

AEC General Assembly Meeting

7 November 2020, 11:00 - 12:45, Vienna and online



Association Européenne des
Conservatoires, Académies de
Musique et Musikhochschulen

Agenda

1. [Approval of the minutes of the 2019 General Assembly \(Turin\)](#)
2. President's Report: Annual Report 2019 and activities to November 2020
3. [Elections to the Executive Committee and Council](#)
 - 3.1 Appointment of a returning officer
 - 3.2 Elections to the Executive Committee
 - 3.2.1 Presentation of candidates for Vice-Presidency
 - 3.2.2 Explanation of the voting procedure and vote
 - 3.2.3 Announcement of the election results for Vice-Presidency
 - 3.3 Elections to the Council
 - 3.3.1 Presentation of candidates for the Council
 - 3.3.2 Explanation of the voting procedure and vote
 - 3.3.3 Announcement of the election results for the vacant seat(s) on Council
4. Approval of the revised AEC Statutes
5. Action Plan 2021 and Communication Strategy (*for information*)
6. [Approval of the extension of the current AEC Strategic Plan \(2016-2021\)](#)
7. [Policy on Working Groups and Platforms \(*for information*\)](#)
8. Financial report of the Secretary General
 - 8.1 Report on the 2019 accounts (*for information*)
 - 8.2 [Approval of the proposed membership fees for 2021](#)
 - 8.3 Approval of the forecast outturn 2020
 - 8.4 Approval of the proposed budget for 2021
 - 8.5 Appointment of external auditors for the 2020 accounts
9. Matters related to the European subject-specific quality assurance agency for music, MusiQuE
 - 9.1 Report on developments (*for information*)
 - 9.2 [Endorsement of the list of candidates to be proposed by AEC to MusiQuE for the seats of MusiQuE Board member and MusiQuE Student Board member](#)
10. Confirmation of new members, withdrawals and expired memberships
11. Future congresses
12. Any other business

Minutes of the 2019 General Assembly meeting



Turin, Italy, 9 November 2019

Eirik Birkeland, 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.

1. Minutes of the 2018 General Assembly in Graz

- ✓ The General Assembly approves the Minutes

2. President's Report: Annual Report 2018 and activities to November 2019

- AEC implemented the first year of the new four-year project AEC-SMS Strengthening Music in Society, and established most of the Working Groups.
- Advocacy and lobbying activities increased through regular exchanges with members of the European Parliament and the Commission and through meetings with regional associations of arts institutions, resulting in the extension of the existing key parameters for European education from STEM (Science, Technology, Engineering and Mathematics) to STEAM, also including A for the Arts.

AEC Council: At the General Assembly Meeting 2018, Ingeborg Radok-Žádná was re-elected as Council member. Since then, the Council consists of the following representatives:

- President: Eirik Birkeland, Oslo, Norway
- Vice-Presidents: Georg Schulz, Graz, Austria; Deborah Kelleher, Dublin, Ireland
- Secretary General: Harrie Van Den Elsen, Groningen, Netherlands
- Council Members: Kaarlo Hildén, Helsinki, Finland; Jacques Moreau, Lyon, France; Ingeborg Radok-Žádná, Prague, Czech Republic; Iñaki Sandoval, Viljandi, Estonia; Elisabeth Gutjahr, Salzburg, Austria; Lucia Di Cecca, Frosinone, Italy; Zdzisław Łapinski, Krakow, Poland
- Co-opted member representing Associate members: Bernard Lanskey, Singapore

Membership: At the end of 2018, the AEC had 283 members (249 Active Members and 34 Associate Members)

More details for the year 2018 can be found in the AEC Annual Report 2018 including a summary of the 2018 Annual Accounts.

Activities to November 2019:

AEC Council Meetings: AEC Council met three times in 2019 (in Madrid, Brussels, and Turin). In addition, two Executive Committee meetings took place between these Council meetings and four Executive Committee Skype meetings. Weekly contact is maintained between the CEO and the President.

Personnel changes within the AEC Office:

- Stefan Gies, Linda Messas, Esther Nass, Paulina Gut and Sara Primiterra have continued their work.
- Jef Cox left the AEC in September 2019 after 5 years as Project Officer. Nina Scholtens left the AEC after 1.5 year returning to her studies in Dublin.
- Gabriele Rosana started as Communication and Advocacy Coordinator in September.
- Alfonso Guerra started as Membership and Finance Coordinator in October.
- Crina Mosnaegu started in July as Policy & Review Officer for MusiQuE.
- Several student interns joined the staff during 2019.

AEC Events 2019:

- Pop and Jazz Platform, Trondheim (15-16 February)
- EPARM Conference, Cluj-Napoca (28-30 March)
- IRC Meeting, Prague (19-22 September)
- AEC Annual Congress and GA, Turin (9-11 November)

AEC Projects 2019

Strengthening Music in Society

A new working group, 'Role of Music and Music HEIs in Society', was established in addition to the 7 existing working groups, which will continue to work towards the project's main objectives:

1. To raise consciousness of the social responsibility of artists and music HEIs and of governments' political responsibility to foster cultural organisations.
2. To encourage Music HEIs to open their educational offer towards more diversity and to promote inclusiveness throughout their activities.
3. To embed entrepreneurial skills in the education of the artist to better prepare students for their future role as musician-entrepreneur.
4. To help music students and teachers to internationalise their careers and activities.
5. To explore new Learning & Teaching models enabling Music HEIs to educate creative and communicating musicians.
6. To encourage the use of digital technologies in music education and to increase the quality of early childhood music education.
7. Enhancing student voice within AEC and its activities, and within AEC members

Other outcomes of the AEC-SMS projects in 2019 include:

- The Congress on Re-imagining Success? Strengthening Music in Society
- A Travel Bursary available to support those having financial difficulty attending AEC events.
- A Network Meeting held in Riga in May for three days of intense collaboration in May, leading to new perspectives, joint workshops and more understanding among the different working groups. It inspired the working groups to advance the project.
- Establishing new ways of promoting the SMS outcomes, for example through the website sms.aec-music.eu

Other Projects in which AEC is involved:

- Intermusic, Erasmus+, 2017-2020
- SWING, Erasmus+, 2018-2021
- SWAIP, Erasmus+, 2018-2020
- European Opera Academy, Erasmus+, 2019-2021
- DEMUSIS, Erasmus+, 2019-2022
- Opera Vision, 2017-2020
- Opera Incanto, Creative Europe, 2018-2020
- Opera out of Opera, Creative Europe, 2018-2020
- 'Modernising European Higher Music Education through Improvisation - METRIC' 2019

AEC's role in the Strategic Partnerships is as follows:

- Promoting the Strategic Partnership during dedicated sessions of the AEC events organised regularly;
- Disseminating to external targets the project activities and outcomes of the Strategic Partnership;

- Developing criteria for the evaluation of the Strategic Partnership and hiring an external evaluator to visit one or more project activities a year, read through materials and write an annual evaluation report.

New Services

In line with the Sustainability Plan (which the General Assembly approved last year), AEC is piloting the offer of new paying services for our members:

- 1) Project application writing
- 2) Supporting the coordination of a network (which was initially established as a Strategic Partnership funded by the European Commission)

Advocacy 2019

Several meetings took place with the four big associations representing arts education, ELIA, CUMULUS - The International Association of Universities and Colleges of Art, Design and Media and CILECT - The International Association of Film and Television Schools. One of the major topics discussed was on Artistic Research, for which AEC also invited SAR - Society of Artistic Research.

This year, collaboration was particularly strengthened with the International and European Music Council, as Council member Jacques Moreau was elected for the IMC board, and AEC President Eirik Birkeland is part of the board of EMC. Moreover, AEC was represented at the IMC Music Forum in Paris, where it presented the SMS project.

Collaboration with Culture Action Europe was further consolidated last month, when Stefan Gies was elected Board member, after several joint advocacy initiatives this year.

AEC even cooperated with several partners in organising events: this autumn AEC was both partner in the ELIA academy and the IMZ - International Music and Media Centre Academy.

In the framework of the SMS project, formal cooperation has been strengthened with:

- The European Music Schools Union - EMU
- The European Association for Music in Schools - EAS
- The European Jazz Network
- CEMPE - the Centre of Excellence of Music Performance Education of the Norwegian Academy of Music

Regular meetings with partners took place. EMU is coordinating a complete strand of the AEC-SMS project, and EAS is involved as associated partner.

Other than abovementioned, AEC has also enhanced cooperation with:

- European University Association (EUA)
- Pearle* - Performing Arts Employers Associations League Europe
- ENCATC
- Opera Europa
- NASM
- SEADOM

3. Plans for 2020

AEC identified several directions for AEC's work in 2020:

- Promoting student-centred and collaborative practices of learning and teaching;
- Enhancing the societal relevance of Music HEIs
- Power relations. Starting with a position paper and a session at Congress in 2018, the AEC would like to further develop its actions in relations to a healthy work and learning environment at institutions and during activities of the AEC. During the Congress AEC members had a chance to familiarise themselves with the proposals made to create a citizens' assembly and a task force.
- Making Higher Music Education more sustainable and taking action in relation to environmental issues and climate change. The Council would like to involve all AEC members in the development of actions.

In addition, AEC has prepared a list of actions for 2020 under each of the 4 pillars of the Strategic Plan. *AEC invites its members to carefully read the directions and initiatives of the Action Plan 2020, and to comment and react by 1 December 2019.*

4. Elections to the Executive Committee

The General Assembly had unanimously approved last year the appointment of Heinz Geuen (Hochschule für Musik und Tanz Köln) and Lies Colman (Royal Conservatoire Antwerp) as Election Officers for 2018 and 2019.

Three vacant seats are available for the Executive Committee: President Erik Birkeland, Vice-President Deborah Kelleher and Secretary General Harrie van den Elsen finished their first term. They all stand for re-election.

- ✓ The members present voted in the room. For the results see point 9.

