



European Association of Conservatoires



CONSERVATORIO DI MUSICA VINCENZO BELLINI PALERMO



# 40° AEC CONGRESS AND GENERAL ASSEMBLY

on the occasion of the 60<sup>th</sup> Anniversary of the AEC

## CELEBRATING THE AEC AT 60 Assessing the Past and Imagining the Future

Palermo, 7 - 9 November 2013

Conservatorio "Vincenzo Bellini" di Palermo  
Facoltà di Ingegneria dell'Università di Palermo  
Società Siciliana per la Storia Patria  
Teatro Massimo di Palermo

polifonia



[www.aec-music.eu](http://www.aec-music.eu)  
[www.conservatoriobellini.it](http://www.conservatoriobellini.it)



TEATRO MASSIMO



UNIVERSITÀ DEGLI STUDI DI PALERMO



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**Palermo** 2019  
CAPITALE EUROPEA  
DELLA CULTURA  
CITTÀ CANDIDATA



**Con l' Adesione del Presidente della Repubblica Italiana**



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## AEC at 60 – Assessing the Past and Imagining the Future

We have great pleasure in welcoming you to the Annual Congress of the AEC in this, its 60<sup>th</sup> year of operation. This year's Congress will also be the 40<sup>th</sup> held by AEC, so there is a double cause for celebration. We particularly hope you will be able to attend this year and mark with us these important anniversaries.

When the AEC celebrated its 50<sup>th</sup> anniversary in 2003, it had yet to embark upon the first of its 'Polifonia' projects, which started the following year in 2004. Indeed, it had only just begun to hold annual meetings of its members' International Relations Coordinators in addition to its annual Congress and General Assembly.

Ten years later, we are now in the third edition of 'Polifonia' and the developments driven forward by this series of projects have had a huge influence upon the nature of European higher music education. Meanwhile, not only has the IRC meeting become an established fixture in the AEC calendar but it has been joined by three other specialist Platforms, each representing an important constituency within the conservatoire community: Pop & Jazz, Early Music and Artistic Research.

Throughout these ten years of radical development, AEC has preserved its character as a member association, serving the interests of conservatoires across Europe and beyond, providing them with information and contacts and speaking out for their special needs and concerns. This model of Continuity through Reinvention has been taken as the theme for the 2013 Congress. We hope it will fuel lively discussion about the directions the Association might take in the future.

How we share with one another, informing and learning in equal measure, is an important element of our individual and collective reinvention. Therefore, our presentations and discussions throughout the Friday sessions of the Congress will be linked by the theme of sharing. Under the title: 'AEC at 60: a Many-faceted Association for a Diverse Conservatoire Sector', this theme will be examined from the special perspective of how the additional meetings and platforms that have started up in the last ten years, and the members who plan, deliver and attend them, have enriched the work of the AEC and strengthened its capacity to support and sustain innovation and development in conservatoires across Europe and beyond.

The day has three functions. First, it is an occasion on which to celebrate of the work of these younger meetings; secondly, it is an opportunity for their members to speak directly to conservatoire leaders about their interests, concerns and potential contributions to the wider conservatoire community; and thirdly, it provides the stimulus for discussion as to the best configuration of such meetings for the future.

At the concluding round table, we shall consider this future under the title: 'Future Directions: Reinventing ourselves to remain true to our mission'. In particular, we will ask whether the current mix of meetings organised by AEC is the right one, whether existing meetings should be joined by others, whether annual or biennial patterns are the most appropriate and, in conclusion, what should be the AEC's next 5-10 year strategy for its meetings, platforms and special interest groups so as best to complement its overall aims and objectives and reinforce the work done and decisions taken at its annual Congresses and General Assemblies. This is an important topic and the outcomes of our discussions will help to shape the character of the AEC over the coming years. We warmly invite you to join us and contribute to the debate, as well as helping us to celebrate 60 years of successfully working together for the cause of European higher music education.

40th AEC ANNUAL CONGRESS and GENERAL  
ASSEMBLY  
on the occasion of the 60th Anniversary of the AEC  
7-9 November 2013

**Celebrating the AEC at 60**  
**Assessing the Past and Imagining the Future**

**Programme**

**Thursday 7 November**

**'Polifonia' Optional Workshops, Session for Newcomers and  
Opening Ceremony**

N.B: simultaneous translation for activities on Thursday is not provided

Venues:

Polifonia Workshops and other group meetings: Conservatorio, Via Squarcialupo 45  
Registration, Council Meeting, Newcomers Session and Opening Event: Museo del  
Risorgimento, Società Siciliana per la Storia Patria (Museo), Piazza San Domenico 1

Thursday 7 November		
9:30 – 12:30	<b>Intensive Workshop on Assessment, Standards and Institutional policy (English only)</b>	Conservatorio, Sala Sollima
10:00 – 12:30	<b>Entrepreneurship in Music, a “Hands-On” Workshop (English only)</b>	Conservatorio, Rooms 46/47
12:30 – 13:30	Lunch for 'Polifonia' Workshop participants	Oratorio di Santa Cita - Via Valverde, 3
13:30– 16:30	<b>Intensive Workshop on Assessment, Standards and Institutional policy (English only)</b>	Conservatorio, Sala Sollima
13:30– 14:45	<b>Entrepreneurship in Music, a “Hands-On” Workshop (English only)</b>	Conservatorio, Rooms 46/47

14:30	Registration starts. The registration desk will be open until 18:00 <u>Coffee and Refreshments available</u>	Museo Sala Ganci
15:00 – 16:20	<i>AEC Council Meeting [for AEC Council members only]</i>	Museo Sala Lodi
16:30 – 17:10	<b>Welcome to Newcomers</b> with members of AEC Council and AEC Office Team	Museo Sala Pitrè
17:15 – 18:15	<p><b>Opening event</b> <b>(simultaneous translation not provided)</b></p> <p>Music introduction by students of the Conservatorio</p> <p>Words of welcome by:</p> <p><b>Daniele Ficola</b>, Director of the Conservatorio di Musica “V. Bellini”, Palermo</p> <p><b>Leoluca Orlando</b>, Mayor of Palermo</p> <p><b>Giuseppe Silvestri</b>, President of the Conservatorio di Musica “V. Bellini”, Palermo</p> <p><b>Giorgio Bruno Civello</b>, General Director Higher Artistic and Music Education, Italy</p> <p><b>Pascale de Groote</b>, AEC President</p> <p><b>Mark Wait</b>, President of the National Association of Schools of Music USA (NASM)</p> <p>Reflections on the AEC at 60, by <b>Eirik Birkeland</b>, AEC Council Member, Norwegian Academy of Music, Oslo</p>	Museo Sala Di Maggio
18:15 – 19:45	<p><b>Networking and Music</b></p> <ul style="list-style-type: none"> <li>Tour and music performances in historical locations in the city centre (6 ensembles, short performances repeated three times)</li> </ul>	<ul style="list-style-type: none"> <li>Cloister San Domenico</li> <li>Oratory of SS Rosario</li> <li>Church Santa Maria in Valverde</li> <li>Oratory of Santa Cita</li> <li>Church Santa Cita (San Mamiliano)</li> <li>Sala Scarlatti, Conservatorio</li> </ul>
20:00	<p><b>Dinner</b></p> <p>Participants will walk to Palazzo Butera and walk back to their hotels (walking distance – maps provided)</p>	Palazzo Butera Via Butera, 18

## Friday 8 November

### AEC at 60: a Many-faceted Association for a Diverse Conservatoire Sector

Venue: University of Palermo, Viale delle Scienze – Faculty of Engineering and Building 19

Friday 8 November		
9:00	Buses bringing participants from the Centre to the University	Meeting Point Conservatorio
9:30	Registration continues – Networking with coffee available	Entrance Aula Magna, Engineering
10:00 – 11:00	<p>Plenary Session I – Keynote Speech</p> <p>Music Introduction by the students of the Conservatorio</p> <p><b>Introduction to the Day</b> by Pascale de Groote, AEC President</p> <p><b>Keynote Speech by Bernard Focroulle</b>, Organ Professor at the Conservatoire Royal de Musique - Brussels, Director of the International Aix en Provence Festival</p>	Aula Magna Engineering Faculty
11:00 – 12:00	<p>Plenary Session II – Panel 1</p> <p><b>‘Outliers’ and the mainstream: sharing special expertise to mutual benefit, from Early Music to Jazz, Pop, and Research</b></p> <p>Introduction and Moderation by <b>Rineke Smilde</b>, Prince Claus Conservatoire, Groningen</p> <ul style="list-style-type: none"> <li>• <b>Stefan Heckel</b>, Kunstuniversität Graz, <i>Chair of the AEC Pop &amp; Jazz Platform (PJP) Working Group</i></li> <li>• <b>Udo Dahmen</b>, Popakademie Baden-Württemberg</li> <li>• <b>Terrell Stone</b>, Conservatorio “A. Pedrollo”, Vicenza, <i>Representative of the AEC Early Music Platform (EMP) Working Group</i></li> <li>• <b>Elisabeth Gutjahr</b>, Musikhochschule Trossingen</li> <li>• <b>Peter Dejans</b>, Orpheus Institute, Ghent, <i>Chair of the AEC European Platform for Artistic Research in Music (EPARM) Working Group</i></li> <li>• <b>Helena Gaunt</b>, Guildhall School of Music and Drama, London</li> </ul>	Aula Magna Engineering Faculty
12:00 - 12:30	Informal Networking with Refreshments	Engineering Building

12:30 – 13:30	<p>Plenary Session III – Panel 2</p> <p><i>Thinking “International”: Strategic Challenges in a Globalized World for International Coordinators, Teachers and Students</i></p> <p>Introduction and Moderation by <b>Deborah Kelleher</b>, Royal Irish Academy of Music, Dublin</p> <ul style="list-style-type: none"> <li>• <b>Rima Rimsaite</b>, Lithuanian Academy of Music and Theatre, Vilnius, Representative of the <i>AEC International Relations Coordinators’ Meeting (IRC) Working Group</i></li> <li>• <b>Lucia di Cecca</b>, Conservatorio di Musica “L. Refice”, Frosinone</li> <li>• <b>Kaarlo Hilden</b>, Sibelius Academy, Helsinki, <i>Chair of Polifonia Working Group on Vocal and Instrumental Teachers Training (INVITE, 2007-2010)</i></li> <li>• <b>Jacques Moreau</b>, Cefedem Rhône-Alpes, Lyon</li> <li>• <b>Lucia D’Anna</b>, Conservatorio della Svizzera Italiana, Lugano</li> <li>• <b>Paolo Gasparin</b>, Conservatorio di Musica “A. Steffani”, Castelfranco Veneto, <i>President of the Italian Conservatoires Students Conference</i></li> </ul>	Aula Magna Engineering Faculty
13:30 – 15:00	Lunch	Building 19
15:00 – 16:15	<p><b>Breakout Sessions</b></p> <p><i>Council members will act as moderators; a set of indicative questions will be provided to each moderator</i></p>	12 rooms in Building 19
16:15 – 16:45	Informal Networking with Refreshments	Building 19
16:45 – 18:30	<p>Plenary Session IV – Panel 3</p> <p>Music Introduction by the students of the Conservatorio</p> <p style="text-align: center;"><b>Future Directions: Reinventing ourselves to remain true to our mission</b></p> <p>Moderator: <b>Henk van der Meulen</b>, Royal Conservatoire The Hague</p> <ul style="list-style-type: none"> <li>• <b>Valentina Dediu Sandu</b>, National University of Music, Bucharest</li> <li>• <b>Marc-Olivier Dupin</b>, Pôle d’Enseignement Supérieur de la Musique 93 Seine-Saint-Denis Ile-de-France</li> <li>• <b>Deborah Kelleher</b>, Royal Irish Academy of Music, Dublin</li> <li>• <b>Rineke Smilde</b>, Prince Claus Conservatoire, Groningen</li> <li>• <b>Henrik Sveidahl</b> Rhythmic Conservatoire, Copenhagen</li> <li>• <b>Martin Ullrich</b>, Hochschule für Musik Nürnberg</li> <li>• <b>Giuseppe Silvestri</b>, Conservatorio di Musica “V. Bellini”, Palermo</li> <li>• <b>Marlene Heiß</b>, Hochschule für Musik Nürnberg</li> </ul>	Aula Magna Engineering Faculty
	Free Evening, please see the List of Restaurants	



## Saturday 9 November

### General Assembly, News on the 'Polifonia' Project, Thoughts from the Membership and Closing Session

Venue: University of Palermo, Viale delle Scienze – Faculty of Engineering and Building 19

Saturday 9 November		
8:30	Buses bringing the participants from the city centre to the University	Meeting point Conservatorio
9:15 – 9:45	Registration for the AEC General Assembly <b><i>All active members need to sign up to get their voting form</i></b>	Entrance Aula Magna Engineering Faculty
09:45 – 11:45	Music Introduction by the students of the Conservatorio, leading into: <b>AEC General Assembly 2013</b>	Aula Magna Engineering Faculty
11:45 – 12:15	Networking with Refreshments	Building 19
12:15 – 12:45	<b>Information Forum: 5 presentations by AEC members</b> <b>Announcement of elections' results</b>	Aula Magna Engineering Faculty
12:45 – 13:30	<b>The ERASMUS Network for Music <i>Polifonia 2011-14</i></b>  <b>Ester Tomasi Fumics</b> , Chair WG1 on Assessment and Standards <b>Peter Dejans</b> , Chair WG2 on Artistic Research <b>Stefan Gies</b> , Chair WG3 on Quality Enhancement, Accreditation and Benchmarking <b>Gretchen Amussen</b> , Chair WG4 on Lifelong Learning: Education for Entrepreneurship <b>Keld Hosbond/Rineke Smilde</b> , Chair WG5 on Mobility, Recognition and Joint Programs	Aula Magna Engineering Faculty
13:30 – 15:00	Lunch	Building 19
15:00 – 16:15	<b>Thoughts from the AEC Membership</b>  Group A: Assessment, Standards & Recognition  Group B: Quality Enhancement and Accreditation – Proposal for AEC to establish an independent European Body for Higher Music Education  Group C: The musician as creative entrepreneur and future AEC congresses  Group D: Can ranking be made to work for conservatoires? - finding indicators that reflect the activities and outputs which we value most  Group E: The AEC in the world - Partnerships & Affiliations	<i>Building 19</i>

16:15 – 16:45	Networking with refreshments	Building 19
16:45 – 17:30	<b>Regional Meetings with Council Members</b> Moderated by Council Members	<i>12 Rooms, Building 19</i>
17:30	<b>Buses to Teatro Massimo</b>	
19:30	Closing Session at Teatro Massimo <ul style="list-style-type: none"> <li>▪ Announcement of the venue for the AEC Congress 2014</li> <li>▪ Closing remarks</li> </ul> Concert	Teatro Massimo
20:30	Dinner	<i>Teatro Massimo</i>

## **The Meetings and Platforms of the AEC**

In addition to its annual Congress, AEC now organises four other meetings on an annual basis: the Meeting for International Relations Coordinators, the Pop & Jazz Platform, the Early Music Platform and the European Platform for Artistic Research in Music (EPARM). These meetings address the special interests and needs of particular individuals and groups within each conservatoire. The number of such meetings, and the range of topics they cover, has grown significantly over the past ten years.

In order to make this activity possible, each meeting or platform is supported by a preparatory working group. The AEC Preparatory Working Groups are all formed by co-opting people active in the relevant field of specialization within AEC member institutions. Individual proactivity, as well as overall geographical and gender balances are the criteria applied to guarantee the diverse and dynamic character of the groups, which should ideally recreate the diversity of the AEC's own membership.

Working group members undertake the preparation of AEC events on voluntary basis. They are financially supported by their home institutions, which cover their travel and accommodation expenses to the working group meetings and to the actual event. AEC warmly appreciates this commitment by members and their institutions.

In addition to the meetings listed above, AEC has included in its strategic goals finding a way to re-introduce the INVITE group, devoted to the specific concerns of instrumental and vocal teachers and those involved in their training. It has also committed itself to the further encouragement of direct student involvement in its meetings and events.

Below are further details about each of these areas of activity.

### **International Relations Coordinators Meeting (IRC Meeting)**

The meeting for International Relations Coordinators (IRCs) is meant for administrative or teaching staff in European conservatoires who deal with international relations and with European programmes (such as ERASMUS and the new ERASMUS+) as well as for individuals and institutions that are not so familiar with these programmes, but have an interest in becoming involved.

The IRC meeting is important for networking, exchanging useful information and developing partnerships. With this annual meeting, the AEC brings together a growing community of IRCs who provide much of the driving force behind mobility activities, joint projects and information sharing across the conservatoires of Europe. They form a vital resource for AEC and for the advancement of the cooperative spirit across European conservatoires.

**The IRC Preparatory Working Group:**

Keld Hosbond (Royal Academy of Music Aarhus, Aalborg)  
Raffaele Longo (Conservatorio di Musica “S. Giacomantonio”, Cosenza)  
Tuovi Martinsen (Sibelius Academy, Helsinki);  
Knut Myhre (Norwegian Academy of Music, Oslo)  
Bruno Pereira (ESMAE, Porto)  
Pascale Pic (Conservatoire de Lille)  
Rima Rimsaite (Lithuanian Academy of Music and Theatre, Vilnius)  
Payam Gul Susanni (Yasar University School of Music, Izmir)

**Previous IRC meetings have been held in the following locations:**

2000 Vilnius  
2001 Leipzig  
2002 Paris  
2003 Copenhagen  
2004 Tallinn  
2005 Barcelona  
2006 Vienna  
2007 Oslo  
2008 Manchester  
2009 Bucharest  
2010 Istanbul  
2011 Porto  
2012 Naples  
2013 Antwerp

The 2013 meeting took the title: ‘Preparing for Partnerships: Strategies and Practicalities’. Already, in Naples in 2012, a great deal of the IRC meeting was devoted to discussions concerning the European Commission’s proposed funding programme for mobility from 2014. The generous scope of the proposals, and their integration of currently separate streams, was welcomed, as was their emphasis on encouraging a strategic approach to mobility and the international dimension as integral aspects of institutions’ missions. This year’s meeting concentrated on developing existing and new partnerships in line with this strategic approach, finding the right alliances to maximize the benefits of internationalism. A number of case-studies were offered alongside updates on key initiatives such as the online applications system presented at the previous year’s meeting, intensive projects, work placements and other entrepreneurial actions and joint programmes.

The 2014 IRC meeting will be held in Aalborg, Denmark.

## **Pop and Jazz Platform (PJP)**

The aim of the AEC Pop & Jazz Platform (PJP) is to bring together heads of departments and teachers in the fields of pop and jazz to discuss relevant issues and to promote European cooperation in these genres.

Pop and Jazz are relatively new, but dynamic and growing, areas in conservatoire education. They have their own special needs but, increasingly, are developing practices and ideas that are of relevance to the whole conservatoire community. The PJP working group has developed a 'Statement of Purpose' which encapsulates this dual purpose, and which offers a 'profile' for the Platform:

### ***The PJP profile***

1. Being a platform in the AEC the PJP subscribes and adheres to the Vision, Mission, Aims, Objectives and 'Credo' of the AEC.
2. Correspondingly, PJP will contribute to the wider development of the AEC by providing information and participating in the debate on educational, pedagogical, musical, professional and institutional issues on the basis of the particular expertise and experience the PJP community possesses.
3. It the core of its mission, the PJP caters to the needs and development of the pop and jazz programmes in the AEC's membership institutions.
4. The main activity of the PJP is to organise meetings on a regular basis for the pop and jazz programmes in AEC membership institutions, addressing musical, pedagogical, educational, professional and institutional issues, at the same time, providing a meeting ground for networking and the sharing of experiences among the programmes.
5. The PJP and its name reflect the fact that, apart from classical music, the predominant programmes in HME are pop and jazz programmes. However, there are numerous other genre programmes either already inside or currently making their way into the AEC member institutions; the PJP seeks to be inclusive in this regard.
6. The PJP seeks to stimulate to discourse on all issues relevant to the pop and jazz programmes and beyond. Genre diversity in HME is a complex issue and one that poses challenges for institutions. Ways of categorising the field other than by genre are possible: for example, by differences and similarities in teaching/learning and differences and similarities in the musical processes, and how music is made. The PJP therefore sees part of its purpose as stimulating institution-wide discourse on the concepts of genre and genre-diversity, on teaching and learning processes, and on musicians' self-perception and identities.

### **The Pop and Jazz Platform Preparatory Working Group:**

Erling AKSDAL (Norwegian University of Science and Technology Trondheim)

Udo DHAMEN (Pop Akademie Mannheim)

Ruud VAN DIJK (Conservatorium van Amsterdam)

Stefan HECKEL (Universität für Musik und Darstellende Kunst Graz) - Chair

Simon PURCELL (Trinity College of Music London)

Hannie VAN VELDHOVEN (Utrechts Conservatorium)

Maria Pia DE VITO (Conservatorio di Musica Santa Cecilia, Rome)

### **Previous PJP meetings have been held in the following locations:**

2005 Barcelona  
2006 Leeds  
2007 Copenhagen  
2008 Lausanne  
2009 Amsterdam  
2010 Tallinn  
2011 Graz  
2012 Lille  
2013 Mannheim

The PJP Meeting 2013 took place at the Popakademie in Mannheim, Germany. It took as its theme 'The Voice'. In the words of the Conference Reader: 'Whilst this topic might at first seem to address singers and vocal teachers in particular, a closer look and deeper thought reveal multiple aspects highly relevant to other instruments and reaching beyond stylistic borders:

- The voice is one of the most ancient and yet timeless *musical instruments* used in almost all musical activities of humankind. It is also the first source of sound production in human life.
- Aspects of *vocal training* apply in some way to all other instrumental studies, if one thinks of essential musician's skills such as breathing, relaxation techniques, phrasing etc...
- The ability to imagine music, sound and language with an *inner voice*, free from any sounding reference, is crucial to musical interpretation, improvisation and composition.
- The *voice* is one of the most effective (and inexpensive) resources in teaching and learning activities such as rhythm and ear training.
- Finding and developing a *personal artistic voice* whilst undergoing institutionalised musical education is a major challenge for students, teachers and curriculum managers. Yet it is one of the most obvious objectives of art education.
- More than any other instrument, a singer's voice expresses personality, style, zeitgeist and genre all at the same time in just one element.'

