

SAINT PETERSBURG

AEC Annual Congress 2012
and General Assembly



ERASMUS NETWORK FOR MUSIC

polifonia



Association Européenne
des Conservatoires,
Académies de Musique
et Musikhochschulen (AEC)

1862



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The AEC would also like to express deep gratitude to the Rector of the St Petersburg State Conservatory Mikhail Gantvarg, and his team composed of Dmitry Chasovitin, Anna OPOCHINSKAYA, Regina Glazunova, Vladislav Norkin and Arina Shvarenok for their support in organizing the AEC Annual Congress and General Assembly 2012 in St Petersburg.

The AEC team would also like to express special thanks to the members of the AEC Congress Committee: Hubert Eiholzer (Chair), John Wallace and Eirik Birkeland, for preparing and organising the Thematic Day of the Congress.

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AEC ANNUAL CONGRESS and GENERAL ASSEMBLY

Rimsky-Korsakov State Conservatory
St Petersburg – RUSSIA, 10 - 12 November 2012

Programme

Saturday 10 November

Opening Ceremony and Optional Activities

| Saturday 10 November | | |
|----------------------|---|--------------------------------|
| 9:00 – 15:00 | Being a member of an AEC Peer-Review Team - Training and Experience-sharing (ENGLISH only) <i>Only for participants who have received the confirmation to attend this session</i> | Room TBD |
| 15:00 – 16:15 | Innovative Conservatoire Workshop (ENGLISH only) <i>Only for participants who have received the confirmation to attend this session</i> | Room TBD |
| 14:30 | Registration starts. The registration desk will be open until 19:00 | Theatre Foyer (first floor) |
| 16:30 – 17:15 | Welcome to Newcomers with the AEC Council and the AEC Office Team | Room TBD |
| 17:25 – 18:30 | Opening event Short music performance followed by words of welcome by: Mikhail Gantvarg , Director of the Rimsky-Korsakov State Conservatory Representative of local authorities Pascale de Groote , AEC President Don Gibson , President of the National Association of Schools of Music USA (NASM) | Glazunov Hall |
| 19:00 – 20:00 | Concert | Theatre |
| 20:30 | Dinner | Theatre (upper foyer) |

Sunday 11 November

Day 2: Thematic Day on Artistic Integrity

| Sunday 11 November | | |
|--------------------|---|---------------------------------------|
| 10:00 | Registration continued | |
| 10:25 – 12:00 | <p><i>Music performance</i></p> <p>Thematic Day - Session I</p> <p>Introduction to the Thematic Day by Pascale de Groote, AEC President</p> <p><i>"Freeing the arts from the regulatory sector"</i></p> <p>Alan Langlands, Head of Higher Education Funding Council for England (HEFCE)</p> <p>Kenneth Hansen, Creative Producer, Copenhagen Jazz Festival</p> <p>Moderator: Deborah Kelleher, Director of The Royal Irish Academy of Music, Dublin</p> | Theatre |
| 12:00 – 12:30 | Coffee Break | Theatre Foyer <i>(first floor)</i> |
| 12:30 – 13:30 | <p>Thematic Day - Session II</p> <p><i>"Aspects of the notion of artistic integrity"</i></p> <p>Panel discussion</p> <p>Bruno Messina, Director of the Berlioz Festival</p> <p>Robert Martin, Cellist and Director of Bard College Conservatoire</p> <p>Moderator: Gretchen Amussen, CNSMD Paris</p> <p>Practical Announcements</p> | Theatre |
| 13:30 – 15:15 | <i>Lunch</i> | <i>Theatre (upper foyer)</i> |

| | | |
|---------------|--|-----------|
| 15:30 – 16:45 | <p>Thematic Day – Session III</p> <p>Breakout Sessions (parallel)</p> <p>Breakout A - The Music Market <i>“The young star—a healthy category in the art of music?”</i> Introduction & Conversation Anna Tifu, violinist, Italy Paolo Petrocelli, Anna Tifu’s Manager, IMG Artists, Italy Moderator: Janneke van der Wijk, Director of Conservatorium van Amsterdam</p> <p>Breakout B - The Music Market <i>“Music Festivals between Art, Fashion and Market”</i> Introduction & Conversation Christian Thompson, Director Verbier Festival Academy, Switzerland Jan – Ype Nota, Artistic Advisor, Peter the Great Festival, The Netherlands Moderator: Harrie van den Elsen, Prins Claus Conservatorium Groningen</p> <p>Breakout C - The Art Institution <i>“The Ethics of Music Performance Criticism”</i> Presentation & Discussion Elena Alessandri, pianist, music researcher and PhD candidate, Hochschule Luzern Musik, Switzerland Moderator: Astrid Kvalbein, singer, music critic and PhD candidate; Norwegian Academy of Music, Oslo</p> <p>Breakout D – The Music Market <i>“Music competitions: good for the art of music?”</i> Introduction & Discussion Anna Dmitrieva, violinist, and Alexander Maslov, pianist St Petersburg Conservatory, Russia Ian Watt, guitarist, Royal Scottish Conservatoire, Glasgow, UK Moderator: Thüring Bräm, composer and conductor, former AEC Council Member, Switzerland</p> <p>Breakout E - The Art Institution <i>“Artistic Integrity within a Conservatoire”</i> Dubravka Jovicic, Dean Faculty of Music, Belgrade, Serbia Henrik Sveidahl, Director Rhythmic Conservatoire, Copenhagen, Denmark Moderator: Mist Thorkelsdottir, Iceland Academy of the Arts, Reykjavik</p> <p>Breakout F – The Regulatory Sector <i>“Ranking Conservatoires: Do indicators create the right incentives?”</i> Peter West, CEO Strathclyde University, Scotland Moderator: Stefan Gies, Chair of Polifonia Working Group „Quality Enhancement, Accreditation and Benchmarking“, Hochschule für Musik "C.M. Von Weber", Dresden, Germany</p> | Rooms TBD |
|---------------|--|-----------|

| | | |
|--|---|---------|
| 17:00 – 18:00 | <p>Thematic Day – Session IV</p> <p>Provocations: <i>“One thing that conservatoires should do that they are not doing?”</i></p> <p>Tet Koffeman, Coordinator of the new programme “musician 3.0”, Utrecht Conservatoire, The Netherlands Bruno Messina, Director of the Berlioz Festival Robert Martin, Cellist and Director of Bard College Conservatoire Dubravka Jovicic, Dean of the Faculty of Music in Belgrade, Serbia</p> <p>Moderator: John Wallace, Principal of the Royal Scottish Conservatoire</p> | Theatre |
| <p><i>Free evening; please see the List of Restaurants and Events in St Petersburg</i></p> | | |

Monday 12 November

Day 3: General Assembly and AEC Activities

| Monday 12 November | | |
|--------------------|---|-------------------------------|
| 8:45 – 9:15 | Registration for the AEC General Assembly <u>Please come on time: all active members need to sign up to get their voting form</u> | |
| 9:30 – 11:00 | AEC General Assembly 2012 and Commemoration of Honorary President, Johannes Johansson | Theatre |
| 11:00 – 11:30 | Coffee Break | Foyer |
| 11:30 – 12:30 | Information Forum: 10 presentations by AEC members Announcement of elections' results | Theatre |
| 12:30 – 13:30 | Meet your Council Member Congress participants can meet the Council Member who represents their region | 12 rooms TBA |
| 13:30 – 15:00 | Lunch | Theatre (upper foyer) |
| 15:00 – 16:30 | Music performance ERASMUS Network for Music Polifonia 2011-14 Presentations by the working group chairs of the work done during the first year of the project moderated by Pascale de Groote Ester Tomasi-Fumics , Chair WG1 on Assessment and Standards Peter Dejans , Chair WG2 on Artistic Research in Music Stefan Gies , Chair WG3 on Quality Enhancement and Accreditation Gretchen Amussen , Chair WG4 on Lifelong Learning: Education for Entrepreneurship Keld Hosbond , Chair WG5 on Mobility, Recognition and Joint Programmes | Theatre |
| 16:30 – 17:30 | 'AEC Quality Enhancement activities: Feedback from institutions reviewed by AEC Peer-Reviewers' Dan Dediu , National University of Music in Bucharest, Romania Philippe Dinkel , Haute Ecole de Musique de Genève, Switzerland Bruno Pereira , Escola Superior de Música e Artes do Espectáculo (ESMAE) Porto, Portugal Moderator : Mist Thorkelsdottir , Iceland Academy of Arts | |
| 17:45 | Departure by bus to the location for the Closing Session, Concert and Dinner | Meeting at the entrance |
| 19:00 – 19:30 | Closing Session <ul style="list-style-type: none"> ▪ Announcement of the venue for the AEC Congress 2013 ▪ Closing remarks | Summer Palace |
| 19:00 | Concert and Dinner | |
| | Departure back by bus | |

Music Introductions

10th November

Quintet of Trombons (class of Prof. Victor Sumerkin)

Alisa Pastuhova
Violin, 6th grade (teacher V. A. Dobrinina)
H. Wieniawski. Polonaise D-Dur

Arsenij Moon
Piano
Chopin Fantasie Impromptu
Liszt, Etude N.5

11th November - 10:25

Alisa Sadikova
harp, 3rd grade (teacher K. G. Maleeva)
Zabel. Fountain

12th November - 15:00

Quintet of accordianists (Professor A. I. Dmitriev's class):
Kirill Volkov, 10th grade
Nikita Korolev, 10th grade
Vladimir Stupnickov, 11th grade
Anton Stachev, 4th year of study in conservatoire
Piazzolla. Libertango

Concert Programme

10th November 19:00 - 20:15

Highlight of the music festival "International Conservatory Week"

Shostakovich, 7th symphony

Brahms Songs for the orchestra and choir
Conductor: Semion Bychkov (USA)

AEC Thematic Day on Artistic Integrity

Sunday November 11th 2012

How do musicians sustain their artistic integrity throughout the many conflicting demands of their career paths, and what role might the conservatoire sector play in helping them to do this?

Introduction

This is the third year in succession that the thematic day at the AEC Congress has focused on an aspect of the sustainability of conservatoires and the music profession. Having considered a variety of external factors, both economic and social, that impact upon sustainability, this year's thematic day addresses the subject from the perspective of how musicians and artists sustain the inner core of their motivation and their faithfulness to their artistic selves through all the demands that circumstances place upon them.

The thematic day focuses on three important external structures that may challenge artistic integrity: the music "market", the art institutions and the regulatory framework. The day will consider issues such as the "star culture", competitions, the role of music festivals, the impact of institutional rankings and performance evaluation.

It is hoped that an increased awareness of potentially harmful influences on artistic integrity, including those which may initially appear to be harmless or even beneficial - will help artists and other art professionals, as well as institutions, to avoid serious threats to integrity. Instead, it is our hope that this day will open new avenues through which they can develop and articulate their own concept of artistic integrity, supporting efforts to modify existing structures to the benefit of the integrity of the arts as a whole.

Part I: Plenary Sessions

Introduction by the AEC President **Pascale De Groot**e

Presentation & Panel Discussion

1. "Freeing the arts from the regulatory sector?" - Presentation

Sir **Alan Langlands**, Head of the Higher Education Funding Council for England (HEFCE)

Kenneth Hansen, Creative Producer, Copenhagen Jazz Festival

Moderator: **Deborah Kelleher**, Director of the Royal Irish Academy of Music

Sir Alan Langlands will argue that it is possible for music conservatoires to flourish in a successful and diverse 'ecosystem' of higher education, whilst continuing to protect the integrity and transformative effect of the artistic experience. He will describe a system that is defined by the quality of what we provide; the talent we attract; and the diversity of strengths that, between us, we offer. However, he will argue that, in most countries, higher learning is a public and private good requiring multiple funding streams, and that it is necessary and possible to develop a proportionate approach to regulation whilst respecting institutional autonomy.

Sir Alan Langlands

A science graduate of the University of Glasgow, Sir Alan Langlands is the Chief Executive of the Higher Education Funding Council for England, responsible for promoting and funding high quality education and research in universities and colleges with higher education programmes. He was awarded an honorary doctorate by the University in October 2001; honorary doctorates by the Universities of Dundee, Edinburgh and the National Institute of Technology Jalandhar, and honorary fellowships by the Royal College of Physicians, the Royal College of General Practitioners, the Royal College of Surgeons of Edinburgh, the Royal College of Physicians and Surgeons, the Faculty of Public Health Medicine, the Institute of Actuaries and the Chartered Institute of Public Finance. He was formerly the Principal and Vice-Chancellor of the University of Dundee and Chief Executive of the NHS in England. He has a particular interest in the scientific basis of health services and he chairs the boards of UK Biobank, a major genetic epidemiology study funded principally by The Wellcome Trust and The Medical Research Council; and the Health Foundation, a UK-wide charity committed to improving the quality of healthcare. He is also a coopted member of the Office for the Strategic Coordination of Health Research.

Kenneth Hansen

Kenneth Hansen has been artistic director of Copenhagen Jazz Festival since 2004. The festival was founded in 1979 and is widely considered one of Europe's most important jazz events using the whole city for a record-high number of concerts and events; more than 1000 in ten days. In recent history, the festival has presented a variety of artists like Keith Jarrett, Ornette Coleman, Caetano Veloso, Sonny Rollins, Bobby McFerrin, Concha Buika, Chick Corea, Paul Bley, Anoushka Shankar, Brad Mehldau, Charles Lloyd, Martha Wainwright, Joshua Redman and many others, using all thinkable venues such as concert halls, museums, clubs, cafés, parks, squares and fire stations... Originally a bass player who graduated from Rhythmic Music Conservatory in 2000, Kenneth Hansen knows both sides of the artistic fence - and are able to benefit from this awareness on a daily basis.