5. Revision of the AEC Statutes

Eirik Birkeland, AEC President, presented the revised AEC statutes and apologized for the late delivery of the revised version to its members. There are 3 main changes:

- The most important one is that associate member, still defined as they were before, are divided in 3 categories and that, next to active and associate membership, AEC will introduce 'affiliates'.
- The creation of a 'right' for certain representatives to take part in Council meetings. In the old statutes, representatives from certain groups, e.g. a representative of the associate members, only could attend meetings on the invitation of the Council. Under the new statutes, representatives of certain groups can ask to be recognized by the GA in order to gain the right to attend and participate in Council meetings. (e.g. students) - Representatives of these groups will not have the right to vote.
- Indication that AEC financial resources include, besides membership fees, donations, etc. remunerations from services provided (to members and non-members), for example for writing applications for its members, sending counsellors, etc.)

Small changes include some of the practices that AEC already implements:

- ExCom and Council able to make legally valid decisions during conference calls and meetings online
- CEO becoming part of the ExCom, but without the right to vote.

The president then opened the floor for questions:

- The Council and AEC office are requested to share the renewed statutes at least two weeks in advance in the future, should they decide to change the statutes again.

- Active members that are now outside the EHEA will also remain active members: Active membership is both for members in the EHEA and from the countries of the European Neighbourhood Policy.
- In the revised statutes it says that half of the active members should be present to make legal decisions. That would mean that while a General Assembly might be organised, it might not be able to take decisions on the strategic course of the AEC.
- The French version includes both 'Conseil' and 'Conseil d'Administration'. Both times, the AEC council is meant.

✓ The AEC Council will make sure to take these questions and comments into account and make sure that the final published versions of the Statutes are clear concerning the countries of the ENP and the word 'Conseil'. It will also research the legal consequences of a General Assembly in which not half of the active members attend.

The president asked the GA to vote on whether a decision regarding the renewed statutes could be made today.

✓ The members present decided with 4 votes against and five 5 abstentions that the vote on the renewed statutes can take place today (9 November 2019).

The president then continued with the actual vote on the approval of the renewed statutes.

✓ The members present approved the renewed statutes with 1 vote against and 9 abstentions.

It has become clear following the GA meeting that the process described above to adopt the Statutes did not meet the formal requirements that would have been necessary for the decision to become legally effective. It will therefore be necessary to submit the AEC Statutes to the GA again in 2020. As a result, the old statutes will remain in force in 2020.

AEC members were informed about this situation in June 2020 by email. The Council worked on the Statutes during its 2020 spring meeting, seizing the opportunity to review the entire text once again, to correct errors and to make some further adjustments, also as a result of experiences from the lockdown during the Covid-19 crisis. The new version of the Statutes was then circulated to AEC members for comments and suggestions and will be submitted to AEC members' approval during the 2020 GA meeting.

6. Proposal on Language Policy and AEC Translations

Eirik Birkeland, AEC President, reminds the General Assembly of the decisions made in 2018 1) to discontinue simultaneous translations during the AEC Congress, 2) to have the opportunity for speakers at AEC events to present in their mother tongue, 3) to encourage AEC members to translate AEC documents and publications, and 4) to offer more written translations in more languages.

AEC conducted a survey which informed the AEC on which documents to translate and into which languages. This has resulted in the following proposal:

- AEC will make its major publications available in English, French, German, Italian, Spanish and Polish
- AEC will encourage its members to translate AEC documents and publications in additional languages, offering financial and operational support. It will publish the translated versions on the AEC website along with the translations officially produced by AEC.

- ✓ The proposal on Language Policy and AEC translations was approved with six abstentions.

7. Financial report of the Secretary General

Harrie van den Elsen, AEC Secretary General, explains the overall financial position and reports on AEC Accounts 2018. A summary of the 2018 accounts and the report on the accounts by the General Manager and General Secretary is available in the reader.

The Secretary General informs that external auditors Melissa Mercadal, Escola Superior de Música de Catalunya, Barcelona and Diana Mos, National University of Music Bucharest both recommended approval of the 2018 Accounts and he expressed gratitude for their work.

- ✓ The members present approved the annual accounts 2018 with 1 abstention.

Proposed membership fees for 2020

In accordance to the principles of the Sustainability Plan approved at the 2017 GA, the following is proposed:

- All 2020 membership fees are adjusted in line with the inflation rate (+1.5%).
- For active members based in Luxembourg, Switzerland, Norway, Ireland, Iceland, Austria, Denmark, Netherlands, Germany, Sweden, Belgium, Finland, France, UK and Italy, the membership fees are raised by $\frac{1}{4}$ of the total raise envisioned by 2022.
- For all active members, the fee (incl. inflation) is adjusted based on the number of music-related students in the institution (increased by 25%, not adjusted or decreased by 25%)
- As in previous years, a discount of 5% will be applied to the figures listed in the document you received when the payment to AEC is made before 01/05/2019.
- In addition, AEC and ELIA have recently agreed on a 10% discount on their membership fee for institutions which are members of both AEC and ELIA, if the students concerned by each organization are indeed counted twice.

- ✓ The members present approved the proposed membership fees for 2020 unanimously.

Forecast outturn 2019

The 2018 finances developed in line with expectations and the budget is very similar to the budget approved by the GA last year. The expected result is 11'728.97 euros. This is consistent with our wish (stated in the Sustainability Plan) to rebuild AEC reserves since 2018.

Income 2019

- The income from membership fees in 2019 shall increase by just over 10'000 euros, as 2019 is the first implementation year of the sustainability plan and the first year in which some of the membership fees were substantially raised (while some other fees were maintained or decreased, in order to move to a more equal situation among our membership).
- AEC expects that the income from events fees will be slightly lower than in 2018 as there were less events in 2019 than in 2018.
- In relation to project grants:
 - AEC is from now on receiving 250'000 euros per year for the SMS project activities and staff (until November 2021)
 - AEC is receiving substantial grants from Strategic Partnerships and creative Europe projects, amounting to almost 44'000 euros
- AEC is exploring offering new paying services to its members. Some additional income was therefore generated while the income from EASY remained stable.

- Finally, MusiQuE shall reimburse this year 80% of the costs of staff which are put at its disposal (or serviced) by AEC. (a percentage of reimbursement that is increasing every year)

Expenditures of 2019

- The total staff costs shall raise as a result of various staff changes in the office as well as due to a progressive raise of salaries (this was the second year of the substantial salary raise planned by 2022 in accordance with the principles of the sustainability plan)
- In relation to events, travel and office costs, office costs shall raise substantially due to the purchase of hardware and software for the office and because AEC is currently working with a VAT consultant in order to adapt ensure it meets all VAT requirements.
- Project expenses for SMS are broadly stable from year to year while costs spent on other project activities vary: these projects are multi-annual and AEC may spend more in a certain year depending on its responsibility within the project.
- EASY costs have increased (the costs in the 2019 budget relate mostly to the service fee paid to the software company in 2018)

✓ The members present approved the Forecast outturn 2019 unanimously.

Proposed budget for 2020

Members attending the General Assembly have received a proposed budget for 2019. The proposed budget shows a result of 15'547.25 EUR, bringing the level of reserves to just over 50'000 euros.

Income of 2020

- Based on the principles of the Sustainability Plan, AEC's income from membership fees shall increase in 2020 while income from events fees shall remain at the 2019 level.
- In relation to project income: the SMS grant shall remain at its 2019 level while AEC expects the income from other projects shall decrease.
- AEC expects that the participation from AEC members in the EASY system will slightly increase.
- AEC has not planned yet to engage in offering services as AEC will first assess this new activity.
- Finally, MusiQuE shall further increase its reimbursement to AEC for the staff put at its disposal.

Expenditures of 2020

- Staff costs shall slightly raise in line with the 4-year salary raise plan.
- Events costs shall increase in relation to the contribution to the conference of the Early Music Network REMA. Other travel and office costs should be rather similar to 2019.
- SMS project expenses shall remain similar to 2019 and expenses for other projects shall decrease.
- It is expected that the EASY service fee will increase, but that the difference between income and expenditure for EASY decrease year by year.

✓ The members present approved the Budget 2020 unanimously.

Appointment of two auditors for the 2019 accounts

✓ The members present approved the appointment of Melissa Mercadal (Escola Superior de Música de Catalunya, Barcelona) and Peter Tornquist, Norwegian

Academy of Music, Oslo as external auditors for the 2019 accounts with one abstention.

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

Gordon Munro, Secretary and Treasurer of the MusiQuE Board, updates AEC members on the recent developments with regards to [MusiQuE](#). During 2019, MusiQuE continued with its strong development that was started in previous years. The number of procedures reached a record high and the variety of procedures requested by institutions increase: in addition to the regular programme and institutional reviews and accreditations, MusiQuE also further developed its new concept for external review based on the work of ‘Critical Friends’ and started with several benchmarking exercises.

The MusiQuE Board had asked its Board Member Bernd Clausen and the standing member of its Appeals Committee, Dawn Edwards, to renew their three-year mandate in order to safeguard the continuity of expertise and experience on the Board of MusiQuE.

The AEC Council has taken note of this decision by the MusiQuE Board and hereby informs the AEC General Assembly.

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

The election officers announce the results of the Executive Committee elections:

- There were 112 votes, out of which 109 were valid: 1 person abstained, and 2 ballots were invalid
- With 106 votes, Eirik Birkeland is re-elected as AEC President
- With 107 votes, Deborah Kelleher is re-elected as AEC Vice-President
- With 107 votes, Harrie van den Elsen is re-elected as AEC Secretary General.

The GA then continues with the vote for the Council. There are six vacant seats.

Georg Schulz asks the seven candidates (out of which 5 new candidates and 2 current Council members) to present themselves:

- Lucia Di Cecca, Conservatorio di Musica “Licinio Refice” (Frosinone, Italy)
- Kathleen Coessens, Koninklijk Conservatorium Brussel (Brussels, Belgium)
- Alvaro Guibert, Reina Sofía School of Music (Madrid, Spain)
- Zdzislaw Lapinski, The Academy of Music in Krakow (Krakow, Poland)
- Claire Michon, Pôle Aliénor (Poitiers-Tours, France)
- Ivana Perkovic, Belgrade University of the Arts (Belgrade, Serbia)
- Jeffrey Sharkey, Royal Conservatoire of Scotland (Glasgow, United Kingdom)

The representatives of active member institutions will proceed to the vote at the end of the GA and results will be announced later in the day.

