



LISZT ACADEMY  
FOUNDED 1875

ERASMUS NETWORK FOR MUSIC  
*polifonia*



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

# **41<sup>st</sup> AEC ANNUAL CONGRESS & GENERAL ASSEMBLY**

**13-15 November 2014**

**The Liszt Academy of Music,  
Budapest**

*The Future of European Higher Music Education: upholding tradition,  
promoting diversity and encouraging innovation*



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## **INTRODUCTION - The Future of European Higher Music Education: upholding tradition, promoting diversity and encouraging innovation**

This year's Congress addresses three issues of fundamental significance for leaders of higher music education institutions: tradition, diversity and innovation. For the conservatoires, music academies, music universities and Musikhochschulen of Europe, all three of these are all important, and yet to some extent they each pull us in a different direction. How to find a balanced and complementary relationship between them will be critical to securing a strong future for conservatoires and their training practices in the coming years.

Historically, it has been the European tradition of music training that has shaped many aspects of the structure and practices of institutions worldwide. Now, in a truly global landscape, where students have unparalleled freedom to choose where and how they study, diversity and innovation have an increasingly important role in influencing those choices. In this 'market' of higher music education, we are colleagues, but also competitors. It is important that we continue to sustain the spirit of cooperation and sharing good practice which has been a hallmark of the way AEC's members engage with each other through the meetings and other actions of the Association.

In recent years, an essential element of this cooperation has been the strand of project work running through AEC's activities. In 2004, the first 'Polifonia' project was launched. Since then, two further editions of 'Polifonia' have been coordinated by AEC and the third and last of these concludes in December. The congress is an excellent opportunity not only to share the latest outputs but also to celebrate a remarkable decade of collaborative and developmental work.

In January 2014 new EU programmes were introduced and the ERASMUS Networks, of which 'Polifonia' was an outstanding example, came to an end. AEC is committed to ensuring that the achievements of 'Polifonia' continue to be taken forward within the new structures and opportunities for project funding of ERASMUS+ and Creative Europe. In this respect, it has scored an early success by gaining a three-year grant under the Creative Europe scheme of 'Support to European Networks'. The new project, FULL SCORE, takes forward many of the themes of 'Polifonia' and explores how these can be further embedded, both in the lives and work of conservatoires and in the ways that higher music education interacts with the cultural sector and society in general. In particular, FULL SCORE will enable AEC to make a significant contribution to the action proposed by the European Music Council of formulating a European Agenda for Music. We will be asking delegates to share with us in their reflections on how this might best be taken forward over the next three years.

To launch us on this reflection, we are delighted to announce that Enrique Barón Crespo, former President of the European Parliament and one of the key architects of the ERASMUS programme, will attend the Congress as keynote speaker. Sr. Barón Crespo is an enthusiastic

supporter of music and currently holds the position of Chairman of the International Yehudi Menuhin Foundation. Moreover, when he held the Presidency of the European Parliament, it fell to him to address the first meeting of a democratically elected parliament in Hungary in 1990. He is uniquely qualified to speak on the question of how not just European higher music education but Europe itself must strive at this critical point in its history to balance tradition, diversity and innovation to their mutual enhancement.

Next to the AEC Elections and the usual report on the AEC activities, part of the AEC General Assembly 2014 will be dedicated to informing members about the establishment of an independent European subject-specific review body for higher music education institutions and programmes: MusiQuE (Music Quality Enhancement). The AEC Quality Enhancement Committee, with the help of the 'Polifonia' Working Group on Quality Enhancement and Accreditation, has been working since 2011 on bringing AEC to the point where it is ready to launch this body. This is a step which will have enormous significance for AEC and there will be important presentations about the new review body during the General Assembly as well as a procedure to appoint MusiQuE board members.

# PROGRAMME

## Thursday 13 November

### 'Polifonia' Seminars, Newcomers Session, Opening Event

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

Thursday 13 November		
09:00 – 15:00	<b>Pre-Congress Workshop: Introduction to MusiQuE – Music Quality Enhancement: Foundation for Quality Enhancement and Accreditation in Higher Music Education and training for peer-reviewers</b>	Room X, Room XV, Room XVI
	<b>Pre-Congress Polifonia Workshop on Assessments and Standards: exercises and group discussions</b>	Room I
16:00	Registration starts Optional Guided Tour of the Academy in EN, FR, DE <u>Coffee and Refreshments available</u>	Ground floor Foyer
15:30 – 16:45	<i>AEC Council Meeting [for AEC Council members only]</i>	Solti Hall
16:45 – 17:45	<b>Welcome to Newcomers</b> with members of AEC Council and AEC Office Team	Room I
18:00 – 19:00	<b>Opening Event</b> (simultaneous translation not provided) Music introduction by students of the Academy Words of welcome by: <ul style="list-style-type: none"> <li>- <b>HE Dr János Áder</b>, President of Hungary (his Letter of Greetings to be read out)</li> <li>- <b>Andrea Vigh</b>, President of the Liszt Academy of Music in Budapest</li> <li>- <b>Pascale de Groote</b>, President of the AEC</li> <li>- <b>Mark Wait</b>, President of the National Association of Schools of Music USA (NASM)</li> </ul>	Grand Hall
19:00	<b>Buses to the Boat Europa</b>	Király utca/ Liszt Square
20:00	<b>Dinner with Music and departure of the cruise on the Danube (buses will bring participants back to the hotels after dinner)</b>	Sightseeing Boat Europa

## Friday 14 November

# Tradition, Diversity, Innovation: working for European higher music education, through 'Polifonia' and beyond

Reflection Day on current and future agendas for music in Europe

Friday 14 November		
9:00	Optional Guided Tour of the Academy in EN, FR, DE	Ground floor Foyer
9:30	Registration continues – Networking with coffee available	Ground floor Foyer
10:00 – 11:00	<p><b>Plenary Session I</b></p> <p>Music Introduction by students of the Academy</p> <p>Introduction to the Day by <b>Pascale de Groote</b>, AEC President</p> <p><i>“Sounding out shared values: Towards a European Agenda for Music”</i> - How music and culture reinforce the European values of tradition, diversity and innovation, Keynote Speech by Sr. <b>Enrique Barón Crespo</b>, Chairman of the International Yehudi Menuhin Foundation and former President of the European Parliament</p>	Grand Hall
11:00 – 11:30	<p><b>Plenary Session II</b></p> <p><i>“Polifonia 2004 – 2014: The Distance Travelled and Fresh Agendas”</i> - reflections on the project decade, an overview of the results and initial thoughts concerning the future, by <b>Harald Jørgensen</b>, Professor (Emeritus) of Education at the Norwegian Academy of Music, Oslo and external evaluator of 'Polifonia' project 2011-14</p>	
11:30 – 12:00	Informal Networking with Refreshments, 'Polifonia' Poster Sessions and Exhibition	Library
12:00 – 12:25	<b>'Snapshot' Sessions on the Polifonia III Outputs</b> (repeated 3 times)	Room I
Repeated	1 – Assessment and Standards	Room X
12:30 – 12:55	2 – Artistic Research in Higher Music Education	Room XXIII
and	3 – Quality Enhancement, Accreditation and Benchmarking	Opera Studio
13:00 – 13:30	4 – Lifelong Learning: Educating for Entrepreneurship	Dome Hall
	5 – Mobility: Recognition, Monitoring and Joint Degrees	
13:30 – 14:45	Lunch	first floor foyer + Atrium

14:45 – 15:10	<b>Plenary Session III</b> <i>“Widening the Context: current themes and developments across higher music education and how, along with the outcomes of ‘Polifonia’, they might contribute to a European Agenda for Music”</i> – introduction to the discussion groups by <b>Jeremy Cox</b> , AEC Chief Executive	Solti Hall
15:15 – 16:15	<b>Discussion Groups</b> A - “European Tradition and Global Innovation: how the great and older-established European schools can maintain their highly valuable legacy while opening innovative ways?” by <b>Philippe Dinkel</b> , HESGE, Genève and <b>Andras Batta</b> , Liszt Academy of Music, Budapest	Solti Hall
	B - “Changing perspectives: students as partners—the students shadowing project at RNCM” by <b>Amy Webber</b> , RNCM Student Union President 2012-14, <b>Martin Harlow</b> , Vice Principal (Academic), <b>Colin Beeson</b> , Student Shadowing Project Manager the Royal Northern College of Music, Manchester	Dome Hall
	C - “Innovative Conservatoire (ICON) seminars: introducing ICON's approach and reflecting on its future”. by <b>Helena Gaunt</b> , Guildhall School of Music and Drama, London	Room XXIII
	D – U-Multirank developments: <b>Gero Federkeil</b> , Centre for Higher Education Germany, <b>Hubert Eiholzer</b> , Conservatorio della Svizzera Italiana, Lugano and <b>Eirik Birkeland</b> , Norwegian Academy of Music, Oslo	Room X
	E - “Europe’s music education networks: synergies and opportunities” by <b>Adri de Vugt</b> (EAS), <b>Timo Klemettinen</b> (EMU) and <b>Jeremy Cox</b> (AEC)	Opera Studio
	F - “Ensuring access to music education for all throughout Europe and beyond”, <b>László Norbert Nemes</b> , Director of Kodály Institute of the Liszt Academy of Music, Budapest	Room I
16:15 – 16:45	Informal Networking with Refreshments	Foyers, ground and first floors
16:45 – 17:45	Discussion groups repeated	Same rooms as above
17:50 – 18:30	<b>Plenary Session IV</b> <i>“Beyond Polifonia: AEC project activity after 2014 in support of a European Agenda for Music”</i> - the new AEC project, ‘FULL SCORE’, and the future landscape for collaboration between AEC, its member institutions and other European organisations for music, higher arts education and culture, by <b>Pascale De Groote</b> , AEC President	Grand Hall
18:30	Optional Guided Tour of the Academy in EN – FR - DE	
	Free Evening, please see the List of Restaurants	

## Saturday 15 November

### General Assembly, Regional Meetings and Closing Session

Saturday 15 November		
9:00	Guided Tour of the Academy in EN, FR, DE (for non-voting participants only)	Main Building Academy
9:15 – 9:45	Registration for the AEC General Assembly <b><i>All active members need to sign up to get their voting form</i></b>	Grand Hall
09:45 – 11:15	Music Introduction by students of the Academy <b>AEC General Assembly 2014</b> <i>Including presentation of the newly-created Foundation for Quality Enhancement and Accreditation in Higher Music Education: MusiQuE – Music Quality Enhancement and endorsement of MusiQuE Board members and appeals Committee member</i>	
11:15 – 11:45	Networking with Refreshments and voting	Foyers, ground and first floors
11:45 – 13:15	<b>AEC General Assembly 2014, continued</b>	Grand Hall
13:15 – 14:30	Lunch	first floor foyer + Atrium
14:30 – 15:45	<b>Information Forum:</b> Presentations by AEC members Announcement of voting and election results	Grand Hall
15:45 – 16.45	<b>Regional Meetings with Council Members</b> Moderated by Council Members (see reader for list of countries represented)	<b>Birkeland and Hilden:</b> Solti Hall <b>Carioti:</b> Room XXIII <b>Eiholzer:</b> Room XV <b>Kelleher:</b> Room XVI <b>Kurzyński:</b> Room XVII <b>Linowitzki</b> Dome Hall <b>McLean:</b> Room XVIII <b>Moreau:</b> Room I <b>Narejos:</b> Library <b>Schulz:</b> Room V <b>v.d. Elsen:</b> Room X

16:45 – 17:15	<b>Closing Session</b> Music Introduction by the students of the Academy Announcement of the AEC Congress 2015 Closing Remarks	Grand Hall
17:15 – 17:45	<b>Networking with Refreshments</b>	Foyers, ground and first floors
17:45 – 19:30	<b>Free time – Optional Guided Tour of the Academy in EN, FR, DE</b>	
19:30	<b>Gala Concert</b>	Grand Hall
20:45	<b>Buffet Dinner</b>	first floor foyer + Atrium

# SPEAKERS AND ABSTRACTS

## **Friday 14<sup>th</sup> November**

***10:00 – 11:00, Main Hall***

### **Plenary Session I - “Sounding out shared values: Towards a European Agenda for Music” by Enrique Barón Crespo**

*How music and culture reinforce the European values of tradition, diversity and innovation, Keynote Speech by Sr. **Enrique Barón Crespo**, Chairman of the International Yehudi Menuhin Foundation and former President of the European Parliament*

«We are celebrating the 25th Anniversary of the falling of the Berlin Wall. This country played a decisive role in the summer of 1989 opening the Iron Curtain. Less than a year later, I had the honour of addressing the Hungarian Parliament. The Head of Government was Jozsef Antall, a great European. My message was: “The formation of a European political union is a revolutionary process in itself. Member countries voluntarily choose to pool their sovereignties for the good of all.”

