



42nd AEC ANNUAL CONGRESS and GENERAL ASSEMBLY

12-14 November 2015

Royal Conservatoire of Scotland, Glasgow

Pursuing Quality; Sharing Knowledge; Strengthening Partnerships:
new agendas and new strategies for higher music education



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Table of Contents

INTRODUCTION - Pursuing Quality; Sharing Knowledge; Strengthening Partnerships: new agendas and new strategies for higher music education.....	6
PROGRAMMES	8
Congress Programme	8
Thursday 12 November	8
Friday 13 November	9
Saturday 14 November.....	11
Social Programme.....	13
Music Performances	14
ABSTRACTS, BIOGRAPHIES of the SPEAKERS and INFORMATION DOCUMENTS.....	19
Presentation on the AEC's 3-years-project FULL SCORE	20
Keynote Speech by Sir James MacMillan	23
Plenary Session I - "The Student Voice"	25
Plenary Session II - Collaborative Practice Workshop	29
Parallel Sessions I.....	31
a) The AEC's New Strategic Plan 2016-2020.....	31
b) U-Multirank.....	42
Plenary Session III - FULL SCORE and the European Agenda for Music	47
Parallel Sessions II.....	49
1 - Defining Performance in Fundraising.....	49
2 - MusiQuE - Music Quality Enhancement.....	49
3 - 'Bringing it all back home': institutional embedding of ICON at Royal Conservatoire of Scotland.....	50
4 - Strategic Partnerships: Improving curriculum through international cooperation	51
5 - The White Paper on Artistic Research.....	52
6 - Q&A with the Students.....	53
7 - AEC Supporting Practices in Difficult Circumstances.....	53

Guest Speakers.....	54
Barbara Gessler - EACEA.....	54
Ian Smith - EMC	54
Supporting Documents	55
The EMC Bonn Declaration on Music Education in Europe.....	55
The AEC Council ‘White Paper’ on Artistic Research.....	60
MusiQuE - Background Information	66
DOCUMENTS FOR THE GENERAL ASSEMBLY	68
GENERAL ASSEMBLY Agenda	69
Minutes of the AEC General Assembly 2014	70
AEC STRATEGIC PLAN 2011-2015 - Targets for 2014 and progress made by January 2015	78
AEC STRATEGIC PLAN 2011-2015: Targets for 2015 related to the overall Strategic Plan.....	84
Proposed Membership Fees for 2016.....	87
AEC Council Elections 2015 - Biographies of Candidates.....	89
Francesc Gaya (ES)	89
Deborah Kelleher (IRL)	93
Renato Meucci (IT).....	95
Marina Novak (HR)	96
Ingeborg Radok Žádná (CZ)	99
Applications for the MusiQuE Board (2015)	101
Regional Meetings with Council Members	109
Report on Regional Meetings - Budapest, AEC Congress 2014.....	110
PRACTICAL INFORMATION	117
Floor Plans	118
Maps.....	120
WI-FI information	121
Relevant Addresses	122
Taxi Number	122

Telephone Numbers Event Coordinators.....	122
Transportation.....	122
Hotels	123
List of Restaurants.....	125
Information on Fee Payment AEC Annual Congress 2015	127
Organization.....	129
Royal Conservatoire of Scotland.....	129
AEC Council	130
AEC Office Team.....	131

INTRODUCTION - Pursuing Quality; Sharing Knowledge; Strengthening Partnerships: new agendas and new strategies for higher music education

This year's AEC Congress promises to be of great strategic importance for the Association, as well as being full of interesting content.

At the Congress in 2014, AEC's new FULL SCORE project was introduced to members and the idea was presented of AEC's contributing to the formulation of the European Agenda for Music proposed by the European Music Council (EMC). 2015 will be a critical year for progressing the work on that Agenda. During 2015, AEC has intensified its cooperation with the European Association for Music in Schools (EAS) and the European Music School Union (EMU) that was so warmly supported by members at the 2014 Congress. The three organisations have now been invited by EMC to take the lead on the educational dimension of the emerging European Agenda for Music. How this is being done will be explained, along with opportunities being provided for members to react to progress so far and to suggest adjustments or new areas of approach that may strengthen the nature of the Agenda that eventually emerges. The hope is that the Congress will provide material enabling a Position Paper to be developed and disseminated in 2016. The position paper will point the way towards the shape and content of the final Agenda document that is due to be agreed across the EMC membership in 2017.

Meanwhile, AEC is due to reach the completion of its actions associated with its Strategic Plan for the period 2011-15; as well as reporting on what has been achieved, it must therefore agree the priorities of its new Plan for 2016-20. These two important issues - the Agenda and the Strategic Plan - are closely interconnected, and the Congress has been designed to ensure the maximum input from members to both of them.

The Agenda, along with the other objectives of FULL SCORE, will logically play an important role in shaping AEC's own Strategic Plan for the period 2016-20, determining a total of six goals due for completion by the project's end in autumn 2017. AEC Council has been working on the priorities of the new Strategic Plan since early 2014 and these are summed up in the title chosen for the Plan: 'Pursuing Quality; Sharing Knowledge; Strengthening Partnerships'. All these values are deeply embedded in AEC's culture, but Council believes that by addressing them dynamically, through a substantial list of goals distributed across the next five years, AEC can arrive at the year 2020 with an even stronger profile in relation to each of them. The draft Strategic Plan will be presented to members with ample opportunity to discuss it and ensure that, once confirmed, it reflects as inclusively as possible the needs and wishes of our diverse association.

In addition to these two major themes, there will be presentations and discussions on other important issues, including progress of the working group looking at the feasibility of field-based indicators for music within the frame of U-Multirank, the new multi-

dimensional approach to international ranking introduced by the Center for Higher Education Policy Studies (CHEPS) and the Centre for Higher Education (CHE). Various parallel sessions will also be proposed to the participants, addressing the developments relating to the new independent quality assurance agency for music, MusiQuE, to the Innovative Conservatoire seminars, or dedicated to issues such as fundraising or the AEC White Paper on Artistic Research.

You are warmly invited to join us in Glasgow, where we invite you to play your part both in determining the future direction of AEC and in strengthening its role in the wider agenda-setting for music and its future role in society, across Europe and beyond.

PROGRAMMES

Congress Programme

Thursday 12 November

Thursday 12 November		
09:00 – 15:00	Pre-Congress Workshop: <i>Workshop and training for Peer-Reviewers organized by MusiQuE - Music Quality Enhancement (the Foundation for Quality Enhancement and Accreditation in Higher Music Education) – English Only</i> <i>FOR REGISTERED PARTICIPANTS ONLY</i>	Movement Room 1 (M1) Movement Room 2 (M2) Movement Room 3 (M3) Rehearsal Room 4 (R4)
15:00	Registration starts Optional Guided Tour <u>Coffee and Refreshments available</u>	Cafe Bar
13:30 – 15:30	<i>AEC Council Meeting [for AEC Council members only]</i>	Boardroom
15:45 – 16:45	Welcome to Newcomers with members of AEC Council and AEC Office Team (English Only)	Fyfe Lecture Theatre
17:00 – 17:30	Opening Event Words of welcome by: <ul style="list-style-type: none"> - Fiona Hyslop MSP, Cabinet Secretary for Culture, Europe & External Affairs - Pascale de Groote, President of the AEC - Mark Wait, President of the National Association of Schools of Music USA (NASM) - Jeffrey Sharkey, Principal of the Royal Conservatoire of Scotland (RCS) Music Performance	Stevenson Hall
17:30-18:00	Presentation on AEC's 3-year-project <u>FULL SCORE</u> (2014-2017) – FulfiLLing the Skills, Competences and know-how Requirements of cultural and creative players in the European music sector By Stefan Gies , AEC Chief Executive	Stevenson Hall
18:00 – 18:15	Interval	

18:15 – 19:15	Keynote Speech Keynote Speaker: Sir James Macmillan Music Performance	Stevenson Hall
19:30	Buses to Òran Mór Restaurant	
20:00	Welcome Dinner Buses back from 23:00	Òran Mór Restaurant

Friday 13 November

Friday 13 November		
9:00	Optional Guided Tour	Cafe Bar
9:00	Registration continues – Networking with coffee available	
09:30 – 10:15	Plenary Session I Music Performance <i>Introduction to the Day by Pascale de Groote, AEC President</i> The Student Voice <i>Introduction by Lord Iain Vallance, RCS Chairman</i> Panel discussion with the FULL SCORE Students Working Group Members: Isabel Gonzalez Delgado (Murcia), Saara Lindahl (Helsinki), Sylvain Devaux (CoPeCo Master Programme), Ruth Fraser (The Hague) and Ankna Arockiam , President of the Students' Union at RCS Glasgow Amin Keshmiri , Vice President of the Students' Union at RCS Glasgow	Stevenson Hall
10:15 – 11:45	Plenary Session II Collaborative Practice Workshop offered by the Royal Conservatoire of Scotland in Glasgow by Maggie Kinloch (RCS Deputy Principal), Eve Jamienson (RCS) and Brian Irvine (composer/conductor)	Stevenson Hall
11:45 – 12:15	Informal Networking with Refreshments	Cafe Bar
12:15 – 12:45 Repeated 12:45 – 13:15	Parallel Sessions I NB: speakers will switch room when the session is repeated so you can	

	<p>a) AEC's New Strategic Plan 2016-2020, by Pascale de Groote, AEC President, and Stefan Gies, AEC Chief Executive</p> <p>b) U-Multirank, the new approach to international ranking - project coordinated by the Centre for Higher Education Policy Studies (CHEPS) and the Centre for Higher Education (CHE), by Eirik Birkeland, Norwegian Academy in Oslo, and Martin Prchal, Royal Conservatoire The Hague</p>	<p>Stevenson Hall (with simultaneous translation)</p> <p>Ledger Recital Room</p>
13:15 – 14:30	Lunch	Cafe Bar
14:30 – 15:00	<p>Plenary Session III</p> <p><i>FULL SCORE and the European Agenda for Music – introduction to the discussion groups by Stefan Gies (AEC), Adri de Vugt the European Association for Music in Schools (EAS) and Timo Klemettinen, European Music School Union (EMU)</i></p>	Stevenson Hall
15:00 – 16:00	<p>Break out discussion on the European Agenda for Music</p> <p>A – Eirik Birkeland - AG13</p> <p>B – Antonio Narejos and Adri de Vugt - Movement Room 1 (M1)</p> <p>C – Kaarlo Hilden - Movement Room 2 (M2)</p> <p>D – Deborah Kelleher - Movement Room 3 (M3)</p> <p>E – Grzegorz Kurzynski and Timo Klemettinen - Conference Room</p> <p>F – Joerg Linowitzki - AG8</p> <p>G – Don McLean - Rehearsal Room 1 (R1)</p> <p>H – Claire Mera-Nelson - Rehearsal Room 2 (R2)</p> <p>I – Jacques Moreau - Rehearsal Room 4 (R4)</p> <p>J – Evis Sammouris - Rehearsal Room 5 (R5)</p> <p>K – Georg Schulz - Rehearsal Room 6 (R6)</p> <p>L – Harrie van den Elsen - Ledger Recital Room</p> <p>M – Stefan Gies - Boardroom</p>	13 Rooms
16:00 – 16:30	Informal Networking with Refreshments	Cafe Bar
<p>16:30 – 17:30 Repeated 17:30 – 18:30</p>	<p>Parallel Sessions II</p> <p>1. <i>Defining Performance in Fundraising</i>, panel discussion by Daniel Sher (College of Music, Colorado, US), Janette Harkess (Royal Conservatoire of Scotland) Joanna Motion (More Partnership, London), Álvaro Guibert (Escuela Reina Sofia, Madrid) moderated by Jeffrey Sharkey (Royal Conservatoire of Scotland)</p> <p>2. <i>MusiQuE – Music Quality Enhancement</i>, by MusiQuE Board Members and Staff – Martin Prchal (Royal Conservatoire The Hague), Mist Thorkelsdottir (Academy of Music and Drama,</p>	<p>1. Fyfe Lecture Theatre</p> <p>2. Ledger</p>

	<p>Gothenburg, Jef Cox (AEC)</p> <p>3. <i>'Bringing it all back home': institutional embedding of ICON at the Royal Conservatoire of Scotland</i>, by Celia Duffy, and Aaron Shorr, Royal Conservatoire of Scotland</p> <p>4. <i>Strategic Partnerships: Improving curriculum through international cooperation</i> by the representative of the NAIP, METRIC, ECMA, VOXearlyMUS projects, moderated by Edda Hall, Iceland Academy of the Arts, Reykjavik</p> <p>5. <i>The AEC White Paper on Artistic Research</i>, by Georg Schulz (University of Performing Arts, Graz) and Harrie van den Elsen (Prince Claus Conservatoire, Groningen) – <i>In German and French</i>- by Jacques Moreau (CEDEDEM Lyon) and Peter Dejans (Orpheus Institute Ghent) at 17:30</p> <p>6. <i>Q&A with the Students</i>, moderated by Stefan Gies, AEC Chief Executive</p> <p>7. <i>AEC supporting practices in difficult circumstances: Antonio Narejos</i>, Conservatorio Superior de Murcia, Erato Alakiozidou, State Conservatory, Thessaloniki, Maja Ackar, Academy of Arts in Sarajevo, moderated by Francesc Gaya, Conservatorio Superior de Valencia</p>	<p>Recital Room</p> <p>3. Rehearsal Room 4 (R4)</p> <p>4. Conference Room</p> <p>5. Movement Room 1 (M1) + Rehearsal Room 2 (R2)</p> <p>6. Movement Room 3 (M3)</p> <p>7. Movement Room 2 (M2)</p>
18:30 – 19:00	Closing Remarks of Day 2 by Pascale de Groote , AEC President, and - Barbara Gessler , Head of Unit Culture at the Education, Audiovisual and Culture Executive Agency (EACEA) at the European Commission	Stevenson Hall
19:30	'Royal Conservatoire & Conservatoires UK Braw Brass Concert' - Optional	Stevenson Hall
Free Evening, please see the List of Restaurants		

Saturday 14 November

Saturday 14 November		
9:15	Guided Tour of the Conservatoires (for non-voting participants only)	
9:15 – 9:45	Registration for the AEC General Assembly <i>All active members need to sign up to get their voting form</i>	Stevenson Hall
09:45 – 11:30	Music Performance AEC General Assembly 2015	

11:30 – 12:00	Networking with Refreshments and voting	Cafe Bar
12:00 – 13.15	Information Forum Plenary presentations by AEC Member institutions followed by Q&A in the speakers in the form of “market place”	Stevenson Hall (presentations) Ledger Recital Room (Q&A)
13:15 – 14:30	Lunch	
14:30 – 16.00	Regional Meetings with Council Members Moderated by Council Members (see reader for list of countries represented) 2.46 – Evis Sammoutis Boardroom – Don McLean Conference Room – Joerg Linowitzki AG13 – Claire Mera Nelson (assisted by Sara Primiterra) Fyfe Lecture Theatre – Kaarlo Hilden/Eirik Birkeland AG8 – Grzegorz Kurzyński Rehearsal Room 5 (R5) - Georg Schulz Rehearsal Room 4 (R4) – Deborah Kelleher Movement Room 1 (M1) – Harrie van den Elsen Voice Room 2 (V2) – Jacques Moreau Voice Room 1 (V1) – Antonio Narejos	12 rooms
16:00 – 16:45	Music Performance New agendas and new strategies: main discussion points raised during the Congress and impressions by the participants Moderated by Ian Smith , European Music Council (EMC) and Stefan Gies (AEC)	Stevenson Hall
16:45 – 17:15	Closing Session Farewell words by Barbara Gessler , Head of Unit Culture at the Education, Audiovisual and Culture Executive Agency (EACEA) at the European Commission Announcement of the AEC Congress 2016 Closing Remarks	Stevenson Hall
19:00 – 20:00	Gala Concert	Stevenson Hall
20:00	Walking together to the City Chambers	
20:15	Buffet Dinner	City Chambers

Social Programme

- Welcome Dinner at Oran Mor, Thursday 12, 20:00

Formerly Kelvinside Parish Church, Òran Mór, Gaelic for ‘great melody of life’ or ‘big song’, is a thriving arts & entertainment venue in the heart of Glasgow’s West End. The stunning ceiling mural in The Auditorium is one of the largest pieces of public art in Scotland and is the work of Alasdair Gray, a the Glasgow-born writer and artist.

The Royal Conservatoire of Scotland is delighted to welcome delegates to one of Scotland’s most iconic venues for an evening of Scottish Cuisine, Ceilidh dancing and warm Scottish hospitality.

Please note that Delegates are required to pre-book this dinner when registering and spaces are limited.

- Conservatoire’s UK Braw Brass Concert - Friday 13, 19:30

To celebrate the return of AEC to the UK and its first Congress in Scotland the Royal Conservatoire of Scotland has invited students for all of the seven UK Conservatoires to collaborate on ‘Braw Brass’ a unique mix of Brass and Scottish Music.

Attendance is optional and space limited but we strongly recommend you to come if you can to see this fantastic collaboration. **Delegates are required to get a ticket (free of charge with your delegate badge) from the Conservatoire Box Office which is in the lunch and refreshments area.**

- Gala Concert, Saturday 14, 19:00

Saturday night’s gala concert opens with the rousing Allegretto from Janáček’s Sinfonietta. The RCS celebrates the best of British composers with music by Thomas Tallis and Ralph Vaughan Williams featuring RCS Voices and the RCS Symphony Orchestra.

- Dinner at the City Chambers, Saturday 14, 20:15

Hosted by the Lord Provost of the city’s office. Delegates are invited to a buffet dinner at the historic City Chambers. There will be ushers on hand to assist delegates in groups to walk to the venue although there is also a map in the relevant section of this Reader.

Music Performances

Thursday 12 November

17:00 performance

JAMES MACMILLAN (b. 1959)
Fanfare Upon One Note

Conservatoire UK Brass
John Logan **Conductor**

RORY BOYLE (b. 1951)
All Blether

Dancers

Lucy Bryce
Amy Cobb
Jacob Connor
Joseph Edy

Rachel Humphreys
Alfie Jago
Beth Langdale
Sotirios Panagoulas

Robert Allan, Nicoletta Favari, Fionnuala Ward, Monika Palsauskaite **Piano**

Thomas Baylis **Choreographer**

This work is inspired by the convoluted rhythms of Rory's brilliant score. Childhood games that sit well with the more light-hearted elements of the music contrast interestingly with an altogether more sinister sound. I was also inspired by the melodrama, comedy and peculiarity of Michael Kidd's Girl Hunt Ballet from the 50s musical The Band Wagon. I have attempted to marry all this with dense architectural choreography and a certain amount of drama!

Thomas Baylis is a freelance choreographer and performer who was among the first students to graduate from the BA Modern Ballet programme here, at the RCS. He has performed with companies such as, National Dance Company Wales, Glyndebourne Festival, the Croatian National Ballet, David Hughes Dance and Scottish Opera. He has performed in works by renowned choreographers Ashley Page, Rosie Kay, Cathy Marston, Matthew Bourne and Rafael Bonachela. Thomas continues to work collaboratively with local composers and dramatists on his own choreographic ideas.

Born in Ayr, **Rory Boyle** was a chorister at St George's Chapel, Windsor, and studied composition firstly with Frank Spedding at the Royal Scottish Academy of Music and Drama (now the Royal Conservatoire of Scotland), and then with Lennox Berkeley in London. Whilst still a student, he won the BBC Scottish Composers' Prize with his first orchestral score and in 1987 he won the Zais Prize, set up in memory of the Polish composer Kazimierz Zerocki, for another orchestral score *Winter Music*. In 1998, The National Youth Orchestra of Scotland's tour programme included his *Capriccio* which was performed at venues including the London Proms. In the Proms programme conductor Nicholas Cleobury wrote: "*While Boyle's Scottish roots are never far away, his music has a strong, mainstream European, Stravinsky-based rigour, with its own brand of virile, challenging, but always comprehensible counterpoint, dissonance which is hard-fought yet never*

gratuitous, an unsentimental lyricism and unerring sense of architecture". His list of works covers most genres and he has also written extensively for younger players. Boyle has received four British Composer Award nominations, with his opera, *Kaspar Hauser, Child of Europe*, performed in Scotland and Germany to critical acclaim, winning the stage works category in 2010. He lives in Ayrshire and divides his time between composing and teaching at the Royal Conservatoire of Scotland where he is a Professor of Composition.

18:15 Keynote

JAMES MACMILLAN (b. 1959)

Exsultet

John Logan **Conductor**

French Horn
Hayley Tonner

Trumpet
Lloyd Griffin
Mark James

Trombone
Daniel Pickering

Tuba
Callum Reid

Percussion
Thomas Lowe

JAY CAPPERAULD (b. 1989)

The Gadarene Swine Caprice

Conservatoire UK Brass

John Logan **Conductor**

The Gadarene Swine Caprice takes its inspiration from the philosophical argument posed by the Scottish psychiatrist, R.D. Laing, in his book *Politics of Experience and The Bird of Paradise*. In his work, Laing puts across the idea that there is a flaw in reasoning that, because the formation of a group appears to be established and unified, it means that it is absolutely on the "right" collective course. Conversely, Laing argues the fallacy in believing that, because an individual has strayed from the group and isn't in formation, this individual is therefore off course; meaning that, although they may appear to be lost to the collective, they are not necessarily off course to an objective observer. Laing calls this the "*Gadarene Swine Fallacy*" which refers to a biblical story in which Jesus conjured demonic spirits into the bodies of pigs who ran in a "*reckless rush towards destruction*" and perished in the sea.

This short piece entitled The Gadarene Swine Caprice attempts to explore Laing's concept in a brief musical investigation of the Collective Formation and the Individual.

Scotland-based composer **Jay Capperault** graduated with a Masters in Composition with Distinction from the Royal Conservatoire of Scotland in 2014 under the tutelage of Dr Gordon McPherson. Jay has written for various performers and ensembles including; BBC Scottish Symphony Orchestra, Britten Sinfonia, Red Note Ensemble, Workers Union Ensemble, Berkeley Ensemble, Pure Brass, Alison Teale of the BBC Symphony Orchestra, and the BBC Young Musician of the Year 2012, Laura van der Heijden; and has had his works conducted under many prestigious batons including Ilan Volkov, Garry Walker and Pierre-André Valade.

Jay has been awarded many prizes for his work including winning first prize in the Craig Armstrong Competition 2014 for his Chamber Ensemble work *Inertia of a Bona Fide Psychopath*; first prize in the Dinah Wolfe Memorial Prize 2013 for his solo Piano work, *Christus Tantasticus*; and first prize in the inaugural Heidi Cupp Award for his work *Dehumanised Shock Absorbers* which was performed by the Workers Union Ensemble at the LSO St Luke's Jerwood Hall. Jay was also awarded the Hilda Anderson-Deane Award 2014 for All-round Excellence in Music upon graduating from the Royal Conservatoire of Scotland, and has twice received the Patron's Fund Prize (Royal College of Music) for Composition in 2013 and 2014.

More recently, Jay has been selected as a Composer in Association with the Royal Scottish National Orchestra's inaugural Composers' Hub scheme, and is working intensively with the RSNO under the guidance of composers Brett Dean & Stuart MacRae on a new orchestral work throughout the 2015/16 season.

www.jaycapperauld.com

Conservatoire's UK Brass

French Horn

Hayley Tonner	Royal Conservatoire of Scotland
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Trumpet

Laura Wilson	Royal Northern College of Music
Jack Grime	Leeds College of Music
Oscar Whight	Guildhall School of Music & Drama
Natalie Mellers	Trinity Laban Conservatoire of Music & Dance

Trombone

Alec Aldridge	Royal College of Music
Savannah Bone	Birmingham Conservatoire
Josh Pennar	Royal Academy of Music

Bass Trombone

Josiah Walters	Royal Conservatoire of Scotland
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Tuba

Peter Greenwood	Royal Welsh College of Music & Drama
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Timpani

Thomas Lowe	Royal Conservatoire of Scotland
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Percussion

John Chapman	Royal Conservatoire of Scotland
Ciaran Campbell	Royal Conservatoire of Scotland

Friday 13 November

09:30 Performance

Fergus McCreadie Trio

Fergus McCreadie **Piano**
Euan Taylor **Double bass**
Greg Irons **Drums**

19:30 Braw Brass

PHILL CUNNINGHAM, JOHN MORRIS RANKIN
The Hut on Staffin Island / Hull's Reel

CUNNINGHAM
Sarah's Song

DAVE FRANCIS, MAIRI CAMPBELL arr. RYAN MCKENZIE
Smile or Cry

MICHAEL MCGOLDRICK, CUNNINGHAM arr. CUNNINGHAM
The Windmill Set

CUNNINGHAM arr. GREGOR BEATTIE
Loch Katrine's Lady

CUNNINGHAM arr. SCOTT MACMILLAN
Full Circle Jigs

CUNNINGHAM arr. JOHN LOGAN
Farewell to Govan

Conservatoire's UK Brass

Hannah Rarity **Voice**
Robbie Mackenzie, Bernadette Kellermann, Sally Simpson **Fiddle**
Joe Armstrong **Flute**
Conal McDonagh **Highland Bagpipes / Whistle**
Robyn McKay **Highland Bagpipes**
Craig Irving **Guitar**
John Lowrie **Drums**

John Logan **Conductor**
Phil Cunningham **Accordion**

Saturday 14 November

09:45 Performance

STEPHEN GOSS (b. 1964) (after Gustav Mahler)

Mahler Lieder

I. Von der Jugend

II. Waltz

Anthony Smith, Michael Lochery, Kevin Cahill, Laura Browne **Guitar**

16:00 Performance

JAMES MACMILLAN (b.1959)

The Blacksmith

Inkeri Sofia Kallio **Soprano**

Robert Digney **Clarinet**

19:00 Gala Concert

LEOŠ JANÁČEK (1854-1928)

Sinfonietta

I. Allegretto – Allegro maestoso (Fanfare)

THOMAS TALLIS (1505-1585)

Spem in alium

RALPH VAUGHAN WILLIAMS (1872-1958)

Serenade to Music

RCS Voices

RCS Symphony Orchestra

Nigel Boddice Conductor

Jiří Rožen Conductor

Timothy Dean Conductor

ABSTRACTS, BIOGRAPHIES of the SPEAKERS and INFORMATION DOCUMENTS

Thursday 12th November

17:30 - 18:00, Stevenson Hall

Presentation on the AEC's 3-years-project FULL SCORE

By Stefan Gies, AEC Chief Executive

***FULfiLLing the Skills, COmpetences and know-how
Requirements of cultural and creative players in the
European music sector
'FULL SCORE'***

Cultural and Creative Higher Education (CCHE) has a crucial role to play in strengthening the capacity of the cultural and creative sectors to adapt to change. Its graduates will become the leading cultural and creative players of tomorrow and, if equipped with the appropriate skills, competences and know-how, will contribute decisively to strengthening these sectors and to promoting innovation within them.

In the musical field, conservatoires are the dominant institutions for the delivery of CCHE, and AEC is the European network which represents around 90% of these institutions right across the EHEA. AEC has had significant impact in encouraging conservatoires to adapt to change and embrace innovation; its proposed framework partnership, 'FULL SCORE', represents a bold new step in the Association's continuing work to provide this impetus.

'FULL SCORE' has the following six objectives:

- A. To strengthen and connect the levels and branches of the music education sector, helping it to become a key and united voice for music within the cultural debate
- B. To strengthen and connect the quality enhancement frameworks surrounding all levels of music education so as to ensure a coherent trajectory in the development of the skills, competences and know-how of young musicians, whether destined to be the cultural and creative players or the engaged audiences of the future
- C. To ensure a full and effective engagement of conservatoire leaders in the development of a European Agenda for Music that seeks: to stimulate musical creativity and creation; to improve the circulation of European repertoire and the mobility of artists throughout Europe; to support musical diversity and ensure music education for all; to strengthen the recognition of the societal value of music; and to reach out to new audiences and develop new publics
- D. To help cultural and creative players to internationalise their careers and activities, by further developing the AEC annual forum for exchange and mobility and by creating a common European platform for advertising job vacancies for instrumental and vocal musicians and composers in CCHE

- E. To share examples of innovative approaches to genre diversification, contemporary orientation and cultural stimulation that have been implemented by European conservatoires, and to encourage wider take-up of these approaches
- F. To draw upon the perspectives of young musicians, in higher education and beyond, so as to make systematic use of their views about how best to facilitate their access to professional opportunities and how to engage in new and innovative ways with contemporary audiences

The priorities of 'FULL SCORE' reflect these objectives, and focus around the ways in which AEC can support conservatoires through meetings, conferences, workshops and the development of suitable tools. With support from the Creative Europe programme, the project will deliver significant added value in ways that are deliberately intertwined with AEC's regular activities and events, and with the working groups that plan and deliver them. This not only offers valuable synergies and efficiencies, it also structures the content of both the project and the events within an integrated 3-year perspective, building links with other relevant events, networks and organisations and achieving cumulative and durable outcomes.

Added to this strategic approach are two other important initiatives. The first is to develop the capabilities of the AEC's new website, launched in May 2013, so as to support major aspects of the proposed project; the second is to use the opportunities provided by the network scheme to fulfil a long-held strategic goal of involving students actively in the planning and delivery of AEC events and activities, enabling their perceptions about the current and future states of the creative and cultural sectors in Europe to influence AEC policy and inform the advice and capacity-building support it delivers to its members.

AEC's application includes an important and fully integrated project being undertaken with the European Association of Music in Schools (EAS) and European Music School Union (EMU). AEC, EAS and EMU are three network organisations with strongly complementary roles in European music education. Between them, they cover both the generalised and more specialised music education that musicians encounter, and they embrace all the different kinds of environments and institutions in which this takes place, from the earliest years through to higher education, and across lifelong learning.

In order to deliver these priorities and initiatives, AEC has formulated the following specific actions:

- A. **Strengthening of the European Music Education Sector:** overseeing at least one joint project with EAS and EMU and exploring potential synergies and future strategies for the sector to train the musicians of tomorrow
An action linking the Boards of all three organisations and building future strategies
- B. **Evaluation for Enhancement:** assessing how effectively all the stages and strands of music education in Europe work in a coherent way to provide future cultural and creative players with skills, competences and know-how that will contribute to strengthening the cultural and creative sectors
A joint action with EAS and EMU on evaluation of the development of musicians' skills, competences and know-how spanning HME, pre-college ME and Music Pedagogy
- C. **Conservatoires and the Development of Cultural Policy for Music:** sharing innovative approaches to promoting music, highlighting the value of its role in European culture and encouraging wider take-up of these approaches
An action engaging the views of conservatoire leaders in the formation of a European Agenda for Music, in conjunction with EMC and its other members

- D. Career Development towards Professionalisation and Internationalisation:** helping cultural and creative players to internationalise their careers and activities by delivering workshops for International Relations Coordinators (IRCs) and career centre staff in conservatoires, collecting employment data, and developing online tools supporting international career mobility
An action that will provide the existing, vigorous network of IRCs with a new and more powerful information infrastructure, combining capacity-building sessions with the development of online tools for helping musicians and music teachers to internationalise their careers
- E. Conservatoires as Innovators and Audience Developers:** sharing innovative approaches to genre diversification, contemporary orientation and cultural stimulation that have been implemented by European conservatoires, and encouraging wider take-up of these approaches
An action based on a 3-year planned sequence of PJP meetings, elaborating these themes in a connected and cumulative way and featuring a seminal joint meeting with EJM and IASJ in 2016
- F. Young Musicians as International Networkers:** drawing upon the fresh perspectives of young musicians, in higher education and beyond, to enrich the debate about engaging in new and innovative ways with audiences and facilitating access to professional opportunities
An action that builds ambitiously upon the AEC's action plan for student involvement (2013) and embeds this within AEC events and activities for the period 2014-2017 (work will include outreach to the European Student Union, European Youth Forum, European Music Council's Youth Committee, IMC Youth and Jeunesses Musicales International)

18:15 - 19:15, Stevenson Hall

Keynote Speech by Sir James MacMillan

"The AEC has put its weight behind an initiative proposed by the European Music Council to create a 'European Agenda for Music,' which has five key principles - Five Music Rights. How do we make concrete progress towards these becoming a universal, as well as a local reality? The Scottish Government's own Youth Music Initiative has declared that music has to be at the heart of young people's lives and learning. A realistic analysis of contemporary cultural trends combined with an indispensable idealism and vision should propel our educational strategies to achieving this goal. Academic research points to music education from the very early stages of life as having huge benefits for the individual and society. Musicians, governments and conservatoires need to make the very young, the musicians and audiences of the future, our pressing priority."