10. Confirmation of new members, withdrawals and expired memberships

The following institutions have been accepted as Active Members:

- Centro Superior Musica Creativa, Madrid, Spain
- Conservatorio di Musica ‘O. Respighi’, Latina, Italy
- Jazz and Modern Music Department, Universidade Lusíada Lisboa, Portugal
- Conservatorio Superior de Música de Aragón, Zaragoza, Spain
- Conservatorio di Musica ‘G. Frescobaldi’, Ferrara, Italy

The following institutions have been accepted as Associate Members:

- Communication University of Zhejiang, Hangzhou, China
- Ankara Music and Fine Arts University, Ankara, Turkey

The following institutions have withdrawn their membership:

- Conservatorio "G. Verdi" di Como, Italy
- Suzhou University of Science and Technology, Suzhou, China

Finally, memberships with 2 years of non-payment of the membership fee are expired. The following memberships have been expired in 2019:

- Faculty of Music, University of Nicosia, Cyprus
- Conservatoire à Rayonnement Régional de Dijon, France
- Conservatoire à Rayonnement Régional de Rueil-Malmaison, France
- Keimyung University - College of Music, Daegu, Korea
- Perm State Institute of Culture, Perm, Russia
- Istanbul State Conservatory, Istanbul, Turkey

Taking these changes into account, AEC ends 2018 with 291 members.

11. Future congresses

- Royal Conservatoire Antwerp, Antwerp, 5 to 7 November 2020
- CNSMD Lyon, Lyon, (hosted by ANESCAS), 4 to 6 November 2021

After the voting procedure and counting of the votes, the results of the Council Elections are announced:

- ✓ Members present elected Zdzislaw Lapinski and Lucia di Cecca for their second term as an AEC Council member.
- ✓ Members present elected Kathleen Coessens, Ivona Perkovic, Jeffrey Sharkey and Claire Michon as new AEC Council members.

AEC Executive Committee and Council Elections 2020 - CVs and Statements of Candidates



Elisabeth Gutjahr (Candidate for Vice-President)
Mozarteum University Salzburg (UMS)
Salzburg, Austria

Prof. Elisabeth Gutjahr spent her childhood in Bonn and Geneva, two cosmopolitan cities that influenced her development. After completing her studies in rhythm and music theory in Stuttgart and Cologne, at the age of 26 she was appointed as professor at the Trossingen State Academy of Music in Baden-Württemberg. She was constantly concerned with the further development of the institution, in the senate, the university council, and from 2006 also as Rektorin, a function to which she was re-elected in 2012. Moreover she has commitments in the conferences of university chancellors, in the regional music council (governing board), in the educational committee of the German Music Council (deputy chairperson), in the advisory committee on quality at the University of Gutenberg in Mainz, and 2015-18 in the Council of the AEC. She was particularly preoccupied with the opposing poles of score and performance, libretto and stage, whereby she is interested in interdisciplinary processes that link music, theatre, dance, language, film and the fine arts with each other. From an early age she focused her artistic activity on the creation of text in context with music. Elisabeth Gutjahr has also organized competitions and festivals of contemporary music and has worked as a music dramaturge, choreographer and stage director.

In 2018, Elisabeth Gutjahr became the first woman to be elected Rector of the Mozarteum University Salzburg. Elisabeth Gutjahr has been a member of numerous supervisory boards and committees (including the Mozarteum Foundation, Camerata Salzburg & Centre de Musique Baroque Versailles, Music Friends of Donaueschingen). Interdisciplinary projects are her main objective as well as the advancement of digitisation. The project SPOT ON MOZ ART - innovative musicfilms® by the Mozarteum University Salzburg (UMS) was successfully launched in 2020 and has already received millions in funding.

Dear colleagues,

The shared responsibility for music, music education as well as music research - both academic and artistic - is one of the greatest challenges of our day, especially for the leading personalities of music- educational institutions who face competition, the struggle to achieve a high profile, and economic or social problems. For decades the AEC has succeeded in maintaining a culture of cooperation, an open exchange of experience and further development, overcoming all obstacles and hindrances while at the same time respecting each individual institution that shows interest in diversity and quality. The work in the AEC builds on the expertise of its members, who in turn, in very different team formations and supported by the AEC office, perform valuable conceptual work, define and further evolve quality standards, and identify and discuss essential trends in the different cultural contexts of Europe. The best example is the SMS project, which with its central themes and goals offers many institutions of higher music education an extremely valuable orientation. For musicians, the Covid19 pandemic means a fundamental shake-up of the musical world order. In the AEC I see a unique potential for intelligent reflection and analysis, as well as for developing new concepts. In my 14 years as Rector (Vice-Chancellor), I have acquired extensive expertise in crisis management, especially in restructuring and developing new formats for higher music education. The integration of global issues such as climate change, digitisation, democracy and diversity are also important to me. Drawing on this wealth of experience I would like to make a constructive contribution to the further development of the AEC and thus to the music culture of Europe.

Elisabeth Gutjahr

Rico Gubler (Candidate for Council)
University of Music Lübeck
Lübeck, Germany

In March 2014 Prof. Rico Gubler, saxophonist, composer and jurist, assumed the presidency of the University of Music Lübeck. Having studied saxophone with Iwan Roth in Basle, with Marcus Weiss in Zurich and with Jean-Michel Goury in Paris, Rico Gubler started to specialize in contemporary music, free improvisation and in live performance of electronic music. In 1997 and 1998 he was awarded the prize by the Migros Cooperative Association (Migros Genossenschaftsbund) and the Ernst Göhner Foundation. Afterwards, he studied composition with Balz Trümpy in Basle and Salvatore Sciarrino in Florence. In 1998 he won the Prize of the Club de mécénat suisse en France. He was supported by grants from the Künstlerhof Schreyan in Lower Saxony (2001), the Landis & Gyr Foundation, from the Royal Academy in London (2001/02) and the Dr. Robert and Lina Thyll-Dürr Foundation (2004). In 2004 he was awarded a working year from the city of Zurich for his work as composer, in 2005 for his work as performer. In addition to performances as a soloist at the Donaueschinger Musiktage, the Steirischer Herbst, Wien Modern, the Salzburger Festspiele, the MaerzMusik Berlin and the Biennale München, Rico Gubler has played in various chamber music formations. Through his work, he has developed artistic contacts with the Klangforum Wien, the Ensemble Aventure, the Ensemble Phoenix Basel, the SWR orchestra Baden-Baden, the Tonhalle Orchester Zurich, the Kammerorchester München, the Orchestre de chambre de Neuchâtel and the Philharmonische Werkstatt Schweiz. Next to his creative works Rico Gubler studied Law in Zurich and graduated with Lizenziat II. From 2004 to 2014 he taught saxophone and chamber music at the Lugano Music Conservatoire. From 2010 to 2014 he was director of a study programme and part of the leading team at the University of Music in Basle as well as a member of the Kuratorium of Swissperform collecting society for several years. From 2018 to 2020, Rico Gubler was the elected chairman of the Conference of Universities, Universities of applied sciences and universities of arts in Schleswig-Holstein. He is currently a board member of the Network of Musikhochschulen for Quality Management and Teaching Development. Rico Gubler has German and Swiss nationality.

Dear colleagues,

Professional music education in Europe is very diverse and this diversity we find in the way of organisation financing and in the specific societal anchoring. This is both a challenge and an opportunity. And that is the essence of the AEC, we share challenges and opportunities, we have endless possibilities to learn from each other and to cooperate with each other in a very specific way.

As a saxophonist and composer, I have been living between the different musical genres for more than twenty years of my career, fighting for the new and the unconsumed, be it in contemporary music or in other areas of musical or educational activity. As a university teacher, it is important to me that students are enabled to actively participate in musical life and that they are able to influence it with the necessary degree of reflection. Studying law, in turn, sharpened my eye for structures and subtle differences right up to the political spheres that surround and influence us. Through my activities I got to know the most diverse university systems and political cultures and, in addition to the entire spectrum of management and strategy, I am particularly interested in the creation of sustainable university structures, in the necessary connections for anchoring these high-quality and autonomous structures in society at tertiary level, and in the topics of university autonomy and freedom of science and art. I also focus on the field of quality management and university staff selection.

Within the framework of a possible Council membership, I am prepared to actively address certain topics and to work on them together with interested members on a transnational basis and to prepare them for discussion on a larger scale.

In the AEC we think big and network internationally in order to achieve local opportunities for action that correspond to our tasks as cultural and educational institutions. The AEC is a great opportunity in current Europe to grow together in the field of music education and strengthen our entire higher education system.

Rico Gubler

Udo Dahmen (Candidate for Council)
Popakademie Baden-Württemberg
Mannheim, Germany

- Founding Director and CEO Popakademie Baden-Württemberg in Mannheim since 2003
- Vicepresident German Music Council since 2003
- Honorary President European Drummer's Association "Percussion Creativ"

Born on 12th of July 1951 in Aachen (Aix-la-Chapelle) Germany.

1971 - 1976	Studies in Classical Percussion in Aachen and Cologne Drumset Studies with Dante Agostini in Paris.
1974 - 1977	Percussionist Stadttheater Aachen
1976 - 1998	Freelance Session Drummer
1983 - 2003	Instructor at the Hochschule f. Musik und Theater, Hamburg 1994 - 2003 Professor und Speaker of the „Kontaktstudiengang Populärmusik“ at the Hochschule für Musik und Theater, Hamburg
2003 - 2023	Director and CEO Popakademie Baden-Württemberg in Mannheim
2003 - 2021	Vicepresident German Music Council
2014 - 2020	Member of the Working Group of Pop/Jazz Platform of AEC

Udo Dahmen as a sessiondrummer 1976 - 1998: Charly Mariano, Sarah Brightman, Lake, Joachim Kühn, Herb Geller, Kraan, Eberhard Schöner (feat. Sting, Gianna Nannini, Nina Hagen, Jack Bruce, Gary Brooker), Inga Rumpf, Achim Reichel, Hellmut Hattler, Känguru, Georg Danzer, Gamelanorchestra Duke Agung Raka Saba & Pinda, Bali etc.