What the EU founding fathers fostered was cultural in the sense of transforming a deeply rooted culture of nationalism, dominance and war to one of common values and shared destiny. This was, and is today, the cultural driving force of the whole process. Culture is not an ornament; it is a key sector in every developed and balanced economy. European Higher Music Education is one of our main assets in the globalised world.

The progressive disappearance of arts and humanities at school is one of the most worrisome aspects of current education programmes in many countries. Artistic teaching is not a way of escaping reality but a fundamental part of a good education of responsible citizens, one of the most valuable tools to understand and transform reality in a fruitful fashion.

Becoming a musician requires time-consuming learning, dedication and discipline. In politics charisma, opportunism and fortune play a greater role. However, to play music is a shared responsibility, like implementing good and sound policies. Erasmus is the most successful investment in Europe with more than three million students and professors. In this framework, musical training and formation is the most natural and universal network.

It is the cultural dimension of the European project that still has the power to inspire, when economic and political aspects have come to seem tarnished and devalued. The key message, now as it was 25 years ago, is to reinforce self-confidence and solidarity, transforming diffidence towards neighbours into a basic positive force in European democracy.

For these reasons, the message of music is so important. This is the added value of this Congress and all the networks that we can create. »

***Sr. Enrique Barón Crespo*** was born in Madrid, on the 27th of March 1944. Lawyer and economist, he obtained a P.H.D. in Law and Economics at Universidad Complutense de Madrid (UCM), Degree in Business Administration ( ICADE University- Madrid ) & Diplômé de l'Ecole Supérieure des Sciences Economiques et Commerciales (ESSEC). Former Member of the Spanish Congreso de los Diputados ( 1977-87), Constitutional Father, and former Minister of Transportation, Communication & Tourism of the Spanish Government which achieved the adhesion to the EC (1982-85), he was also Member of the European Parliament (1986-2008), President of the European Parliament (1989-92) and of the Socialist Group in the European Parliament (1999-2004). Former Chairman to the International Trade Committee and to the Foreign Affairs Committee of the EP, Sr. Enrique Barón Crespo speaks seven european languages and is the author of several books about Europe. The most recent are "Europe at the dawn of the millennium" (published in Spanish, English, French, Italian and Slovenian); " Europa, Pasión y Razón; a handbook on "The Treaty of Lisbon & Charter of Fundamental Rights" (published in English, French,, Spanish, German, Italian, Portuguese, Polish and Rumanian); "Más Europa Unida, ¡Unida!" Memoirs and "La Era del federalismo". Chair Jean Monnet "ad honorem", and visiting Professor in Universities all over the World, he is currently President of the "International Yehudi Menuhin Foundation", "The European Foundation for the Information Society" and the "Former Members Association of the European Parliament", Vice-President of the Istituto Internazionale per l'Opera e la Poesia di Verona-UNESCO, member of the Patronato of the Fundación Gala-Salvador Dalí.

**11:00 – 11:30, Main Hall**

**Plenary Session II - “Polifonia 2004 – 2014: The Distance Travelled and Fresh Agendas” by Harald Jørgensen**

*Reflections on the project decade, an overview of the results and initial thoughts concerning the future by **Harald Jørgensen**, Professor (Emeritus) of Education at the Norwegian Academy of Music, Oslo and external evaluator of ‘Polifonia’ project 2011-14*

Harald Jørgensen will give an overview of the work done in the three Polifonia cycles. The background for this work has been the Bologna Declaration from 1999 and documents from subsequent Ministerial meetings. The overall aim has been to enhance quality in our institutions through cooperation, and to facilitate cooperation and mobility of students through comparable educational structures and curricula. Harald will address aims, issues and processes in Polifonia, reflect on the impact of Polifonia, and ask: What now?

***Harald Jørgensen** is Professor (Emeritus) of Education at the Norwegian Academy of Music, Oslo. He has been Rektor (Principal) of the institution (1983-89 and 2002-2005), Head of Research and Development (1995-2002), and Head of the Ph.D. programme (2006-2008). He has published books on issues of research, music education and psychology of music in Norway; published articles in international journals and handbooks, been a member of and chaired national and international committees on issues relevant for higher music education. Among his contributions are *Research into Higher Music Education. An overview from a quality improvement perspective* (Oslo: NOVUS Press, 2009), and written or co-authored chapters on practicing in three international handbooks published by Oxford University Press: “Musical excellence” (2004); “Handbook of Music Psychology” (2009); “Handbook of Music Education” (2012). He has been the leader of several evaluation and accreditation committees in Europe and Asia, and a member of Polifonia 1 and External examiner for Polifonia 3.*

**12:00 – 13:30 (sessions lasting 25 minutes each, repeated 3 times)**

## **‘Snapshot’ Sessions on the Polifonia III outputs**

### **1 – Assessment and Standards**

Assessment of students and their academic achievements is a prominent element in the educational process and a central issue on the higher education agenda in Europe. It has major implications for learning and teaching as well as justifying the awarding of credits, degrees and qualifications on the basis of a set of certified standards and competences. Especially in the artistic disciplines, where assessing artistic ability and quality has a strong subjective aspect and often a non-verbal form, assessment has always been a challenging issue for teachers and students alike. Additionally, recent developments relating to output-oriented curriculum design and competence-based education raise questions regarding the nature and purpose of our assessment practices. Over the last three years the working group 1 has discussed factors influencing transparency, reliability and fairness in assessment in higher music education as well as the role of assessment in the learning and teaching process. A reflective tool has been developed in form of a check-list on central elements of assessment which can guide institutions when developing their assessment culture according to competence based learning and teaching. The check-list will be presented briefly in the snapshot session. In the same session a possible method for the enhancement of the understanding of academic achievement standards will be explained called consensus moderation. Question for discussion: How can artistic performance be assessed fairly and transparently?

#### Working Group 1 – Assessment and Standards:

- **Ester Tomasi-Fumics** (Chair - University of Music and Performing Arts, Vienna)
- **Jacques Moreau** (Cefedem Rhône-Alpes, Lyon)
- **Peder Hoffmann** (Royal College of Music in Stockholm, Stockholm)
- **Jörg Linowitzki** (Lübeck University of Music, Lübeck)
- **Jan Rademakers** (Conservatorium Maastricht, Maastricht)
- **Mary Lennon** (Dublin Institute of Technology Conservatory of Music and Drama, Dublin)
- **Cristina Brito Cruz** (Escola Superior de Musica de Lisboa , Lisbon)
- **Gary McPherson** (University of Melbourne – Faculty of the VCA and Music, Melbourne)
- **Eleonor Tchernoff** (Koninklijk Conservatorium Den Haag, The Hague) from January to June 2014
- **Hannah Hebert** (Koninklijk Conservatorium Den Haag/AEC), The Hague/Brussels) until December 2013

## 2 – Artistic Research in Higher Music Education

Working Group 2, 'Artistic Research in Higher Music Education', has produced three outcomes, all of them aimed at developing a clear environment and context around the increasing activity taking place across the sector in this area. One of these outcomes, the European Platform for Artistic Research in Music, has been delivered in all three years of the project, most recently at the Royal College of Music, Stockholm in March 2014. The other two outcomes share the aim of linking work in the 3rd Cycle with activity carried out in the Masters phase. They are designed to help students, their teachers and academic leaders both to map the activity taking place and to redesign curricula at 2nd-Cycle level to take better account of this activity. A new handbook, viewing the 2nd Cycle as both a gateway to the profession and bridge to the 3rd Cycle, is due for its official launch on November 19th, but it is hoped to distribute an electronic 'preview' copy in English at the Congress. Meanwhile, the framework for a database of student research projects at Masters and Doctoral level is being incorporated into the online Research Catalogue, developed by the Society for Artistic Research. As well as details of the projects, this database includes information about supervisors and is therefore a valuable resource when searching for external examiners or peer reviewers in the new field of artistic research. It is hoped to demonstrate this database at the session, using pilot data from some 200 student projects.

### Working Group 2 - Artistic Research in Higher Music Education:

- **Peter Dejans** (Chair - Orpheus Instituut, Gent)
- **Rubén López Cano** (Escola Superior de Musica de Catalunta (ESMUC), Barcelona)
- **Mirjam Boggasch** (Hochschule für Musik Karlsruhe , Karlsruhe)
- **Tuire Kuusi** (Sibelius Akatemia, Helsinki)
- **Philippe Brandeis** (Conservatoire National Supérieur de Musique et Danse de Paris, Paris)
- **Henk Borgdorff** (Society for Artistic Research (SAR), Bern)
- **Stephen Broad** (Royal Conservatoire of Scotland, Glasgow)
- **Lina Navickaite** (Lithuanian Academy of Music and Theatre, Vilnius)
- **Huib Schippers** (Griffith University Brisbane, Brisbane)
- **Sean Ferguson** (McGill University Schulich School of Music, Montreal)
- **Jeremy Cox** (European Association of Conservatoires (AEC), Brussels)

### 3 – Quality Enhancement, Accreditation and Benchmarking

The 'Polifonia' WG on Quality Enhancement, Accreditation and Benchmarking has divided its work over the last three years into two strands: exploring different concepts of benchmarking, its use in music higher education and developing a benchmarking guide; and assisting the AEC Quality Enhancement Committee in the creation of a European independent evaluation body which will conduct reviews of higher music education institutions and programmes. During the snapshot session, participants will be introduced to these two areas.

New sets of standards for the review of higher music institutions and programmes These three sets of standards - Standards for Institutional Review, Standards for Programme Review and Standards for Joint Programmes - are based on the AEC Criteria for Institutional and Programme Review developed in 2007 and revised in 2011. The new standards will be used by MusiQuE – MusiQuE Quality Enhancement (Foundation for Quality Enhancement and Accreditation in Higher Music Education), the body which is taking over responsibility from the AEC for reviews in higher music education. Members of the WG will briefly present MusiQuE, give an overview of the three sets of standards and discuss how they can be used by AEC members for internal and external quality assurance.

Benchmarking Guide Learning from each other: sharing good practice through benchmarking. The WG compared benchmarking to a stick which you can use to hit someone or help someone if used as a walking stick. It is the latter approach (sometimes known as benchlearning), that the working group wishes to promote in this guide, demonstrating that the use of benchmarking as a developmental tool can be very helpful to all AEC members. Members of the WG will give of brief overview of the Guide, including the WG definition of "benchmarking" and illustrate with some real-life examples the benefits and challenges of undertaking benchmarking projects in music education institutions.