Moderator: Deborah Kelleher is Director of the Royal Irish Academy of Music. She trained as a pianist and music historian, making the transition to management through a Master's degree in business administration. Since she became Director of the RIAM, Deborah has engaged in international projects, increasing the number of international students attending the RIAM and developing new partnerships with leading educational and cultural institutions in Ireland.

2. “Aspects of the Notion of Artistic Integrity” - Panel discussion

- **Robert Martin**, Director of Bard College Conservatory of Music and co-artistic director of The Bard Festival, USA
- **Bruno Messina**, Director of the Berlioz Festival and Professor of Ethnomusicology at the Conservatoire National de Paris
- Moderator: **Gretchen Amussen**, Paris Conservatoire

What might be the incentives, challenges, and pressures to which artists are subjected, be they from the commercial market, the regulatory sector, or institutions themselves, and how can artists learn to recognize these, all the while forging their own, true artistic identity and pathway? Robert Martin and Bruno Messina will explore, each from his specific vantage point, facets of artistic integrity as these relate to the shared responsibilities of artists towards the arts, their colleagues, the public, and relevant cultural institutions, as well as to the personal ideals and aspirations which artists hold most dear.

Robert Martin

*Following his cello training in the Curtis Institute of Music and liberal arts studies at Haverford College, **Robert Martin** pursued his doctoral studies in philosophy at Yale University. He was the principal cellist of the New Haven Symphony and cellist of the Group for Contemporary Music, then at Columbia University. After receiving his Ph.D., he pursued a dual career in music and philosophy, holding joint appointments at SUNY Buffalo and Rutgers University. He was the assistant dean of humanities at UCLA and founded and produced the Los Angeles chamber music series "Music for Mischa," presented subsequently at the Metropolitan Museum of Art. In addition to his work as conservatory director and vice president for academic affairs, he is also professor of philosophy and music at Bard. He is the co-artistic director of the Bard Music Festival and cellist of the Bard Festival Quartet.*

Bruno Messina

*As a musician, **Bruno Messina** followed a classical training and won numerous prizes from both Nice and Paris Conservatoires (CNSMDP). He studied jazz at the Paris Conservatoire, and dedicated himself to popular and traditional music, especially from Java, Indonesia, where he lived as a winner of the prestigious « Villa Médicis Hors les Murs Prize ». He pursued a Ph.D. programme in ethnomusicology at the Paris – Sorbonne. He became the artistic director of the « Maison de la Musique » of Nanterre (Paris area), a public-funded theatre known for its avant-garde stance in promoting modern music; and the professor of ethnomusicology at the Paris Conservatoire where he has taught ever since. Bruno has taught History of Music and Art and Civilization at the Lyon Conservatoire (CNSM), and has also given classes in Universities, especially in Latin America. He has been pursuing a career as artistic director of the public institution AIDA (Agence Iséroise de Diffusion Artistique) which organizes major live performing arts events of the Isère region. He is a member of the French Ethnomusicology Society, a qualified member of Musique Française d'Aujourd'hui (MFA); and he sits on several boards*

of directors: *Les Siècles* orchestra, TM+ modern music ensemble, and the world music of today festival *Les Détours de Babel*.

Moderator: Trained as an organist, the Franco-American **Gretchen Amussen** has been Director of External Affairs and International Relations at the Paris Conservatoire. Current Vice-President of the AEC, she has been active in numerous European networks, co-chairing both the AEC thematic working group dedicated to the implications of the Bologna process for music conservatoires (2001-04) and, from 2004-07, the Music Profession working group.

Part II: Parallel Breakout Sessions

Breakout A - The Young Star

The Music Market

“The young star—a healthy category in the art of music?”

Introduction & Conversation

Anna Tifu, violinist, Italy and **Paolo Petrocelli**, Music Agent/Artist Manager, Italy

Moderator: **Janneke van der Wijk**, Director of Amsterdam Conservatory

There is increasing concern among the gatekeepers of the art of music that the constant search for, and celebration of, the “young star” may have detrimental consequences not only for the young musicians themselves but also for the whole discipline, as it may encourage erroneous beliefs about the functioning and value of music as art. The breakout session will explore the challenges, but also the opportunities, associated with being a young star.

***Anna Tifu** is considered one of the most talented Italian violinists of her generation. Making her debut as a soloist with the Orchestre National des Pays de La Loire at the age of 11, she has won many awards and prizes in her country and abroad. She received her Music Diploma from the Cagliari Academy of Music at the age of 15 and was awarded a scholarship from the Mozart-Gesellschaft Dortmund. From 2005 to 2008 she studied at the Curtis Institute of Music in Philadelphia. In 2007 she came to international attention as winner of the first prize in the George Enescu International Competition in Bucharest. As a soloist she has collaborated with major orchestras, including the Accademia Nazionale di Santa Cecilia Chamber Orchestra, Berlin Philharmonic Virtuosos, Israel Philharmonic Soloists, Israel Chamber Orchestra, Munich Chamber Orchestra, Prague Chamber Orchestra, Essen Chamber Orchestra, Orchestra Philharmonic of the Nations and the Hungarian Symphony Orchestra.*

***Paolo Petrocelli** received his violin degree from the Conservatory of Santa Cecilia and graduated in musicology from the Università Sapienza, specializing in the study of European music in the 20th century. In 2007, he received a research grant from the*

William Walton Trust. He has worked with Vatican Radio to realize a series of episodes on 20th century British music, including that of William Walton, and with the artistic direction and library departments of the Accademia Nazionale di Santa Cecilia. Paolo is now working as a journalist, writing for Italian and European music and culture magazines and collaborating on the organization of international music and film festivals. He is also working manager for musicians and musical acts such as Orchestra Sinfonica d'Italia. He is committee member of the Working Youth Group of the European Music Council. Along with the electric-acoustic ensemble Zeitlet, he won the Independent Music Award in the Film Music section. He is the violinist of the indie-folk band, Vinegar Socks.

***Janneke van der Wijk** studied Musicology and Pedagogy and Educational Sciences at the University of Amsterdam; she graduated with a thesis on the history of the Conservatorium van Amsterdam and the professionalization of Dutch musical life until 1940. From 2005 to 2007 Van der Wijk was the Director of the Chamber Question. In 2008 she became the first director of MCN, the national institute for the Dutch professional music world, which has gained national and international reputation for the Dutch music industry under her leadership. Since May 2011, Janneke has been Director of the Conservatorium van Amsterdam.*

Breakout B - Music Festivals

The Music Market

“Music Festivals between Art, Fashion and Market”

Introduction & Conversation

Christian Thompson, Director of the Verbier Festival Academy, Switzerland

Jan-Ype Nota, Artistic Advisor, Peter the Great Festival, The Netherlands

Moderator: **Harrie van den Elsen**, Dean, School of Performing Arts Hanzehogeschool, The Netherlands

There has been an explosion in the number of music festivals over the past decades in Europe. But there has been little in the way of examination, or even awareness, of the artistic significance and overall cultural impact of such events upon the work of musical artists. The breakout session's objective is to explore the specific issues of artistic integrity that concern not only the artists performing at festivals but also those working inside the festival organisation.

***Christian Thompson** worked in London as an artist manager in three different concert agencies, with clients: Joshua Bell, Lynn Harrell, Stephen Hough, the King's Singers, Dame Moura Lympany, Yuri Temirkanov, Christian Tetzlaff and Krystian Zimerman, to name a few. In 2005, he became the Director of the Verbier Festival Academy, a summer meeting place for young soloists and singers of exceptional talent. Since then, he has applied his artist management experience to the Academy and its participants, allowing them to benefit from his expertise in developing their careers. Christian also created the Verbier*

Festival Amateur Chamber Music Week as well as DISCOVERY, an education initiative for adults and young people. Next summer sees the launch of the Verbier Festival Music Camp, a new learning initiative for 15-17 year olds with Music Director Daniel Harding.

***Jan-Ype Nota** studied cello with Jean Decroos at the Koninklijk Conservatorium, The Hague where he received his diploma as performing musician. After this he continued his studies in London. Jan-Ype is a regular guest at summer festivals such as Luzern and Aix-en-Provence. In the Netherlands he has appeared as a soloist with various orchestras including performing under the direction of Frans Brüggen. He is an active chamber musician, performing in various ensembles and is the cellist of the Van Bree Quartet. Jan-Ype is assistant principal cellist in the North Netherlands Orchestra in addition to teaching cello and chamber music at the Prins Claus Conservatorium Groningen and directing HJSO. He is artistic advisor to the Peter the Great Festival in Northern Netherlands.*

***Harrie van den Elsen** is Dean of the School of Performing Arts at the Hanze University of Applied Sciences Groningen (NL). He is chairman of the network of Dutch academies of music and pop music, dealing with development of strategic policies for national and international professional music education. Harrie was previously Dean of the Maastricht Academy of Music, having been a teacher of music theory, chamber music and XXth century music there and then, successively, Head of Classical Music and Acting Dean. Harrie was a programme manager of internationalization at the Zuyd University and chair of the Arts Education Platform, which includes Zuyd University's Academies of Theatre, Fine Arts and Design, Architecture and Music.*

Breakout C - The Ethics of Music Performance Criticism

The Art Institution

“The Ethics of Music Performance Criticism”

Presentation & Discussion

Elena Alessandri, pianist, music researcher and PhD candidate, Hochschule Luzern Musik, Switzerland

Moderator: **Astrid Kvalbein**, singer, music critic and PhD candidate; Norwegian Academy of Music, Oslo

Evaluating music performances is a standard feature of our musical life, but do we know what goes on when we evaluate a performance? Can we be certain that our judgements are “fair” or “valid” when some of the factors influencing them are not necessarily solely musical in their basis? These questions will be discussed against the background of recent studies on performance evaluation.

***Elena Alessandri** completed a piano degree in Italy and gained a MA in music pedagogy at the Conservatorio della Svizzera Italiana, Lugano. She is a research associate at the Lucerne University of Applied Sciences and Arts (Hochschule Luzern – Musik) and since*

September 2010 she is also a doctoral student at the Royal College of Music in London, working for a Ph.D. in the area of music psychology. She currently investigates the practice of music criticism, teaming up with the research department at the Conservatorio della Svizzera Italiana, Lugano as research collaborator for the project "Reviews Reviewed", financed by the Swiss National Science Foundation (SNSF) and led by Dr. Hubert Eiholzer.

Astrid Kvalbein is a Ph.D. candidate at the Norwegian Academy of Music, whose research project concerns the composer, critic and chairman of the Norwegian section of ISCM, Pauline Hall (1890-1969). Kvalbein has several years of experience as a music critic, now writing for *Aftenposten*, and as a free-lance singer, primarily of contemporary music. She is also the author of a portrait book on the pianist Leif Ove Andsnes - *I og med musikken* (Samlaget 2005).

Breakout D – Music Competitions

The Music Market

"Music competitions: good for the art of music?"

Introduction & Discussion

Anna Dmitrieva, violinist, St Petersburg Conservatory, Russia

Alexander Maslov, pianist St Petersburg Conservatory, Russia

Ian Watt, guitarist, Royal Scottish Conservatoire, Glasgow, UK

Moderator: **Thüring Bräm**, composer and conductor, former AEC Council Member, Switzerland

A panel of young musicians who have participated in international competitions will help us explore how, and to what extent, their competing and competitive behaviour has been beneficial to their artistic development, whether one's goal of winning may interfere with artistic issues and how competitions are, or should be, represented in the public mind.

Anna Dmitrieva is a successful violinist, currently pursuing her post graduate studies at the St. Petersburg Conservatory under Inga Dzekster. She won several prizes from different competitions including St. Petersburg competition for young violinist, Second International Competition for young performers / composers, Charles Hennen Chamber music competition (Holland), 64th European Music Festival Competition (Belgium), Moscow International Competition (Moscow). She has played in European festivals: Kissinger Sommer (Germany) in 2003 and in 2004, Saint-Petersburg seasons in Europe (Austria, Slovakia, Czech Republic) in 2006, International week (Austria) in 2009 and in Orlando Music Festival (The Netherlands) in 2011.

Alexander Maslov was accepted at a specialised music school under the N. A. Rimsky-Korsakov Saint Petersburg State Conservator at the age of 5. By the age of 11 he was regularly performing in concerts both in Russia and abroad, on TV and radio. In 2002, he won the VI International Vladimir Krainev piano competition and also received two

special prizes for Best Performance of Chopin's Nocturnes and Best Musical Composition of the 20th Century. Following his graduation, Alexander was invited by Professor Vladimir Krainev to enter his exclusive Hochschule für Musik und Theater in Hanover, Germany. In 2005 he returned to Russia to study under Professor L. Zaytchik, and in 2006 he won Fourth prize in the XXII International Piano Competition "Valsesia Musica" held in Varallo, Italy. In 2007 he won Second prize and the Audience Sympathy Prize in the International Anton Rubinstein Piano Competition held in Dresden, Germany and in 2010 he won Second prize in the All-Russian piano competition. He continued with postgraduate studies under Professor L. Zaytchik, and since then he has performed numerous solo concerts in Germany, France, Austria, Switzerland, Italy, Poland, Ukraine, Peru and China, with many famous symphony orchestra.