The 2014 PJP meeting will be held in Trieste, Italy.

### **Early Music Platform (EMP)**

The aim of the AEC Early Music Platform (EMP) is to bring together heads of departments, teachers and students in the field of early music to discuss relevant issues and to promote European cooperation in this field.

As in the music profession as a whole, the area of early music in conservatoires has moved beyond a focus on music of the distant past. Its core principle of playing on instruments and in performance contexts as close as possible to those of the period and location when and where a work was composed has been found to have relevance to almost all works – even those written relatively recently. In their new guise of 'historically-informed performance', the ideas and

practices of the early music movement have been shown to have valuable insights and lessons to offer to all musicians.

The work of EMP therefore has a dual function: to maintain and enhance the quality of specialist early music provision in conservatoires, sharing good practice and supporting new entrants into the field; and to spread the message of historically-informed performance in ways that can have a revitalising effect on conservatoire learning and teaching as a whole.

**The Early Music Platform Preparatory Working Group:**

Francis Biggi (Haute École de Musique de Genève)  
Johannes Boer (Koninklijk Conservatorium Den Haag)  
Thomas Drescher / Jeremy Llewellyn (Schola Cantorum Basiliensis, Basel)  
Greta Haenen (Hochschule für Künste Bremen)  
Elina Mustonen (Sibelius Academy, Helsinki)  
Peter Nelson (Staatliche Hochschule für Musik Trossingen) – Chair  
Terrell Stone (Conservatorio di Musica "A. Pedrollo", Vicenza)

**Previous EMP meetings have been held in the following locations:**

2009 Trossingen  
2010 Den Haag  
2011 Bremen  
2012 Utrecht

The EMP Meeting in 2013 marked a new departure. At the AEC Early Music Platform meeting in Bremen in April 2012, an important decision was taken to re-organize EMP meetings into an alternating pattern of Forums and Conferences. AEC EMP Forums will be held in odd-numbered years (2013, 2015, etc.) and AEC EMP Conferences in even-numbered years (2014, 2016, etc.). EMP Conferences will put their emphasis on the presentation of a selected theme viewed through a number of different aspects.

EMP Forums have two key features:

- a stronger emphasis on discussion among the delegates
- a close integration with the profession by combining each Forum with a major early music festival

There will be a plenary, round-table discussion forming the centrepiece of each Forum. At the 2013 Forum, performers featured at the festival, members of the AEC Early Music Platform, early music students, festival organisers and representatives of the European Early Music Network, REMA combined to form a diverse panel that debated the theme: 'Towards a vital and strong continuity of the early music movement'.

The 2014 EMP Conference will be held in Vicenza, Italy

## **European Platform for Artistic Research in Music (EPARM)**

Artistic Research is one of the newest concepts, and currently one of the most vigorous areas of development, in European Higher Music Education. Still controversial in some quarters, it has been eagerly seized upon in others and many institutions are now offering 'Artistic Doctorates' and establishing frameworks through which their teachers may be encouraged to develop their artistic practice within a research-oriented context. This was the background against which, in 2010, AEC decided to add to its portfolio of meetings a European Platform for Artistic Research in Music (EPARM).

But what is artistic research in music? Precise definitions are hard to come by, but this is perhaps to be welcomed as the field establishes itself in a diverse and dynamic way through a proliferation of new outputs that describe themselves in these terms. All the same, the very diversity and growth of this activity makes it important for the ever-expanding pool of knowledge to be shared, ideas to be exchanged and consensus and collaboration to emerge.

EPARM seeks to fulfil this need and is open to all AEC members interested in artistic research:

- Institutions that have implemented artistic research at Bachelor, Master, and/or (Post) Doctoral level, or are planning on starting these programmes
- Institutions and individuals wanting to learn more about artistic research, and/or European level developments
- Students, teachers and staff engaged in artistic research

### **The EPARM Preparatory Working Group:**

Magnus Andersson (Norwegian Academy of Music, Oslo)

Mirjam Boggasch (University of Music, Karlsruhe)

Philippe Brandeis (CNSMD Paris)

Peter Dejans (Orpheus Instituut, Gent) - Chair

Henrik Frisk (Royal College of Music, Stockholm)

Kevin Voets (Artesis Hogeschool Antwerpen, Antwerp)

### **Previous EPARM meetings have taken place in the following locations:**

2011 Belgrade

2012 Rome

This year the EPARM Meeting took place in Lyon, France at the Conservatoire National Supérieur de Musique et Danse de Lyon from 18 to 20 April 2013. It took as its title: *'Between Madness and Method: the research dimension in creativity and the creative dimension in research'*. It explored the territory between the 'madness' of artistic creation and the 'method' of research, and pinpointed areas in this territory where artistic research might be located and better understood.

In 2014, an EPARM Forum, along the lines of the 2013 EMP Forum, will be held in Stockholm, Sweden, in conjunction with the annual meeting of the Society for Artistic Research (SAR). The next EPARM Conference will be in Graz, Austria in April 2015.



## **·‘Polifonia’ Working Group for Instrumental/Vocal Music Teacher Training - INVITE**

For many years, discussions in the European Association of Conservatoires (AEC) mainly focused on the professional training of performers in music. This somehow reflected the opinion (still present in some institutions) that ‘teaching is something you do when you have failed as a performer’.

More recently, viewpoints have radically changed. Not only is it clear that teaching is increasingly a vital component for professional musicians as part of their portfolio career, in which they combine various professional tasks. It is also understood that instrumental/vocal teachers play an essential role in society by providing access to culture in general and music in particular for individuals of all ages. In addition, institutions for higher music education should have a keen interest in providing education for instrumental/vocal teachers at the highest level, as it will be these teachers that will prepare future students in higher music education. It is therefore evident that this subject should be high on the agenda of the AEC and its member institutions.

In 2006, an initiative was taken by Helsinki Polytechnic Stadia (now Helsinki Metropolia University of Applied Sciences) to form a network of institutions with an interest in developing international collaboration in the field of instrumental/vocal teacher education: INVITE. In 2007, the network continued as a working group within the project AEC ‘Polifonia’, then called the ‘Polifonia’ Working Group for Instrumental/Vocal Music Teacher Training, or in short: the INVITE Working Group. The group was given the following tasks:

- to define a set of learning outcomes for instrumental/vocal teacher education
- to update descriptions of national systems for instrumental/vocal teacher education in Europe
- to describe recent changes in the profession and produce an analysis of the challenges these changes might imply for instrumental/vocal teacher education
- to organise two conferences
- to write a Handbook on instrumental/vocal teacher education in which the experiences of the working group and the information collected would be presented and analysed.

Between 2007 and 2010, the working group arranged two conferences, one seminar, seven meetings and site visits to six institutions during the ‘Polifonia’ project. In April 2013 a joint seminar was organised at the Universität für Musik und darstellende Kunst Wien, Vienna, bringing together members of the INVITE group with the Working Group of the new ‘Polifonia’ project looking at assessment in music.

### **The INVITE Working Group:**

Kaarlo Hildén (formerly Helsinki Metropolia University of Applied Sciences, Helsinki, now Sibelius Academy, Helsinki)

Natalia Ardila-Mantilla (Universität für Musik und darstellende Kunst Wien, Vienna)

Thomas Bolliger (Haute Ecole de Musique Genève HEM GE and Conservatoire de Lausanne Haute Ecole de Musique CdL HEM)

Jean-Charles François (Cefedem Rhône-Alpes, Lyon)

Mary Lennon (DIT Conservatory of Music and Drama, Dublin)  
Geoffrey Reed (Royal Northern College of Music, Manchester)  
Tine Stolte (Prince Claus Conservatoire, Groningen)  
Terrell Stone (Conservatorio di Musica di Vicenza "Arrigo Pedrollo", Vicenza)

## **Student Representation at Platforms/a Dedicated Platform for Students**

Students already participate in AEC meetings and platforms in certain ways: as performers for introductory music to sessions and more extended concerts, as guides and organisational assistants and, in some cases, as presenters (contributing to roundtable discussions, making presentations of their artistic research projects in EPARM meetings, etc.). However, the AEC strategic plan 2011 – 2015 sought to increase the strategic significance of this involvement by stating that:

*"By the end of 2012, the AEC will have formulated a plan to include annual student involvement in the future monitoring and development of its on-going strategic operation"*

At the AEC Executive Committee meeting of 29 June 2011 it was decided that:

*"A greater engagement of students is needed within the AEC, e.g. with a student platform of 8-10 student representatives from various countries. It is proposed that from 2012 onwards, each Council member will come accompanied by a student representative (e.g. President of a Student Association) to one Council meeting per year."*

The AEC Council meeting of 7 March 2012 was the first time students were invited to the Council meeting, and it had a special focus on increasing students' voice within AEC. The students' main ideas were:

*"To raise student awareness of the existence of the AEC and to improve the communication between representative bodies of music students, the students present propose, among other things, to create a database of student representatives, and include this on the new AEC website."*

*"Ultimately, the students would like to have two representatives (chosen by a European student council) present at the AEC meetings in order to facilitate the communication between student representatives."*

This initiative was followed up by inviting students to the Council meeting on 24<sup>th</sup> April 2013. Among the issues discussed at this meeting were student participation in platforms and whether there should be a special platform/forum for students. These were the students' thoughts on these issues:

### ***Student participation in platforms and other events***

In general the students were enthusiastic about the prospect of taking part in the organisation of events. It was also clear that they would be interested in participating – as speakers or performers – provided that they are invited and fully-informed about the events. The best way to make sure that they are is to send invitation emails to students unions as well as staff and directors. It could also be good to encourage teachers more explicitly to tell the students about the events and encourage them to participate.

- Ways to get more students to participate in the platforms and congresses, as participants or performers:
  - Ask student reps to join the preparatory working groups for the platforms
  - Send event invitations to student unions
  - Post the events in the Facebook group
  - More actively encourage teachers, directors and IRCs to push students to participate
  - Make the events more interesting for students with
    - An exclusive student session (workshop/seminar/round table discussion etc.)
    - Student ‘get-togethers’ and networking opportunities
    - Parallel sessions with student focus - addressing issues important for students

### ***A special platform/forum-networking event for students***

This would be something very interesting for students, but would also require a fair amount of work. The different options and their pros and cons are probably something that the AEC Office and Council need to think through further.

The following kinds of special student events might be organised:

- Competitions/ festivals/ forums/ workshops/ seminars/ etc.
- Combining all these things in a thematic weekend

Financial and other challenges might be addressed in the following ways:

- Organising the event(s) within the framework of a project funded by the EU programme Youth in Action (or its replacement post 2014)
- Doing so in collaboration with an already existing event
- Encouraging students to take a pro-active part in the organisation

**Friday 8<sup>th</sup> November**

**AEC at 60: a Many-faceted Association for a  
Diverse Conservatoire Sector**

**Plenary Session I – Keynote Speech by Bernard Foccroulle**

**10:00 – 11:00, Aula Magna**

In a consumerist world, we need more than ever to put creation at the heart of the musical life, the teaching and the practice of interpretation. The music profession has become inseparable from the values of sharing and transmission. The issue of public, its size, its diversity and forms of participation, is raising up today more than ever. In fact, it is not about expanding the number of "consumers" of culture, but rather to establish the culture of today on the creative participation of the largest possible number of people, on the exchange, dialogue, interactivity, etc. It is not anymore about bringing the good word, or the willingness to "grow" audiences who otherwise would not be so, but rather to encourage encounters, sharing, which could be rewarding for both artists and public. The world has become global in a very short time. This process implies major challenges, dangers but also great opportunities, especially in the cultural sphere. The 21st century could, should be the century of dialogue between cultures, between nations, between individuals, as different as they are. Fortunately, the greatest contemporary artists seem to have seen this need and work in the direction of mixing and creating inter- and transcultural form of arts. The future of the world is full of uncertainties: let us be more aware than ever of the impact of art and symbolic power of artists.

**Bernard Foccroulle**

Bernard Foccroulle was born in Liège (Belgium) in 1953. He began his international career as an organist in the mid-70s, playing a wide range of repertoire from Renaissance to Contemporary Music. He has performed several dozen world premieres and at the same time recorded masterworks of the organ repertoire, among them the complete organ works by Johann Sebastian Bach on historic organs. In the 1980s, he was a member of the Ricercar Consort, devoted mainly to German baroque music. His discography as soloist includes more than forty CDs. Between 1982 and 1997, he recorded the complete organ works by Johann Sebastian Bach for the Ricercar label. For these recordings, he carefully chose the most beautifully preserved historic instruments. Since then he has devoted most of his time as performer to the Northern German School, interpreting works by composers such as Scheidemann, Buxtehude, Tunder, Weckmann, Reincken and Bruhns. In November 2006, his recording of the Dietrich Buxtehude's complete organ works was released, which won the Diapason d'Or and the Grand Prix de l'Académie Charles Cros among other prizes in 2007. In addition to solo organ recitals and chamber music projects, an important aspect of Bernard Foccroulle's work is the combination of music with other art forms, such as his collaboration with choreographer and dancer Salva Sanchis (performed last season at the Philharmonie in Cologne), a program with the cornetto virtuoso Jean Tubéry, and concerts with singer and oud player Moneim Adwan. One of his most outstanding current projects is Light and Darkness, a collaboration with Australian Video Artist Lynette Wallworth. While continuing his career as organist, he became director of the Brussels opera La Monnaie in 1992, holding this position until 2007. At La Monnaie, his programming

covered a wide range of repertoire from Monteverdi to the present time, with a focus on new works both in the areas of opera and dance. In 1993, he founded the association Culture and Democracy, which campaigns for widespread participation in cultural life. He was nominated director of the Festival Aix-en-Provence in April 2006. As composer, Bernard Foccroulle has written several works for organ and chamber music. He is also the author of *La naissance de l'individu dans l'art* (Grasset, 2003), which was written in collaboration with Roger Legros and Tzvetan Todorov. In June 2007, a cycle of Lieder (after Rilke) for soprano, choir and orchestra *Am Rande der Nacht* was premiered at the Palais des Beaux Arts in Brussels. His recording of J.S. Bach's complete organ works has been awarded a 'Diapason d'Or - Arte' in the December issue of the French magazine *Diapason* (Ricerar 289). Since 2010, Bernard Foccroulle has been professor of Organ at Conservatoire Royal de Musique in Brussels.

## **Plenary Session II – Panel 1**

**11:00 – 12:00, Aula Magna**

### **‘Outliers’ and the mainstream: sharing special expertise to mutual benefit, from Early Music to Jazz, Pop, and Research**

The AEC platforms dedicated to pop and jazz, early music and artistic research - all created within the last ten years - have given a distinctive voice to each of these ‘outlying’ and dynamic fields, demonstrating forcefully their importance in today’s conservatoire. Asserting their specific identities has, paradoxically, shown how much each one is intimately interconnected with, and essential to, the well-rounded professional training of today’s musicians.

Now that many conservatoires have begun to integrate some or all of these subjects into their mainstream activities, how can we avoid the danger of the fields losing their distinctive and vital qualities in the process? Perhaps more importantly, how might we all capitalise upon these qualities as part of a wider mission to keep the whole HME sector alive and vital? As institutions, how do we maintain a reflective, self-critical stance, looking at how the unique features of each specialist field can best be integrated into a productive whole?

Discussion will focus on:

1. Issues related to specific platform subject areas;
2. The use and integration of the platform subjects, from an institutional perspective;
3. The capacity of AEC platforms to reflect new points of view, evolutions in the field, and a forward-looking approach;
4. More generally, how can the AEC be of help in fostering these subjects within European conservatoires?

#### **Rineke Smilde, Prins Claus Conservatoire, Groningen, Moderator**

Rineke Smilde is Professor of Lifelong Learning in Music at the Prince Claus Conservatoire in Groningen, and from March 2014 onwards guest Professor of Music Pedagogy at the University of Music and Performing Arts in Vienna. Rineke leads an international research group that examines questions about what engaging with new audiences means for the different roles, learning and leadership of musicians. She lectures and gives papers all over the world. Rineke has led various working groups for the AEC, such as on ‘Lifelong Learning in Music’, ‘Continuing Education for Musicians’, and, within the first two Polifonia projects, ‘Trends and Changes in the Music Profession’ and ‘Research in Conservatoires’. Currently she is leading the Polifonia working group on ‘Mobility, Recognition and Joint Programs’ within the third Polifonia cycle. Former principal of the Prince Claus Conservatoire, Rineke also served as a council member and as vice president of the AEC between 1997 and 2004.

#### **Stefan Heckel, Kunstuniversität Graz, Chair of the AEC Pop & Jazz Platform (PJP) Working Group**

Stefan was born on 31st October 1969 in Graz/Austria. He grew up in a musical family. The father was a choral conductor, the mother played piano, guitar and sang in the choir. He

received piano lessons from the age of six and started to play along Beatles records by ear. At the age of 14 he played keyboards in a funk and fusion band with friends. After two years of studies in engineering he decided to continue a career as professional musician. He graduated with a Master in Jazz Piano from Graz Music University and continued to study at London's Royal Academy of Music for another year (post graduate diploma in jazz composition). After two more years working and living in London he returned to Austria and started to work with Serbian bassist Nenad Vasilic playing and recording music from Yugoslavia in a jazz context. He founded the Stefan Heckel Group and played with English saxophonist Julian Argüelles. With this group he recorded three albums. He founded and led the „Vienna Improvised Music Nights“ over several years. He became a senior lecturer at Kunstuniversitaet Graz teaching subject such as ear training, theory, improvisation and arrangement. He participated in the Sounding Jerusalem Festival from 2006-2011, played in Israel and Palestine and co-founded the Mélange Oriental project with cellist Erich Oskar Huetter. The ensemble performed at festivals such as Pablo Casals (F), Boswil Summer (CH), Bach Festival Riga (LV) and Steirisches Kammermusikfestival (A). In 2010 Stefan became member of the AEC Pop&Jazz Platform's working group and was appointed chairman in 2012. He was commissioned to write music for Graz Cultural City of Europe 2003, Styria Cantat (children's choir) and Studio Percussion Graz. He won the first Al Quds Composition Award of East Jerusalem's Al Quds University and the Harry Pepl Jazz Award. Stefan is married to bassoonist Maria Gstaettner and has three children Gabriel, Flora and Laura. He lives and works in Vienna and Graz.

### **Udo Dahmen, Popakademie Baden-Württemberg**

Born in 1951 in Aachen (Aix-la-Chapelle), Germany, Udo is President and CEO of the Popakademie Baden-Württemberg in Mannheim and Vicepresident German Music Council since 2003. He is also President European Drummer's Association "Percussion Creativ" since 1995. He graduated in Classical Percussion in Aachen and Cologne from Drumsetstudies with Dante Agostini in Paris and has been working as Freelance Session Drummer. He has been Instructor at the Hochschule f. Musik und Theater, Hamburg for twenty years and Professor und Speaker of the „Kontaktstudiengang Populärmusik“ at the Hochschule für Musik und Theater, Hamburg for ten years. As Director of the Popakademie, Udo hosted the AEC Pop and Jazz Platform Meeting 2013 entitled "The Voice" and is now part of the AEC PJP working group as a regular member.

### **Terrell Stone, Conservatorio "A. Pedrollo", Vicenza, *Representative of the AEC Early Music Platform (EMP) Working Group***

Terrell Stone began his musical studies in the United States studying lute since 1974. Subsequently, he studied lute at the "Schola Cantorum Basiliensis" in Basel with E. Dombois and H. Smith and at the Conservatory in Verona with O. Cristoforetti. Specializing in the performance and research of music from the early renaissance to the late baroque periods, he has performed as a soloist, chamber and orchestra musician participating in important music festivals in North and South America, Japan, Europe and in the Middle East. He has performed on numerous recordings for television, radio and recording companies. Stone has resided in Italy for over 30 years where has taught lute at the Conservatories in Rome and in Bari and is presently lute professor at the Conservatory in Vicenza. Within the AEC, he was a member of the Polifonia Working Group INVITE and is currently a member of the Polifonia Working Group on Quality

Enhancement, Accreditation and Benchmarking and the Preparatory Working Group for the Early Music Platform.

**Elisabeth Gutjahr, Musikhochschule Trossingen**

Rector (Director) the University of Music Trossingen, her field of expertise is music and movement/dance (Eurythmics), contemporary opera (libretto, dramaturgy, direction), research in the field of creativity and didactics, management. She studied rhythmic and music theory in Stuttgart and Cologne and her professional artistic focus in the areas of contemporary music theatre, new music and poetics, artistic-pedagogic focus in the field of eurythmics (music and movement), scientifically centered in the research area of creativity and didactics. She was appointed Professor for Eurythmics at the Federal Conservatory for Music Trossingen in 1987 at the age of 26, at the time becoming the youngest professor in Germany. Elected director of the Federal Conservatory for Music Trossingen in 2006 succeeding Prof. Jürgen Weimer. Since 1991 she was librettist for contemporary music theatre, author of audio dramas. She is also engaged in the management and organization of international festivals and competitions. Since 2006 she worked for the development of new Bachelor's and Master's courses for all subject areas within the conservatory. Since 2008 chair of the study advisory board for school music restructuring the teacher's education's curriculum for teaching positions at secondary schools. Since 2007 she has been member of the working group Musical Education of the federal directors advisory board (Rektorenkonferenz) of the music conservatories in Germany evaluating the musical education and course structures in Germany as well as developing a campaign for musical education. Together with Peter Nelson, the international relations coordinator of the University of Music in Trossingen and chairman of the EMP working group, Elisabeth took active part in the realisation of the first AEC Early Music Platform in Trossingen in 2009.

**Peter Dejans, Orpheus Institute, Ghent, Chair of the AEC European Platform for Artistic Research in Music (EPARM) Working Group**

Peter Dejans has been director of the Orpheus Institute, a centre for advanced studies and research in music based in Ghent, since its foundation in 1996. He received his music training at the Brussels Royal Conservatoire and the Lemmensinstituut, Leuven (choir conducting) and graduated from the Universities of Leuven and Tübingen (Law studies). Through his leadership of the Institute, and high-level involvement in many international networks, he has become a prominent voice for the newly emergent field of artistic research in music. His work remains grounded in the experience of music making. Peter has a wide concert experience with his chamber choir Musa Horti (with several recordings of contemporary choir music), and is often invited as guest conductor by other ensembles, including the Flemish Radio Choir. He is currently the chair of both the Polifonia Working Group 'Artistic Research in Music' as well as the EPARM working group.