***Sir James MacMillan** read music at Edinburgh University and took Doctoral studies in composition at Durham University with John Casken. After working as a lecturer at Manchester University, he returned to Scotland and settled in Glasgow. The successful premiere of 'Tryst' at the 1990 St Magnus Festival led to his appointment as Affiliate Composer of the Scottish Chamber Orchestra. Between 1992 and 2002 he was Artistic Director of the Philharmonia Orchestra's Music of Today series of contemporary music concerts. MacMillan is internationally active as a conductor, working as Composer/Conductor with the BBC Philharmonic between 2000 and 2009, and appointed Principal Guest Conductor of the Netherlands Radio Chamber Philharmonic from 2010. He was awarded a CBE in January 2004.*

In addition to 'The Confession of Isobel Gowdie', which launched MacMillan's international career at the BBC Proms in 1990, his orchestral output includes his first percussion concerto 'Veni, Veni, Emmanuel', premiered by Evelyn Glennie in 1992 and which has since received close to 500 performances worldwide. MacMillan's music has been programmed extensively at international music festivals, including the Edinburgh Festival in 1993, the Bergen Festival in 1997, South Bank Centre's 1997 Raising Sparks festival, Queensland Biennial in 1999, BBC Barbican Composer Weekend in 2005 and the Grafenegg Festival in 2012. A documentary film portrait of MacMillan by Robert Bee was screened on ITV's South Bank Show in 2003.

Works by MacMillan from the 1990s also include 'Seven Last Words from the Cross' for chorus and string orchestra, screened on BBC TV during Holy Week 1994; Inés de Castro, premiered by Scottish Opera in 1996 and given a second production in 2015; a triptych of orchestral works commissioned by the London Symphony Orchestra: 'The World's Ransoming' (a cello concerto for Mstislav Rostropovich), 'Symphony: Vigil' premiered under the baton of Rostropovich in 1997, and 'Quickening' (for The Hilliard Ensemble, chorus and orchestra, co-commissioned by the BBC Proms and the Philadelphia Orchestra). MacMillan works composed in the 2000's include Piano Concerto No.2 first performed with choreography by Christopher Wheeldon at New York City Ballet; 'A Scotch Bestiary'

commissioned to inaugurate the new organ at Disney Hall with soloist Wayne Marshall and the Los Angeles Philharmonic conducted by Esa-Pekka Salonen; and The Sacrifice premiered and toured by Welsh National Opera in 2007. His St John Passion, co-commissioned by the LSO, Royal Concertgebouw Orchestra, Boston Symphony Orchestra and Berlin Radio Choir, was premiered under the baton of Sir Colin Davis in 2008.

The past five years have brought a successful sequence of concertos: for violinist Vadim Repin, pianist Jean-Yves Thibaudet (his third piano concerto), oboist Nicholas Daniel, violist Lawrence Power and percussionist Colin Currie (his second percussion concerto). Orchestral scores have included 'Woman of the Apocalypse' premiered by Marin Alsop at the Cabrillo Festival and performed by the São Paulo Symphony in 2014, and Symphony No.4 premiered at the 2015 BBC Proms. Works with choir include a festive setting of the 'Gloria' (to mark the fiftieth anniversary of the consecration of Coventry Cathedral) and a new setting of the St Luke Passion for chorus and chamber orchestra. His one-act chamber opera Clemency has been performed in London, Edinburgh and Boston. 2014 saw MacMillan launching a new music festival in his home town of Cumnock.

In terms of recordings, the Koch Schwann disc of 'The Confession of Isobel Gowdie' and 'Tryst' won the 1993 Gramophone Contemporary Music Record of the Year Award, and the BMG recording of 'Veni, Veni, Emmanuel' won the 1993 Classic CD Award for Contemporary Music. MacMillan discs on the BIS label include the complete 'Triduum' conducted by Osmo Vänskä, the clarinet concerto 'Ninian' and the trumpet concerto 'Epiclesis'. A MacMillan series on Chandos with the BBC Philharmonic includes 'The Berserking', Symphony No.3: 'Silence' (which won a Classical Brit award in 2006), 'Quickening' and 'The Sacrifice'. Other acclaimed recordings include Mass and 'Seven Last Words from the Cross' on Hyperion and discs on the Naxos, Black Box, Coro, Linn, LSO Live and Challenge Classics labels.

James MacMillan was awarded a Knighthood in the 2015 Queen's Birthday honours. He is published exclusively by Boosey & Hawkes.

Friday 13th November

09:30 - 10:15, Stevenson Hall

Plenary Session I - “The Student Voice”

Introduction by Lord Iain Vallance, Chairman of the Royal Conservatoire of Scotland

Panel discussion with the FULL SCORE Students Working Group Members:

Ruth Fraser (Royal Conservatoire The Hague)

Sylvain Devaux (CoPeCo Master Programme)

Isabel Gonzalez Delgado (Conservatorio Superior de Murcia, Spain)

Saara Lindahl (Sibelius Academy - University of the Arts, Helsinki) and

Ankna Arockiam, President of the Students’ Union at RCS Glasgow

Amin Keshmiri, Vice President of the Students’ Union at RCS Glasgow

This Plenary Session will - provide students with the opportunity to give unprecedented input to the AEC Annual Congress.

The session will introduce the FULL SCORE Students Working Group, its composition and the work it has done during the first year of the FULL SCORE project. The Working Group’s main objective is to give voice to the perspectives of young musicians so as/ in order to make systematic use of their views in shaping the future of Higher Music Education. During the first year of the FULL SCORE project, student involvement has been structurally embedded in the AEC. The involvement of students has led to an increased input of student perspectives into AEC events and activities, and ensures that students are able to contribute to the design of their own education.

After the FULL SCORE Students WG presentation, Ankna Arockiam, representative of the RCS Glasgow Student Association, will explain how the student voice is heard at the Conservatoire and how this influences the RCS’s management and policy-making.

Ankna Arockiam’s speech will be followed by a joint discussion about the importance of strengthening the connections between students and the academic staff at the Conservatoires. The students will tackle the following key-themes:

- Student’s involvement in each institution, particularly in shaping curriculum.
- Music’s role in society: student insights and potential impact on curriculum.

- AEC's role concerning these issues: how can the association be involved and help improve on them.

The aim of the students is to address the issues above in a rather provocative way, bouncing them back to the audience, and building a space for reflection about student participation in each institution. The ideas and thoughts that might come up from the debate will be further discussed during the Friday parallel session "Q&A with the students".

Ruth Fraser works as the Administrator to the Vocal Department and facilitates External Hire within the Koninklijk Conservatorium of The Hague, NL having recently graduated from the same institution. Ruth has a varied career; she enjoys organising concerts, performing on voice and harp with her own medieval ensemble Fin'Amors and running The Hague Centre for Young Musicians. Throughout her studies in the Netherlands and at Trinity Laban, London, UK, Ruth developed an interest in the combining of song, drama and movement on stage moving away from the traditional concert setting. Ruth has performed at the English Music Festival; Greenwich; Brighton and York Early Music Festivals; in Germany for the Schwetzingen Festival and SWR Radio; BBC Radio 3; Radio Iceland; TEDxDelft, Royal Albert Hall, Royal Festival Hall and the Southbank Centre. In 2011 she attended a reception in Buckingham Palace hosted by HRH The Queen and the Duke of Edinburgh for Outstanding Young People in the Performing Arts.

Sylvain Devaux completed his oboe bachelor degree at the CNSMDP in Paris, under teaching of D.Walte after graduating in oboe and percussion in the CRR of Paris. Alumnus of the Schelswig Holstein Orchestra and the Luzern Festival Academy, he is often playing with ensembles such as the Ictus ensemble, the Ensemble Intercontemporain or the Orchestre du Capitole de Toulouse and worked with numerous conductors such as Simon Rattle, Cristoph Eschenbach, Symeon Bychkov, Tugan Sokiev or Matthias Pintscher. Involved within the Ensemble Furians, he is one of its founding members and he is used to taking an active role in the creation of original staged shows that include different repertoires.

Dedicated improviser and prompted by the desire to take part in the contemporary creation field, it is today his most essential activities. Indeed, his performative experience in 20th and contemporary musics (Holliger, Berio, Lachenmann, Carter, Boulez, Grisey, Widmann, Stockhausen...) and his practice of improvised music in various contexts lead him to search for new ways of considering and performing today's musics. Constantly seeking to expand his artistic horizons, his projects embrace collaborations with composers, dancers as well as with musicians from different genre backgrounds. He is currently enrolled in the new european master program CoPeCo for new musics.

Isabel Gonzalez Delgado (Ronda, 1994) studies Classical Piano at the Conservatorio Superior de Música de Murcia, where she is an active member of the Student Association. She is also combining her Music degree with Philosophy and other projects; she's a member of the Organizing Committee of the International Ontology Congress under the patronage of UNESCO, where she has also participated as a guest pianist under the stage-

name of Isabel Gondel. She's a Young Consultant at Seminaries of Music-Philosophy under the direction of the recognised composer Tomás Marco and the philosopher Víctor Gómez Pin, organized by the Real Maestranza de Caballería de Ronda where she's working as a freelance editor now, while working with other students to set up the first national student union for musicians in Spain.

Saara Lindahl was born in 1993 in Finland. Saara has lived in addition to her homeland also in Austria, Belgium, Estonia and the UK. Childhood-long development to professional classical composing lead to Sibelius Academy, where she is now a 3rd year bachelor student. She won Uuno Klami composition competition for young composers in 2012 and has since had commissions and performances premiered in Finnish Radio 1, Hanko music festival and in Rome and Naples. Lindahl doesn't acknowledge strong border lines between different forms of art and she also writes prose, photographs and paints. Additionally, she started in the leading board of Artsu Student Union in her first bachelor year, international affairs and development cooperation being her responsibilities. International responsibilities continued in AEC Student Working group since autumn 2014. In October 2015 she organized the first Development Cooperation Week in her university.

Ankna Arockiam is a young Mezzo Soprano who recently graduated from the BMus programme at the Royal Conservatoire of Scotland. Ankna is currently the Student Union President at the RCS. Originally from India, Ankna has been inclined to music and dance since her childhood and from the age of ten has sung Indian classical music. She is also a trained Indian classical dancer. Ankna completed her foundation course in KMMC, which was founded by Oscar winning Music director A R Rahman. In addition to singing, she has achieved high grades in cello and violin. Ankna is also a keen composer and has composed a work for a project in India with A R Rahman. Ankna has sung with several choirs in Glasgow including the award winning Les Sirenes, NYCoS, RSNO Chorus, St. Andrew's Cathedral choir, RCS Chamber choir etc. which has given her opportunities to perform at various venues such as the Royal Albert Hall, Glasgow Concert Hall, Old Fruitmarket, City Halls, Usher Hall, St. Giles Cathedral among many others. Ankna performed at Glasgow Green as part of the Commonwealth games celebrations, WW1 memorial service at Glasgow Cathedral and for Sir Peter Davies' 80th birthday celebration. She also has performed in various prestigious concerts in India, UK and a few European countries. Ankna Arockiam is the Teen of the year title holder 2007. She was also the winner of Best student award in the cello department at KM Music Conservatory. She is the co-founder of Her Song which is a charity that raises money for women's issues.

Amin Keshmiri was born in Isfahan - Iran where he began his education in music. By the age of 14, he was the leader of Isfahan Symphony Orchestra and Isfahan National Orchestra where he performed with some of the greatest conductors in Iran. In 2009 Amin moved to the UK and continued his studies at Leeds College of Music where he achieved a BTEC National Diploma in violin, conducting and composition with distinction. In autumn of 2011 Amin won a “Royal Conservatoire of Scotland Trust” award and moved to Glasgow to continue his studies as a conductor and violinist at the RCS. Within months he became the musical director of Arezoo Symphony Orchestra. Amin has also been guest soloist and conductor of Sale Chamber Orchestra between 2010 -2013. During his studies at the Royal Conservatoire of Scotland Amin has been nominated for a BAFTA best music for motion picture, has won three “Royal Conservatoire of Scotland Trust” awards and two documentaries have been made about him by Iranian Satellite channels. He is currently completing his Master of Music and also works as Students’ Union Vice President. As a composer Amin has been writing a large portion of orchestral music including a symphony and a “Persian” piano concerto. He has also been composing music for films such as “The Scribbler” which won the best “Drama” award at the Royal Television Society in 2015.

10:15 - 11:45, Stevenson Hall

Plenary Session II - Collaborative Practice Workshop

By the Royal Conservatoire of Scotland

Professor **Maggie Kinloch**, Deputy Principal and **Eve Jamieson**, both of the Royal Conservatoire of Scotland, will engage delegates in a practical session designed to explore collaborative practice in a multi-disciplinary institution such as the Royal Conservatoire of Scotland. Collaborative Practice is at the heart of the Royal Conservatoire's Innovative Curriculum and aims to both enhance the student's experience but also encourage a new kind of artist that is collaborative across disciplines, socially engaged and ultimately 'global citizen'.

The session is based on the RCS module "Introduction to Collaborative Practice". This module is core to all Year One students, irrespective of their discipline. Musicians, actors, dancers, film makers, production students and other artists work in a practical and interdisciplinary way to explore the practice of creative collaboration in the performing arts. **At the heart of the module sits the Universal Declaration of Human Rights and students explore how their work as artists connects to the world in which they live.**

The session will include, film presentation, a panel discussion with RCS staff and students and a practical collaborative music-making session led by guest music artist **Brian Irvine** (<http://www.brianirvine.co.uk/>).

The Declaration of Human Rights Article featured in the session will be Article 25:

Everyone has the right to a standard of living adequate for the health and well-being of himself and of his family, including food, clothing, housing and medical care and necessary social services, and the right to security in the event of unemployment, sickness, disability, widowhood, old age or other lack of livelihood in circumstances beyond his control.

Brian Irvine - composer/conductor

"Some of the most exhilarating and imaginative music you'll ever hope to hear..... musical play in the highest sense: exuberant, spontaneous and irresistibly alive." - Washington Post

" Brian Irvine's body of work is an example of the musical treasures half hidden in the cracks between the categories....smart music in a culture that often over rewards the dumb and/or the well connected.... an animated musical experience, full of frenetic time changes, fearsome collisions, and instant recoveries, wild excesses, and tender reveries.....exquisite, exhilarating stuff." - The Guardian

“Shite!” - New Musical Express.

Brian was born in Belfast. His huge body of work reflects an obsessive love of music creation in all its forms and includes operas, orchestral works, large-scale community oratorios, film scores, multi media installations, dance works as well as ensemble, solo, and chamber pieces.

His music has been performed and commissioned by many international artists and organisations including: Welsh National Opera (Wales), BBC Radio 3 (UK), RTE National Symphony Orchestra (Ireland), BBC Concert Orchestra (UK), Joanna Macgregor (UK), Red Note Ensemble (UK), Valle d'Aosta Symphony Orchestra (Italy), Scottish Chamber Orchestra (Scotland), Northern Sinfonia (England), Northern Ireland Opera, Northern Ireland Opera (UK), Fox Valley Symphony Orchestra of Chicago (USA), Ulster Orchestra, 4-Mality Percussion Ensemble (UK), Irish Chamber Orchestra (Ireland), National Youth Orchestra of Great Britain (UK) and London 2012 Olympics Festival (UK) to name but a few.

Much of his output has involved collaborations with artists from all over the world in a diverse range of disciplines including: artists, sculptors, poets, filmmakers/director, pianists, animators, singers, producers, composers, guitarists, saxophonists, bagpipe players, violinists and the list goes on...

He is co-artistic director of Dumbworld (a multi award winning production company he formed with filmmaker John McIllduff in 2009). He was the Associate Composer with the Ulster Orchestra for 4 years (2007-2011) and was recently appointed as the first Music Laureate for the City of Belfast.

Together with his own ensemble (BBC Radio 3 Music Award winners) he has toured extensively throughout USA, Russia and Europe appearing at some of the world's leading international music festivals/venues. He has won a number of awards for his work including a British Composers Award for Opera, BBC Radio 3 Jazz Award, MCPS Joyce Dixey Award, Major Individual Artist Award (Arts Council of Northern Ireland) and 2011 Irish Allianz Arts and Business Award for “best use of creativity in the community”.

In 2011 his animated children's oratorio Rain Falling Up was shortlisted for a British Composers Award his junk opera - Postcards from Dumbworld was nominated for best new opera at the 2011 Irish Theatre awards.

Recent orchestral works include: a collaboration with poet Seamus Heaney - Praise Aloud the Trees (25') for double orchestra and choir commissioned by BBC Radio 3. In august 2014 his series of 5 short operas Things we throw away was performed in 20 locations all over Dublin and in December 2014 his animated orchestral children's oratorio Bluebottle was premiered by 500 singing children from Wicklow together with the RTE National Symphony Orchestra at the Bord Gais Energy Theatre, Dublin.

He is currently working on 13 Vices (a collaboration with Jennifer Walshe) for Red Note Ensemble and Improvisers - Paul Dunmall, Mark Saunders, Paul Rogers as well as a new opera based on the life of Rosemary Kennedy.

He is hopeless as DIY but an excellent monopoly player.

For more information go to - <http://www.brianirvine.co.uk>

12:15 - 12:45, repeated at 12:45- 13:15

Parallel Sessions I

Stevenson Hall - simultaneous translation provided

Ledger Recital Room

Speakers will switch room when the session is repeated

a) The AEC's New Strategic Plan 2016-2020

by Pascale de Groote, AEC President, and Stefan Gies, AEC Chief Executive

AEC Strategic Plan 2016-2020

'Pursuing Quality; Sharing Knowledge; Strengthening Partnerships'

Consultation Document for General Assembly November 2015

A Dynamic Strategic Agenda Aiming Towards 2020

AEC begins a new strategic planning period in January 2016; this period will conclude in 2020. The current document sets out the priorities chosen for the next five years and links them to AEC's Vision and Mission, its Aims and Objectives and its beliefs as expressed in its Credo.



The goals set out later in the document, underpinned by more precisely described targets, are high-level aspirations which, year by year, will be expressed in a more concrete annual action plan. The targets as well as the action plan will reflect the evolving situation of higher music education during the period, since the ways the goals are interpreted will undoubtedly grow and change organically as we progress towards 2020.

Constant Values; an Evolving Vision

AEC Vision, Mission, Aims, Objectives and Credo were last revised in 2011. The fundamental values they embody remain relevant for higher music education and have informed the structure and content of the new Strategic Plan. However, their particular wording would undoubtedly benefit from periodic review.

For this reason, one of the tasks that will be undertaken between 2016 and 2018 is to revisit all these statements and consider ways in which they might be updated and enhanced. It is sensible to carry out this work at a mid-point of the strategic planning period so that any revisions can inform work during 2019-20 on the next strategic plan (2021-25).

‘Three Over-arching Themes

For its new Strategic Plan, AEC has identified three themes which it believes reflect its core values but where there is also scope to make a positive impact over the next five years. These are summed up in the Plan’s title: ‘Pursuing Quality; Sharing Knowledge; Strengthening Partnerships’.

The themes have been chosen against a background of challenges and changing contexts - for AEC and for its members. Finding the most effective ways to advance in each of the areas will also mean finding new relationships between AEC and its members, and among AEC member organisations. AEC wants to increase the value and the benefits of membership. At the same time AEC encourages its members to get even more pro-actively involved in AEC activities. It is also important to remember how deeply embedded all three themes are in the ‘DNA’ of AEC, as will be seen:

A ‘Quest for Excellence’ and the Pursuit of Quality

In its Vision Statement, AEC sets out its aim *‘to be the leading voice for European higher music education and a powerful advocate for all that is best in it throughout the world’*.

It sees the discipline of higher music education as *‘combining a quest for excellence in three areas: artistic practice (the doing and making of music); learning and teaching (the transmission of knowledge and understanding of music) and research and innovation (the exploration of new musical knowledge and understanding and of new ways of applying it)’*.

Pursuing quality is therefore central to AEC’s mission.

Sharing Knowledge and Raising Understanding

In its Mission Statement, AEC commits itself to working for the advancement of European Higher Music Education and, more generally, of music, the arts and culture by *‘providing support, information and expert advice to the specialist institutions offering Higher Music Education, through engaging in advocacy and partnership-building at European and international levels and through measures to raise understanding and enhance standards of Higher Music Education across the European Higher Education Area and beyond’*.

Sharing knowledge is therefore equally fundamental to AEC

Partnership - Internal and External

AEC’s Mission Statement identifies *‘engaging in advocacy and partnership-building at European and international levels’ as one of the key ways in which it ‘works for the advancement of European Higher Music Education and, more generally, of music, the arts and culture in contemporary society and for future generations’*.

This external mission is complemented by the internal focus of one of AEC’s Objectives: *‘To connect member institutions with one another, enabling them to identify potential partners’*.

Partnerships, whether external or internal, are therefore a cornerstone of AEC and its operations.

Partnership - Making Connections that Stimulate Diversity

It is fundamental to AEC’s beliefs that partnerships should promote difference, rather than blunting it. Partners need to find common ground, but they also need fresh input from one another that they cannot gather within their own communities.

In its Vision Statement, having identified the three elements of artistic practice, learning and teaching and research and innovation as central to higher music education, AEC expresses its determination *‘to foster all of these elements and to encourage the diversity and dynamism with which they are pursued in different institutions, countries and regions’*. Partnership, diversity and dynamism are therefore mutually reinforcing concepts for AEC.

Three Themes; Four Areas of Focus

It is clear that quality, knowledge-sharing and partnership are embedded permanently in the values of AEC, as well as forming the over-arching themes for its Strategic Plan 2016- 2020. In addition, AEC has identified four key areas in which to focus its striving towards their greater fulfilment:

- *Clarifying the role and profile of AEC in relation to its diversity of membership, with AEC as a promoter of excellence*
- *Increasing the involvement of teachers and students*
- *Balancing the contributions of AEC Office, individual members and inter-institutional partnerships*
- *Reinforcing advocacy as one of AEC’s primary aims*

Structuring the Themes around AEC's Aims & Objectives

Quality, knowledge-sharing and partnership-building are not only embedded in AEC's Vision and Mission; they are implicit, and often explicit, throughout its four Aims and eight Objectives (two objectives per aim). The Strategic Plan 2016- 2020 takes these 4 Aims and 8 Objectives as its structuring frame and locates within this frame its overall goals.

On the pages that follow, each Aim & Objective is stated in turn; then the goals for 2016-2020 are presented in relation to them. Because AEC is currently delivering a major project, funded by the EU 'Creative Europe' programme and running until 2017, every one of that project's objectives is also reflected in some way among the strategic goals of AEC.

Locating the Themes in AEC's 'FULL SCORE' Project

AEC's project is entitled 'FULL SCORE', reflecting its overall aim of 'FULfiLLing the Skills, COmpetences and know-how Requirements of cultural and creative players in the European music sector'.


FULL SCORE promotes **quality** in the education delivered to musicians (giving them the best skills and competences) spreads **knowledge** relating to that quality (helping in the sharing of these skills and competences) and strengthens **partnership** (involving a *range of stakeholders* in helping to define the skills and competences required for the future)


Where a goal of the Strategic Plan is linked to FULL SCORE, this is indicated by the project logo:



First Aim - Support and Information for Members: Addressing the needs, wishes and priorities of its member institutions while providing informed advice that helps to shape those priorities in the direction of advancing European Higher Music Education as a whole:


Objectives	Goals	Targets, Strategies, Activities
Objective 1: To perform all the functions of an effective and efficient member association, with clear governance, strong communication links to and from members and a well-run, proficient and dedicated office team	Goal 1a: AEC will develop a financial model that enables it to function at the level required by its membership without being dependent only on project funding to sustain this; this model will emerge from a thorough review of what AEC can do for its members and what they can contribute to the association and the AEC community	<ul style="list-style-type: none">• To explore funding strategies and their feasibility by:<ul style="list-style-type: none">○ tracking calls for proposals of various funding programmes○ seeking institutional funding and / or permanent operational grants at EU level○ looking for sponsors, increasing fundraising activities○ expanding AEC services which can be charged○ increasing AEC members' involvement in the association



	<p>Goal 1b: AEC will improve its systems for sharing the activities of both members and the AEC Office Team; it will redefine its relationship with its members, stressing its role as an information platform, promoter of excellence and facilitator of activities, working in cooperation with individual members and with groups of members who have formed inter-institutional partnerships</p>	<ul style="list-style-type: none"> • To further develop the communication to and from members, for example by <ul style="list-style-type: none"> ○ promoting members' activities and practices on its website ○ sharing with the full membership results and practices of smaller groups of institutions • To build up and maintain a register and / or databases gathering expertise in certain clearly defined areas, including: <ul style="list-style-type: none"> ○ Artistic Research ○ Entrepreneurship ○ Career Services & Internships ○ Internal QE system ○ IT Campus Management Systems
<p>Objective 2: To act as an 'observatory' for member institutions, tracking and reporting on developments, trends and implications affecting the sustainability of HME, whether as threats or as opportunities for further advancement</p>	<p>Goal 2a: AEC will identify developments and trends which could represent threats or opportunities for its members</p>	<ul style="list-style-type: none"> • To regularly consult member institutions on their needs (for example through the regional meetings with Council members) • To encourage member institutions to share information on these issues • To react to the trends identified by proposing concrete actions • To explore strategies and actions to further open AEC member institutions to minority and immigrant cultures. • To proactively take over the role of a "Music HEI trend scout"
	 <p>Goal 2b: AEC will gather and share examples of innovative approaches that European conservatoires have identified as helpful in their work to develop audiences for music and to secure greater audience engagement with all the genres they teach</p>	<ul style="list-style-type: none"> • With support of the FULL SCORE project, to focus on audience engagement in 2016 and 2017, e.g. by organizing seminars and platforms on that topic. • To open up the traditional conservatory culture with respect to the diversity of

		cultures and cultural practices in place in society.
	 <p>Goal 2c: With support of the FULL SCORE project, AEC will focus on quality enhancement at pre-college level and for pedagogy programmes in order to ensure a coherent trajectory in the development of skills, competences, know-how of - and progression opportunities for - young musicians</p>	<ul style="list-style-type: none"> • Through the “Evaluation for Enhancement” Working Group composed of representatives of AEC, EMU (European Music Schools Union) and EAS (European Association for Music in Schools), to develop, test and - if necessary - adjust quality enhancement criteria and tools for pre-college training and teacher training. • To develop and expand specific strategies for young talent recruitment.
	Goal 2d: AEC will enhance regional and gender balance as well as student participation within AEC	<ul style="list-style-type: none"> • To revise the rules and guidelines on the composition of AEC's internal committees. • To explore how student participation can still be promoted after the FULL SCORE project ends. • To raise awareness of specific regional concerns in the context of AEC events and working groups.
	Goal 2e: AEC will further explore the topic of ranking and how it affects conservatoires through the work of the AEC U-Multirank Working Group (subject to approval by AEC General Assembly)	<ul style="list-style-type: none"> • Through the AEC U-Multirank Working Group, to coordinate together with the U-Multirank Team the pilot phase during which institutions will test the proposed dimensions and indicators.