*Originally from Aberdeen, Scotland, **Ian Watt** is currently studying for a Masters in Music Performance at the Royal Conservatoire of Scotland. He is a concert guitarist of note and winner of major prizes in many international competitions. Since his debut in 2005, he has toured extensively throughout the world and appeared at several leading international festivals. He has worked as a soloist with the Los Angeles Chamber Orchestra, BBC SSO, the City of London Sinfonia, Scottish Philharmonic Orchestra, Glasgow Chamber Orchestra and Aberdeen Sinfonietta and many of his performances have been broadcast on radio and television. Ian is a strong advocate of contemporary music and has already had music written for him by leading composers of today.*

***Thüring Bräm** studied piano, conducting and composition in Basel and musicology at the Music Academy in Basel and the University of Heidelberg. He worked as a conductor and répétiteur at the Curtis Institute of Music and the Aspen Music Festival and School and he holds a Master of Arts in Composition from the University of California, Berkeley. He was a member of the board of the City of Basel Music Academy, the director of the Conservatory of Lucerne, founding rector of the Musikhochschule Luzern, president of the Jeunesses Musicales de Suisse, chief conductor of the Junge Philharmonie Zentralschweiz as well as a member of the research council of the Swiss National Science Foundation. He was head of the Regio choir Binningen/Basel, a regular guest conductor of the Chamber Philharmonic Pardubice. He is president of the jury of the Concours du Festival de Musique Sacrée Fribourg and of the Johannes Brahms Chamber Music Competition in Gdansk.*

Breakout E - Artistic Integrity within a Conservatoire

The Art Institution

“Artistic Integrity within a Conservatoire”

Dubravka Jovicic, Dean Faculty of Music, Belgrade, Serbia

Henrik Sveidahl, Director Rhythmic Conservatoire, Copenhagen, Denmark

Moderator: **Mist Thorkelsdottir**, Iceland Academy of the Arts, Reykjavik

What is the relationship between the goals, aspirations and organisational structures of our conservatoires on the one hand and the goals, aspirations and working modes of the individual artists on the other? Are we at risk of putting the well-being of conservatoires before the well-being of the individual artists working there? These and related questions will be discussed by three school directors representing different artistic backgrounds and organisational cultures.

Dubravka Jovičić received her Master of Arts degree at the Faculty of Music in Belgrade and undertook advanced professional training at the Paris National Conservatory, the Mozarteum Salzburg, and in London. She received the degree of Doctor of literature at the Philology Faculty, Belgrade. She was the recipient of an array of high tributes and awards at international and Yugoslav competitions, among them The Honorary Medallion and Diploma at the 9th Interpodium in Bratislava, the Award from International Pianist Festival “Jardin de musique”, the First Prize and Golden Medal at the International Competition of Young Soloists, Bordeaux, the First Award at the Yugoslav Competition of Music Artists, Zagreb, and the Silver Medal from the University of Arts in Belgrade. The recording of her Budapest concert was broadcasted on the NHK network in Japan in the cycle of the best performances from all international festivals in 1982. The sound archive of Radio Belgrade has recorded her interpretations (over twelve hours) of the most significant works of the music literature for piano, domestic music heritage and contemporary domestic and international works. Dubravka Jovičić is a professor at the piano Department, and Dean of Faculty of Music in Belgrade.

*Having graduated in musicology from the University of Copenhagen and from the Rhythmic Music Conservatory (RMC) in Copenhagen with saxophone as his main instrument, **Henrik Sveidahl** is currently the principal at the RMC. He was previously engaged as Assistant Professor in Saxophone, Ensemble and Ear Training at RMC in 1994 before holding the position of Vice Principal at RMC from 1997 – 2005. Henrik Sveidahl is a well-established and acknowledged saxophone player. He is known for his great versatility and openness to new possibilities. His influence on the Danish music scene is remarkable.*

*Following keyboard studies in Iceland, **Mist Thorkelsdottir** pursued instrumental and composition studies in Minnesota, New York and Boston. She teaches, composes, performs, and is engaged in numerous arts organizations. Mist is the recipient of commissions and grants from North America and Europe, has led the Department of Music as Dean at the Iceland Academy of the Arts since 2001. She is a member of the AEC Council.*

Breakout F – Ranking

The Regulatory Sector

“Ranking Conservatoires: Do indicators create the right incentives?”

Peter West, CEO Strathclyde University, Scotland

Moderator: **Stefan Gies**, Chair of Polifonia Working Group „Quality Enhancement, Accreditation and Benchmarking“, Hochschule für Musik "C.M. Von Weber", Dresden, Germany

Imagine that your institution is being ranked – not just rated as ‘good’, ‘excellent’ etc. – but classified as being superior to or inferior to other schools of music. Whether you like it or not, the signs are that ranking of conservatoires, along with all higher education institutions, will soon become a reality. Naturally, if your institution appears at the top of the list you are likely to be satisfied. But what happens if it ranks among institutions at the bottom? Are you going to try to move up the ladder or just drop out of the ranking game altogether – assuming such an option is open to you? In the first case, do your institution’s artistic commitments and aspirations and those of your collaborators harmonize with the goals and methods – especially the emphasis upon the quantifiable – that are inherent to ranking criteria and systems? The discussion will shed light on these and other issues.

***Peter West** is Chief Operating Officer of Strathclyde University, responsible for Corporate Services, Student Experience and Enhancement Services, Marketing and Development Services, Information Services and Research and Knowledge Exchange Services, divisions of Professional Services. He is a graduate in Modern History from the University of St Andrews and was President of IMHE, the Higher Education Management Programme of OECD. He has been involved in Higher Education management training and is currently a Director of ESMU, the European Centre for Strategic Management of Universities. Peter has been Convener of the Malawi Millennium Project, co-ordinating the efforts of the University of Strathclyde and Bell College to support Malawi in general and the University of Malawi in particular. He has been awarded honorary doctorates by the Universities of Rostov-on-Don, Russia and Malawi; a Fellowship of Bell College; the OBE for services to Higher Education in Scotland and Malawi in the Queen’s Birthday Honours. He is also a Deputy Lieutenant of the City of Glasgow and chairs the Scotland/Malawi Partnership.*

***Stefan Gies** graduated in music education, viola, musicology and composition. He is professor of music pedagogy at the Hochschule für Musik Carl Maria von Weber Dresden/Germany, chairing his institution as a Rector from 2003-2010. He is engaged in projects to increase the music university’s self-monitoring and autonomy as well as in music education research, development and practice, where he has been developing a retrospective survey of numerous publications in music pedagogy, musicology and music theory.*

Part III: Plenary Session

Provocations: “What are we missing? What should conservatoires do that they are not presently doing?”

- **Tet Koffeman**, Coordinator of the new programme “musician 3.0”, Utrecht Conservatoire, The Netherlands
- **Robert Martin**, Director, Bard Conservatory of Music, USA
- **Bruno Messina**, Director of the Festival Berlioz, France
- Moderator: **John Wallace**, Principal of the Royal Conservatoire of Scotland

John Wallace, member of the thematic day programme committee, will ask participants for their initial feedback on the day’s presentations and discussions. The session will be complemented by a brief presentation of a new study programme, “musician 3.0”. This programme aims to offer a pathway to creating working conditions for musicians that are conducive to their artistic integrity.

*Born in Nuenen, the Netherlands, in 1965, **Tet Koffeman** studied at the Hilversum’s Conservatorium (AHK) where she graduated in 1990 as a jazz singer. She has performed with several of her own groups as a singer, composer and singer /songwriter. As a workshop leader and vocal coach she developed a workshop series on improvisation and communication called: Vocal Playground, which she has performed with both amateur and professional (jazz & classical) singers. Working at the Utrecht’s Conservatory (HKU) she developed a new Bachelor of Music programme called Musician 3.0, creating, performing, and communicating which is running its second year now.*

***John Wallace** attended Buckhaven High School, Fife, Scotland and King’s College, Cambridge. He was Principal Trumpet of the Philharmonia Orchestra for nearly twenty years. With Professor Trevor Herbert he is co-editor of the Cambridge University Press Companion to Brass Instruments. John has long been acclaimed as a virtuoso trumpet player and musician of world renown and was awarded an O.B.E. in the Queen’s Birthday Honours in recognition of his distinguished services to music. He is the first orchestral musician to receive the ABO Award from the British Orchestras as an individual considered to have made the most outstanding contribution to orchestral life in the UK. He was elected a Fellow of the Royal Society of Edinburgh, a Fellow of the Royal College of Music, and a Fellow of the Royal Northern College of Music. John Wallace is now Principal of the Royal Conservatoire of Scotland and also Chair of Conservatoires UK.*

Meet your Council Member Session

Monday 12 November 12:30 - 13:30

On 12th November at 12:30, participants will have the opportunity to meet the Council Member of their area of reference to discuss any relevant issue of their concern. Each Council Member (as well as the Chief Executive) has been nominated as reference point for institutions belonging to a specific country or group of countries. The list of countries and the Council Member of reference can be found below.

| | |
|--------------------|---|
| Albania | András Batta |
| Armenia | Grzegorz Kurzyński |
| Australia | Jeremy Cox |
| Austria | András Batta |
| Azerbaijan | Grzegorz Kurzyński |
| Belarus | Grzegorz Kurzyński |
| Belgium | Pascale de Groote |
| Bosnia Herzegovina | András Batta |
| Bulgaria | Grzegorz Kurzyński |
| Canada | Jeremy Cox |
| China | Jeremy Cox |
| Croatia | András Batta |
| Cyprus | John Wallace |
| Czech Republic | András Batta |
| Denmark | Eirik Birkeland and Mist Thorkelsdottir |
| Estonia | Eirik Birkeland and Mist Thorkelsdottir |
| Finland | Eirik Birkeland and Mist Thorkelsdottir |
| France | Gretchen Amussen |
| Georgia | Grzegorz Kurzyński |
| Germany | Jörg Linowitzki |
| Greece | Hubert Eiholzer |
| Hungary | András Batta |
| Iceland | Eirik Birkeland and Mist Thorkelsdottir |
| Ireland | John Wallace |
| Israel | John Wallace |
| Italy | Bruno Carioti |
| Japan | Jeremy Cox |
| Kazakhstan | Grzegorz Kurzyński |
| Korea | Jeremy Cox |
| Kosovo | András Batta |
| Latvia | Eirik Birkeland and Mist Thorkelsdottir |
| Lebanon | John Wallace |
| Lithuania | Eirik Birkeland and Mist Thorkelsdottir |
| Luxembourg | Hubert Eiholzer |

| | |
|-------------|---|
| Macedonia | András Batta |
| Mexico | Jeremy Cox |
| Montenegro | András Batta |
| Netherlands | Harrie van den Elsen |
| Norway | Eirik Birkeland and Mist Thorkelsdottir |
| Poland | Grzegorz Kurzyński |
| Portugal | Antonio Narejos |
| Puerto Rico | Jeremy Cox |
| Romania | András Batta |
| Russia | Grzegorz Kurzyński |
| Serbia | András Batta |
| Singapore | Jeremy Cox |
| Slovakia | András Batta |
| Slovenia | András Batta |
| Spain | Antonio Narejos |
| Sweden | Eirik Birkeland and Mist Thorkelsdottir |
| Switzerland | Hubert Eiholzer |
| Turkey | Harrie van den Elsen |
| Ukraine | Grzegorz Kurzyński |
| UK | John Wallace |
| USA | Jeremy Cox |

Monday 12 November

ERASMUS Network for Music Polifonia 2011-14

The ERASMUS Network for Music 'Polifonia' is a project that is supported by the ERASMUS Networks programme of the European Union. 'Polifonia' studies various issues related to professional music training at the European level. The network, which is the biggest European project on professional music training to date, involves 55 institutions in the field of music training and the music profession in 26 European countries and 4 countries outside Europe. It is jointly coordinated by the Koninklijk Conservatorium Den Haag and the European Association of Conservatoires (AEC). With two preceding cycles running from 2004-2007 and 2007-2010, 'Polifonia' is now in its third cycle and will run until 30 September 2014.

Within the project 5 working groups are engaged in subjects such as Assessment and Standards, Artistic Research in Music, Quality Enhancement and Accreditation, Education for Entrepreneurship, as well as Mobility and Joint Programmes. In this plenary session the chairs of the working groups will share the current outcomes and working progress of their groups and talk about the plans for the following two years. This session is aimed to be interactive, encouraging participants to comment on all addressed subjects.

AEC Quality Enhancement activities: Feedback from institutions reviewed by AEC Peer-Reviewers

Since 2010, several AEC member institutions have been visited by teams of peer-reviewers, some within the framework of an *AEC Quality Enhancement Process* (a friendly visit by a critical team of peers) and some within the framework of a national evaluation/accreditation procedure in which AEC was taking an active part. In the later case, called *Joint Collaborative Reviews*, the criteria and standards of the national evaluation/accreditation agency are usually merged with the AEC criteria/questions of inquiry and the AEC nominates peer-reviewers in charge of writing the final evaluation report. During the session, after a short introduction to AEC current activities in the field, three institutional representatives will share their thoughts and comments on the reviews which were conducted in their institution in 2010. They are asked, two years later, to reflect on what has really changed in their institution following the review and how they have handled the report written by the peer-reviewers.