**Helena Gaunt, Guildhall School of Music and Drama, London**

Professor Helena Gaunt is the Assistant Principal (Research and Academic Development) at the Guildhall School of Music & Drama in London, where she provides strategic leadership in research, innovation and enterprise. She is also a National Teaching Fellow (2009). Her current research focuses on one-to-one and small group tuition in conservatoires, orchestral musicians in the twenty first century, and the role of improvisation (verbal and musical) in developing professional expertise. She is an Associate of the Centre for Musical Performance as Creative



Practice (CMPCP), funded by the Arts and Humanities Research Council. Alongside research, she is a professional oboist, and has been a member of the Britten Sinfonia. She is a co-editor of Music Performance Research and a member of the Editorial Board of the British Journal of Music Education. Helena co-directs the InnovativeConservatoire seminars, a programme of international professional development for conservatoire teachers, and is also the Chair of the Forum for Instrumental and Vocal Teaching for the International Society of Music Education (ISME). From 2007-2010 she chaired the Research group of the Polifonia project for the Association of European Conservatoires (AEC), resulting in a Polifonia handbook Researching Conservatoires. Helena lives in London and has five children, including two sets of twins.

## **Plenary Session III – Panel 2**

**12:30 – 13:30, Aula Magna**

### **Thinking “International”: Strategic Challenges in a Globalized World for International Coordinators, Teachers and Students**

From simple students and teacher exchanges, organised within the framework of Erasmus, to the growing global dimension of the Bologna Process, international relations have evolved significantly over the last ten years, and now touch upon all aspects of conservatoire education. What appeared initially to be a matter of individual mobility now integrates with strategic issues such as lifelong learning, professional development and curriculum design, including joint programmes, to name just a few. While, for European conservatoires, the word “international” may initially have primarily signified other European countries, today we teach, recruit, study, perform, create, and engage in research together on all continents.

Discussion will focus on:

1. Lessons learned: the pros and cons of mobility, both simple and extended;
2. Possible solutions to challenges: how might we accentuate the pros?
3. How can the AEC be of help?
4. Teacher- and student-specific AEC platforms? Key issues to bear in mind?

#### **Deborah Kelleher, Royal Irish Academy of Music, Dublin, Moderator**

Appointed Director of the Royal Irish Academy of Music in October 2010 having worked for a number of years as Head of Musicianship, Deborah Kelleher has played an integral role in the establishment and development of outreach, distance and in particular academic courses in the Academy over the last number of years, including the introduction of a specialised undergraduate degree in composition, the first music technology programme at the RIAM and numerous professional development courses for teachers throughout the country. In the last year, RIAM has become an associated college of Trinity College Dublin, and Deborah has overseen this significant transition. Deborah studied music at Trinity College Dublin and was subsequently awarded Masters degrees in musicology (UCD) and business administration (DCU). Recognised as one of Ireland’s finest pianists of her generation, in recent years she has specialised in working with singers, counting Ailish Tynan, Mairéad Buicke, Tara Erraught and the late Bernadette Greevy, amongst her recital partners. She is a member of the board of the Dublin International Piano Competition, National Youth Orchestra of Ireland, Lyric Opera and is a member of the Arts Council’s Peer Review Panel. Deborah is a member of the AEC Council, is the representative of the Netherlands conservatoires on the Council, and has special responsibility for monitoring the Working Group on Lifelong learning Education for Entrepreneurship on behalf of the Council.

**Rima Rimšaitė, Lithuanian Academy of Music and Theatre, Vilnius, Representative of the *AEC International Relations Coordinators' Meeting (IRC) Working Group***

Rima Rimšaitė. Before studying musicology at Lithuanian Academy of Music and Theatre (LMTA) she studied music theory at Klaipėda Conservatoire and piano at Children Music School. That is important because she knows many things related to professional music and music education. Started working for development of international relations at the LMTA in 1989, Rima coordinated small international projects, student and teacher exchanges. She has possessed fundraising, project development and coordination skills by doing (Erasmus and Nordplus IPs, and other international projects). From 2008 runs International Relations Office. Is a member of IRC preparatory working group at the AEC (2007), expert (music) at the national Tuning project (2010-2012), member of IRCs Committee at the Lithuanian Rectors' Conference, member of quality assurance as well as strategic planning group at LMTA (2012), and member of Bologna Group at the Lithuanian Ministry of Education and Science (2013).

**Lucia di Cecca, Conservatorio di Musica "L. Refice", Frosinone**

Lucia Di Cecca has got a diploma in piano and a degree cum laude in Italian literature. Pianist and piano teacher, she has been working at Italian Conservatories of Music for 36 years. Since the Italian reform of musical studies, she has been involved in the process of transforming the traditional Conservatory of Frosinone into a higher education institution. As coordinator of international activities, she has worked at Erasmus and Leonardo mobilities. Following the Conservatory's fiber optic network connection to GARR, she started working on the implementation of new distance education and collaboration technologies in music. In all these fields, the role of AEC -especially thanks to its annual Meetings- has been priceless and the AEC itself is a partner in the most successful project she coordinates, "Working With Music", which has been conceived to give Italian young musicians the opportunity to realize professional placements in Europe thanks to the support of a Leonardo da Vinci grant.

**Kaarlo Hildén, Sibelius Academy, Helsinki, *Chair of Polifonia Working Group on Vocal and Instrumental Teachers Training (INVITE, 2007-2010)***

Kaarlo Hildén is currently working as Dean of the Faculty of Classical Music at the Sibelius Academy, University of the Arts Helsinki. He began his career as Lecturer in Piano Improvisation and Accompaniment at the Helsinki Conservatory and later at Helsinki Polytechnic Stadia. At the same time he taught Music Theory at the Sibelius-Academy. In year 2000 he started as Manager of the new Degree Programme in Music at the Helsinki Polytechnic Stadia, where he continued until 2007. In 2006 Kaarlo Hildén took the initiative to form a network developing international collaboration in the field of instrumental and vocal teacher education. This network continued as a working group within the AEC project 'Polifonia' (WG for Instrumental and Vocal Music Teacher Training). From 2007 he worked as Programme Manager at the Hanasaari Cultural Centre, and from 2010 as Dean of the Faculty of Classical Music at the Sibelius Academy.

**Jacques Moreau, Cefedem Rhône-Alpes, Lyon**

Currently director of Cefedem Rhone-Alpes (Lyon, France), Jacques Moreau has always carried on both artistic activities and increasing responsibilities as member of conservatoires staff. Pianist, he graduated at the Paris Conservatoire, then intergrated the advanced course where he

enjoyed the teaching of masters as Gyorgy Sandor, Nikita Magaloff, Gyorgy Sebok, Georges Pludermacher. Subsequently, he studied singing and cello during a few years. Being entitled the french teaching certificate and the conservatoire directing certificate, he was for 18 years part of the Reims Regional conservatoire, mainly as a piano teacher and as joint-director in the last year. In the meantime, he headed a local music school near Paris for ten years. From 2002 to 2007, he was head of music departement in Conservatoire Supérieur de Lyon. In this new occupation, he discovered the new field of European higher music education, regularly participating to the AEC's work (Polifonia 1, 2 and 3, Humart project). In Conservatoire Supérieur de Lyon, he was active for implementing the new curriculum designed for the Bologna system. At an international level, he was asked for expert visits by different institutions of higher education : Sevilla, Tallinn, Pristina, Cairo conservatoire, Silipakorn University in Bangkok). He was external examiner for the Royal College of Music in London, Masters programs. He is currently very active in counselling a new higher music education institution in Bangkok, "Princess Galyani Vadhana Institute of Music", institution enabled with the status of an independant university. The program is to be started in 2014. In 2004, he received the title of Chevalier of Arts and Letters from the Ministry of Culture.

**Paolo Gasparin, Conservatorio di Musica "A. Steffani", Castelfranco Veneto, President of the Italian Conservatoires Students Association**

Paolo Gasparin was born in 1978 in Cittadella, Italy. Interested in music since he was a child, he first studied the Piano with Ida Longhino and Gianluca Viola and then studied Choral Music and Composition at the Conservatoire of Castelfranco Veneto. He graduated in Choral Music and he is currently attending the last year of the ten years cycle (pre-Bologna) Composition degree. Beside the musical studies and his professional activity as a composer, teacher and choir conductor, he also got a degree cum laude in Philosophy at Ca' Foscari University in Venice. From 2005 to 2011 he has been part of the Student Council of the Conservatoire of Castelfranco Veneto, first as Vice President and then as President. In the same Conservatoire, for six years he has been a member of the Board of Directors as well. In 2006 he was elected as a member of the National Council for Musical and Artistic Higher Education (CNAM), at the Ministry of Education, University and Research in Rome, where he was a member for six years. In 2010 he established the Conferenza Nazionale degli Studenti degli ISSM, the first students association of Italian Conservatoires, which he currently guides as President. The Conferenza has been officially recognized by the Minister of Education, University and research in April 2013.

**Lucia D'Anna, Conservatorio della Svizzera Italiana, Lugano**

Lucia D'Anna was born in 1992 in Varese, Italy. He starts her music studies (cello) at the age of 8 at the music lyceum in Varese and gets accepted in the Conservatorio Giuseppe Verdi in Milan, where she studies with Maestro Marco Bernardin until 2011. After high school, she starts a Bachelor Programme in Music Performance at the Conservatorio della Svizzera Italiana in Lugano. She is currently enrolled in the last year of the first cycle.

## Breakout Session

15:00 – 16:15, Building 19

- ***Number of events and topics:*** How well does AEC's current calendar of annual events work? Are there too many events or the right number? Do all these events need to take place annually? Is their spread of topics right and what other areas might be even more deserving of attention?
- ***How information feeds back:*** Does information from the meetings find its way back into institutions? Is there anything AEC can do to help with this – e.g. through how reports are written and disseminated, by having live streaming of events, Titter feeds, etc.?
- ***Possible alternative formats:*** Are events the right way to deal with all of these issues? Could more use be made of the new website? Are 'Virtual Forums' a way forward for some topics?
- ***Reaching a wider section of the conservatoire community:*** How might AEC increase its profile among teachers and students in conservatoires? Should it remain principally an Association for institutional leaders, departmental and subject-area leaders and international relations coordinators or can it genuinely become an organisation with which everyone in the conservatoire community engages in a direct, practical and regular way?

## **Plenary Session IV – Panel 3**

**16:45 – 18:30, Aula Magna**

### **Future Directions:**

#### **Reinventing ourselves to remain true to our mission**

This session will begin by providing an opportunity to reflect on the presentations held earlier in the day. In these, we will have been provided with a series of vivid portraits of how, over the last ten years or so, AEC has developed special meetings and platforms to cater for those within the conservatoire world dealing with international relations, Pop & Jazz, Early Music and Artistic Research. We will also have seen how steps have been taken to represent more strongly within the Association the views and interests of instrumental & vocal teachers and of conservatoire students.

These have all been important developments, reflecting the dynamically evolving nature of higher music education across Europe. It is important that AEC should continue to be not only responsive to such trends in our discipline but also playing a key role in shaping them.

With this in mind, the panellists will be asked both to comment on how they view AEC's current distribution of meetings, and the areas they cover, and also to suggest where there may be new and emerging issues that are equally deserving of attention. In this second part of the discussion, it is hoped to build up from the panel members' insights a kind of '360-degree survey' of the current and future situation of higher music education within an increasingly globalised educational and professional landscape. From this, the session will attempt to draw some conclusions as to the Future Directions which AEC should be investigating and, potentially, pursuing.

#### **Henk van der Meulen, Royal Conservatoire The Hague, Moderator**

Henk van der Meulen is a composer. He studied at the Conservatoire of Amsterdam and privately with John Cage. He has also been active as conductor, pianist and publicist. Between 1995 and 2008 he was Head of the Music and Dance Department at NPS (Dutch public broadcaster) before being appointed as Principal of the Royal Conservatoire in The Hague in 2008. He has held and holds functions as board member, advisor and jury member at numerous cultural organizations, foundations and competitions, in the Netherlands as well as internationally. The Royal Conservatoire is the contracting party of the AEC Polifonia programme which includes the membership of its Steering Group. Henk van der Meulen has been member of AEC review committees in Poland in 2010 (Conservatoires of Wroclaw and Krakow) and Estonia in 2013 (Copeco programme)

#### **Valentina Sandu-Dediu, National University of Music, Bucharest**

Valentina Sandu-Dediu graduated in musicology from the National Music University of Bucharest in 1990. She has been teaching at the same institution since 1993 (professor of musicology, stylistics, theory of performance). She wrote over 30 studies, 300 articles, and 7

books (see Rumänische Musik nach 1944, Pfau Verlag, Saarbrücken, 2006; Choice, Affect, Attitude. Style and Rhetoric in Music, Ed. Didactică și Pedagogică, București 2010). She also plays the piano in chamber music (CDs released in Romania with Aurelian Octav Popa, in Germany/ Neos with Dan Dediu, and in Boston / Albany with Ray Jackendoff). Valentina Sandu-Dediu was a fellow of Wissenschaftskolleg zu Berlin, she is the deputy rector of the Institute for Advanced Study New Europe College, Bucharest, and received the Peregrinus-Stiftung Prize of Berlin-Brandenburg Akademie der Wissenschaften in 2008. Involved in the Polifonia project since 2004, VSD was member of "The third cycle" working group, then of "Research", and currently of "Quality Enhancement, Accreditation and Benchmarking" working group.

### **Marc-Olivier Dupin, Pôle d'Enseignement Supérieur de la Musique 93 Seine-Saint-Denis Ile-de-France**

The composer Marc-Olivier Dupin has been Director of the Pole Sup'93, higher performing arts education institution, since June 2013. He has been director of the CNSMD Paris and Secretary General of the AEC between 1993 and 2000. Also, he has been director of the Orchestre National d'Ile de France, France Musique and Radio France. As a composer, he has worked mainly for performance and visual art productions. His works are performed at the Opéra de Paris, at the Théâtre de la Ville in the Comédie Française, and broadcasted on many public television channels. His next show: Robert pig and kidnappers at the Opera Comique.

### **Henrik Sveidahl, Rhythmic Conservatoire, Copenhagen**

Henrik Sveidahl is the Principal of the Rhythmic Music Conservatory (RMC). Well-established and acknowledged Saxophone player, In 1986, Henrik Sveidahl graduated in musicology from the University of Copenhagen and in 1991, he graduated from the Rhythmic Music Conservatory (RMC) in Copenhagen with saxophone as his main instrument. As a performer, he is known for his great versatility and openness to new possibilities, and his influence on the Danish and Nordic music scene is remarkable. As Principal, Henrik Sveidahl has been active for several years in international cooperation as member of the executive committee of Association of Nordic Music Academies (ANMA). In 2007 Henrik Sveidahl was called as expert for the Tuning validation conference by the AEC. At the AEC Congress in St. Petersburg 2012 Henrik Sveidahl gave a presentation on 'Dynamics between academy and music life'.

### **Martin Ullrich, Hochschule für Musik Nürnberg**

Martin Ullrich studied piano (degree in music education) at Frankfurt University of Music and Performing Arts and at Berlin University of the Arts, as well as music theory and ear training, again at Berlin University of the Arts. He completed his doctorate in musicology in 2005 with a thesis entitled "Kontrapunkt bei Schumann". Ullrich's main areas of research include the music of Robert Schumann, the theory of popular music, and the relationship between music theory and digital media. The role of music and sound in the interdisciplinary context of Human-Animal Studies is Ullrich's particular area of interest. Martin Ullrich has taught music theory and ear training at Rostock University of Music and Drama and at Berlin University of the Arts. From 2005 until 2013 he has been a professor of music theory at Berlin University of the Arts. Since October 2009 Martin Ullrich has been President of Nuremberg University of Music, and he has been chairing the Rectors' Conference of German Universities of Music since October 2011. Martin Ullrich regularly attends the AEC Annual Congress and the meetings of the European Platform for Artistic Research in Music (EPARM).

### **Giuseppe Silvestri, Conservatorio di Musica “V. Bellini”, Palermo**

Giuseppe Silvestri is a newcomer in the AEC events. Recently designated as President of the Conservatoire “Vincenzo Bellini” of Palermo is Professor emeritus of the University of Palermo (UniPa). He spent most of his academic career inside UniPa and, in the last years, has been active inside the European University Association (EUA). As rector of UniPa (1999 – 2008) developed a strong interaction with the Palermo’s Conservatoire through a wide official agreement of scientific and educational cooperation. As member of the European Universities Association (EUA) Board (2009 – 2013), was appointed ex officio to the Steering Committee of the Council for Doctoral Education and as component of the Research Policy Working Group. His interests lie in the field of international cooperation among higher education and research institutions and in particular in the area of doctoral education.

### **Marlene Heiß, Hochschule für Musik Nürnberg**

Marlene Heiß was born 1990 in Augsburg, Germany, and started taking piano lessons at the age of 5. Since 2009 she has studied at the Hochschule für Musik Nürnberg with Prof. Wolfgang Manz, as well as with Prof. Dirk Mommertz (Chamber Music) and Marcelo Amaral (Lied). Throughout the years she won several prizes in national piano competitions and takes furthermore a special interest in chamber music, song accompaniment and piano pedagogy. At the Hochschule für Musik Nürnberg she is student representative and permanent member of the piano committee. 2011 she also got invited by the presidium to take part at the congress of the Bavarian Musikhochschulen. Since her first experience to live abroad 2007 as an exchange student at an US-American High School, Marlene cares especially about intercultural exchange within musicians and cross-country projects. So she was particularly involved in building up a tutoring-program for foreign students at her Musikhochschule. For her diploma thesis she researched furthermore the intercultural work and contents of the Daniel Barenboim-Foundation and the West-Eastern-Divian-Orchestra. Lastly in 2012 Marlene studied for one semester as an ERASMUS-student with Prof. Anna Barutti at the Conservatorio Benedetto Marcello in Venice, Italy.



**Saturday 9<sup>th</sup> November**

**ERASMUS Network for Music ‘Polifonia’ 2011-2014**

**12:45 – 13:30, Aula Magna**

The ERASMUS Network for Music ‘Polifonia’ is the largest project on higher music education to date. Supported by the ERASMUS Networks programme of the European Union, Polifonia first started in 2004 and, since then, has studied a range of subjects related to professional music training at the European level. With outputs such as counselling and site visits, seminars and conferences as well as the production of 16 publications on various issues in the HME sector, ‘Polifonia’ has consistently contributed to the enhancement of the quality of higher music education.

Building on a strong network of experts developed throughout the years and on the work realised during two preceding cycles, the third cycle of the ‘Polifonia’ project, jointly coordinated by the Koninklijk Conservatorium Den Haag and the Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC), involves 55 institutions in the field of music training and the music profession located in 25 European countries and in 4 countries outside Europe.

Since the start of this cycle in October 2011, five working groups (WGs) have been studying issues related to Assessment & Standards, Artistic Research in Music, Quality Enhancement and Accreditation, Education for Entrepreneurship, and Recognition, Mobility and Joint Programmes. After an eventful two years, and with the project coming to an end in September 2014, the WGs are now busy working on their final outcomes. In this plenary session the chairs of the working groups will share the current working progress of their groups and talk about what they have planned as their final outcomes for the project.

## **Thoughts from the AEC membership - Discussion Groups**

**15:00 – 16:15**

### **Group A: Assessment, Standards & Recognition**

Despite the efforts made by countries and institutions to contribute to a harmonisation or the tuning of country specific higher education systems via the implementation of the reforms initiated by the Bologna Process for more than a decade by now there is still need for a lively discussion about relevant areas of educational systems. Assessment is a prominent element in the educational process. It has important implications on the learning and teaching process as well as it legitimates the awarding of degrees and qualifications on the basis of a set of certified standards and competences. Assessment systems and policies in European Higher Music Education Institutions vary significantly as far as it concerns transparency and outspokenness of standards. The spectrum covers very detailed and fragmented approaches in assessing student achievement as well as rather holistic approaches towards assessment. It becomes evident when elements of assessment such as grading scales, grading criteria, the composition of examination boards (juries) or quality assurance mechanisms are being monitored.

- How can we as a community of conservatoires contribute to quality enhancement and transparency of assessment processes?
- How do we make sure that we really assess what we think we assess?
- How do you as an institution ensure that you calibrate your academic standards with international academic and/or professional standards?

### **Group B: Quality Enhancement and Accreditation – Proposal for AEC to establish an independent European Body for Higher Music Education**

In 2011, a Quality Enhancement Committee was set up by the AEC Council, on behalf of its members, with the remit of preparing a business plan on the self-sustainability of the *AEC Quality Assurance Activities* based on the recommendations of the 'Polifonia' Accreditation Working Group (2007-2004). During this Congress session, members of the Quality Enhancement Committee will shortly present the work achieved since 2011 and propose a model for establishing an independent quality assurance agency which would specifically serve the higher music education sector.

Participants will be asked to react to this proposal, discuss how such a body could work in their various national contexts and contribute to the ongoing work of the Committee by sharing their opinion and advice.

Possible questions:

- How could we guarantee the independence of this new body?
- How could this new body operate in your country?
- How can AEC members support the review activities and their development?

## **Group C: The musician as creative entrepreneur and future AEC congresses**

The professional musician is increasingly being asked to collaborate in new and innovative ways, creating his/her own path – one that encompasses artistic skills as well as hard and soft skills. The final conference of the AEC's Polifonia project will take this new reality as its point of departure. What is our audience? Our messages? The networking opportunities this might present? A model for developing an entrepreneurial mindset in the Conservatoire? Beyond this final conference, what core issues facing our institutions and musicians should the AEC be integrating into future congresses?

- How do we create an entrepreneurial conservatoire?
- How do we define today's conservatoire : exploratoire/ innovatoire? conservatoire?
- How do new technologies affect working musicians?
- Question relating to sustainability and audiences

(is there a future paying public for music?)

## **Group D: Can ranking be made to work for conservatoires? - finding indicators that reflect the activities and outputs which we value most**

Ranking is a controversial concept for all higher education disciplines. Many people and institutions across the higher education sector would prefer not to have to deal with it at all. For a discipline such as music, it feels especially problematic for two reasons: it threatens to force us away from the qualitative judgements that are natural for us towards quantitative ones; it tends to be designed around the characteristics of the larger of disciplines, so that when applied to small specialist subjects like ours, the quality of fit is rarely very good.