*The second session (12:30 – 12:55) will be delivered in English with support in French (if needed).*

*The third session (13:00 – 13:30) will be delivered in English with support in German (if needed).*

#### Working group 3 - Quality Enhancement, Accreditation and Benchmarking

- **Stefan Gies** (Chair - Hochschule für Musik Carl Maria von Weber, Dresden)
- **Janneke Ravenhorst** (Koninklijk Conservatorium Den Haag, The Hague)
- **Claire Michon** (CESMD de Poitou-Charentes, Poitiers)
- **Terrell Stone** (Conservatorio di Musica di Vicenza Arrigo Pedrollo, Vicenza)
- **Grzegorz Kurzynski** (K. Lipinski Academy of Music in Wroclaw, Wroclaw)
- **Dawn Edwards** (Royal Northern College of Music, Manchester)
- **Valentina Sandu Dedi** (Universitatea Nationala de Muzica Bucuresti, Bucharest)
- **Orla McDonagh** (The Royal Irish Academy of Music, Dublin)
- **Vit Spilka** (Janaček Academy of Music and Performing Arts, Brno)
- **Sam Hope** (National Association of Schools of Music - USA, Reston)
- **Linda Messas** (European Association of Conservatoires (AEC), Brussels)

## 4 – Lifelong Learning: Educating for Entrepreneurship

A rapidly changing professional landscape in which the professional musician's career increasingly requires an entrepreneurial mind-set, skills and know-how constituted the initial impetus for the working group "Educating for Entrepreneurship," which focused on entrepreneurship training within higher music education, the skills such training needed to cover, the current European landscape and models of good practice that could serve as the basis for a much more developed pattern of provision. Entrepreneurship has been defined here as rooted in a solid artistic vision/project and specific political, social, economic, cultural and geographic contexts, integrating in turn soft and hard skills as well as interdisciplinary, collaborative and innovative synergies.

'Polifonia' WG4 surveys suggest five distinct European approaches to entrepreneurship and innovation, from primary school through higher education (Anglo-Saxon, Scandinavian, Continental, Mediterranean and Eastern-Central European). Each model details how entrepreneurship and innovation sit more broadly in each region within the context of the organization and funding of culture, partnerships and mentoring.

Models of curricular practice as well as entrepreneurial "success" stories from the profession across Europe as well as a series of interactive workshops involving students, professors and music professionals provided additional documentations and fine-tuned final outcomes, available as an on-line handbook and reference tool at [www.musicalentrepreneurship.eu](http://www.musicalentrepreneurship.eu).

### Working group 4 - Educating for Entrepreneurship

- **Gretchen Amussen** (Chair - Le Conservatoire de Paris, Paris)
- **Renate Böck** (European Federation of National Youth Orchestras, Klosterburg-Weidling)
- **Anita Debaere** (PEARLE\* Performing Arts Employers' Associations League Europe, Brussels)
- **Helena Maffli** (EMC - European Music Council, Bonn)
- **Helena Gaunt** (Guildhall School of Music & Drama, London)
- **Hans Ole Rian** (FIM - Fédération Internationale des Musiciens, Paris)
- **Raffaele Longo** (Conservatorio di Musica 'S. Giacomantonio', Cosenza)
- **Timo Klementinen** (EMU - European Music School Union, Utrecht)
- **Mark Lambrecht** (ESTA - European String Teachers Association, Brugge)
- **Andrea Kleibel** (University of Music and Performing Arts, Vienna)
- **Ángela Domínguez** (European Association of Conservatoires (AEC), Brussels)

## 5 – Mobility: Recognition, Monitoring and Joint Degrees

The Working group 5 on Mobility: Recognition, Monitoring and Joint Degrees will present to the AEC members the main results of these three years of work under the framework of the 'Polifonia' project. During this session, the WG members will provide information about the handbook on Joint Programmes to be launched at the end of the project. This guideline explains how to develop a joint programme in HME, including a number of case studies that portray the common challenges to be faced when developing joint study programmes in HME. Next, the group will give an insight into the final report on external examining. During the session, participants will have access to the final draft of this study aiming at facilitating reciprocal external examining arrangements in HME. Moreover, the group will take participants through the Step by Step guide for Erasmus+ and the online tools designed in order to overcome obstacles within mobility. Finally, the group will report on the interactive workshops carried out during the last two annual meetings for international relations coordinators with a focus on international strategies of HME institutions, as well as how to deal with obstacles and challenges related to staff and teacher mobility.

### Working group 5 – Mobility: Recognition, Monitoring and Joint Degrees

- **Rineke Smilde** (Co-chair - Prins Claus Conservatorium, Groningen)
- **Keld Hosbond** (Co-chair - Det Jyske Musikkonservatorium, Aarhus)
- **Ioannis Toulis** (Music Department - Ionian University Corfu, Corfu)
- **Chris Caine** (Trinity Laban Conservatoire of Music and Dance, London)
- **Hanneleen Pihlak** (Eesti Muusika - ja Teatriakadeemia, Tallinn)
- **Aygül Günaltay** (State Conservatory of Istanbul, Istanbul)
- **Maarten Weyler** (Conservatorium Hogeschool Gent, Ghent)
- **John Galea** (Università të Malta, Malta)
- **Shane Levesque** (Hong Kong Academy for Performing Arts, Hong Kong)
- **Eleonor Tchernoff** (Koninklijk Conservatorium Den Haag, The Hague) from January to June 2014
- **Hannah Hebert** (Koninklijk Conservatorium Den Haag/AEC), The Hague/Brussels) until December 2013

**15:15 – 16:15, repeated at 16:45 – 17:45**

## **Discussion Groups**

*Widening the Context: current themes and developments across higher music education and how, along with the outcomes of 'Polifonia', they might contribute to a European Agenda for Music*

### **A - European Tradition and Global Innovation**

*How the great and older-established European schools can maintain their highly valuable legacy while opening innovative ways?" by **Philippe Dinkel**, HESGE, Genève and **András Batta**, Liszt Academy of Music, Budapest*

The Conservatoire de Musique de Genève is one of the oldest European music schools (1835), founded as a private institution in small city by a wealthy music lover for the edification and entertainment of his fellow citizen. Nearly 180 years later, the context has completely changed : Geneva is an international city hosting the United Nations and several important professional musical institutions – The Orchestre de la Suisse Romande, the Grand-Théâtre de Genève, the Concours de Genève and the Haute Ecole de Musique de Genève. In the meantime, the local life opened itself to all kinds of other musical cultures: early music, jazz, contemporary music, ethnic music and the like. Philippe Dinkel will describe shortly the challenges sustained by an old institution in front of such massive mutations: political and economic situation, curriculum, structures, funding, partnerships, new technologies and so on. Even if each local situation is conditioned by historical and geographical conditions, Philippe will try to suggest some general trends how to stay faithful to one's cultural heritage while opening widely to the global village.

The Liszt Academy (LA) Budapest is based in his 139 years history on spiritual „pillars” which can be signed by names of global and local importance of the music history: Franz Liszt, Béla Bartók, Zoltán Kodály, Ernő (Ernst von) Dohnányi, Jenő Hubay, Leó Weiner. Every generation of musicians in the LA can be originated to them. They represent partly the innovative (Liszt, Bartók, Kodály) and partly the conservative thinking (Dohnányi, Hubay, Weiner). Their works symbolize also issues of music: the tradition of the high quality of (solo) instrumental playing on the great example of Liszt, Dohnányi, Hubay; the fine culture of the chamber music, especially of the string quartet developed by the prestigious workshop method of Weiner; the importance of the music teacher training based on the synthesizing method and philosophy of Kodály; the role and real understanding of the art of folk music in sense of Bartók and Kodály. The challenge of the institution with such a great tradition is the ability of revival. The LA lived in the last 10 years in the experience of a great reform in the infrastructural development (renovation of the historical main building, establishing a new building), which

offered a lot of opportunities to enhance global and innovative projects. Some examples to be detailed in personal discussion:

- the LA as a double faced institution: education and concert life as spiritual unity (some pilot projects)
- the LA as living museum: efforts to make the past actual
- the LA as centre of the artistic research: projects interdisciplinary, involving outside partners from the Hungarian music scene
- the LA as a educational „incubator” for the future generations: new ways of the ensemble playing and entrance to the music industry
- the LA as the peak of the Hungarian music educational system – responsibility and opportunity

There are to mention some special East-European, “small nation” problems as well. It is much more difficult to be global for example from Hungary than from many other parts of Europe (language, historical background, etc.). An open discussion how to cross borders from that point of view can be enlightening for some other countries facing this kind of difficulties.

**Philippe Dinkel** was born in Vevey and has completed his piano studies in Lausanne (Philippe-Jules Godard), Geneva (premier prix de virtuosité, class of Harry Datyner), Bloomington (Indiana University, Alfonso Montecino) and Brussels (Pascal Sigrist). Chamber music is highly important in his concert activities, notably within the Trio Musiviva (1st prize of the Colmar competition), with the Quatuor Sine Nomine, as well as with various other artists and ensembles. He also got a Master of Musicology at the Geneva University. Author of numerous articles and conferences, he has taught musicology, music history and analysis before becoming head of the Conservatoire de Musique de Genève, and from 2009 of the Haute Ecole de Musique de Genève. He has been president of the Conference of the Swiss Music Universities and also served on the board of the Association Européenne des Conservatoires and in various juries including the Clara Haskil competition, the Tchaikovsky competition for young musicians and the Enesco Competition. He is also on the board of the Geneva Competition and dean of the Music Department of the University of Applied Sciences of Western Switzerland.

**András Batta, was** born in Budapest 1953. He completed his studies in Violoncello and Musicology at the Franz Liszt Academy of Music in 1977 and 1979. He conducted researches about F. Liszt and Richard Strauss music (Diploma: *The Music of the Future. The Symphonic Poems of F. Liszt*, 1979 and wrote a PhD Dissertation with the title “From the Improvisation to the Symphonic Poem – Liszt way from the Pianist to the Composer”. He has been carrying on his pedagogical activity from 1979 until today in the Liszt Academy (Musicology, music history; Habilitation: *About the late work of Richard Strauss*, 2002).

He also carried on an intensive activity as music journalist in the Hungarian Radio and Television and in ORF (Vienna) from 1976 to 2002. Between 1996 and 2002 he was editor at Könemann Music Budapest and Könemann Publishing House in Cologne and editor of the lexicon “Opera” (Cologne, 1999). Between 2002 and 2004 he was vice rector and from 2004 to 2013 rector of the Liszt Academy Budapest. As rector, his main achievements are the historic preservation and renovation of the legendary main building of the Liszt Academy, the creation of

*a new building in modern sense of the higher music education (György Ligeti Building of the Liszt Academy) financed by the EU and by the Hungarian Government, the integration of the Kodály Music Pedagogical Institute to the Liszt Academy and the establishment of the department of folk music.*

## **B - Changing perspectives: students as partners—the students shadowing project at RNCM**

*By **Amy Webber**, RNCM Student Union President 2012-14, **Martin Harlow**, Vice Principal (Academic), **Colin Beeson**, Student Shadowing Project Manager the Royal Northern College of Music, Manchester*

How do we really get to understand the experience of our conservatoire students? How well do students understand the working lives of their teachers, and the duties and responsibilities of those who run their institutions? The reciprocal benefits of UK student-staff shadowing schemes is well documented, but whilst the findings of these studies may have led to change in teaching and learning or assessment practices, the changes themselves appear to have been serendipitous in nature. After a small pilot the Royal Northern College of Music has recently completed a project funded by the Higher Education Academy examining how more targeted shadowing projects can lead to interventions, and quality enhancements. The presentation will describe the methods used in the project, the outcomes and findings, and offer advice to peer institutions keen to set up similar schemes.