Second Aim - Events and Networking:


Providing a range of platforms for the exchange of experiences and ideas between member institutions and for the identification and sharing of best practice in European Higher Music Education:

<p>Objective 3: To bring together member institutions as a General Assembly on an annual basis and to complement this with a range of events, meetings, platforms and seminars for special interest groups within the Association, ensuring that, overall, a good balance is maintained between these special interests and those of the membership as a whole</p>	 <p>Goal 3a: With support of the FULL SCORE project, AEC will focus on the professionalization and internationalization of graduates;</p>	<ul style="list-style-type: none"> • Through the International Relations Coordinators Working Group, to organise events addressing career development and entrepreneurship • To support a better connection between education and professional life through seminars and trainings • To conduct a Europe-wide study on the destinations of conservatoire graduates
	<p>Goal 3b: AEC will continue to organize events, meetings, platforms and seminars; it will also reflect on its annual pattern of events and explore ways in which some events can be further sustained while new priorities/needs should also be addressed</p>	<ul style="list-style-type: none"> • To develop an Events and Networking Strategy for the period of the Strategic Plan • To update the working group guidelines and the application rules to become a WG member • To pilot at least one event using a model where the primary responsibility rests with an institution or group of institutions and AEC's role is largely one of publicising the event and disseminating its outcomes • To launch a feasibility study on the limits and opportunities of tasks that could be taken over by the AEC, in particular provision of: additional platforms or working groups; IT solutions that can facilitate communication and fulfilling the given tasks


<p>Objective 4: To connect member institutions with one another, enabling them to identify potential partners for the exchange of students, staff and ideas and facilitation of the identification and sharing of good practice</p>	<p>Goal 4a: AEC will develop a range of strategies for increasing its outreach to students and teachers in its work and reporting;</p>	<ul style="list-style-type: none"> • To enhance the contacts database • To introduce social-media blogging/teleconferencing • To issue open calls for institutions to nominate individuals to lead thematic discussions at meetings / through online platforms
	 <p>Goal 4b: AEC will strengthen the help it offers to students and teachers in higher music education wishing to enhance their careers and activities</p>	<ul style="list-style-type: none"> • To set up an online platform for application and administration of exchange and mobility activities. • To create a common European platform for advertising job vacancies for instrumental and vocal musicians and composers.
	 <p>Goal 4c: AEC will engage young musicians in sharing their views about how best to facilitate their access to professional opportunities and how to engage with contemporary audiences</p>	<ul style="list-style-type: none"> • Through the AEC Student Working Group, to increase student voice in the Association • To encourage AEC members to share their experiences and practices in relation to student involvement in shaping their own training

Third Aim - External Links:

Connecting member institutions with other organisations and individuals in Europe and internationally who are active in areas relevant to the advancement of European Higher Music Education:

<p>Objective 5: To maintain good links with other organisations working in the field of music, higher education, the arts, culture and the creative industries, finding common ground wherever possible</p>	 <p>Goal 5a: AEC will make substantial and tangible progress in strengthening and connecting the levels and branches of the music education sector, helping it to become a key and united voice for music within the cultural debate</p>	<ul style="list-style-type: none"> • To take a leading role in the development of a European Agenda for Music, together with the European Music Council (EMC) • To intensify contacts with, the European Association of Music at School (EAS), the European Music Schools Union (EMU),
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		<p>European and International Music Council (EMC, IMC) and other partner organisations involved in the music education sector.</p> <ul style="list-style-type: none"> • To develop and expand synergies.
	Goal 5b: AEC will develop the dialogue with organisations dealing with the arts, arts education and culture outside the specific domain of music	<ul style="list-style-type: none"> • To intensify contacts with ELIA (The European League of Institutes of the Arts), including through the planning and implementation of a joint AEC-ELIA congress. • To identify other potential partner organisations in the field of arts, arts education and culture, and to develop contacts with them.
Objective 6: To develop and maintain links with institutions and organisations internationally which share a concern with music and higher music education, projecting to them a clear vision of the European perspective, but also joining with them in a wider debate about how to optimise the quality, effectiveness and future sustainability of the sector on a global level	Goal 6a: AEC will develop and strengthen the dialogue with organisations dealing with higher education at European and international level	<ul style="list-style-type: none"> • To intensify contacts with the European University Association (EUA) and the National Association of Schools of Music (NASM). • To identify other potential partner organisations and to develop contacts with them.
	Goal 6b: AEC will take specific steps to combine the strands of its work at the European level on audience development, employability and entrepreneurship and to connect these with initiatives taking place internationally	<ul style="list-style-type: none"> • To monitor European and international developments in order to link AEC's work with the broader context. • To bring together the results of the work on audience development, employability and entrepreneurship, giving consideration to the dedication of one or more of its Annual Congresses to these

		themes
Fourth Aim - Advocacy: Representing and advancing the interests of the Higher Music Education sector at national, European and international levels:		
Objective 7: To connect member institutions into the wider web of information exchange and advocacy concerning music and music education taking place across higher education, the music profession and the cultural and political organisations of Europe	Goal 7a: AEC will embed in its website, newsletter and other communications channels the regular reporting of issues relevant to music and culture being discussed and acted on at the European level, within the European Commission and elsewhere	<ul style="list-style-type: none"> • To monitor issues relevant to music and culture being discussed and acted on at the European level • To issue regular briefs for member institutions summarizing these issues
	Goal 7b: AEC will develop strategies to support its members in different regions of Europe in ways that are appropriately tuned to their diverse needs and priorities	<ul style="list-style-type: none"> • To further develop ‘regional forums’ based on the existing allocation of individual regional responsibilities to Council members. • To offer specific support services for countries in special situations. • If helpful and appropriate, to lobby at the level of national governments when requested by AEC members of the concerned country.
Objective 8: To be a pro-active part of the global network of music advocacy, using the numerical weight and geographical reach of the AEC membership to act as a powerful and coherent voice for higher music education and as an energetic and engaged partner in wider advocacy for music, for the arts in general and for the value of a cultural dimension in society	 Goal 8a: AEC will ensure a full and effective engagement of conservatoire leaders in the development of a European Agenda for Music that seeks: <ul style="list-style-type: none"> ○ to stimulate musical creativity and creation; ○ to improve the circulation of European repertoire and the mobility of artists throughout Europe; ○ to support musical diversity and ensure music education for all; ○ to strengthen the recognition of the 	<ul style="list-style-type: none"> • To strengthen lobbying at the level of the European institutions in order to create understanding among the European decision-makers for the special needs of the arts and of higher music education • To regularly develop policy papers addressed to decision-makers at European and national level • To engage its members in the production of a European Agenda for Music in order to contribute to sector’s effort to speak as one voice

	<p>societal value of music;</p> <ul style="list-style-type: none"> ○ to reach out to new audiences and develop new publics 	
	<p>Goal 8b: Throughout the strategic period 2016-20, AEC will give strength and clarity to its advocacy activities by building these around the themes of Quality, Knowledge-sharing and Partnership</p>	<ul style="list-style-type: none"> • To develop an advocacy strategy through which all advocacy activities can be embedded in the new strategic aims of Quality, Knowledge-sharing and Partnership • To strengthen the role of the AEC as the leading voice in European Music Higher Education.

b) U-Multirank

The new approach to international ranking - project coordinated by the Centre for Higher Education Policy Studies (CHEPS) and the Centre for Higher Education (CHE), by Eirik Birkeland, Norwegian Academy in Oslo, and Martin Prchal, Royal Conservatoire The Hague

REPORT FROM THE AEC WORKING GROUP FOR THE DEVELOPMENT AND EXPLORATION OF FIELD-BASED INDICATORS FOR MUSIC IN U-MULTIRANK

Background: What is U-Multirank and is this system relevant to our sector?

AEC keeps a close eye on developments taking place across European and international education and tries, where appropriate, to participate in and influence them. This includes sensitive areas such as ranking, which, so far, have focused on universities' research performance and reputation and thus, have been of limited interest to Higher Music Education (HME).

Ranking is, however, an established feature of the international higher education scene and one that the European Commission Directorate General for Education and Culture has embraced in principle as part of its Europe 2020 strategy for the modernisation of higher education. The establishment of the U-Multirank system, funded by the European Commission, represents a new approach to rankings, because of its 'multi-dimensional' character.

U-Multirank (UMR) looks at five dimensions: teaching & learning, research, knowledge transfer, international orientation, and regional engagement. It combines institutional ranking (comparing whole institutions) and field-based rankings (comparing individual disciplines). Unlike other rankings, U-Multirank is user-driven: it allows users to decide the relevance of individual indicators, and refrains from calculating a composite overall score.

After some years of developmental work, the first U-Multirank survey was published in 2014, and it now includes more than 1200 universities in 83 countries, with the contribution of 85000 students. As units within major universities, an increasing number of AEC institutions have already been involved in the U-Multirank.

With this in mind, AEC has taken up a dialogue with the U-Multirank developers over the last few years to explore whether it might be practicable, and in the interests of the discipline, to develop a set of field-based indicators for music. The ambition is to secure relevance, reliability and validity of dimensions and indicators, which in a transparent way can contribute to the visibility of our institutions and to further quality enhancement in our field.

It is important to clarify and emphasize that:

AEC is NOT developing its own ranking system, but is rather attempting to make an existing system (which was developed for generic higher education) relevant for AEC members who may be faced with it in the future.

The AEC will NOT force, nor even encourage, AEC member institutions to adopt this system.

AEC's steps to explore this issue over the past 6 years

2009- 2011 AEC participated in the stakeholder consultation phase of U-Multirank (UMR). The conclusion was at first that the existing UMR indicators under consideration were not suitable for higher music education

2012-2013 AEC conducted a small project (PRIMO) designed to further explore the possibility of identifying suitable indicators for the inclusion of music in UMR. This resulted in an increased awareness of the difficulties with finding relevant indicators for music, but also led to the acknowledgement by the U-Multirank team of the AEC's authority to have ownership of the decision on whether there should be (field-based) indicators for music.

Following the breakout session on the UMR system at the AEC Congress in 2013, AEC Council was mandated to begin cautious discussions with the U-Multirank Team and further explore the possibility of constructing suitable indicators.

2014 Exploratory meetings were held at the AEC Office in April and October 2014. A consensus emerged: with a flexible approach from the side of U-Multirank and sufficient time for careful consideration, it might be possible to develop a set of indicators appropriate to the needs of the music sector.

Given this result, AEC faced a strategic choice: to engage further with U-Multirank and potentially be the first arts-based discipline to develop field-based indicators or to turn away from engagement and risk that U-Multirank will become reality for AEC institutions without containing relevant indicators for music.

In response, the AEC Council recommended engaging with caution and in phases, including frequent status reviews with the option to withdraw if necessary. The Council proposed a three-stage project to develop and test music responsive indicators, which, if successful, would culminate with the publication of field-based indicators for music in 2017.

During the General Assembly at the Annual Congress 2014, AEC members voted to proceed with the three-stage project proposed by the Council and agreed to the establishment of a new AEC working group to develop indicators suitable for music.

The AEC U-Multirank Working Group

Based on the plan presented at the General Assembly in Budapest in 2014, the AEC Council set up an AEC U-Multirank Working Group to further explore and develop relevant indicators for higher music education in the beginning of 2015.

The working group consists of the following persons:

Eirik Birkeland, Norwegian Academy of Music Oslo (chair)
Hubert Eiholzer, Conservatorio della Svizzera italiana Lugano
Martin Prchal, Royal Conservatoire The Hague
Georg Schulz, University of Music and Performing Arts Graz
André Stärk, Hochschule für Musik Detmold
Kjetil Solvik, Norwegian Academy of Music Oslo (secretary)
Ángela Dominguez, AEC (secretary)

The working group has cooperated with two members of the U-Multirank team: Gero Federkeil and Solveig Gleser.

The working groups discussions and considerations

Why U-Multirank?

Following the discussions at the Budapest congress, the Working Group looked at existing rankings in higher education. This exercise showed that there is no ranking possible that can truly show quality based on quantitative indicators only. At best, one can find a proxy for some (often quite narrow) aspects of quality. Moreover, the concept of excellence, although so important for Higher Music Education, is even harder to define and to capture in terms of quantitative indicators. It was clear to the Working Group that a ranking with a league table, with a claim to be able to show conservatoire X is, for example, 17th and conservatoire Y 18th, would not be acceptable, as it cannot respect institutional diversity in aims, goals, context and cultural background. U-Multirank as a multidimensional system, however, can address this diversity by taking into account scores for a variety of indicators. After careful consideration, the Working Group decided to develop a set of field-based indicators for music as part of the U-Multirank system.

What was done first?

The Working Group thoroughly analysed the existing UMR dimensions and indicators from the point of view of their potential suitability for the music sector. The group also invited the AEC student Working Group to provide feedback on the proposed indicators and on the relevance of U-Multirank for music students. Finally, the UMR Working Group, aware that indicators may develop into norms which influence institutional policy, decided to take this factor into account as well.

Are the existing dimensions of U-Multirank relevant for music?

As mentioned above, U-Multirank arranges its indicators in five dimensions: teaching & learning, research, knowledge transfer, international orientation, and regional engagement. While *teaching & learning* and *international orientation* can easily be used for Higher Music Education, *research* had to be extended to *artistic output and research*. A detailed scrutiny of the indicators for *knowledge transfer* and *regional engagement* showed the Working Group that in music these dimensions overlap and interfere in many ways. In addition, only a few indicators from both dimensions were found to be applicable. Thus, the Working Group decided to suggest a merged dimension entitled *knowledge transfer*, which would include the original indicators for *regional engagement*.

How to address diversity in this system?

It is clear that not all indicators will be relevant for all institutions. However, U-Multirank makes it possible to compare institutions based on specific criteria, which means it will be possible to compare institutions with similar profiles. In defining these criteria, the Working Group aimed to respect diversity in regards to levels of study programmes, genres, size, organisational form, age and some other issues.

How did the Working Group approach the indicators?

To work solely with existing UMR indicators was considered too limited an approach. The Working Group started with an extensive collection of possible indicators and during its meetings, studied each of these carefully by asking the following questions:

Will institutions have the data or at least not find it too difficult to collect these?

Will data be comparable with other institutions/countries/cultures?

In which way will the data tell us what is better or worse as, in the end, U-Multirank will show which institutions are doing better with each indicator?

After long discussions, the Working Group came up with a strongly reduced set of indicators.

How will indicator data be collected?

Many rankings work with publicly available data, such as citation indexes or financial data. In most countries, these sources will cause problems for collecting data on Higher Music Education institutions. Hence, data provided by the institutions (an institutional survey) and by the students (a student survey questionnaire) will be the most important sources. The Working Group had a long discussion about relevant data in different organisational structures of Higher Music Education institutions and decided to put the main focus on data on performance-based study programmes in music (including conducting and composition) in all genres (e.g. classical, jazz, pop, world music). However, for some indicators it is necessary to collect data covering the entire music education activity at the institution, as it will be difficult (and close to impossible) for the institutions to give data covering the performance based activity alone.

The Working Group decided to put strong emphasis on the student questionnaire, as student opinion will provide important feedback on various issues. Student questionnaires

from institutions of Working Group members were analysed and compared to the U-Multirank questionnaire to address the distinctive topics of conservatoires.

The proposal from the Working Group and Phase 2 of the process

The Working Group is happy to present to the AEC membership the following three documents, which constitute the group's proposal as a result of this first phase:

[A proposal for a Book of Dimensions & Indicators](#)

[A proposal for an Institutional Questionnaire](#)

[A proposal for a Student Questionnaire](#)

The Working Group has had an open and constructive dialogue with the UMR-team based on the UMR's principles of being user-driven and transparent in its work. The Working Group's ambition has been to develop the best possible tool to support institutions that will be confronted with UMR through the participation in UMR of their mother institutions, institutions who want to participate in U-Multirank by their own choice, and institutions that in the future may be forced to participate by their national authorities. As mentioned above, the Working Group would like to underline that from the perspective of the AEC all institutions must have the choice to participate or not in U-Multirank according to their individual preferences.

This proposal was presented and discussed at the AEC Council meeting in September 2015. Bearing in mind that this process will remain open and subject to the decision of the AEC membership, the AEC Council considers that at this stage, the Working Group's proposal is strong enough to be tested in the second phase of the AEC UMR working plan. The AEC Council agrees with the Working Group that it is crucial to test the validity of the indicators through a pilot project with volunteer institutions during the coming year.

The Working Group is aware that only through working with actual data from different institutions in various countries and educational systems, will a serious decision about validity, viability and practicability of the dimensions and indicators be possible. Should the AEC General Assembly approve the AEC Council and the Working Group's proposal to continue to the second phase of the working plan - the pilot project - it will be crucial to collect data from diverse member institutions. This means that the pilot project should include institutions from different European regions, small and large institutions, institutions with a different focus on genres, institutions with a strong research orientation or not, and other aspects that show the vast diversity of the AEC membership. This so that relevant arguments may be presented and lead to an informed decision at the AEC General Assembly in 2016 on whether or not the developed ranking methodology can be used as a tool for transparency, information and enhancement.

14:30 - 15:00, Stevenson Hall

Plenary Session III - FULL SCORE and the European Agenda for Music

*Introduction to the discussion groups by **Stefan Gies (AEC)**, **Adri de Vugt** the **European Association for Music in Schools (EAS)** and **Timo Klemettinen**, **European Music School Union (EMU)***

The European Music Council's proposal to create a European Agenda for Music has been widely welcomed and supported by EMC members. The main goal of this initiative is to constitute a platform which brings together the whole music sector in order to allow stakeholders to participate more effectively and with one voice in European cultural policy-making.

Working in close cooperation with the European Association for Music in Schools (EAS) and the European Music School Union (EMU) and under the framework of its project '**FULL SCORE**', the AEC has offered to jointly coordinate work on that part of the Agenda which deals with **music education**. As part of this work, AEC, EAS and EMU have committed to consult their respective members about the priorities to be addressed in the European Agenda for Music: what should be in it and how it should be constructed and, eventually, used.

The three organizations are in process of investigating the opinion of their members regarding the following aspects:

- How a comprehensive European Agenda of Music could help you in your work to promote music (in your organization/ at personal level)
- The primary benefits of having a comprehensive European Agenda for Music (such as increasing funding opportunities for music, increasing awareness of music's benefits to society, encouraging participation in music, supporting musical institutions that are currently struggling, developing cooperation and mutual understanding about music at the European level, etc)
- Suggestions for changes to be made in order to give a positive contribution to music education in Europe
- Potential actions that could be taken by your organization for the contribution to positive change in European music education

The three organizations will present the framework and show the findings of their investigations so far. The questions listed above will be addressed during the breakout group discussion taking place right after the introductory plenary session.

EMC has already produced a statement about music education in Europe and what policy-makers should be doing to promote it, the **Bonn Declaration** (please find the full text of the Bonn Declaration in this Reader) This document could be used as a base for the breakout group discussion on the issues listed above.

Stefan Gies, Professor of Music education at Hochschule für Musik Dresden and former Rector of this institution (2003-2010) became AEC Chief Executive in September 2015. Born in 1954 in Landau, Stefan Gies is trained as a viola player (he performed e.g. in professional orchestras and as a member of an ensemble for contemporary music), as a composer, and in the fields of rock and jazz music. He worked as a classroom and instrumental teacher and got his doctorate degree in music pedagogy. Looking back to 30 years of teaching in higher music education institutions, Stefan has also written and edited educational materials and scientific publications, namely within the fields of cultural studies and philosophy of music education. Stefan is actively involved in AEC since 2007: he took part in the 'Polifonia' working group on accreditation in higher music education (2007-2010), in the AEC Quality Enhancement Committee (2011-2014) and is currently chairing the working group "Evaluation for Enhancement" within the FULL SCORE project.

Adri de Vugt is lecturer in music education at the Royal Conservatoire in The Hague, NL. After been trained as a primary teacher he studied music education and graduated in both philosophy of education and educational sciences. He was a music teacher in a secondary school for many years and worked at the University of Leiden, focusing on the education of teaching arts. At the Royal Conservatoire he teaches now theories of education, didactics and music pedagogy and coordinates the MA program Music Education. He is involved in the music teacher training and in vocal/instrumental teaching as well. He has published in several journals and books in The Netherlands and abroad. From 2011 to 2015 he has been president of the European Association for Music in Schools. Currently he serves as past president on the EAS board.

Timo Klemettinen was born in Imatra, Finland 1965. He entered the Sibelius Academy 1984 and graduated Master of Music (MMus) 1994. After graduating he has been working as a freelance musician, music teacher and director of a music school. Since 1999, he has been working as Managing Director of the Association of Finnish Music Schools and during the years 2007-2011 as Chairman of the Finnish Art School Association. In 2003, he was appointed General Secretary of the Finnish Music Council and he is one of the founders of the Finnish Music Council. During the years 2008-2012 he was chairman of the Finnish Music Council. Mr Klemettinen is well experienced in international networking. During the years 2008-2012 he has been chairman of the board of European Music Council (EMC), member of the Board of International Music Council (IMC) 2007-2013 and since 2007 member of the Board of European Music School Union. Since 1.1.2015 Timo Klemettinen has been working as Managing director of the EMU. He has other international working experience in Nordic culture organizations, European Association of Conservatoires (AEC) and Unesco Advisory Committee for Arts Education.

16:30 - 17:30, repeated at 17:30 - 18:30

Parallel Sessions II

1 - Defining Performance in Fundraising

Panel discussion by Daniel Sher (College of Music, Colorado, US), Janette Harkess (Royal Conservatoire of Scotland) Joanna Motion (More Partnership, London), Álvaro Guibert (Escuela Reina Sofia, Madrid) moderated by Jeffrey Sharkey (Royal Conservatoire of Scotland)

Developing and delivering success in the realm of fundraising is an ever-increasing priority for organisations and institutions across education and the performing arts. But what does that success look like, where do you start and what can we learn from each other's experiences? This panel session brings together a wide range of insights and experiences from different national and international perspectives of fundraising and is aimed to help you shape your planning and future ambitions, from wherever you and your institution happen to be starting new adventures in advancement.

2 - MusiQuE - Music Quality Enhancement

By MusiQuE Board Members and Staff: Martin Prchal (Royal Conservatoire The Hague), Mist Thorkelsdottir (Academy of Music and Drama, Gothenburg), Jeff Cox (AEC)

In Parallel Session 2, MusiQuE - Music Quality Enhancement, the Foundation for Quality Enhancement and Accreditation in Higher Music Education, will be presented.

MusiQuE is an independent external evaluation body, established in October 2014, which is dedicated to the continuous improvement of the quality of higher music education across Europe and beyond. MusiQuE has taken over the responsibility for institutional and programme reviews which have been conducted by AEC since 2008.

MusiQuE's concept of quality focuses on (artistic) standards as well as on educational quality (which includes the organisation and management of the curriculum, governance, internal and external communication, and student involvement). There is now an increased understanding that the existence of an overall 'quality culture' in which artistic standards and educational quality go hand-in-hand will further reinforce the learning experience of students.

The parallel session will include a presentation of MusiQuE's structure, the services MusiQuE offers for HME institutions, and the MusiQuE standards for institutional, programme and joint-programme review. The session will be moderated by Martin Prchal and Mist Thorkelsdottir (MusiQuE Board members), and Jef Cox (MusiQuE staff member).

MusiQuE works with a pool of competent review and accreditation experts in the field of higher music education, listed in the MusiQuE peer-reviewers register. These experts form the Review Teams that carry out the reviews commissioned by the Board. If you want to

learn how you can contribute to MusiQuE by becoming a peer-reviewer, please visit the MusiQuE website at <http://www.musique-qe.eu> or contact the MusiQuE staff at info@musique-qe.eu.

Elementary background information about MusiQuE's activities can be found below.

3 - ‘Bringing it all back home’: institutional embedding of ICON at Royal Conservatoire of Scotland

by Celia Duffy and Aaron Shorr, Royal Conservatoire of Scotland

The Innovative Conservatoire (ICON) was created in 2006 to provide collaborative, specialised professional development for conservatoire teachers at an international level. Led by Helena Gaunt of the Guildhall School of Music & Drama and a team of Creative Directors from conservatoires around Europe (and Australia) ICON holds residential seminars twice a year, on themes such as 1:1 teaching, practising, or musicians' voices in society. It also visits institutions for intensive sessions known as ICONGo. One important area to emerge as part of a review undertaken over the past year has been the importance of embedding and sustaining ICON thinking and practice back in participants' home institutions after the seminars. This session will draw on the presenters' experiences as ICON participants and Creative Directors and look at some of the ways in which ICON has positively influenced our work in areas such as peer feedback, reflective practice, improvisation and curriculum design.

4 - Strategic Partnerships: Improving curriculum through international cooperation

Presentations by:

NAIP - Innovation in Higher Music Education

Sigurður Halldórsson, Programme Director at Iceland Academy of the Arts, Reykjavik

METRIC (Modernising European Higher Music Education through Improvisation)

Prof. Helena Tulve, Professor of composition at Estonian Academy of Music and Theatre, Tallinn

ECMA - European Chamber Music Academy

Peter Tornquist, Rector of the Norwegian Academy of Music, Oslo

VOXearlyMUS

Prof. Univ. Dr. Dan Dediú, Rector of the National University of Music Bucharest

Moderator:

Edda Hall, Project Manager at Iceland Academy of the Arts, Reykjavik

Strategic Partnerships are expected to bring positive and long lasting effects on the participating institutions as well as on the persons directly or indirectly involved in the organised activities. Such projects should play an important role in enhancing the quality of education and research for all students and staff, as well as making a meaningful contribution to society. This is achieved by a combination of activities within such projects, which include policy-driven working groups on curriculum development, continuing professional development sessions for teaching staff and concrete results in terms of new teaching methodologies, new curricula and innovative forms of international cooperation. One of the main goals of internationalised higher education is to provide the most relevant education to students, who will be the citizens, entrepreneurs and scientists of tomorrow. Strategic Partnerships demonstrate that internationalisation should be a driver for change and improvement.

In this parallel session, four institutions currently running Strategic Partnerships, with EU funding from the Erasmus+ programme, will introduce and discuss the strategic possibilities that participation in such a project can offer. The focus will be on the added value of the project participation, both in a short term and long term context, as well as how this contributes to institutional policies and curriculum development.

5 - The White Paper on Artistic Research

by Georg Schulz (University of Performing Arts, Graz) and Harrie van den Elsen (Prince Claus Conservatoire, Groningen) and Jacques Moreau (CEDEDEM Lyon) and Peter Dejans (Orpheus Institute Ghent)

Please note that this session will be delivered in English from 16:30 to 17:30 and in German and French from 17:30 to 18:30

Answering a request by many member organisations, AEC decided to work on key concepts to establish widely-agreed notions across AEC members and beyond of often-used terms. For the selection of terms both should be true: there is a particular demand by AEC members and there may be some confusion or controversy as to their meaning or how they should be interpreted and developed. Main goals of key concepts are to support member organisations in their internal and external communication and to support AEC Council, ExCom, and Office in their advocacy activities. Therefore, definitions have to be inclusive but clear enough.

It took two years of debate and discussion, including extensive work between Council meetings (Thanks to Hubert Eiholzer, Eirik Birkeland and Jeremy Cox) to provide a paper on Artistic research in April 2014. To reflect the diversity of AEC members as much as possible Council decided to launch document as a 'Green Paper' to stimulate discussion. During the EPARM conference in Graz in April 2015 this discussion was carried out in breakout groups. All comments by participants were collected by Harrie van den Elsen and Georg Schulz and together with Jeremy Cox they found a solution for every contribution to develop the paper a big step further. Finally Council approved this document as White Paper in September 2015.

This parallel session aims to present this key concept and to get feedback from participants during the discussion. Hopefully, this will help to disseminate this important paper to be used widely by conservatories for their internal and external communication. The 2nd round at 17:30 will be held in two groups in French and in German respectively. As translation in this case is a task where it is necessary to be involved in the international discussion on the topic, AEC asked Jacques Moreau for the French and Georg Schulz for the German version that you can find in your reader. Jacques Moreau will be complemented by Peter Dejans who acts as chair of the EPARM developmental working group.

6 - Q&A with the Students

Questions and Answers Sessions following the panel discussion of the FULL SCORE Students Working Group Members: Ruth Fraser (Royal Conservatoire The Hague, Sylvain Devaux (CoPeCo Master Programme), Isabel Gonzalez Delgado (Conservatorio Superior de Murcia), Saara Lindahl (Sibelius Academy - University of the Arts, Helsinki) and Ankna Arockiam, President of the Student Association at RCS Glasgow. Moderator: Stefan Gies, AEC Chief Executive

This is a follow up of the Plenary Session “The Student Voice”. You will have the opportunity to talk face to face with the students, asking them questions and discussing with them.

7 - AEC Supporting Practices in Difficult Circumstances

Presentation of cases by Antonio Narejos, Conservatorio Superior de Murcia, Erato Alakiozidou, State Conservatory, Thessaloniki/Thermi, Maja Ackar, Academy of Arts in Sarajevo, moderated by Francesc Gaya, Conservatorio Superior de Valencia

It is no question that last years’ crisis has deeply affected all European countries, the Southern ones in particular. As always, culture and education have been the first in suffering budget cuts. Several professional symphony orchestras have been at the verge of disappearing, while some others have seen its funds dramatically decreased. As for high music conservatories, it seems they are weathering the storm, not without some significant loss, though. And, besides economic hardships, they have to overcome other difficulties. Yet, they battle to promote good practices within their institutions. Murcia in Spain, Thermi and Thessaloniki in Greece, and Sarajevo in Bosnia&Herzegovina represent three different samples of that endurance. Thus, prof. Maja Ackar Zlatarevic from Sarajevo Academy of Music will tell us how they had to live together with more than three years and a half of aggression and siege during the Balkan war in the nineties. A terrifying experience indeed. Since then they struggle to maintain high quality standards. In Greece, music conservatories and high music education are also facing tough times due to persistent cut-downs, and consequently low-quality contracts among the professorship have spread. Coming from Thessaloniki (the only city that maintains a state conservatory in Greece), prof. Erato Alakiozidou explains how they deal with it and how the whole situation affects their students. Finally, prof. Antonio Narejos will discuss about how inconsistencies and limitations of Spanish high education legislation are leading his institution, Conservatorio Superior de Música de Murcia, and many others in his country, to an undesirable situation. The solution, he believes, would lie in the founding of a new National University of Arts

Guest Speakers

Barbara Gessler - EACEA

Head of Unit Culture for the Education, Audiovisual and Culture Executive Agency (EACEA)

Friday 18:30 - 19:00, Stevenson Hall - Closing Remarks of Day 2

Saturday 15:45, Stevenson Hall - Closing Session

Barbara Gessler is currently the Head of Unit Culture for the Education, Audiovisual and Culture Executive Agency (EACEA). She was previously Head of Press at the European Economic and Social Committee, where she had worked since 2009. She is a former representative of the European Commission in Berlin and in Bonn, and for the Directorate-General of Information, Communication, Culture and Audiovisual Media (today named the INFSO). She is a graduate of the College of Europe.

Ian Smith - EMC

President of the European Music Council (EMC)

Saturday 16:00 - 16:45, Stevenson Hall

Ian Smith has a long history in the UK/international music industry. He was Head of Music at the Scottish Arts Council following 12 years as Scotland and Northern Ireland Organiser for the UK Musicians' Union, where he founded the Folk, Roots & Traditional Music Section. For more than 25 years he was a professional musician working with the Royal Scottish National Orchestra (RSNO) as Co-Principal horn and also with the LSO (London Symphony Orchestra). He was the founder of Scottish Brass and served as a Governor of the RSAMD (now RCS) and as a member of the Executive Board of the Musicians' Benevolent Fund. Ian is currently the President of the European Music Council (EMC) and member of ISPA (International Society for the Performing Arts) where he leads the Scottish fellowship programme. He is Head of Music at Creative Scotland, a public body that supports the arts, screen and creative industries across all parts of Scotland, where he is responsible for all areas pertaining to music and the development of Intellectual Property. He leads on the international promotion of music from Scotland on a global scale with dedicated showcases in North America, Australasia/New Zealand, throughout Europe and the Showcase Scotland at Celtic Connections. He also leads on the Made in Scotland music programme at the Edinburgh Fringe. Ian has successfully developed a profile for IP at Creative Scotland including a government funded programme (Knowledge Transfer Partnership) with the University of St Andrews. He leads a dedicated team of music specialists ensuring that music plays a vital and creative role in the wider Creative Scotland portfolio embracing both aesthetic and economic excellence.

Supporting Documents

The EMC Bonn Declaration on Music Education in Europe



Background

In May 2011, the European Music Council (EMC) invited active parties¹ from the field of music education to discuss the implementation of the UNESCO *Seoul Agenda, Goals for the Development of Arts Education*². The main task of the seminar was to explore how the Seoul Agenda can be adapted to music education in Europe.

The Bonn Declaration reflects common focal points for the development of music education in Europe. It acknowledges the principle of subsidiarity and calls upon political decision makers on a local, regional, national and European level to define common policies that promote the development of music education in Europe at all levels and to put these policies into practice.

The participants of the seminar agree that it is vital to recognise the value of music education in Europe for the cohesion of the European societies in the 21st century.

The *Seoul Agenda: Goals for the Development of Arts Education* reflects the conviction [...] that arts education has an important role to play in the constructive transformation of educational systems that are struggling to meet the needs of learners in a rapidly changing world characterized by remarkable advances in technology on the one hand and intractable social and cultural injustices on the other.

Issues [...] included [...] were peace, cultural diversity and intercultural understanding as well as the need for a creative and adaptive workforce in the context of post industrial economies.

[...] Arts education can make a direct contribution to resolving the social and cultural challenges facing the world today.

Seoul Agenda, introduction

Introductory Remark

The three goals of the Seoul Agenda are closely interlinked and cover important aspects of arts education. The Bonn Declaration reflects the arguments of the Seoul Agenda and gives interpretations of the three goals placing its own emphasis on music education in Europe.