The first problem is hard to solve. Ranking is connected to quantifying (although specific indicators may be supplemented, or even replaced, by qualitative descriptions in words); the important thing is to try to ensure that what is quantified really matters, rather than just being the easiest thing to put numbers to. The second is best addressed by being involved in consultation and discussions from the earliest point so as to maximise our influence on the final outcome.

Of course, another approach is to steer clear of the whole process and hope that it will never fully take hold. For us in Europe, this is a dangerous tactic, given that the European Commission has committed itself in its 2011 modernisation agenda for higher education to the following:

The European Commission will:

- Launch U-Multirank: a new performance-based ranking and information tool for profiling higher education institutions, aiming to radically improve the transparency of the higher education sector, with first results in 2013. By moving beyond the research

focus of current rankings and performance indicators, and by allowing users to create individualised multidimensional rankings, this independently run tool will inform choice and decision-making by all higher education stakeholders.

But the second half of this statement offers some encouragement to disciplines such as ours. It speaks of 'moving beyond the research focus of current rankings and performance indicators' and of 'allowing users to create individualised multidimensional rankings'. As well as giving this freedom to users, the fact that the U-Multirank is planned around having different, individually-tailored descriptors for each discipline makes it radically different from any other system yet introduced.

There may be an opportunity here, finally, to find a system that works tolerably well for music and other arts disciplines. This is why AEC participated in the stakeholder consultation phase of U-Multirank and has been conducting its own internal study into what might constitute workable indicators for music. The U-Multirank team now wishes to resume consultation with AEC on what approach to Music – if any – might produce results that could be accepted by the sector. We should like to enter into this dialogue but wish to do so fully informed of the range of opinions across the membership so that we can argue our case in the strongest possible terms. Gathering opinions during this session will help us in this aim.

Questions:

- What are our concerns about ranking, and do they apply to all ranking or just to ranking being applied to a subject like music?
- How might the knowledge and experience of making musical judgements held by individuals across the AEC membership be drawn upon to try and create a system appropriate for music?
- If there were such a thing as a 'best' ranking system for music, what features would it have?
- What are the dangers for European conservatoires of not engaging in the process to develop a European multi-dimensional ranking system to which the European Commission is explicitly committed?
- What might be the benefits of engaging with the U-Multirank team from the position of strength of representing around 90% of the conservatoires of Europe?

## U-Multirank

[Material provided by the U-Multirank Team]

**The U-Multirank approach to ranking**

- ***U-Multirank is multi-dimensional.***  
Firstly, and in contrast to existing global rankings, it is not confined to research; it takes into account different aspects and dimensions of the performance of

higher education institutions: teaching and learning, research, knowledge transfer, international orientation and regional engagement.

Secondly, U-Multirank does not calculate composite overall indicators. There are neither theoretical nor empirical arguments for assigning pre-defined weights to indicators. Empirical studies have shown that the weighting schemes of existing global rankings are not robust: small changes in weights of individual changes composite scores and hence league table positions considerably.

- ***U-Multirank is user-driven.***

Closely related to the multidimensional approach is the focus on users' needs. U-Multirank provides information relevant for decision making by different stakeholders. Composite indicators define the relevance of each indicator uniformly and patronize users. Different users of rankings can have quite different preferences and priorities with regard to indicators ("Quality lies in the eye of the beholder"). Hence U-Multirank leaves the decision about the relevance of different indicators to its users. This will be implemented as an interactive web tool.

- ***U-Multirank is stakeholder-oriented.***

Stakeholders have been and will continue to be involved on an on-going basis in the development of indicators and in the further refinement of the system. Stakeholders will also be involved in the design of the web tool through which the results will be presented. Their information needs and their ideas about basic features and functions will be taken into account.

- ***U-Multirank is a multi-level ranking.***

U-Multirank will combine institutional ranking (of whole institutions) with field-based rankings that focus on particular academic disciplines or groups of programmes. Both will be equally important. Whereas field-based information is most important to many users of rankings (e.g. to students who are looking for a university in the field they want to study, to academic researchers interested in comparisons with colleagues in their field), some users (including e.g. university presidents, policy makers) are also interested in information about the performance of whole institutions.

- ***U-Multirank shows the diversity of institutions.***

In contrast to existing global rankings, which are rankings of only one university type, namely the internationally-oriented, research university, U-Multirank will be broader and provide information on institutions with different institutional profiles.

U-Multirank will make the diversity of institutional profiles visible. Existing rankings have created an arms race to become a "world class university" – which means world class in research performance. This is a threat to the diversity of higher education systems and it devalues other institutional profiles. U-

Multirank will show excellent performance in five dimensions not just in research.

- ***U-Multirank will compare institutions with similar activity profiles.***  
If a ranking includes a wider range of institutional profiles it has to assure that it provides meaningful comparisons. It does not make much sense to compare a small regional undergraduate teaching institution with Oxford University or to compare an Arts School with MIT. Based on a number of profile indicators U-Multirank will compare institutions with similar profiles.
- ***U-Multirank will not provide over-simplified league tables.***  
Institutions will be ranked into a number of different rank groups for each indicator. League tables may satisfy media needs for headlines (“The number one is...”); yet they tend to exaggerate differences in performance between universities and they provide a false impression of exactness (“Number 27 is better than number 29”).

The first edition of U-Multirank was published in early 2013. It includes an institutional ranking and field-based rankings of mechanical engineering, electrical engineering, physics and business.

The U-Multirank implementation project is run by an international consortium of partners from nine countries. The CHE Centre for Higher Education in Gütersloh, Germany, and the Center for Higher Education Policy Studies (CHEPS) at the University of Twente, the Netherlands, are the lead partners in the project. Associate partners include specialist organisations (e.g. on data collection, web design), national ranking organisations and stakeholder organisations.

## List of indicators

The following list of indicators has been developed for U-Multirank 2014; i.e. it has a special focus on the fields included in this year (engineering, physic, business).

***Any extension of fields will include an adaptation of the indicators to new fields, in particular with regard to the arts and humanities.***

Dimension	Institutional ranking	Field-based rankings
<b>TEACHING &amp; LEARNING</b>		
• Student-staff-ratio		<b>X</b>
• Graduation rate (Bachelor and - separately - Master)	<b>X</b>	<b>X</b>
• Percentage of academic staff with PhD		<b>X</b>
• Percentage of students graduating within normative period (Bachelor and -separately - Master)	<b>X</b>	<b>X</b>
• Rate of graduate employment	<b>X</b>	<b>X</b>
• Inclusion of work experience in degree programme		<b>X</b>
• Indicators from the student survey		<b>X</b>
• Overall learning experience		<b>X</b>

• Quality of courses & teaching		<b>X</b>
• Organisation of programme		<b>X</b>
• Contact with teachers		<b>X</b>
• Social climate		<b>X</b>
• Facilities		<b>X</b>
▪ libraries,		<b>X</b>
▪ laboratories,		<b>X</b>
▪ rooms,		<b>X</b>
▪ IT		<b>X</b>
• Research orientation of teaching programme		<b>X</b>
• Inclusion of work experience /practical elements		<b>X</b>
<b>RESEARCH</b>		
• External research income (per FTE academic staff)	<b>X</b>	<b>X</b>
• Doctorate productivity		<b>X</b>
• Total research publication output (per FTE academic staff)*	<b>X</b>	<b>X</b>
• Art-related output	<b>X</b>	
• Field-normalised citation rate*	<b>X</b>	<b>X</b>
• Highly cited research publications *	<b>X</b>	<b>X</b>
• Interdisciplinary research publications*	<b>X</b>	<b>X</b>
• Research orientation of teaching (student survey)		<b>X</b>
• Number of post-doc positions	<b>X</b>	
<b>KNOWLEDGE TRANSFER</b>		
• Income from private sources (service contracts, consultancies, licenses, royalties, clinical trials, etc.)	<b>X</b>	<b>X</b>
• Joint research publications with industry*	<b>X</b>	<b>X</b>
• Patents (per FTE academic staff)*	<b>X</b>	<b>X</b>
• Co-patents with industry (per FTE academic staff)*	<b>X</b>	<b>X</b>
• Number of spin-offs (average over three year period)	<b>X</b>	
• Patent citations to research publications*	<b>X</b>	<b>X</b>
• Revenues from Continuous Professional Development	<b>X</b>	

<b>INTERNATIONAL ORIENTATION</b>		
• Educational programmes (Bachelor and – separately - Master) in foreign language	<b>X</b>	
• International orientation of degree programmes		<b>X</b>
• Opportunities to study abroad (student survey)		<b>X</b>
• Student mobility (composite of incoming, outgoing and joint-degree students)	<b>X</b>	<b>X</b>
• Percentage of international academic staff	<b>X</b>	<b>X</b>
• Percentage of PhDs awarded to foreign students	<b>X</b>	<b>X</b>
• International joint research publications*	<b>X</b>	<b>X</b>
• International research grants	<b>X</b>	<b>X</b>
<b>REGIONAL ENGAGEMENT</b>		
• Percentage of graduates working in the region	<b>X</b>	<b>X</b>
• Student internships in regional enterprises	<b>X</b>	<b>X</b>
• Degree theses in cooperation with regional industry		<b>X</b>
• Regional joint research publications*	<b>X</b>	<b>X</b>
• Income from regional sources	<b>X</b>	<b>X</b>

\* Bibliometric and patent indicators will be analysed based on existing data bases

## **Group E: The AEC in the world - Partnerships & Affiliations**

The International Dimension in the new EU ERASMUS+ Programme

[Extract from the latest documentation concerning ERASMUS+ with passages concerning international cooperation highlighted]

Erasmus+ will replace seven existing programmes with one: it brings together the existing Lifelong Learning Programme (Erasmus, Leonardo da Vinci, Comenius and Grundtvig), Youth in Action, and five international cooperation programmes (Erasmus Mundus, Tempus, Alfa, Edulink and the programme for cooperation with industrialised countries).

Erasmus+ will have a streamlined structure which will improve effectiveness, which means more grants for students, trainees, teachers and others. The benefits for individuals will also bring benefits for the EU economy as a whole.

Opportunities for mobility and cooperation will be significantly strengthened under the new programme: in particular, there will be more funding available for study, training, teaching and volunteering opportunities abroad for higher education and vocational students, trainees, teachers, trainers and youth workers. There will also be more opportunities for education and training institutions or youth organisations to engage in partnerships to exchange good practice and with businesses to promote innovation and employability, as well as greater support for IT platforms, such as e-twinning, to connect schools and other learning providers via the internet.

The programme will support three main types of actions:

- Learning opportunities for individuals, both within the EU and beyond, including: study and training, traineeships, teaching and professional development and non-formal youth activities such as volunteering. Erasmus+ will provide opportunities for learning abroad for up to 5 million people across all education and training sectors. Europeans will have the option to study, train or teach at higher education institutions anywhere in the world, and non-European students and staff will have more opportunities to study, teach and learn in Europe. Extending the programme beyond the EU's borders will increase the attractiveness of European higher education and at the same time support the development of higher education elsewhere in the world.
- Institutional cooperation between educational institutions, youth organisations, businesses, local and regional authorities and NGOs, to encourage the development and implementation of innovative practices in education, training and youth activities, and to promote employability, creativity and entrepreneurship.
- Support for policy reform in Member States and cooperation with non-EU countries, with a focus on strengthening the evidence-base for policy making and exchange of good practices. Support will include the implementation of EU transparency tools, cross-country



studies and support for specific policy agendas such as the Bologna (higher education) and Copenhagen (vocational education and training) processes.

#### The implications of increasing globalisation for institutions

- Do you have a strategic approach to creating partnerships - in Europe and worldwide?
- How do you balance your institutional strategies between cash-oriented internationalization (e.g. aimed at increasing tuition fee incomes) and realising your vision of Corporate Social Responsibility?
- How do you deal with establishing intercultural competences at your institution?
- What answers do you have to the increased expectations for global/intercontinental mobility among your students and staff?

#### The implications of increasing globalisation for institutions

- What levels of affiliation do we believe the AEC should have with global partners:
  - partnerships
  - collaborations
  - other?
- Are there specific issues which need to be addressed primarily on a European/national or even local level?
- If so, which issues should the AEC address on a European level only?
- Are there specific issues where the global connection is indispensable?
- Does the AEC have the capacity to address issues on the global level and, if not, what would it require to be able to do so?

## Regional Meetings with Council Members

**16:45 – 17:30**

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 (as well as the AEC Chief Executive) has been named as the person of reference for institutions belonging to a specific country, or group of countries.

On 9th November at 16:45, participants will 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.

Albania	Georg Schulz
Armenia	Grzegorz Kurzyński
Australia	Jeremy Cox
Austria	Jörg Linowitzki
Azerbaijan	Grzegorz Kurzyński
Belarus	Grzegorz Kurzyński
Belgium	Harrie v.d. Elsen
Bosnia Herzegovina	Georg Schulz
Bulgaria	Grzegorz Kurzyński
Canada	Jeremy Cox
China	Jeremy Cox
Croatia	Georg Schulz
Cyprus	Hubert Eiholzer
Czech Republic	Georg Schulz
Denmark	Eirik Birkeland
Estonia	Eirik Birkeland
Egypt	Hubert Eiholzer
Finland	Eirik Birkeland
France	Gretchen Amussen
Georgia	Grzegorz Kurzyński
Germany	Jörg Linowitzki
Greece	Hubert Eiholzer
Hungary	Georg Schulz
Iceland	Eirik Birkeland
Ireland	John Wallace

Israel	Hubert Eiholzer
Italy	Bruno Carioti
Japan	Jeremy Cox
Kazakhstan	Grzegorz Kurzyński
Korea	Jeremy Cox
Kosovo	Georg Schulz
Latvia	Eirik Birkeland
Lebanon	Hubert Eiholzer
Lithuania	Eirik Birkeland
Luxembourg	Gretchen Amussen
Macedonia	Georg Schulz
Mexico	Jeremy Cox
Montenegro	Georg Schulz
Netherlands	Deborah Kelleher
Norway	Eirik Birkeland
Poland	Grzegorz Kurzyński
Portugal	Antonio Narejos
Puerto Rico	Jeremy Cox
Romania	Georg Schulz
Russia	Grzegorz Kurzyński
Serbia	Georg Schulz
Singapore	Jeremy Cox
Slovakia	Georg Schulz
Slovenia	Georg Schulz
Spain	Antonio Narejos
Sweden	Eirik Birkeland
Switzerland	Jörk Linowitzki
Turkey	Hubert Eiholzer
Ukraine	Grzegorz Kurzyński
UK	John Wallace
USA	Jeremy Cox

# **Documents for the General Assembly**

# Combined General Assembly of the the Dutch and Belgian Associations

09.11.2013

Agenda



Association  
Européenne des  
Conservatoires

## I. Current issues

1. Explanations for holding one General Assembly for both associations (both associations)
2. Minutes of the Saint Petersburg General Assembly (Dutch Association)
3. Preparation of the dissolution of AEC association in the Netherlands
4. President's report on activities: Annual Report 2012 and activities to November 2013
5. Financial report of the Secretary General
  - Vote on the 2012 accounts (Dutch association)
  - Transfer of 2013 fees from Dutch to Belgian Association (Dutch association)
  - Vote on the proposed membership fees for 2014 (both associations)
  - Vote on the proposed event fee levels for 2014 (Belgian association)
  - Forecast outturn 2013 and Budget proposal 2014 (both associations)
  - Future earlier timing of approval of accounts (Belgian association)
  - Appointment of two auditors for the 2013 accounts (both associations)
6. Elections to the Council (both associations)
7. Proposal for Honorary Patron (Belgian association)
8. Confirmation of new members, withdrawals and exclusions (both associations)
9. Future congresses
10. Any other business (to be notified to the Chair beforehand)

## II. Information forum

# Minutes of the AEC General Assembly 2012

## St Petersburg State Conservatoire "N.A. Rimski-Korsakov"

### St Petersburg - Russia

10 November 2012

Pascale De Groote, AEC President, welcomes the AEC members and opens the AEC General Assembly

#### 1. Minutes of the 2011 General Assembly in Valencia

The Minutes are unanimously approved by the members present.

#### 2. President's Report on the AEC activities: Annual Report 2011 (and Activities 2012)

More details for the year 2011 can be found in the AEC Annual Report 2011 (available in English, French and German), including a summary of the 2011 Annual Accounts. In her presentation, Pascale De Groote addresses the following issues:

- Membership: in 2011, the AEC had 269 members (235 Active and 34 Associate Members)
- AEC Council (members and roles): at the end of 2011, a new Vice-President and two Council members were elected:
  - **Vice-President:** Hubert Eiholzer (Conservatorio della Svizzera Italiana, Lugano, Switzerland)
  - **Council members:** Bruno Carioti (Conservatoire "A. Casella" in L'Aquila, Italy, returning for a second term)) and Harrie van den Elsen (School of Performing Arts - Prince Claus Conservatoire and Dance Academy Lucia Marthas Amsterdam/Groningen of the Hanze University of Applied Sciences Groningen, The Netherlands).
- AEC Council Meetings: Council met three times in 2012. In addition, two Executive Committee meetings took place between these Council meetings. Both Council and ExCom worked on following:
  - Reviewing the progress made during 2011 in implementing the actions planned in the Strategic Plan 2011-15 and agreeing on the targets for 2012
  - Establishing student representation in 1 Council meeting per year
  - Preparing and evaluating AEC meetings and platforms in 2012
  - Preparing the 2012 Congress and General Assembly
  - Agreeing the AEC Office move to Brussels and the revised Statutes proposed for this
  - For the Executive Committee, acting as Nominations Committee to prepare the Council Elections.

- Personnel changes within the AEC Office: from 1<sup>st</sup> January 2012:
  - Julia Wack (appointed as Office Manager in November 2011) was replaced by Lotte Dieleman, who was appointed as Office Coordinator in January 2012
  - Lotte Dieleman was replaced by Maarten Aarse in July 2012.
- Policy Development: actions were undertaken in 2012 to implement the AEC Strategic Plan 2011-2015, adopted at the 2010 General Assembly. These 2012 actions are to be evaluated by the Council Meeting in March 2013, and the results published in the Annual Report 2012. For the performance against targets for 2011 see the Annual Report 2011.
- AEC Regular Activities (see Annual Report 2011).
- Quality Enhancement and Accreditation Activities:
  - 2 quality enhancement processes were organised: in Brisbane, Australia and Reykjavik, Iceland
  - 2 joint collaborative reviews were organised: in Russia with the National Centre of Quality Assurance, and in The Netherlands within the Dutch Accreditation Organisation's framework.
- Projects in which the AEC played an active role during 2011/12 were:
  - ERASMUS Network for Music 'Polifonia' [2011-2014]
  - AEC Project on Ranking Indicators for Musical Outputs (PRIMO)
  - TEMPUS Project: 'Introducing Interdisciplinarity in Music Studies in the Western Balkans in Line with European Perspective' (InMusWB).
- Representation and Advocacy (see Annual Report 2011)
- Partnerships with other organisations (see Annual Report 2011)
- AEC Websites 2012-2013: Progress has been made on developing a new website for the AEC. It will encompass all the existing separate websites, and is scheduled to be launched early in 2013.
- Activities 2013
  - Pop & Jazz Platform meeting, Mannheim, 15-16 February 2013
  - European Platform for Artistic Research in Music (EPARM), Lyon, 18-20 April 2013
  - Early Music Platform Forum, Utrecht, 30-31 August 2013
  - Meeting for International Relations Coordinators, Antwerp, 13-14 September 2013
  - Annual Congress 2013, Palermo, 7-9 November 2013.

In September 2012, in the light of a change in circumstances in Utrecht, Council approved the move of the AEC Office to Brussels with effect from January 2013.

### 3. Financial Report of the Secretary General (Jörg Linowitzki)

Jörg Linowitzki, AEC Secretary General, draws the attention of the General Assembly to 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 2011 that has been given to the participants, together with a copy of the forecast outturn for 2012 and first provisional budget for 2013.

The complete annual accounts are available to the members upon request. The full text of the financial report is also available to the members upon request.

The Secretary General thanks the external auditors Claire Michon ((Centre d'Etudes Supérieures de Musique et de Danse de Poitou-Charentes - CESMD) and Henk van der Meulen (Royal Conservatoire, The Hague) for their work. He informs the General Assembly that they both recommend to the

General Assembly the acceptance of the 2011 accounts.

- The General Assembly unanimously approves the 2011 Accounts
- The General Assembly unanimously approves the Forecast Outturn 2012
- The General Assembly unanimously approves the Budget proposal 2013.

Finally, the Secretary General asks for the approval to the appointment of Martin Ullrich (Hochschule für Musik Nürnberg) and Staffan Storm (Malmö Academy of Music) as external auditors for the 2012 budget.

- The General Assembly approves their appointment.

Proposed new membership fee structure:

Discussions with ELIA about a coordinated fee structure are on-going, but have proven to be a long-term process

To cover for inflation since 2007 and additional costs related to the Office moving to Brussels, a new fee system is proposed. This system had a greater number of fee bands to differentiate better between countries' Gross National Income.

- The General Assembly approves the new fee structure
- The General assembly also approves of the proposed fees for 2013.

#### 4. Elections to the Council

The General Assembly unanimously approves the appointment of Rineke Smilde (Prince Claus Conservatoire, Groningen) and Dan Dediu (Universitatea Nationala de Muzica Bucuresti) as Election Officers.

- Council seats:
  - Antonio Narejos Bernabeu is at the end of his first term and is standing for re-election
  - Andras Batta is at the end of his first term and has decided to step down
  - Mist Thorkelsdottir has completed the maximum of two terms.

The President thanks the leaving members for their work.

Candidates for the vacant Council seats are:

- Antonio Narejos Bernabéu, Superior Conservatory of Music of Murcia
  - Deborah Kelleher, Royal Irish Academy of Music
  - Georg Schulz, University of Music and Performing Arts Graz (KUG).
- RESULTS:

The results of the Council members' election are announced after lunch: Antonio Narejos Bernabéu, is elected for a second term; Deborah Kelleher and Georg Schulz are elected for a first term.

#### 5. Revised Proposal on Honorary Awards

Following the 2011 General Assembly in Valencia, the Council has revised the proposal (the revised document has been circulated to members).