***Amy Webber** is a singer and educator who gained a first class BMus (Honours) degree from the RNCM in 2011. She was President of the RNCM Students' Union for two years, leading some significant changes in the Union's make-up and taking it from strength to strength. A dynamic and energetic performer, Amy now works in both classical and jazz styles, as a performing arts teacher and as a part-time member of College staff. She was central to the work of the student shadowing project team, co-ordinating student participants, and leading on thematic areas of investigation.*

***Martin Harlow** is Vice-Principal (Academic) at the RNCM. After working as a professional clarinettist he took a senior lectureship at Birmingham Conservatoire (1995). He has higher degrees from the University of Sheffield (MPhil, 1996; PhD, 2004). The focus of his research is music of the Classical period on which he has published widely in books and journals. He has edited for publishers including Bärenreiter, Ut Orpheus and A-R Editions. At the RNCM Martin has taught undergraduates and postgraduates, and supervises research degrees, primarily in his specialist field of eighteenth-century performance practice. He has acted as external examiner and consultant for many UK conservatoires and universities. He was leader of their recent shadowing project.*

***Colin Beeson** received his early music education and training in London and at the University of Reading. He joined the staff of the RNCM in 1975. In 1990 he became the College's first Academic*

*Registrar, and was later Vice-Principal (1999–2007) and Deputy Principal (2007–2010). Colin took early retirement from the College in 2010 to pursue other activities including educational consultancy in the UK and abroad, examining for the ABRSM, work as an institutional auditor for the Quality Assurance Agency, and to pursue his passion for opera as Music Director of Preston Opera. He continues to undertake teaching duties at the RNCM, and was manager of their recent shadowing project.*

## **C – Innovative Conservatoire (ICON) seminars: introducing ICON's approach and reflecting on its future**

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

The Innovative Conservatoire (ICON) is an international collaboration chaired by the Guildhall School of Music & Drama, bringing teachers from music conservatoires together to share and explore practice, reflect, research and innovate. ICON centres on tailor-made professional development for conservatoire teachers, focused on bi-annual residential seminars, designed to stimulate knowledge exchange and collaborative reflective practice. The project enables teachers from over 25 conservatoires worldwide to engage with core values, change and innovation in the heart of the process of teaching and learning, to articulate professional knowledge, and to become key players in the growing international community of practice-based inquiry. Recent Seminar themes have included effective one-to-one, small group and masterclass teaching, practising, health and well-being, the role of coaching/mentoring and assessment and feedback. The seminar formats differ significantly from conventional conferences or seminars, with themes explored through participants' own artistic practice, through improvisation and through a number of innovative and creative working methods. The aims of the workshop are to share and engage participants in ICON's practical approach and to discuss how it might best continue to serve the conservatoire community. Staff development needs in the conservatoire sector are very specialised and our contention is that, rather than off-the-shelf training packages or those devised for higher education generally, the customised and artistically-driven ICON approach is highly relevant and effective. In this workshop we are particularly interested in working with and hearing from senior conservatoire managers and those responsible for staff development programmes. ICON is fundamentally about practice and working through practice, so after a brief introduction, we will share a typical practical working form on the theme of peer teaching and peer learning to give participants a flavour of the ICON approach. Asking how we can encourage students to explore their own questions on their performance using coaching and critical response techniques, we will invite participants to take the roles of student, teacher and observer. The 'repertoire' we will work with will be new to all: it may be a poem, a short improvisation or something else. Following the practical work we would like to explore how the ICON approach could be most effectively used in future conservatoire professional development programmes and how practically that might work, taking account of institutional needs and priorities. For example, we have successfully trialled an 'ICON-go' model where a programme is customised for a particular institution and facilitated by a small

number of ICON experts; we are also keen to explore accreditation models and how ICON could contribute to a portfolio for staff pursuing professional qualifications.

**Professor Helena Gaunt** is the Vice Principal and Director of Academic Affairs at the Guildhall School of Music & Drama in London, where she provides strategic leadership in research, innovation and enterprise. She is also a National Teaching Fellow (2009). Her current research focuses on one-to-one and small group tuition in conservatoires, orchestral musicians in the 21st century, and the role of improvisation (verbal and musical) in developing professional expertise. She is an Associate of the Centre for Musical Performance as Creative Practice (CMPCP), funded by the Arts and Humanities Research Council. Alongside research, she is a professional oboist and has been a member of the Britten Sinfonia. She is a co-editor of Music Performance Research and a member of the Editorial Board of the British Journal of Music Education. Helena co-directs the Innovative Conservatoire seminars, a programme of international professional development for conservatoire teachers, and is also the Chair of the Forum for Instrumental and Vocal Teaching for the International Society of Music Education (ISME). From 2007-2010 she chaired the Research group of the Polifonia project for the Association of European Conservatoires (AEC), resulting in a Polifonia handbook *Researching Conservatoires*. Helena lives in London and has five children, including two sets of twins.

## **D – U-Multirank developments**

by **Gero Federkeil**, Centre for Higher Education Germany, **Hubert Eiholzer**, Conservatorio della Svizzera Italiana, Lugano and **Eirik Birkeland**, Norwegian Academy of Music, Oslo

***Members are encouraged to attend one of the repeated sessions on U-Multirank to prepare for the General Assembly decision on a pilot project to explore field-based indicators for music***

U-Multirank is a European ranking system whose basic aim is to provide transparency about the diversity of higher education institutions. Compared to other global rankings U-Multirank provides information on a wide range of higher education institutions and enables the user to identify and compare institutions with similar profiles and missions.

The presentation will outline the implications of this approach for the U-Multirank methodology. It is the multi-dimensional character of U-Multirank which distinguishes it from other global rankings. U-Multirank 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, based on individual disciplines. In contrast to other rankings, U-Multirank is user-driven: it leaves the decision on the relevance of individual indicators to users, and abstains from calculating a composite overall score.

All these features will be demonstrated by showing the online web tool which has been developed. In the second part of the presentation, experiences with, and reactions to, the first

publication of U-Multirank (in May 2014) will be discussed. Questions and initial ideas of how the U-Multirank methodology might be applied to the field of music will be presented and discussed. The presentation will close with an outlook on the future of U-Multirank.

**Gero Federkeil** is Head of International Rankings at the CHE – Centre for Higher Education, Guetersloh, Germany. He is responsible for international ranking activities at CHE, including the U-Multirank project funded by the European Union. In October 2009, he has been elected Vice-President of IREG Observatory on Academic Ranking and Excellence.

He is an internationally recognized expert in the field of rankings. His main fields of work and publications include rankings, performance indicators, benchmarking, quality assurance and issues of employability/ university – labour market relations. He is a member of the German Association of Evaluation and a team member of the CHERPA Network. Before joining the CHE in 2000 he worked as consultant for the German Council of Science and Humanities for seven years in the field of higher education policy, labour market and higher education, investments in higher education, evaluation and university medicine. He holds a Master Degree in Sociology (1989) from Bielefeld University.

**Eirik Birkeland** has been Rector of the Norwegian Academy of Music from 2006-2013. He was born in 1953 and has studied History at the University of Bergen and Music at the University of Oslo and the Norwegian Academy of Music. As a performer he has been Principal Bassoonist in the Royal Danish Orchestra in Copenhagen from 1980-84 and Co-principal Bassoonist in the Oslo Philharmonic Orchestra from 1984-2006. He is a dedicated chamber musician, playing in a number of ensembles, and has appeared as soloist with the Oslo Philharmonic Orchestra and other symphony orchestras. As Principal of the Academy, he established a dynamic leadership group with focus on high quality in education, musical renewal and critical reflection. The Norwegian Academy of Music aims at developing its quality through international participation, collaboration and transparency. During the last years, he has also been Secretary General for the Association of the Nordic Music Academies (ANMA), and played an active part as Board Member of the Oslo Philharmonic Orchestra, Knowledge Oslo, and the Norwegian Association of Higher Educational Institutions. He is at present leading an Expert Committee appointed by the Norwegian Ministries of Education and Culture to evaluate and propose restructuring of the cultural sector's total contribution to the aesthetic subjects in primary and secondary schools.

**Hubert Eiholzer** is Vice-Director and Head of Research and Development at the Conservatory of Southern Switzerland (Conservatorio della Svizzera Italiana). He holds a PhD in Philosophy from Oxford University (UK) and a Licence ès Lettres (Humanities degree) from the University of Fribourg (CH) as well a Diplôme d'enseignement de piano (Piano Teaching Diploma) from the Conservatoire of the same city. Hubert Eiholzer has played a key role in developing the profile of research work within conservatories in Switzerland, beginning with his appointment in 1995 as Secretary to the Swiss National Science Council's Commission Developing Music Research at Conservatories (F&E-Profil der Musikhochschulen). In 1999 he co-founded with the national Coordination Center for Music Research and served as the Center's first Director. He was co-organizer of the first European Conference on Research Relevant to the Work of Music

*Academies and Conservatoires, (Lucerne, CH, 1999). Hubert Eiholzer has participated in various AEC working groups, including The Implications of the Bologna Declaration for Higher Education in Music (2001-2004) and Third Cycle Studies in Music (2004-2007). These groups were the first to develop learning outcomes for each of the three cycles. In 2006 he was elected to the AEC Council, where he currently serves. In this role he has worked with other board members to introduce and organize Thematic Days within the AEC Annual Meeting (Research in 2009; The Sustainable Conservatoire in 2010, and The Musician in Society in 2011).*

## **E - Europe's music education networks: synergies and opportunities**

*by Adri de Vugt (EAS), Timo Klemettinen (EMU) and Jeremy Cox (AEC)*

**The Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC) the European Music Schools Union (EMU) and the European Association of Music in Schools (EAS),** have a good history of cooperation. The three networks cover a major part of formal music education and for several reasons they have decided to further define and enhance the areas and levels of cooperation between EAS, EMU and AEC in support of their respective and complementary missions and memberships:

- EMU aims to promote music education and music practice; to co-operate by exchanging information on all questions concerning music schools; and to promote exchanges of student delegations, teachers, pupils, orchestras, choirs, other music groups and the like.
- AEC 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.
- EAS brings together all those concerned with music education to share and exchange knowledge and experience in professional fields and to advocate for high quality music education accessible to all.

This symposium will inform on the aims, organisation and strategies of EMU and EAS and on the arguments for cooperation and joint strategy of the three organisations. A discussion with the panel and audience will focus on how closer cooperation between EAS, EMU and AEC will bring added value to all three organisations and their members.

***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, focussing 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. Since 2011 he has been president of the European Association for Music in Schools.*

**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.

Other international working experience in Nordic culture organizations, European Conservatory Union (AEC) and Unesco Advisory Committee for Arts Education.

**Jeremy Cox** became the AEC's Chief Executive in January 2011. Prior to joining the AEC, Jeremy had more than ten years' experience as Dean of the Royal College of Music in London, with overall responsibility for learning, teaching and research in that institution.

Jeremy read Music at Oxford University and completed his Doctorate there in 1986. His specialist field is the songs of Francis Poulenc and he has a book in preparation on this subject. While at Oxford, he sang in the Chapel Choir of New College and subsequently performed with a number of specialist chamber choirs, including the 'Clerkes of Oxenford'. Alongside his work in a range of Music departments and institutions across the UK, including three years in Scotland, he pursued an active career as a singer and conductor and occasionally turned his hand to composition, mainly for voice and chamber ensembles.

