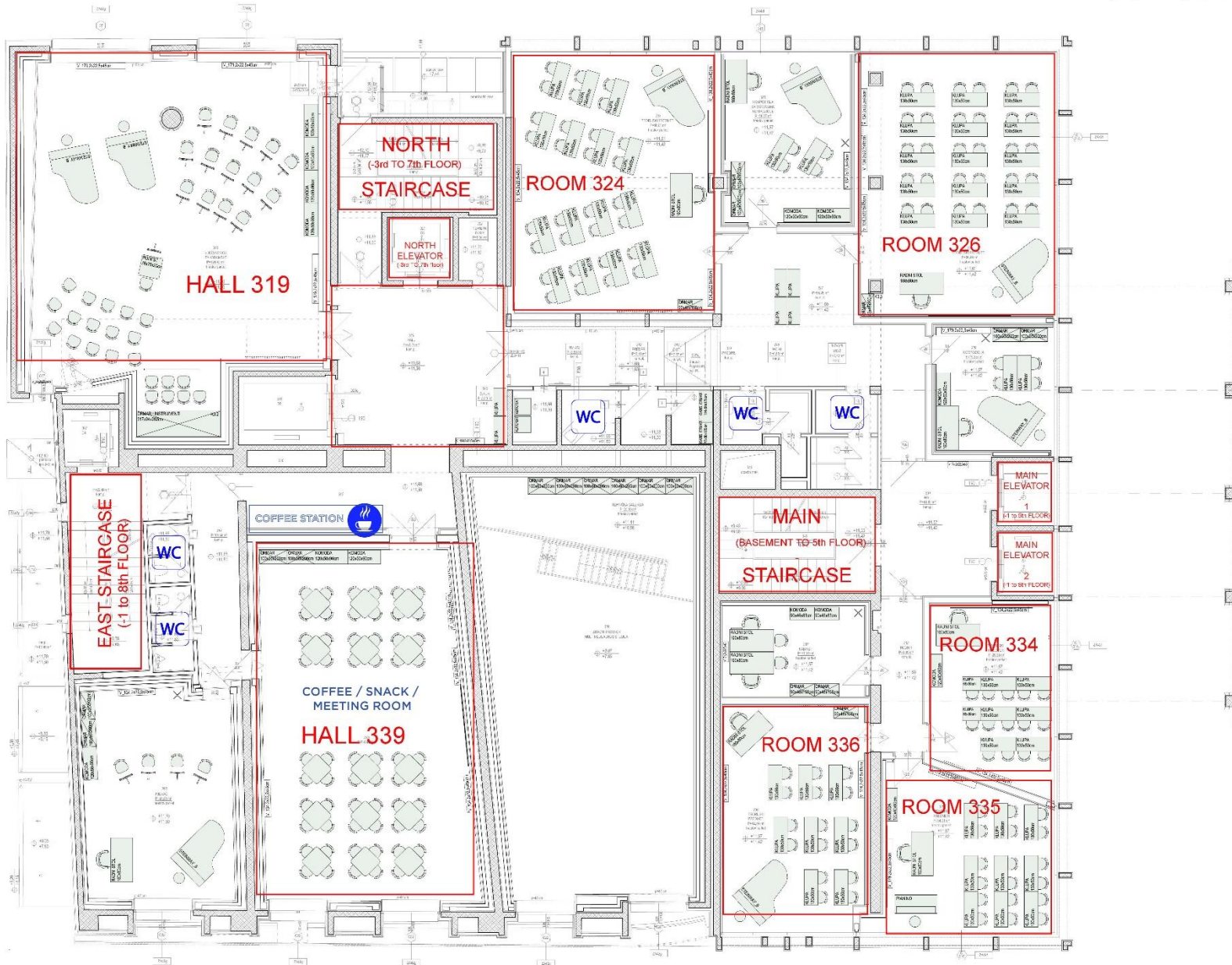
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2nd FLOOR



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3rd FLOOR



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4th FLOOR