- The General Assembly unanimously approves the Revised Proposal on Honorary Awards.



## 6. AEC Office move to Brussels

AEC is to be established as an International Non-profit Organisation (INPA) in Belgium. Changes to the statutes are needed according to Belgian law (see Document *Revisions to statutes required for the creation of a Belgian Association* handed out before the General Assembly and available upon request).

- The General Assembly approves these changes unanimously, including the additional suggestion received about 5.8 final sentence.
- Signed statements will be required from all members to confirm their membership to the new Belgian Association.
- The General Assembly mandates AEC Council to authorise any further legal and related actions that might prove necessary to ensure the successful transition of AEC from a Dutch to a Belgian Association, provided that these do not directly contradict anything that has so far been seen and agreed

## 7. Confirmation of new members, withdrawals and exclusions

- The following institutions have been accepted as Active Members in 2012:
  - Yerevan State Komitas Conservatory, Yerevan, Armenia
  - Rostov State S.V. Rachmaninov Conservatoire, Rostov, Russia
  - University College of Opera Stockholm, Stockholm, Sweden
  - Conservatorio Di Musica Di Castelfranco Veneto "A. Steffani", Castelfranco Veneto, Italy
  - Municipal Conservatoire of Thermi, Thermi, Greece
  - Conservatorio di Musica "Umberto Giordano", Foggia, Italy
  - 'Transilvania' University of Brasov, Brasov, Romania
  - Moscow A. Schnittke State Music Institute, Moscow, Russia
  - Victor Popov Academy of Choral Arts, Moscow, Russia
  - University of Applied Sciences – Faculty of Arts, Vilnius, Lithuania
  - Conservatorio di Musica "Domenico Cimarosa" di Avellino, Avellino, Italy
  - Istanbul Technical University, Turkish Music State Conservatory, Istanbul, Turkey
  - Conservatorio di Musica "Giovanni Battista Martini", Bologna, Italy
  - Saint Louis College of Music, Rome, Italy
  - Lebanese Higher Conservatory of Music, Beirut, Lebanon.
- The following institutions has been accepted as Associate Members in 2012:
  - Musica Impulscentrum voor Muziek, Neerpelt, Belgium
  - Fondation Royaumont, Asnières-sur-Oise, France
  - Cappella Musicale Pontificia "Sistina", Rome, Italy
  - Music Department of the Mason Gross School of the Arts, Rutgers, The State University of New Jersey, New Brunswick, USA
  - The Banff Centre Music Department, Banff, Alberta – Canada.
- There have been no withdrawals in 2012.
- The following institutions have been excluded from the Association for failing to pay fees in 2010 and 2011:
  - Johann Joseph Fux Konservatorium, Graz, Austria
  - University of Nicosia – Department of Music, Nicosia, Cyprus
  - University of Macedonia – Department of Music, Thessaloniki, Greece

- Music in the Middle East, Bergen, Netherlands
- Anadolu University – School of Music and Drama, Eskisehir, Turkey.
- The AEC has now 286 members.

**8. Future congresses**

- The next Congress will take place at the Conservatorio di Musica ‘Vincenzo Bellini’, Palermo, Italy on 7-9 November 2013
- The 2014 Congress will take place on 6-8 November 2014 at the Franz Liszt Academy of Music, Budapest, Hungary (***N.B. these dates have subsequently been revised to 13-15 November***)
- The 2015 Congress will take place on 5-7 November 2015 at the Royal Conservatoire of Scotland, Glasgow, UK (***N.B. these dates have subsequently been revised to 12-14 November***)

**9. Commemoration of Johannes Johansson’s Life and Achievements**

The General Assembly remembers AEC Honorary President Johannes Johansson’s passing earlier in 2012. As an enduring memorial to Johannes the Johannes Johansson Travel Bursaries are announced, to be used by students as well as staff to travel to the AEC Congress.

**10. Any other business**

There are no issues to be discussed under this heading.

## **AEC Strategic Plan 2011 – 2015: Actions for 2012 and progress achieved by January 2013**



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In framing 'A Strategy for the AEC for 2011-2015', the Strategic plan, approved in Warsaw in November 2010, stated the following:

*'...the Association's primary aim must be to contribute to the sustainability of the higher music education sector in Europe. This will be done by supporting its member institutions in their development through the exchange of knowledge, expertise, and individuals, and by promoting capacity-building in institutions and the sector as a whole. But just as importantly, it will also have to represent the sector's interests in developments creating challenges to the specific nature of higher music education by advocating for subject-specific approaches instead of 'one-size-fits-all' processes in which the characteristics of the sector will be taken into account.*

*With these reflections in mind, the future actions of the AEC will have to be a combination of:*

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

The Strategic Plan gave actions for individual years. During 2012, the original actions assigned to that year were reviewed and, as a result, modified and added to. The revised actions were approved by Council in September 2012. This document reports on progress achieved against these revised actions as at January 2013.

At its meeting on 24<sup>th</sup> April 2013, Council approved this report as representing satisfactory progress during 2012.

The report is in two sections. Section 1 is a restatement of the complete list of actions for the whole strategic period, as originally drawn up in 2010. Section 2 lists the revised actions for 2012 as approved in September 2012 with, alongside each target, the report on its status as at January 2013.

### **1. Complete list of actions for 2011-2015**

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

Action Points for A:

- ✓ By the end of 2015, the AEC will have organised 5 annual congresses, maintaining a careful geographical balance in relation to the venues, the invited speakers and the use of languages
- ✓ By the end of 2015, the AEC will have organised 5 annual IRC meetings in different European countries,

- maintaining a careful geographical balance in relation to the venues and the invited speakers
- ✓ By the end of 2015, the AEC will have organised several meetings of the platforms for Pop & Jazz and Early Music; it will be decided to do this on an annual or bi-annual basis based on the needs of the platforms
  - ✓ By the end of 2012, the AEC will have studied the feasibility in terms of organisational capacity and content to add the European Platform for Artistic Research in Music (EPARM) and a platform on instrumental/vocal teacher training to its regular portfolio of activities
  - ✓ By the end of 2011, the AEC will have studied the feasibility in terms of organisational capacity and content to implement continuing professional development seminars for conservatoire staff and teachers
  - ✓ By the end of 2015, the AEC will have started one or more new European-level collaboration project(s) to develop specific expertise and new knowledge in areas relevant to the sector

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

- ACTION POINTS for B:
- ✓ By the end of 2015, the AEC will continue with its pro-active participation in the EU cultural policy developments, such as the Cultural Sector Platforms and their possible successors
  - ✓ By the end of 2011, the AEC will have formulated a business plan on the future self-sustainability of the *AEC Institutional and Programme Review Scheme*
  - ✓ By the end of 2015, the AEC will have promoted the use of the *Sectoral Qualifications Framework for Higher Music Education* and other relevant tools through the dissemination of information (e.g. during its regular meeting or counselling visits) and finalised a first full review of the framework's content
  - ✓ By the middle of 2011, the AEC will have formulated a well-developed response to the proposal for a multidimensional global university ranking

### Strategic Action C: Improving the AEC organisational infrastructure

- ACTION POINTS for C:
- ✓ For the period 2010-2013, the AEC will look for increased operational support
  - ✓ By the end of 2011, the AEC will have established a Human Resources Committee within the AEC Council
  - ✓ By the end of 2012, the AEC will have formed an Advisory Board with well-known musical personalities
  - ✓ By the end of 2011, the AEC will have reviewed its communication strategy
  - ✓ By the end of 2011, an external review will have taken place of the current AEC organisational structure

## 2. Actions for 2012, as approved by Council in September 2012, with status as of January 2013

Action Points from strategic area A selected for 2012	Status by January 2013
<ul style="list-style-type: none"> <li>✓ By the end of 2012, the AEC will have organised an annual congresses, maintaining a careful geographical balance in relation to the venues, the invited speakers and the use of languages</li> </ul>	<p>The AEC Annual Congress was organised and held in St. Petersburg, Russia. The venue for the 2013 Congress was confirmed as Palermo, Italy.</p> <p>The Congress Committee planned and implemented a successful Thematic Day at the Congress with a range of invited speakers from a</p>

	wide geographical catchment.
✓ By the end of 2012, the AEC will have organised an annual IRC meetings in different European countries, maintaining a careful geographical balance in relation to the venues and the invited speakers	The IRC Meeting was organised and held in Naples, Italy. The venue for the 2013 IRC Meeting has been confirmed as Antwerp, Belgium.  Invited speakers for the Naples meeting came from a wide geographical catchment.
✓ By the end of 2012, the AEC will have organised meetings of the platforms for Pop & Jazz and Early Music; it will also have decided whether in future to do this on an annual or bi-annual basis based on the needs of the platforms	The Pop & Jazz Platform was organised and held in Lille, France. The Early Music Platform was organised and held in Bremen, Germany.  A sequence of alternating full meetings (Conferences) and networking sessions allied to early music festivals (Forums) has been implemented for EMP. It will commence with a Forum linked to the Utrecht Early Music Festival in 2013. The next Conference will be in Vicenza in 2014.  PJP wishes, for the moment to remain as an annual conference-style event, with meetings scheduled in Mannheim (2013) and Trieste (2014)
✓ By the end of 2012, the AEC will have organised a meeting of the European Platform for Artistic Research in Music (EPARM)	The second meeting of EPARM was organised and held in Rome, Italy. A third meeting, in Lyon in April 2013, has also been organised
✓ By the end of 2012, the AEC will have developed a clear strategy for the revivification of INVITE, as well as a plan for the frequency of future meetings of all the AEC Platforms	INVITE has been partially revived in conjunction with the Polifonia WG1 on Assessment & Standards. There will be a Polifonia/INVITE seminar in Vienna in April 2013. As yet a longer term strategy for INVITE has not been developed.  On the frequency of future meetings of all the AEC Platforms, see above for EMP and PJP. No firm decision has been taken with EPARM but an alternating Forum/Conference model is a possibility
✓ By the end of 2012, the AEC will have begun to provide on its new website an explanation of how AEC sees various concepts: e.g. the AEC's concept of ranking, research, innovation, quality management, etc., with links to relevant AEC publications on the issue. Such a task should be addressed in dialogue with ELIA and EUA and should assist conservatoires in showing their activities' added value	AEC Council has debated artistic research with a view to establishing a statement of the concept appropriate to be placed on the website. This and other concepts will be better displayed once the new website is fully operational

<b>Action Points from strategic area B selected for 2012</b>	<b>Status by January 2013</b>
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<p>✓ Throughout 2012, the AEC will continue with its pro-active participation in the EU cultural policy developments, such as the Cultural Sector Platforms and their possible successors. By the end of 2012, the AEC will have increased its capability to be pro-active in relation to EU developments, lobbying, etc. compared with 2011 (especially before the new funding programmes are finalised by the EU)</p>	<p>AEC's participation in EU cultural policy development during 2012 has been uneven. However, the move to Brussels, achieved by the end of 2012 undoubtedly increases AEC's capacity to be pro-active in relation to EU developments, lobbying, etc. compared with both 2011 and 2012</p>
<p>✓ By the end of 2012, the AEC will have disseminated the new <i>Sectoral Qualifications Framework for the Creative &amp; Performing Disciplines</i>. It will also have promoted other relevant sectoral tools through the dissemination of information (e.g. during its regular meeting or counselling visits)</p>	<p>The new <i>Sectoral Qualifications Framework for the Creative &amp; Performing Disciplines</i> was disseminated through the AEC Newsletter, presentations at conferences and seminars and other channels. Other relevant sectoral tools continue to be promoted on a regular basis</p>
<p>✓ By the end of 2012, the AEC will have undertaken at least four quality enhancement processes/accreditation visits and increased the range of national agencies with which it has conducted joint activities. Measurable progress will have been made on the business plan for self-sustainability.</p>	<p>Two AEC Quality Enhancement Processes were conducted, in Brisbane and Reykjavik, a joint accreditation procedure was organised by AEC and the Russian Centre for Public Accreditation in two institutions in Moscow and AEC was commissioned to conduct a programme review in The Hague in the framework of the national accreditation procedure.</p> <p>Progress has been made on the business plan thanks to support provided by the Polifonia Working Group on Quality Enhancement, which is able to explore issues delegated by the AEC Quality Enhancement Committee. Students are now systematically part of AEC review teams; the register for peer-reviewers was launched in November 2012, in conjunction with a workshop for peer-reviewers delivered just before the Annual Congress; promotional activities have started with the aim to generate more requests, and data collection has been continued in order to obtain a clearer situation of the need for an evaluation/accreditation/advisory body for higher music education institutions and programmes.</p>
<p>✓ By the end of 2012, the AEC will have extended its cooperation with ELIA, for example through dialogue on the definition of innovation and research</p>	<p>AEC and ELIA both approved an updated version of the Memorandum of Agreement during 2012. Colleagues in ELIA have participated in the PRIMO ranking project exploring definitions of research that might help in the construction of indicators for ranking (see below)</p>
<p>✓ By the end of 2012, the AEC will have presented to its members the preliminary results of work on the development of more suitable indicators in the U-Multirank system</p>	<p>The timescale of PRIMO has been put back such that it was still in the data-gathering stage at the end of 2012. Nevertheless, an introductory presentation about the project was made at the</p>

through the AEC 'PRIMO' ranking project	2012 Congress in St. Petersburg
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<b>Action Points from strategic area C selected for 2012</b>	<b>Status by January 2013</b>
✓ By the end of 2012, the AEC will have established the terms of reference and the membership of a Human Resources Committee within the AEC Council. This committee will initially be responsible for internal matters but, in drawing up its terms of reference, should consider the possibility to extend its mandate to human resources across the sector	This has been achieved and the terms of reference do include the possibility of extending the mandate of the committee to a consideration of human resources across the sector
✓ By the end of 2012, the AEC will have formulated a plan to include annual student involvement in the future monitoring and development of its on-going strategic operation	It has been agreed to include student representatives at one Council meeting per year. This took place for the first time at the March meeting 2012. Students developed their own 5-year plan for how they would like to see their involvement develop. The Council meeting in April 2013 will be the next at which students will be represented
✓ By the end of 2012, the AEC will have identified a list of well-known musical personalities to be approached to act as an Advisory Board to the Association	This task has been delayed by the move to Brussels and will be conducted during 2013 with a view to having the Advisory Board confirmed by the general Assembly in November
✓ By the end of 2012, the AEC will have completed the review of its communication strategy, including implementation of its new website	The new website is set for full launch in April 2013. Exploiting the enhanced capacity it brings will form the core of the AEC's communication strategy for 2013 forwards

# AEC Strategic Plan 2011 – 2015: Revised Actions for 2013



This document is the outcome of discussion at AEC's Council meeting on 24<sup>th</sup> April 2013 in relation to setting targets for the year 2013.

Actions planned in 2010 (when the Plan was written) for the whole Strategic Plan period (2011-2015) are listed in the Section 1; section two (shaded) presents the specific actions for 2013 within this wider frame as revised by the Executive Committee in June 2013.

At its meeting on 25<sup>th</sup> September, Council approved these actions as being those against which progress should be measured at January 2014.

## 1. Complete list of actions for 2011-2015

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

#### Action Points for A:

- ✓ By the end of 2015, the AEC will have organised 5 annual congresses, maintaining a careful geographical balance in relation to the venues, the invited speakers and the use of languages
- ✓ By the end of 2015, the AEC will have organised 5 annual IRC meetings in different European countries, maintaining a careful geographical balance in relation to the venues and the invited speakers
- ✓ By the end of 2015, the AEC will have organised several meetings of the platforms for Pop & Jazz and Early Music; it will be decided to do this on an annual or bi-annual basis based on the needs of the platforms
- ✓ By the end of 2012, the AEC will have studied the feasibility in terms of organisational capacity and content to add the European Platform for Artistic Research in Music (EPARM) and a platform on instrumental/vocal teacher training to its regular portfolio of activities
- ✓ By the end of 2011, the AEC will have studied the feasibility in terms of organisational capacity and content to implement continuing professional development seminars for conservatoire staff and teachers
- ✓ By the end of 2015, the AEC will have started one or more new European-level collaboration project(s) to develop specific expertise and new knowledge in areas relevant to the sector

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

#### ACTION POINTS for B:

- ✓ By the end of 2015, the AEC will continue with its pro-active participation in the EU cultural policy developments, such as the Cultural Sector Platforms and their possible successors
- ✓ By the end of 2011, the AEC will have formulated a business plan on the future self-sustainability of the *AEC Institutional and Programme Review Scheme*
- ✓ By the end of 2015, the AEC will have promoted the use of the *Sectoral Qualifications Framework for Higher Music Education* and other relevant tools through the dissemination of information (e.g. during its regular meeting or counselling visits) and finalised a first full review of the framework's content
- ✓ By the middle of 2011, the AEC will have formulated a well-developed response to the proposal for a



### **Strategic Action C: Improving the AEC organisational infrastructure**

#### ACTION POINTS for C:

- ✓ For the period 2010-2013, the AEC will look for increased operational support
- ✓ By the end of 2011, the AEC will have established a Human Resources Committee within the AEC Council
- ✓ By the end of 2012, the AEC will have formed an Advisory Board with well-known musical personalities
- ✓ By the end of 2011, the AEC will have reviewed its communication strategy
- ✓ By the end of 2011, an external review will have taken place of the current AEC organisational structure

## **2. List of specific actions for 2013**

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

#### Action Points for A:

- ✓ By the end of 2013, the AEC will have organised its 40th annual congress in Palermo, Sicily. Coming after St. Petersburg and before Budapest, this maintains a careful geographical balance, which will also be reflected in the invited speakers and the use of languages
- ✓ By the end of 2013, the AEC will have organised its annual IRC meeting in Antwerp, Belgium. Coming after Naples and before Aalborg, this maintains a careful geographical balance, which will also be reflected in the invited speakers
- ✓ By the end of 2013, the AEC will have organised a meeting of the platform for Pop & Jazz in Mannheim and piloted a Forum-style meeting of the Early Music Platform in conjunction with the Utrecht Early Music Festival; it will have determined which Platforms are to continue on an annual basis and which will move to an alternating Forum/Conference pattern
- ✓ By the end of 2013, the AEC will have found a means to support future meetings of INVITE, whether as free-standing events or linked to other activities and whether regular or occasional. This will be achieved in part through a review of the AEC's whole suite of events at the annual Congress
- ✓ By the end of 2013, the AEC will have begun to provide on its new website an explanation of how the Association sees various concepts: e.g. its concept of research, ranking, innovation, quality management, etc., with links to relevant AEC publications on the issue. Such a task should be addressed in dialogue with ELIA and EUA and should assist conservatoires in showing the added value of their activities.

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

#### ACTION POINTS for B:

- ✓ By the end of 2013, the AEC will have continued and strengthened its pro-active participation in EU cultural policy developments, such as the Cultural Sector Platforms (Access to Culture and Culture & the Creative Industries) and Culture Action Europe. It will also have achieved membership of at least one Expert Reference Group advising the Commission on matters relating to the arts. AEC will have begun to exploit the opportunities of its new location in Brussels to be pro-active in relation to EU developments, lobbying, etc. compared with 2012. It will also have identified ways in which Council members can be more directly engaged in this lobbying activity.
- ✓ By the end of 2013, the AEC will have formulated a business plan on the future self-sustainability of the

AEC quality enhancement and accreditation activities beyond 2014. During 2013, the AEC will have undertaken at least four quality enhancement processes/accreditation visits and increased the range of national agencies with which it has conducted joint activities.

- ✓ By the end of 2013, the AEC will have maintained and extended its cooperation with ELIA, for example through dialogue on the outcomes of its 'PRIMO' ranking project (see below) and on its development of explanations of key concepts (see Action Points for A, above).
- ✓ By the end of 2013, the AEC will have continued to promote the new Sectoral Qualifications Framework for the Creative & Performing Disciplines and other relevant sectoral tools more specific to Music through the dissemination of information (e.g. during its regular meetings or counselling visits). It will also have agreed a schedule and procedure for the first full review of the 'Polifonia' Learning Outcomes, with a view to this being completed by the end of 2015.
- ✓ By the end of 2013, the AEC will have presented to its members the preliminary results of work on the development of more suitable indicators in the U-Multirank system through the AEC 'PRIMO' ranking project. With Music being selected as a subject to be addressed in the next phase of U-Multirank, AEC will also have established a Ranking Sub-Group to monitor developments and advise on interactions during 2014.

### **Strategic Action C: Improving the AEC organisational infrastructure**

#### **ACTION POINTS for C:**

- ✓ By the end of 2013, the AEC will have taken concrete steps to protect itself financially against the possible reduction or removal of the Operational Grant it has received between 2011 and 2013. These will include a pro-active recruitment drive for additional Associate Members, in particular, those in the following categories: university music departments; specialist music schools and other equivalent institutions carrying out similar work to AEC Active Members but at pre-HE level; further institutions outside the regions of active membership (e.g. in North America). A goal of 30 such additional registrations will be aimed for.
- ✓ By the end of 2013, the AEC will have organised the first meeting of its new Human Resources Sub-Group within the AEC Council. This Sub-Group will initially be responsible for internal matters but, in confirming its terms of reference at its first meeting, should consider the proposal in the draft terms to extend its mandate to human resources across the higher music education sector
- ✓ By the end of 2013, the AEC will have formulated a plan aimed at embedding student representation within its structure by the time of its Congress in Glasgow in November 2015. It will also have carried out a feasibility study on creating a networking opportunity for students from member institutions every few years and will have presented both the plan and the study at its 2013 Congress
- ✓ By the end of 2013 the AEC will have drawn up terms of reference for an Advisory Board, based upon the model agreed, and will have begun to approach individuals who might serve on this board
- ✓ By the end of 2013, the AEC will have ensured that its new website is fully operational and will have set the terms for a wider review of its communication strategy, to be conducted in 2014

## Proposed Membership Fees for 2014



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At the 2013 St. Petersburg, a new structure for the AEC membership fees was approved. Like the scheme that it replaced, the new structure was based on statistics of Gross National Product (GNP) although it took the latest data for this. It also introduced more fee bands – seven instead of three.

Rather than re-calculate the membership fees every year according to fresh GNP data, Council proposes that this be done every three years. In the intervening years, Council proposes that a simple formula be applied to ensure that income does not fall behind expenses.