¹ Over 40 representatives of European music education umbrella organisations were present. The participants have a wide range of experience, e.g. formal, non-formal and informal music education, diverse musical genres and competencies of cultural and educational policies at national and European level.

² http://portal.unesco.org/culture/en/files/41117/12798106085Seoul_Agenda_Goals_for_the_Development_of_Arts_Education.pdf/Seoul%2BAgenda_Goals%2Bfor%2Bthe%2BDevelopment%2Bof%2BArts%2BEducation.pdf

Goal 1: Access

Ensure that arts education is accessible as a fundamental and sustainable component of a high quality renewal of education

Under goal 1, the Bonn Declaration focuses on the aspect of providing “access to music education”, it looks at the precondition of the places where music education takes place and asks if these reflect the needs of the learners and if they are open to all who wish to learn and participate in music education.

Access to music education and active music participation is a human right which has to be ensured for people of all ages and all backgrounds in Europe, guaranteeing that all citizens are given the right to express themselves freely through artistic means. This is in accordance with the Five Musical Rights³ of the International Music Council (IMC). Therefore:

- Music education must be a continuous, joined-up process from birth, through childhood and into adult life.
- Music education, including participatory approaches, must be a compulsory aspect of the curriculum in all European schools.
- Non-formal and informal music education opportunities have to be recognized and increased visibility of these projects must be ensured.
- Music education must be practised in a variety of settings in order to reach the largest possible number of people. Formal, informal and non-formal methods must be used within the general school system, in specialised musical and artistic institutions, in the local community and in a wide range of non-artistic settings - for instance business, industry and social work.
- Opportunities and structures must be created, but also barriers removed, so that it is possible for anyone, irrespective of their age or social circumstances, to participate in music education and to engage actively in music making.
- Music education must reflect the diversity of the society in which we live and must incorporate societal and technological developments.
- Cross-curricular projects need to be developed, including interdisciplinary arts experiences, as well as co-operation with non artistic disciplines.

³ The Five Musical Rights:

the right for all children and adults

- to express themselves musically in full freedom;
- to learn musical languages and skills;
- to have access to musical involvement through participation, listening, creation and information;

the right for musical artists

- to develop their artistry and communicate through all media, with appropriate facilities at their disposal;
- to obtain fair recognition and remuneration for their work.

Goal 2: Quality

Assure that arts education activities and programmes are of a high quality in conception and delivery

Under goal 2, the Bonn Declaration focuses on the basic requirements for reaching high quality in music education. It examines how training institutions for educators, and educators themselves, meet these quality demands. Music education practitioners include music teachers, general teachers and pedagogues in formal, non-formal and informal settings.

A high quality of music education contributes to personal development. Therefore:

- High quality music education practitioners need to be involved in music education at the earliest stage (already at pre-kindergarten and pre-school education) and to be included in all steps of music education throughout the life-long learning cycle.
- All musicians who entering into music education must receive the pedagogical training providing the necessary academic, practical and social foundations for their work. Ideally this should be included as a compulsory element in the professional training of the musician. Likewise, all education professionals should receive musical training in order to understand the value of music.
- Music Teacher Training:
 - Training must be modernised to equip the teachers with the most up-to-date methods and tools;
 - Learning outcomes of music teacher training should be used as tools for the (re)development of curricula;
 - The status of the music teacher and music educators must be raised.
- Continuous professional development must be offered to all music education practitioners.
- High quality evaluation systems need to be established for all levels of music education (higher education, music in schools, non-formal and informal sectors) in order to ensure the development of innovative pedagogies that will engage a diversity of learners. These systems should include criteria for defining the learning outcomes as well as the teaching.⁴
- A shared understanding of quality between the different educational settings should be developed.
- Cooperation between formal education institutions and non-formal and informal music education settings should be increased and partnerships, for instance between musicians and teachers, encouraged.
- The exchange of best practices at local, national and international level needs to be reinforced.

⁴ On learning outcomes in the higher music education sector, please see the AEC studies at:

<http://www.bologna-and-music.org/home.asp?id=1769&lang=en>

On learning outcomes in the field of Music Teacher Training please see the meNet learning outcomes at:

<http://www.eas-music.org/en/activities/publications/policy-papers/>

Goal 3: Social and Cultural Challenges

Apply arts education principles and practices to contribute to resolving the social and cultural challenges facing today's world

Under goal 3, the Bonn Declaration reflects the interdependence of the individual and society. It focuses on the intrinsic and extrinsic values of music and music education and re-emphasises the potential of music for social responsibility and intercultural dialogue. Cultural diversity is a reality in all European countries. The promotion of diversity and dialogue between cultures needs the recognition and the consideration of all musical cultures without hegemony. The intrinsic value of music needs to be respected: Music is a powerful tool for the inclusion of people that are excluded for whatever reason (gender, age, socially, economically, culturally, etc.), and it may serve as a tool for building bridges and for meeting the social and cultural challenges of European societies.

Therefore:

- Music education must be context-driven and take into account the changes in society
- Intercultural and socio-cultural training (including personal development and group work) should be integrated into the training of all musicians and music education practitioners at all levels. Likewise workers from other disciplines should receive training in music in order to facilitate cross-over between sectors. They must be exposed to music so as to fully understand its value.
- Social and cultural challenges must be addressed by a variety of disciplines, and cooperation between the cultural, educational and other sectors must be strengthened.
- The debate about the dichotomy of inclusion and quality has to be opened up; it is important to define the goals of a music project with reference to its social implications and address its aims and desired outcomes.
- Music education institutions in the formal sector and organisations offering non-formal music education should offer more activities which are aimed at addressing and resolving social and cultural challenges.
- In order to be able to react to latest trends and to be up-to-date, music education institutions in formal, non-formal and informal settings should have appropriate facilities at hand including digital and music technology equipment.
- Research and good practice examples need to be made available to demonstrate the important role of music education in helping to address personal, social and cultural challenges.

Recommendations to political decision makers at local, national and European level

Governments and legislation need to support and sustain:

- Equal and democratic access to music education for all⁵;
- Music education in the formal, non-formal, and informal education settings because cultural diversity, as well as participatory music education, are essential for successful learning;
- Public funding for formal, non-formal and informal music education in order to ensure that music education is accessible for all;
- Access to affordable music education for all from all societal backgrounds, for instance through grants to avoid elitism;
- The diversity of learning, with the concept of music education for all delivered with a high level of professionalism;
- Sufficient funding for the provision of appropriate, high-quality and up-to-date teacher training;
- The quality of music education offered to the educators. If music education is taken seriously, music education practitioners must have adequate training in music;
- The continuous professional training of music education practitioners, including provision after having received their professional degree;
- Sufficient funding for both projects highlighting the social benefits of music-making and those supporting traditional music education;
- Sustainable funding and legislation for quality assurance and evaluation, which give important information on the social impact of music education;
- Cross-over funding for multi-sector projects i.e. health, welfare, development etc;
- Sustainability in public funding practices and a balance between long-term structural funding and short-term project funding; this includes core funding to bodies organising activities in the field of music and education.

⁵ from amateur to professional, regardless of age, gender or geographic or social circumstances

The AEC Council ‘White Paper’ on Artistic Research



Key Concepts for AEC Members

Artistic Research

An AEC Council ‘White Paper’, 2015

PART ONE: The Basic Concept

Rationale

AEC believes that *research has an important role to play in the life and work of conservatoires* as a means of promoting the understanding and development of the musical arts. At the same time, AEC recognises that *not every conservatoire will necessarily wish to participate in explicit research activities* and not all who do will wish to attach the title ‘artistic research’ to what they do. It also acknowledges that precise definitions are not only difficult to achieve but might prove limiting to the valid research ambitions of some member institutions.

In framing this concept document, *AEC specifically wishes to endorse the freedom of institutions* to decide for themselves what role, if any, research should play in their activities. Equally, though, AEC is acting at this point in recognition of the fact that *more and more of its member institutions are moving towards embracing research* in some shape or form as integral to their missions.

The AEC’s concept of Artistic Research begins from the belief that *it should be viewed inclusively* and not as tied to a particular orthodoxy. It is seen as a virtue that it should be multi-faceted and avail itself of any research discipline or method relevant to its purpose.

Definition

Keeping the above in mind, AEC proposes the following broad definition:

Artistic Research may be defined as *a form of research that possesses a solid basis embedded in artistic practice and which creates new knowledge and/or insight and perspectives within the arts, contributing both to artistry and to innovation.*

Artistic Research commonly displays all, or most, of the following features:

- It is usually conducted by the artist-researcher or through the collaboration of artists within a research team
- It promotes critical dialogue within the artistic field, with other relevant fields of knowledge and between the scholarly and professional domains
- It is supported by critical reflection on the content and/or context of the research topic
- It articulates and reflects on methods and work processes
- It shares relevant professional knowledge with the wider artistic community and disseminates it in the public sphere to the enrichment of cultural understanding

PART TWO: Developing the Concept

The place of Artistic Research in the wider research context

Research is *a rigorous and formalised seeking after knowledge and understanding*; Artistic Research needs to fit inside this general frame whilst, at the same time, asserting its specific and distinctive character. In order to locate the preceding definition of Artistic Research within the wider picture of research types and traditions, a number of elaborations and qualifications need to be applied to it:

- Although the definition offered of Artistic Research is intended to refer to research *typically conducted in the context of artistic production* (e.g. conservatoires), this does not imply that every type of research conducted in a conservatoire is necessarily Artistic Research; there are types of research that may be well suited to a conservatoire's resources and strategy but which do not have as their main purpose the promotion of the development of the musical arts (e.g. studies on the health benefits of music-making)
- Artistic Research, although strongly application-oriented, does not preclude *pure research*. In fact, in order to make progress, the field of Artistic Research is likely to support a wide range of component activities, some of which may count as pure research, others as applied, and still others as developmental or translational research
- Artistic Research should not be understood as something that is incompatible with *more traditional forms of research*. Artistic Research should aspire to the same procedural standards that apply across the whole research spectrum - replicability

(especially of procedures), verifiability, justification of claims by reference to evidence, etc. - even though, especially in areas such as replicability, it must be allowed the freedom to achieve these standards in ways particular to its own nature, and to the individual and subjective nature of artistic practice

- Artistic Research shares with *other research focussing its study on the arts* the aim of promoting the understanding, and thereby the development, of artistic practice; however, it is distinctive in the emphasis it places upon the integral role of the artist in its research processes. Artistic practice is the source from which it draws its questions and also the target towards which it addresses its answers.

Characteristics of Artistic Research in the context of conservatoires

In a similar way, there are a number of further points that need to be made to explain more fully the characteristics that Artistic Research is likely to display in the conservatoire context:

- The Centrality of Artistic Processes and Products
Artistic processes and products - performances, compositions, etc. - are central to the working patterns of conservatoires. It therefore seems both logical and desirable that *they should be similarly central to any research activity* taking place in conservatoires, although how this centrality is reflected must remain something that *individual institutions decide for themselves*.
The growing importance of *technology* should be seen as a field of opportunity for developing artistic and research practice in conjunction with one another
- Artistic Processes or Products in Relation to Other Elements
Although artistic processes or products are essential components of, and in, Artistic Research, there should be *flexibility about how and when they are applied*: at any or all stage(s) of the research process; and either on their own or in conjunction with other research elements.
- Artistic Research as a Collaborative Process
It is possible that an Artistic Research project might be conducted by a single person who not only engages in the artistic processes under investigation but also possesses the necessary research competences. However, given the multi-disciplinary nature of Artistic Research it is expected that *much research will be based on collaboration*. Very few single researchers will be expert in all the relevant areas. Consequently, Artistic Research will often be done by teams in which the competences and expertise required are differently distributed amongst team members.
- Students and Teachers
Research in conservatoires may cover both the work engaged in by *students* in their programmes of study and that of *teachers* as part of their on-going professional development. Students are likely to engage in, and with, research primarily in their 2nd- and, especially, 3rd-*Cycle studies*, but they will also benefit from being introduced to research principles and the 'research attitude' as part of their 1st-Cycle study.

Research in the 2nd Cycle may primarily be of benefit to the growth of the individual student; research in the 3rd Cycle and beyond should be capable of having an impact on *the wider community*.

- Communication of Research Results

The outputs of Artistic Research come in a wide variety of forms and media. Any Artistic Researcher has an obligation to the research community to explain both the process and the outcome of his or her research in ways that conform to the normal standards of comprehensibility among peers that are found in more traditional research. However, he or she is free to explore *new ways, more closely embedded in the artistic component*, through which this elucidation may take place either partly or entirely, provided that the overriding obligation of clear communication and dissemination is always borne in mind.

- Appropriate Dissemination of Research Results

Research processes and outcomes should be documented and disseminated in an appropriate manner, so that they can be communicated to the research community, the artistic community and the wider public. Dissemination *need not be confined to the written word*, although other forms of communication will almost invariably be complemented by, and complementary to, some written element.

It is not enough to perform a work and call this a ‘communication of research results’, but Artistic Research, as a discipline, should promote understanding and respect for the difference between simply *implementing* research results in artistic processes and products and seeking to *communicate them directly through such processes and products*.

Features of Artistic Research that confirm it as a fully-established discipline

AEC supports the growing number of its member institutions who have embraced the concept of Artistic Research. It welcomes the progress being made towards the eventual achievement of the full range of institutional conditions typical of any established research discipline, such as:

- Its own national and international associations
- Its own journals
- Its own distinctive discourses (not just one discourse)
- Its own acknowledged leading experts in the field
- Its own regular conferences
- Full-time faculty positions in conservatoires
- Relevant Doctoral training and Post-Doctoral development
- Research funding programmes specific to it
- Funding for graduate students

PART THREE: Summary of AEC's overarching beliefs and policies on Artistic Research

AEC believes:

- that Artistic Research, as a means of promoting the understanding and development of the musical arts, has the potential to play an important role in the life and work of conservatoires
- that those of its member institutions who are, or who wish to be, engaged in Artistic Research should be encouraged in this, whilst respecting those who do not want to go down this route
- that where Artistic Research does take place in conservatoires, it is helpful if, wherever possible, it complements the artistic activity that is these institutions' main focus. This implies seeking out opportunities to explore research questions relating to the most-played repertoire, as well to little-known or newly-created musics

How AEC will support the development of Artistic Research

AEC intends to support its member institutions that engage in Artistic Research, or are considering doing so:

- by providing helpful indications of what it might entail (e.g. through publications such as the AEC Pocketbook "Researching Conservatoires" and the handbook on research in 2nd-Cycle programmes)
- by offering platforms for researchers to present their work and discuss it with their peers (e.g. European Platform for Artistic Research in Music EPARM)
- by the development of web-based resources relating to research (the 'Polifonia' database of student research projects and supervisors; a 'living' online bibliography; perhaps an online journal/published proceedings of EPARM)
- by continuously monitoring and supporting the growth of research and of a 'research approach' in conservatoires, not only in Doctoral and Post-Doctoral activity but also in the earlier cycles
- by encouraging institutions who are seeking to develop Doctoral programmes and engage in research activity to do so according to the following principles:
 - Careful and progressive development
 - Achievement of a critical mass of researchers and resources as a pre-requisite for launching a Doctoral programme
 - An outward-facing approach based on building networks and exchanges with other institutions pursuing similar research approaches
 - Support for students and staff needing to develop and maintain contacts with the wider research community in their specialist area
- by ensuring that the concept of Artistic Research be understood adequately and widely, and that Artistic Research should not be something introduced solely because of external pressures, such as the need to increase the number of staff with Doctoral qualifications working in conservatoires* or to score highly in evaluation processes or funding criteria

** In this respect, AEC is ready to support member institutions being pressured by their national ministries against their own wishes to move to an all-Doctorate faculty. This support does not extend to direct interference in national policy, but includes the writing of formal letters to explain the wider European position.*

MusiQuE - Background Information



Which services does MusiQuE provide?

MusiQuE offers a range of review and accreditation processes tailored to the needs of Higher Music Education institutions:

1. Quality enhancement processes for institutions, programmes and joint programmes
2. Accreditation procedures for institutions, programmes and joint programmes
3. Joint procedures with national quality assurance and accreditation agencies

What are the benefits of using MusiQuE services for institutions?

- MusiQuE Peer-reviewers are **international specialists in the relevant musical fields**, who are able to relate to the issues raised by the reviewed institution or programme and to understand the specificities of the various institutions, programmes and disciplines. Institutions therefore receive tailor-made recommendations formulated by competent colleagues.
- MusiQuE reviews are based on **internationally accepted standards** which take into account the specificities of the sector, but which are also compatible with generic international and national standards used in higher education
- MusiQuE emphasizes the **enhancement dimension of quality assurance**: in all review procedures the main focus is on how the institution/the programme can further develop and improve
- MusiQuE helps institutions to establish an international reputation
- MusiQuE contributes to **building trust between institutions** by using a comparable approach based on internationally accepted criteria
- MusiQuE's flexible structure offers **diverse services** to institutions: a trial procedure to prepare a national procedure, a process complementary to the national procedure through a joint procedure or a process replacing a national procedure
- MusiQuE offers **guidance** to institutions in need of developing their quality assurance systems through offering targeted advice and organising continuing professional development activities

What is the added value for music students?

- Improvement of the quality of the education and services offered to students, as MusiQuE procedures result in concrete recommendations from peer-reviewers with a background in the field of music
- Empowerment of students: student feedback plays an important role in the review processes and is considered in the recommendations made
- Involvement of students: all review teams include a student. This way, music students become increasingly involved in quality assurance issues and develop a greater understanding of the procedures
- By building trust between institutions, MusiQuE contributes to the recognition of studies and qualifications, thus facilitating student mobility and employability

What is the added value for Higher Music Education in general?

- Through MusiQuE, the sector will benefit from procedures based on the specific characteristics of Higher Music Education but which are compatible with the European Standards and Guidelines for Quality Assurance (ESG)
- MusiQuE enhances the credibility of the sector within the European Higher Education by demonstrating the attention given by the higher music education sector to quality assurance issues and by participating actively in the European-level debate on quality assurance in higher education, Area (EHEA)
- MusiQuE facilitates a structured dialogue with the music profession by involving the European Music Schools Union (EMU) and Pearle*-Live Performance Europe (the Performing Arts Employers' Associations League Europe) as partner organisations,
- MusiQuE acts as a pioneer in the arts & humanities sector through its subject-specific and European-level approach

Who can use this tool?

- Higher Music education institutions (AEC members are offered special rates compared to non-members)
- National quality assurance and accreditation agencies interested in joint procedures
- Staff and students in higher music education through the Quality Assurance Desk
- Other disciplines in higher education looking for a model of a subject-specific European-level approach to quality assurance

Contacts

Please visit the MusiQuE website for more information at www.musique-ge.eu, or contact the MusiQuE staff at info@musique-ge.eu.

DOCUMENTS FOR THE GENERAL ASSEMBLY



GENERAL ASSEMBLY Agenda (14.11.2015)

I. Current issues

1. Approval of the minutes of the Budapest General Assembly of November 15th, 2014
2. President's report on activities: Annual Report 2014 and activities to November 2015
3. AEC Strategic Plan 2016 - 2020: "Pursuing Quality; Sharing Knowledge; Strengthening Partnerships"
4. Elections to the Council
 - Appointment of the second election officer (for 2015 and 2016 elections) in addition to the current officer (Reinhard Schäfertöns, Fakultät Musik, Universität der Künste Berlin)
 - Presentation of candidates for vacancies on Council
 - Vote for Council seats during the coffee break
5. Discussions with U-Multirank on creating field-based indicators for Music
6. Financial report of the Secretary General
 - Vote on the proposed membership fees for 2016
 - Forecast outturn 2015 and Budget proposal 2016
 - Appointment of two auditors for the 2015 accounts
7. Matters related to the European subject-specific quality assurance agency for music, MusiQuE
8. Confirmation of new members, withdrawals and expired membership
9. Future congresses
10. Any other business (to be notified to the Chair beforehand)

II. Information forum

III. Regional Meetings with Council Members

Minutes of the AEC General Assembly 2014

Grand Hall, Liszt Academy of Music

Budapest, Hungary

15.11.14

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 2013 General Assembly in Palermo

- ✓ The Minutes are unanimously approved by the members present

2. Vote on the 2013 accounts for the Dutch Association

- This matter concerns all AEC members who joined AEC before January 1st, 2013. The members who joined AEC in 2013 and 2014 are only members of the Association in Belgium and cannot vote on matters linked to the Association in the Netherlands.
- The accounts for 2013 are available online at the AEC Website : <http://www.aec-music.eu/about-aec/organisation/general-assembly-2014>
- The annual accounts of the Dutch Association show only movements aimed at regularizing the 2012 reservations and at transferring all assets of the Dutch Association to the Belgian Association, amounting to a total of around 5,000 euros deficit for the entire year. *Please see the AR 2013 for balance sheet and the profit and loss statement.*
- ✓ The 2013 accounts for the Dutch Association are unanimously approved by those members present who joined AEC before January 1st, 2013.

3. Vote on the dissolution of the AEC Association in The Netherlands

All the information on the dissolution of the AEC Association in the Netherlands can be found in the following documents:

- The minutes of the GA held in Palermo in 2013
- Explanation of the content of the 2014 GA agenda in relation to the Dutch association
- An email sent from the AEC office on 14 October to all AEC active members explaining the necessary voting for the closure of AEC Netherlands

Through this email, and via the proxy forms attached to it, the active members of the Dutch Association were asked to:

- Grant AEC Council full and final discharge for all its activities up to and including the moment of the dissolution
- Approve the dissolution
- Agree with appointing AEC Belgium as liquidator in so far as required
- Approve that the dissolution of AEC Netherlands, and the fact that there are no possessions/benefits and that the Dutch Association thus ceases to exist, will be reported in the Register of the Dutch Chamber of Commerce

Result of the vote via proxy forms:

- 196 members voted (79% of the Active members who joined AEC before 1st January 2013)
 - 185 in favour
 - 1 against
 - 10 abstained

- ✓ As the quorum has been reached (at least $\frac{3}{4}$ of positive votes from at least $\frac{3}{4}$ of the concerned AEC members), the President declares the Association in the Netherlands dissolved.

4. Elections to the Council

- ✓ Mladen Janjanin, Vice-Dean of the Academy of Music at the University of Zagreb, kindly serves as Election Officer for a second year. The General Assembly unanimously approves the appointment of Reinhard Schäfertöns, Fakultät Musik, Universität der Künste Berlin, who will kindly serve for this year and for 2015.
 - Council members standing down:
 - Hubert Eiholzer is standing down after one term as Vice-President
 - Bruno Carioti comes to the end of his second term as Council member
 - Candidate for Vice-President:
 - Georg Schulz, Kunstuniversität Graz, Austria
 - Candidates for Council:
 - Harrie Van Den Elsen, Prince Claus Conservatoire, Groningen, The Netherlands
 - Ettore Borri, Conservatorio di Musica "G.Verdi", Milano, Italy
 - Claire Mera-Nelson, Trinity Laban Conservatoire of Music and Dance, London, UK
 - Renato Meucci, Conservatorio di Musica "G. Cantelli", Novara, Italy
 - Evis Sammoutis, European University Cyprus, Nicosia, Cyprus

The voting procedure is in two stages:

- 1st voting for Vice-President during coffee break
- ✓ Result: Georg Schulz is elected as Vice-President with 140 votes
- 2nd voting for Council seats during lunch break
- ✓ Results: Harrie Van Den Elsen is elected for a second term; Claire Mera-Nelson and Evis Sammoutis are elected for a first term:
 - Claire Mera-Nelson : 79 votes
 - Harrie van den Elsen : 76 votes
 - Evis Sammoutis : 72 votes
 - Renato Meucci : 48 votes
 - Ettore Borri: 40 votes

5. President's Report on Activities: Annual Report 2013 - 2014

- Minute of silence in memory of Cristóbal Zamora: The General Assembly remembers with a minute of silence the sad loss of a dear colleague during the year 2014, Cristóbal Zamora, AEC Council member from 2003 to 2009.

More details for the year 2013 can be found in the AEC Annual Report 2013 (available in English, French and German), including a summary of the 2013 Annual Accounts. In her presentation, Pascale De Groote addresses the following issues:

- Membership: At the end of 2013, the AEC had 294 members (260 Active and 34 Associate Members)
- AEC Council (members and roles): At the end of 2013, two new Council members were elected: Jacques Moreau and Kaarlo Hildén, and a representative of associate members was co-opted for 2014, Don McLean from Toronto. Membership of Council for November 2013 to November 2014 was therefore as follows:
 - President: **Pascale De Groote**, Antwerpen, Belgium
 - Vice-Presidents: **Hubert Eiholzer**, Lugano, Switzerland , **Eirik Birkeland**, Oslo, Norway
 - Secretary General: **Jörg Linowitzki**, Lübeck, Germany

- Council Members: **Bruno Carioti**, L'Aquila, Italy; **Harrie Van Den Elsen**, Groningen, Netherlands; **Deborah Kelleher**, Dublin, Ireland; **Grzegorz Kurzyński**, Wrocław, Poland; **Antonio Narejos Bernabéu**, Murcia, Spain; **Georg Schulz**, Graz, Austria; **Jacques Moreau**, Lyon, France; **Kaarlo Hildén**, Helsinki, Finland
- Co-opted member representing Associate members: Don McLean, Toronto, Canada
- AEC Council Meetings: AEC Council met three times in 2014. 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 third implementation year of the 5-year Strategic Plan 2011-2015 and approving the final list of actions for 2014, as well as starting to shape a conceptual overview of the AEC Strategic Plan for 2016-20;
 - Preparing the events and platforms and monitoring their success
 - Preparing for the 2014 Congress and those in future years
 - Preparing for this General Assembly 2014 and ensuring that appropriate arrangements have been put in place for the election of new AEC Council members
 - AEC projects, activities and external relations
 - Membership matters
 - AEC finances
- Personnel changes within the AEC Office (from 1st January 2014):
 - Hannah Hebert left the management of the 'Polifonia' project for maternity leave in December 2013; Eleonor Tchernoff replaced her for 6 months.
 - In July 2014, Angela Dominguez took over as 'Polifonia' Project Manager and Barbora Vlasova was appointed as 'Polifonia' Project Coordinator
- Overview of 2014 Projects:
 - FULL SCORE: In August 2014, AEC received confirmation from the European Commission of the success of its FULL SCORE project
 - ERASMUS Network for Music 'Polifonia' Third Edition: AEC has been coordinating the 'Polifonia' project, jointly with the Royal Conservatoire in The Hague, since 2011. The project is finishing this December.
AEC is also a partner in two projects:
 - the TEMPUS project, 'Introducing Interdisciplinarity in Music Studies in the Western Balkans in Line with European Perspective' coordinated by the Faculty of Music, University of the Arts in Belgrade, which will also terminate at the end of 2014.
 - The PHExcel project, 'Testing the Feasibility of a Quality Label for Professional Higher Education Excellence' which is coordinated by the European Association of Institutions in Higher Education (EURASHE).
- AEC Quality Enhancement and Accreditation Activities 2014:
 - Joint evaluation of HME institutions in the Fédération Wallonie-Bruxelles together with the Belgian evaluation agency AEQES
 - AEC Quality Enhancement Process at Escola Superior de Música de Catalunya - ESMUC, together with members of the regional accreditation agency AQU Catalunya
 - Continuation of AEC Quality Enhancement Committee's work towards the establishment of an independent review body
 - Creation of the review body MusiQuE - Music Quality Enhancement
 - MusiQuE conducted its first review process last week at the Faculty of Music and Dance in Prague.

MusiQuE

- The newly created Foundation for Quality Enhancement and Accreditation in Higher Music Education: MusiQuE - Music Quality Enhancement is presented by the Chair of the AEC Quality Enhancement Committee Mist Thorkelsdottir and AEC General Manager Linda Messas.

Endorsement of MusiQuE board members:

- As MusiQuE is very new, and the new Board will involve two external representatives - appointed from EMU and PEARLE - who are not yet familiar with AEC review processes and procedures, it is important that the three members of the MusiQuE Board to be appointed by AEC are experienced individuals who have been involved closely with AEC review activities. This will ensure the continuity of the work undertaken by the AEC Quality Enhancement Committee as well as some stability in the functioning of the new board.
 - AEC Council has therefore decided that these three individuals should, for now, be drawn from members of the AEC Quality Enhancement Committee.
 - MusiQuE Board members are nominated for 3 years with the possibility of renewing their term once (so for a maximum of 6 years). However, a rolling system will be agreed by the three appointed members so that new Board members from AEC membership can progressively be involved. The MusiQuE Board will therefore open its membership to interested individuals in future.
 - From next year onwards, the procedure will be as follows:
 - An open call for applications will be launched every year by MusiQuE to recruit Board members. The criteria to be met will be included in the call.
 - AEC Council will then select and nominate candidates in consultation with the MusiQuE Board
 - Finally, AEC General Assembly will be asked to endorse the nominations
 - The Assembly proceeds with the voting concerning the endorsement of MusiQuE Board members, nominated by the Council:
 - Cristopher Caine, Trinity Laban Conservatoire of Music and Dance, London
 - Mist Thorkelsdottir, Academy of Music and Drama at the University of Gothenburg
 - Martin Prchal, Royal Conservatory The Hague
- ✓ The Assembly approves the appointment of the three Board members

Endorsement of the standing member of the appeals Committee

- As our ambition is that MusiQuE is formally recognised by the European Quality Assurance Register EQAR, and in order to conduct accreditation procedures on its own, MusiQuE has to have in place an appeals committee.
 - It is important that the appeal is handled by someone independent from the earlier stages of the process and therefore able to be impartial. As a result, MusiQuE will use an Appeals Committee, formed of one standing member and one individual appointed in response to each specific appeal, enabling them to be chosen for their specialist knowledge in relation to the issues raised.
 - The standing member of the Appeals Committee is appointed by the AEC General Assembly on the recommendation of the MusiQuE Board. The appointment is for a fixed term of three years. The standing member of the Appeals Committee should be experienced in quality assurance processes but for the period of his or her appointment, should not participate in MusiQuE reviews.
 - The AEC Quality Enhancement Committee recommended to Council, who approved this suggestion, the appointment of Ester Tomasi-Fumics, university of the arts Vienna as standing member of the Appeals Committee.
- ✓ The Assembly approves the appointment of Ester Tomasi-Fumics as standing member of the Appeals Committee.
- AEC Policy Development: Actions were undertaken in 2014 to implement the AEC Strategic Plan 2011-2015, adopted at the 2010 General Assembly. The two documents concerning the implementation of the Strategic Plan 2011-2015 are available in the Congress reader:
 - The performance against the targets set for 2013 has been approved by Council at its

<p>April meeting.</p> <ul style="list-style-type: none"> ○ The targets set for 2014 have been approved by AEC Council at its September meeting. <ul style="list-style-type: none"> • Report on feedback from regions: <ul style="list-style-type: none"> ○ Members from countries in S/SE Europe held a meeting in Sarajevo in March 2014 in order to take forward the discussions held in Palermo. ○ Pop & Rock and World Music should have a greater presence within AEC, and especially within the sessions of the Congress. ○ The AEC should strengthen its advocacy for areas of Europe in which conservatoires have multiple national problems. A session at the conference and some process of on-going advocacy would be welcomed ○ AEC is asked to help those interested in sharing their curricula in the field of non-classical and non-western music (the classical ones are more easily accessible) ○ Some participants express active interest in participating in AEC working groups and in being 'more involved'. This brings forward the issue of welcoming fresh faces in general to future AEC working groups. ○ Communication: Working groups should be more aware of local situations ○ More students and teachers would be welcome at AEC events. • AEC Advocacy: <ul style="list-style-type: none"> ○ During 2014 AEC has maintained good relations with various international organisations in the field of music (such as the European Music Council (EMC) and International Music Council (IMC), the European Music School Union (EMU), the European Association of Music in Schools (EAS), the European String Teachers Association (ESTA) and National Association of Schools of Music (NASM). It has strengthened links with other music organisations such as the European Jazz Network (EJN) and the European Union Baroque Baroque Orchestra (EUBO). It has continued to have regular contact with educational networks such as the European League of Institutes of the Arts (ELIA) and the European University Association (EUA). ○ AEC has continued to be represented at meetings of quality assurance agencies, seminars about quality assurance at European level and in other fora dealing with this subject. It is one of the founder members of EASPA, The European Alliance for Subject-Specific and Professional Accreditation and Quality Assurance and it is a partner in the PHExcel project looking at definitions of excellence in professionally-oriented higher education. ○ AEC has continued to be represented, through its CEO, on the ESCO subject expert group for the arts looking at skills and competences required in relation to occupations in this field. • AEC Regular Activities 2014 <ul style="list-style-type: none"> ○ Pop & Jazz Platform, Trieste (February) ○ EPARM Forum, Stockholm (March) ○ Early Music Conference, Vicenza (April) ○ Annual Meeting for International Relations Coordinators, Aarhus/Aalborg (September) ○ Annual Congress, Budapest (November) • Upcoming events in 2015 <ul style="list-style-type: none"> ○ Pop & Jazz Platform, Valencia (13-14 February) ○ EPARM Conference, Graz (23-25 April) ○ IRC Meeting, (Corfu, 25-27 September) ○ AEC Annual Congress, Glasgow (12 to 14 November) ○ Early Music Platform Forum, Prague (early December)
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<ul style="list-style-type: none"> • 6. AEC Financial Report 2013 presented by Secretary General Jörg Linowitzki
<ul style="list-style-type: none"> • 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 2013. A copy of the forecast outturn for 2014 and first provisional budget for 2015 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.