Jeremy has been closely involved in European developments in higher music education since the start of the Bologna Process and was the chief architect of the AEC's 'Polifonia' Learning Outcomes that are now widely used as reference points across the European higher music education sector. He has written AEC guides on Curriculum Design & Development and on Admissions & Assessment, and has worked as an expert advisor for the AEC and for the Tuning Process in Europe and Australia. As part of the AEC's growing activity in the area of accreditation, he has chaired evaluations of several higher music education institutions and programmes across Europe.

## **F - "Ensuring access to music education for all throughout Europe and beyond"**

by **László Norbert Nemes**, Director of the Kodály Institute of the Liszt Ferenc Academy of Music Budapest

The great hope still lives in many of us working in higher music education that what we produce through music-making will not always be limited within the walls of the concert hall but that music, as the most powerful source of spiritual nourishment, will one day be

accessible to EVERYONE. We believe that music-making can bring together people of different ages, races and faiths, people with diverse musical experiences, people from all walks of life, people from different socio-economic status and can create joyful experiences for EVERYONE.

In order to try and transform this hope into action, it is important that any contribution by AEC to the formulation of a 'European agenda for music' should highlight this issue of access, and should explore concrete ways of implementing the third of the Five Musical Rights promulgated by the International Music Council: **'For all children and adults to have access to musical involvement through participation, listening, creation and information'**.

This session will consist of a thirty-minute-long presentation by László Nemes and a thirty-minute-long discussion following it. The presentation aims at initiating discussion on the role and place of musical art in our society and the responsibility of artist-educators to serve as missionaries for the preservation of the aesthetic and humanistic values expressed in musical art and for the transmission of these values, capable of enhancing social and cultural transformation, to the next generations, to our children.

The presentation will highlight the following topics:

- (1) new trends in concert programming and concert pedagogy,
- (2) the role of active music-making in music education,
- (3) models of musical learning, both in the formal and informal context,
- (4) the Hungarian model: vocal-based music education creating an access route for young people and amateur musicians to the rich treasury of musical art,
- (5) the Kodály Concept and El Sistema.

**László Norbert Nemes** (1969), the director of the Kodály Institute of the Liszt Academy of Music since 2008, is one of the most acclaimed Kodály music pedagogues worldwide. He regularly holds workshops, master classes and seminars in Australia, Brazil, Canada, China, Finland, Greece, Ireland, Italy, Japan, Korea, The Netherlands, The Philippines, Poland, Portugal, Singapore, Switzerland, the United Kingdom, etc. not only as a Kodály specialist, but also as a choir conductor. Between 1997 and 2009 he worked as the Associate Conductor of the Hungarian Radio Children's Choir, made several recordings and toured across Europe and Japan. In recognition of this activity he received the most prestigious Hungarian music award, the Bartók-Pásztory Award in 2005. Upon his appointment as a director of the Kodály Institute he reduced the conducting activity; currently he is leading the Choir of the Kodály institute and the New Liszt Chamber Choir.

László Norbert Nemes is the Vice President of the International Kodály Society, Honorary Member and Patron of the British Kodály Academy and Patron of Education at the National Youth Choir of Scotland. He is Chair of the Board of Directors at the AGAPE Joy of Music, Joy of Life Foundation established for the promotion of the pedagogy of Klara Kokas.

**17:50 – 18:30, Main Hall**

**Plenary Session IV - “Beyond Polifonia: AEC project activity after 2014 in support of a European Agenda for Music” by Pascale De Groot**

*The new AEC project, ‘FULL SCORE’, and the future landscape for collaboration between AEC, its member institutions and other European organisations for music, higher arts education and culture, by Pascale De Groot, AEC President*

**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 provide 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 EJN 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)*

## **European Agenda for Music**

*(adapted from a document circulated by the European Music Council – EMC - in 2013)*

### **Background**

The idea for a European Agenda for Music emerged from discussions amongst the EMC Board in autumn 2012 about the future of music in Europe. For such a document to be representative, reflecting all elements of the European Music sector, the EMC invited its members as well as other significant non-member organisations to join the debate on what actions need to be taken to secure a musically thriving Europe in the future. The Agenda will therefore have a horizontal approach as it will bring together the music industry and the civil society organisations for music.

### **Reasons for a European Agenda for Music**

At present the music sector in Europe is highly fragmented. This neither portrays a positive image of the sector, nor does it allow the sector to function as a whole. Through consensus, the sector can achieve better politics favouring music. The creation of an Agenda will bring all stakeholders to one table, allowing them to get to know each other better. An informed sector is a strong sector that knows what it wants, which will be received well by policy makers.

### **Objectives**

The European Agenda on Music will enable the whole music sector to speak in one voice. It will be a platform for collaboration and exchange. Initiated by the European Music Council, its coordination will remain with the EMC, however the Agenda itself is a document owned by everyone involved. The International Music Council's **Five Musical Rights** will form the basis of the document, and will inform the long term goals of the project.

The aim of the document is not to develop separate policies for music, but for the sector to put forward its own priorities which will improve the situation of music in Europe. The European Commission has expressed a desire for there to be more cooperation between the various cultural disciplines; however, it is important that the specifics and needs of each individual sector be highlighted, which can be done with the Agenda.

Should the European Union or national governments want to make decisions concerning music in the future, the Agenda will provide them with a thorough document (and a united sector) to which they can refer. The EMC and its partners in this venture are the voice of music in Europe. Taking conclusions from its membership survey conducted in early 2013 and a mapping exercise of its members, the EMC identified the following questions as a first choice of those to be addressed in the Agenda:

- How to stimulate musical creativity and creation
- How to improve circulation of European repertoire inside and outside of Europe
- How to improve the mobility of artists throughout Europe
- How to guarantee and provide access to musical diversity

- How to ensure music education for all
- How to strengthen the recognition of the social/ societal value of music (social inclusion, reconciliation, health, prisons, etc.)
- How to support the freedom of artistic/musical expression
- How to ensure fair remuneration for musical artists their works
- How to reach out to new audiences and develop new publics
- How to consolidate the role of music in sustainable development

**Saturday 15<sup>th</sup> November, 15:45 – 16:45**

## **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.

<b>Council Member</b>	<b>Countries</b>	<b>Room Number</b>
Hubert Eiholzer	Greece, Turkey, Cyprus, Israel, Lebanon, Egypt	Room XV
Jörg Linowitzki	Germany, Austria, Switzerland	Dome Hall
Eirik Birkeland and Kaarlo Hilden	Norway, Sweden, Finland, Denmark, Iceland, Estonia, Latvia, Lithuania	Solti Hall
Grzegorz Kurzyński	Poland, Belarus, Russia, Ukraine, Bulgaria, Kazakhstan, Azerbaijan, Georgia, Armenia	Room XVII
Deborah Kelleher	UK, Ireland	Room XVI
Harrie v.d. Elsen	Netherlands, Belgium	Room X
Bruno Carioti	Italy	Room XXIII
Georg Schulz	Hungary, Romania, Czech Republic, Slovakia, Macedonia, Kosovo, Albania, Slovenia, Croatia, Bosnia, Montenegro, Serbia	Room V
Antonio Narejos	Spain, Portugal	Library
Jacques Moreau	France, Luxembourg	Room I
Don Mc Lean	Associate Members a) Non-European: Australia, Canada, China, Korea, Japan, Puerto Rico, Singapore, USA, Thailand b) European	Room XVIII

# **DOCUMENTS FOR THE GENERAL ASSEMBLY**

# Agenda of the Combined General Assembly of the Dutch and Belgian Associations

## I. General

1. Approval of the minutes of the Palermo General Assembly of November 9<sup>th</sup>, 2013 (*by all AEC members*)

## II. Dissolution of the Dutch Association

2. Vote on the 2013 accounts for the AEC Association in the Netherlands  
*This concerns all AEC members who joined AEC before January 1<sup>st</sup>, 2013.*  
*The accounts are available online at the AEC Website: <http://www.aec-music.eu/about-aec/organisation/general-assembly-2014>*
3. Vote on the dissolution of AEC Association in the Netherlands  
*This concerns all AEC members who joined AEC before January 1<sup>st</sup>, 2013.*  
*(See minutes of GA 2013, decision of AEC Council and information distributed in November 2013.)*
  - 3.1. Granting the board full and final discharge for all its activities up to and including the moment of dissolution
  - 3.2. Voting on the dissolution of AEC Netherlands
  - 3.3. Appointing AEC Belgium as liquidator in so far as required
  - 3.4. Approving 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.

## III. Current issues

*The remainder of the agenda concerns all AEC members, including those who have joined AEC since January 1<sup>st</sup>, 2013.*

4. Elections to the Council
  - Appointment of the second election officer (for 2014 and 2015 elections) in addition to the current officer (Mladen Janjanin, Vice-Dean of the Academy of Music at the University of Zagreb)
  - Presentation of candidates for vacancies on Council
  - Vote for Vice-President seat during coffee break
  - Vote for Council seats during the lunch break
5. President's report on activities: Annual Report 2013 and activities to November 2014
  - Including presentation of the newly created *Foundation for Quality Enhancement and Accreditation in Higher Music Education: MusiQuE – Music Quality Enhancement* and endorsement of MusiQuE Board members and appeals Committee member

***Voting for Vice-President, followed by networking and refreshments***

Continuation of President's report on activities: Annual Report 2013 and activities to November 2014

6. Financial report of the Secretary General
  - Vote on the proposed membership fees for 2015
  - Vote on the proposed event fee levels for 2015
  - Forecast outturn 2014 and Budget proposal 2015
  - Appointment of two auditors for the 2014 accounts
7. Proposal for Artist Patrons
8. Discussions with U-Multirank on creating field-based indicators for Music
9. Confirmation of new members, withdrawals and exclusions
10. Future congresses
11. Any other business (to be notified to the Chair beforehand)

### **III. Information forum**

### **IV. Regional Meetings with Council Members**

# Minutes of the AEC General Assembly 2013



Aula Magna, Engineering Faculty  
Palermo – Italy, 09 November 2013

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. Explanations for holding one General Assembly for both associations (Dutch and Belgian)

In order to enable the AEC office to operate in the Belgian context, it was necessary last year to create a Belgian not-for-profit association (the act establishing the association was signed on 4 December 2012 and acknowledged by the Belgian King on 23<sup>rd</sup> January 2013). Although all operations before and after 23<sup>rd</sup> January 2013 have been carried out as though there was only one AEC, in legal terms, there are at the moment, and since that date, two AECs which co-exist: the Dutch Association and the new Belgian Association.

- ✓ General Assembly agrees to hold the general assemblies jointly (Both associations)

## 2. Minutes of the 2012 General Assembly in St Petersburg

- ✓ The Minutes are unanimously approved by the members present (Dutch association)

### 3. Preparation of the dissolution of the Dutch association

A document is given to all participants with extended information about the preparation of the dissolution of the Dutch association (the document is available on the AEC website and quoted underneath).