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. Already, by November, when AEC membership fees have to be approved for the following year, there is a strong indication of what it will be.

Council proposes to correct membership fees for the second and third years of a particular GNP calculation in line with this indexation rate. Since the indexation rate will determine a key aspect of AEC’s expenditure – the salaries of the AEC Office Team – this offers a straightforward way both of preventing a financial loss for AEC office due to this indexation measure and of reflecting rising costs more generally.

Using this formula, Council proposes that the new membership fee levels set out in the table below, which reflect an anticipated 1.5% indexation rise, be adopted for 2014.

Country	Earlybird Fee 2013	Late Fee 2013	Earlybird fee +1.5% 2014	Late fee +1.5% 2014
<b>ACTIVE MEMBERS</b>				
LUXEMBOURG	995	1050	1010	1066
NORWAY	995	1050	1010	1066
SWITZERLAND	995	1050	1010	1066
NETHERLANDS	995	1050	1010	1066
DENMARK	995	1050	1010	1066
SWEDEN	995	1050	1010	1066
AUSTRIA	995	1050	1010	1066
GERMANY	995	1050	1010	1066
BELGIUM	980	1035	995	1051
FINLAND	980	1035	995	1051

UK	980	1035	995	1051
FRANCE	980	1035	995	1051
IRELAND	920	975	934	990
SPAIN	920	975	934	990
ITALY	920	975	934	990
ICELAND	920	975	934	990
ISRAEL	920	975	934	990
CYPRUS	850	905	863	919
GREECE	850	905	863	919
SLOVENIA	850	905	863	919
PORTUGAL	850	905	863	919
CZECH REP.	850	905	863	919
SLOVAKIA	850	905	863	919
ESTONIA	850	905	863	919
POLAND	850	905	863	919
HUNGARY	850	905	863	919
LATVIA	740	795	751	807
RUSSIA	740	795	751	807
CROATIA	740	795	751	807
LITHUANIA	740	795	751	807
TURKEY	740	795	751	807
ROMANIA	740	795	751	807
BELARUS	710	765	721	776
EGYPT	710	765	721	776
LEBANON	710	765	721	776
BULGARIA	710	765	721	776
MONTENEGRO	710	765	721	776
SERBIA	710	765	721	776
MACEDONIA	710	765	721	776
KAZAKHSTAN	710	765	721	776
AZERBAIJAN	680	735	690	746
BOSNIA HERZ.	680	735	690	746
UKRAINE	680	735	690	746
ALBANIA	680	735	690	746
GEORGIA	680	735	690	746
KOSOVO	680	735	690	746
ARMENIA	680	735	690	746
<b>ASSOCIATE MEMBERS</b>				
ALL COUNTRIES	710	765	721	776

# Proposed Fees for Events in 2014



Association  
Européenne des  
Conservatoires

Fees for AEC Events are, in general, kept as low as possible so as to allow the maximum numbers of members possible to attend. By introducing an earlybird rate, fee increases for those taking advantage of the new rate have been minimal across recent years.

This has been possible because, for 2011, 2012 and 2013, AEC has been in receipt of an Operational Grant from the European Commission. The grant has enabled fee levels to be calculated only on the direct costs of each event. Indirect costs – most notably the time devoted by AEC Office Team members to planning and delivering these events – have not been included.

Operational Grants were a feature of the current funding programme, FP7, which ends this year. For FP8, starting in January 2014, they will be discontinued. This forces AEC to consider the wider costs of events when setting fee levels.

Table 1, below, shows the current fee levels and the revenue that they generate, and setting out the new proposed fee levels, together with the revenue that these would generate, based on equal numbers attending. Fees shown are earlybird, full and non-member for Congress and IRC and earlybird & full for staff, earlybird & full for students and non-member for EPARM, PJP and EMP:

**Table 1: Old and proposed new fees and the revenue they generate**

		Revenues
	<b>Congress</b>	
old fee	165/200/465	46325
new fee	<b>200/300/400</b>	56500
	<b>IRC</b>	
old fee	125/160/425	24350
new fee	<b>150/210/350</b>	29700
	<b>EPARM</b>	
old fee	120/150/80/110/420	11370
new fee	<b>150/200/100/120/450</b>	14260
	<b>PJP</b>	
old fee	110/140/80/110/410	10760
new fee	<b>140/190/90/110/440</b>	13850
	<b>EMP</b>	
old fee	120/150/80/110	6670
new fee	<b>130/160/90/110</b>	7200

	<b>Total revenues</b>	<b>99475</b>
		<b>121510</b>

Even with these rises, fees would not cover the full indirect costs of events. The higher revenue figure would account for somewhere between 50% and 75% of them, as the following table shows:

**Table 2: Profit/loss based on percentage of indirect costs covered**

Revenues	Direct costs + 50% of indirect costs	Profit/Loss	Direct costs + 75% of indirect costs	Profit/Loss
46,325	57,043.75	-10718.75	60165.625	-13840.625
56,500		-543.75		-3665.625
24,350	22,362.5	1987.5	24443.75	-93.75
29,700		7337.5		5256.25
11,370	15,081.25	-3711.25	16121.88	-4751.88
14,260		-821.25		-1861.88
10,760	13,481.25	-2721.25	14521.88	-3761.88
13,850		368.75		-671.88
6,670	11,881.25	-3130	12921.88	-6251.88
7,200		-2600		-3380.47
99,475	<b>TOTAL Profit/Loss</b>	-18293.75		-28,700,01
121,510		<b>3741.25</b>		<b>-4323.59</b>

Council proposes that the new fee levels set out in Table 1 be adopted for 2014.

Council further proposes that the overall fee-setting strategy be kept under review once further details of the new funding programmes of the European Commission are released late in 2013. If no replacement of any kind emerges for the support currently provided through Operational Grants, Council recommends that AEC should move progressively (for example, over a three-year period) to a situation where fees for events reflect 100% of all costs.

# AEC Council Elections 2013

## Biographies of Candidates

Candidate for President

**Pascale De Grootte**  
**Koninklijk Conservatorium – Artesis Hogeschool**  
**Antwerp, Belgium**

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After studies in Civil Engineering and Dance Pedagogics, Pascale De Grootte, started a career as dancer (later soloist) in Compagnie Aimé de Lignière. From the start she combined this with activities as teacher and as balletmaster and in 1997 she became co-ordinator of the Higher Institute for Dance. Meanwhile she obtained the degrees of Graduate in Dance and Master in Theatre Sciences. Since 2001 Pascale De Grootte has been Principal of the Royal Conservatoire of Antwerp (Artesis Plantijn (AP) University College of Antwerp). Meanwhile she has been appointed vice-chancellor of the AP University College. Pascale De Grootte is frequently asked as member (or chairman) of the board of directors of institutions active in arts, artistic research or art education (Studiecentrum voor Vlaamse Muziek, deFilharmonie, Antwerpen Open, Orpheusinstituut, Operastudio Vlaanderen, Koninklijke Balletschool, ...) and committees concerning educational matters in all levels of the art education. She has been active in the field of Quality Assurance since 1999, first as co-ordinator Quality Assurance of the Drama, Music and Dance Department of the University College of Antwerp (until 2002), as inspector for 'Dance' since 2003, as chairman or member of programme and institutional review committees in the field of Music, Dance and Drama (20 reviews in 5 countries).

*Dear members of the AEC Council,*

*Dear members of the AEC General Assembly,*

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

*Three years ago I had the honour to be elected as President of the AEC Council and ever since, I have had the opportunity - and, indeed, the pleasure - to work with the other members of the Council, the Executive Committee and the very efficient AEC Office Team, which has been an incredibly rewarding experience.*

*My initial motivation for wanting to become part of the AEC Council was my belief in the AEC as a very significant player in the European Higher Education Area and as an important representative of all our institutions and the discipline of music. After four years as a Council member, I had the honour to be elected Vice-President and, two years later, President of the Association.*

*My first three years in this role have come at a time of significant changes, huge challenges and notable successes for AEC. At the start of them, three out of the four of us on the Executive Committee were newly elected and the Association had a new Chief Executive. Together, we embarked upon clarifying the roles of Council, the Executive Committee and Chief Executive, re-modelling the Office team structure and amplifying the Statutes with a set of internal regulations. Meanwhile, AEC succeeded in obtaining from the European Commission not only a substantially increased Operational Grant but also funding for a third edition of the 'Polifonia' project. These two successes have made it possible, among other things, for AEC to hold no fewer than five events in each of the three years 2011-13.*

*When I became President in late 2010, AEC had already begun to discuss the possibility of moving its office to Brussels. In 2012, these discussions became a reality and the new Brussels office opened for business in January 2013. Already, the benefits of this strategically significant location are starting to be felt and, along with the new AEC Website, launched in May of this year, should help the Association to maintain and increase over the coming years its effectiveness as 'the leading voice for higher music education in Europe'.*

*I am convinced that a strong AEC is more than ever needed. In a constantly transforming higher education area in which standardization is a frightening keyword, it is of the utmost importance to have a strong and respected organisation that represents us; that makes our education and research methods transparent, visible and accepted; that emphasizes and defends our specific nature; and that gives us back-up towards our national governments, whenever necessary. We need an organisation that tries to represent all member institutions, big or small, traditional or experimental, from East to West, from North to South, standing for the things we have in common and from which we can all benefit.*

*I have given a lot of thought to seeking a second term. My responsibilities in my own institution have multiplied over the last three years and I now know from first-hand experience the demands of the Presidency. But feeling the support of many colleagues and knowing myself surrounded with very capable people in the Executive Committee, the Council and the AEC Office gives me the confidence to come forward as a candidate for a second mandate as AEC President. I believe in the strength of the AEC and, if you will let me, I should feel it an honour to continue to devote my experience, my energy and my enthusiasm to playing an active part in realising its noble and ambitious goals over the next three years.*

*Yours sincerely,*



*Pascale De Groot*



## Candidate for Vice President

**Eirik Birkeland**  
**Norwegian Academy of Music**  
**Oslo, Norway**

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Eirik Birkeland has been Rector of the Norwegian Academy of Music from 2006-2013. He was born in 1953 and has studied History at the University of Bergen and Music at the University of Oslo and the Norwegian Academy of Music. As a performer he has been Principal Bassoonist in the Royal Danish Orchestra in Copenhagen from 1980-84 and Co-principal Bassoonist in the Oslo Philharmonic Orchestra from 1984-2006. He is a dedicated chamber musician, playing in a number of ensembles, and has appeared as soloist with the Oslo Philharmonic Orchestra and other symphony orchestras. Birkeland has from 1996-2002 been Leader of the Artistic Committee at the Oslo Philharmonic Orchestra, and for four years a member of its Leadership Group with Artistic Director, Mariss Jansons. He has taught Bassoon, Chamber Music and Interpretation at the Norwegian Academy of Music since 1985, and as guest instructor at various European institutions through the Erasmus international teacher exchange programs. He is an active member of a team of Chamber Music teachers at the Norwegian Academy of Music awarded by the Norwegian Ministry of Education in 2006 for outstanding educational quality. As Principal of the Academy, he established a dynamic leadership group with focus on high quality in education, musical renewal and critical reflection. The Norwegian Academy of Music aims at developing its quality through international participation, collaboration and transparency. Eirik Birkeland was elected member of the AEC council in 2007 and re-elected in 2010. As Council Member he has worked in the Election Committee and the Program Committee for the thematic days at the Annual Congresses. During the last years, he has also been Secretary General for the Association of the Nordic Music Academies (ANMA), and played an active part as Board Member of the Oslo Philharmonic Orchestra, Knowledge Oslo, and the Norwegian Association of Higher Educational Institutions. He is at present leading an Expert Committee appointed by the Norwegian Ministries of Education and Culture to evaluate and propose restructuring of the cultural sector's total contribution to the aesthetic subjects in primary and secondary schools. This autumn 2013 he has taken up his career as a performer again and as a teacher at the Norwegian Academy of Music.

*Dear Representatives of the AEC member institutions*

*Herewith I submit my candidacy for the Vice Presidency of the Association of European Music Academies.*

*AEC is this year celebrating its 60<sup>th</sup> anniversary. The association has over the years grown in size and capacity, and is today recognized as a committed and forward-looking organization in Europe. As a member of the AEC Council, I have since 2007 had the opportunity and pleasure to work with dedicated colleagues from different nations on the Council, on the Executive Committee and in the office, for the further development of higher music education in Europe. As AEC members, we have good reasons for being proud of what the organization today represents and what has been achieved.*

*The focus of our association is the enhancement of quality of the member institutions' core activities: education, artistic work and research. AEC's more than 280 member institutions represent remarkable resources and valuable diversity. Yet, by sharing knowledge about good practises, developing joint activities, and establishing common standards, we recognize that in some aspects we will gradually become more alike than in earlier years.*

*The Lisbon Strategy from 2000, which declared the ambition of Europe as a world leading knowledge-based economy, compounded by the last years' financial crisis and economical stagnation in Europe, have created a increasing demand for relevance of content and documentation of results, even in higher music education, - including our artistic work and research.*

*Therefore, AEC's proactive work in EU's policy development in Culture and Education has become an even more important part of our organization's agenda. Key topics for us are a broad concept of knowledge, the understanding that not everything that counts can be counted, the acknowledgement of the Arts as fundamental for the individual and for society, and maybe in a longer perspective, the recognition of artistic work as equal to research.*

*Our work for increased recognition and for sustainability in higher music education requires closer links to society on all levels: at the level of the individual student in her or his program; in institutional dialogues with professional partners in the music market; and in AEC's strategic political work on a European level.*

*In these developments we should not leave the position that our educational and artistic work and research is based on freedom - to create, to investigate, to reflect critically, to bring forward artistic results that might be irrational or views that might be contradictory. This freedom, given to the Arts and to higher education in confidence, should be understood as a vital source for humanity, for diversity and for democracy.*

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

*Yours sincerely,*

*Eirik Birkeland*

## Candidate for Secretary General

**Jörg Linowitzki**  
**Musikhochschule Lübeck**  
**Lübeck, Germany**

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J. Linowitzki was a prize-winner in several competitions already in his childhood. In 1975, he won the music prize of the Possehl Foundation, and in 1976 he joined the Orchestra Academy of the Berlin Philharmonic Orchestra as a Herbert von Karajan Foundation scholarship recipient. He played there with many world-renowned conductors until he took on the position of associate principal bassist at the North German Radio Orchestra in 1977. There, he played under the direction of Kl. Tennstedt, G. Wand and J.-A. Gardiner until 1995, when he became a professor for doublebass at the Conservatory in Lübeck. He continues to be invited by many orchestras and he gives masterclasses in Germany, Europe and Japan. Jörg Linowitzki performs as a soloist and has been invited by numerous piano trios and string quartets to perform works requiring doublebass. As a founding member of the Linos Ensemble, he has performed mixed chamber music for more than 30 years, and he has performed on tours around the world and at international festivals. His performances have been produced by all of the German radio stations and can be heard on more than 30 CD recordings. He was Vice President of the University of Music in Lübeck from 1996 until 2011, and he still holds the position of "Director of foreign affairs". He works for higher education in music across Europe as Secretary General of the AEC. For the past 4 years he has also been President of the ABAM (Association of Baltic Academies of Music), an association of 17 conservatories in the Baltic Sea region.

*Dear esteemed colleagues!*

*I have now had the honour of serving as Secretary General of our AEC for one term of office. In many board and excom meetings I have done my best to represent our interests in the work being done. I believe that we are very well positioned at the moment, with a variety of opportunities in different areas; however, we cannot just sit back and wait for the future, but instead we must continue to pursue and shape the future of the European institutions for higher music education. The third cycle of the Polifonia Project, important and interesting for all of us, will end in 2014, so we must seek new forms of close collaboration on administrative and artistic levels. This will require a lot of hard work, and I am always open for suggestions and ideas from all of you. The AEC's finances must be secured on a stable foundation, and we must all speak out against the unbelievable discussions about further budget cuts at many member institutions. Europe's politicians should be proud of the diverse institutions for higher music education and support us as a small, highly specialised and internationally recognised structure. With our move to Brussels, we have moved closed to "politics", and it is now our task to make use of this proximity to gain stronger support for culture and for training in the arts and in arts education. I would like to help and I am ready to serve for another term.*

*Yours, Jörg Linowitzki*

## Candidates for Council Member

**Kaarlo Hildén**  
**Sibelius Academy**  
**Helsinki, Finland**

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Kaarlo Hildén is currently working as Dean of the Faculty of Classical Music at the Sibelius Academy, University of the Arts Helsinki. He has studied Music Education, Piano, Vocal Music and Music Theory at the Sibelius Academy. After graduating in 1997 he was first appointed Lecturer in Piano Improvisation and Accompaniment at the Helsinki Conservatory, and later at Helsinki Polytechnic Stadia. He also taught Music Theory and Piano at the Sibelius-Academy for several years. In 2000 he was appointed Manager of the new Degree Programme in Music at the Helsinki Polytechnic Stadia, where he continued until 2007. Alongside these teaching and management tasks, he has been active in developing international collaboration between higher education institutions in different areas. In 2006 Hildén took the initiative to form a network developing international collaboration in the field of instrumental and vocal teacher education. This network continued as a working group within the AEC project 'Polifonia' (WG for Instrumental and Vocal Music Teacher Training). Between 2007 and 2010 he worked as Programme Manager at the Hanasaari Cultural Centre, where he was in charge of a wide variety of educational and cultural programmes that aimed at developing international collaboration in Finland and Sweden. He simultaneously worked as a Senior Adviser and Board member at the Helsinki Metropolia University of Applied Sciences. In 2010 he was appointed Dean of the Faculty of Classical Music at the Sibelius Academy.

*The different international tasks I have been involved in, especially the AEC Polifonia project, have deepened my knowledge of the variety of national and institutional contexts in Europe. They have also enhanced my understanding of the different viewpoints and expectations of the AEC member institutions. This has also given me a more nuanced view of the professional field of music, as well as the possibilities and challenges of European Higher Education policy development. My 13 years of experience in management positions have also equipped me with a fairly clear picture of the many challenges an institutional leader is faced with. If I were to be elected as a member of the Council, my experience could be of use in defining the roles the AEC should take upon itself in the future. The present state of higher education both in Europe and globally contains many opportunities. However, it also brings forth many questions regarding continuity and the position of art, music and education within our society. The AEC can continue to play a central role in supporting its member institutions in navigating through these challenging times, in developing good practices, as well as in promoting our common interests. But with the accelerating pace of change in our environment, this requires continual revision of the AEC strategy and activities. I would be honoured to contribute to this important work.*

**Grzegorz Kurzyński**  
**Karol Lipiński Academy of Music in Wrocław**  
**Wrocław, Poland**

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Grzegorz Kurzyński (born: February 23, 1949 in Poznań – Poland) is a graduate of the Karol Lipiński Academy of Music in Wrocław (Poland), under the tutelage of Professor Włodzimierz Obidowicz. He has also earned degrees from the Royal Conservatory of Music in Brussels where he studied under Professor Jean Claude Vanden-Eynden, and the prestigious Juilliard School of Music in New York, where he studied under Professor Joseph Kalichstein and Professor Abbey Simon. He was awarded fellowships by Belgium's Ministry of Culture as well as The Barbara Piasecka-Johnson Foundation in the United States, and also received a scholarship from the outstanding American pianist Malcolm Frager. He has done concert tours in Poland, the United Kingdom, Belgium, the Netherlands, Switzerland, Russia, the Ukraine, Luxemburg, the United States, the Czech Republic, Austria, Australia, Latvia, Korea and Italy. He has been recorded many times on radio, television and for CDs. He has been and continues to be a juror for many national and international piano competitions. He has been teaching piano since 1972 at the Karol Lipiński Academy of Music in Wrocław and the Ignacy Jan Paderewski Academy of Music in Poznań (Poland).