- Earlier timing of approval of accounts (Belgian association)
 - Since AEC is now subject to Belgian law, the association is asked to submit a fiscal declaration, together with its annual accounts, within six months of the closure of these accounts.
 - Therefore, during the GA 2013, the membership approved an online voting of the accounts of the Belgian Association to take place in June 2014. This was duly carried out by the AEC Office: 77 active members responded to the online voting notification. Of these, 74 approved the accounts and 3 abstained. There were no votes against approval of the accounts.
 - The Secretary General thanks the external auditors Anthony Bowne (Trinity Laban Conservatoire of Music and Dance, London) and Zdzisław Łapiński (Krakow Academy of Music) for carrying out this function for AEC for 2014. He informs the GA that they both recommended approval of the Belgian Accounts and, at the same time, of the accounts of the Dutch Association.
- Membership fees for 2015: Council proposes that the new membership fee levels set out in the reader, which reflect an anticipated 1% indexation rise, be adopted for 2015.
- ✓ The General Assembly approves the new membership fee levels.
- The forecast outturn for 2014 and the proposed budget for 2015 (both documents are on a separate paper distributed at the registration):
 - As the new FULL SCORE project grant will cover some of our regular costs, both in terms of staff and activities, a surplus of about 10'000 euros is planned for 2014, which will be therefore be used to re-build the reserves.
 - It is important to note the implications of the dissolution of the Dutch association: The loss of the Dutch association (5'266 euros) has to be covered by the Belgian association. On the other hand, the debts that AEC Belgium had towards AEC Netherlands - over 60,000 euros, as showed in the 2013 accounts of AEC Belgium, are being turned into an exceptional result. This means that our actual surplus for 2014 (now estimated at 10,000 euros) will be increased on paper by about 55,000 euros. This will compensate last year's deficit of about 46,000 euros.
- ✓ The General Assembly unanimously approves the Forecast Outturn 2014
 - The proposed budget for 2015 shows a positive result of 3,795 euros. The total income will decrease in 2015 compared to 2014, as the Polifonia project funding and the TEMPUS project funding end next month.
 - On the expenditure side, there are 2 main elements to highlight:
 - Staff costs will raise, as the salary costs of the new CEO may be higher than currently if the person is contracted full time in Belgium (current arrangements include a part of the salary paid on a free-lance basis)
 - A substantial investment in the area of quality enhancement and accreditation is planned to enable the new review body MusiQuE to apply for the European Quality Assurance Register (for this purpose, an external review of MusiQuE by a team of experts needs to be undertaken). This raise will be partly compensated by a decrease of the office costs (the figure in 2014 includes some costs which will not be repeated in 2015, such as the purchase of additional laptops)
 - The overall expenditure will decrease in 2015 compared to 2014, as there won't be any expenditure for the Polifonia and Tempus projects anymore.
- ✓ The General Assembly unanimously approves the Budget proposal 2015

- Appointment of auditors for the 2014 Accounts
- ✓ The General Assembly approves the appointment of Jan Rademakers, Maastricht Academy of Music, and Daniela Drobna, Academy of Performing Arts in Bratislava as external auditors for the 2014 budget.

7. Proposal for Artist Patrons

- During 2014, AEC Council discussed a proposal from the Secretary General to develop a group of 'Artist Patrons'
- This proposal combines elements of the Advisory Board (an action in the Strategic Plan) and the Honorary Patron (approved by GA in 2012).
- Council believes that, at this stage, it would be more sensible to pursue the idea of Artist Patrons than to take forward either of the other two separate roles.

At its September meeting, Council decided the following:

- To develop a network of Artist Patrons, since building a closer relationship with a group of artists before it may be needed for acute financial reasons could be part of a sound long-term strategy aimed towards securing AEC's financial position after 2017
- To put to the GA for endorsement this proposal to combine the two originally separate ideas of a single Honorary Patron and an Advisory Board
- ✓ The General Assembly's approves for delegated responsibility to the AEC Council to approach and appoint Artist Patrons

8. Discussions with U-Multirank on creating field-based indicators for Music

- Following the break-out discussion on ranking at the AEC Congress in 2013, AEC Council was mandated by those present to begin cautious discussions with the U-Multirank Team on whether music might be among the next group of disciplines scheduled for the development of field-based indicators.
- As a result of this, an exploratory meeting was held at the AEC Offices in April 2014. It was decided that, given adequate time and sufficient flexibility from the U-Multirank side, it might be possible to create a set of field-based indicators for music that fit the requirements of the sector.
- The U-Multirank Team has assured AEC that music, as the first arts-based discipline to develop field-based indicators would have complete freedom to alter the indicators under each dimension and, if it felt it necessary, latitude to re-frame the dimensions themselves.
- AEC and its members now face an important decision: should we go forward, engage with U-Multirank and potentially be the first arts-based discipline to develop field-based indicators, or should we turn away from engagement and hope that ranking, whatever its position in higher education more generally, never fully encroaches upon our territory?
- AEC Council's response to this dilemma is to recommend a cautious engagement and a phased approach, including carefully placed opportunities for review and, if necessary, withdrawal. There would be **three phases** overall: the initial phased currently being undertaken should be extended to November 2015, a further development through 2016 and a final phase in 2017 would each be dependent upon approval by the GA. If completed, the whole process would lead to the publication of field-based indicators for music in 2017/18.

Active members are asked to vote on whether they would like to see AEC continuing in its discussions with U-Multirank by completing Phase One of the plan and presenting its outcomes for approval at the 2015 GA.

- ✓ The General Assembly unanimously agrees on the continuation and completion by November

9. Confirmation of new members, withdrawals and exclusions

- The following institutions have been accepted as Active Members in 2014:
 - Le pont supérieur, Pôle d'enseignement supérieur, Nantes, France
 - Vytautas Magnus University Music Academy, Kaunas, Lithuania
 - Istituto Superiore Di Studi Musicali Di Reggio Emilia e Castelnovo Ne' Monti, Reggio Emilia, Italy
 - Conservatorio di Musica “Francesco Cilea”, Reggio Calabria, Italy
- The following institutions have been accepted as Associate Members in 2014:
 - College of Music, Mahidol University, Thailand
 - Newpark Music Centre, Dublin, Ireland
 - University of Salford, UK
 - Academia de Música de Lagos, Portugal
- The following members have withdrawn during 2014:
 - University of Applied Sciences, Vilnius, Lithuania
 - Cité de la Musique, Paris, France
 - Real Conservatorio Superior de Música “Victoria Eugenia”, Granada, Spain
 - Hochschule für Musik und Theater Leipzig, Germany
- There are no exclusions this year.
- The AEC has now 298 members.

10. Future congresses

- The next Congress will take place at the Royal Conservatoire of Scotland, Glasgow, UK, on 12-14 November 2015
- The 2016 Congress will take place on 10-12 November 2016 at the Academy of Music and Drama, Gothenburg, Sweden.

AEC STRATEGIC PLAN 2011-2015 - Targets for 2014 and progress made by January 2015

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

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

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

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

The Strategic Plan gave targets for individual years. As none of the original actions had a deadline falling in 2014, as part of Council's work in that year, the original targets for all years were reviewed and specific ones for 2014 were added to these. The resultant targets for 2014 were approved by Council in September 2014. This document reports on these targets and outlines progress towards achieving them as at January 2015.

The complete list of actions for the entire strategic period, as originally drawn up in 2010, is reproduced below, in Section 1; then, in Section 2 the 2014 targets and progress made are set out:

1. Complete list of actions for 2011-2015

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

Action Points for A:

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

project(s) to develop specific expertise and new knowledge in areas relevant to the sector

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

ACTION POINTS for B:

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

Strategic Action C: Improving the AEC organisational infrastructure

ACTION POINTS for C:

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

2. Actions for 2014, as approved by Council in September 2014, with status as of January 2015

Action Points from strategic area A selected for 2014	Status by January 2015
<ul style="list-style-type: none"> • By the end of 2014, the AEC will have organised the 4th of 5 annual congresses during the strategic period. Locating the Congress in Budapest will maintain a careful geographical balance in relation to the venues; the speakers invited and the use of languages will be aimed at reinforcing this balance across the five years. 	<p>The AEC 41st Annual Congress was organised and held in 2014 in Budapest, Hungary. The venue for the 2015 Congress was confirmed as Glasgow, Scotland. The Congress featured speakers from a wide geographical and linguistic range, although most chose to speak in English.</p>
<ul style="list-style-type: none"> ✓ By the end of 2014, the AEC will have organised the 4th of 5 IRC meetings during the strategic period. Locating the meeting in Aalborg will maintain a careful geographical balance in relation to the venues; the speakers invited will be aimed at reinforcing this balance across the five 	<p>The 2014 IRC Meeting was organised and held in Aalborg, Denmark. The venue for the 2015 IRC Meeting has been confirmed as Corfu, Greece. As well as speakers from Denmark, presenters came from the following countries: Finland, The Netherlands, Poland, Italy, France, Switzerland, Iceland, Portugal,</p>

years.	Turkey, Greece and the United Kingdom.
<p>✓ By the end of 2014, the AEC will have organised meetings of the PJP in Trieste and the EMP in Vicenza. Planning discussions have led to the decision to maintain an annual cycle for PJP meetings, subject to a successful application for EU funding for 2014-2017, and to deliver at least two EMP meetings during this same period.</p> <p>✓ By the end of 2014, the AEC will have organised a Forum-style meeting of EPARM in Stockholm; as part of its increased cooperation with EAS, discussions will be started on the possibility of co-organising from 2015 a specialist sub-event within the EAS annual meeting focussed on higher education.</p> <p>✓ By the end of 2014, the AEC will have ensured that CPD workshops for IRCs and Career Developers in conservatoires have been incorporated in AEC's submission to 'Creative Europe' and, if the application is successful, have begun to be planned and delivered.</p>	<p>The 2014 Pop & Jazz Platform was organised and held in Trieste, Italy. Following the first EMP Forum in 2013, an EMP conference was organised and held in 2014 in Vicenza, Italy. Resulting from the success of AEC's EU Network funding application and that made by REMA, which included two events linked with EMP, a pattern of annual meetings until at least 2017 has been fixed for PJP and a schedule of two meetings, provisionally set for November 2015 and spring 2017, has been fixed for EMP.</p> <p>The 2014 EPARM Forum was organised in Stockholm, Sweden. A conference has been organised for April 2015 in Graz, Austria.</p> <p>The proposal to organise a specialist sub-event within the EAS annual meeting focussed on higher education was raised in November 2014 but so far has not received a concrete positive response. Meanwhile, plans have been taken forward to sustain EPARM meetings through a Strategic Partnership application (a revised re-submission of RICERCAR [2014]).</p> <p>These workshops were incorporated into AEC's submission to Creative Europe (named FULL SCORE) and, following its success, the first workshop was held at the IRC meeting in Aalborg in September 2014. Planning is now commencing on workshops to be held in Corfu in September 2015.</p>
<p>✓ By the end of 2014, the AEC will have successfully completed the third edition of 'Polifonia', and will have marked this with appropriate presentations of results and discussion of continuation strategies at its annual congress.</p>	<p>The 'Polifonia' project received an extension to 31st December 2014. Completed and imminent results of the project were presented at the annual congress in November 2014. As well as featuring a 'Polifonia' exhibition, the Congress included a day devoted to reviewing all three cycles of 'Polifonia', especially the latest (2011-2014), and to indicating continuation strategies that are being either implemented or considered. Some of these are embedded in the new AEC project, FULL SCORE.</p>

Action Points from strategic area B selected for 2014	Status by January 2015
<p>✓ By the end of 2014, the AEC will have established a strong engagement with the European Music Council's initiative to develop a European Agenda for Music. This will be achieved through representation at the EMC Forum on Music, through a component related to the Agenda being</p>	<p>At the 2014 Congress AEC's new 'Creative Europe' project, FULL SCORE was presented to the delegates and the specific objective of engaging with the European Agenda for Music was highlighted. This formed the culmination of a year in which AEC was also represented at the EMC European Forum on Music, where</p>

<p>included in AEC's application to 'Creative Europe' and through certain sessions at the congress being based around aspects of the Agenda.</p>	<p>the Agenda was discussed and AEC's willingness to play a significant role in its development was affirmed. Reference to the Agenda will be made in all AEC events during 2015.</p>
<p>✓ By the end of 2014, the AEC will have taken critical steps towards the creation of an independent accreditation agency, including commissioning an independent review of its QE&A procedures and their compliance with the European Standards and Guidelines (ESG). Following this review, the aim will be to apply for registration with EQAR at some point in 2015.</p>	<p>In October 2014, the independent accreditation agency MusiQuE was formally established as a foundation based in The Netherlands. Meanwhile, NASM was approached with the suggestion that it should be the Review Coordinator for an independent review of MusiQuE's quality enhancement and accreditation procedures and their compliance with the European Standards and Guidelines (ESG). NASM has agreed to act in this capacity and a set of Terms of Reference, defining the relationship between NASM, MusiQuE and AEC in this process, has been drawn up. Based on the argument that MusiQuE needs time to establish some 'case history' of its own, the date for the review has been set for July 2015. This means that application for inclusion on the European Quality Assurance Registration (EQAR) would be made in the cycle of applications falling in spring 2016.</p>
<p>✓ By the end of 2014, the AEC will have determined how the review of the AEC 'Polifonia' Learning Outcomes, planned for 2015 onwards, will be incorporated in the Strategic Plan 2016-20. It will also decide whether this is to be covered by AEC's application to 'Creative Europe' or will have to be resourced in a different way.</p>	<p>The AEC 'Polifonia' Learning Outcomes are used as the basis for the quality enhancement procedures, developed by AEC and now inherited by MusiQuE. It is therefore logical to consider their review within the overall context of developments in quality enhancement and accreditation. An important element of the FULL SCORE project is the consideration of whether the quality enhancement framework now operated by MusiQuE might be adapted to make it suitable to all levels of music education and to music pedagogy programmes. As part of this exercise, revisions to the Learning Outcomes will be considered, leading to revised outcomes being in place by summer 2017. Funding from FULL SCORE will be used to resource this.</p>
<p>✓ By the end of 2014, the AEC will have held at least one meeting with the team from U-Multirank to discuss whether Music might become one of the new disciplines for which field-based indicators are to be agreed. If discussions proceed, the proposal, together with clarification of the various possible exit points from the process, will have been put to the members at the Congress. Alongside this process, AEC will have drafted the second of its 'key concepts' green papers, this one dealing with ranking.</p>	<p>By the end of 2014, two meetings had been held with the team from U-Multirank and a representative of the team was one of the presenters at the Congress. A plan was put to the membership in which an expanded working group, liaising with the U-Multirank team, would take forward consideration of possible field-based indicators for music during 2015. The results of this group's work will be presented in November 2015 at the Congress in Glasgow. At this point, a vote will be taken as to whether to proceed to a pilot exercise, testing and refining field-based</p>

	<p>indicators for music, in 2016.</p> <p>In September 2014, a first draft of a 'key concept' green paper on ranking was presented to Council and welcomed and a first step to producing a document suitable for circulation to the membership.</p>
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Action Points from strategic area C selected for 2014	Status by January 2015
<p>✓ By the end of 2014, the AEC will have submitted an application to 'Creative Europe' under the line 'Support to European Networks' which will more than replace the level of financial support provided by the Operational Grant 2011-13; it will also take forward the early development of its Strategic Plan 2016-20 in such a way that strategic priorities and the means to support them operationally are harmonised for maximum effectiveness.</p>	<p>An application to 'Creative Europe' under the line 'Support to European Networks' was submitted in March 2014. The funding requested was such that it would more than replace the level of financial support provided by the Operational Grant 2011-13. In August 2014, news was received that the application, entitled FULL SCORE, had been successful.</p> <p>At the Council meeting in April 2014, a template for brainstorming priorities for the Strategic Plan 2016-20 was circulated. This combined AEC's own objectives with those of the European Union in the fields of Education and Culture. Given the importance of EU funding in sustaining AEC's implementation of its strategic priorities, linking the two in this way was intended to assist in harmonising priorities and the means to support them. With the success of FULL SCORE, the concrete objectives of this project will be interwoven with at least the first two years of the Strategic Plan (i.e. 2016 & 2017).</p>
<p>✓ By the end of 2014, the AEC's sub-group of Council for Human Resources will have met for the first time, finalised its terms of reference and begun to map out its work plan for subsequent years.</p>	<p>The first meeting of the Sub-Group took place immediately after the Council meeting in September 2014.</p>
<p>• By the end of 2014, the AEC will have assembled a small group of 'Artist Patrons'. The roles of these Artist Patrons in relation to the Advisory Board will have been decided and individuals with complementary skills will have been approached to complete the Board.</p>	<p>The plan for 'Artist Patrons' was presented to the membership at the General Assembly and given support. Two key aspects were established: Artist Patrons would, at least temporarily, replace the separate ideas of an Advisory Board and an Honorary Patron that were previously envisaged; Council would be given delegated powers to appoint individuals in order a) to avoid an initial approach being over-ruled in a subsequent general vote and b) to enable balanced teams, preferably with experience of working with one another, to be assembled.</p>
<p>✓ By the end of 2014, the AEC will have conducted a review of who the association is for (leaders, teachers, students, etc.) and who are its main communication targets (members, stakeholders in the music</p>	<p>This review is incomplete as at January 2015. However, the student working group has been established and is beginning to function as envisaged within the FULL SCORE project; this will enable it to contribute to this review. In</p>

<p>industry, politicians, cultural opinion formers, etc.). It will decide where, within this broad spectrum, to focus its activity for 2015-16. Part of this review will draw upon input from the student working group established in September 2014 with the benefit of funding from the 'Support to European Networks' line.</p>	<p>addition, the Reflection Day at the Congress contributed to the review in two ways: by taking stock at the conclusion of the three cycles of 'Polifonia' of where its project-based priorities should lie in future; and by beginning its three year initiative to assist in the development of a European Agenda for Music. This Agenda will, by its very nature, stimulate discussion about where AEC stands in relation to members, stakeholders in the music industry, politicians, cultural opinion formers, etc.</p>
<p>✓ By the end of 2014, the AEC will have begun a fresh review of its organisational structure, taking into account the financial picture from 2015 onwards, the volume of annual activity required to meet members' needs, the desirability of retaining the strong Office Team currently in place and the implications for the wider organisational structure of the retirement of the current CEO in August 2015.</p>	<p>This review has begun, taking into account the clarification of the funding picture to 2017 made possible by the success of the FULL SCORE application. Office Team posts for this period have been confirmed, with extensions to contracts where appropriate. A job description and announcement of vacancy for the post of CEO has been circulated in January 2015, with a view to having the new person in post by August 2015.</p>

AEC STRATEGIC PLAN 2011-2015: Targets for 2015 related to the overall Strategic Plan

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

<p>ACTION POINTS for A:</p> <ul style="list-style-type: none"> ✓ By the end of 2015, the AEC will have organised 5 annual congresses, maintaining a careful geographical balance in relation to the venues, the invited speakers and the use of languages ✓ By the end of 2015, the AEC will have organised 5 annual IRC meetings in different European countries, maintaining a careful geographical balance in relation to the venues and the invited speakers ✓ By the end of 2015, the AEC will have organised several meetings of the platforms for Pop & Jazz and Early Music; it will be decided to do this on an annual or bi-annual basis based on the needs of the platforms ✓ By the end of 2012, the AEC will have studied the feasibility in terms of organisational capacity and content to add the European Platform for Artistic Research in Music (EPARM) and a platform on instrumental/vocal teacher training to its regular portfolio of activities ✓ By the end of 2011, the AEC will have studied the feasibility in terms of organisational capacity and content to implement continuing professional development seminars for conservatoire staff and teachers ✓ By the end of 2015, the AEC will have started one or more new European-level collaboration project(s) to develop specific expertise and new knowledge in areas relevant to the sector 	<p>Targets for Action A in 2015:</p> <ul style="list-style-type: none"> • By the end of 2015, the AEC will have organised the last of 5 annual congresses during the strategic period. Locating the Congress in Glasgow will maintain a careful geographical balance in relation to the venues; the speakers invited and the use of languages will be aimed at reinforcing this balance across the five years. • By the end of 2015, the AEC will have organised the last of 5 IRC meetings during the strategic period. Locating the meeting in Corfu will maintain a careful geographical balance in relation to the venues; the speakers invited will be aimed at reinforcing this balance across the five years. • By the end of 2015, the AEC will have organised meetings of the PJP in Valencia and the EMP (a Forum-style meeting) in Prague. Further PJP meetings will take place in 2016 (Rotterdam) and 2017 (London) pursuing the theme of audience engagement and supported by funding from the FULL SCORE project. There will be an EMP conference in spring 2017. • By the end of 2015, the AEC will have organised a Conference-style meeting of EPARM in Graz; as part of AEC's increased cooperation with EAS and EMU, plans will be taken forward to deliver a joint European Forum on Music Education and Training, under the auspices of EMC, in Leiden in February 2016. Meanwhile, other possibilities in which AEC institutions, or groups of institutions, will take a stronger lead on mounting events related to instrumental/vocal teacher training will also be explored. • By the end of 2015, the AEC will have ensured that CPD workshops for IRCs in conservatoires have been delivered as part of its FULL SCORE project and that plans to involve staff from career development services in such workshops in 2016 are being pursued (also as part of its FULL SCORE project). • By the end of 2015, the AEC will have successfully completed the first 16 months of its FULL SCORE project within the EU 'Creative Europe' programme, incorporating intensified European level collaboration with a range of music and music education networks. AEC will also have supported members and external partners in fresh EU applications, at least two of which will have had successful outcomes.
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Strategic Action B: Developing subject-specific approaches to European policy developments

<p>ACTION POINTS for B:</p> <ul style="list-style-type: none"> ✓ By the end of 2015, the AEC will continue with its pro-active participation in the EU cultural policy developments, such as the Cultural Sector Platforms and their possible successors ✓ By the end of 2011, the AEC will have formulated a business plan on the future self-sustainability of the <i>AEC Institutional and Programme Review Scheme</i> ✓ By the end of 2015, the AEC will have promoted the use of the <i>Sectoral Qualifications Framework for Higher Music Education</i> and other relevant tools through the dissemination of information (e.g. during its regular meeting or counselling visits) and finalised a first full review of the framework's content ✓ By the middle of 2011, the AEC will have formulated a well-developed response to the proposal for a multidimensional global university ranking 	<p>Targets for Action B in 2015:</p> <ul style="list-style-type: none"> • By the end of 2015, the AEC will have taken forward its strong engagement with the European Music Council's initiative to develop a European Agenda for Music. This will be achieved through representation at the EMC Forum on Music, through pro-active offers of support for EMC's activities and events and through a substantial strand of the 2015 Congress being based around aspects of the Agenda. • By the end of 2015, the independent quality enhancement and accreditation agency MusiQuE, established in 2014, will have completed an independent review of its quality enhancement and accreditation procedures and their compliance with the European Standards and Guidelines (ESG). Following this review, the aim will be to apply for registration with the European Quality Assurance Register (EQAR) in spring 2016. • By the end of 2015, the AEC will have established the terms of reference and personnel for a major periodic review of the 'Polifonia' Learning Outcomes; it will also have clarified the link between this and the work completed by the joint EAS/EMU/AEC working group on evaluation under Objective B of FULL SCORE (see status by January 2015 of action point B3 from 2014 targets). • By the end of 2015, the AEC will be ready to present to its membership Phase 1 of its work on field-based indicators for music, designed to work within the framework of U-Multirank, in order for there to be a vote on whether to proceed to Phase 2 of the planned activity.
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Strategic Action C: Improving the AEC organisational infrastructure

<p>ACTION POINTS for C:</p> <ul style="list-style-type: none"> ✓ For the period 2010-2013, the AEC will look for increased operational support ✓ By the end of 2011, the AEC will have established a Human Resources Committee within the AEC Council ✓ By the end of 2012, the AEC will have formed an Advisory Board with well-known musical personalities ✓ By the end of 2011, the AEC will have reviewed its communication strategy ✓ By the end of 2011, an external review will have taken place of the current AEC organisational structure 	<p>Targets for Action C in 2015:</p> <ul style="list-style-type: none"> • By the end of 2015, the AEC will have begun the process of developing strategies for income diversification that will help it to be less dependent upon the success or failure of EU funding applications when the FULL SCORE project comes to an end in 2017. This action will have been embedded in its Strategic Plan 2016-20. • By the end of 2015, the AEC's sub-group of Council for Human Resources will have successfully overseen the appointment of a new CEO and the consolidation of the Office Team under the new appointee. • By the end of 2015, the AEC will have developed a plan towards the composition of a small group of 'Artist Patrons'. This action will have been embedded in its Strategic Plan 2016-20. • By the end of 2015, the AEC, through its Council, will have laid the foundations for a re-appraisal of who the association is for (leaders, teachers, students, etc.) and who are its main communication targets (members, stakeholders in the music industry, politicians, cultural opinion formers, etc.). It will have decided where, within this broad spectrum, to focus its activity for the new Strategic period 2016-20. • By the end of 2015, the AEC will have started to plan a review of its organisational structure, taking into account the possible financial scenarios from 2017 onwards, the volume of annual activity required to meet members' needs, the desirability of retaining the strong Office Team currently in place and the implications for the wider organisational structure of changes that the incoming CEO may wish to implement.
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Proposed Membership Fees for 2016

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. In the intervening years (second and third years), the membership fees based on that particular GNP calculation will be corrected 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 that the new membership fee levels set out in the table below, which reflect an anticipated 0.43% indexation rise, be adopted for 2016.

Country	Earlybird fee 2015	Late fee 2015	Earlybird fee +1% 2016	Late fee +1% 2016
ACTIVE MEMBERS				
LUXEMBOURG	1020	1076	1024	1081
NORWAY	1020	1076	1024	1081
SWITZERLAND	1020	1076	1024	1081
NETHERLANDS	1020	1076	1024	1081
DENMARK	1020	1076	1024	1081
SWEDEN	1020	1076	1024	1081
AUSTRIA	1020	1076	1024	1081
GERMANY	1020	1076	1024	1081
BELGIUM	1005	1061	1009	1066
FINLAND	1005	1061	1009	1066
UK	1005	1061	1009	1066
FRANCE	1005	1061	1009	1066
IRELAND	943	1000	947	1004
SPAIN	943	1000	947	1004
ITALY	943	1000	947	1004
ICELAND	943	1000	947	1004
ISRAEL	943	1000	947	1004
CYPRUS	871	928	875	932
GREECE	871	928	875	932
SLOVENIA	871	928	875	932
PORTUGAL	871	928	875	932
CZECH REP.	871	928	875	932
SLOVAKIA	871	928	875	932
ESTONIA	871	928	875	932

POLAND	871	928	875	932
HUNGARY	871	928	875	932
LATVIA	759	815	762	819
RUSSIA	759	815	762	819
CROATIA	759	815	762	819
LITHUANIA	759	815	762	819
TURKEY	759	815	762	819
ROMANIA	759	815	762	819
BELARUS	728	784	731	787
EGYPT	728	784	731	787
LEBANON	728	784	731	787
BULGARIA	728	784	731	787
MONTENEGRO	728	784	731	787
SERBIA	728	784	731	787
MACEDONIA	728	784	731	787
KAZAKHSTAN	728	784	731	787
AZERBAIJAN	697	753	700	756
BOSNIA HERZ.	697	753	700	756
UKRAINE	697	753	700	756
ALBANIA	697	753	700	756
GEORGIA	697	753	700	756
KOSOVO	697	753	700	756
ARMENIA	697	753	700	756
ASSOCIATE MEMBERS				
ALL COUNTRIES	728	784	731	787

AEC Council Elections 2015 - Biographies of Candidates

Francesc Gaya (ES)

Francesc Gaya
Conservatori Superior de Música “J. Rodrigo”
Valencia, Spain

Prof. Gaya completed his music studies at Conservatorio Superior de Musica de Barcelona, his native city, under viola teacher and composer Mr. F.Fleta- Polo, ending them up with the End of Degree Honour Prize. Following that, he was awarded with Ministerio de Cultura and Generalitat de Catalunya scholarships that allowed him to be enrolled in a three-year Master degree at Yale University School of Music (USA), where he graduated in 1992 under teachers J. Levine and the members of the Tokyo String Quartet. Founding member of Orquestra Simfònica del Vallès and Orquestra de Cadaqués in late eighties, he was also a regular collaborator with Orquestra Simfònica de Barcelona, as well as principal viola in JONDE (National Youth Orchestra of Spain). From 1992 to 1999, he held the position of co-principal viola in OSPA (Orquesta Sinfónica del Principado de Asturias), participating meanwhile in the annual chamber music series Solistas de la OSPA. He was also a founding member of Montsalvatge Piano Quartet, named after the distinguished Catalan composer, from whom the group premiered his work Recóndita Armonía in a concert broadcasted live in Madrid’s Fundación March. Other chamber music premieres have included Esbossos for double bass and viola by F.Fort, or Impromptu for viola and piano by F. Fleta-Polo. Furthermore, he has been invited in many occasions to join Trio Kandinsky as guest viola. Other chamber music groups from he has been a founder member has been the Cuarteto de Cuerda Moreno-Gans (with two released CD featuring the complete chamber music of this composer), the Sexteto de Cuerdas de Valencia, or the Aleph Camerata. As a soloist, he has specialized in works for solo viola and band, and this way has performed with Municipal Bands of Barcelona and Palma de Mallorca. He resides currently in Valencia where, from 1999, is teaching viola and orchestral repertoire in Conservatori Superior de Música “Joaquín Rodrigo”. He has been since invited to give masterclasses at many conservatories and youth orchestras throughout Spain, and also in Italy through the Erasmus Programme. He held also the position of associate viola teacher at Conservatori Superior de les Illes Balears between 2006 y 2013. He appears regularly with pianist Isabel Félix, having offered different recitals. Always concerned about pedagogical improvement, he has attended Suzuki and other string teaching approaches. He has also followed Improvisation courses with professor Emilio Molina and is successfully applying its principles in his teaching; he has synthesized them in a lecture (“Harmony in the string instruments’ class”) that he has been invited to talk to several times. Likewise, he has been coordinator of a seminar featuring “Unificating criteria towards curricula in the viola area”. He is presently finishing Third Cycle studies at Universitat Politècnica de València. Other interests in the musical world have led prof. Gaya to other projects. Therefore, he has lately become International Relations and Erasmus Programme Coordinator of his conservatory. He has been in charge of more than 100 mobilities and also has signed a similar number of new Inter- Institutional Agreements with partner institutions. Also, from 2013 he participates in a NGO in El Salvador, in a project called “Violence prevention through musical and cultural activities”, sponsored by the World Bank, with Fundación Edytra, Ministerio de Educación de El Salvador and Universidad Don Bosco as partners. Knowledge of languages:

- Catalan and Spanish: mother tongue
- English: certificate C2
- French: no official certificate, knowledge equivalent to B1

Dear Colleagues,

From very early since I began my music studies, I realized that a definitive advantage above any other discipline was that I could play with any partner, no matter we were from a different nationality or we spoke in different languages. Later on, when I went to USA to pursue a Master of Music, I could experience firsthand the same feeling. Yale School of Music was a wonderful example of multiethnic, being music the only thing in common that allowed all of us, coming from every country in the world, to communicate.