#### ***“Information about preparation of the dissolution of the Dutch association of AEC (8-11-2013)***

*The following information is based on advice provided by the notary in The Netherlands who is handling the process of winding up the Dutch Association of AEC. .*

#### **1      *The background – two associations of AEC:***

- *During the previous General Assembly in November 2012, the relocation to Brussels of AEC, since 2001 an association under Dutch law, was discussed. In this context, a second association was created, but under Belgian law. This second association bears the same name as the association under Dutch law. There are therefore now two associations, each of which bears the name AEC.*
- *The next General Assembly will therefore take the form of **two** assemblies, one for the association AEC under Dutch law and one for the association AEC under Belgian law, these being held simultaneously.*
- *Eventually, the Belgian association will need to be able to continue as independently as possible. The actions to achieve this are a follow-up to previous actions and intentions as discussed during the General Assembly of the Dutch association AEC in 2012 and also in further subsequent correspondence.*

#### **2.      *Actions taken so far and the next phase:***

- *The actions so far undertaken comprise pragmatic solutions which addressed economic issues more than the (international) legal and tax implication. These actions were always in the interests of AEC and performed in good faith. But now, after obtaining legal advice, the necessary legal formalities need to be complied with. This is important, among other things, for the protection of the association and its members. It is also important for the protection of third parties against inaccuracies of a more financial nature on the part of AEC.*
- *The purpose of this legal phase of the process is eventually to 'empty' AEC Netherlands of its assets and to dissolve it, so that only AEC Belgium remains.*

#### **3.      *Membership types and members' rights:***

- *At the moment, there are three types of AEC members:*
  - a) *the purely Belgian members: those who joined as members after 23 January 2013 (the date when the existence of the Belgian association was officially acknowledged);*
  - b) *the purely Dutch members: those who joined before 23 January 2013 and have not yet*

*signed the form that makes them also a member of the Belgian association;*

*c) the members of both associations: members of the Dutch association (i.e. those who joined before 2013) who have also applied for membership of the Belgian association and therefore have dual membership.*

- *For the benefit of the next assembly, those members present who are still only members of the Dutch association will sign a statement making them members of the Belgian association as well. Present members will therefore only belong to type a) or c), which will facilitate the voting process.*
- *Membership rights relating to the Dutch association remain for any member of AEC Netherlands. This is important so that eventually the Dutch association can be dissolved by a vote of its members; dual members are thus not able to cancel their Dutch membership.*

**4. The Financial Reserves:**

- *These have already been transferred and made available to the Belgian association but, as of yet, this has been done simply by means of payments and of transfers from one current account to another. The notary has advised to have this done without prejudice of any possible obligations or claims at AEC Netherlands.*

**5. Contributions (Membership Fees):**

- *There are now actually two obligations in terms of contributions/membership fees: to AEC Netherlands and to AEC Belgium. AEC Belgium only came into existence on 23 January 2013. At the dual General Assembly, we shall ask those delegates who are members of both associations to agree that the contribution owed to AEC Netherlands for the year 2013 should be put at the disposal of AEC Belgium. Following this, the contribution that is owed to AEC Netherlands for future years (2014) will have to be set to zero and a budget will be set for AEC Netherlands for 2013 that will eventually result in zero.*
- *Those members who belong only to the Belgian association will have paid their contribution for 2013 to the Belgian association in the normal way.*
- *All present members present at the GA will then be asked to vote on the membership fee levels for 2014 for the Belgian association.*

**6. Costs of dissolution of the Dutch association:**

- *The dissolution costs will be paid as much as possible by the association under Belgian law so that bank accounts and the like can be dissolved as much as possible.*

**7. Tax implications:**

- *Indemnity has been obtained for the Dutch corporation tax, payroll tax and turnover tax for the month of January 2013. In addition, since the Belgian AEC is legally established (23 January 2013) there is no business conducted that would be liable for the various Dutch taxes, e.g. turnover tax, corporation tax.*

- *There is a small chance that the transfer of reserves from the Dutch to the Belgian association might be subject to Dutch gift tax. This matter is in the process of being clarified and the possibility that the Dutch gift tax is written off are being explored with the tax inspector.*

**8. Management:**

- *The notary advises that both associations under Dutch and Belgian law have a form of personal union. This means that the Council members of the Dutch association should also be the Council members of the Belgian association.*
- *Information still needs to be provided to the Dutch Chamber of Commerce regarding two board member changes following the 2012 elections.*

*There will again be elections at the upcoming assembly of 2013, which results will apply both to the association under Dutch law and to the association under Belgian law. This new change of board members will subsequently have to be communicated to the Dutch Chamber of Commerce and to the Belgian "Moniteur".*

**9. Remaining legal issues:**

- *Members of the Dutch association will be asked to vote on the dissolution of the Dutch association at the General Assembly in 2014, in order to ensure that all members will be informed early enough before that Assembly, in line with the Dutch Statutes. It was decided not to ask members to vote on this matter in 2013 because the information to members would have been distributed less than a month before the Assembly. Postponing the vote to 2014, and respecting the legal timeframe then, will make matters incontrovertible. The matters decided during the 2013 assembly will be confirmed at the 2014 Assembly."*

The document is understood and approved by the General Assembly. More specifically, the General Assembly decides the following:

1. The GA approves the preparations of the Council aimed at making the Dutch association as 'empty' as possible, by transferring assets, contract and deeds, as well as other material and immaterial values/goods to AEC Belgium.
2. Concerning points 1 and 2 in the above-quoted document: the GA accepts collective responsibility for any possible action that might arise and discharges Council members from any more particular liability in relation to all actions to be undertaken by the Council in the transition from the Dutch association to the Belgian association.
3. Concerning point 3: in advance of the GA, the purely Dutch members all took the chance to become members of the Belgian Association. This means that the GA consists of 2 types of members (members of both associations and members of the Belgian association only) and is able to vote on Belgian as well as Dutch affairs. This ensures the legal base for deciding on the other affairs to be voted on.
4. Concerning point 4: the reserves of the Dutch association have already been transferred and made available to the Belgian association by means of payments and of transfers from one current account to another. The GA has taken the advice from the notary to have this done without prejudice of any possible obligations or claims at AEC Netherlands and votes unanimously for acting in that direction. The Council gets the permission to act likewise.

5. Concerning point 5: the General Assembly of the Dutch association unanimously approves the transfer of 2013 fees from Dutch to Belgian association. The General Assembly of the Dutch association approves to set the membership fee for the Dutch association to zero for future years from 2014 onwards.

6 .Concerning point 6: the GA agrees that the costs of the dissolution of the Dutch association are to be covered by the association under Belgian law.

7. Concerning point 7: the GA confirms/ratifies the actions undertaken to obtain indemnity from the several Dutch taxes that might otherwise be applicable.

8. Concerning point 8: the GA agrees with the intention to have a form of personal union concerning the Council members of the two associations so that the Dutch association and the Belgian association have the same individuals as Council members.

9. Concerning point 9: the GA confirms that the distribution of information and the convocation, usually done by email, can still be done in that way for the upcoming assembly in 2014.

As mentioned above, the purpose of this legal phase of the process is eventually to 'empty' AEC Netherlands of its assets and to dissolve it, so that only AEC Belgium remains. The vote on the dissolution of the Dutch association will take place during the next General Assembly in 2014.

#### 4. Minute of silence in memory of Marie-Claude Ségard, and Dmitri Chassovitin

The General Assembly remembers with a minute of silence the sad loss of two dear colleagues during the year 2013: Marie-Claude Ségard, and Dmitri Chassovitin.

#### 5. President's Report on the AEC activities: Annual Report 2012-2013

More details for the year 2012 can be found in the AEC Annual Report 2012 (available in English, French and German), including a summary of the 2012 Annual Accounts. In her presentation, Pascale De Groote addresses the following issues:

- Membership: At the end of 2012, the AEC had 286 members (249 Active and 37 Associate Members)
- AEC Council (members and roles): at the end of 2012, two new Council members were elected: Deborah Kelleher and Georg Schultz:
  - President: **Pascale De Groote**, Antwerpen, Belgium
  - Vice-Presidents: **Gretchen Amussen**, Paris, France; **Hubert Eiholzer**, Lugano, Switzerland
  - Secretary General: **Jörg Linowitzki**, Lübeck, Germany
  - Council Members: **Eirik Birkeland**, Oslo, Norway; **Bruno Carioti**, L'Aquila, Italy; **Harrie Van Den Elsen**, Groningen, Netherlands; **Deborah Kelleher**, Dublin, Ireland; **Grzegorz Kurzyński**, Wroclaw, Poland; **Antonio Narejos Bernabéu**, Murcia, Spain; **Georg Schulz**, Graz, Austria; **John Wallace**, Glasgow, UK
- AEC Council Meetings: Council met three times in 2013. In addition, two Executive Committee meetings took place between these Council meetings. Both Council and ExCom worked on following:
  - Reviewing the second implementation year of the 5-year strategic plan 2011-2015 and

approving the final list of actions for 2013

- Preparing for, and monitoring the success of, the 2013 events and platforms
- Preparing for the 2013 Congress and those in future years
- Preparing for this General Assembly 2013 and ensuring that appropriate arrangements have been put in place for the election of new AEC Council members
- Personnel changes within the AEC Office (from 1st January 2013):
  - Maarten Aarse (appointed Office Coordinator in July 2012) was replaced by Nerea Lopez de Vicuna, who was appointed as Office Coordinator in October 2013
- Policy Development: Actions were undertaken in 2013 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 2012 has been approved by Council at its March meeting.
  - The targets set for 2013 have been approved by AEC Council at its September meeting.
- AEC Regular Activities (see Annual Report 2012).
- Other activities: During the year, Council agreed to form two special sub-groups. These involve two or three Council members taking a special responsibility for certain issues:
  - The first, dealing with Human Resources, adapts one of the actions of the Strategic Plan; it will provide an important quality assurance role in relation to the AEC Office Team, but also has the brief to monitor Human Resource issues affecting the Association and its members more widely.
  - The second sub-group will address the issue of Ranking and ensure that this continues to be closely monitored as various developments take place at the European level in this area.
- Quality Enhancement and Accreditation Activities:
  - In September 2013, AEC organised the first Quality Enhancement Process of a joint programme (Master's programme Contemporary Performance and Composition), and appointed two reviewers to be part of the accreditation panel reviewing Yerevan Conservatoire in Armenia.
  - Another Quality Enhancement Process is planned in November 2013 at the Cefedem Rhones-Alpes in Lyon.
  - In addition, AEC has been strongly involved in a cooperation with the Belgian evaluation agency AEQES for the review of programmes offered by four higher music education institutions in the Fédération Wallonie-Bruxelles. The visits will take place in 2014-2015. AEC has also been in contact with the Italian evaluation agency ANVUR in order to provide support for the development of evaluation standards taking into account the characteristics of the arts sector.
  - AEC Quality Enhancement Committee has presented to Council the results of its feasibility study related to the setting up of a European accreditation body focusing on music education institutions and programmes (including joint programmes).
- Projects in which the AEC played an active role during 2012/13 were:
  - ERASMUS Network for Music 'Polifonia' [2011-2014]
  - CoPeCo Project (joint Master programme Contemporary Performance and Composition) set up by 4 AEC member institutions and coordinated by the Estonian Academy for Music and Theatre.
  - AEC Project on Ranking Indicators for Musical Outputs (PRIMO)

- TEMPUS Project: 'Introducing Interdisciplinarity in Music Studies in the Western Balkans in Line with European Perspective' (InMusWB).
- Representation and Advocacy (see Annual Report 2012)
- Partnerships with other organisations (see Annual Report 2012)
- AEC Website 2013: The new AEC website was launched in May, and will play a pivotal role in the on-going development of AEC's communications strategy
- Activities 2014
  - Pop & Jazz Platform, Trieste (14-15 February)
  - EPARM Forum, Stockholm (08-09 March)
  - Early Music Platform, Vicenza (05-07 April)
  - International Music Institution Leaders Forum, Daegu (14-17 May)
  - IRC Meeting, Aalborg (26-28 September)
  - AEC Annual Congress, Budapest (13-15 November)

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

- Report and vote on AEC Accounts 2012 (Dutch Association):

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 2012 that has been distributed beforehand, together with a copy of the forecast outturn for 2013 and first provisional budget for 2014.