Udo Dahmen released the "Drumbook" AMA-Verlag in 1994, one of the best-selling Drumbooks in Germany.

More than 100 workshops, seminars, conferences throughout Europe.

Dear colleagues,

I would very much like to apply for the position as a council member of the AEC Council and contribute to all creative activities and discussions with interesting colleagues in the variety of all kinds of music. The image of the music-making artist in the hybrid analog/digital age after the corona pandemic will be greatly changed by the new situation, which is something we have to aim for.

Motivation

Through my many years of experience as a freelance musician, producer, entrepreneur and university director, I try to offer a variety of know-how and network to the AEC in the field of Pop, Jazz and Global Music. Besides that, I am involved in Musicbusiness, Entrepreneurship, Diversity & Gender Balancing, Digitalization and international cooperations. I would like to help finding solutions for the new situation we are facing in multi-disciplinary ways while and after Corona and beyond.

Development

For more than 25 years worked freelance as a professional musician in jazz and pop. Co- founder and developer of Kontaktstudiengang Populärmusik at Hochschule für Musik und Theater, Hamburg and Popakademie Baden-Württemberg.

Artistic Director Popakademie Baden-Württemberg

Since 2003 founding director of the Popakademie Baden-Württemberg, university for popular music and music business in Mannheim, Germany.

PJP Working Group

Since 2014 member of the Working Group of the Pop Jazz Platform (PJP) of the AEC and since 2013 co-organization of the meetings of the PJP Platform seven times as part of the Working Group.

Vice President German Music Council

Since 2003 vice president of the German Music Council. The German Music Council is the umbrella organization of all music associations in Germany and represents more than 8 million people.

Conclusion

I would like to use my skills and my networks for the common goals of the AEC and to commit myself to further develop the music and the networks within the next three years.

I will hold the position as director of the Pop Academy until 2023 and can therefore be part of the council accordingly.

Prof. Udo Dahmen

Proposal for the extension and revision of the current AEC Strategic Plan (2016-2021)

Context

The AEC Strategic Plan, which shapes the direction of AEC's activities, is valid until the end of 2021 (see here the [current AEC Strategic Plan 2016-2021](#)). This means that a new Strategic Plan should be drafted during 2021 and submitted to AEC General Assembly (GA) for approval during the GA meeting in November 2021.

However, the composition of AEC Executive Committee (ExCom) will change in November 2022, with the second term of three ExCom members coming to an end and the seats of President, Vice-President and Secretary General becoming vacant. It therefore seems counter-productive for AEC Council to engage in drafting a new Strategic Plan that would be valid from January 2022 onwards and which AEC Council and Office would not be able to implement beyond the first year. In addition, it is argued that the new leadership arriving in November 2022 should have the freedom to change the Plan after stepping in, if it wishes to do so.

Proposal to the GA

In view of the considerations referred to above, the AEC Council is proposing to **extend the period of the current strategic plan (2016-2021) to the end of 2023 (i.e. 2 more years) and to revise and update it** in order to better reflect AEC's current priorities.

Next steps

If the proposal is accepted by GA, AEC members would be asked to approve the revised version of the strategic plan (2016-2023) in November 2021. In parallel, AEC ExCom, Council and Office would immediately start brainstorming on the future plan (in 2021 and 2022). This would enable the new AEC leadership (to be elected in November 2022) to develop the new Strategic Plan during the year 2023, taking into account the preparatory work undertaken in previous years (see the table below).

	During the Year, by AEC ExCom, Council and Office	At the GA in November
2021	<ul style="list-style-type: none">• Revision of the 2016-2023 Plan• Brainstorming on Strategic Plan 2024-....	<ul style="list-style-type: none">• AEC GA asked to approve the revised Strategic Plan 2016-2023
2022	<ul style="list-style-type: none">• Implementation of the revised 2016-2023 Plan• Brainstorming on Strategic Plan 2024-....	<ul style="list-style-type: none">• AEC GA asked to elect 3 new ExCom members
2023	<ul style="list-style-type: none">• Implementation of the revised 2016-2023 Plan• Drafting of the Strategic Plan 2024-....	<ul style="list-style-type: none">• AEC GA asked to approve the new Strategic Plan 2024-....
2024	<ul style="list-style-type: none">• Implementation of the Strategic Plan 2024-....	

If the proposal above is not accepted by GA, AEC ExCom, Council and Office would prepare a new Strategic Plan valid from 2022 which shall be submitted to AEC members at the GA in November 2021.

AEC runs a number of Working Groups and Platforms¹. Many working groups emerged as part of a Creative Europe or ERASMUS projects initiated and run by the AEC itself, some of them being maintained beyond the lifetime of the related projects.

However, some platforms and working groups owe their creation to the initiative of members and were - after thorough examination and following the decision of the responsible AEC bodies - taken under the auspices of the AEC.

With a few exceptions that are justified for strategic reasons in line with the AEC Strategic Plan, AEC does usually not take initiative or pro-actively promote the foundation of such new thematic platforms or working groups. However, if a stable, reliable and content-wise convincing initiative emerges from among the AEC membership, AEC may support such initiatives by providing access to its network, advice, assistance with applying for funding (e.g. by one of the Erasmus+ program strands) and logistical support.

Key criteria to gain AEC support in the matter are:

- a clearly defined field of activity;
- promoting the mission and vision and the key values of AEC;
- a convincing concept and clear and workable goals;
- the existence of a committed core group in which members from at least three countries collaborate;
- the willingness to take on voluntary work serving the objective of the initiative;
- the willingness to make the activities carried out in the respective Working Group or Platform to other AEC members and to share the results of the work with them;
- the willingness to actively campaign for diversity, in particular geographical and generational diversity and gender balance.

¹ At present there are 8 SMS Working Groups, 3 Platforms (International Relations Coordinators IRCs, Pop & Jazz Platform PJP, European Platform for Artistic Research in Music EPARM), and 2 so called Task Forces (Early Music and European online Application SYstem EASY); The IRCs Platform is counted both as Platform and as SMS WG.

Proposed Membership Fees for 2021



Association Européenne des
Conservatoires, Académies de
Musique et Musikhochschulen

The membership fees proposed for 2021 are based on the principles of the Sustainability Plan approved at the 2017 GA:

- The countries are assembled in 10 different categories depending on their 2019 GNI.
- All 2021 membership fees are adjusted in line with the inflation rate (+1.5%).
- In addition, for active members based in Luxembourg, Switzerland, Norway, Ireland, Iceland, Austria, Denmark, Netherlands, Germany, Sweden, Belgium, Finland, France, UK and Italy, the membership fees are raised by ¼ of the total raise envisioned by 2022.
- Finally, for all active members, the fee (incl. inflation) is adjusted based on the number of music-related students in the institution as follows:

Category 1: More than 700 students	Category 2: 200 - 700 students	Category 3: Less than 200 students
---------------------------------------	-----------------------------------	---------------------------------------

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.

Therefore, **Council proposes the new membership fee levels set out in the table below, which reflect the principles of the Sustainability Plan** be adopted for 2021.

Please note that that, as in previous years, a discount of 5% will be applied to the figures listed in the table below when the payment to AEC is made before 01/04/2021.

In addition, since 2019, institutions that are both members of AEC and ELIA can apply for a 10% discount on their membership fees with both AEC and ELIA. The discount is available only on request and will not be automatically included in the annual membership invoices. More information about the rules and conditions can be found here: <https://www.aec-music.eu/about-aec/news/discount-for-elia-and-aec-double-membership>.

Country	Late membership fee 2020 Category 2 (200-700 students) in EUR	Late membership fee 2021 (Categ. 2) if only inflation was applied (=1.5%) in EUR	NEW FULL FEE IN 2021 Category 1 (>700 students) in EUR	NEW FULL FEE IN 2021 Category 2 (200-700 students) in EUR	NEW FULL FEE IN 2021 Category 3 (<200 students) in EUR
LUXEMBOURG	1,513.64	1,536.34	2,119.34	1,695.47	1,271.60
SWITZERLAND	1,513.64	1,536.34	2,119.34	1,695.47	1,271.60
NORWAY	1,513.64	1,536.34	2,119.34	1,695.47	1,271.60
IRELAND	1,513.64	1,536.34	2,119.34	1,695.47	1,271.60
ICELAND	1,378.31	1,398.98	1,869.76	1,495.81	1,121.86
AUSTRIA	1,378.31	1,398.98	1,869.76	1,495.81	1,121.86
DENMARK	1,378.31	1,398.98	1,869.76	1,495.81	1,121.86
NETHERLANDS	1,378.31	1,398.98	1,869.76	1,495.81	1,121.86
GERMANY	1,378.31	1,398.98	1,869.76	1,495.81	1,121.86
SWEDEN	1,378.31	1,398.98	1,869.76	1,495.81	1,121.86
BELGIUM	1,332.13	1,352.11	1,784.11	1,427.29	1,070.47
FINLAND	1,332.13	1,352.11	1,784.11	1,427.29	1,070.47
FRANCE	1,332.13	1,352.11	1,784.11	1,427.29	1,070.47
UK	1,332.13	1,352.11	1,784.11	1,427.29	1,070.47
ITALY	1,205.66	1,223.74	1,558.22	1,246.57	934.93
SPAIN	1,060.32	1,076.22	1,345.28	1,076.22	807.17