Documents for the General Assembly

Agenda of the General Assembly



Association Européenne
des Conservatoires,
Académies de Musique
et Musikhochschulen

Monday November 12, 2012

1. Minutes of the Valencia General Assembly
2. President's report on activities: Annual Report 2011 – 2012
3. Financial report of the General Secretary
 - Vote on the 2011 accounts
 - Forecast outturn 2012 and Budget proposal 2013
 - Appointment of two auditors for the 2012 accounts
 - Vote on the proposed new membership fee structure from 2013 onwards and fee levels for 2013
4. Elections to the Council
5. Revised proposal on honorary awards
6. AEC Office move to Brussels:
 - Formal notification of Council's decision on 25th September 2012 to approve AEC Office move to Brussels
 - Approval of revisions to Statutes required for the creation of a Belgian Association
 - Procedure for obtaining signatures of approval for Belgian Statutes
7. Confirmation of new members, withdrawals and exclusions
8. Future congresses
9. Commemoration of Johannes Johansson's life and achievements
10. Any other business (to be notified to the Chair beforehand)

Documents for the General Assembly



Association Européenne
des Conservatoires,
Académies de Musique
et Musikhochschulen

1. Minutes of the Valencia General Assembly
2. AEC Annual Report (*distributed separately at GA Registration*)
3. AEC Strategic Plan 2011 – 2015: Performance against targets for 2011
4. AEC Strategic Plan 2011 – 2015: Agreed updated targets for 2012
5. 2011 Accounts (*can be found in the Annual Report*)
6. Forecast outturn 2012 and budget proposal 2013 (*distributed separately*)
7. Proposal for new membership fee structure and proposed fees for 2013
8. Biographies of candidates for council elections
9. Revised proposal for honorary awards of the AEC
10. Revisions to statutes required for the creation of a Belgian Association (*available separately in the AEC Congress folder*)

Minutes of the AEC General Assembly 2011

Conservatorio Superior de Música “Joaquín Rodrigo” de Valencia, SPAIN, 12 November 2011

Pascale de Groote, AEC President, welcomes the AEC members and opens the AEC General Assembly 2011.

1. Minutes of the 2010 General Assembly in Warsaw

The Minutes are unanimously approved by the members present.

2. President's Report on the AEC activities: Annual Report 2010 (and Activities 2011)

More details for the year 2010 can be found in the AEC Annual Report 2010 (available in English, French and German), including a summary of the 2010 Annual Accounts. In her presentation, Pascale de Groote addresses the following issues:

- Membership: in 2010, the AEC had 271 members (237 Active and 34 Associate Members)
- AEC Council (members and roles): at the end of 2010, a new President, a new vice-President and a new Secretary General were elected (Pascale De Groote - Royal Conservatoire, Artesis University College Antwerp; Gretchen Amussen - Paris Conservatoire and Jörg Linowitzki - University of Music Lübeck) as well as two new Council members (John Wallace, Royal Scottish Academy of Music and Drama, and Grzegorz Kurzyński, Karol Lipinski Academy of Music in Wroclaw)
- Personnel changes within the AEC Office: from 1st January 2011, Jeremy Cox became the new AEC Chief Executive Officer.
- Policy Development: actions were undertaken in 2011 to implement the AEC Strategic Plan 2011-2015, adopted at the 2010 General Assembly. These 2011 actions will be evaluated by the Council Meeting in March 2012. The results shall be published in the Annual Report 2011 and discussed at the General Assembly 2012.
- AEC Regular Activities (see Annual Report)
- AEC Websites and Publications (see Annual Report)
- The Projects in which the AEC played an active Role 2010/11 (ERASMUS Network for music 'Polifonia [2007-2010]'; Sida Project 'Widening Participation on the Road to Membership' [2009-2011]; EU project 'Practics Mobility'; EU project 'Sectoral Qualifications Framework for Humanities and the Arts HUMART' [2010-2011]).
- Representation and Advocacy (see Annual Report)
- Partnerships with other organisations (see Annual Report)
- Activities 2012
 - o Pop & Jazz Platform meeting, Lille, 24-25 February 2012
 - o Early Music Platform meeting, Bremen, 20-21 April 2012
 - o European Platform for Artistic Research in Music (EPARM), Rome, 10-12 May 2012
 - o Meeting for International Relations Coordinators to be confirmed (subsequently

announced as Naples, 14-16 September 2012

- Annual Congress 2012, St-Petersburg, (announced as 8-10 November 2012, subsequently revised to **10-12 November 2012**)

During 2011, AEC Office's location has been under discussion. It could be beneficial for the AEC Office to relocate to Brussels in order to be closer to the centre of Europe and European policy making/politics and to improve collaboration with European partner organisations and European institutions. AEC members agree that:

- 1) AEC Office should start a feasibility study as to whether a move to Brussels would be practicable.
- 2) AEC Council be given the decision-making power in this area (i.e. if the study shows that a move would be practicable, AEC Council will be able to decide quickly to authorise the Office's move)

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 be found in the AEC Annual Report 2010 that has been given to the participants together with a copy of the forecast outturn for 2011 and first provisional budget for 2012.

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.

Important information concerning AEC membership fees 2012 is mentioned:

- There are plans to suggest in the future a dual membership fee to both ELIA and AEC at a discounted rate so that institutions teaching music alongside other arts would not necessarily have to choose between ELIA and AEC
- An 'earlybird' rate is introduced for the 2012 fees in order to offer an effective continuation of the freeze on fee levels: fees paid before 1st May 2012. This fee will be at 2011 rates and would then rise by 7.5%, as explained in the table below:

| Proposed AEC Membership Fees for 2012 | | | |
|---------------------------------------|-----------------|---|-------------------------------------|
| 2011 rates | Full rates 2012 | With 'earlybird' discount of 7.5% (figures rounded) | Extra from 1 st May 2012 |
| 920 euros | 995 euros | 920 euros | 75 euros |
| 815 euros | 880 euros | 815 euros | 65 euros |
| 680 euros | 735 euros | 680 euros | 55 euros |

- According to the Statutes, fees must, in any case, be paid by 31st October. If a membership institution faces problems regarding the fee payment, they are invited to contact Jeremy Cox.

The Secretary General thanks the external auditors Michael Uhde (Hochschule für Musik Karlsruhe) and Peep Lassmann (Estonian Academy of Music and Theatre in Tallinn) for their work. They both recommended to the General Assembly the acceptance of the 2010 accounts and the General Assembly approves the 2010 accounts.

The Secretary General asks for the approval of the Budget Proposal 2012, which is also approved by the General Assembly.

Finally, the Secretary General asks for the approval to the appointment of Claire Michon (Centre d'Etudes Supérieures de Musique et de Danse de Poitou-Charentes - CESMD) and Henk van der Meulen (Royal Conservatoire The Hague) as external auditors for the 2011 budget. The General Assembly approves their appointment.

4. Elections to the Council

Vice-President seat:

Chris Fictoor leaves his position after the completion of two full terms. Two candidates within the Council are applying for this position:

- Bruno Carioti (Conservatorio di Musica "Alfredo Casella" L'Aquila, Italy)
- Hubert Eiholzer (Conservatorio della Svizzera Italiana Lugano, Switzerland).

Council seats:

As these two candidates are current Council members, one new Council Member needs to be elected. Moreover, within the Council membership itself, Bruno Carioti is standing for a second period. Depending on the person elected as Vice-president, the General Assembly will have to elect one or two Council members. The candidates are:

- Bruno Carioti (Conservatoire "A. Casella" in L'Aquila, Italy)
- 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)

The General Assembly approves the appointment of Barry Ife (Guildhall School of Music & Drama, London) as Election Officer. The President then invites the election candidates to present themselves to the membership.

The President thanks the Election Committee, composed of representatives from the membership and the Council, for its work during the year ensuring that there are appropriate candidates for the vacancies.

RESULTS:

The results of the Vice-President election are announced during the information forum by Election Officer Barry Ife: Hubert Eiholzer (Conservatorio della Svizzera Italiana Lugano, Switzerland) is elected as Vice-President.

The results of the Council members election are announced after lunch: Bruno Carioti (Conservatoire "A. Casella" in L'Aquila, Italy) is elected 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) is elected for a first term.

5. Proposed new internal regulations

With the various personnel changes in the AEC Executive Committee and in the AEC Office, it was decided to review the respective roles of Council, Executive Committee and AEC Office Team and review the AEC Statutes and the Internal Regulations approved in by the General Assembly in 2005. A new set of internal regulations is proposed to the General Assembly in Valencia

Annex 1: Vision, Mission, Aims, Objectives and Values of the AEC

Feedback was received on the Credo during the Annual Congress 2010 and afterwards and considered by the Council in January 2011. The Council decided to integrate the completion of Credo with a revision of the aims and objectives of the Association.

Annex 1 is accepted by the General Assembly.

Annex 2: Honorary Awards of the AEC

The following categories of honorary awards are proposed:

- Honorary versions of the posts of the Executive Committee: Honorary President; Honorary Vice-President; Honorary Secretary General
- Honorary Fellow
- Honorary Member
- Honorary Patron

When the President asks for comments or abstentions, a discussion with three contributions of AEC member representatives begins. The commenting members feel that the introduction of these additional honorary titles is not necessary and might falsify the idea of a Council Member's duty as well as the representation of regular members in comparison with Council Members. One comment approves that such titles would be generated but not in the amount and intensity planned and thus advises the Council to rethink the model for the Honorary awards.

AEC Vice-President Chris Fictoor proposes not to proceed with the proposal at this stage and suggests that Council revise the currently planned model for Honorary Titles by the Council and bring it back to the General Assembly in 2012. The Assembly warmly approves this suggestion.

Annex 3: Proposal for internal regulations for elections to the AEC Council – Annex to the 2001 Statutes

(no vote is required here as this is an explanatory document).

Annex 4: Procedures for the Nomination and Election of Council and Executive Committee Members of the AEC

- The Nomination Committee role would become part of ExCom duties
- The representation would be less restricted to Rectors and their nominees than before
- The quoracy rules would be relaxed – simple majority
- There would be two Returning Officers, replacing one Elections Officer

Annex 4 is approved by the General Assembly.

Annex 5: Eligibility, Profile, Roles and Duties of Members of the AEC Council and Officers of the AEC Executive Committee (President, Vice-Presidents and General Secretary) and Terms of Reference for the Council and Executive Committee

- The document “Eligibility, Profile, Roles and Duties” amplifies existing documentation whereas the Terms of Reference are new. This document makes the division between Council/ExCom and Chief Executive & Staff clearer.

Annex 5 is approved by the General Assembly.

Internal Regulations 2011, supplementing the statutes of the AEC

The remaining points (not addressed in the annexes) in these new proposed internal regulations are presented:

- Article 4.2 – definition of Europe
- Article 4.2 – definition of *curricula of professional quality aimed at training for the music profession*
- Articles 5.1 & 5.2 – admission
- Article 6.3 – termination of membership
- Article 7.1 – membership fee
- Article 10.3 – publication of Annual Report
- Article 11.4 – minute-taking for GA

The Internal Regulations 2011 are approved.

6. Confirmation of new members, withdrawals and exclusions

The following institutions have been accepted as Active Members in 2011:

- Popakademie Baden-Württemberg, Mannheim, Germany
- Conservatorio Superior de Música de Alicante "Oscar Esplà", Alicante, Spain
- Conservatorio di Musica "Niccolò Piccinni", Bari, Italy
- Conservatoire National de Région de Nice, France
- Devlet Konservatuvvari, Istanbul University state Conservatory/TC Istanbul Üniversitesi, Turkey
- Conservatorio di Musica "San Pietro a Majella", Naples, Italy

The following institutions has been accepted as Associate Members in 2011:

- Shanghai Conservatory of Music, China (Associate member)
- Berklee College of Music, Boston, US (Associate member)

The following institutions have withdrawn their membership in 2011:

- Nanyang Academy of Fine Arts, Singapore
- École Normale de Musique de Paris, France
- Royal Welsh College of Music and Drama, Cardiff, UK

The following institutions have been excluded from the Association for failing to pay fees in 2009 and 2010:

- Conservatorio Statale di Musica "Tito Schipa", Lecce, Italy
- London College of Music, London, UK
- State Conservatory of Thessaloniki, Thessaloniki, Greece
- Esterhazy Karoly, Eger, Hungary
- Universitatea Transilvania din Brasov, Romania
- National School of Music – National Autonomous University, Mexico City, Mexico

The AEC has now 271 members.

7. Future congresses

- The next Congress will take place at the St Petersburg State Conservatoire "N.A. Rimski-Korsakov" in Saint Petersburg, Russia, in November 2012
- For the Congress in 2013, a venue is proposed but still needs to be confirmed. A decision on this issue will be taken during the upcoming AEC Council meeting. Additional information on Congress organisational details can be obtained from the AEC Office.

8. Miscellaneous

There are no issues to be discussed under this heading.

After the President closes the AEC General Assembly, the Congress continues with the Information Forum.

AEC STRATEGIC PLAN 2011 – 2015: Performance against targets for 2011

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.'*

This document charts the progress made against these three key actions. It does so by first noting progress against those actions which were originally targeted for 2011 and then commenting on progress made against other targets during the year.