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

The Secretary General thanks the external auditors Martin Ullrich (Hochschule für Musik Nürnberg) and Staffan Storm (Malmö Academy of Music) for carrying out this function for AEC in 2013. He informs the General Assembly that they both recommend to the General Assembly the acceptance of the 2012 accounts.

✓ The General Assembly unanimously approves the 2012 Dutch Association accounts (Dutch association).

At the General Assembly in St Petersburg, it was not mentioned explicitly that contributions would be paid to the Belgian Association in 2013 and not to the Dutch Association. Therefore it is implicitly assumed that the contributions paid in 2013 to the Belgian account are actually the property of the Dutch association

- Transfer of 2013 fees from Dutch to Belgian association :

AEC has been advised by its Dutch notary to take the following measure: put the membership fees collected in 2013 by the Dutch association at the disposal of the Belgian association. The members who are only members of the Belgian AEC (and were not members of the Dutch association – so those who joined AEC since January 2013) are regarded as having paid their contribution for the year 2013 to the Belgian association.

✓ The General Assembly unanimously approves the transfer of 2013 fees from Dutch to Belgian association (Dutch association).

- Setting the 2014 membership fee for the Dutch association to zero :

Council proposes to set the 2014 membership fee for the Dutch association to zero.

✓ The General Assembly approves to set the membership fee for the Dutch association to zero for the future years 2014 and further (Dutch association).

- Proposed new membership fee structure:

Council proposes then to vote on the level of membership fees for 2014 for the Belgian Association. This way, members of both associations will only have one membership fee to pay. At the 2012 General Assembly in St. Petersburg, a new structure for the AEC membership fees was approved based on the latest available statistics of Gross National Product (GNP). Rather than re-calculate the membership fees every year according to fresh GNP data, Council proposes that this be done every three years. In the intervening years, Council proposes to correct the membership fees in line with the yearly indexation of salaries of AEC employees. Council proposes that the new membership fee levels set out in the table below, which reflect an anticipated 1.5% indexation rise, be adopted for 2014.

- ✓ The General Assembly approves the new membership fee levels

- Proposed event fee levels:

Fees for AEC Events are, in general, kept as low as possible so as to allow the maximum numbers of members possible to attend. Fee increases have been small across recent years. This has been possible because, for 2011, 2012 and 2013, AEC has received an Operational Grant from the European Commission. Indirect costs – most notably the time devoted by AEC Office Team members to planning and delivering these events – have not been included. Operational Grants will end this year. This forces AEC to consider the wider costs of events when setting fee levels. Proposed event fee levels can be found in the congress reader. Council further proposes that AEC should move progressively to a situation where fees for events reflect 100% of all costs.

A participant points out a mistake on the figures reflected in the document with proposed event fees for 2014 (p. 60 on the reader): The Congress and IRC fees are lower in 2014 than in 2013. The Secretary General apologizes for the mistake and clarifies the figures.

- ✓ The General Assembly approves the new event fee levels

- Forecast Outturn for 2013 and the Budget proposal for 2014:

(Both documents are on a single sheet of paper which was handed out along with the copies of the Annual Report.)

The forecast for the current year is that AEC will end with a very small surplus. This includes the legal costs that have so far been incurred in preparing for the dissolution of the Dutch association. Because AEC is still receiving an Operational Grant in 2013, any greater surplus would be deducted from the final grant payment.

- ✓ The General Assembly unanimously approves the Forecast Outturn 2013 (both associations)

Council and the AEC Office have been working hard to plan a budget for 2014 that allows AEC to continue to operate at its present level, but without an operational grant. The proposed budget achieves this but will depend upon the success of a number of measures that will be introduced for 2014. Although the overall income and expenditure are in balance, there will be additional costs associated with the Dissolution of the Dutch association which will have to be taken out of reserves. This is why the result shown is a deficit of just under 6,000 euros.

- ✓ The General Assembly unanimously approves the Budget proposal 2014

- Future earlier timing of approval of accounts (Belgian association): New online voting process

Since AEC is now subject to Belgian law, there is a new element General Assembly needs to take into account. Belgian associations are asked to submit a fiscal declaration together with their annual accounts by the 31 July of the year following the closure of these accounts (for example, by 31 July 2014 for the 2013 annual accounts).

Since these annual accounts will have to be approved by GA and our GA meeting only takes place in November, AEC needs to find an alternative way to have our annual accounts approved before the 31st July every year. Council proposes that AEC office organises an online voting process so that the annual accounts can be approved within this new timeframe.

- ✓ The General Assembly unanimously approves the online voting process of the Annual Accounts (Belgian association)

- Appointment of two auditors for 2013 Accounts:

Finally, the Secretary General asks for the approval to the appointment of Anthony Bowne, Trinity Laban Conservatoire of Music & Dance, London and Zdzisław Łapiński, Krakow Academy of Music, Poland, as external auditors for the 2013 budget.

- ✓ The General Assembly approves their appointment (both associations).

## 7. Elections to the Council

- ✓ The General Assembly unanimously approves the appointment of Rineke Smilde (Prince Claus Conservatoire, Groningen) and Mladen Janjanin, Vice-Dean of the Academy of Music at the University of Zagreb, as Election Officers (both associations).

- AEC Council members standing down:
  - Gretchen Amussen is standing down after one term as Vice-President
  - John Wallace is standing down after one term as Council member

The President thanks the leaving members for their work.

- Seeking election for second term:
  - Pascale De Groote (President), Jörg Linowitzki (Secretary General) and Grzegorz Kurzyński (Council member)
- Candidates for the vacant Council seats are:
  - Eirik Birkeland (Council member), standing for Vice-President
  - Kaarlo Hildén and Jacques Moreau, standing for Council
- Results: Pascale De Groote, Jörg Linowitzki and Grzegorz Kurzyński are elected for a second term; Eirik Birkeland is elected as Vice-President; Kaarlo Hildén and Jacques Moreau are elected for a first term.

## 8. Proposal for Honorary Patron

Negotiations with a possible person for this role have been going on over the autumn but nothing is decided yet. It will therefore be at the Congress in 2014 that AEC shall be ready with a firm proposal about this matter.

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

- The following institutions have been accepted as Active Members in 2013:
  - Cairo Conservatoire, Egypt
  - Kaunas University of Technology, Department of Audiovisual Technologies, Kaunas, Lithuania
  - State Conservatory of Thessaloniki, Greece
  - Conservatorio di Musica "A. Corelli", Messina, Italy
  - Siena Jazz, Italy
  - Sukurova Universitesi - Devlet Konservatuvari, Adana, Turkey
  - Perm State Academy of Arts and Culture, Perm City, Russia.
  - Conservatorio Superior de Musica de Vigo, Spain.
  - Conservatorio Statale di Musica "Lorenzo Perosi", Campobasso, Italy.
  - University of Nicosia, Cyprus
  - Conservatorio Superior de Musica Salvador Segui, Castellon, Spain
  - Institut Supérieur des Arts de Toulouse – isdaT, France
  - Conservatorio de Musica "Lucio Campiani", Mantova, Italy
- The following institutions have been accepted as Associate Members in 2013:
  - New England Conservatory, Boston (Massachusetts), USA
- The following members have withdrawn during 2013:
  - University of Ostrava, Czech Republic
  - Lahti University of Applied Sciences, Finland.
  - Conservatoire Gabriel Fauré, Angoulême, France
  - Conservatoire à Rayonnement Régional, Toulouse, France
  - The Banff Centre, Music Department, Banff, Canada
  - Chapelle Reine Elisabeth, Waterloo, Belgium
- There are no exclusions this year.
- Membership mutations:
  - The Conservatoire de Lille has been replaced by the Pôle supérieur d'enseignements artistiques Nord - Pas de Calais (apPSEA).
  - Cefedem Ile de France has been replaced by PoleSup93
- The AEC has now 295 members.

## 10. Future congresses

- The next Congress will take place at the Franz Liszt Academy of Music, Budapest, Hungary, on 13-15 November 2014
- The 2015 Congress will take place on 12-14 November 2015 at the Royal Conservatoire of Scotland, Glasgow, UK

## **Explanation of the content of the 2014 GA agenda in relation to the Dutch association**

### Vote on the 2013 accounts for the Dutch Association

It is necessary to 'empty' AEC Netherlands of its assets and to dissolve it, so that only AEC Belgium remains. This has been undertaken in the course of 2013, and members will be asked to vote on the annual accounts of the Dutch Association. These accounts show only movements aimed at regularising 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 turnover for the entire year.

### Vote on the dissolution of AEC Association in the Netherlands.

This agenda item will be dealt with in four steps:

#### *Step 1: Granting the board full and final discharge for all its activities up to and including the moment of dissolution*

First, the GA will be asked to accept collective responsibility for any possible action that might arise and discharges Council members from any more particular liability in relation to all actions to be undertaken by the Council in the transition from the Dutch association to the Belgian association.

#### *Step 2: Voting on the dissolution of AEC Netherlands*

The result of the proxy forms received will be presented. In line with point 3 of the summary above, only the first category of members has been contacted (i.e. members of both the Dutch and the Belgian Associations) to fill in a proxy as they are able to vote on Dutch affairs in addition to Belgian affairs.

As far as it is known, "AEC Netherlands" has no more possessions/benefits. Thus, it will move straight to a state of dissolution as soon as this decision is taken.

#### *Step 3: Appointing AEC Belgium as liquidator in so far as required*

The GA will be asked to approve that the Belgian association is appointed as liquidator of the Dutch Association. As the Dutch association is 'empty' (assets, contract and deeds, as well as other material and immaterial values/goods have been transferred to AEC Belgium), it is a matter of precaution.

#### *Step 4: Approving 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.*

The GA will be asked to approve the deregistration of the association from the Register of the Dutch Chamber of Commerce.

# AEC STRATEGIC PLAN 2011-2015: Actions for 2013 and progress achieved by January 2014

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. During 2013, the original targets for that year were reviewed and, as a result, modified and added to. The revised targets were approved by Council in September 2013. This document reports on these targets and outlines progress towards achieving them as at January 2014.