ISRAEL	1,060.32	1,076.22	1,345.28	1,076.22	807.17
CZECH REP.	1,060.32	1,076.22	1,345.28	1,076.22	807.17
SLOVENIA	1,060.32	1,076.22	1,345.28	1,076.22	807.17
CYPRUS	1,060.32	1,076.22	1,345.28	1,076.22	807.17
ESTONIA	1,060.32	1,076.22	1,345.28	1,076.22	807.17
LITHUANIA	1,060.32	1,076.22	1,345.28	1,076.22	807.17
PORTUGAL	1,060.32	1,076.22	1,345.28	1,076.22	807.17
SLOVAKIA	1,060.32	1,076.22	1,345.28	1,076.22	807.17
POLAND	983.98	998.74	1,248.42	998.74	749.05
GREECE	983.98	998.74	1,248.42	998.74	749.05
LATVIA	983.98	998.74	1,248.42	998.74	749.05
HUNGARY	983.98	998.74	1,248.42	998.74	749.05
ROMANIA	983.98	998.74	1,248.42	998.74	749.05
TURKEY*	983.98	998.74	1,097.19	877.75	658.31
RUSSIA	864.78	877.75	1,097.19	877.75	658.31
CROATIA	864.78	877.75	1,097.19	877.75	658.31
KAZAKHSTAN	864.78	877.75	1,097.19	877.75	658.31
BULGARIA	864.78	877.75	1,097.19	877.75	658.31
BELARUS	831.32	843.79	1,054.74	843.79	632.84
LEBANON	831.32	843.79	1,054.74	843.79	632.84
NORTH MACEDONIA	831.32	843.79	1,054.74	843.79	632.84
SERBIA	831.32	843.79	1,054.74	843.79	632.84
BOSNIA HERZ.	831.32	843.79	1,054.74	843.79	632.84
GEORGIA	831.32	843.79	1,054.74	843.79	632.84
ARMENIA	831.32	843.79	1,054.74	843.79	632.84
ALBANIA*	831.32	843.79	1,012.28	809.82	607.37
EGYPT*	831.32	843.79	1,012.28	809.82	607.37
UKRAINE	797.85	809.82	1,012.28	809.82	607.37
ASSOCIATE MEMBERS	831.32	843.79	843.79	843.79	843.79

(*) The countries whose 2019 GNI has strongly decreased in comparison with their 2018 GNI have been moved to a lower category for the 2021 Membership fee.

List of candidates to be proposed by AEC to MusiQuE for the seats of MusiQuE Board member and Student Board member



Context

The MusiQuE Board is composed of 7 members appointed on the basis of proposals by the four organisations involved in MusiQuE: AEC [appointing 4 representatives including a student], the European Music Schools Union (EMU) [appointing 1 representative], Pearle*-Live Performance Europe (the Performing Arts Employers Associations League Europe) [appointing 1 representative] and the European Association for Music in Schools (EAS) [appointing 1 representative]. Information on the Board's role and responsibilities can be found [here](#).

The current composition of the MusiQuE Board can be found [here](#). Two seats will become vacant from January 2021 onwards, as the following two Board members will finish their term soon:

- Rosa Welker (student representative), former Master Student at the Zürcher Hochschule der Künste (ZHdK), Jan. 2018 – Dec. 2020)
- Martin Prchal, Royal Conservatory The Hague, The Netherlands (Chair of the Board), Jan. 2015 – Dec. 2020

Overview of the MusiQuE Board members' nomination process

- When a seat becomes vacant on the MusiQuE Board, an open call for applications is launched by the MusiQuE Office, including the criteria to be met by the candidates and disseminated to the AEC membership.
- Interested individuals submit their applications to MusiQuE Office by a given deadline, after which the MusiQuE Office prepares a compilation of applications.
- The MusiQuE Board considers the applications and pre-selects candidate(s). The compilation of applications and the MusiQuE Board's shortlist of candidates are submitted to AEC Council for feedback.
- **AEC Council prepares a draft recommendation, that has to be endorsed by the AEC General Assembly. The endorsed recommendation is communicated to the MusiQuE Board for final decision.**
- The MusiQuE Board selects and appoints the candidate(s). Although the MusiQuE Board considers the recommendation from the AEC Council, this recommendation is not binding.
- The MusiQuE Office informs the successful applicant and the AEC Council of the outcome.
- The mandate of the member of the Board begins from the following meeting of the Board.

The [call for applications launched in 2020 is downloadable here](#) and includes the selection criteria. In addition to these criteria, a balanced geographical representation and gender balance are sought in the composition of the Board.

List of applicants received by MusiQuE for the Board member seat (in alphabetical order)

Last name	First name	Country	Position, Institution
Apajalahti	Hannu	Finland	Lecturer, Sibelius Academy/UNIARTS, Helsinki
Bäcker	Rolf	Spain	Head of Studies, ESMUC
Dinkel	Philippe	Switzerland	Director, Haute École de Musique de Genève
Grasso Caprioli	Leonella	Italy	Professor, Brescia Conservatoire of Music
Markovic	Ranko	Switzerland	Co-Head of Clasical Music, Zürich University of Arts
McDonagh	Orla	Ireland	Head of Conservatoire, TU Dublin Conservatoire
Moreau	Jacques	France	Director, Cefedem Auvergne Rhône-Alpes

All applications were eligible. The MusiQuE Board shortlisted 3 applicants(in alphabetical order):

- Philippe Dinkel, Director, Haute École de Musique de Genève
- Orla McDonagh, Head of Conservatoire, TU Dublin Conservatoire
- Jacques Moreau, Director, Cefedem Auvergne Rhône-Alpes

Their motivation letters and curricula vitae can be found hereafter.

List of applicants received by MusiQuE for the Student Board member seat (in alphabetical order)

Last name	First name	Country	Position/Institution
Arockiam	Ankna	United Kingdom	PhD Candidate, Royal Conservatoire of Scotland
Sagaradze	Sophia	Georgia	Master Student, Tbilisi State Conservatoire

The application of Sophia Sagaradze was not eligible, making Ankna Arockiam the only eligible candidate for the position. Her CV and motivation letter can be found thereafter.

Recommendation from the AEC Council to the MusiQuE Board, which AEC GA is asked to endorse:

For the Board of MusiQuE, the AEC Council nominates the following candidates (in alphabetical order): Philippe Dinkel, Orla McDonagh and Jacques Moreau, based on their solid background and experience.

The AEC Council also supports the appointment by MusiQuE of Ankna Arockiam as the new student Board member.

The MusiQuE Board will then receive the result of the AEC General Assembly endorsement process. The Board will appoint the student representative and will select and appoint one of the shortlisted candidates for the seat of Board member, following individual interviews.

[Philippe Dinkel](#)

Motivation letter



Haute école de musique
Genève

Rue de l'Arquebuse 12
CH - 1204 Genève

T. +41 22 327 31 00
info.hem@hesge.ch
www.hemge.ch

MusiQuE
Bruxelles
info@musique-qe.eu

Geneva, September 8th 2020

MusiQuE Board

Dear MusiQuE friends,

I would like hereby to confirm my interest to apply for a seat in the MusiQuE board, following your call for nominations.

As you know, I am currently on the MusiQuE Peer Reviewers Registrar and have had the pleasure to sit both as member and as chair of various MusiQuE-led evaluation processes in Europe and further (Vilnius, Malmö, Beyrouth, Singapore...). I have also gained extra experience in chairing the evaluation of the mdw (Vienna) led by the Bavarian agency Evalag.

I have dedicated a comprehensive part of my professional life to higher music education and management as the director of the Haute école de musique de Genève, as a former member for the AEC board and as a member of various national and international networks.

I hope I could bring to the MusiQuE board my experience as musician and higher music education manager to keep improving the artistic and organizational standards of this sector, and believe firmly in the role of music in the process of recreating a post-covid, vibrant and tolerant society.

With my best wishes,

Philippe Dinkel

Appendix : curriculum

Hes·SO GENÈVE
Haute Ecole Spécialisée
de Suisse occidentale

CV

Philippe Dinkel

philippe.dinkel@cmusge.ch

Né le 3 décembre 1956 à Vevey

Formation académique

- Maturité latin-anglais (1973)
- Licence ès lettres de l'Université de Genève (1982, musicologie – allemand – français)

Formation artistique

- Diplôme de capacité professionnelle de piano du Conservatoire de Musique de Genève (1976, = diplôme d'enseignement)
- Premier prix de virtuosité de piano du Conservatoire de Musique de Genève (1979, classe de Harry Datyner)
- Boursier de la Fédération des Coopératives Migros (1980-1982)
- Etudes postgrade aux USA (1980-81, Indiana University, classe d'Alfonso Montecino) et à Bruxelles (1981-82, Pascal Sigrist)
- Membre fondateur du *Trio Musiviva* en 1973, en compagnie du violoniste Patrick Genet et du violoncelliste Marc Jaermann. Etudes avec Edith Fischer, Claude Stark et le Haydn-Trio de Vienne. Prix Jecklin (Zurich, 1974), prix de trio du Concours Vittorio Gui (Florence, 1979), premier prix du Concours de musique de chambre de la Fédération des Coopératives Migros (1980, concert au Festival de Lucerne), premier prix du Concours de Colmar (1983), grand prix et médaille d'or du Festival international des jeunes solistes de Bordeaux (1985), finaliste du Concours de Munich (1988)

Expériences professionnelles

- Assistant du professeur Z. Estreicher à l'unité de musicologie de l'Université de Genève (1982-1987)
- Enseignement de l'histoire de la musique et de l'analyse musicale (1982-1992, de 1986 à 1988 également au Conservatoire de Lausanne)
- Responsable de la Bibliothèque du Conservatoire de Musique de Genève (1987-1992)
- Directeur du Conservatoire de Musique de Genève (1992-2003). Conduite du processus de reconnaissance fédérale des filières professionnelles.

- Directeur de la Haute Ecole de Musique du Conservatoire de Musique de Genève (2004 -). Conduite du processus de Bologne (Bachelor, Master) et d'intégration dans la HES-SO.
- Nombreux concerts et enregistrements en Suisse et en Europe. Collaborations avec le Quatuor Sine Nomine et avec de nombreux autres artistes, chanteurs et ensembles (Hugues Cuénod, Philippe Huttenlocher, Gábor Takács, Nobuko Imai, Roy Howat etc.)