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.

| Action Points from A selected for 2011 | Status by January 2012 |
|--|--|
| <p>By the end of 2011, the AEC will have organised 1 annual congress, maintaining a careful geographical balance in relation to the venues, the invited speakers and the use of languages.</p> | <p>The AEC Annual Congress was organised and held in Valencia, Spain. The venue for the 2012 Congress was confirmed as St. Petersburg, Russia. A 5-year forward planning exercise was instituted to assist in ensuring geographical balance (both from Congress to Congress and between each year's Congress and the other events of that year).</p> <p>The Congress Committee planned and implemented a successful Thematic Day at the Congress with a range of invited speakers from a wide geographical catchment.</p> |
| <p>By the end of 2011, the AEC will have organised 1 annual IRC meeting, maintaining a careful geographical balance in relation to the venues and the invited speakers.</p> | <p>The IRC Meeting was organised and held in Porto, Portugal. The venue for the 2012 IRC Meeting remained unconfirmed at the end of 2011 but was subsequently confirmed as Naples, Italy. A 5-year forward planning exercise was instituted to assist in ensuring geographical balance (both from IRC Meeting to IRC Meeting and between each year's IRC Meeting and the other events of that year).</p> <p>Invited speakers came from a wide geographical catchment; the lack of simultaneous translation raised some problems for non-native English speakers which are being taken into account in future planning.</p> |
| <p>By the end of 2011, the AEC will have studied the feasibility in terms of organisational capacity and content to implement continuing professional development seminars for conservatoire staff and teachers.</p> | <p>Council was presented with a paper on this subject containing two possible business models. Based on this, one model was selected and it was agreed to approach those involved in the previous seminars to confirm their willingness and availability to undertake similar work again.</p> |

| Action Points from A not originally for 2011, but where progress has been made during 2011 | Status by January 2012 |
|---|--|
| <p>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.</p> | <p>Meetings of the Pop & Jazz and Early Music Platforms were held in 2011, the former in Graz and the latter in Geneva. Events were confirmed for 2012 (PJP, Lille, February) and (EMP, Bremen, April).</p> <p>Various models for frequency of meetings were discussed during the year. An annual pattern puts heavy demands on the preparatory working groups in terms of fresh thematic ideas, suitable speakers and general organisation, but less frequent meetings are felt to risk compromising continuity for networking. A favoured model is emerging; this would consist of biennial full meetings (Conferences) with intervening</p> |

| | |
|---|--|
| | less formal networking events (Forums). |
| 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. | The first EPARM meeting was held in Belgrade in April 2011 and a second meeting has been arranged for Rome in May 2012. EPARM is part of the new Polifonia project (2011-14) and within this there are two EPARM meetings planned. It is hoped to hold at least one meeting based on Instrumental/Vocal Training between 2012 and 2014 by basing this on assessment and standards and bringing it under the aegis of the Polifonia project. |
| 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. | In February 2011 a resubmission of the Polifonia bid, unsuccessful in 2010, was made and this was approved in July 2011 for commencement in October 2011. The Polifonia project will run to 2014 i.e. for most of the lifetime of the Strategic Plan. |

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

| |
|--|
| ACTION POINTS for B: |
| <ul style="list-style-type: none"> ✓ Until the end of 2015, the AEC will continue with its pro-active participation in the EU cultural policy developments, such as the Cultural Sector Platforms and their possible successors. ✓ By the end of 2011, the AEC will have formulated a business plan on the future self-sustainability of the <i>AEC Institutional and Programme Review Scheme</i>. ✓ By the end of 2015, the AEC will have promoted the use of the <i>Sectoral Qualifications Framework for Higher Music Education</i> and other relevant tools through the dissemination of information (e.g. during its regular meeting or counselling visits) and finalised a first full review of the framework's content. ✓ By the middle of 2011, the AEC will have formulated a well-developed response to the proposal for a multidimensional global university ranking. |

| Action Points from B selected for 2011 | Status by January 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. | The AEC has continued to participate pro-actively in EU cultural policy developments, including the Cultural Sector Platforms. However, the AEC Office Team sees this as more a matter of riding on existing momentum than generating new pro-activity and wishes to re-invigorate this aspect of the AEC's work in 2012. In this context, a re-location to Brussels or its near vicinity would be advantageous. |
| By the end of 2011, the AEC will have formulated a business plan on the future self-sustainability of the <i>AEC Institutional and Programme Review Scheme</i> . | A business plan based upon project funding from Polifonia 2011-14 has been drawn up and approved by Council. Work is on-going on developing a business plan for self-sustainability beyond 2014. This links to the wider aims of the Strategic Plan: |

| | |
|--|--|
| | <p><i>'To further develop and formalise the AEC Institutional and Programme Review Scheme, both as a system supporting procedures in collaboration with national quality assurance agencies as well as an independent system with a listing on the European Register of Quality Assurance Agencies (EQAR), an (affiliate) membership to the European Association of Quality Assurance in Higher Education (ENQA) and a close cooperation with the National Association of Schools of Music (NASM) in the US.'</i></p> <p>Affiliate membership of ENQA has been achieved. An AEC Accreditation Committee has been established; the 2011 membership of the Committee has been maintained for 2012 and 13 in order to take these issues forward.</p> |
| <p>By the middle of 2011, the AEC will have formulated a well-developed response to the proposal for a multidimensional global university ranking.</p> | <p>The AEC was an active participant in the stakeholder consultation process conducted as part of the proposal for a multidimensional global university ranking system (U-Multirank). Working in conjunction with ELIA, it secured the retention of indicators relating to arts subjects in the matrix of such indicators used by U-Multirank. A research project is proposed for 2012 to explore these indicators and strengthen their feasibility (through clearer definition for the sector of concepts equivalent to terms such as 'peer review' and 'publication') to the point where they will be considered viable within the U-Multirank framework.</p> |

| Action Points for B not originally for 2011, but where progress has been made during 2011 | Status by January 2012 |
|--|--|
| <p>By the end of 2015, the AEC will have promoted the use of the <i>Sectoral Qualifications Framework for Higher Music Education</i> and other relevant tools through the dissemination of information (e.g. during its regular meeting or counselling visits) and finalised a first full review of the framework's content.</p> | <p>Work has progressed during 2011 on a sectoral qualifications framework (SQF) for the Humanities and Arts as part of the SQF HUMART project. This has resulted in the production of a draft SQF for what it is proposed to describe as 'the Creative & Performing Disciplines' – music and other performing arts, visual and fine arts and architecture – and a draft for a single-discipline sectoral framework for Higher Music Education, based upon the established Polifonia Learning Outcomes, but compatible with this new SQF.</p> |

Strategic Action C: Improving the AEC organisational infrastructure

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| <p>ACTION POINTS for C:</p> <ul style="list-style-type: none"> ✓ For the period 2010-2013, the AEC will look for increased operational support ✓ By the end of 2011, the AEC will have established a Human Resources Committee within the AEC Council ✓ By the end of 2012, the AEC will have formed an Advisory Board with well-known musical personalities ✓ By the end of 2011, the AEC will have reviewed its communication strategy ✓ By the end of 2011, an external review will have taken place of the current AEC organisational structure |
|--|

| Action Points from C selected for 2011 | Status by January 2012 |
|---|---|
| For the period 2010-2013, the AEC will look for increased operational support. | An application for an increased EU Operational Grant was successful and will run for 2011-13 inclusive |
| By the end of 2011, the AEC will have established a Human Resources Committee within the AEC Council. | This action point has not been achieved within 2011 and will be carried over to 2012. Three members of Council have agreed, in principle, to serve on this committee once formed. |
| By the end of 2011, the AEC will have reviewed its communication strategy. | The AEC has commissioned a new website and, in November 2011, appointed an Office Manager whose responsibilities include the development of the Association's communications strategy. The appointee will commence this review task in August 2012, building on the capabilities of the new website. |
| By the end of 2011, an external review will have taken place of the current AEC organisational structure. | The AEC's organisational structure was the subject of extensive review in 2011. Terms of reference were defined for Council, ExCom, the CEO and all members of the AEC Office and the relationship between these various bodies and individuals were reviewed and clarified. In addition, a new organisational structure within the Office itself was established, with dedicated roles for an Events manager and an Office Manager. The fact that this was not conducted as a formal external review was partly a function of a new CEO starting in the post in January 2011 and leading the review described above, at the invitation of the AEC President, as part of the process of familiarisation with the organisation. Since the new organisational structure is, in principle, valid financially until the end of 2013, it might be sensible to modify this action point and agree upon an external review to take place during 2013 with a view to establishing the optimum pattern for 2014 onwards within what will by then be a clearer picture of the Association's financial situation post December 2013. |

| Action Point for C not originally for 2011, but important to note for 2012 | Status by January 2012 |
|--|---|
| By the end of 2012, the AEC will have formed an Advisory Board with well-known musical personalities | It might be helpful to link this to the proposal generated in 2011 to create the title of Honorary Patron for a key musical figure willing to act as a figurehead for the Association and values for which it stands. |

AEC STRATEGIC PLAN 2011 – 2015: Agreed updated targets for 2012

This document proposes targets for 2012 aimed at progressing these three key actions. It does so first by noting those targets earmarked for this year when the Strategic Plan was drawn up (including targets that apply to every year) and then by adding additional targets selected in the light of progress made during 2011 and feedback provided by Council members at their meeting on 7 March 2012.

As a first step, therefore, the complete list of actions for the strategic period, as originally drawn up in 2010, is listed below:

- 1. Complete list of actions for 2011-2015** (See previous document to avoid lengthy repetitions in this reader)
- 2. Actions for 2012 as indicated in the Strategic Plan**

From this list, the following are the actions that were either specifically designated for 2012 or were conceived as running continuously throughout the period 2011-15. In addition, some actions deferred from 2011 or still on-going from that year have been included:

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

Action Points for A in 2012:

- ✓ By the end of 2015, the AEC will have organised 5 annual congresses [hence one in 2012], 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 [hence one in 2012], 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 [hence at least one in 2012]
- ✓ 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

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

ACTION POINTS for B in 2012:

- ✓ By the end of 2015 [hence 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 2013 [in an action initially planned for 2011 only, but whose scope has been extended], the AEC will have formulated a business plan to determine the future self-sustainability

of AEC quality enhancement and accreditation activities beyond 2014. During 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.

- ✓ By the end of 2015 [including during 2012], 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 counseling visits) and [by the end of 2015, will have] finalised a first full review of the framework's content

Strategic Action C: Improving the AEC organisational infrastructure

ACTION POINTS for C in 2012:

- ✓ By the end of 2011 [carried forward to 2012], 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 [and on-going into 2012], the AEC will have reviewed its communication strategy

During the Council meeting on 7 March 2012, there was wide-ranging discussion of strategic targets for 2012 in order to ensure that the priorities adopted were indeed those most relevant and, where, appropriate, reflected developments since 2010. In the list below, the suggestions of Council may be seen added to those arising out of the original Plan.

3. Revised set of Actions for 2012 (additions in **italic bold**)

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

Action Points for A in 2012:

- ✓ By the end of 2015, the AEC will have organised 5 annual congresses [hence one in 2012], 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 [hence one in 2012], 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 [hence at least one in 2012]
- ✓ 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 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***
- ✓ ***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 the added value that their activities bring.***

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

ACTION POINTS for B in 2012:

- ✓ By the end of 2015 [hence 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 2015 [including during 2012], 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 [by the end of 2015, will have] finalised a first full review of the framework's content
- ✓ ***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.***
- ✓ By the end of 2013 [in an action initially planned for 2011 only, but whose scope has been extended], the AEC will have formulated a business plan on the future self-sustainability of the AEC quality enhancement and accreditation activities beyond 2014. During 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.
- ✓ ***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 through the AEC 'PRIMO' ranking project***
- ✓ ***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)***

Strategic Action C: Improving the AEC organisational infrastructure

ACTION POINTS for C in 2012:

- ✓ By the end of 2011 [carried forward to 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***
- ✓ ***By the end of 2012, the AEC should have formulated a plan to include permanent student involvement in the future monitoring and development of its on-going strategic operation***
- ✓ 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
- ✓ ***By the end of 2012, the AEC will have completed the review of its communication strategy, including implementation of its new website***

4. Evaluation template for Council meeting 2013

As the culmination of the present document, the original and new priorities for 2012 are combined in an integrated set of action points comprising six under strategic area A, five under B and four under C. Subject to the approval of the Executive Committee in July 2012, these will form the action points on which progress will be evaluated at the Council's first meeting of 2013.

| Action Points from strategic area A selected for 2012 | Status by January 2013 |
|---|------------------------|
| ✓ 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 | |
| ✓ 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 | |
| ✓ 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 | |
| ✓ By the end of 2012, the AEC will have organised a meeting of the European Platform for Artistic Research in Music (EPARM) | |
| ✓ 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 | |
| ✓ 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 | |

| Action Points from strategic area B selected for 2012 | Status by January 2013 |
|--|------------------------|
| ✓ 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) | |
| ✓ By the end of 2012, the AEC will have disseminated the new <i>Sectoral Qualifications Framework for the Creative & 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) | |
| ✓ 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. | |
| ✓ 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 | |
| ✓ 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 through the AEC 'PRIMO' ranking project | |

| Action Points from strategic area C selected for 2012 | Status by January 2013 |
|--|------------------------|
| <ul style="list-style-type: none"> ✓ 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 | |
| <ul style="list-style-type: none"> ✓ 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 | |
| <ul style="list-style-type: none"> ✓ 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 | |
| <ul style="list-style-type: none"> ✓ By the end of 2012, the AEC will have completed the review of its communication strategy, including implementation of its new website | |

Proposal for new membership fee structure and proposed fees for 2013

AEC active members:

- AEC membership structure for active members is currently based on the GNI (Gross National Income) per capita of 2006. The new membership fee structure proposed for 2013 is based on the GNI (Gross National Income) per capita of 2011 (latest data available), in order to reflect the recent changes in the general economic situation.
- Like in 2007, the countries with similar GNI have been assembled in one single category. This time however, it is proposed to define 7 categories (rather than 3 currently) in order to better take into account the diversity of situations.
- For each category, a certain membership fee is proposed, considering both the level of the GNI, the number of conservatoires per country, and the fee previously paid by these conservatoires.
- The system of early bird and late fee implemented in 2012 is kept and calculations of the total income generated for AEC have been made for two cases:
 - All AEC active members pay the earlybird fee
 - All AEC active members pay the late fee
- Looking at the membership fees of 2011 and 2012, it appears that 72% of AEC members pay the earlybird fee while 28% pay the late fee. Considering both these percentages and the forecasted loss on the total income, a realistic expectation is calculated for 2013 as well as, for comparison matters, for 2012.

