

DOCUMENTS FOR THE GENERAL ASSEMBLY

Agenda

General Assembly Meeting

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

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

Pascale de Groote, AEC President, welcomes the AEC members, opens the AEC General Assembly and establishes that the statutory and legal provisions required for this assembly and the topics to be discussed have been complied with by the board.

1. Minutes of the 2015 General Assembly in Glasgow

- ✓ The Minutes are unanimously approved by the members present

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

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

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

- AEC is now running the third and last year of its FULL SCORE project and the office members are in the middle of preparing for the next application round of Creative Europe's network programmes.
 - In addition, AEC is also partner in 4 Strategic Partnerships that were selected for funding by the European Commission in 2014 and 2015:
 - *The Music Master for New Audiences and Innovative Practice (NAIP)*, a two year strategic partnership aiming at the modernisation of curricula, and teaching and learning approaches in higher music education.
 - *VOXearlyMUS*: an ERASMUS + collaborative project focusing on cross-border cooperation in the field of vocal Early Music teaching as a tool to strengthen the quality of Higher Music Education.
 - *The European Chamber Music Academy (ECMA)* - Next Step is a collaborative Erasmus + project that focuses in cooperation for innovation and the exchange of good practices in the field of Chamber Music.
 - Finally, '*Modernising European Higher Music Education through Improvisation - METRIC*', is a cooperative project between several European conservatoires and the AEC which focuses on curriculum development and intensive cooperation in the field of improvisation, with the aim of creating a European Master course for improvisation.
 - For these projects, AEC's role is limited to promotion and dissemination, and to the appointment of an external evaluator.
 - AEC is also a partner in 2 other projects funded by the Creative Europe programme of the European Commission:
 - *The EUBO Mobile Baroque Academy (EMBA)* - EUBO stands for European Union Baroque Orchestra - is the result of a partnership formed between 10 prominent arts organizations across Europe. This project addresses Europe's heritage of baroque music, and promotes the education of emerging talent, by bringing baroque music to new audiences in innovative ways across Europe. AEC is involved through the delivery of its European Early Music platform.
 - *NE©XT Accelerator* is coordinated by ELIA. It involves 20 partners with relevant expertise from higher arts education institutes, incubator initiatives and cultural providers. It aims to support emerging artists to initiate successful international careers and to improve their capacity to make a living from their artistic production.
 - Finally, The PHExcel project has run out since last year, and one new project was acquired: The Erasmus+ project RENEW - promoting entrepreneurship in the digital era.
- **AEC Regular Activities 2016**
 - Pop & Jazz Platform, Rotterdam (February)
 - EPARM Forum, Vicenza (April)
 - Annual Meeting for International Relations Coordinators, Kraków (September)
 - Annual Congress, Gothenburg (November)
 - **Upcoming events in 2017**
 - Pop & Jazz Platform, London (17-18 February)
 - Early Music Platform Forum, The Hague (23-24 March)
 - EPARM Conference, Antwerp (23-25 April)
 - IRC Meeting, Tbilisi, (21-24 September)
 - AEC Annual Congress, Zagreb (9-11 November)
 - **AEC Advocacy:**
 - Activities in Brussels:
 - Hearings of the European Commission
 - Regular meetings with representatives of EACEA -The Education, Audiovisual and Culture Executive Agency at the European Commission's Department for Education, Culture, Youth and Sport.
 - Contacts to members of parliament.
 - Participation in the 2016 European Culture Forum and similar events organised by the Commission in Brussels.
 - Regular contact with the European University Association.
 - Contacts with organisations at national level, such as the French association ANESCAS, the Italian Rectors' Conference, the German Academic Exchange Service. Leading AEC

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

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

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

3. Elections to the Executive Committee

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

4. Proposal for new Council election rules from 2017 onwards

- During the past year it has become clear that a part of the AEC membership is feeling uncomfortable about the AEC Council's composition and requested the adjustment of the AEC internal regulations in order to ensure a more balanced regional geographic representation at Council.
- As an answer to these demands, the AEC Council has discussed various alternatives to the current election rules, in full respect of the AEC Statutes in line with article 5.4.
 - *5.4 Members of Council including the Executive Committee are elected from among the representatives of active member institutions by the General Assembly (see Article 7). No country may be represented in the Council by more than one member at any given time. A regional and geographic balance of the membership of the Council is recommended.*
- Long discussions and the weighing-up of different models ended up by the Council's decision to submit the following 2 options to the General Assembly to be voted:
 - To continue with the current AEC election rules

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

5. Vote on phase 3 of AEC U-Multirank

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

- During the dialogue with the UMR team, the Working Group and UMR agreed in the following points:
 - No institution will be included in the field-based ranking for HME without the institution's explicit consent
 - It is possible for an institution to withdraw from participation after each year of operation.
 - If a field-based ranking for HME institutions is established, UMR is ready to form a joint committee with the AEC to monitor the evaluation process.
 - AEC and UMR will jointly perform a comprehensive review after four years.
- Finally, it is noted that, if supported by AEC's General Assembly, the establishment of a field-based ranking system in music within UMR, does not mean that the AEC will require or even encourage AEC member institutions to adopt the system. It will be up to the individual institution to decide whether the institution will participate or not.
- ✓ The General Assembly voted in favour the inclusion of Higher Music Education in the U-Multirank system based on the existing indicators and questionnaires (3 against/13 abstentions/ rest green).