Vie institutionnelle et associative

- Ancien président de la Conférence des Directeurs de Conservatoires de Musique Suisses (2000-2002)
- Ancien membre du Conseil de l'Association européenne des Conservatoires et Musikhochschulen (1994-2000)
- Président du groupe de travail « precollege » de l'Association Européenne des Conservatoires et Musikochschulen (2006-2008)
- Responsable du domaine musique et arts de la scène de la HES-SO (2005-2020)
- Ancien membre de la Commission des bourses culturelles de la Fondation Leenaards
- Membre du Conseil de la Fondation Dubois-Ferrière – Dinu Lipatti
- Membre du Conseil de Fondation et président de la Commission artistique du Concours de Genève
- Membre du Conseil de la Fondation Lalive
- Membre du Conseil de la Fondation Musique et Culture
- Jurys du Concours Clara Haskil et du Concours Enesco (Bucarest)
- Membre de la Société Suisse de Musicologie (section romande)
- Membre de l'Association Sonart
- Fellow du Royal Northern College of Music (Manchester)

Ecrits

- La musique pour piano seul de Béla Bartók : composantes et évolution d'un langage (mémoire de licence, 1982, inédit)
- La tentation atonale de Béla Bartók : les *Etudes* op 18 et les *Improvisations* op. 20 (1918-1920) (*Revue Musicale de Suisse Romande*, 3/1982, p. 119-126)
- Quelques aspects de l'émergence du néoclassicisme au XXe siècle (*Contrechamps*, 3/1984, p. 8-12)
- A quoi sert la musicologie? (*Musique information*, 10/2, juin 1985)
- L'identité musicale romande durant l'entre-deux guerres (catalogue de l'exposition 19-39 : *La Suisse romande entre les deux guerres*, Lausanne 1986, p. 215-220)
- Fantasia quasi sonata : après une lecture de Liszt (documentation EPTA Suisse, 1986/I, p. 19-25)
- La *Poétique musicale* de Stravinsky et ses sources (*Annales suisses de musicologie*, nouvelle série 13/14, 1993/94, p. 79-97)
- La musique sérieuse : Ansermet et la modernité (*Encyclopédie de Genève*, tome X, 1994, p.141-149)
- Scriabine et la Suisse romande : chronique d'une rencontre incomplète (*De l'archet au pinceau : rencontres entre musique et arts visuels en Suisse romande*, Lausanne 1996, p. 87-98)
- Problèmes d'analyse stylistique chez Stravinsky : le cas de la *Sonate pour piano* (*Annales suisses de musicologie*, nouvelle série 17, 1997, p. 83-93)
- Humanisme et Conservatoires (*Musique et humanisme : recueil offert à Jean-Jacques Rapin*, Lausanne 1998, p. 221-226)
- Préface à la correspondance Jean-Claude Piguet - Ernest Ansermet (Genève 1999)

- Ansermet et la naissance de l'Orchestre de la Suisse romande : genèse d'un répertoire et d'une philosophie de la musique (« *Entre Denges et Denez...* » : *la musique du XXe en Suisse, manuscrits et documents*, Bâle 2001, p. 63-75)

Conférences, comptes-rendus, pochettes de disque, notices de programme. Entretiens pour la presse écrite, la radio et la télévision.

Disques

- Dvorák : *Trio op. 65* et Martin : *Trio sur des mélodies populaires irlandaises* (VDE-Gallo)
- Beethoven : *Concerto pour piano no 4* (Orchestre des Conservatoires de Neuchâtel, La Chaux-de-Fonds et Bienne, enregistrement public)
- Rafaele d'Alessandro : diverses oeuvres avec le Trio Musiviva, Patrick Genet et le Quatuor Sine Nomine
- Dvorák : *Quintette pour piano et cordes* avec le Quatuor Sine Nomine (Cascavelle)
- Eric Gaudibert : *Songes, bruissements* (Trio Musiviva, Perspectives Records)

Langues

- Français (langue maternelle)
- Allemand (écrit et parlé)
- Anglais (écrit et parlé)
- Italien (connaissances de base)

Informatique

Maîtrise des logiciels usuels

Septembre 2020

[Orla McDonagh](#)

Motivation letter



September 10, 2020

To Whom It May Concern,

I am happy to enclose my application for membership of the MusiQuE Board from January 2021. Please see the attached curriculum vitae and a statement of support from my senior manager at TU Dublin.

I have been interested in *quality* for a very long time, ever since I was a student representative on a committee to review the Bachelor of Music Performance programme at Juilliard in the mid-90's. The experience of being part of a conversation about what ideals, expectations and conditions can create the right environment for true excellence in music performance education forever changed me and ultimately who I developed into as a professor. In subsequent roles I have always gravitated towards quality enhancement, drawn to the opportunity to reflect and renew. I believe, like art itself, artistic education must always evolve in order to thrive and for me, the best kind of quality enhancement lives at the intersection of the much sought-after ideal, and the practical.

As my CV will confirm, I have worked with AEC and MusiQuE over the last eight years, in two different working groups developing standards and as both review panel member and Chair. I have been involved with the MusiQuE training programmes each year before the AEC conferences since they began and have been through the NASM reviewer training also, which I've appreciated as it has given me a broader perspective on approaches to concepts of quality in music education around the world. This work has provided tremendous insight for me in my current role as Head of TU Dublin Conservatoire, where I have also chaired review panels for the university.

I would hope that my experience would be of some assistance to the MusiQuE Board but I also believe that I would learn a huge amount from working with the board which is of great interest to me. The last five years of my role in TU Dublin have been extraordinarily busy due to our impending move this December 2020 to a brand new campus with purpose-built facilities. Starting in January however, the Conservatoire will finally be in one location and the massive project of the new build and move will be behind me, allowing some space to look forward to new projects and adventures. It is in this spirit that I submit my application.

Best wishes,

Dr. Orla McDonagh
Head of Conservatoire
TU Dublin

CURRICULUM VITAE

Dr. Orla McDonagh

CONTACT INFORMATION

Address:



Email:

orla.mcdonagh@tudublin.ie

Office:



Mobile:

EMPLOYMENT HISTORY – CURRENT

1. **TU Dublin CONSERVATOIRE, Ireland** **January 2016 - present**

Head of Conservatoire

Management and administration of the Conservatoire including academic leadership, operational planning, strategic development, quality assurance, staff recruitment/supervision, budget administration and other TU Dublin responsibilities as required.

Piano Faculty**January 2016 - present**

2. **AEC & MUSIQUE** **2011-present**

Institutional/Programme Peer Reviewer for MusiQuE **2012-present**

Chair and Panel member work for MusiQuE, the EU quality assurance agency for music provision. Registered by EQAR, MusiQuE provides a range of review and accreditation procedures for MHE institutions, national QA and accreditation agencies and other disciplines within HE looking to develop subject-specific quality assurance.

Evaluation Working Group **2015-2017**

A joint action with EAS (European Association for Music in Schools) and EMU (European Music Schools Union) to evaluate music training spanning HME, pre-college ME and Music Pedagogy. Funded by the EU as part of the FULL SCORE project, the working group aims to a) assess how effectively all the stages and strands of music education in Europe work in a coherent way in their task of providing future musicians with the skills and competencies that will contribute to the strengthening of cultural and creative sectors within the EU and EEA and b) provide an integrated evaluation framework for music education across all levels and specialisms.

Working Group for Quality Assurance, Benchmarking and Accreditation **2011-2014**

Member of the Polifonia Project working group focused on QA in Higher Music Education throughout the EU and EEA. Funded by the EU, the European-level working group developed standards for “MusiQuE”, a subject specific Music Quality Assurance Agency, including those for use in Institutional reviews, Programme reviews and Joint-Programme reviews. In addition, the working group produced a music-specific Benchmarking Guide and ran Peer Reviewer training sessions for AEC and MusiQuE in St. Petersburg (2012), Budapest (2014) and Glasgow (2015).

3. CONSERVATOIRES IRELAND 2013-present

Council member of Conservatoires Ireland, an organization that represents the collective voice of Ireland's three conservatoires (CIT, DIT and RIAM).

Open Forum Committee, Chair March 1st 2015

4. PERFORMING ENSEMBLES

The McDonagh Sisters Cello & Piano Duo 2008-present
www.mcdonaghsisters.com

The Wilde Trio 2012-present

EMPLOYMENT HISTORY – PREVIOUS

ROYAL IRISH ACADEMY OF MUSIC, (RIAM) Dublin, Ireland 2010-2015

Head of Faculty, Musicianship 2011-2015

Responsibilities include management of the musicianship faculty, supervision of all musicianship courses (curricula, standards, examinations, staffing, admission and placement, scheduling, review etc.), membership of the Board of Studies, ACDC, Strategic Planning Committee and all course committees, examination panels, Open Days, Away Days, annual Musicianship Faculty Planning Day, all other musicianship responsibilities and other duties as assigned by the Director.

Chair, Doctorate Committee 2011-2015

Musicianship Lecturer 2010-2015

Chamber Music Coach 2012-2013

Piano Faculty 2010-2012

LEWIS & CLARK COLLEGE, Portland, Oregon, U.S.A. 2001-2010

Head of Faculty, Keyboard 2001-2010

Responsibilities included supervision and annual evaluation of all keyboard faculty, keyboard budget management, student recruitment and all other keyboard related issues, including faculty proposals, guest artists, alumni and donor contact etc.

Assistant Chair, Music Department 2008-2010

Responsibilities included Performance Faculty Policy, Performance Curriculum, and Events.

1. Department liaison between the performance faculty and the music department, and advisor to the Chair on all issues pertaining to applied lesson teaching at Lewis & Clark College.
2. Designed and introduced applied lesson faculty employment expectations.
3. Designed and implemented curriculum standards document, including jury requirements, for all instrumentalists wishing to take applied lessons at the advanced 300 level.
4. Designed and introduced specific studio teaching course evaluation forms.
5. Established the Degree Recital Review examination for all senior music performance majors.
6. Worked with the Campus Events Office to design administrative systems (including processes, forms etc.) to streamline all concerts, clinics and events within the Evans Music Building. Facilitated communication and payment processes with internal and external college vendors connected to events, including recording engineers, piano tuners, lighting technicians, stage managers, multi-media support and rentals with external organizational users.