AEC associate members:

- All associate members currently pay a fee of 680 €. This corresponds to the lowest amount paid by AEC active members.
- It is proposed that the new fee for associate membership corresponds to the fee of the upper category, i.e. 710 €.
- A calculation system similar to the one described above (in terms of percentage of members paying the earlybird fee and in terms of unpaid fees) was implemented to find the realistic expectation for 2013.

Presentation of the Document

- The first two columns list the countries in which AEC has active members, as well as the amount of these members per country.
- The second block of columns focuses on the earlybird fee. It indicates:
 - the new earlybird fee proposed for 2013 for each category
 - the previous earlybird fee paid by the concerned active members
 - the difference in the amount to be paid between the new and the previous fee
 - the income generated for AEC for each category of fee, resulting from the new proposed fee

- The third block of columns focuses on the late fee. It indicates:
 - the new late fee proposed for 2013 for each category
 - the previous late fee paid by the concerned active members
 - the difference in the amount to be paid between the new and the previous fee
 - the income generated for AEC for each category of fee, resulting from the new proposed fee
- The total income to be received by AEC, both for active and for associate members, is presented in case they all pay earlybird and in case they all pay the late fee.
- The four boxes below on the left present the calculation to make these figures more realistic.
- Finally the 2 boxes on the bottom right indicate the total expected outcome in 2013 and in 2012.

N.B: Please note that this calculation (for both 2012 and 2013) is based on the list of AEC active and associate members as at January 2012.

| Countries | # of conservatoires |
|----------------|---------------------|
| Luxembourg | 2 |
| Norway | 7 |
| Switzerland | 7 |
| Netherlands | 9 |
| Sweden | 7 |
| Denmark | 4 |
| Austria | 11 |
| Germany | 27 |
| 74 | |
| Belgium | 9 |
| Finland | 11 |
| UK | 8 |
| France | 19 |
| 47 | |
| Ireland | 3 |
| Italy | 40 |
| Spain | 17 |
| Iceland | 1 |
| Israel | 1 |
| 63 | |
| Slovenia | 1 |
| Cyprus | 2 |
| Greece | 3 |
| Portugal | 2 |
| Czech Republic | 3 |
| Slovakia | 1 |
| Estonia | 2 |
| Poland | 8 |
| Hungary | 1 |
| 30 | |
| Russia | 6 |
| Lithuania | 1 |
| Croatia | 1 |
| Latvia | 1 |
| Turkey | 6 |
| Romania | 5 |
| 14 | |
| Belarus | 1 |
| Bulgaria | 2 |
| Montenegro | 1 |
| Serbia | 2 |
| Macedonia | 1 |
| Kazakhstan | 1 |
| 8 | |

| Amount of money to be paid earlybird in 2013 | Amount of money to be paid in 2012 | Difference between 2013-2012 | Total amount of money per category in 2013 |
|--|------------------------------------|------------------------------|--|
| | 920 | 75 | |
| | 920 | 75 | |
| | 920 | 75 | |
| | 920 | 75 | |
| | 920 | 75 | |
| | 920 | 75 | |
| | 920 | 75 | |
| | 920 | 75 | |
| | 920 | 75 | |
| | 920 | 75 | |
| | 920 | 75 | |
| | 920 | 75 | |
| | 920 | 75 | |
| 995 | | | 73630 |
| | 920 | 60 | |
| | 920 | 60 | |
| | 920 | 60 | |
| | 920 | 60 | |
| 980 | | | 46060 |
| | 920 | 0 | |
| | 920 | 0 | |
| | 920 | 0 | |
| | 920 | 0 | |
| | 920 | 0 | |
| | 920 | 0 | |
| | 920 | 0 | |
| 920 | | | 57960 |
| | 815 | 35 | |
| | 815 | 35 | |
| | 815 | 35 | |
| | 815 | 35 | |
| | 815 | 35 | |
| | 815 | 35 | |
| | 815 | 35 | |
| | 815 | 35 | |
| | 815 | 35 | |
| 850 | | | 25500 |
| | 680 | 60 | |
| | 680 | 60 | |
| | 680 | 60 | |
| | 680 | 60 | |
| | 680 | 60 | |
| | 680 | 60 | |
| | 680 | 60 | |
| 740 | | | 10360 |
| | 680 | 30 | |
| | 680 | 30 | |
| | 680 | 30 | |
| | 680 | 30 | |
| | 680 | 30 | |
| | 680 | 30 | |
| | 680 | 30 | |
| | 680 | 30 | |
| | 680 | 30 | |
| | 680 | 30 | |
| 710 | | | 5680 |

| Amount of money to be paid full in 2013 | Amount of money to be paid in 2012 | Difference between 2013-2012 | Total amount of money to be paid full in 2013 |
|---|------------------------------------|------------------------------|---|
| | 995 | 55 | |
| | 995 | 55 | |
| | 995 | 55 | |
| | 995 | 55 | |
| | 995 | 55 | |
| | 995 | 55 | |
| | 995 | 55 | |
| | 995 | 55 | |
| | 995 | 55 | |
| | 995 | 55 | |
| 1050 | | | 77700 |
| | 995 | 40 | |
| | 995 | 40 | |
| | 995 | 40 | |
| | 995 | 40 | |
| 1035 | | | 48645 |
| | 995 | -20 | |
| | 995 | -20 | |
| | 995 | -20 | |
| | 995 | -20 | |
| | 995 | -20 | |
| 975 | | | 59220 |
| | 880 | 25 | |
| | 880 | 25 | |
| | 880 | 25 | |
| | 880 | 25 | |
| | 880 | 25 | |
| | 880 | 25 | |
| | 880 | 25 | |
| | 880 | 25 | |
| | 880 | 25 | |
| 905 | | | 26250 |
| | 735 | 60 | |
| | 735 | 60 | |
| | 735 | 60 | |
| | 735 | 60 | |
| | 735 | 60 | |
| | 735 | 60 | |
| | 735 | 60 | |
| 795 | | | 11130 |
| | 735 | 30 | |
| | 735 | 30 | |
| | 735 | 30 | |
| | 735 | 30 | |
| | 735 | 30 | |
| | 735 | 30 | |
| | 735 | 30 | |
| | 735 | 30 | |
| | 735 | 30 | |
| | 735 | 30 | |
| 765 | | | 6120 |

| | |
|------------------------|---|
| Bosnia and Herzegovina | 2 |
| Azerbaijan | 1 |
| Albania | 1 |
| Ukraine | 1 |
| Georgia | 1 |
| Kosovo | 1 |
| | 7 |

| | |
|--------------|--|
| Total income | |
|--------------|--|

| | |
|-------------------|------------------------|
| Associate Members | # of Associate members |
| | 38 |

| | | | |
|--|-----|---|------|
| | 680 | 0 | |
| | 680 | 0 | |
| | 680 | 0 | |
| | 680 | 0 | |
| | 680 | 0 | |
| | 680 | 0 | |
| | 680 | 0 | 4760 |

| | |
|--------------------------------------|------------|
| If all members pay the earlybird fee | 222,250.00 |
|--------------------------------------|------------|

| | | | | | | | |
|--|-----|-------------------------------|-----|------------|----|-------------------------------|-----------|
| Amount of money to be paid earlybird in 2013 | 710 | Amount paid earlybird in 2012 | 680 | Difference | 30 | Total amount of money in 2013 | 26,980.00 |
| | | | | | | | |

| | | | |
|--|-----|---|------|
| | 735 | 0 | |
| | 735 | 0 | |
| | 735 | 0 | |
| | 735 | 0 | |
| | 735 | 0 | |
| | 735 | 0 | |
| | 735 | 0 | 5145 |

| | |
|---------------------------------|------------|
| If all members pay the late fee | 230,645.00 |
|---------------------------------|------------|

| | | | | | | | |
|--------------------------------------|-----|---------------------|-----|------------|----|---|-----------|
| Amount of money to be paid late 2012 | 765 | Amount paid in 2012 | 735 | Difference | 30 | Total amount of money to be paid full in 2013 | 29,070.00 |
| | | | | | | | |

| | |
|--|-----------------|
| AEC Income to be received from Active Members in 2013 | |
| Income expected with 72% of members paying earlybird, 28% paying late fee and the assumption that a certain number of members will not pay the fee at all. | |
| | 0.28 230,645.00 |
| | 0.72 222,250.00 |
| | 224,600.60 |

| | |
|--|----------------|
| AEC Income to be received from Associate Members in 2013 | |
| Income expected with 55% of members paying earlybird, 45% paying late fee and the assumption that a certain number of members will not pay the fee at all. | |
| | 0.45 26,980.00 |
| | 0.55 29,070.00 |
| | 26,980.00 |

| | |
|--|------------|
| Total expected earnings in 2013 | 251,580.60 |
| Loss expected according to what was forecasted in 2012 | 18,965.00 |
| Total amount of money to be earned in 2013 | 232,615.60 |

| | |
|--|------------|
| AEC Income to be received from Active Members in 2012 | |
| Expected income 2012 if everyone pays earlybird | 209,270.00 |
| Expected income 2012 if everyone pays late fee | 227,035.00 |
| Realistic expectation 2012 | 214,244.20 |

| | |
|---|-----------|
| AEC Income to be received from Associate Members in 2012 | |
| Expected income 2012 if everyone pays earlybird | 25,840.00 |
| Expected income 2012 if everyone pays late fee | 27,930.00 |
| Realistic expectation 2012 | 26,780.50 |

| | |
|---|------------|
| Total expected earning in 2012 | 241,024.70 |
| Loss expected | 18,965.00 |
| Total amount of money to be earned in 2012 | 222,059.70 |

AEC Council Elections 2012 - Biographies of Candidates

Georg SCHULZ
University of Music and Performing Arts Graz (KUG)
Graz, Austria

GEORG SCHULZ

Born in Graz in 1963. Initial studies in Chemistry at the Karl-Franzens-Universität Graz (1987 Mag. rer. nat., 1990 Dr. rer. nat.). Musical training as an accordionist at the University of Music and Performing Arts Graz (KUG), in Hannover and in Copenhagen (1992 Mag. art). Active international concert career as soloist, ensemble performer and orchestral musician (e.g. 5 years as accordionist of the “Klangforum Wien,” “RSO Wien,” “steirischer herbst” or the Salzburg Festspiele, “Festival d’Automne Paris” or the “Darmstädter Ferienkurse”). His main specialty is concentrated on contemporary chamber music. Georg Schulz also was active as an arranger and instrumentalist for numerous theater productions. A teacher since 1992, in 2002 he was appointed as Associate Professor for Accordion at KUG – the first ever artistic habilitation at an Austrian university of the arts.

Besides his artistic and teaching career, he has attended the professional-advancement university program “Hochschulmanagement” (Higher Education Management”) at the University of Klagenfurt and the program “Hochschul- und Wissenschaftsmanagement” (“Higher Education and Academic Management”) at the Donau-Universität Krems (graduation in September 2007: Master of Science). Expert in several evaluation procedures, which were carried out by different international organizations (e.g. AEC, EUA, evalag).

Since 2000 Deputy Dean of Education at KUG, and from October 2003 to September 2007 Vice-Rector for Education. Since 1 October 2007 KUG Rector, reelected 2012. Active participation at AEC and EUA conferences, the bi-annual ELIA conference, as well as at IUA and Magna Charta conferences. Initiator of the Study Team for Austrian Music Universities and guest at conferences for Rectors of German and Swiss Music Education Institutes.

Antonio Narejos BERNABÉU
Superior Conservatory of Music of Murcia
Murcia, SPAIN

ANTONIO NAREJOS BERNABÉU

Antonio Narejos is Piano Professor at the Superior Conservatory of Music of Murcia (Spain) and teacher on the Master of musical research of the University of Murcia. He holds a PhD in philosophy (his Doctoral Thesis was based on the musical Aesthetics of the Spanish composer Manuel de Falla). He has a broad range of research interests and has published papers and books on musical analysis, folklore and musical education. As a pianist Antonio has offered recitals and master-classes in Spain, Belgium, Croatia, Germany, Italy and South Korea. He has made different recordings for radio and television and has released CD recordings with labels such as *Opera Tres, Tirreno and RTVE Música*. Between 1999 and 2001 he was director of the International Festival of Young Orchestras in Murcia. In 2004 he was named Musical Assessor of the Ministry of Education of Murcia. Antonio is charter member and Secretary of the Association of Composers and Musical Researchers of the Region of Murcia (CIMMA). Recently he was named academician of the Real Academy of Fine arts of *Santa María de la Arrixaca*. He has been Council member of the AEC for the last three years and his current candidacy is supported by the ACESEA (Spanish Association of Centers of Higher Education in the Arts).