6. Short presentation of the European Research projects database

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

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

7. AEC Financial report of the Secretary General

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

- An online voting of the accounts was carried out by the office in June 2016:
- 111 active members responded to the online voting notification. Of these, 109 approved the accounts and 2 abstained. There were no votes against approval of the accounts.
- The Secretary General thanks the external auditors Jan Rademakers (Maastricht Academy of Music) and Paolo Troncon (Conservatorio Di Musica Di Castelfranco Veneto A. Steffani) for carrying out this function for AEC for 2015. He informs the GA that they both recommended approval of the 2015 Accounts.
- Vote on the proposed membership fees for 2017:
 - During the 2013 General Assembly in Palermo, It was decided that, every three years, the membership fees would be recalculated according to fresh Gross National Product (GNP) data. As decided in 2013, in the intervening years (second and third years = 2014 and 2015), the membership fees based on that particular GNP calculation were corrected in line with the Belgian indexation rate.
 - Therefore, last year's membership fee structure for active members was based on the GNI (Gross National Income) per capita of 2011. The new membership fees proposed for 2017 are based on the GNI (Gross National Income) per capita of 2015 (latest data available), in order to reflect the recent changes in the general economic situation.
 - The AEC Council proposes to continue with the same membership fee structure from 2013: The countries have been assembled in a specific category depending on their GNI, with a total of 7 different categories. Due to the variations in the GNI data, some countries have automatically moved to a different category compared to the ones of 2013. Please note that the new data reflect an anticipated 1% indexation rise.
- ✓ The General Assembly unanimously approves the new membership fee levels.
- The forecast outturn for 2016 and the proposed budget for 2017:
 - The income from events fees should be lower than last year (partly due to the fact that there was no Early Music Platform in 2016).
 - There are 2 new types of incomes: First, the members' contribution to the EASY Pilot Project (AEC has commissioned a company to develop a European Online Application System for mobility of students and staff). Secondly there are costs reimbursed to AEC by MusiQuE (the external review body for music), both for overhead costs and for staff costs
 - The amount of subsidies is lower in 2016 (the PHExcel project is finished and a high amount of the FULL SCORE grant is transferred to 2017 as funding is only secured until 31/08/2017).
 - On the expenditure side: Expenses are generally lower than in 2015. An important investment has been done in the setting up of a European Online Application System EASY, amounting to 40'000 euros.
 - As a result, the forecast shows a negative result of about 10'000 euros.
- ✓ The General Assembly unanimously approves the proposed budget for 2017.
- Appointment of auditors for the 2016 Accounts:
- ✓ The General Assembly approves the appointment of Paolo Troncon (Conservatorio Di Musica Di Castelfranco Veneto Agostino Steffani) and Peter Dejjans (Orpheus Institute Gent).

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

- The Chair of the MusiQuE Board, Martin Prchal, to shortly present the latest news concerning MusiQuE. The complete presentation is also available on request.
- After MusiQuE's presentation the General Assembly proceeds to the endorsement of AEC Council recommendation to the MusiQuE Board in relation to the selection for a new MusiQuE Board member.
 - MusiQuE Board members are nominated for 3 years. However, a rolling system was agreed by the three appointed members so that new board members from AEC membership could progressively be involved. One of the Board members appointed by AEC in 2014 will therefore step down this year.
 - An open call for applications was launched in June by MusiQuE to recruit a new board member.

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

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

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

There are 5 vacant seats:

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

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

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

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

10. Confirmation of new members, withdrawals and exclusions

- The following institutions have been accepted as Active Members in 2016:
 - Centro Superior Katarina Gurska, Madrid, Spain
 - Kharkiv I.P. Kotlyarevsky National University of Arts, Kharkiv, Ukraine
 - Hochschule für Musik und Theater Rostock, Germany
 - Hochschule für Musik und Theater "Felix Mendelssohn Bartholdy" Leipzig
 - Taller de Músics Escola Superior d'estudis Musicals, Barcelona, Spain
 - Linnaeus University, Department of Music and Art, Växjö, Sweden
- The following institutions have been accepted as Associate Members in 2016:
 - Music and Drama Association "Athens Conservatoire - 1871", Athens, Greece
 - Heino Eller Tartu Music College, Tartu, Estonia
 - PIANETA ARTE (AIMART - Accademia Internazionale di Musica e Arte), Rome, Italy
 - University of Southern California, Thornton School of Music, Los Angeles, USA
 - JAM MUSIC LAB Conservatory for Jazz and Popular Music Vienna, Austria
 - Association Chinese Culture Music & Art in the Netherlands
- The following members have withdrawn during 2016:
 - Turku Conservatory, Finland
 - Pole Sup 93, Aubervilliers, France
 - Conservatorio Superior de Música de Castilla La Mancha, Albacete, Spain
 - Fondation Royaumont, Asnieres sur Oise, France
 - Universitatea de Vest din Timisoara - faculty of music, Timisoara, Romania
 - Conservatorio Superior de Música de Alicante "Oscar Esplà", Alicante, Spain
- Every year, during the General Assembly, and based on the AEC statutes, all memberships with more than 2 years of non -payment of the membership fee are expired. The following membership are therefore expired:
 - Conservatorio di Musica "Domenico Cimarosa", Avellino, Italy
 - Schnittke State Music Institute, Moscow, Russia
 - Hochschule für Musik, Saarbrücken, Germany

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

11. Future congresses

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

Brussels, 1. December 2016

Eirik Birkeland, AEC President

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

AEC Council Elections 2017 - CVs and Statements of Candidates

Georg Schulz (Candidate for Vice-presidency)

Georg Schulz
Kunstuniversität Graz
Graz, Austria

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

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

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

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

Dear colleagues,

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

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

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

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

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

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

Yours sincerely,

Georg Schulz

Claire Mera-Nelson (Candidate for Council)

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

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

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

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

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

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

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

Dear colleagues,

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

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

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

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

Dr Claire Mera-Nelson

Iñaki Sandoval (Candidate for Council)

Iñaki Sandoval
University of Tartu Viljandi Culture Academy
Tartu, Estonia

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

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

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

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

Dear colleagues,

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

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

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

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

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

Sincerely,

Iñaki Sandoval

Election rules and principles for Council elections

Last year, the AEC proposed to change the election rules and principles for Council elections, in full respect of the AEC Statutes, after it had become clear that a part of the AEC membership was feeling uncomfortable about the AEC Council's composition and requested the adjustment of the AEC internal regulations in order to ensure a more balanced regional geographic representation at Council. As an answer to these demands, the AEC Council discussed various alternatives to the current election rules and presented them during the General Assembly 2016.

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

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

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

Representatives of all active member institutions can apply for any vacant seat on Council, regardless of any other geographical concern than the rule on country representation stated in the statutes (below). The candidates are elected by all active members, regardless of the countries in which the active members are based.

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

AEC Strategic Plan 2016-2020

Vision

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

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

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

Mission

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

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

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

Pillar 1: Enhancing quality in Higher Music Education

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

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

- AEC will foster internationalization, by:

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

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

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

Pillar 2 Promoting participation, inclusiveness and diversity

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

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

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

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

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

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

Pillar 3: Strengthening partnership and interaction with stakeholders

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

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

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

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

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

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

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

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

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

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

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

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

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

Ensuring operational excellence

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

Letter to introduce the Sustainability Plan

Dear AEC members,

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

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

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

The Sustainability plan aims at:

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

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

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

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

Proposal for a Sustainability Plan

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

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

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

The level of expenditures in 2022 is estimated as follows:

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

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

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

The following income structure is proposed for 2022:

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

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

3. Revising AEC income strands

A. Membership fees to be received

Guiding principles for this revision

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

Proposal for the revised calculation of AEC membership fees:

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

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

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

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

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

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

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

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

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

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

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

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

B. Events fees to be received

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

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

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

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

C. Fees to be received for services

C1. Pre-AEC event seminars

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

The following seminar fee structure is proposed:

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

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

C2. Sponsorship at events

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

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

C3. Project applications reviewing or writing

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

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

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

D. Project funding for staff costs and indirect costs

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

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

E. Income from MusiQuE

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

Estimated income from MusiQuE in 2022: € 45,000.00

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

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

The following implementation plan is proposed from 2019 onwards:

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

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

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

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

Proposed Membership Fees for 2018

The new membership fees proposed for 2018 are based on the GNI (Gross National Income) per capita of 2016 (latest data available), in order to reflect the recent changes in the general economic situation.

The AEC Council proposes to continue with the same membership fee structure from 2013: **The countries have been assembled in a specific category depending on their GNI, with a total of 7 different categories (in addition to a specific category for all associate members).** Due to the variations in the GNI data, some countries have automatically moved to a different category compared to the ones of 2015.