Just after my American experience, I was fortunate enough as to be hired as coprincipal viola in OSPA (Orquesta Sinfónica del Principado de Asturias), in Oviedo, position that I held for eight years. Again, the group seemed like a “Tower of Babel”: Spaniards, Russians, Americans, Romanian, Slovaks, Czechs, Argentineans, French, British, and so on.

One could hardly have ever seen such a heterogeneous mixture, not only in terms of language or cultures, but especially in musical background. But, once more, the power and magic of music did the miracle of gluing us together. This is exactly the wonderful role that AEC is doing with all its associates: united in diversity.

Those were years (early nineties) where Spain began an overwhelming musical growth. A lot of new professional orchestras were founded, and many auditorium and music halls were built to host them. A new education law (LOGSE, Ley Orgánica General del Sistema Educativo) saw the light in 1992, with a specific section about music studies. Elementary and Medium degrees conservatories also expanded throughout the whole country and an ever growing number of youngsters were willing to enroll in. Stringed instruments, until there somehow relegated, enjoyed a great boost, and consequently young orchestras were also created.

In my opinion, nevertheless, two paramount issues were forgotten in that expansion, both at the opposite ends: the general music education at its more elementary level, and the specific high music education. That last is the one more closely concerning me nowadays. After fifteen years of teaching experience at this level, I feel that basic matters are not yet fixed. It's true that, in 2010, the Bologna law arrived finally at the Spanish high music conservatories and schools, equating education in all European countries, and allowing students and teachers to spend an educational period away from his home institution and to get it recognized once finished. That represented a huge and definitive step ahead indeed.

However, as I was saying earlier, internal points have yet to be clarified. Probably the present statement is not the right place to list these pitfalls. It is my hope that AEC will assist us in correcting them. My region, Comunitat Valenciana, has pioneered a process that ideally will lead our studies to its best. In 2007, ISEACV (Instituto Superior de

Enseñanzas Artísticas de la Comunidad Valenciana) was founded, becoming the first institution of this type in Spain.

Incidentally, it must be said that amongst its five million inhabitants, Comunitat Valenciana's rate of musicians (both professional and amateurs) is the highest, not only in Spain, but probably in the world. Every little village has its own music society (sometimes two) where a band is at the core of it, and that implies a school of music and, quite often, also a symphony or a string orchestra.

All that provides an amazing reserve of young players, amongst whom many decide to follow professional music studies. It's then no wonder why such prestigious institutions as Covent Garden Soloists Academy or Berklee have chosen Valencia to settle as an alternative to official music studies. Conservatori Superior de Música "Joaquín Rodrigo" is one of the thirteen artistic high educational centers integrated in ISEACV. With some 750 students and 140 teaching staff, is the largest high music conservatory in Spain, and one of the oldest (1889). I am working there as a viola teacher since 1999, and I am in charge of the International Relations Department and of the Erasmus Programme from two years ago.

We are quite young in the mobility business: we were awarded the Erasmus Chart only in 2010. That means that this coming academic year will be our Sixth Erasmus year. Four years ago, we were honored for holding in our facilities the annual 2011 AEC congress. Having pictured all that, what can I offer to AEC? I must first say that I have full support, not only from my Conservatorio, but from ISEACV, and also from ACESEA (Asociación Española de Centros Superiores de Enseñanzas Artísticas).

All of them have encouraged me to apply for the council position that my colleague professor Antonio Narejos will leave vacant.

Secondly, I am firmly convinced that the internationalization process that Spanish high conservatories have begun is the path that will undoubtedly lead us to excellence. Our two windows open to Europe (the AEC and the Erasmus programme) should be the headlight that will bravely drive us ahead. Feedback coming from our partner countries would greatly help that process.

I do not forget that, if elected, I will represent also Portugal's interests. I'm really looking forward to strength connections with its high music institutions, so a solid "Iberian consortium" would emerge from it. That is an unfinished business, neglected from too long.

Let me finish with a reflection that takes us back to some twenty-five years ago: the idea that a Spaniard could make a living as a musician in any European country never crossed my mind or my former student's colleagues! Nowadays, we are confronted with an opposite situation. A good number of young, talented Spanish musicians are working in virtually all European countries. Also, the EUYO (European Union Youth Orchestra) has the Spanish as the most widely represented nationality. The conclusion is obvious: although every country has its own legislation and idiosyncrasy, we must think ahead of our strict borders, collaborating and learning from each other.

All in all, I eagerly offer myself for the council's AEC vacant position. I have time to devote, management experience thanks to the Erasmus, a good predisposition to work, to help and keep learning, and a calm and friendly character. Thanks for considering me as a candidate.

*Prof. Francesc Gaya
Viola teacher
International Relations and Erasmus Programme Coordinator
Conservatori Superior de Música "J. Rodrigo" de Valencia, Spain*

Deborah Kelleher (IRL)

Deborah Kelleher
Royal Irish Academy of Music
Dublin, Ireland

Deborah is currently a member of the 12-person Council of the Association of European Conservatoires. Highlights of her work on the Council over her first term include participation in the development of AEC's latest strategic plan, membership of the organising committee for the AEC Congress 2015, and acting as Council liaison for conservatoires in the UK and Ireland.

Appointed Director of the Royal Irish Academy of Music in October 2010 having worked for a number of years as Head of Academic Studies, Deborah Kelleher has played an integral role in the establishment and development of outreach, distance and in particular academic courses in the Academy over the last number of years, including the introduction of a specialised undergraduate degree in composition, the first music technology programme at the RIAM and numerous professional development courses for teachers throughout the country.

In 2013 the RIAM has become an associated college of Ireland's leading university Trinity College Dublin, and Deborah led this significant transition. In 2014 the RIAM established a multi-annual collaboration with the Juilliard School focusing on the performance of art song. In 2015 this partnership has broadened to include the Guildhall School of Music and Drama. 2016 sees the roll out of the RIAM's Strategy 2020, which has set out an ambitious agenda that includes curriculum review across all programmes, the redevelopment of the RIAM facility and the further expansion of the RIAM's online presence as a resource for music teachers in Ireland.

Deborah studied music at Trinity College Dublin and was subsequently awarded Masters degrees in musicology (UCD) and business administration (DCU). Recognised as one of Ireland's finest pianists of her generation, in recent years she has specialised in working with singers, counting Ailish Tynan, Tara Erraught and the late Bernadette Greevy, amongst her recital partners. She is a member of the board of the Dublin International Piano Competition, National Youth Orchestra of Ireland, Lyric Opera and has served on the Arts Council's Peer Review Panel.

Dear Colleague,

I am delighted to address you on the subject of my motivation to continue on as a member for the AEC Council for a further term.

My first three years on the AEC Council have seen some great changes to the organisation that include the successful conclusion of 'Polifonia'; the award of further EU funds for the 'Full Score' Project; the development of a new AEC Strategic Plan; bringing the student voice into the AEC as a core value; and the continuous increase in membership from conservatoires in Europe and beyond.

This is a challenging time for AEC members, as many of us struggle with poor national financial situations. For others we have experienced a decline in Government support. The reality now for the sector includes the necessity to engage in political lobbying, education mergers, seeking alternative sources of funding, and developing (or resisting!) a 'business-like' approach to education management. At the heart of everything, we must maintain standards of excellence in music performance while the traditional platforms for music performance change and the opportunities for achieving a satisfying career in music require ever more flexibility in approach, but not of quality.

The AEC has a rich history of supporting its members through the provision of useful and practical guides, by presenting networking and personal development opportunities through Conferences and Platforms, and by engaging in lobbying on the sector's behalf at European level. I believe that the AEC will continue to act as an ever more valuable support and guide for its members as we face new challenges in the years ahead.

It has been my privilege to serve on the Council and to participate in the strategic planning process, to assist in organising this year's Glasgow conference, and to report to Council on a range of AEC Platforms I have visited. I bring my experiences of conservatoire life in Ireland to the Council table, which involves many of the challenges I outlined above. In many instances I have learnt how to cope with these challenges from AEC training or collegial contacts. I am delighted to say that in other instances I have been able to offer my advice and counsel in return. I believe that this is a hugely important aspect of the AEC's value - that we are part of a community of learning and shared encouragement.

I hope very much that the AEC members will allow me to continue on the Council, to make my contribution to this excellent organisation, and to you.

Professor Deborah Kelleher

Director, Royal Irish Academy of Music

Renato Meucci (IT)

Renato Meucci
Conservatorio di Musica "G.Cantelli"
Novara, Italy

Renato Meucci, born in 1958, studied guitar and horn at the conservatories of Rome and Milan and classical philology at the University of Rome. After working as a free-lance horn player for some ten years, he turned to musicology and published papers on history, archaeology, iconography, performance practice, and musical instruments in books and journals in Italy, Switzerland, Germany, England, Austria, France, Spain and the United States. He is also the author of *Strumentaio*, a unique book on the history of musical instrument making in the Western tradition (2nd ed., Venice: 2010). Meucci has been teaching History of musical instruments as invited professor at the University of Parma (1994-2000) and Milan (2001-present) and, as full professor, music history at the conservatory "G. Cantelli" of Novara, where he has assumed the position of dean in 2011. The American Musical Instrument Society has presented him with the Curt Sachs Award 2012, the most distinguished international recognition in organological scholarship.

Dear Colleagues,

I submit my application to the council of the European Association of Conservatories with the primary intention of representing positions and requirements of the National Conference of Directors of Italian higher music schools, an official establishment since 8 January 2013 joining together the principals of the eighty Italian conservatories, which I am vice-president of. The particular situation of the music training in Italy, which according to the guidelines of the Bologna process a 1999 law has dramatically transformed from a single cycle programme to a modern three main cycles of studies, requires a constant interface with other European countries, a comparison that in my opinion should be afforded by a director in charge, able to meet and talk straight off with his fellows of the Italian conservatories. The Italian institutions of higher music training have in fact different features and resources from each other, thus demanding a realignment and harmonization in accordance with the European system of musical education, as it emerges from the Mission statement of the same AEC. If music practice is of course a common goal of all these Italian institutions, some of them are mostly devoted to developing teaching skills while others are more involved in music production and still other to research and innovation: to make my colleagues aware and involved to this respecting what is happening abroad is my primary goal, as in my opinion an European interface may help driving a more consistent development of musical training in Italy. Furthermore, since for more than 15 years, and until 2007 I was the head of the oldest Italian association devoted to early music (Fondazione Italiana per la Musica Antica), as well as director of the Early Music festival and courses of Urbino, I could take part in AEC activities related to that very field.

*In truth,
prof. Renato Meucci, Director of the Music Conservatory of Novara*

Marina Novak (HR)

Marina Novak
University of Zagreb, Academy of Music
Zagreb, Croatia

Professor Marina Novak is the Vice Dean for Study Programmes and Lifelong Learning at the University of Zagreb Academy of Music as well as professor of flute, flute related instruments, teaching methods, teaching practice and chamber music at the Wind Instruments Department. She is a member of the Expert Working Group for National Graduation Exam (in the field of Music) and a representative on the Centre for Teaching Competences Council. Her responsibilities include planning and development of current and future study programs, their execution and continual assessment. She is in charge of the quality assurance and its implementation at both the Academy of Music and the University of Zagreb. She performs the duties of the ECTS coordinator for the Academy within the University of Zagreb Student Mobility Program. As the member of the University of Zagreb E-learning Commission she was in charge of e-learning implementation in the Arts field. Up until 2013 she served two terms (6 years) as the Vice Dean for Academic Affairs. At the time she gave classes as visiting professor at University of Ljubljana, Academy of Music (Slovenia) and University of Split, Academy of Arts (Croatia). Prior to this she served three terms as the head of the Wind Instruments Department.

Born in Zagreb in 1965, Marina Novak finished graduate and postgraduate studies of flute at the University Of Zagreb Academy Of Music. She received a number of prizes and awards (including the prestigious University of Zagreb Rector's Award) at various national and regional competitions. She is currently a PhD student in Pedagogy at the University of Zagreb Faculty of Humanities and Social Sciences. Her thesis research area is the Assessment in Music Education.

Upon finishing her studies at the Academy she performed for eight years as the principal flute of the Slovenian National Theatre in Maribor Opera and Ballet Orchestra. She exchanged the orchestral career for a teaching post at the Academy of Music in Zagreb. Her artistic profile includes solo recitals, concerts with various orchestras (Zagreb Philharmonic, HRT Symphony Orchestra, etc.) and, in the last decade, an increasing activity in chamber music. She is a member and one of the founders of the 4 Syrinx Flute Quartet, which has successfully performed both abroad and in Croatia and released three CDs of classical music of mostly Croatian and Slovenian contemporary composers (the last of which has been awarded the National Music Award for the best classical piece in 2014). The quartet is currently preparing for the 8th consecutive concert season at the most prominent concert hall in Zagreb. She is also one of the founders and the Vice president of Croatian flute association.

Her other activities and responsibilities include; membership at the Interdisciplinary Scientific/ Arts Field Committee of the Agency for Science and Higher Education, membership at the supervisory board of the Croatian Association of Music Artists from 2009 to 2015 and membership on the Examinations Board for the Professional Exams for Flute Teachers. She frequently holds international master courses and summer schools.

Dear Colleagues,

In the twenty years of my work at a higher music education institution as a professor of instrumental studies, nearly half of which I spent working as a vice dean on the administrative board of the institution, I have had the opportunity to witness - first-hand - the significant transformations in the field of music education.

The paradigms of music teaching and music education have shifted, along with the logistics, organisational and administrative needs and of course the legislature. Although quite demanding, in terms of time and effort, the experience has proven to be an excellent opportunity to learn and acquire new skills.

I have partaken in the preparation of new study programmes with the introduction of the Bologna process, their implementation and continual assessment, as well as their adaptations to the specifics and needs of the artistic/music education. Through collaboration with my colleagues at similar higher education institutions in the country as well as abroad we have (re)defined learning outcomes and competences one acquires upon completion of the study programmes. Development of study programmes has continued and we are currently working on the implementation of new postgraduate and lifelong learning programmes.

As a representative of the Arts Field, I have spent a number of years working as a member of various University of Zagreb Commissions which deal with development of quality assurance, development of University teachers' teaching competences, study programmes reviews and execution, eLearning implementation, drafting of regulations and policies which regulate the aforementioned areas. In representing the Arts Field, the viewpoints and the specific needs of the art academies in, for the most part, scientifically oriented university, I have become more aware of the differences, advantages and shortcomings of the higher education arts institutions and the standpoints others have with regards to our work.

Eight years spent as vice dean have brought various organisational challenges such as long term plans and analyses of day to day activities at the Academy - teaching, artistic, academic and professional. It has served to improve my abilities in terms of individual and team work, in developing a heightened diplomatic skillset and project building abilities.

My contribution to the AEC would be possible in several areas; I am very familiar with all levels of educational system in Croatia and the neighbouring countries - which are, due to historical ties in this part of Europe, although quite specific, very similar. I believe that there is a potential for a more intensive collaboration in terms of joint projects of higher education institutions which would merge the joint interests and bring new qualities to the European music education field.

The future of higher music education depends, above all else, on its' main protagonists - both students and teachers alike. I believe it is important to ensure strong ties between

higher and all lower levels of music education. It is necessary to raise the awareness of the importance of the higher education teacher competences and pay special attention to their development.

As a potential AEC Council Member I can offer my time, effort and experience in aforementioned fields as well as my commitment to discover new things and develop continuously in new fields.

With kind regards,

*Marina Novak
Vice Dean for Study Programmes and Lifelong Learning
University of Zagreb Academy of Music*

Ingeborg Radok Žádná (CZ)

Ingeborg Radok Žádná
Prague Academy of Performing Arts, Music and Dance Faculty (HAMU)
Prague, Czech Republic

She has a degree from the Faculty of Arts, Charles University in Prague. During her studies, she became a member of several early music companies (Musica Antiqua Praha, Les Voix Humaines, Musica Fresca, Ad Vocem, Capella Regia Musicalis) playing the cello and viola da gamba. After graduation, she taught languages and translated from French and Spanish (Institut Français de Prague), and simultaneously pursued concerting and recording activities (a set of CDs entitled Musica Antiqua Praha for the Supraphon label and recordings for Czech Radio).

Starting in 1996, she worked at managerial positions in cultural institutions (Prague Philharmonic Choir, PKF/Prague Philharmonia, Prague State Opera). From 2000 to 2002, she worked as an executive commissioner in the office of the general commissioner of the Czech Season in France 2002 Project of the Ministry of Culture of the Czech Republic. She became head of production and sales in 2002 and served as head of the Prague State Opera starting in 2004.

Since 2010, she has been employed at Music and Dance Faculty of the Academy of Performing Arts in Prague (HAMU) as the vice-dean for international and artistic activities and has been teaching students of music production. In this office, she has been appointed to many grant and working commissions and has represented the Academy of Performing Arts in Prague in the Presidium of the Board of Universities. She has been carrying out several nation-wide projects in the area of artistic creativity, education quality assessment, and artistic work assessment.

From 2011 to 2014, she was the chairman of the board of directors of an endowment fund for presenting awards for performing arts.

In 2003, she was made a Knight of the Ordre des Arts et des Lettres by the French government.

Dear Colleagues,

The Music and Dance Faculty of the Academy of Performing Arts (HAMU) has been a member of Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC) since 1997. It was one of the first schools to take part in Quality Assurance and Accreditation in Higher Music Education project in 2007. Membership in AEC has helped us to resolve a number of fundamental issues with the implementation of the Boulogne Declaration and with mobility within the Erasmus programme. Consultations with colleagues/AEC members regarding recognition of mobility and compatibility of lessons have helped us to set up a system of recognition and administration of mobility at the faculty. Based on personal connections, we have carried out numerous student and teacher exchanges. HAMU has always been an active part of AEC projects, but to date has not put forward a candidate for a position on the AEC Council. This year, our institution will be celebrating its 70th anniversary. It is therefore time for a change. My colleagues from HAMU have asked me to put my experience to use and become actively involved in the AEC Council.

I have been working at HAMU for six years. I hold the position of Vice Dean for International Relations and Artistic Affairs. I have both artistic as well as practical and administrative experience, which I have gained from my involvement in important cultural institutions and now HAMU. I believe that I am able to handle administrative and conceptual work in equal measure (in all humbleness :-). Today I know that one cannot do without the other if we wish to communicate with the rest of the world.

Czechs are very proud of their musical tradition. They believe that the legacy of Smetana, Dvořák, Janáček and Martinů, the high quality of Czech chamber music and the strong will to preserve all these values constitute our important mission. I know that the AEC has always helped us and now we would like to return the favour.

I will therefore try to work for the AEC in a way that keeps members from feeling the ever growing administrative burden from Brussels in connection with observing standards and new rules. I will contribute to making membership in the AEC an enriching contribution for us all.

*Ingeborg Radok Žádná
Vice-Dean for International Relations and Art Activity
Prague Academy of Performing Arts, Music and Dance Faculty (HAMU)*

Applications for the MusiQuE Board (2015)



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].

At the AEC General Assembly in November 2014, 3 MusiQuE Board members have been appointed by AEC active member institutions:

- Mist Thorkelsdottir, Academy of Music and Drama at the University of Gothenburg
- Cristopher Caine, Trinity Laban Conservatoire of Music and Dance (Secretary and Treasurer)
- Martin Prchal, Royal Conservatory The Hague (Chair)

In order to ensure continuity and stability in the transition from AEC review scheme to MusiQuE, these three individuals were all members of the AEC Quality Enhancement Committee (2011-2014). However, a rolling system has been established to enable any other colleague from AEC membership to be involved from November 2015 onwards. **There will therefore be one vacant seat on MusiQuE Board from January 2016 onwards. The individual will be nominated for 3 years renewable once.**

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.

Criteria for the nomination of Board members

Organisations responsible for proposing Board members should ensure that the candidates have:

- A good knowledge of professional musical life and/or of higher music education, if possible at the European level.
- Experience of evaluation and/or accreditation procedures.

In addition to the criteria for all MusiQuE Board members listed above, the prospective Board members nominated by the AEC should:

- Be listed on MusiQuE peer-reviewers' register.
- Have been involved in reviewing institutions or programmes (at national or international level).
- Not be current members of AEC Council (if appointed, they should not simultaneously hold the office of MusiQuE Board member and AEC Council member at any point within either mandate).

List of applications received (in alphabetical order)

- Günaltay, Aygöl (Istanbul University State Conservatory, Turkey)
- Munro, Gordon (Royal Conservatoire of Scotland, Scotland, United Kingdom)
- Stone, Terrell (Conservatory “A. Pedrollo” Vicenza, Italy)

Aygöl Günaltay is not eligible, as she is not listed on MusiQuE peer-reviewers’ register.

Draft recommendation from AEC Council to the MusiQuE Board to be endorsed by AEC General Assembly

“Gordon Munro and Terrell Stone are both nominated ex aequo, as AEC Council feels that they both have the competences and experience required.”

The Council will therefore propose to AEC General Assembly to endorse both candidates without any order of preference.

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

The motivation letters and *curricula vitae* of the two selected applicants can be found hereafter.

GORDON JAMES MUNRO BEd(Mus) PhD FRSA

PERSONAL INFORMATION

- date of birth 21 July 1972
- age 42
- nationality Scottish
- address 2/L, 15 Fotheringay Road, Glasgow, G41 4NL
- tel. (home) +44 (0)141 423 5192
- mobile +44 (0)7478 992471
- email gordonj.munro@yahoo.co.uk / g.munro@rcs.ac.uk
- web www.gordonmunro.co.uk

EDUCATION

- 1994-1999 University of Glasgow, Music Department
Doctor of Philosophy
'Scottish Church Music and Musicians, 1500-1700'
supervised by Dr Kenneth Elliott; examined by Prof. John Caldwell
(University of Oxford)
- 1990-1994 Royal Conservatoire of Scotland, Glasgow
formerly known as the Royal Scottish Academy of Music and Drama
Bachelor of Education (Music) with first-class honours
Year II: Euing Prize for History, Form and Analysis
Year III: Herbert Wiseman Prize for Choral Conducting
My final-year subjects piano, conducting, socio-historical studies,
dissertation and school experience.
- 1984-1990 Fortrose Academy
Higher Grades: English (B), French (A), Mathematics (A),
Music (A)
Certificate of Sixth Year Studies: French (A)

EMPLOYMENT

- 2015-present Royal Conservatoire of Scotland
Director of Music
- 2012-2015 Conservatory of Music and Drama, Dublin
Institute of Technology
Head of Conservatory
- 2008-2012 Royal Conservatoire of Scotland, School of Music
Head of Undergraduate Programmes and Creative & Contextual Studies
(formerly known as Academic Studies)
- 2005-2008 Royal Conservatoire of Scotland, School of Music
Head of Department of Academic Studies and Joint Programme Director
for the BEd (Music) programme
- 2000 Royal Conservatoire of Scotland, Junior Conservatoire of Music
Acting Head of Junior Conservatoire
- 1999-2005 Royal Conservatoire of Scotland, School of Music
Lecturer, Department of Academic Studies (0.5 pro rata): teaching
Dissertation, Orchestration, Music History, Harmony & Counterpoint,
Aural Skills, Theory, Analysis, Music History for non-majors, Practical Musicianship
- 1999-2000 University of Glasgow, Department of Adult and Continuing Education
Part-Time Tutor (teaching 'Learning to Read Music' – a 10-week evening course for adults)
- 1997-1999 Royal Conservatoire of Scotland, School of Music
Part-Time Tutor, Department of Academic Studies
- 1996-2000 University of Glasgow, Music Department
Graduate Tutorial Assistant (Orchestration)
- 1994-2005 The Music School of Douglas Academy, Milngavie
Part-Time Specialist Tutor (Music History)
- 1993-2003 Royal Conservatoire of Scotland, Junior Conservatoire of Music
Tutor (Musicianship and Theory)

EXTERNAL EXAMINING & VALIDATIONS

- 2014 Chair of validation panel for music programmes at Dundalk Institute of Technology, Ireland

- 2012-present External Examiner for MMus programmes at Royal Welsh College of Music and Drama
- 2012-present External Examiner for undergraduate music programmes at St Patrick's College Drumcondra, Dublin
- 2011 External Examiner for the BMusEd programme at Trinity College, Dublin
- 2010 member of validation panel for BMus programme, Royal Welsh College of Music and Drama
Gordon Munro: Curriculum Vitae 31 May 2015
- 2009-2012 External Examiner for the BMus programme at Trinity Laban Conservatoire of Music and Dance, London
- 2007-2011 External Examiner for the BMus(Ed) programme at the University of Aberdeen, School of Education, Dept. of Music
- 2007-present Examiner (Theory) for the Associated Board of the Royal Schools of Music
- 2007 member of expert team on behalf of the Estonian Higher Education Accreditation Centre in an assessment of the Estonian Academy of Music and Theatre
- 2006 member of validation panel for BMusEd programme, University of Aberdeen

MEMBERSHIP OF PROFESSIONAL BODIES AND COMMITTEES

- 2013-2015 Conservatoires Ireland, founding member
- 2013-2015 Laois Music Education Partnership Steering Committee, Committee Member
- 2012-2015 National Youth Orchestra of Ireland, Board Member
- 2012-2015 Council of Heads of Music in Higher Education (Ireland), Council Member
- 2009-2012 General Teaching Council for Scotland, Council Member
- 2007-present elected to Fellowship of the Royal Society for the encouragement of Arts, Manufactures & Commerce (FRSA)
- 2001-present Musica Scotica (Founding Trustee and General Editor)
- 1998-2004 Committee to Revise the Church Hymnary (Church of Scotland)
- 1994-2006 General Teaching Council for Scotland, provisional registration

PUBLICATIONS

- 2015 'Glasgow Cathedral', with Elaine Moohan, chapter in *Dear Green Sounds* edited by K. Molleson (Glasgow: Glasgow UNESCO City of Music)
- 2010 'Sang Schwylls' and 'Music Schools': Music Education in Scotland, 1560-1650' [chapter] in *Music Education in the Middle Ages and the Renaissance* Publications of the Early Music Institute, edited by Susan F. Weiss and Russell E. Murray Jr (Bloomington: Indiana University Press)
- 2005 editions of five Scottish psalm settings (*Winchester Old, Martyrs, Wigtown, York (Stilt)* and *French (Dundee)*, nos. 4ii, 34ii, 41ii, 79ii and 81ii) in *Church Hymnary*, 4th edn (Norwich: Canterbury Press)
- 2005 *Notis musycall: Essays on Music and Scottish Culture in Honour of Kenneth Elliott* edited by Gordon Munro et al. (Glasgow: Musica)

Scotica)

Gordon Munro: Curriculum Vitae 31 May 2015

- 2004 'Moore, Thomas' in *Oxford Dictionary of National Biography* edited by H.C.G. Matthew and Brian Harrison (Oxford: Oxford University Press)
- 2000 'The Scottish Reformation and its Consequences' in *Our awin Scottis Use: Music in the Scottish Church up to 1603* edited by Sally Harper (Glasgow: Universities of Glasgow and Aberdeen)
- 1998 Patrick Douglas: *In convertendo* [edition] (Glasgow: University of Glasgow Music Department Publications)

CONFERENCE PAPERS

- 2005 'Sang Schwylls' to 'Music Schools': Music Education in Scotland, 1560-1650,' delivered at 'Reading and Writing the Pedagogy of the Renaissance: The Student, the Study Materials, and the Teacher of Music, 1470-1650', an international conference at the Peabody Conservatory for the Johns Hopkins University, Baltimore, Maryland, 4 June
- 2004 'Exploring 16th---Century Scottish Psalm Tunes,' delivered at the invitation of The Hymn Society in the United States and Canada, Collegeville, Minnesota, 14 July
- 2002 'Scottish Sacred Music of the Renaissance Era,' delivered at the invitation of the 10th International Conference on Scottish Language and Literature of the Middle Ages and the Renaissance, Rolduc Abbey, The Netherlands, 15 July
- 1998 'The Usage and Development of Scottish Church Music, 1560-1635,' delivered at the invitation of the 24th Medieval and Renaissance Music Conference, York, 15 July

CONFERENCES ATTENDED AND PROFESSIONAL DEVELOPMENT

- In addition to in---house staff development sessions at the Royal Conservatoire of Scotland and Dublin Institute of Technology, and Quality Assurance Agency (Scotland) conferences, I have attended the following conferences and professional development sessions:
- 2014 Dignity at Work Investigator Training (DIT)
 - 2013 Annual Congress of the European Association of Conservatoires (AEC), Palermo
 - 2013 Child Protection Training (DIT)
 - 2012 'Licence to Interview' (DIT)
 - 2012 'Dignity at Work' (DIT)
 - 2010 'Improving the Impact of Leadership' (Leadership Foundation for Higher Education), Nottingham
 - 2010 'Writing Determinations' (General Teaching Council for Scotland), Edinburgh
- Gordon Munro: Curriculum Vitae 31 May 2015*
- 2010 'Essentials of Finance' (Leadership Foundation for Higher Education), London
 - 2010 'After Tuning there is Articulation' (European Association of

Conservatoires), Ghent

- 2009 Heads of Department (Scotland) Workshops (Leadership Foundation for Higher Education), Edinburgh & Stirling
- 2009 'The Reflective Conservatoire' (Conservatoires UK), London
- 2008 'How to Manage When Everything's a Priority' (Kinharvie Institute of Facilitation), Glasgow
- 2007 Annual Congress of the European Association of Conservatoires (AEC), Strasbourg
- 2007 'Accreditation in European Professional Music Training' (European Association of Conservatoires), Brno
- 2004 'Detecting and Deterring Plagiarism' (Netskills), Glasgow
- 2000 'Access to Music for Visually Impaired Pupils' (RNIB), Edinburgh

OTHER EXPERIENCE

- 2013: examined PhD 'In Process and Practice: the development of an archive of explicit stylistic data for Irish traditional dance music' by Martin Tourish at DIT
- 2013: Inverness Music Festival adjudication
- 2012: guest presenter for schools workshops on Tchaikovsky's *Romeo and Juliet* overture with the RTÉ National Symphony Orchestra

CHORAL CONDUCTING

List of works that I have performed as Musical Director of Thomas Coats Memorial Choral Society in Paisley (2007-2011) and Bridge of Weir Choral Society (2000-2006):

Brahms: *Schicksalslied* ('Song of Destiny')

Bridge: *A Prayer*

Britten: *Rejoice in the Lamb*

Bruckner: 'Ecce sacerdos magnus'

Bruckner: Requiem

Bruckner: Te Deum

Dvořák: Te Deum

Dvořák: Mass in D

Elgar: *Coronation Ode*

Elgar: Te Deum & Benedictus

Fauré: *Cantique de Jean Racine*

Gounod: St Cecilia Mass

Handel: excerpts from *Messiah*

J. Haydn: Te Deum

J. Haydn: 'Harmoniemesse'

M. Haydn: St Ursula Mass

Janáček: *Otčenáš* ('Our Father')

Liszt: Psalm 13

Mendelssohn: *Lobgesang* ('Hymn of Praise')

Mozart: *Vesperae Solennes de Confessore*, K. 339

Mozart: *Litaniae de venerabili altaris Sacramento*, K. 243

Puccini: *Messa di Gloria*

Purcell: *Rejoice in the Lord Alway*

Schubert: Magnificat

Schubert: Mass no. 5 in A---flat major

Sibelius: *Finlandia*

Sibelius: *Vapauttettu Kuningatar* ('The Captive Queen')

Vaughan Williams: *Serenade to Music*

Vaughan Williams: *Five Mystical Songs*

Vaughan Williams: *Fantasia on Christmas Carols*

Verdi: *Messa da Requiem*

Dear Sir/Madam,

I write to my register my interest in becoming a MusiQuE Board member.