Deborah KELLEHER
Director of the Royal Irish Academy of Music
Dublin, IRELAND

DEBORAH KELLEHER

Deborah Kelleher is Director of the Royal Irish Academy of Music. She trained as a pianist and music historian and made the transition to management through a Master's degree in business administration. Since she became director, Deborah has engaged in international projects, increasing the number of international students attending RIAM and developing new partnerships with leading educational and cultural institutions in Ireland.

In 2008, Deborah joined a seminar on leadership strategy in music conservatories, sponsored by the AEC. It was a very transformational experience and has since informed much of her work. She welcomes the opportunity to represent the members of the AEC and promote areas of particular interest through the Board.



Revised Proposal for Honorary Awards of the AEC

Introduction

There is provision within the AEC Statutes for the category of honorary membership, in addition to active and associate membership:

Article 4

1. The Association may have active members, associate members and honorary members.
4. Honorary membership can be given to those individuals who have contributed significantly to the work of the Association. They are accepted by the General Assembly on the recommendation of the Council. They are not eligible either to participate in any voting procedures or to be part of the administrative structure of the Association. Honorary members need not to pay a fee.

While the first two categories apply to institutions and organisations, the assumption is that honorary membership is something conferred upon individuals. The AEC has already offered an honorary title to a small number of individuals at the point where they stepped down from key offices, such as that of President.

This practice generates warm feelings and keeps people in contact with the Association where otherwise they might lose touch. It is therefore something which it would be good to continue. However, there is a corresponding need to define more clearly criteria for making these awards so as to avoid possible misunderstanding or hurt in cases where one individual might be honoured and another not. It is also helpful to define what the AEC might be offering to individuals, in addition to the title itself, in making these awards and, just as importantly, what expectations it might have of them in return.

This proposal replaces one made in 2011 and draws upon feedback offered by members during the 2011 General Assembly in Valencia. It aims to preserve the positive aspects of the earlier proposal, whilst addressing those elements about which members were less comfortable. It suggests a smaller range of award titles than previously, together with criteria which might be applied to them, the privileges offered by the AEC in conjunction with them and the subsequent engagement with the AEC and its activities that might be expected from recipients.

The awards proposed are as follows:

- Honorary Member
- Honorary Patron

There would be a general assumption that awards of Honorary Membership would be relatively rare, thus preserving their special quality. Although, in the nature of such awards, overall numbers would rise over time, the general aim would be to have no more than 12-15 Honorary Members continuing to be active attenders of AEC Congresses at any given time.

Honorary Membership might be used in those cases where it was felt appropriate to honour Presidents, Vice-Presidents, Secretary Generals or other members of Council whose contribution had been, in some way, beyond the normal expectations of the role at the point of their standing down. However, in future, role-specific titles such as Honorary President would not be used. Care will be needed to restore a sense that not making an award in a particular case does not in any way imply dissatisfaction with the performance of a specific member of Executive Committee or Council.

Honorary Patrons would be appointed for a fixed term and the Association would only have one Patron at any given time.

Honorary Member

- This would be the title used when conferring an honorary award of the AEC. It relates clearly to the terminology of the Statutes, and the rights which it confers (see below) are essentially those of life-membership.
- The title of Honorary Member would be conferred, wherever possible, at a meeting of the AEC Congress, usually at the end of the General Assembly. In addition to the title, an Honorary Member would receive invitations to subsequent Annual Congresses of the AEC. This invitation would be on a personal, rather than institutional, basis and would therefore continue even after the individual ceased to have any current affiliation with an AEC member institution. The Honorary Member would pay for his or her own travel and accommodation but would have their Registration Fee waived. If specifically requested, the booking of hotel accommodation would be carried out on their behalf by a member of the AEC Office team.
- Each year, as part of the documentation sent out to members about the Congress, the AEC Office team would issue an invitation for nominations to be submitted for fresh Honorary Members. Nominations would be sought for individuals who, in the opinion of those making the nomination, were:

widely recognised within the AEC as having played an important role in furthering the Association's mission by contributing to 'the advancement of European Higher Music Education and, more generally, of music, the arts and culture in contemporary society and for future generations.'

- These individuals would normally come from within the AEC's own membership or its appointed staff. At the same time, it would be important for it to be possible, at least in principle, to look outside this pool of possible candidates to other figures who may have had an important impact upon furthering the Association's mission through their work in other organisations or contexts. These might include, but need not be limited to:

- distinguished professional musicians
- leaders in higher education active in the promotion of music and the arts
- notable figures from the political and cultural domains who have been champions of music and/or higher arts education
- spouses or partners of AEC Presidents whose presence and support at AEC Congresses, meetings, platforms and other events over a period of years had been truly exceptional and who had thereby come, themselves, to be seen as having played an important role in furthering the association's mission.

Given that awards in general would be rare, those awarded to individuals outside the category of the AEC's membership or its appointed staff would be rarer still.

- A nomination would need to carry the names of representatives of two different AEC member institutions, of which at least one should be an active member. It would list the name of the individual nominated, a short explanation of why they were felt to merit the award, and the names, institutions and contact details of the two nominators. All nominations received by the close of one Congress would then be considered by the Executive Committee, acting as Nominations Committee, so as to select the awards to be conferred at the Congress following.
- In order to avoid a current member of the Executive Committee being themselves a nominee, the procedure outlined above would ensure that an award being made at the completion of a distinguished period in office would only have reached the proposal stage when the individual concerned stood down. It would be for the new members of the Executive Committee during the following year to decide upon the award.
- It would also thus become standard practice for honorary awards, where approved, to be conferred at the Congress following the individual's final meeting in office. This would separate normal ceremonies of thanks and farewell, which would apply in all cases, from those relating to conferring this special award, which would remain exceptional.
- Having deliberated upon the nominations received, the Nominations Committee would make a recommendation to Council at its meeting in early September which would either be approved or otherwise. If the award were approved by Council, the individual would be approached and, assuming they accepted the award, would be formally created an Honorary Member at the next Congress that they were able to attend following this decision. Presentation of the award would be made at the Congress by the AEC President.
- An elected Honorary Member would be free to use this title at his or her discretion. He or she might, on occasion, be invited to attend an event or gathering as the official representative of the AEC in their honorary capacity. However, it should always be clear when this is the case and when it is not. Other than under these exceptional circumstances, the honorary title does not imply any official representative role on behalf of the Association.

Honorary Patron

It is not uncommon for organisations to approach individuals with an extremely high profile in their field to act as figureheads. These individuals are often described as Patrons of the organisation. They lend their implicit support for, and endorsement of, the organisation by accepting the title and, at certain times such as during special fund- or awareness-raising campaigns, may be called upon to speak and act more explicitly in support of the organisation. The AEC might wish to consider establishing a role and title of Honorary Patron along these lines and for these purposes.

It is worth noting that Esa-Pekka Salonen contributed to the AEC's 50th Anniversary commemorative publication. He represents the kind of individual whom we might consider for a role such as this. With the Association's 60th Anniversary imminent in 2013, this could be an opportune moment to approach him with a view to having him in place for these celebrations.

Patrons are often invited to be associated with an organisation without any time limit being put upon this relationship. However, some of those approached to take on the role may find it easier to accept if they know that the commitment has a finite time-span; equally, the organisation may find it helpful to refresh its patronage periodically. A suggested pattern might therefore be as follows:

- The Executive Committee receives suggestions for possible Honorary Patrons as part of its role as a Nominations Committee. It makes a recommendation to the Council which, if approved, triggers a discreet approach being made to the individual concerned by the AEC President. If the individual indicates his or her willingness to take on the role, this is announced by the President at the following General Assembly, with members being asked to ratify the appointment formally.
- The Honorary Patron is asked to accept this role for a period of five years and, at the end of this time, may be asked to consider continuing in the role for a further five years
- The Honorary Patron is additionally invited to accept Honorary Membership of the AEC soon after his or her becoming Patron and holds that title indefinitely.
- The Honorary Patron would be invited to Annual Congresses throughout his or her period of office and, during this time, all costs of travel and accommodation would be covered, all arrangements made by the AEC Office if so requested and no Congress Registration Fee would be levied. Whilst it would be understood that the Patron was unlikely to be able to attend every year, special efforts would be made to ensure that he or she was available for Congresses falling in significant anniversary years of the Association, such as 2013 (60 years) 2023 (70 years) and 2028 (75 years).
- The Honorary Patron is asked to provide a statement of support for the Association and its mission (or to endorse a text provided for them) and to agree to have this, together with his or her photograph, presented on the AEC website and in other publications, etc. as appropriate.

- At times when the AEC might wish to mount a special campaign of any kind, the Honorary Patron would lend additional support in the form of further statements which could be used in publications and, where possible, live appearances at events organised by the Association.

Forms of words and an indicative layout for certificates which might be presented to an Honorary Member and Honorary Patron at the Congress when the award is conferred are appended here (*please note that any actual certificates would carry the new form of the AEC's logo*).



*This certifies that the Council of the
Association Européenne des Conservatoires,
Académies de Musique et Musikhochschulen (AEC)
approved the appointment of
to be an Honorary Member of the Association*

AEC President

AEC Chief Executive

Date



*This certifies that the General Assembly of the
Association Européenne des Conservatoires,
Académies de Musique et Musikhochschulen (AEC)
ratified and warmly welcomed the gracious
acceptance by
of the role of Honorary Patron of the Association
2012 - 2017*

AEC President

AEC Chief Executive

Date

Practical Information

Relevant Addresses

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

Address: Teatralnaya Square 3 (Thatralnaya pl.3), 190000, Saint Petersburg, Russia

Telephone: +7/8123122129

Fax: +7/8125716389

www.conservatory.ru

Email: info@conservatory.ru

Summer Palace Restaurant - Closing Dinner 12 November (we will go there by bus)

St. Petersburg, Peterhof, Sankt Peterburgskoye Shosse, House 130, Building 7

Hotels

Hotel Ambassador

Rimsky-Korsakov Ave., 5-7, St. Petersburg , 190068 Russia

Domina Prestige Hotel

Moika River embankment, 99 – St. Petersburg, 190000 Russia

W St Petersburg Hotel

6 Voznesensky Prospect · St. Petersburg, 190000 Russia

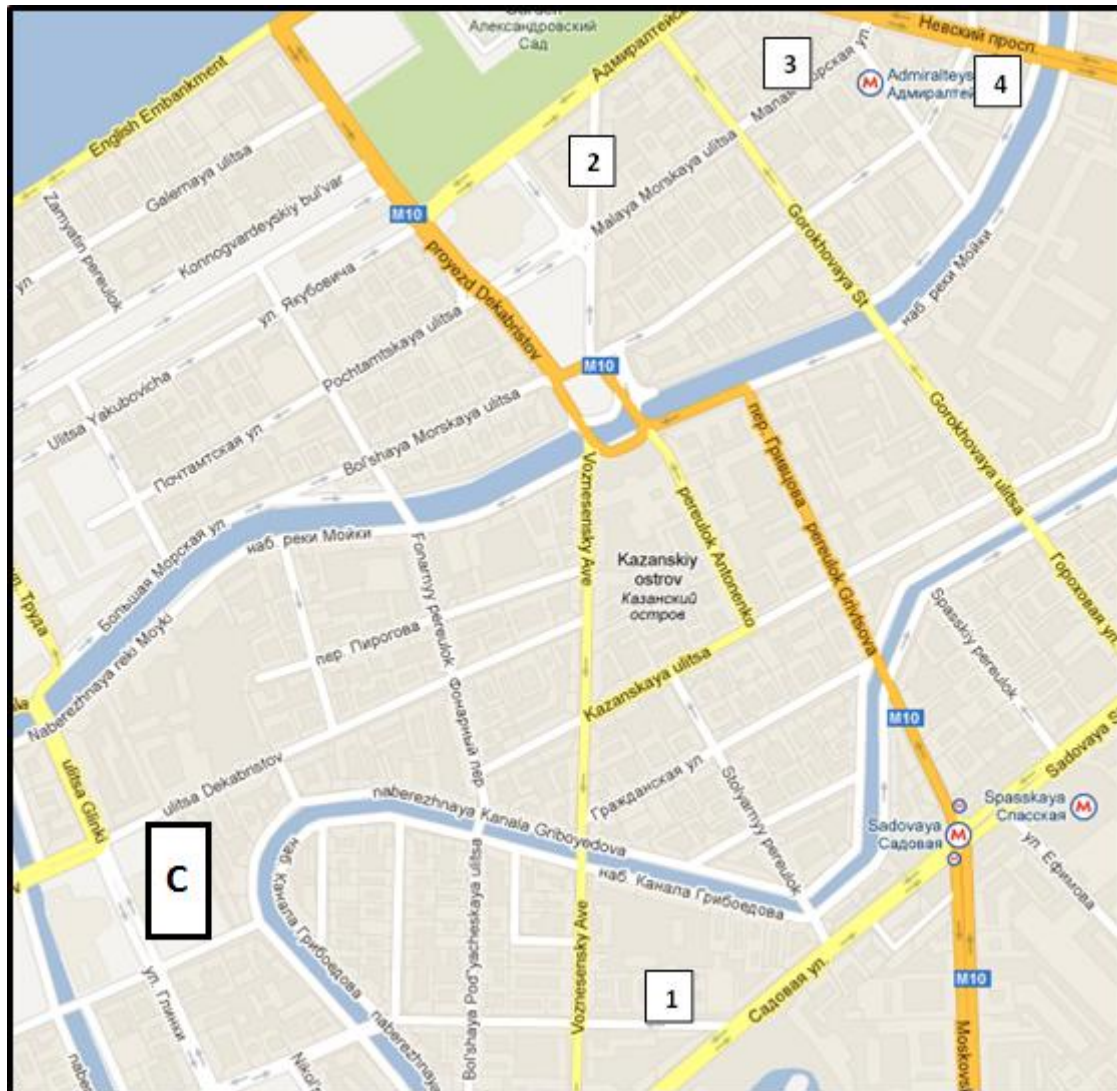
Taleon Imperial Hotel

Nevsky prospect 15, Saint-Petersburg, 191186

Azimut Hotel

Lermontovsky prospect 41 St.Petersburg, 190103 Russia

Map of Venues



C. Rimsky-Korsakov State Conservatory

1. Hotel Ambassador

2. Domina Prestige Hotel

3. W St Petersburg Hotel

4. Taleon Imperial Hotel

Information on local transportation

Transport from the airport to the city center

Pulkovo Airport is within 15 km from the centre of Saint-Petersburg. You can easily get to the city («Moskovskaya» metro station is the nearest), using city bus or a shuttle bus.