In addition, as decided in 2013, the Council proposes to correct the 2017 fees in line with the Belgian indexation rate. Indeed, according to Belgian law and to the applicable “Comité Paritaire”, the salaries of AEC employees will be automatically indexed every year on 1st January. The indexation rate, which depends on the price of consumption goods, is finally confirmed annually at the end of December for the following year.

Therefore, **Council proposes the new membership fee levels set out in the table below, which reflect an anticipated 1,5% indexation rise and updated GNI figures be adopted for 2018.**

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

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

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

Decision on the continuation of simultaneous translation provided during AEC Congress

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

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

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

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

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

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

Endorsement of AEC Council recommendation concerning MusiQuE Board members nominated by AEC

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

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

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

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

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

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

Recommendation from AEC Council to the MusiQuE Board:

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

AEC General Assembly is asked to endorse this recommendation.

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

Overview of the MusiQuE Board members' nomination process

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

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

Students nominated by the AEC should:

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

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

List of applications received (in alphabetical order)

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

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

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

Elizabeth de Roo (Application MusiQuE Board Membership)

Elizabeth de Roo
Austria

Education

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

University Career

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

Artistic Career

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

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

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

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

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

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

Letter of recommendation for Elisabeth de Roo

To whom it may concern,

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

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

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

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

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

Best regards,

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

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

Rosa Welker (Application MusiQuE Board Membership)

Rosa Welker,
Zürich, Switzerland

Education

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

Work experience

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

Masterclasses

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

Administrative activities

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

Languages

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

Dear MusiQuE Board,

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

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

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

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

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

Rosa Welker

Recommendation

Zürich, the 26th of September 2017

Dear Ladies and gentlemen

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

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

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

With kind regards

Res Bosshart

Vera Fonte (Application MusiQuE Board Membership)

Vera Maria Seco Afonso Fonte,
London, United Kingdom

Education and Training

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

Work experience

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

Personal Development

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

Awards and Bursaries

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

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

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

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

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

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

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

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

Languages

Portuguese: native language
English: C2
Spanish: B2

To the AEC Council,

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

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

Best regards,

Vera Fonte

From the Deputy Director
Kevin A Porter HonRCM



AEC Council

27 September 2017

Dear Sir/Madam

Vera Fonte recommendation and nomination

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

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

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

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

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

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

Kind regards

A handwritten signature in black ink, appearing to read "Kevin Porter".

Kevin Porter
Deputy Director

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

Martin Prchal (Chair of the MusiQuE Board)

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

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

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

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

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

Report on Regional Meetings - Gothenburg, AEC Congress 2016

Greece, Turkey, Cyprus, Israel, Lebanon, Egypt

Council member: Evis Sammoutis

Round table of introductions

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

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

Feedback on the Congress program/content so far

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

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

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

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

‘Joker’ topic: Proposal for changes to the AEC election rules

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

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

AEC services which could be (further) developed

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

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

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

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

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

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

Germany, Austria, Switzerland

Council Member: Joerg Linowitzki, Stefan Gies, AEC CEO

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

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

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

Council Member: Kaarlo Hildén

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

Minutes from Glasgow regional meeting were discussed to follow up developments

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

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

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

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

No other issues were brought up.

The Annual Meeting of ANMA:

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

ANMA mentoring initiative:

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

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

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

EASY:

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

National Overviews:

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

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

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

Issues on the General Assembly agenda:

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

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

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

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

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

Council Member: Grzegorz Kurzyński

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

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

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

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

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

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

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

UK, Ireland

Council Member: Deborah Kelleher

Positives:

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

Things to work on:

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

Other questions addressed:

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

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

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

Other issues:

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

Netherlands, Belgium

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

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

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

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

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

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

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

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

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

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

Italy

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

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

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

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

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

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

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

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

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

Attending:

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

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

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

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

Richard reports on their interest for EASY.

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

Portugal, Spain

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

Introduction:

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

Proposal for new rules for Council elections:

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

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

Update of the “National Overviews”:

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

This publication could be a helpful tool for advocacy for the Spanish case. It would be very helpful to have the updated legal status of the Music Higher Education sector in all European countries (institutions, level of education of teachers, recognition of degrees...). This handbook could be used as a tool for lobbying for the Spanish case at EU level.

Matchmaking of resources between institutions:

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

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

European online Application System (EASY)

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

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

Membership fees

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

Lack of involvement in AEC projects and activities

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

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

How could AEC help?

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

Future regional meetings

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

France, Luxembourg

Council Member: Jacques Moreau

Participants (in order of the Congress participants list):

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

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

Information on the events since the last Congress

AEC and Council activities

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

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

Both CEOs are meeting in some crossed working groups.

Each organization will advertise on the link between their networks.

Activities concerning the French group

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

U-Multirank.

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

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

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

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

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

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

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

The election process

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

Discussion

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

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

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

Feedback on the Congress

Positive points

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

More critical observations

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

Other remarks

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