I am very interested to become a MusiQuE Board member because I am passionate about music and music education. I have a great deal of experience in this field (see attached CV) - my first degree is in music education and I have worked in this area for over 20 years. I have undertaken numerous reviews, both as a reviewer and as a programme designer, and I have a deep understanding of the needs of music students and of the profession. My interest in issues such as employability, e-learning, staff development and collaboration across arts disciplines, as well as the need to reaffirm the value of our work in music education for the benefit of society have all informed my work as a programme designer and education leader. I see quality enhancement in music education as the essential connection between the needs of students and the needs of the profession.

Criteria for Nomination of Board members I have an excellent knowledge of professional musical life and of higher music education: I have worked as a professional musician and musicologist, directing choirs and ensembles for many years; and I have worked in higher music education for almost 20 years, with seven years' experience as a Head of Department and programme leader, and more than three years' experience as Head of Conservatory/Director. I have been involved in reviewing institutions and programmes at both national and international level, in Scotland, Ireland, Wales and Estonia (please see attached CV for full details) and I have reviewed and validated numerous programmes (most recently an undergraduate degree in Performance and British Sign Language, and a Masters degree in Performing Arts Education). I have also been an External Examiner at various institutions in Ireland, Wales, England and Scotland. I am closely concerned with the work of the Quality Assurance Agency for Scotland as an institutional representative in its Enhancement-Led Institutional Review process at the Royal Conservatoire of Scotland. I am listed on the MusiQuE Reviewers Register; and I am not a member of AEC Council. My vision for MusiQuE's development MusiQuE will play an essential role in setting high standards for quality enhancement across Europe's higher music education landscape. Working with partner organizations and with reviewed institutions, I would like to see MusiQuE's role develop by means of research based on findings from reviews as a world-leading organization for the advancement of music education, recognizing institutional and regional differences in the needs of music students and the profession, but acknowledging the fundamental characteristics of excellent quality in higher music education.

Yours sincerely,

Dr Gordon Munro

TERRELL STONE

Current position: Professor of Lute at the Conservatory "A. Pedrollo" in Vicenza, Italy
Member of the Academic Council at the Conservatory in Vicenza
International Relations Coordinator for the Conservatory in Vicenza

Field of expertise: Early Music performance, research and education;
Date and place of birth: October 19, 1954, La Grande, Oregon USA
Professional address: Conservatorio di Musica "A. Pedrollo", Contra S. Domenico, 33, 36100 Vicenza, Italy
E-mail address: terrell.stone@consvi.it
Phone number: +39/0444 507551 Mobile: +39/3471317423

EDUCATION

1984-1989: Studied Lute Performance at the "F.E. Dall'Abaco" Conservatory in Verona, Italy earning his final diploma in 1989;
1981-1983: Private Lute Study in Paris, France
1978-1981: Internal Student of Early Music at the Schola Cantorum Basiliensis in Basel, Switzerland;
1977-1978: Music Major at University of Oregon in Eugene, Oregon
1976-1977: Private Lute Study in Boston, Massachusetts;
1974-1975: Music and Music Therapy Major at Willamette University in Salem, Oregon;
1973-1974: Music Major and Psychology at Eastern Oregon University in La Grande, Oregon;
1972: Music Major at Central Oregon Community College in Bend, Oregon.

PROFESSIONAL EXPERIENCE

1997 to present: Professor of Lute at the Conservatory "A. Pedrollo" in Vicenza, Italy;
2011 to 2014 Member of the "Polifonia" Working Group on Quality Enhancement, Accreditation and Benchmarking organized by the Association of European Conservatoires (AEC);
2000 to 2011: President of the Early Music Department at the Conservatory in Vicenza; 2
2008 to 2010: Member of the INVITE Working Group with the "Polifonia" project organized by the Association of European Conservatoires (EC);
2003: Vice Director of the Conservatory of Vicenza;
2004 to present: International Relations Coordinator at the Conservatory in Vicenza;
2005 to present: Artistic Director for the Villa Contarini International Seminars in Early Music at Piazzola Sul Brenta, Italy.
2006 Nominated by the Italian Ministry of Education to the Commission of Experts for the evaluation of Early Music in Italian Conservatories;
1994-1997: Professor of Lute at the Conservatory "Santa Cecilia" in Rome, Italy;
1993-1994: Professor of Lute at the Conservatory "N. Piccini" in Bari, Italy
1990-1993: Vice Director and Lute Instructor at the Scuola di Alto Perfezionamento di Musica Antica "N. Vicentino" in Valdagno, Italy.
1976-1993: Free lance Lute and Early Music Instructor with numerous Music institutions in the US and Italy.

ARTISTIC/ACADEMIC EXPERIENCE

- ▣ Numerous solo lute recitals in Europe, the United States, Mexico and Japan;
- ▣ Numerous workshops/Master classes for the lute in Europe, the United States and Mexico;
- ▣ 5 solo CD recordings of lute music and over 30 CD recording of ensemble music;
- ▣ Orchestra del Teatro "La Fenice" in Venice, Italy;
- ▣ Orchestra del Teatro Comunale in Bologna, Italy
- ▣ Orchestra da Camera di Padova e del Veneto in Padova, Italy
- ▣ Orchestra del Teatro Filarmonico in Verona, Italy
- ▣ Il Complesso Barocco Italiano in Venice, Italy
- ▣ Archicembalo Ensemble in Vicenza, Italy
- ▣ I Musicali Affetti in Vicenza, Italy
- ▣ Accademia Farnese in Parma, Italy
- ▣ Accademia del Santo Spirito in Torino, Italy
- ▣ Cappella Palatina in Cremona, Italy
- ▣ Opera Festival Valle D'Itria Martina Franca, Italy
- ▣ Responsible for the designing and development of the Early Music study programme for the Conservatory in Vicenza. This experimental programme was written during the 1999/2000 academic year following the guidelines of the Bologna Declaration and the Italian National law n. 508/1999 regarding the reform of Italian conservatoires.
- ▣ Responsible for writing applications, implementing actions and developing partnerships for the participation in European Community's Lifelong Learning Programmes (LLP) at the Conservatory in Vicenza including written applications for the Erasmus University Charter (EUC), Erasmus Mundus (2007 and 2009) and to the Institution Building Partnership Programme (IBPP) of the European Commission.
- ▣ Responsible for organizing and coordinating the International Early Music Festival at Villa Contarini that involves the Consortium of 7 conservatories in the Veneto Region and students from Italy and abroad as well as famous international guest directors and performers.
- ▣ As a member of the Polifonia working group dedicated to Quality Enhancement, Accreditation and Benchmarking, I have been involved with developing the documents MusiQuE Standards for Institutional Review, Programme Review and Joint Programme Review and the Guide to Benchmarking Learning From Each Other: Sharing good practice through benchmarking.
- ▣ As a member of the Polifonia working group on Instrumental/Vocal Music Teacher Training (INVITE) coordinated jointly by the Royal College of Music in Stockholm and the European Association of Conservatoires (AEC), I have been involved in the study and analysis of Music Teacher Training programmes in institutions throughout Europe. The working group has developed a set of competences for instrumental/vocal teacher training that supplement the existing AEC learning outcomes, as well as national descriptions of systems for instrumental/vocal teacher training in Europe. The INVITE Working Group reflected on current trends and challenges regarding the changing role of instrumental/vocal music teachers and prepared the Handbook Instrumental and Vocal Teacher Education: European Perspectives on music teacher training published in 2010.

INTERNATIONAL EXPERIENCE

As International Relations coordinator at my Conservatory I am in frequent contact with Students, Teachers and Staff from institutions in Europe and beyond. Independent to my role as International Relations coordinator, I have travelled extensively to foreign countries as a performer, as a guest teacher, as an external evaluator and examiner and as a visiting working group member.

EXPERIENCE/KNOWLEDGE IN QUALITY ASSURANCE IN HIGHER MUSIC EDUCATION

Quality Assurance is currently being developed at my institution. As a member of the Academic Council and International Relations Coordinator, I have read numerous recent documents concerning Quality Assurance in Higher Music Education from National, European and International sources. Over the past 6 years, I have attended seminars, conferences and presentations concerning Quality Assurance. As a member of the 'Polifonia' QA working group, I helped organize and deliver AEC workshops on the training of Peer-Reviewers for the AEC (St. Petersburg, 2012 and Budapest, 2014). In September 2014, I participated in the Institutional Quality Enhancement Review at the Escola Superior de Música de Catalunya in Barcelona. In November 2013, I took part in the workshop for training peer-reviewers organized by National Association of Schools of Music (USA) held in Hollywood, Florida.

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OTHER RELEVANT EXPERIENCE/KNOWLEDGE

Language proficiencies:

- o English first language;
- o Italian: Excellent reading, speaking and writing;
- o German: adequate reading and speaking, limited writing;
- o French: basic reading and speaking;
- o Spanish: limited reading and speaking.

RÉSUMÉ

Terrell Stone began his musical studies in the United States dedicating himself to the study of the lute since 1974. He studied lute as an internal student at the "Schola Cantorum Basiliensis" in Basel, Switzerland with Eugene Dombos and Hopkinson Smith and in Paris, France with Frank Eyler. He earned his diploma in lute with highest marks at the Italian State Conservatory "F. E. Dall'Abaco" in Verona as a student of Orlando Cristoforetti. He is specialized in performance and research of music from the early renaissance to the late baroque periods. For many years he has performed as a soloist participating in important music festivals in North and South America, Japan, Europe and the Middle East. He is also very active as a chamber and orchestral musician realizing basso continuo on the lute, archlute and theorbo.

Stone has recorded for television, radio and recording companies and has numerous recordings to his credit. His solo recordings include a compact disc of the solo music of Giuseppe Brescianello for gallichone, a 3 CD set of the music of Silvius Weiss for baroque lute from the Warsaw manuscript RM 4137, and a CD containing music of 16th century Paduan lute composers recorded in the world famous Anatomical Theater of the University of Padova. Recently, he was musical director and performer for the award winning documentary film "Indagine su Giorgione" produced and broadcast for RAI5.

Stone has resided in Italy for over 30 years and has taught lute at the Conservatory "Santa Cecilia" in Rome, Italy, at the Conservatory "N. Piccini" in Bari, Italy and is presently Professor of lute at the Conservatory "A. Pedrollo" in Vicenza, Italy where he also serves as International Relations Coordinator and member of the Academic Council.

In addition to his performing, recording and academic activities, he has edited several modern editions of music for lute and has conducted research and written scholarly articles concerning early music. Stone devised the computer program 'Tastar de Corde' for writing lute tablature and its' transcription to modern notation.

01/06/2015

Dear AEC Council,

I would like to submit my candidacy for the vacant seat on the MusiQuE Board.

I am professor of lute at the Conservatory in Vicenza, Italy where I also am the International Relations Coordinator and member of the Academic Council.

I am involved with Quality Enhancement issues within Italy, my country of residence, and within a wider European context. Currently I am on the register of Expert Reviewers for ANVUR (Agenzia Nazionale di Valutazione del Sistema Universitario e della Ricerca) in Italy as well as the MusiQuE Peer-Reviewers Register.

As a member of the Polifonia working group dedicated to Quality Enhancement, Accreditation and Benchmarking, I have been involved with developing the documents MusiQuE Standards for Institutional Review, Programme Review and Joint Programme Review and the Guide to Benchmarking Learning from each other: Sharing good practice through benchmarking. In September 2014, I participated in the Institutional Quality Enhancement Review at the Escola Superior de Música de Catalunya in Barcelona. In November 2013, I participated in the workshop for training peer-reviewers organized by National Association of Schools of Music (USA) held in Hollywood, Florida.

In recent years, the AEC has addressed issues dealing with quality assurance regarding higher music education. The documents produced by AEC and services provided to its members have been fundamental in promoting a 'quality culture' within higher music institutions throughout Europe. I regard the recent formation of MusiQuE as essential for providing higher music institutions, not only in Europe, with a unique, subject-specific approach to the quality enhancement of higher music education.

Should my candidacy be accepted, I shall work diligently with colleagues on the MusiQuE Board to present quality enhancement in a meaningful manner not only as a necessary requirement for most national systems but moreover, as a valuable process to improving the services and education we offer to students and to the community and in determining strategies and practices to better respond to the needs of our changing societies.

Respectfully,

Terrell Stone

Saturday 14th November, 15:30 - 16:00

Regional Meetings with Council Members

AEC Council members act on behalf of all members, not just those in their own countries. Nevertheless, in order to strengthen representation of all members and to facilitate communication, each Council member has been named as the person of reference for institutions belonging to a specific country, or group of countries. In addition, a representative of all AEC associate members has been co-opted by AEC Council in 2014 to represent this constituency.

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

Council Member	Countries	Room Number
Evis Sammoutis	Greece, Turkey, Cyprus, Israel, Lebanon, Egypt	2.46
Jörg Linowitzki	Germany, Austria, Switzerland	Conference Room
Eirik Birkeland and Kaarlo Hilden	Norway, Sweden, Finland, Denmark, Iceland, Estonia, Latvia, Lithuania	Fyfe Lecture Theatre
Grzegorz Kurzyński	Poland, Belarus, Russia, Ukraine, Bulgaria, Kazakhstan, Azerbaijan, Georgia, Armenia	AG8
Deborah Kelleher	UK, Ireland	Rehearsal Room 4
Harrie v.d. Elsen	Netherlands, Belgium	Movement Room 1
Claire Mera-Nelson (assisted by Sara Primiterra)	Italy	AG13
Georg Schulz	Hungary, Romania, Czech Republic, Slovakia, Macedonia, Kosovo, Albania, Slovenia, Croatia, Bosnia, Montenegro, Serbia	Rehearsal Room 5
Antonio Narejos	Spain, Portugal	Voice Room 1
Jacques Moreau	France, Luxembourg	Voice Room 2
Don Mc Lean	Associate Members a) Non-European: Australia, Canada, China, Korea, Japan, Puerto Rico, Singapore, USA, Thailand b) European	Boardroom

Report on Regional Meetings - Budapest, AEC Congress 2014

“MEET YOUR COUNCIL MEMBER” SESSION - REGIONAL MEETINGS BUDAPEST, 15 November 2014

**Please note that the feedback from member institutions concerning the Annual Congress 2014 has been duly communicated to the AEC Council and Congress Preparation Committee, so that improvement measures could be taken in the course of the year when the 2015 Congress was being prepared. In addition, feedback from member institutions on the potential use of MusiQuE by AEC members has been communicated to the MusiQuE Board. As a result, this feedback is not included in the table below, which reports on all the other matters discussed during the “Meet your Council member” session.*

Regional group	Report
Hubert Eiholzer <ul style="list-style-type: none"> • Greece • Turkey • Cyprus • Israel • Lebanon • Egypt 	<p>To increase information about AEC member institutions, in particular on their study programmes:</p> <ul style="list-style-type: none"> - In the Palermo meeting, members of the regional conservatoire group expressed the wish to have more information on schools that offer study programmes outside Western classical music. They emphasized that for many of their schools Western classical music is neither the principal genre nor the only genre to figure in their study programmes. Knowing more about potential partner schools’ profile might help them in their endeavour to increase and deepen exchange activities with AEC member institutions in other regions. - In response to this, the AEC office asked the participants of the 2014 IRC conference in Aarhus to send in information on their non-classical study programmes. The results were encouraging, but it was felt that the received information was far from comprehensive. The above objective repeats that wish but is not limited to it by suggesting AEC website become the principal source of information on AEC member institutions that is both comprehensive and easily accessible. <p>In addition, the AEC office should:</p> <ul style="list-style-type: none"> - Present relevant information on AEC website. This could be done creating a template to be used by all institutions to allow for easy and quick comprehension of information and for collecting the relevant data. - To develop or enhance exchanges and activities within their region: AEC acts as umbrella organisation and/or helps, among other things, with organisational tools and know-how. - Creating a platform for contemporary composition, upon the model of AEC’s platform for Early Music that also addresses issues of new

	<p>audiences and interdisciplinary work.</p> <ul style="list-style-type: none"> - Doing advocacy for pre-professional music education: In many places there is little or no public funding for music education; there is often little coherence between the three levels of music education (general music education, pre-college and professional education). AEC's statement of support would serve relevant institutions in their attempt to develop and enhance music education in their regions. In addition, the AEC representatives could also meet with stakeholders of the target region or country. - Participants propose to explore potential connections between these objectives and those of FULLSCORE, in particular how pursuing their objectives could benefit the realisation of FULLSCORE and vice versa.
<p>Eirik Birkeland and Kaarlo Hilden</p> <ul style="list-style-type: none"> • Norway • Sweden • Finland • Denmark • Iceland • Estonia • Latvia • Lithuania 	<p>Recommendations to AEC:</p> <ul style="list-style-type: none"> - Bigger focus on pedagogical aspects: some members understand that there is a lack of good classical training for bigger groups. It would be good for AEC to focus more on pedagogical and training issues. - The regional group asks AEC to further support mobility within music educational students/staff - The AEC should also think about connecting to other sister organizations. One good example is the SEADOM - ANMA connection. <p>ANMA (Association of Nordic Music Academies)</p> <ul style="list-style-type: none"> - The regional group thanks Vilnius for hosting last ANMA meeting - The next ANMA Executive Committee meeting will take place on 14 December 2014 - The next ANMA meeting will take place on 15th May (the venue is still to be decided)
<p>Grzegorz Kurzyński</p> <ul style="list-style-type: none"> • Poland • Belarus • Russia • Ukraine • Bulgaria • Kazakhstan • Azerbaijan • Georgia • Armenia 	<p>All participants are of the opinion that they are well represented by the AEC Council. They can only occasionally attend meetings of the AEC due to lack of funds (with the exception of participation in the AEC Congresses)</p> <p>Polish Rectors express their satisfaction with the conditions in the music sector of Polish Higher Education Area (many new investments, building facilities, etc.) as well as the condition of the Polish culture. Almost the same applies to Russia and Georgia.</p> <p>U-Multirank is controversial. Music Academies are waiting for more detailed information regarding field-based indicators, which are not yet fully developed in the music sector.</p> <p>Benchmarking is also controversial: Polish Music Academies use this tool (although not officially) because of the close relationship between these institutions. Examples of good practice are consistently implemented in all 9 Polish academies. However, it can be a serious problem with finding funds for international cooperation in this field.</p> <p>Outputs from the Polifonia III cycle: Eastern countries are very interested in gathering information about what is happening on the European scene (for example - Grzegorz Kurzyński was invited to St. Petersburg to participate in the international conference "Development of professional musical education perspective" at the National Conservatory of Rimsky-Korsakov in St. Petersburg to disseminate some of these issues - especially related to the activities of the AEC)</p>

	<p>FULLSCORE and possible benefits of the Erasmus +: Georgia would like to participate in a variety of networks and are very open to some of the opportunities offered by FULLSCORE and Erasmus +.</p> <p>Problem of retirement of academic staff: the average age of professors is very advanced. This is probably due to the low level of salaries. In Georgia about 30 percent of academic staff are professors-emeritus, the same in Russia. In Poland, there are strict regulations: pedagogues aged 67 years and titular professors aged 70 years are obliged to retire.</p> <p>Students and staff mobility: In Poland Institutions of Higher Music Education observe the decreasing number of outgoing students; students are disappointed by level of music education in some countries. This is not the case of Georgia and Russia.</p> <p>This is an issue directly related to economic difficulties, and it is a sphere where AEC could help: Making a call for institutions willing to receive students, or allowing the members to promote their achievements in order to be attractive for students.</p> <p>Research: a very different approach to research in the countries of Central and Eastern Europe. In Georgia, musicology is taught in Academies of Music, the same in Russia. In Poland, studies of this type are carried out in a different way: musicology is offered by universities, and the study of the theory of music are offered by the Music Academies, which are completely independent and not associated with universities. The scope of the research is slightly different.</p> <p>Everybody agrees that participation of students in all form of activities is very important. The participation of Mr. Szymon Rudzki from Poland is a good example, and student's role and the topical scope of their tasks should be extended. Of course the role of students should be strong enough. May be a kind of AEC youth association could be organized pendant the existing AEC</p>
<p>Deborah Kelleher</p> <ul style="list-style-type: none"> • UK • Ireland 	<p>What are the concrete ways AEC can help the region with political/economic challenges?</p> <ul style="list-style-type: none"> - Enrique Baron Crespo, a clearly informed politician. Can he, or any other figure, advise AEC/its members on the subtleties of political discourse at European level? Perhaps a consultant/patron for AEC who is well versed in political matters? Alastair Simm (Universities Scotland) was mentioned as very adept in civil servant speak - the art of influencing cabinet secretaries. - At a national level, the ignorance displayed by our politicians about the arts is a source of frustration. <p>What does the group think of U-Multirank?</p> <ul style="list-style-type: none"> - There is still the perception of 'creating a monster'. The advantage of controlling the creation of the metrics is balanced against the fact that no matter what, the metrics will be used to rank institutions. - Do we want to define a system that will detract from the core business? However, some believed that U-Multirank is a definite improvement on what is currently out there. <p>Polifonia III. What did the group think at the end of the cycle?</p> <ul style="list-style-type: none"> - Useful material came out of it, with large praise for the handbooks. The question of sustaining the work and developing it (eg Entrepreneurship website) came up. - The issue of updating older books was raised -should learning outcomes be reviewed, for instance, in an era when Classical music no longer dominates all conservatoire education? <p>Advice for FULL SCORE</p>

	<ul style="list-style-type: none"> - Keep it practically grounded - at least some of it. Communicating to the members what the practical outcomes would be useful, as it seems a little abstract now. - The students at AEC (the possibility of a 'Student AEC' itself?!) adds vitality and was regarded as positive. <p>A new topic - broadening the scope of AEC to bring in other art forms?</p> <ul style="list-style-type: none"> - Understanding that ELIA is in this space, nonetheless it was felt that interdisciplinarity should form part of AEC themes in future platforms or congresses. It was regarded as useful knowledge even for those conservatoires with one art form only to teach. Not a huge part, but a strand, with the principle of opening up thinking and collaboration at the heart. A theme for a future Congress? <p>Relationships between the conservatoire and the music industry</p> <ul style="list-style-type: none"> - The group noted that NASM has strong links with the music industry - this was seen as a real area of growth for AEC, as has been started with PEARLE already.
Harrie v.d. Elsen <ul style="list-style-type: none"> • Netherlands • Belgium 	<p>On general topics:</p> <ul style="list-style-type: none"> - How is AEC looking at the development of Conservatoire networks which possibly compete with AEC? - How will student involvement develop further? - ICON is very succesful, is re-establishing a project within AEC possible? - Is AEC connected well enough to the European Agenda and "Brussels"? - Disseminating the congress through report/streaming/video?
Bruno Carioti (Absent. Meeting held by Eirik Birkeland and Sara Primiterra) <ul style="list-style-type: none"> • Italy 	<p>AEC elections</p> <ul style="list-style-type: none"> - The meeting, which was held in Italian and English, was attended by 20-25 Italian representatives. The meeting mainly addressed the fact that no Italian representative was elected to the Council. The two Italian candidates, who were present at the meeting, explained their own reasons for their candidature. Ettore Borri explained his recent connection and contribution to the AEC activities in relation to Artistic Research and Quality Assurance. Renato Meucci explained that, as Vice-President of the Italian Conference of Conservatoires Director, he was supposed to be the natural Italian candidate to the Council. - The participants started a debate about the reasons of the loss and everyone agrees that this is linked to the double candidature. The participants asked Eirik to leave the room because they needed to reflect on the situation and decide what to do. - The participants agreed that what happened is the result of a badly managed electoral campaign. All participants agreed that a dialogue with the AEC and its Council should be maintained anyway and a new, single, candidate should be presented in the next election. - One of the Participants, Teresa Trevisan from Trieste, IRC at Tartini Conservatory, says that the Directors should have consulted the IRCs, which are those who better know the AEC, its activities, values and functioning. She points out that there is often no dialogue between those two figures and this is the cause of a lot of missed information and opportunities. - Renato Meucci took the lead of the meeting and mentioned the possibility of writing a letter to the Council to explain the Italian situation, the needs of the sector at national level and to start an open dialogue with the AEC.
Georg Schulz <ul style="list-style-type: none"> • Hungary 	<p>EUphony Youth Orchestra</p> <p>The group considers this project as very important for the region. Unfortunately the application for a Strategic Partnership in 2014 was not</p>