Presently, he is the head of the Piano Chair of the Academy of Music in Wrocław. After being Rector of the Karol Lipiński Academy of Music in Wrocław (2002-2008), he is now active as Rector's Plenipotentiary for Integration with the European Higher Education Area (equivalent of vice-rector position). He has also been active as:

- Member of the Polish Council on Art Education (2002-2004);
- Member of the Accreditation Commission – Bologna Process of the Conference of Rectors of Academic Schools in Poland (CRASP);
- Head of the Accreditation Commission of Schools of Art in Poland (AKUA) (2002-2008);
- Deputy head of the Conference of Rectors of Universities of Art in Poland (KRUA) (2005-2008);
- Expert in defining standards in instrumental education, jazz and stage music on the Polish Council on Higher Education;
- Member of the Economic Committee of the Conference of Rectors of Academic Schools in Poland;
- Member of the Panel for Creating a Model of Academic Advancement (2005-2008);
- Member of the board of the European higher schools of art network CHAIN; member of the Accreditation Commission – Bologna Process of the Conference of Rectors of Academic Schools in Poland (CRASP);
- Member of the Polifonia Tuning working group within the framework of the AEC (2004-2007), AEC Tuning Counselor, from 2010 member of the AEC Polifonia Accreditation working group and Quality Enhancement Committee;
- AEC Council member;
- Member of the panel for creating procedures and criteria of academic output evaluation at the Polish Ministry of Science and Higher Education;

- Member of the Polish National Accreditation Commission,
- Head of the Ministry of Science and Higher Education working group preparing and implementing the National Qualification Framework for higher artistic education; member of the Main Council of Science and Higher Education in Poland;
- Bologna Expert nominated by Ministry of Science and Higher Education;
- Expert in international accreditation procedures (Russia, Romania, Lithuania, Armenia);

*He delivers numerous master classes, publishes and lectures in Poland and around Europe about European Qualification Framework, Learning Outcomes, Model of Academic Advancement, Shared Dublin Descriptors and Bologna Process.*

*Three years ago, during the AEC Congress in Warsaw, I had the honour to be elected as member of the AEC Council and ever since I have had the really great pleasure to work with excellent teams of the Council, executive committee, and AEC office. It was for me very valuable experience which profited in many different and important activities – for example recently liaisons with Western Balkan Countries, contacts with Eastern Europe Conservatoires representatives, experience gained during some accreditation procedures.*

*My first contact with the AEC took place 13 years ago, at the annual Congress held in Bucharest. Gradually I became involved in various forms of AEC activity – I was a member of the Polifonia Tuning working group, Accreditation working group, Quality Enhancement Committee, finally I was chosen as a Council member.*

*My experience, stemming from my work within the Conference of Rectors of the Polish Academies of Music, member of the National Council of Science and Higher Education in Poland, member of the Polish National Accreditation Commission, head of the Ministry of Science and Higher Education working group preparing and implementing the National Qualification Framework for higher artistic education, member of the Main Council of Science and Higher Education in Poland, Bologna Expert nominated by Ministry of Science and Higher Education, and within a number of international fora (including those created by the AEC mentioned before) has given me the chance of getting a comprehensive overview of all European developments in the field of Higher Music Education and makes me in some way confident that I am capable of responding to the challenges faced by the AEC as the leading European institution in the field of higher music education.*

*In my opinion AEC is the organization giving momentum to various actions and steps forward in constantly developing music education throughout all Europe. At the same time it is the organization which obliged us to keep in mind all the differences and the enormous diversity amongst our institutions. For example Poland has the huge heritage of music tradition (Chopin, great musicians – pianists, violinists – Leszetycki, Paderewski, Wieniawski, Tausig, Michalowski, Joseph Hofmann, Horszowski, Lutosławski, now Górecki, Penderecki, Zimerman) and very specific attitude to music education (not comparable with many other countries). At the same Poland is a kind of a border between eastern and western Europe. In my opinion the AEC truly constitutes a kind of a bridge between western and eastern Europe, with their different traditions, trying to support the things we have in common, and at the same time to preserve the specificities and huge diversity amongst our institutions. I think that I'm one of the persons who can built these connections: I studied in Poland, in Royal Conservatoire in Bruxelles, prof. Victor Merzhanov from*

*the Tchaikovsky Conservatoire in Moscow was my teacher and very good friend, finally I studied in United States at Juilliard School. I know all different ways of looking at the music education.*

*As the AEC Council member I intend to lead effective action toward the development of diverse higher music education, fully appreciating the critical part it plays in the emotional and intellectual development of the talented youths*

**Jacques Moreau**  
**Cefedem Rhone-Alpes**  
**Lyon, France**

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Currently director of Cefedem Rhone-Alpes (Lyon, France), Jacques Moreau has always carried on both artistic activities and increasing responsibilities as member of conservatoires staff. Pianist, he graduated at the Paris Conservatoire, then integrated the advanced course where he enjoyed the teaching of masters as Gyorgy Sandor, Nikita Magaloff, Gyorgy Sebok, Georges Pludermacher. Subsequently, he studied singing and cello during a few years. On stage, he has given recitals, chamber music concerts and concertos; he recorded several CDs (French melodies, « Visions de l'Amen » - Olivier Messiaen, « Li Po » - Bruno Ducol and « Ballade des pendus » - Vincent Paulet). He also conducts ensembles (choir and youth orchestra). Being entitled the french teaching certificate and the conservatoire directing certificate, he was for 18 years part of the Reims Regional conservatoire, mainly as a piano teacher and as joint-director in the last year. In the meantime, he headed a local music school near Paris for ten years. From 2002 to 2007, he was head of music department in Conservatoire Supérieur de Lyon from. In this new occupation, he discovered the new field of European higher music education, regularly participating to the AEC's work (Polifonia 1, 2 and 3, Humart project). In Conservatoire Supérieur de Lyon, he was active for implementing the new curriculum designed for the Bologna system. At an international level, he was asked for expert visits by different institutions of higher education: Sevilla, Tallinn, Pristina, Cairo conservatoire, Silpakorn University in Bangkok). He was external examiner for the Royal College of Music in London, Masters programs. He is actually very active in counselling a new higher music education institution in Bangkok, "Princess Galyani Vadhana Institute of Music", institution enabled with the status of an independant university. The program is to be started in 2014. In 2004, he received the title of Chevalier of Arts and Letters from the Ministry of Culture.

*Immediately upon taking office at the Conservatoire National Supérieur Musique et Danse de Lyon in 2002, I was in Milano to represent the Conservatoire at the AEC Bologna working group meeting for the "Southern Countries" of Europe. This was the starting point of my investment into the AEC: Polifonia 1 and 2, Humart project, and now Polifonia 3.*

*As the current director of Cefedem Rhône-Alpes, I am familiar with the world of instrumental and vocal teachers in higher education, being thus close to the work developed by the INVITE group.*

*As an counsellor or an external examiner, I visited several higher education institutions in Europe, going as far as Cairo, Egypt.*

*Two examples illustrate for me the importance of the AEC. Since 2007, I was active in counselling for the establishment of a Higher Institute of Music in Bangkok. Three core values were defined: artistic excellence; research, both artistic research and research upon what developing Western music in the Southeast Asian context means and implies; and a important process to develop "éducation populaire". It is not only due to its innovative teaching procedures that the Cefedem Rhône-Alpes was chosen as a partner, but also as an AEC member, being thus part of the European higher music education community.*

*Second example : Our Polifonia group held a meeting in Corfu early October. We received a very warm welcome, not only for the hand we put out in this so difficult period for them, but also for a concrete counselling help we can provide to them, in their attempt to have an unchanged music education since 1945 move forward.*

*For me, participating in the AEC Council is not only a fair return for all that AEC has allowed me to understand and implement, but it means devoting to this institution the energy it needs to allow others, wherever they are, to benefit from the expertise and experience that has been accumulated from each one's work within the AEC.*





# **Practical Information**

## Telephone Numbers

**Sara Primiterra, AEC Events Manager:**

0031/639011273

0039/3283255985

## Relevant Addresses

### Thursday 7th November

**Activities: Polifonia Workshops and other group meetings**

**Venue :Conservatorio di Musica “V. Bellini”, Palermo**

Address: Via Squarcialupo, 45

Palermo, Italy

+39 091 586742

[www.conservatoribellini.it](http://www.conservatoribellini.it)

**Activity: Lunch for Polifonia Workshop Participants and other groups**

**Venue: Oratorio di Santa Cita**

Via Valverde, 3

Palermo

**Activities: Registration, Council Meeting, Newcomers Session and Opening Event**

**Venue: Museo del Risorgimento (Società Siciliana per la Storia Patria)**

Address: Piazza San Domenico, 1

90133 Palermo, Italy

+39 091 582774

**Activity: Welcome Dinner**

**Venue: Palazzo Butera**

Via Butera, 18

90133 Palermo, Italy

+39 091 611 0162

[www.palazzobutera.com](http://www.palazzobutera.com)

### Friday 8th November

**Activities: Meeting point for the shuttle buses to the University of Palermo 9:00**

**Venue :Conservatorio di Musica “V. Bellini”, Palermo**

Address: Via Squarcialupo, 45

Palermo, Italy

+39 091 586742

[www.conservatoriobellini.it](http://www.conservatoriobellini.it)

**Activities: Congress Sessions**

**Venue:** University of Palermo

Address: Viale delle Scienze – Faculty of Engineering and Building 19

**Saturday 9th November**

**Activities: Meeting point for the shuttle buses to the University of Palermo 8:30**

**Venue :Conservatorio di Musica “V. Bellini”, Palermo**

Address: Via Squarcialupo, 45

Palermo, Italy

+39 091 586742

[www.conservatoriobellini.it](http://www.conservatoriobellini.it)

**Activities: Congress Sessions**

**Venue: University of Palermo**

Address: Viale delle Scienze – Faculty of Engineering and Building 19

**Activities: Closing Session, Final Concert and Gala Dinner**

**Venue: Teatro Massimo**

Piazza Verdi

90138 Palermo, Italy

+39 091 605 3111

[www.teatromassimo.it](http://www.teatromassimo.it)

## Hotels

### AMBASCIATORI HOTEL \*\*\*

Address: Via Roma 111  
Phone: +39 091 6166881

### POSTA HOTEL \*\*\*

Address: Via A. Gagini 77  
Phone: +39 091587338

### IOLI HOTEL \*\*\*

Address: Via Michele Amari 11  
Phone: +39 091 611 1765

### TONIC HOTEL \*\*\*

Address: Via Mariano Stabile 126  
Phone: +39 091 581754

### MASSIMO PLAZA HOTEL \*\*\*\*

Address: Via Maqueda 437  
Phone: +39 091 325657

### IBIS STYLES HOTEL PALERMO \*\*\*\*

Address: Via Francesco Crispi 230  
Phone: 0039 091/580733

### PORTA FELICE HOTEL \*\*\*\*

Address: Via Butera 45  
Phone: 0039 091 617 5678

### AI CAVALIERI HOTEL \*\*\*\*

Address: Piazza Sant'Oliva 8  
Phone: 0039 091 58 32 82

### PLAZA OPERA\*\*\*\*

Address: Via Nicolò Gallo 2  
Phone: +39 091 381 9026

### MERCURE PALERMO CENTRO HOTEL \*\*\*\*

Address: Via Mariano Stabile 112  
Phone: +39 091 324 911

### GRAND HOTEL DES PAL MES\*\*\*\*

Address: Via Roma 398Palermo  
Phone: +39 091 60 28 111

### EXCELSIOR HILTON HOTEL\*\*\*\*

Address: Via Marchese Ugo 3  
Phone: +39 91 79 09 001

### GARIBALDI HOTEL\*\*\*

Address: Via Emerico Amari 146  
Phone: +39 091 60 17 111

### FEDERICO II GRAND HOTEL\*\*\*\*

Address: Via Principe Granatelli 60  
Phone: +39 091 74 95 052

### WAGNER GRAND HOTEL\*\*\*\*\*

Address: Via R. Wagner 2  
Phone: +39 091 33 65 72

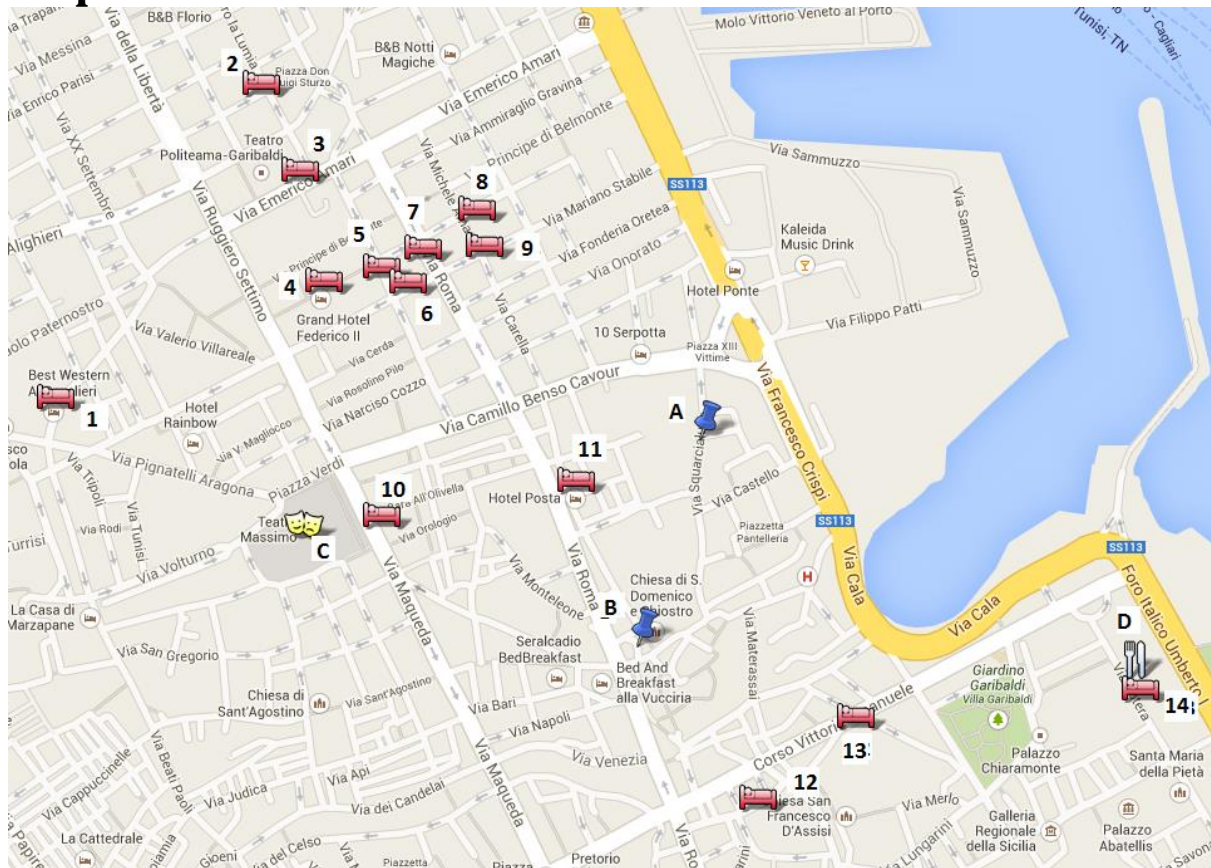
### PALAZZO SITANO HOTEL\*\*\*\*

Address: Via Vittorio Emanuele 114  
Phone: +39 61 19 880

### PIAZZA BORSA GRAND HOTEL\*\*\*\*

Address: Via dei Cartari 18  
Phone: +39 091 32 00 75

## Maps of Venues



A – Conservatorio di Musica “V. Bellini” di Palermo (Polifonia, working groups, Meeting Point shuttles)

B – Museo di Storia Patria (Registration, Council Meeting, Newcomers Session, Opening Event)

C – Teatro Massimo (Saturday evening)

D – Palazzo Butera (Thursday evening)

1 – Hotel Ai Cavalieri

2 – Hotel Plaza Opera

3 – Hotel Garibaldi

4 – Grand Hotel Federico II

5 – Hotel Wagner

6 – Hotel Tonic

7 – Grand Hotel Des Palmes

8 – Hotel Joli

9 – Hotel Mercure Palermo Centro

10 – Hotel Massimo Plaza

11 – Hotel Posta

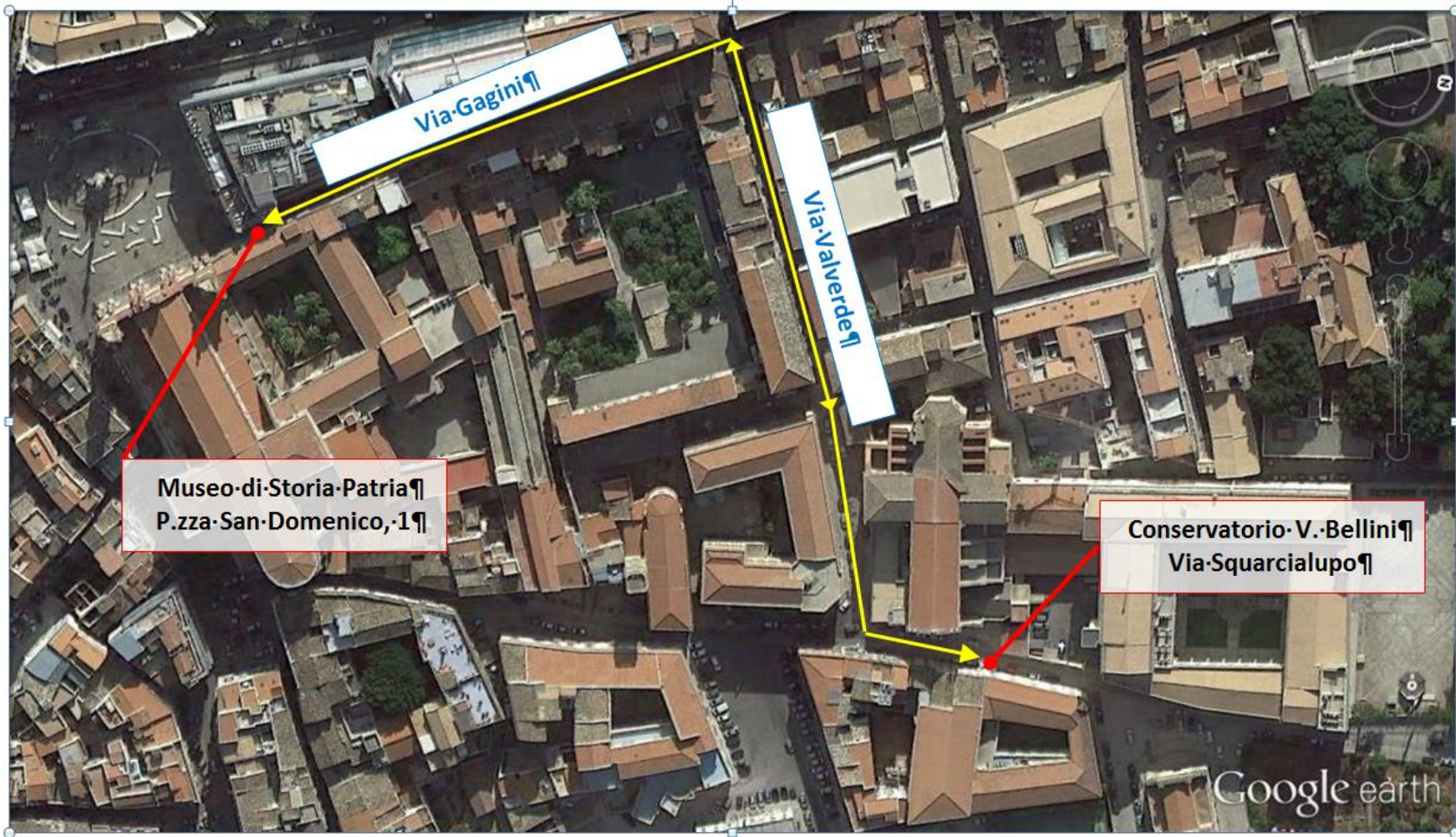
12 – Grand Hotel Piazza Borsa

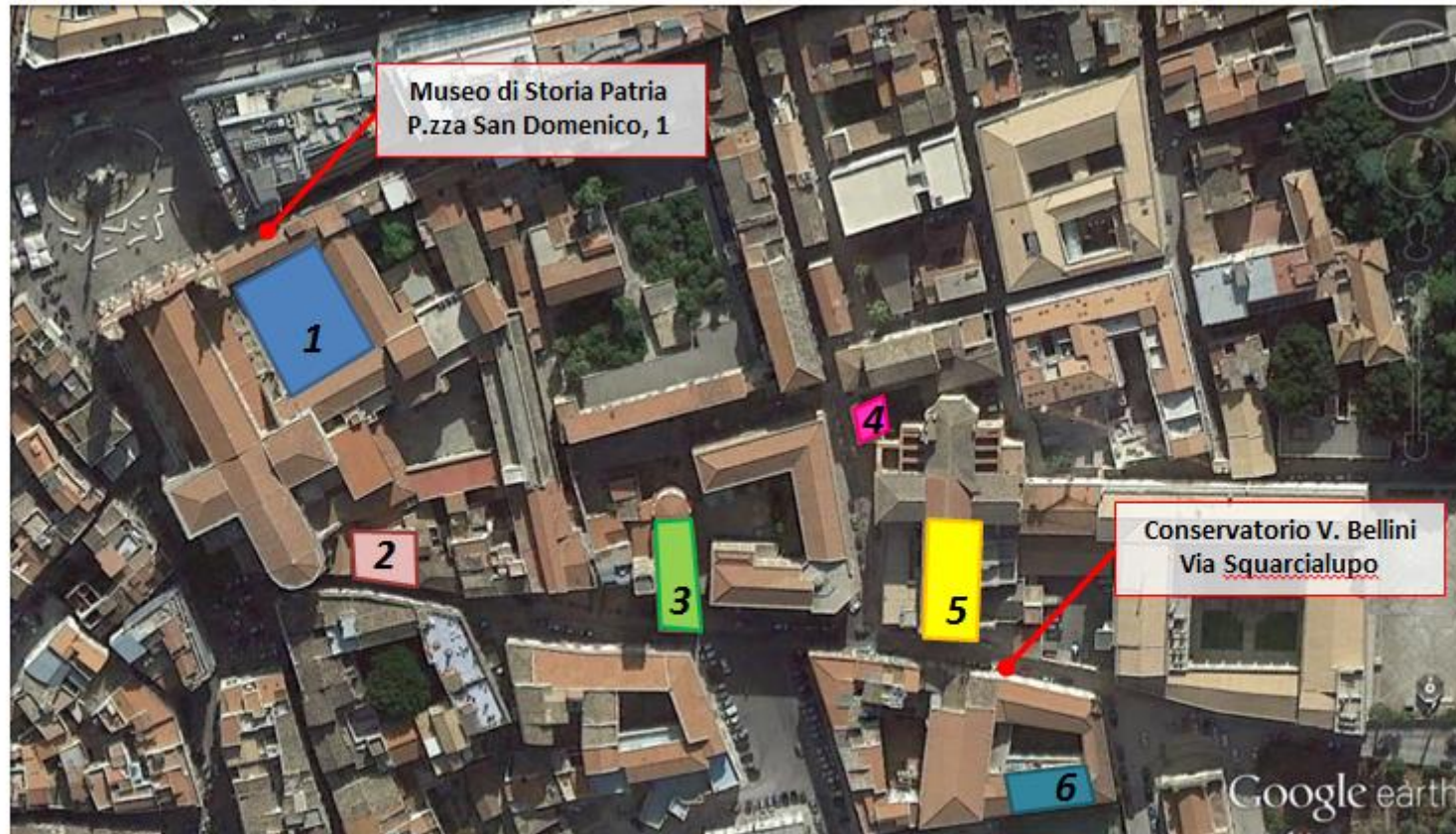
13 – Hotel Palazzo Sitano

14 – Hotel Porta Feli

Walk from → Conservatorio Bellini to Museo Storia Patria  
→ Via Squarcialupo → P.zza San Domenico, 1

distance approx. 350 mt





- 1. Cloister San Domenico (Museo Storia Patria)
- 2. Oratory of SS Rosario
- 3. Church Santa Maria in Valverde

- 4. Oratory of Santa Cita
- 5. Church Santa Cita (San Mamiliano)
- 6. Sala Scarlatti, Conservatorio Bellini