BUS

In Pulkovo 1 the city bus #39 stop is opposite the exit from the arrival hall #1, which is on the ground floor of the terminal. The bus runs between Pulkovo 1 terminal and «Moskovskaya» metro station every 12-20 minutes from 5.30 a.m. till 01.30 a.m. The trip takes 30-35 minutes.

Opposite the central building of Pulkovo 2 terminal there are two bus stops for city bus #13, going to:

- «Moskovskaya» metro station (bus stop is closer to arrivals terminal);
- to Aviagorodok (bus stop is closer to departures terminal).

First bus: 5.40 a.m. on week-days (6.00 a.m. on week-ends)

Last bus: 0.47 a.m.

The bus plies every 13-20 minutes.

The trip takes 20-25 minutes.

Price — 23 RUR (around 60 cents)

SHUTTLE BUS

Shuttle bus K39 constantly runs between Pulkovo 1 terminal and «Moskovskaya» metro station. Price — 30 RUB. The shuttle bus stop is opposite the exit from domestic flights Arrival zone.

To get to the city from Pulkovo 2 terminal one can take shuttle buses K3, 39A, K113. Their stop is closer to arrivals hall. The stop which is closer to departures hall is for the buses to Aviagorodok. Shuttle bus K3 has the following route:

- Pulkovo 2 terminal
- Pulkovo highway
- Moskovsky prospect
 - «Moskovskaya» metro station
 - «Park Pobedy» metro station
 - «Elektrosila» metro station
 - «Moskovskie Vorota» metro station
 - «Frunzenskaya» metro station
 - «Tekhnologichesky Institut» metro station
 - «Sennaya pl.» metro station

Shuttle bus K113 goes from the airport through «Moskovskaya» metro station to «Kupchino» district. Shuttle buses start when all the seats are occupied. Passengers buy the ticket from the driver in the shuttle-bus. The price is **30 RUB** (around 75 cents).

TAXIS

Taxis are available from the airport to the city center. Various taxi providers at the airport include Peterburgskoe taxi, Evrotaksi and Fortuna taxi. Minibus taxis are also available from the airport and they depart from outside both terminals and run to Moskovskaya metro station. Information desks are located in both the terminals to cater to passengers' needs. **Independent Taxis Are Usually More Expensive Than the Official Airport Taxis. Negotiate A Price Before Hiring.**

To book a taxi in advance please call +7 812 900 00 00

To book a taxi upon arrival at the airport please address only the official counter «Taxi Pulkovo» located in the arrival areas of both terminals. **This is the only way to have a safe trip at a reasonable price.** Employee at the counter will inform you about the exact fixed price of the trip, will invite a taxi out of the list of official carriers and will provide you with an invoice that has to be paid to the taxi driver at the end of the trip. Car class can be chosen upon your request.

Please be notified that the airport does not take responsibility for the services provided by individual taxi drivers offering their services to passengers inside the terminals and outside the airport area.

**Booking online beforehand:*

<https://www.saint-petersburg.com/airport-transfers/reservation.asp>

Independent Taxi Companies

Most companies will now be able to get a car to you anywhere in the centre in 15-20 minutes. There is usually a minimum fare of around \$10, which covers the first 5km of your journey. After that, you pay per km, and the price will be calculated when you book. You will need to give the operator a phone number that you can be contacted on.

068 - PETERSBURG TAXI

Address: 6, Chapigino Ulitsa

Telephone: 068, +7 (812) 380-6777

ARSIO

Address: 12, Alexandr Nevski Ulitsa, Suite 13

Telephone: +7 (812) 274-4226

FINNORD

Address: 37, Italianskaya Ulitsa

Telephone: +7 (812) 314-8951

GLOBE AUTO

Address: 11/13, Borovaya Ulitsa

Telephone: +7 (812) 164-9038

KHERTZ-INTERAUTO

Address: 4, Perekyppnoy Pereulok

Telephone: +7 (812) 274-2590

***Although it is still possible, flagging a car in the street is not advisable unless you have good Russian and a reasonable knowledge of the city.

Public Transportation within the city**St. Petersburg Metro**

The metro system in St. Petersburg is remarkably efficient. During the day, trains arrive every 2-3 minutes, with slightly longer waiting periods early in the morning and late at night. On average, the stations open at about 5:45am and close between midnight and 0:30am. You can transfer from one line to the other until 0:15am.

Tickets - The fare for a single journey to anywhere in the city is around \$1. St. Petersburg's metro still uses a system of tokens ("zheton") the size of larger coins. These can be bought from the cashier windows operating in every station vestibule - the easiest way to make yourself understood is just to pass through exact change and/or use your fingers to signal the number of tokens you require. In theory, you need to buy separate tokens for larger baggage, but this rule is rarely enforced. There are vending machines of two types in nearly all stations. The smaller orange machines allow you only to insert a set denomination of note (currently 100 rubles) and obtain a set number of tokens plus change. If no light is showing, the machine is not working. The second type, which are computerized with a touchscreen, allow you to choose the number of tokens you require, pay with different denominations of note or coin, and can also be used to buy or top up cards.

Tram

Tram stops are marked with signs above the tracks (with a letter "T" on them). You should pay in cash to a conductor, unless you have a monthly pass. Conductors normally wear special uniform (and/or red arm bands). They check whether everybody has paid and sell tickets to those who need them. Don't be surprised to see an occasional controller - inspector, who might ask you to show your ticket.



ST. PETERSBURG METRO MAP



| | | | | | | | | | |
|--|-------------------|--|--|--|-------------|---------------------|-------------------|--|----------------|
| | | | | | METRO LINES | | RAILROAD STATIONS | | BUS TO AIRPORT |
| | CROSSING STATIONS | | | | | SEA AND RIVER PORTS | | | |

Buses

The bus network of St. Petersburg is extensive, but can be a bit confusing for a foreigner. Bus stops are marked by signs with the letter "A", which stands for avtobus. Routes are listed on signs (double-sided) at most bus stops, but only in Cyrillic.

Currently the city has several types of buses:

- **Regular buses** are usually green-and-white or yellow and nearly always have conductors on board, although on a few routes you will need to pay the driver as you exit the bus. Normally, you should pay for your ticket in cash to a conductor or check your electronic pass on a card reader (the conductor may then check your card again).
- **T-buses** are privately operated commercial buses (the K comes before the number on the front of the bus). They can charge more for tickets, and will not accept travel cards.

Trolleybuses

Trolleybus stops are marked with signs with blue letter "T". They operate exactly the same way as St. Petersburg's buses and are very common in the centre of the city. The only disadvantage of trolleybuses is that they cannot change lanes, and are therefore more prone to delays when congestion gets bad.

All trolleybuses have a conductor on board, and you can either pay them for a single journey or use a magnetic travel card, which you need to check on a card reader as soon as you have boarded.

List of Restaurants

Given the wide range of restaurants in St. Petersburg, below you will find a selection of some places.

Café “Sovremennik” (European and Osetian cuisine).

Dekabristov street, 17 (5 minutes walking from the Conservatory)

(812) 314-76-52

<http://sovremennik-cafe.ru/>

“Sadko” (Russian restaurant and wine bar)

Glinki street, 2 (2 minutes from the Conservatory)

(812) 903-23-73; (812) 570-08-31

www.sadko-rst.ru

“Bogemia” (European and Russian)

Teatralnaya square, 16 (1 minute from the Conservatory)

(812) 921-34-64, 940 17 91

“Shemrok Irish bar”

Dekabristov Street, 27 (1 minute from the Conservatory)

(812) 570-46-25

<http://www.shamrock.spb.ru/>

“Ararat” (Armenian cuisine)

Lermontovsky prospect, 8/10 (10 min from the Conservatory)

(812) 714-55-56

“Lehaim” (Jewish cuisine)

Lermontovsky prospect, 2 (10 min from the Conservatory)

(812)572-56-16, (812)572-56-17

Events in St. Petersburg on Sunday, 11th November

St Petersburg Academic Philharmonic - 19:00 pm. St Petersburg Academic Symphony Orchestra, 73.26EUR

The building housing the Philharmonia was constructed in 1839 by the architect P. Jacot for the St. Petersburg Assembly of the Noble. The hall with wonderful acoustics and a seating capacity of over 1500 has been the center of the city's musical life since the end of 1840s. Numerous renowned musicians of the XIX century performed here. F. Lizst, H. Berlioz, R. Wagner, G. Mahler, A. Rubinstein, K. Schumann, P. Viardo, P. Sarasate and others were among them. Many works of such exponents of Russian classical tradition as Borodin, Mussorgsky, Tchaikovsky, Rimsky-Korsakov, Glazunov were premiered here.

Cipollino Ballet - 19:00 pm, Mikhailovsky Theater, 30.08EUR

Music by Karen Khachaturian

Libretto: Gennady Rykhlov edited by Genrikh Mayorov after the fairy-tale by Gianni Rodari

The harmony of the melodic and ear-catching music by Karen Khachaturian, bright sets and costumes by Valery Levental and vivid choreography by Genrikh Mayorov, made it a real blockbuster. The fairy-tale story by Italian author Gianni Rodari tells of the adventures of the Little Onion boy (in Italian, Cipollino), who fights the unjust treatment of his fellow vegetable folk (his little girlfriend Radish, old Mr Pumpkin, handyman Master Grape) by the fruit 'aristocracy' (foppish Prince Lemon, martinet Signor Tomato and twin Countesses Cherries).

Information on fee payment for AEC Annual Congress 2012

Amount of the registration fee

There is an 'earlybird' rate for those who register and supply their conference registration fee before the given deadline.

The date of payment is considered to be the date when the payment was authorised by the participant or his/her institution, as confirmed on the order of payment.

The actual conference fee depends on your date of **registration and payment**:

| AEC Annual Congress | | |
|--|--|--|
| Participation Category | If the registration and payment is made <u>up to</u> October 15 | If the registration and payment is made <u>after</u> October 15 |
| Representative of AEC member institution | €150 | €200 |
| Representative of non-member institutions | €250 | €300 |
| Student (from any institution other than the host) | €150 | €200 |
| Student accompanying representative(s) of AEC member institution | €100 | €135 |

The participation fee will not be reimbursed for cancellations notified after October 15.

Bank details for payments

| | |
|--|--|
| <u>Bank details AEC:</u> Account number: 58.67.62.779 IBAN: NL28DEUT0586762779 SWIFT/BIC Code: DEUTNL2N | <u>Address bank:</u> Deutsche Bank Utrecht PO Box 2089 3500 GB Utrecht The Netherlands |
|--|--|

When making the transfer, please clearly quote:

- the name of your institution
- the last name of the participant
- the code of the event (Congress 2012)

Example: Gotham Conservatory, Smith, Congress2012

AEC Council

President

- **Pascale De Groote** - Koninklijk Conservatorium, Artesis Hogeschool Antwerpen

Secretary General

- **Jörg Linowitzki** - Musikhochschule Lübeck

Vice-Presidents

- **Gretchen Amussen** - Conservatoire National Supérieur de Musique et de Danse de Paris - CNSMDP
- **Hubert Eiholzer*** - Conservatorio della Svizzera Italiana Lugano

Council Members

- **András Batta** - Liszt Academy of Music (Liszt Ferenc Zeneművészeti Egyetem)
- **Eirik Birkeland*** - Norwegian Academy of Music (Norges musikkhøgskole)
- **Bruno Carioti** - Conservatorio di Musica "Alfredo Casella"
- **Harrie van den Elsen** - Prins Claus Conservatorium Groningen
- **Grzegorz Kurzyński** - Karol Lipinski Acedemyof Music in Wroclaw (Akademia Muzyczna im. Karola Lipińskiego we Wrocławiu)
- **Antonio Narejos Bernabeu** - Conservatorio Superior de Musica "Manuel Massotti"
- **Mist Thorkelsdóttir** - Music Department Iceland Acedemy of the Arts (Listaháskóli Íslands)
- **John Wallace*** - Royal Scottish Academy of Music and Drama

** Members of the Congress Committee*

AEC Office Team

Jeremy Cox
Chief Executive



Linda Messas
General Manager



Sara Primiterra
Events Manager



Maarten Aarse
Office Coordinator



Hannah Hebert
Polifonia Project Manager



Annelotte Kolstee
Polifonia Project Coordinator



Ángela Domínguez
Student Intern



Gülçe Çiringel
Student Intern



Anne Rademarkers
Assistant