Director, Piano Programme

2001-2010

Responsibilities included teaching a studio of pianists and a studio performance class, Supervision of all aspects relating to the Piano Programme including hiring faculty, piano classes, accompanying programme, piano major curriculum, recitals, piano proficiency exams, instrument purchase and maintenance.
Performance Courses:

MUP 171/371	Private Piano Lessons
Studio Class	Piano Masterclass
Open Performance Class	Performance Class for other instrumentalists
MUS 299	Independent Study in Piano Pedagogy
MUS 299	Independent Study in Keyboard Skills
MUS 363	Topics in Music History II: Piano Literature

Theory Faculty

2001-2010

Four courses per year (two in music theory, two in aural skills) from the following:

MUS 212	Aural Skills II
MUS 213	Aural Skills III
MUS 222	Music Theory II (Introduction to chromatic harmony)
MUS 223	Music Theory III (Advanced chromatic harmony)
MUS 299	Independent Study in Advanced Aural Skills
MUS 314	Twentieth Century music theory and aural skills

Musicology courses as required while other faculty on sabbatical.

INDIANA UNIVERSITY (IU)

1995-2015

Piano & Theory Faculty, Indiana University Summer Piano Academy

1999-2015

Theory: Fundamentals, Intermediate & Advanced levels in theory and literature

Piano: Individual Piano Lessons, Piano Ensemble

IUPA Staff: Staff Training, Supervision, Crisis Management, and Scheduling

Associate Instructor for Music Theory, IU Music Theory Department

1997-2001

T151, T152 Freshman year of Music Theory

	(diatonic harmony, modal/tonal cpt., simple forms etc.)	
T351	20 th Century Music Theory	
T231	Tonal Aural Skills ¹ – introduction to chromatic harmony	
T232	Tonal Aural Skills – advanced chromatic harmony	
T331	20 th Century Aural Skills ²	
¹	One semester as an AI, two semesters as Coordinator ³ with class sizes of 30-170 students, supervising between one and five graduate Assistant Instructors	
²	Two semesters as an AI, one as Coordinator	
³	Coordinator indicates a promotion to a part-time lecturer position	

Piano Studio Teaching Assistant 1998-2001

Taught undergraduate piano majors for Edmund Battersby in his absence

Piano Faculty, Young Pianist Programme, Indiana University 1996-2001

Taught pre-college piano lessons

Theory Faculty, Young Pianist Programme, Indiana University 1999-2001

Designed the theory curriculum and taught multiple levels

Departments of Residence Life and Student Affairs, Indiana University 1995-1997

Residence Life & Judicial Affairs, Indiana University 1995-1997

Office of Orientation, Indiana University 1996

EDUCATION

A.R.C.M. Performance Diploma, Royal College of Music, London 1991

Bachelor of Music – The Juilliard School for the Performing Arts, New York 1995
Major in Piano Performance

Master of Music - Indiana University Jacobs School of Music, Bloomington 1998
Major in Piano Performance
Cognate in Choral Conducting

Doctor of Music - Indiana University Jacobs School of Music, Bloomington 2011
Major in Music, Music Literature and Piano Performance
Minors in Music Theory, Performance Injury

RELATED EXPERIENCE

Accompanying /Orchestral Pianist

Accompanied 750+ recitals (brass, strings, vocal)	1988-present
Artur Balsam Foundation Chamber Music Festival, Staff Accompanist	2002
Orchestral Pianist, Indiana University	1995-1999

Adjudication

TU Dublin Conservatoire Concerto Competition	February 2019
Malahide Young Musician of the Year	May 2016, 2017
Trinity College Dublin, External Examiner, BA Recitals	May 2015
RIAM DM viva examinations	2012 - 2015
RIAM/DIT BMusEd Performance Exams & Entrance auditions	2012 – present
Kilkenny Feis Piano Adjudicator	March 2013
OMTA Romantic Music Festivals	2007, 2010
OMTA (Oregon Music Teachers Association) Classical Festivals	2006-2010
Trula Whelan Concerto Competition, Portland, Oregon, USA	2007, 2009
MTNA Northwest US Division Finals (Junior, Senior, Young Artist levels)	2007
OMTA District Competition, Wilson H.S., Portland, Oregon, USA	February 2005
Oregon Junior Bach Festival, Linfield College	February 2005
WMTA Piano Competition, Vancouver Washington, USA	March 2004
Greater Louisville MTA Competition, Kentucky, USA	2001
Key Piano Competition, Indiana, USA	1997, 1999
Lisney Young Pianist Award (adjudicator, devised award process), Ireland	1996

Committees

TU Dublin Committees (Transitional Works, Child Protection, ORC, etc.)	2019-present
DIT Committees (College Leadership, Management Forum, DIT Foundation etc.)	2016-present
Dublin International Piano Competition, Board Member	2017-present
DIT School of Accounting and Finance Review, Chair	2018
MusiQuE Malmo Institutional Review, Chair	2018
Croatian HEI Accreditation Review Panel for Conservatoires in Zagreb, Pula	April 2016
BIMM BA Validation Review Panel	2016
Dublin International Piano Competition, Piano Project Committee	2014-2016
AEC Fullscore Working Group for Evaluation	2014-2016
RIAM Strategic Planning Committee	2014-2015
AEC Polifonia Working Group for Quality Enhancement & Accreditation	2011-2014
Conservatoires Ireland, (Chair, March 1 st 2015 Open Fora committee)	2013
RIAM/TCD Associated Colleges Degrees Committee	2013 - 2015
AEC Review Panel, Iceland Academy of the Arts Music Department	2012
RIAM Board of Studies Committee	2011 – 2015
RIAM Course committees (Access, BA, Diploma in Music, BMusEd, MM)	2011 - 2015
RIAM Doctoral Committee, Chair	2011-2015
Performing Arts Building Committee, Lewis & Clark College	2007-2008
Search Committee (Choral Conductor), Lewis & Clark College	2007-2008
Publicity, Jury Committees, Music Department, Lewis & Clark College	2005-2006
Search Committee (Orchestra Conductor), Lewis & Clark College	2004-2005
Student Commencement Speaker Committee, Lewis & Clark College	2004
Dean Search Committee, Indiana University School of Music	2000-2001
Student Representative Committee, Indiana University School of Music	2000-2001

Concert Performances

For a list of solo piano recitals, orchestra/ensemble appearances, collaborative recitals and so forth, please see Appendix 1 below.

Masterclasses

Masterclasses in Duszynki, Poland, Piano Faculty	2017, 2016, 2015, 2014
Dublin International Piano Festival, Piano Faculty	2016, 2017
“Masters in the Academy” Guest Professor, Lipinsky Conservatoire, Wroclaw	2013
Masterclass clinician – OMTA Classical and Romantic Festivals	2006-2010
Masterclass clinician – Portland Piano Teachers Association	2007-2009
Masterclass clinician – I Pianisti Obscuri, Portland	2005
Produced Lewis & Clark College Piano Masterclasses - Evelyne Brancart	2005
Produced Lewis and Clark Piano Masterclasses - Edmund Battersby	2004
Produced Lewis and Clark College Distinguished Pianist Residency - John O’Conor	2003
Produced Indiana University Masterclasses and Career Forum with John O’Conor	2000

Guest Lecturer/Performer

Presentation to the Joint Committee on Culture, Heritage and the Gaeltacht	May 23, 2018
National Concert Hall, Pre-concert Lecturer	2017/18
Panel Member, SMEI Conference on the Future of Irish MHE	2015
International Conference on Quality Assurance at the Conservatorio di musica, G. Verdi, Milan	2014
Drake University, Iowa, USA	2010
University of Nevada, Reno, USA	2010
Portland Chamber Orchestra (2 concerts)	2009
Eastman School of Music, Rochester, New York, USA	2007
Oregon Symphony (7 concerts)	2005
University of Nevada, Reno	2003
Dickinson College, Pennsylvania, USA	2001

Recordings

“Skellig” McDonagh Sisters CD	2019
“Julia’s Lullaby” CD of solo piano music by Damian Bamforth	2018
“It’s a Cello Thing” McDonagh Sisters CD	2012
“Concertino” by Jacques Castérède, on Dee Plus	2005
“Move Your Shadow” by Shaun Naidoo, on Electric Fences (synthesizer)	2004

Teaching Awards

Montclair Who’s Who of American College Professors	2010
Finalist, Lewis & Clark College Teacher of the Year	2007-2008
Finalist, Lewis & Clark College Teacher of the Year	2004-2005
Who’s Who of American Teachers	2004

Publications

Articles in the Juilliard Journal, the Juilliard Chronicle	1991-1995
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[Jacques Moreau](#)

Motivation letter

Jacques MOREAU

MusiQuE
c/o AEC
Avenue des Celtes, 20
1040 Bruxelles

Application to MusiQuE Board

Lyon, September 9th, 2020

Dear MusiQuE Board members,

I am deeply honoured to take the opportunity of the recent call to fill in a vacancy in the MusiQuE Board for submitting to you my candidacy.

Quality Assurance is, with no doubt, a process that allows institutions to become more reflexive about their own pedagogical and administrative functioning, for the sake of the students, those who benefit from the education they deliver. External reviews help that inner reflexive glance, help becoming self critical, in a constructive purpose. The international peer reviewers offer to those reviews the diversity of their experiences and the respect for the national context in which the visited institutions are settled in. This international critical friend spirit is the philosophical basis of MusiQuE. Being deeply interested in the evolution of the relation between teachers and students, the teaching and learning process, I consider those reviews as wonderful possibilities for sharing experiences, reflections, and questions about music education, and even more in the post-Covid era that announces.

The importance of international peer-reviews and quality enhancement appeared to me some time ago. It was already there when I had to implement the Bologna process within the Lyon Conservatoire in 2006. Later (2013), in the Lyon Cefedem, my new position, I had the opportunity to host one of the visits of the AEC Review Scheme, MusiQuE's predecessor. It was a wonderful experience. And since 2014, I collaborate with MusiQuE as expert and chair of experts committees, but also with the AEQES, the French-speaking Belgian quality assurance agency, being today member of their Methodology committee.