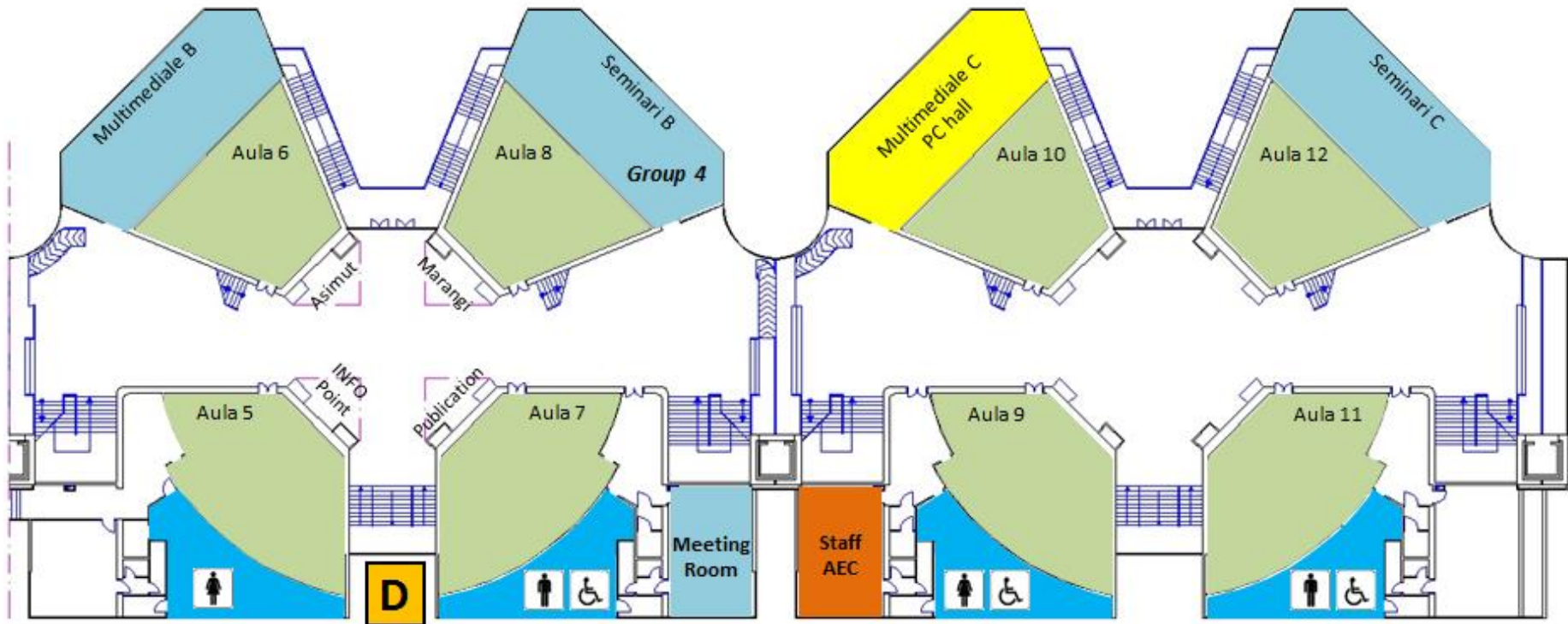


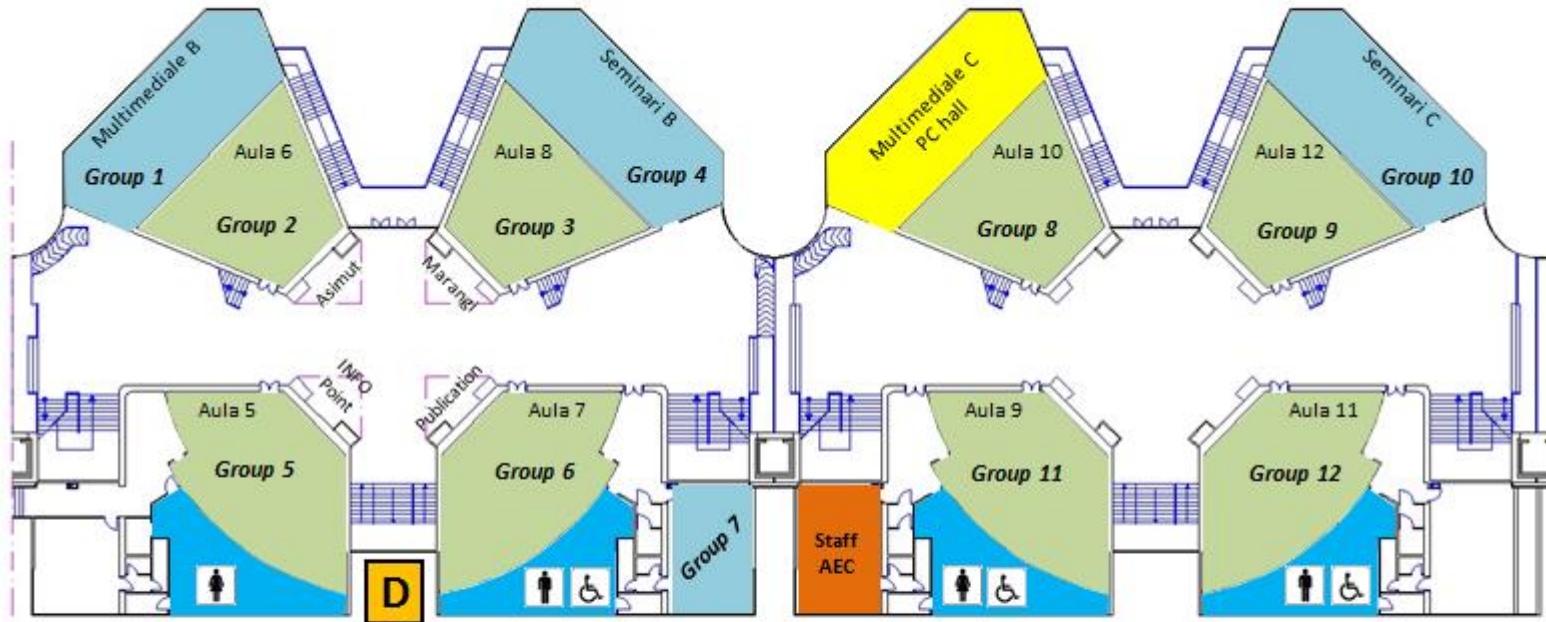
Walk from → Conservatorio Bellini to Palazzo Butera  
→ Via Squarcialupo → Via Butera, 18

distance approx. 950 mt



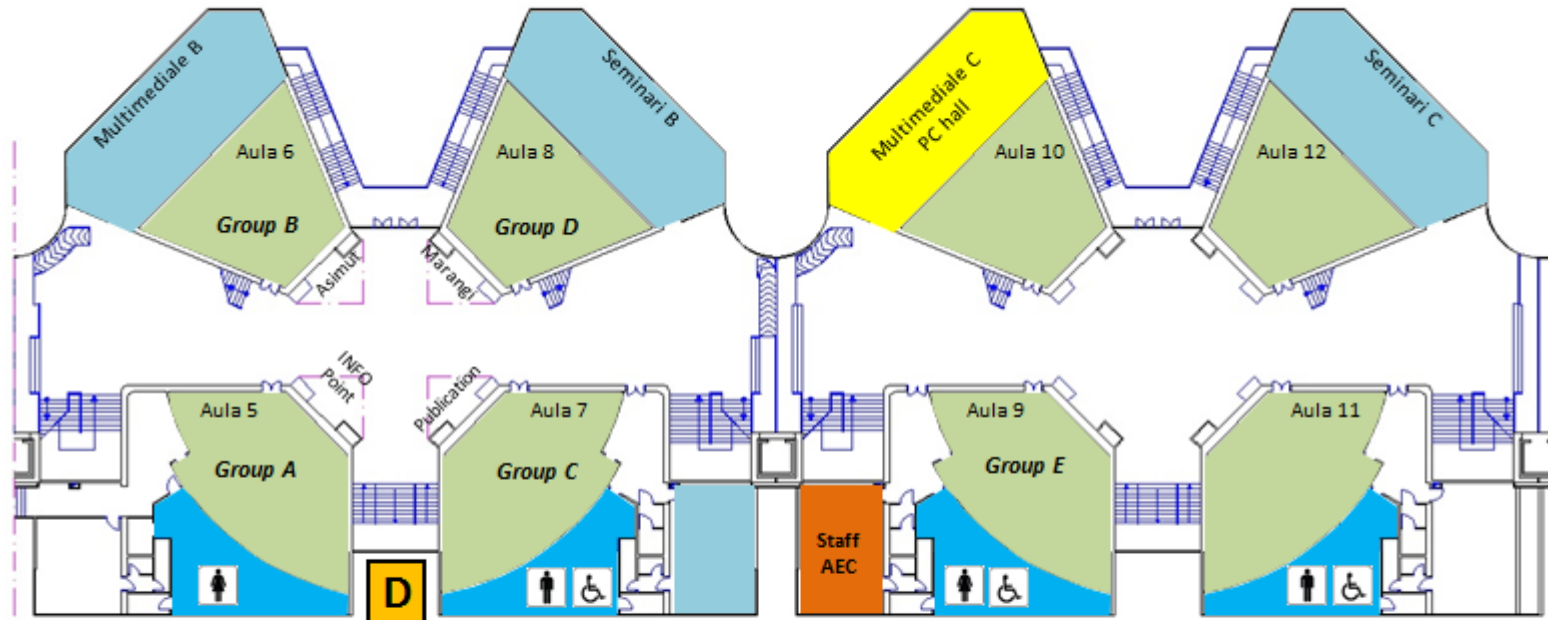






- Group 1.
- Group 2.
- Group 3.
- Group 4.
- Group 5.
- Group 6.

- Group 7.
- Group 8.
- Group 9.
- Group 10.
- Group 11.
- Group 12.



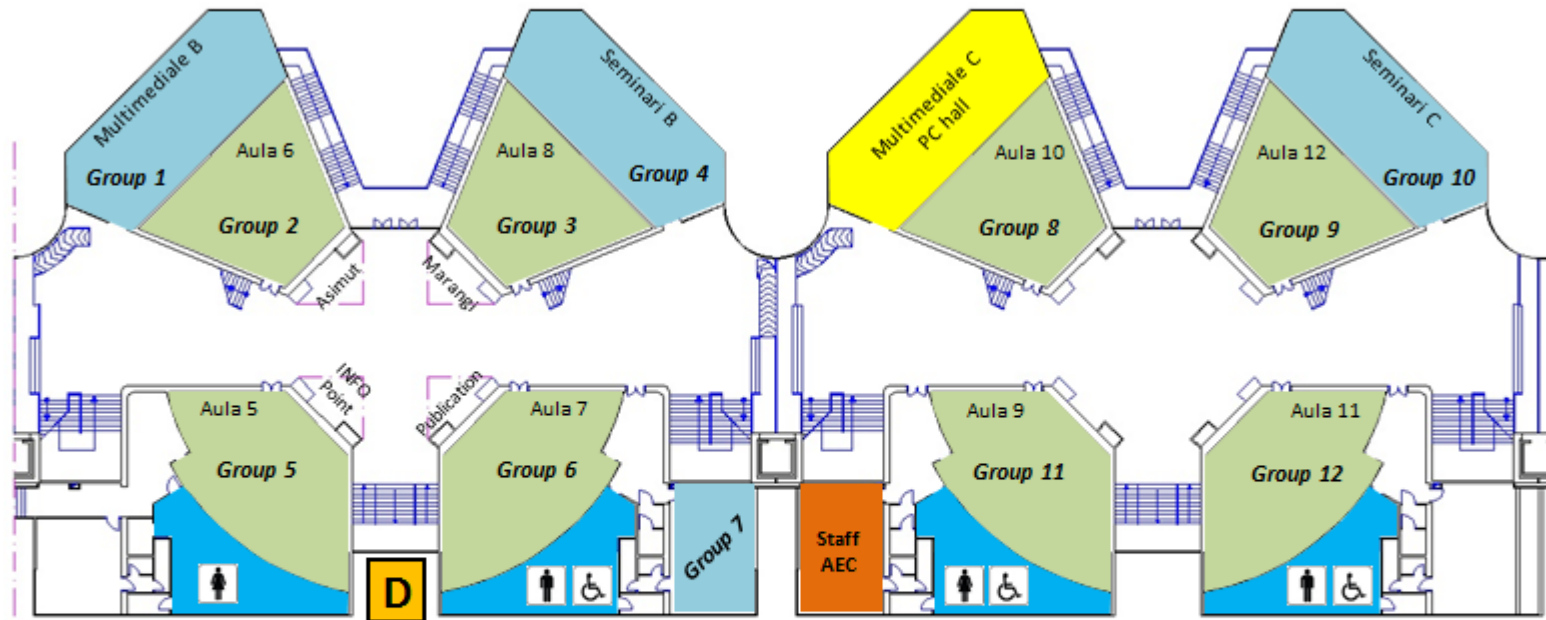
**Group A.** Assessment, Standards & Recognition

**Group B.** Quality Enhancement and Accreditation – Proposal for AEC to establish an independent European Body for Higher Music Education

**Group C.** The musician as creative entrepreneur and future AEC congresses

**Group D.** Can ranking be made to work for conservatoires? - finding indicators that reflect the activities and outputs which we value most

**Group E.** The AEC in the world - Partnerships & Affiliations



**Group 1.** Greece, Turkey, Israel, Lebanon, Egypt

**Group 2.** France and Luxembourg

**Group 3.** Germany, Austria, Switzerland

**Group 4.** United Kingdom and Ireland

**Group 5.** Poland, Belarus, Russia, Armenia

**Group 6.** Norway, Sweden, Denmark, Iceland, Estonia, Latvia, Lithuania, Finland

**Group 7.** Spain and Portugal

**Group 8.** Belgium

**Group 9.** Italy

**Group 10.** The Netherlands

**Group 11.** Australia, Canada, China, Korea, Singapore, US

**Group 12.** Albania, Bosnia and Herzegovina, Croatia, Czech Republic, Hungary, Macedonia, Romania, Slovakia

## Information on local transportation

### From Palermo Airport “Falcone e Borsellino” to Palermo City Centre

Palermo International Airport is 30 km away from the city. Client service number 0039 091 7020127

### **Taxi – special agreement for the AEC Congress**

The conservatory set up a special agreement with two taxi cooperatives in Palermo. You can call to book a taxi from the airport to the hotel mentioning the date, time of arrival, city of departure of the flight, flight number and name of the airline. The taxi driver will wait for you at the exit with a sign indicating your name.

The price from Palermo Airport is 35 euro one way (normal price: 50 euro). With the same taxi companies you get 10% discount for trips within the city of Palermo. You will pay directly to the taxi driver

Coop. Trinacria: +39 091-225455 or call center 24h/7days 0039/0916878

Coop. Autoradio taxi tel: +39 091-513311 24h/7days

Taxi Voucher with all the indications has been provided with the information email. Please do not use the taxi voucher after the first use, as it is valid until the end of the Congress.

### **Buses**

The bus company company Prestia e Comandé ([www.prestiaecomande.it](http://www.prestiaecomande.it)) provides connections between the airport and Palermo Central Station. The service stops after midnight. It takes about 55 minutes.

from Palermo - first trip 4.00 - from 05.00 to 22.30 - every half hour

from the Airport from 6.30 to 24.00 - every half hour

Ticket price: € 6,10

### **Train**

The Trinacria Express connects Palermo directly with the terminal.

Fare € 5.80

Airport ticket office: +39 091 7044007

[www.trenitalia.it](http://www.trenitalia.it)

For More information <http://www.palermo-airport.com/transportation.html>

### From Trapani Airport to Palermo City Centre – For Ryanair, Meridiana and Levrierofly flights

There is a Terravision shuttle bus from Trapani Airport to Palermo City Centre. It takes 2 hours and it costs around 10 euro.

Please find information here [http://www.terravision.eu/trapani\\_price\\_timetable.html](http://www.terravision.eu/trapani_price_timetable.html)

## List of Restaurants

Given the wide range of restaurants in Palermo, below you will find a selection of some places in the city centre, close to the Conservatoire

**Trattoria Basile Palermo**, via Bara All'Olivella 76, 90100 0039/091 335628

**Trattoria Al Vecchio Club Rosanero**, Vicolo Caldomai 18, 90134 Palermo 0039/3494096880

**Caffè Leader Palermo**, Via Roma 321, 90133 Palermo 0039/091332680

**Bar Touring S.R.L. Palermo**, Via Roma 252, 90133 Palermo 0039/091322726

**Gli Amanti**, Piazza Colonna 113, 90133 Palermo 0039/091589976

**Giuffrè Ristorante**, Via Roma 289, 90133 Palermo 0039/091 6017881

**Ristorantino Al Biondo**, Via Venezia 68, 90133 Palermo 0039/0917794731

**Osteria Cavalieri di Malta**, largo Cavalieri di Malta, 90133 Palermo 0039/091586595

**Torquemada**, Via Pignatelli Aragona 64, 90141 Palermo 0039/091584995 **AEC Congress**  
**Participants have 15% discount on all the dishes à la carte**

**Bar Cavour**, Via Camillo Benso Conte di Cavour 86, 90133 Palermo 0039/091585926

**Special Agreement with Restaurant Gli Amanti – please give as refernce AEC Congress**

**(courses to be chosen among those proposed below)**

**Lunch – 16 euro per person**

### **Antipasti**

caponata di melanzane

involtini di melanzane

insalata di polpo

bufala affumicata con sfincione palermitano

### **Primi Piatti**

casarecce con pesto di pistacchi e speck,

casarecce con pesto di gamberi e mandorle,

sedani al pesce spada e melanzane

pasta alla norma

riso nero integrale con zucca rossa al curry

### **or Secondi Piatti**

spada grigliato

arrosto panato alla palermitana agli aromi



carne alla pizzaiola  
involtini di pesce spada

mineral water  
fresh fruit  
wine or bier 33cl  
coffee

### **Dinner - 26 euro per person**

#### **Antipasti**

carpaccio di pesce spada marinato con olio limone e mentuccia  
polpette di pesce spada e cernia cotte al forno  
caponata di pesce spada con olive e capperi  
sformatini di verdure di stagione  
piccolo tagliere di salumi pregiati

#### **Primi Piatti**

spaghetti ai frutti di mare  
risotto al radicchio gamberi ed arance  
fettuccine alla cernia con pomodorini e menta  
tagliolino nero al pesce spada

#### **Secondi Piatti**

tagliata di tonno  
calamaro panato al forno  
tagliata di manzo con rucola e grana  
tortino di pesce spada  
nodini di maiale in glassa all arancia

Mineral water  
vino bianco vino rosso al calice ,o birra da 33cl o bibita analcoolica  
dessert  
caffè caldo

# Information fee payment AEC Annual Congress 2013

## Amount of the Registration Fee

AEC Annual Congress		
Category	If the payment is made before October 1	If the payment is made after October 1
Representative of AEC member institution	€165	€200
Representative of non-member institutions	€465	€500
Student from an AEC member institution	€100	€140
Other student	€165	€200

### The participation fee includes:

- conference documents
- participation to all plenary and parallel session
- participation to the networking moments
- simultaneous translation in English, French and German of all plenary sessions on Friday 8<sup>th</sup> November and Saturday 9<sup>th</sup> November
- possibility to display information brochures posters and materials about AEC members institutions
- Coffee Breaks
- Two organized Dinners (Thursday 7 and Saturday 9)
- Two organized Lunches (Friday 8 and Saturday 9)
- Shuttle bus service from and to the Meeting Point (Conservatorio) to the University of Palermo, Pavillion 19 (Congress Venue) at the scheduled pick up times
- Concerts organized by the hosting institution
- Assistance by the AEC Office Staff

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

Bank details for payments

BNP Paribas Fortis

Kantoor Sint-Amansberg, Antwerpsesteenweg 242

9040 Sint-Amansberg, Belgium

Account Holder AEC-Music

IBAN: BE47 0016 8894 2980

SWIFT/BIC Code: GEBABEBB

VAT number/ N° TVA/ USt-IdNr. BE 503 980 425

When making the transfer, please clearly quote:

- **Invoice number**

or

- the code of the event (Congress 2013)
- the last name of the participant
- the name of your institution (if fitting)

Example: **Congress2013, Smith, Gotham Conservatory**

# Conservatorio di Musica “V. Bellini” di Palermo

Giuseppe Silvestri

**Presidente del consiglio di amministrazione**

Daniele Ficola

**Direttore**

Domenico Sanfilippo

**Vicedirettore**

Raimondo Cipolla

**Direttore amministrativo**

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Antonio Sottile, Simone Piraino

**Consiglieri**

Raimondo Cipolla

**Segretario verbalizzante**

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**Componenti**

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Salvatore Luna, Antonio Mameli,

Marzia Manno, Giovanni Mazzara,

Diego Obiso, Francesca Sansone,

Anna Maria Sollima, Ketty Teriaca

**(in rappresentanza dei Docenti)**

Antonino Mistretta, Paolo Rubera

**(in rappresentanza degli Studenti)**

## **Consulta degli studenti**

Giannicola Stagno

**presidente**

Antonino Mistretta, Paolo Rubera

**componenti del Consiglio Accademico**

Simone Piraino

**componente designato al Consiglio di**

**Amministrazione**

Marco Correnti, Carmelo Clemente, Martina De

Sensi

**componenti**

## **Nucleo di valutazione**

Salvatore Villardita

**Presidente**

**Componenti**

Rita Cedrini, Roberto Bolazzi

## **Revisori dei conti**

Orazio Dimarco (in rappresentanza MEF)

Gianfranco Minisola (in rappresentanza MIUR)

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[editoriaestampa@conservatoriobellini.it](mailto:editoriaestampa@conservatoriobellini.it)

## **AEC Congress Project Officers**

**Conservatorio di Palermo**

Marina Vermiglio

Fabrizio Hopps

Riccardo Pisciotta

# AEC Council

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- **Bruno Carioti** - Conservatorio di Musica "Alfredo Casella", L'Acquila
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- **Grzegorz Kurzyński** - Karol Lipinski Acedemyof Music in Wroclaw
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- **John Wallace** - Royal Scottish Academy of Music and Drama, Glasgow
- **Georg Schulz** – Kunstuniversität Graz
- **Deborah Kelleher** – Royal Irish Academy of Music, Dublin

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Chief Executive



Linda Messas  
General Manager



Sara Primiterra  
Events Manager



Nerea Lopez de Vicuña  
Office Coordinator



Hannah Hebert  
Polifonia Project Manager



Ángela Domínguez  
Polifonia Project Coordinator



Sara Pettiroso  
Student Intern



Oier Lobera  
Student Intern