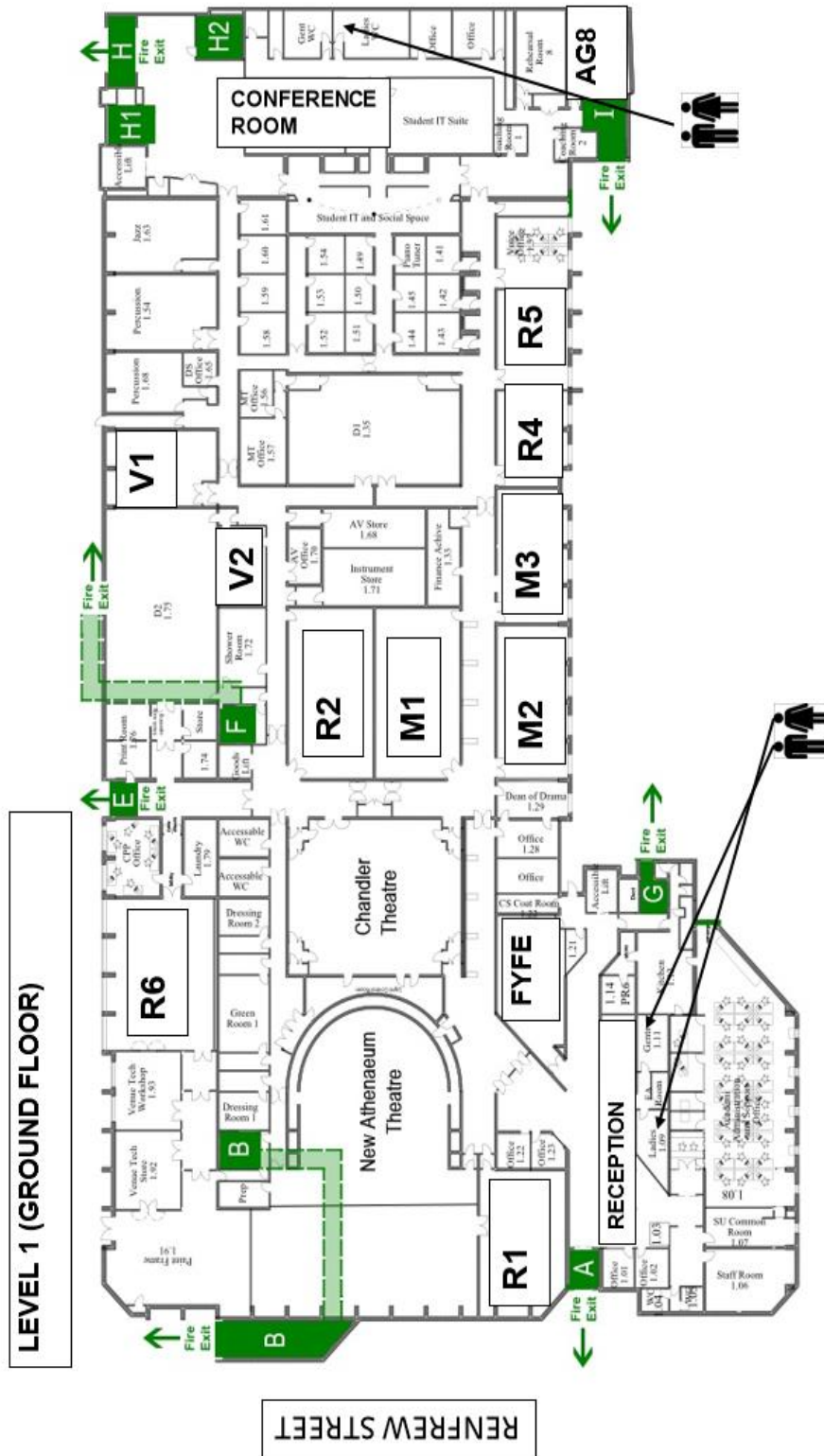
<ul style="list-style-type: none"> • Romania • Czech Republic • Slovakia • Macedonia • Kosovo • Albania • Slovenia • Croatia • Bosnia, • Montenegro • Serbia 	<p>granted. The group wants to try it again with the following changes.</p> <ul style="list-style-type: none"> - Zagreb will investigate with the Croatian National Agency if it is more likely to get the project granted, when they as a coordinator apply in Croatia. If this is not the case there is still the option of try it again in Austria in 2015 (deadline for application 31.3.2015). - The application with three orchestral projects (2015 Zagreb, 2016 Skopje, and 2017 Budapest) was considered as too expensive (we applied for about 342.000€) and the experts wondered if three years are necessary for reaching the goals. The group agrees that in this case it would be better to apply for two years and try then to get a follow up. After speaking with the Croatian National Agency the project could be reformulated as for 2 years (2016 Skopje that must be in July/August because of the Festival and Zagreb end of February 2017). - In the 2014 application the partners were: Croatia (Zagreb), Hungary (Budapest), Macedonia (Skopje), Romania (Cluj-Napoca), Slovakia (Bratislava), Slovenia (Ljubljana) and Austria (Linz, Eisenstaedt and Graz) with additional students from Bosnia Herzegovina (Sarajevo) and Serbia (Beograd and Novi Sad).The group wants to be inclusive, so every institution that is present at the meeting that was not partner until now will be asked if they want to join. - Many very good applications for strategic partnerships in whole Europe were not granted in 2014. If this trend does not change in 2015, we need to find another option for sustaining the EUphony project. Zagreb will parallel work on an alternative financing of a reduced project for end of February 2016. <p>CochaSEE! Festival</p> <ul style="list-style-type: none"> - Following an idea of the group at the meetings in St. Petersburg and Palermo Georg Schulz worked on an application for a series of Festivals for contemporary chamber music within the culture program. The application could not be finished in time in 2014. The group agrees to apply in 2015. The venues for the festivals should be 2016 Novi Sad, 2017 Graz and 2018 Ljubljana. As for EUphony the group wants to be inclusive. So every institution present at the meeting will be asked if they want to join. As the decision about this application will be centred in Brussel the academy in Graz will stay as the coordinator. <p>Other projects within the region</p> <ul style="list-style-type: none"> - Sarajevo: The academy plans to prepare an application for a Strategic Partnership with themes like chamber music for wind instruments, musical education and folk music education. The academy will send an E-Mail seeking for partners when the planning is more concrete. - Belgrade: The academy of Belgrade is thinking on applications (capacity building) about summer schools on different subjects. Additionally they ask if other academies are experienced with disabled students. It looks like that blind students are coming from time to time to many institutions and it is possible to deal with this. The group considers handling with disabled students as an important subject to be sure that our academies are open for every talented student. To ensure this for different kind of disabled students it needs special trained teachers and appropriate infrastructure. The group will exchange their experiences about this subject via E-Mail. - Schulz reminds that it is very important to have a valid list of E-Mail addresses. The list that was developed in the last year is attached. Schulz asks everyone to check if the addresses are working and to report new addresses to him. <p>Special problems in the region where AEC could help</p> <ul style="list-style-type: none"> - Ljubljana: The academy in Ljubljana is facing the political plan to end the very successful public music school system in Slovenia and ask the AEC to help with a letter about the importance of music schools. Schulz asks Grafenauer to specify this plan and the strength of the existing system. To decide which action can be taken by the AEC it will be important to know when this letter is needed. To get a letter
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	<p>from the AEC council will not be possible until the next council meeting in March/April 2015. The academy in Zagreb supposes to send this letter to other members of the group too. The systems of public music schools are similar in the region and a political wish to cut these could also occur in other countries.</p> <ul style="list-style-type: none"> - Novi Sad: The academy in Novi Sad is establishing Jazz-education with the help of colleagues of the academy in Trondheim, Norway. They ask for advice how to find money for a sustained cooperation. Schulz suggests that a representative of Novi Sad joins the meeting of the Jazz & Pop platform in Valencia. This kind of cooperation in the establishing of Jazz education is used in many parts of Europe and at this platform there should be a lot of expertise about that. <p>Multirank In a short discussion about indicators concerning quality of academies some colleagues report that there are indicators already used for special occasions (f.e. Ljubljana for habilitation, Skopje has a system of points, Bucharest a set of indicators). Schulz asks everyone who has experiences with indicators to send them to him (even if they are only available in the National language). These experiences could help the AEC to develop an informed opinion if valid indicators for quality of Higher Music Education could be found for the Multirank use.</p>
<p>Antonio Narejos</p> <ul style="list-style-type: none"> • Spain • Portugal 	<p>Financial circumstances</p> <ul style="list-style-type: none"> - The membership fees are currently too high for the Spanish and Portuguese conservatoires. The fee gap between some countries and others (richest and less rich) should be bigger. On the other hand, AEC should also take into consideration the size of the institution. - Only one third of the Spanish conservatoires are represented in AEC, and small part of the membership goes to the AEC events. There is a lack of interest that might be due to the fact that the Spanish representatives feel that their current needs are not being fully addressed by AEC. The financial crisis makes the Conservatoire directors feel overwhelmed with many problems. When going to the AEC Congress, they feel still too far of the main topics, being their daily life in the institutions more about surviving than about possible developments. - There is a common agenda for Southern countries that AEC should address. This could help Southern conservatoires to raise their voice in order to build a long-term strategy to ameliorate the situation. - Could AEC build a specific platform for specific problems in these countries? Or, during the usual events, make a longer regional breakout, where countries could gather and discuss their own agenda/topics? - Could AEC be more present in the musical live in Spain and Portugal? Maybe as sponsor on conferences or music festivals? This would help AEC to be known. Right now many institutions and teachers don't know AEC. <p>Elections</p> <ul style="list-style-type: none"> - Antonio will leave the AEC Council in 2015. It is important for Spain and Portugal to find a good representative in the Council, with a good level of English <p>Lobbying</p> <ul style="list-style-type: none"> - Most of the problems faced by Spanish conservatoires are caused because centres are outside the university scope and are considered secondary education institutions. These include lack of legal autonomy, lack of self-management and educational dependence. Among other most basic aspects, this means for example that cannot be integrated into research programs or give 3rd cycle studies. That is a big issue for the Spanish institutions, and a good solution would be to be renamed as "University of the Arts". In order to achieve this, AEC should play an advocacy role with the Spanish Ministry of Culture.

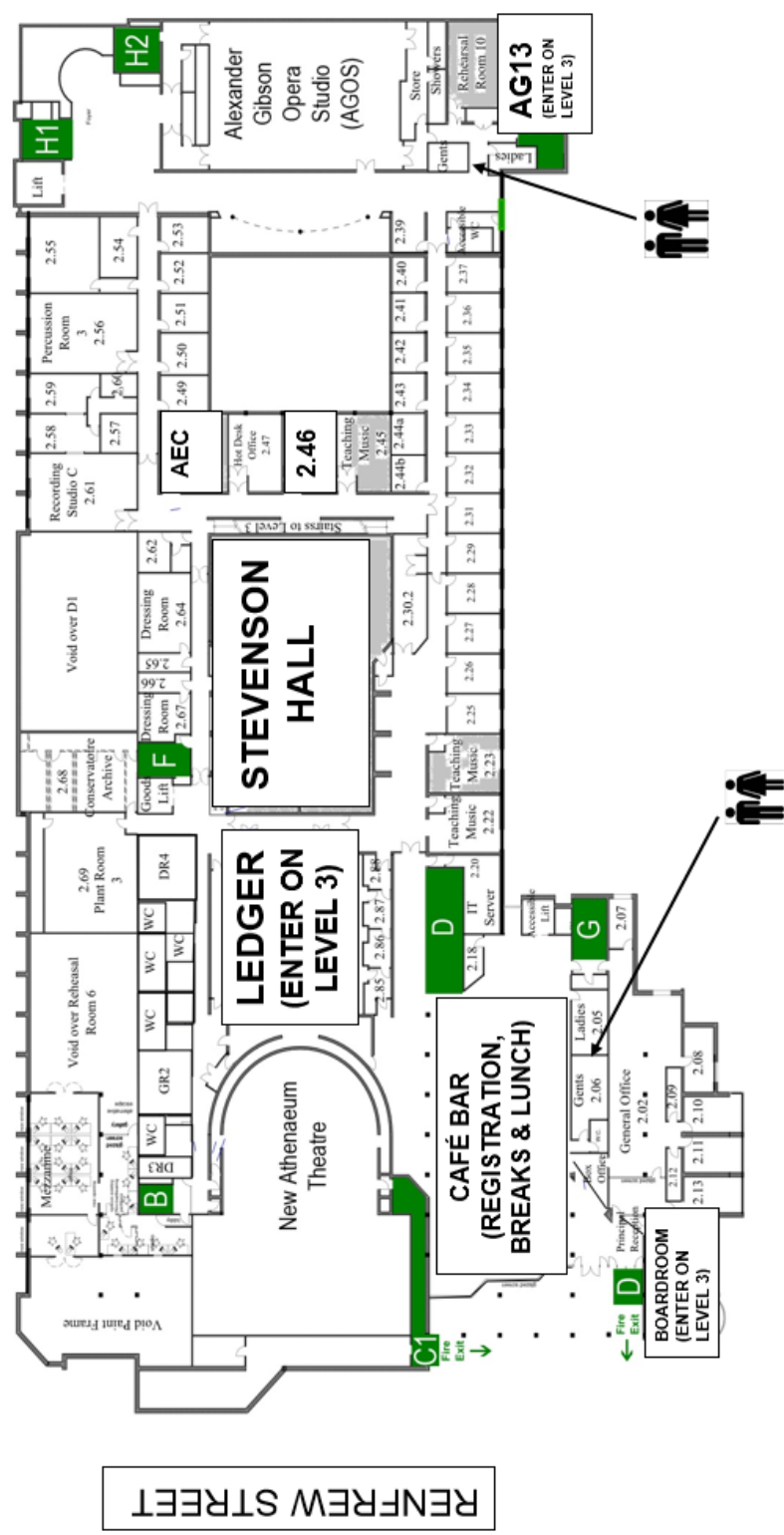
	<p>Others</p> <ul style="list-style-type: none"> - The AEC Information should also arrive to the teachers in the institutions, which is not happening right now; - It would be very helpful if the AEC publications could be translated to Italian and Spanish; - The participants show lot of interest in FULL SCORE, and some of them would be happy to actively take part in the project; - Danger of Multirank: Governments can use the ranking as an excuse for shutting down institutions (devaluation). Informal assessment is more welcome. <p>There should be new faces in the Working Groups</p>
<p>Jacques Moreau</p> <ul style="list-style-type: none"> • France • Luxembourg 	<p>Concerns:</p> <ul style="list-style-type: none"> - U-Multirank. This tool should be used more as a database than as a ranking tool: pre-college pupils are interested in accessing information on higher education institutions for their guidance, and the heads of these pre-college institutions do not always have an extensive knowledge of the possibilities. But it was quite appreciated that there has been no decision. - The artists' patrons. It is important for the participants that the diversity of genres is represented: not only great artists of classical music. It is felt that having a single sponsoring group should not bring to lose the opportunity of having also non-artists persons interested to support the AEC. It seems necessary to have a flexible and diverse status. - FULL SCORE. It is important to strengthen the link between pre-college institutions and higher education: in France, the pre-college music institutions, feel themselves abandoned. In France, an association as Conservatoire de France could be a possible partner in that purpose. - Jeremy Cox's departure. Jeremy Cox, executive director of the AEC, announced his departure at summer 2015. The question of choosing the next executive director is a main concern for the participants. The profile that will be determined is very important, as this position plays an important strategic role in the future of the AEC. - Dance and theatre. Many institutions teach dance or theatre, some both. But these disciplines are not represented in the AEC. A link with ELIA would really be necessary. - Validation of studies abroad. When hosting a foreign student, the comparability to the studies he conducted abroad sometimes creates problem at the hosting institution. <p>French Issues to be addressed:</p> <ul style="list-style-type: none"> - Visibility of the French system. The participants felt necessary to reflect together on appropriate and explicit communication on the structuring of the French system. There is also an internal problem in France. The new association ANESCAS, which brings together the directors of higher education institutions for creative and performing arts, seems important since it builds up its own working group on international subjects. - Link between institutions. The need for solidarity between institutions was expressed: avoid applying between institutions a self-Darwinian policy; "we must act in full transparency, do the best possible with the current map of facilities and resources available today". Another intervention expressed the need to rely on the authority empowered so to act in accordance with the authorizations granted by the Ministry. <p>Erasmus: the participants suggest organizing a meeting space for a common work to pool information and certain actions. A meeting between French Erasmus coordinators was decided (NB: this first meeting was held on 5 December in Paris, during a meeting on Erasmus + organized by the Ministry of Culture).</p>

PRACTICAL INFORMATION

Floor Plans

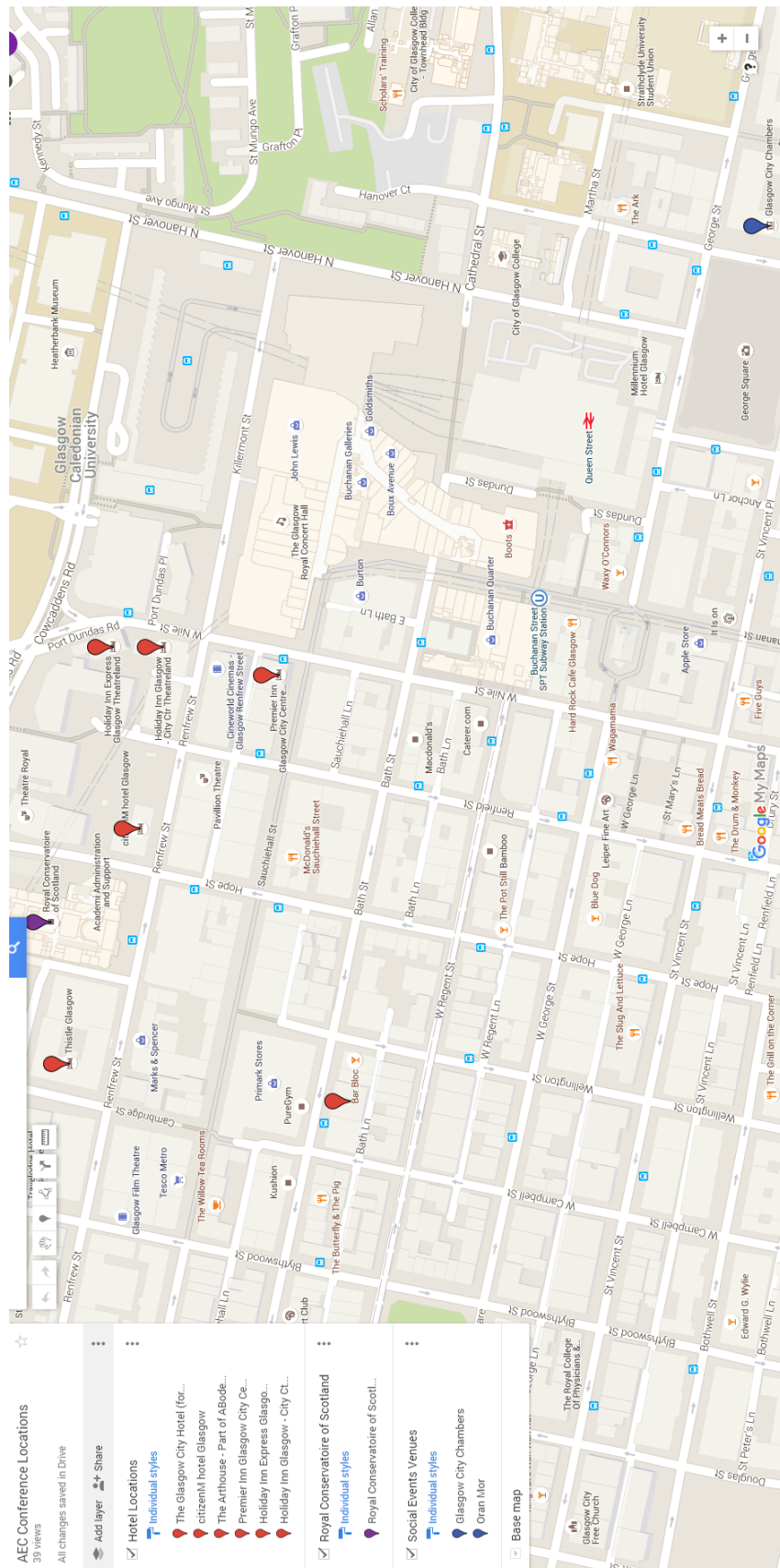


LEVEL 2 (FIRST FLOOR)

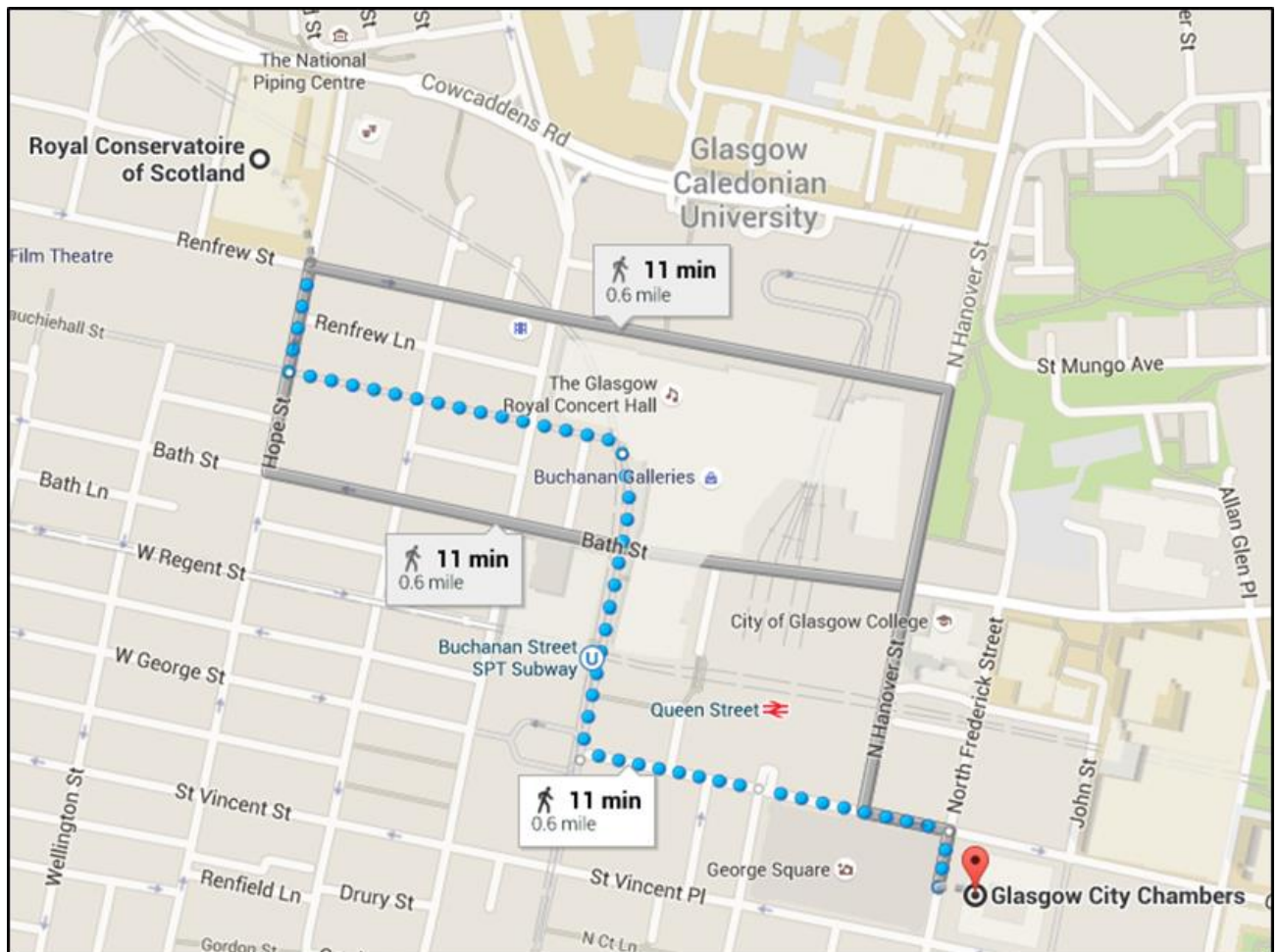


Maps

To see the map on google <https://goo.gl/l3cnS3>



Walking Map to City Chambers (Saturday Dinner)



Wi-Fi information

Delegates can access Wi-Fi during the conference by connecting to **eduroam** or **_The Cloud**. Eduroam is a world-wide roaming access service developed for research and education. More information can be found on the eduroam website <http://www.eduroam.org>. The Cloud can be accessed in public areas of the Conservatoire by selecting it from your Wi-Fi list and creating an account on <http://www.thecloud.net>.

Relevant Addresses

Congress Venue

Royal Conservatoire of Scotland, 100 Renfrew Street, Glasgow, G2 3DB

Welcome Dinner Thursday Evening - BUSES

Oran Mor, Top of Byres Road, Glasgow, G12 8QX

Buses will depart from the Conservatoire at 7.30pm.

Buses will depart from Oran Mor from 11pm, with the last bus leaving at 11.30pm, and return to the Conservatoire.

Gala Dinner Saturday Evening - WALK

Glasgow City Chambers, George Square, Glasgow, G2 1DU

Taxi Number

Glasgow Taxis: +44 (0) 141 429 7070

There is also a taxi rank located outside of the Royal Conservatoire of Scotland on Renfrew Street.

Telephone Numbers Event Coordinators

Sara Primiterra (AEC Events Manager)

AEC Mobile: 0031/639011273 (from 9/11 to 17/11 - only)

Personal Mobile: 0032/496207303

Amy Beth Jordan (Event Manager at Royal Conservatoire of Scotland)

+ 44 (0) 7711 557 114

Transportation

Glasgow International Airport is approximately 20 minutes away by taxi and the estimated fare price is £21. Alternatively, you can take the Airport Express bus (No. 500) into the city centre for £6.50 single or £9 return and get off at Buchanan Bus Station. You are then 5 minutes' walk from the Conservatoire and many of the near-by hotels.

Prestwick International Airport is home to Ryanair and other short haul airlines. Trains run every half an hour to Glasgow Central. It is also possible to fly to Edinburgh Airport and connect to Glasgow by bus and train.

Hotels

Holiday Inn

161 West Nile Street, G1 2RL

+44(0)141 352 8300

www.higlasgow.com

Distance from Royal Conservatoire of Scotland: 0.2 miles

Walking time: 3 minutes

Holiday Inn Express

165 West Nile Street, G1 2RL

+44(0)141 331 6800

www.hiexpressglasgow.co.uk

Distance from Royal Conservatoire of Scotland: 0.2 miles

Walking time: 3 minutes

Premier Inn

St Andrew House, 141 West Nile Street, G1 2RN

+44(0)871 527 9360

www.premierinn.com/en/hotel/GLASTA/glasgow-city-centre-buchanan-galleries

Distance from Royal Conservatoire of Scotland: less than 0.2 miles

Walking time: 4 minutes

Citizen M

60 Renfrew St, Glasgow, G2 3BW

+44(0)20 3519 1111

www.citizenm.com/destinations/glasgow/glasgow-hotel

Distance from Royal Conservatoire of Scotland: 187ft miles

Walking time: 1 minutes

The Glasgow City Hotel (formerly Thistle) Cambridge Street, Glasgow, G2 3HN

+44(0)871 376 9043

www.thehotelcollection.co.uk/hotels/glasgow-city-hotel/Distance from Royal Conservatoire of

Scotland: 0.1 miles

Walking time: 2 minutes

Apex Hotel 110 Bath Street, Glasgow, G2 2EN

+44 (0)131 441 0440

www.apexhotels.co.uk/en/hotels/glasgow/apex-city-of-glasgow-hotel/Distance from Royal

Conservatoire of Scotland: 0.2 miles

Walking time: 3 minutes

Carlton George Hotel

44 W George St, Glasgow, G2 1DH

+44 (0)141 353 6373

www.carlton.nl/george/

Distance from Royal Conservatoire of Scotland: 0.4 miles

Walking time: 9 minutes

Travelodge Glasgow Central Hotel

5-11 Hill Street, Glasgow, G3 6RP+44(0)871 984 6141

www.travelodge.co.uk/hotels/209/Glasgow-Central-hotel

Distance from Royal Conservatoire of Scotland: 0.2 miles

Walking time: 3 minutes

Park Inn by Radisson Glasgow City Centre

139 & 141 West George St, Glasgow, G2 2JJ

+44 (0)141 221 1211

www.parkinn.co.uk/hotel-glasgow Distance from Royal Conservatoire of Scotland: 0.3 miles

Walking time: 6 minutes

Mercure Glasgow City Hotel

201 Ingram Street, G1 1DQ

+44(0)8448 159 103

www.mercure.com/gb/hotel-8336-mercure-glasgow-city-hotel/index.shtml

Distance from Royal Conservatoire of Scotland: 0.7 miles

Walking time: 14 minutes

Blythswood Hotel

11 Blythswood Square, Glasgow, G2 4AD

+44 (0)141 248 8888

www.townhousecompany.com/blythswoodsquare/ Distance from Royal Conservatoire of Scotland: 0.3 miles

Walking time: 6 minutes

Ibis Hotel

220 West Regent Street, Glasgow, G2 4DQ

+44 (0)141 225 6000

www.ibis.com/gb/hotel-3139-ibis-glasgow-city-centre/index.shtml Distance from Royal

Conservatoire of Scotland: 0.5 miles

Walking time: 9 minutes

Grand Central Hotel

99 Gordon St, Glasgow, G1 3SF

+44 (0)141 240 3700

www.thegrandcentralhotel.com

Distance from Royal Conservatoire of Scotland: 0.4 miles

Walking time: 8 minutes

Malmaison Glasgow

278 West George St, Glasgow, G2 4LL

+44 (0)141 572 1000

www.malmaison.com/locations/glasgow/ Distance from Royal Conservatoire of Scotland: 0.4 miles

Walking time: 9 minutes

Millennium Hotel Glasgow

George Square, Glasgow, G2 1DS

+44 (0)141 332 6711

www.millenniumhotels.co.uk/millenniumglasgow/ Distance from Royal Conservatoire of Scotland: 0.5 miles

Walking time: 11 minutes

Please note that hotel reservations should be made by the guests directly with the hotel of their choice and that neither AEC nor the Conservatoire will cover any booking cancellation fees.

List of Restaurants

Restaurants within walking distance of Royal Conservatoire of Scotland

Please note the following suggestions are just a small sample of the wide range of restaurants available in Glasgow City Centre. The Royal Conservatoire of Scotland does not officially endorse any restaurant.

The Red Onion

Red Onion is open 7 days a week serving food all day from 12 noon. It is a contemporary casual dining experience with a menu that offers something for everyone. The kitchen produces new interpretations of classic Scottish cookery, serving dishes that people know and love.

257 West Campbell Street, Glasgow, G2 4TT

Tel: 0141 221 6000

www.red-onion.co.uk

Two Fat Ladies

The menu shows characteristic favouring towards fresh seafood, with daily changing fish platters alongside favourites such as plaice fillets with brown shrimp, caper and parsley butter or a magnificent whole Cornish sole. A must for fish-lovers when in town.

118A Blythswood Street, Glasgow, G2 4EG

Tel: 0141 847 0088

www.twofatladiesrestaurant.com/citycentre

Opium Glasgow

Opium specialises in oriental fusion cuisine, offering a mix of traditional Dim Sum and fusion dishes.

191 Hope Street, Glasgow, G2 2UL

Tel: 0141 332 6668

www.opiumrestaurant.co.uk/

The Grill on the Corner

We focus on no nonsense food; specialising in wholesome ingredients, mixing distinctive textures and flavours that just work together, offering a mix of innovative dishes with comfortable favourites.

21-25 Bothwell Street, Glasgow, G2 6NL

Tel: 0141 248 6262

www.blackhouse.uk.com/glasgow

The Restaurant Bar and Grill

We're about classic and inspired seasonal cooking, amazing steaks and brilliant cocktails to match. We only serve the very best British beef naturally reared on farms selected by us. We pride ourselves on the philosophy of ingredient provenance and are dedicated to ensure that every time you visit us, you will have fantastic food and service.

2nd Floor, Princes Square Shopping Centre, Buchanan Street, Glasgow, G1 3JX

Tel: 0141 225 5622

www.individualrestaurants.com/bar-and-grill/glasgow/

Charcoals

Welcome to the wonderful world of Charcoals Indian restaurant, a truly unique experience of class dining, steeped in the unique art of Indian cooking and immersed in a breath-taking setting in Scotland, for decade we have aspired to make the name Charcoals synonymous with style, luxury and the finer things in life.

26A Renfield Street, Glasgow, G2 1LU

Tel: 0141 221 9251

www.charcoals.co.uk/

Information on Fee Payment AEC Annual Congress 2015

Amount of the Registration Fee

AEC Annual Congress		
Category	If the payment is made before October 1st	If the payment is made after October 1st
Representative of AEC member institution	€200 (+ €30 if attending the MusiQuE pre-Congress workshop)	€300 (+ €30 if attending a MusiQuE pre-Congress workshop)
Representative of non-member institutions	€400	€500
Student from an AEC member institution	€150	€210
Other student	€200	€300

The participation fee includes:

- conference documents
- participation to all plenary and parallel session
- participation to the networking moments
- simultaneous translation in English, French and German of all plenary sessions
- possibility to display information brochures posters and materials about AEC members institutions
- Coffee Breaks
- Two organized Dinners (Thursday 12 and Saturday 14)
- Two organized Lunches (Friday 13 and Saturday 14)
- Concerts organized by the hosting institution
- Assistance by the AEC Office Staff

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

Bank details for payments

BNP Paribas Fortis

Kantoor Sint-Amandsberg, Antwerpsesteenweg 242

9040 Sint-Amandsberg, Belgium

Account Holder AEC-Music

IBAN: BE47 0016 8894 2980

SWIFT/BIC Code: GEBABEBB

When making the transfer, please clearly quote:

- **Invoice number**

or

- the code of the event (Congress 2015)
- the last name of the participant
- the name of your institution (if fitting)

Example: **,Congress2015, Smith, Gotham Conservatory**

Organization

Royal Conservatoire of Scotland

Professor Jeffrey Sharkey, Principal

Professor Maggie Kinloch, Deputy Principal

Dr Gordon Munro, Director of Music

Gemma Carlin

Professor Phil Cunningham

Timothy Dean

Dr Joshua Dickson

Kurt-Hans Goedicke

Eilidh Hughes

Kirsten Hunter

Amy-Beth Jordan

John Logan

Ian Mackay

Dr Gordon McPherson

Professor Allan Neave

Heather Nicoll

Professor Stephen Robertson

Professor Aaron Shorr

Professor Tommy Smith

Gerrie Victor

David Watkin

Nicolas Zekulin

Client Services at the Royal Conservatoire of Scotland

WTMS at the Royal Conservatoire of Scotland

Front of House and Box Office at the Royal Conservatoire of Scotland

AEC Council

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- **Evis Sammoutis** - European University Cyprus, Nicosia
- **Claire Mera-Nelson** - Trinity Laban Conservatoire of Music and Dance, London
- **Don McLean** - Faculty of Music, University of Toronto (co-opted by Council to represent AEC associate members)

*members of the Congress Committee

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Nerea Lopez de Vicuña

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Project Coordinator and
Member of the MusiQuE Staff



Cecilia Cotero

Student Intern



Susan Togra

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