I am deeply interested in the responsibilities carried by the MusiQuE Board. In many opportunities, I had the possibility to experience the importance of the role of the MusiQuE Board Members in insuring the validity and the solidity of the reviews and the reports produced, which are so crucial for the visited institutions: keeping the status of "critical friends" report, requests from all a very solid self-critic attitude and a thorough look at the consistency of the reports, responsibilities for which I feel now well prepared.

I have a solid experience of working at international level in the higher music education sector, including as Board member: since 2004, I never stopped collaborating with the AEC in the framework of EU projects (Polifonia I-III, Humart, Full Score) and as AEC Council Member (until November 2019). Also, since 2007, I built a strong collaboration with the Princess Galyani Vadhana Institute of Music in Bangkok, for which I played the role of "founding father", as they say, and currently supervisor for their development. Finally, as I will be in pension in a year from now, I will progressively have more time to dedicate to the tasks required from a MusiQuE Board Member.

So, I would be very honoured, after having contributed to MusiQuE review visits, to start playing a new role within the MusiQuE Board, for the sake of the very important part that agency plays in the musical higher education worldwide area.

I thank you for the attention you will pay to my candidacy.

With best regards,

A handwritten signature in blue ink, appearing to read 'J Moreau', written over the printed name.

Jacques Moreau



Jacques Moreau

Born June10th, 1955



moreau_jacques@hotmail.com

Head of institution

Current position	Director, Cefedem Auvergne Rhône-Alpes (since September 2007) <i>Higher education institution for instrumental and vocal teacher training</i>
Previous positions	Head of musical studies, CNSMD de Lyon (May 2002-August 2007) Deputy director, Region conservatoire, Reims (September 2001-April 2002) Director, music school, Breuillet (Paris Region area), part time position (1991-2000)

Artist - Teacher

Concerts	Regular activity (1980-2002): recitals, chamber music, concertos, ensembles conducting Reduced activity since 2002. Last concert : September 2019 - Recital in Bangkok
Recording	- « Visions de l'Amen », Olivier Messiaen, for two pianos, 1995 (with Jean-Louis Delahaut) - French melodies, 1996 (avec Thierry Fouré, tenor) - Li Po, Bruno Ducol – recording Radio-France, 2000 (ensemble Erwartung) - « Ballade des pendus », Vincent Paulet, 1989 (with Quatuor Parisii and Michel Bienaïmé, clarinet)
Piano teaching	Regional Conservatoire, Reims (1984 - 2002) City conservatoire, Évreux (1982 - 1986)

International activities

Expert	Counselling visits	Princess Galyani Vadhana Institute of Music, Bangkok, Thailand: Foundation and development of the institute (since 2007 to date) AEQES Agency: member of the Methodology Council (since 2018) Cairo Conservatoire: Counselling visit (December 2012) Royal College of Music, London: external evaluator, master programmes (2006-2008)
	Chair of experts committees	<i>MusiQuE accreditation agency:</i> Janacek Academy, Brno - Czech Republic) - (2020) University of the Arts, Astana - Kazakhstan (2017) <i>AEQES accreditation agency:</i> Four Conservatoires, Federation Wallonie-Bruxelles (2014-15)
	Expert	<i>MusiQuE accreditation agency:</i> Antwerpen and Brussels Conservatoires - Flanders - (2018) Liceu and Esmuc - Barcelona, Spain - (2018) <i>AEQES accreditation agency:</i> Follow up visit: Conservatoire royal de Bruxelles, IMEP de Namur (2020)
International Organisations		<i>AEC - European Association of Conservatoires:</i> Council Member (2013-2019); Active participant in 5 European projects (2004-2017) <i>International Music Council - UNESCO:</i> Council member (since 2019)

Education

University	Master ADMIRE in « <i>Research institution administration</i> » (2014) École Normale Supérieure de Lyon / Sciences-Po Lyon
Pédagogy	National Certificate for heading regional conservatoires, Ministry of Culture (1999) National Certificate for teaching in regional conservatoires, Ministry of Culture (1982)
Artistique	Paris Conservatoire Final prizes in Chamber Music (1977), Piano (1979), Harmony (1981) Piano postgrad course (1981-1983)

Research and Conferences

Master thesis	« <i>La place de la recherche dans un 1^{er} cycle d'enseignement musical supérieur</i> » (<i>the state of research within a musical 1st cycle</i>), École Normale Supérieure, Lyon, 2014
Conferences	Speaker for various subjects: the national structure and pedagogic framework of the musical education in France, Ministry of Culture, mediation, music higher education,... Conferences for continuous professional development (Geneva)

Additional competences

Music	Training in cello and singing (in the 1980's) Choir conducting (1990-2000) Junior orchestra conducting (Summer academy, Amboise, 2000-2019)
Spoken languages	English: fluent Italian: B1 German: A2

[Ankna Arockiam](#)

Motivation letter

To
Blazhe Todorovski,
MusiQuE - Music Quality Enhancement
c/o AEC, Avenue des Celtes 20
1040 Brussels Belgium

10th September 2020

Dear Blazhe,

I am writing to express my interest in applying for the student member position in the MusiQuE board.

Thanks to my previous experience with MusiQuE, Estonian Quality Agency for Higher and Vocational Education (EKKA), Quality Assurance Agency (QAA) and at my own institution, Royal Conservatoire of Scotland, it is glaring that quality enhancement and accreditation is something I am very much keen to engage with. Being a part of the MusiQuE board will help me further my knowledge, skills and understanding of accreditation processes within the HEMIs across Europe and also internationally.

I am currently pursuing my PhD at RCS and have graduated with a BMus (Hons) in vocal performance. I have successfully completed five reviews, a mix of institutional and programme, with three agencies including MusiQuE. Two of these reviews were international and the others were based in the EU. As part of these reviews, I have undertaken training with MusiQuE, EKKA (Estonia) and also QAA (UK). I have served as the SU President at RCS (2015-16) undertaking many projects pertaining to student voice; mental health at conservatoires; and equality, diversity and inclusion. I have been involved with the SU since my undergraduate studies and am the current Research representative at the Research Degrees Committee. I have also been part of the AEC Student Working Group and have served as a chair for two years. This role immensely helped me to network and develop an understanding of the European landscape of HEMIs. Currently, I am also on the board of Children's Classic Concerts and Nevis Ensemble.

This work experience and also my own education in HE music (which includes my current PhD), gives me in depth understanding of the world of performing arts and also the Higher Education sector. I will bring to the table all my skills and experiences, and am confident that I will meet, if not exceed, all the expectations of this role.

Thank you for your time and consideration.

Yours sincerely,
Ankna Arockiam

anknaarockiam@gmail.com / aarockiam@rcs.ac.uk



EDUCATION

PhD Candidate

Royal Conservatoire of Scotland, Glasgow

BMus Hons (2:1)

Royal Conservatoire of Scotland, Glasgow. Sep 2011 – Jun 15

BA English

Madras University, Chennai. Sep 2009 – Sep 11

History, Civics and Literature – Junior College St Francis Juniors College 2006-08

Diploma in Bharatanatyam - Sri Rama Nataka Niketan 2005

EXPERIENCE

Board Member

Children's Classic Concerts 2019 – present

Nevis Ensemble 2019 – present

Student Reviewer

MusiQuE (Music Quality Enhancement) 2017-19

EKKA (Estonian Quality Agency for Higher and Vocational Education) 2017

QAA (Quality Assurance Agency) 2017 - present

Review panel member for Institutional review and study programme groups quality assessment

College of Music, Mahidol University, Thailand

University of Tartu, Tallinn University and the Estonian Academy of Music and Theatre, Estonia

Royal Conservatoire of Antwerp and Royal Conservatoire of Brussels

Researcher

BBC

Researching for a BBC 4 show about Music in India 2018

Founder and Director

Glasgow Sitare 2019 – present

Singing group for South-Asian women in Glasgow

Vocalist

Raag N Tonic, Naad-Hara
Western Classical, Opera Indian and crossover

Programme Assistant

Royal Conservatoire of Scotland, Glasgow 2017 - present
Working with Lifelong Learning, Junior Conservatoire, RAD Ballet and other weekly/weekend/summer courses.

Actor

Two music videos for the Kannada movie Gultoo 2017
Short film 'Reluctant Raj' 2018

Visiting Voice Faculty

Strings and Tunes, Hyderabad 2016 - present
Teaching and coaching voice and choirs

Chairperson

AEC Student Working Group, Brussels 2016 - 2019
Working for Student representation across Music HEIs who are partner institutions of the Association
Européenne des Conservatoires (AEC)

President

Students' Union (Royal Conservatoire of Scotland) 2015-16
Representing the student body of the Conservatoire locally, nationally and internationally, which is part of the
Academic Board, Board of Governors, Equality and Diversity Forum

Committee member

Women's Committee National Union of Students Scotland 2015-16

Conference and Artistic planning volunteer

International Society for Music Education, RCS 2016

Vice President

RCS Students' Union 2014-15

BMus Course representative

Royal Conservatoire of Scotland 2011 – 2014 Student rep. for the BMus programme
committee

Project Intern

Skokendia 2014
Assisting with the Scottish tour of Indian, Kenyan and Scottish musicians as part of the Glasgow
Commonwealth 2014 games

Student Warden

Liberty Living 2012-14

Song leader

NW Recovery Community Women's Singing Group 2013

International Volunteer

World Youth Day - Rio, Brazil 2013

Music leader

Oakgrove Primary School 2012, 2018

AWARDS

Winner of National title 'TEEN OF THE YEAR 2007' awarded by The Teenager Magazine

Winner of 'Best student' in the cello department in KM Music Conservatory (Chennai)

Supported by the RCS Trust scholarship from 2011-15 / 2017 – 2019

Supported by the RCS Studentship fund from 2016-18

OTHER SKILLS

Fluent in English, Hindi, Urdu (speaking), Tamil, Telugu and level one BSL

Trained Karnatic Classical singer

Advanced Computing

Social Media marketing

Excellent organisational skills

References available on request