The complete list of actions for the strategic period, as originally drawn up in 2010, is listed below:

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

### **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 2013, as approved by Council in September 2013, with status as of January 2014**

<b>Action Points from strategic area A selected for 2013</b>	<b>Status by January 2014</b>
<p>✓ By the end of 2013, the AEC will have organised its 40th annual congress in Palermo, Sicily. Coming after St. Petersburg and before Budapest, this maintains a careful geographical balance, which will also be reflected in the invited speakers and the use of languages</p>	<p>The AEC 40<sup>th</sup> Annual Congress was organised and held in Palermo, Sicily. The venue for the 2014 Congress was confirmed as Budapest, Hungary.</p> <p>The Congress featured speakers from a wide geographical and linguistic range, although most chose to speak in English. It also included a day devoted to examining the 'AEC at 60: a Many-faceted Association for a Diverse Conservatoire Sector'. As well as showcasing the range of meetings now offered by AEC, this session generated feedback from members as to the directions they would like to see AEC take in the next decade and beyond.</p>
<p>✓ By the end of 2013, the AEC will have organised its annual IRC meeting in Antwerp, Belgium. Coming after Naples and before Aalborg, this maintains a careful geographical balance, which will also be reflected in the invited speakers</p>	<p>The IRC Meeting was organised and held in Antwerp, Belgium. The venue for the 2014 IRC Meeting has been confirmed as Aalborg, Denmark.</p> <p>The key invited speakers were from the European Commission and presented the latest information about the keenly awaited new programmes for 2014.</p>
<p>✓ By the end of 2013, the AEC will have organised a meeting of the platform for Pop &amp; Jazz in Mannheim and piloted a Forum-style meeting of the Early Music Platform in conjunction with the Utrecht Early Music Festival; it will have determined which Platforms are to continue on an annual basis and which will move to an alternating Forum/Conference pattern</p>	<p>The Pop &amp; Jazz Platform was organised and held in Mannheim, Germany. The first EMP Forum was organised and held in Utrecht, The Netherlands.</p> <p>The sequence of alternating full meetings (Conferences) and networking sessions allied to early music festivals (Forums) will be followed through with a Conference in Vicenza in 2014.</p> <p>PJP wishes, for the moment to remain as an annual conference-style event, with a meeting scheduled in Trieste (2014)</p> <p>A Forum-style meeting for EPARM will be piloted in 2014 in Stockholm, Sweden.</p> <p>Depending on the AEC's financial situation</p>

	from 2014 onwards, the biennial pattern of Conferences/Forums for EMP and EPARM and annual meetings for PJP will be adjusted.
<p>✓ By the end of 2013, the AEC will have found a means to support future meetings of INVITE, whether as free-standing events or linked to other activities and whether regular or occasional. This will be achieved in part through a review of the AEC's whole suite of events at the annual Congress</p>	<p>Feedback at the Congress seems to support the idea that reviving INVITE meetings would be welcomed by AEC members. Whilst a definitive solution as to how to achieve this is still dependent upon the overall financial resources that will be available to AEC from 2014 onwards, the following approaches have been identified;</p> <ul style="list-style-type: none"> <li>• Through a strategic partnership for Early Music and/or Pop &amp; Jazz, creating an income stream for meetings in this area, freeing up resources for INVITE</li> <li>• Through cooperation with EAS and EMU, developing joint projects based on evaluation that might include a focus on music pedagogy</li> </ul>
<p>✓ By the end of 2013, the AEC will have begun to provide on its new website an explanation of how the Association sees various concepts: e.g. its concept of research, ranking, innovation, quality management, etc., with links to relevant AEC publications on the issue. Such a task should be addressed in dialogue with ELIA and EUA and should assist conservatoires in showing the added value of their activities.</p>	<p>A proposed format for the AEC 'concept' statement about research was presented to Council in September 2013 and approved. Work has been taken forward on this basis but, as of January 2014, the statement is not yet ready to be put up on the website. The target is to have a text ready for approval by Council at its meeting in April 2014 [<i>This target was achieved and the text was published as a Green Paper in April 2014</i>]</p>

<b>Action Points from strategic area B selected for 2013</b>	<b>Status by January 2014</b>
<p>✓ By the end of 2013, the AEC will have continued and strengthened its pro-active participation in EU cultural policy developments, such as the Cultural Sector Platforms (Access to Culture and Culture &amp; the Creative Industries) and Culture Action Europe. It will also have achieved membership of at least one Expert Reference Group advising the Commission on matters relating to the arts. AEC will</p>	<p>AEC's participation in EU cultural policy development during 2013 has increased, but still has room for further expansion. The CEO was approved as a member of the subject reference group for the arts, entertainment and recreation in the European Commission project on European Skills/Competences, qualifications and Occupations (ESCO). Representatives from the Education and Culture sub-programmes</p>

<p>have begun to exploit the opportunities of its new location in Brussels to be pro-active in relation to EU developments, lobbying, etc. compared with 2012. It will also have identified ways in which Council members can be more directly engaged in this lobbying activity.</p>	<p>of the European Commission gave presentations at the IRC meeting in Antwerp in September 2013 and gave helpful briefings to AEC on the new programmes during the preparation for this event. The nature of further involvement by Council members in lobbying still needs to be defined</p>
<p>✓ By the end of 2013, the AEC will have formulated a business plan on the future self-sustainability of the AEC quality enhancement and accreditation activities beyond 2014. During 2013, the AEC will have undertaken at least four quality enhancement processes/accreditation visits and increased the range of national agencies with which it has conducted joint activities.</p>	<p>The AEC Quality Enhancement Committee, assisted by the 'Polifonia' WG3 on Quality Enhancement, finalised a business plan for establishing an independent quality assurance agency in September, and presented it to AEC Council in September 2013 as well as to AEC members at the Palermo Congress.</p> <p>Three AEC member institutions/programmes were reviewed by AEC peers (CoPeCo programme in Tallinn, Yerevan Conservatoire, Cefedem Lyon), cooperation has been initiated or maintained with several national quality assurance agencies (ANQA in Armenia, ANVUR in Italy, AQA Austria, AEQES in Belgium), and AEC has been involved in lobbying, meeting and learning activities.</p>
<p>✓ By the end of 2013, the AEC will have maintained and extended its cooperation with ELIA, for example through dialogue on the outcomes of its 'PRIMO' ranking project (see below) and on its development of explanations of key concepts (see Action Points for A, above).</p>	<p>AEC and ELIA maintained contact and aspects of cooperation, such as mutual advertising of some events, but did not achieve an extension of such cooperation. An impediment to cooperation was ELIA's locating its 2014 biennial meeting at the same time as AEC's Congress. Further safeguards to those agreed in 2012 have been put in place to try to prevent any recurrence of such a clash. Colleagues in ELIA who participated in the PRIMO ranking project were given feedback on the preliminary findings of the project and invited to comment on these.</p>
<p>✓ By the end of 2013, the AEC will have continued to promote the new Sectoral Qualifications Framework for the Creative &amp; Performing Disciplines and other relevant sectoral tools more specific to Music through the</p>	<p>The AEC 'Polifonia' Learning Outcomes and the Sectoral Qualifications Framework for the Creative &amp; Performing Disciplines have been presented at a meeting of the ESCO subject expert group referred to above. The ESCO project is now to consider how</p>

<p>dissemination of information (e.g. during its regular meetings or counselling visits). It will also have agreed a schedule and procedure for the first full review of the 'Polifonia' Learning Outcomes, with a view to this being completed by the end of 2015.</p>	<p>learning outcomes terminology might be more fully integrated into the project. The AEC CEO has offered to be on the working group examining this. The timescale for agreeing a schedule and procedure for a full review of the 'Polifonia' Learning Outcomes has been put back slightly and will now be discussed at the April 2014 meeting of Council</p>
<p>✓ By the end of 2013, the AEC will have presented to its members the preliminary results of work on the development of more suitable indicators in the U-Multirank system through the AEC 'PRIMO' ranking project. With Music being selected as a subject to be addressed in the next phase of U-Multirank, AEC will have also established a Ranking Sub-Group to monitor developments and advise on interactions during 2014.</p>	<p>Preliminary results of the PRIMO project were distributed at the breakout group where this was discussed during the AEC Congress in Palermo, November 2013. A Ranking Sub-Group of Council was established in September 2013. U-Multirank has confirmed that it will only go forward with Music as a subject to be addressed in the next phase of U-Multirank if this has AEC's support. Joint meetings between the Sub-Group and U-Multirank are to be arranged in late February/early March 2014 <i>[the first meeting subsequently took place in early April 2014]</i></p>

<p><b>Action Points from strategic area C selected for 2013</b></p>	<p><b>Status by January 2014</b></p>
<p>✓ By the end of 2013, the AEC will have taken concrete steps to protect itself financially against the possible reduction or removal of the Operational Grant it has received between 2011 and 2013. These will include a pro-active recruitment drive for additional Associate Members, in particular, those in the following categories: university music departments; specialist music schools and other equivalent institutions carrying out similar work to AEC Active Members but at pre-HE level; further institutions outside the regions of active membership (e.g. in North America). A goal of 30 such additional registrations will be aimed for.</p>	<p>A range of measures aimed at offsetting the possible non-replacement of the Operational Grant within the new EU programmes was discussed at the September Council meeting and a number of actions approved. These included launching the recruitment drive for additional Associate Members. A message from the AEC President was sent to university music departments across Europe in late 2013 and has generated responses expressing interest, a few of which are proceeding towards formal application. So far, the numbers involved are insufficient to generate the additional income planned from this measure; subsequent recruitment drives will focus on European institutions specialising in music at pre-college level and on conservatoires in North America.</p>

	Registration fee levels for AEC Events have been adjusted for 2014 to cover 2/3 of indirect costs as well as direct costs. An application is being prepared under the line 'Support for European Networks' in the new Culture Sub-programme.
✓ By the end of 2013, the AEC will have organised the first meeting of its new Human Resources Sub-Group within the AEC Council. This Sub-Group will initially be responsible for internal matters but, in confirming its terms of reference at its first meeting, should consider the proposal in the draft terms to extend its mandate to human resources across the higher music education sector	The first meeting of the Sub-Group will be planned to coincide with the first Council meeting of 2014 in April. <i>[In the event, this first meeting was held to coincide with the second Council Meeting in September 2014]</i>
✓ By the end of 2013, the AEC will have formulated a plan aimed at embedding student representation within its structure by the time of its Congress in Glasgow in November 2015. It will also have carried out a feasibility study on creating a networking opportunity for students from member institutions every few years and will have presented both the plan and the study at its 2013 Congress	The plan and feasibility study were combined in one document which was presented to the 2013 Congress. Student involvement was among the future initiatives discussed at the Congress and students formed part of the platform team leading the relevant discussions. Extending student involvement is one of the strands in the application under the new EU programmes referred to above.
✓ By the end of 2013 the AEC will have drawn up terms of reference for an Advisory Board, based upon the model agreed, and will have begun to approach individuals who might serve on this board	Terms of reference were drawn up, and these were approved at the Council meeting in September 2013. A list of individuals who might be approached was commenced. The approaches themselves will be carried out in 2014
✓ By the end of 2013, the AEC will have ensured that its new website is fully operational and will have set the terms for a wider review of its communication strategy, to be conducted in 2014	The new website was launched in May 2013. Reaction to it has been positive and it has begun to function, as hoped, as the main channel for communicating with members. An upgrade to the Content Management System, being introduced by the web designer, should enable the planned enhancement to data from and about member institutions to be implemented in 2014. As at January 2014, the terms for a wider review of AEC's communication strategy are still being finalised but the plan is still to press forward with this during the course of the year.

## AEC STRATEGIC PLAN 2011-2015: Targets for 2014 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"> <li>✓ 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</li> <li>✓ 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</li> <li>✓ By the end of 2015, the AEC will have organised several meetings of the platforms for Pop &amp; 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</li> <li>✓ 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</li> </ul>	<p>Targets for Action A in 2014:</p> <ul style="list-style-type: none"> <li>• By the end of 2014, the AEC will have organised the 4<sup>th</sup> 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.</li> <li>• By the end of 2014, the AEC will have organised the 4<sup>th</sup> 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 years.</li> <li>• By the end of 2014, the AEC will have organised meetings of the PJP in Trieste and the EMP in Vicenza. Planning discussion 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.</li> <li>• 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</li> </ul>
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<p>activities</p> <ul style="list-style-type: none"> <li>✓ 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</li> <li>✓ 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</li> </ul>	<p>education.</p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• 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.</li> </ul>
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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"> <li>✓ 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</li> <li>✓ 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></li> </ul>	<p>Targets for Action B in 2014:</p> <ul style="list-style-type: none"> <li>• 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 included in AEC's application to 'Creative Europe' and through certain sessions at the congress being based around aspects of the Agenda</li> <li>• 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&amp;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</li> </ul>
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<p>✓ By the end of 2015, the AEC will have promoted the use of the <i>Sectoral Qualifications Framework for Higher Music Education</i> and other relevant tools through the dissemination of information (e.g. during its regular meeting or counselling visits) and finalised a first full review of the framework's content</p> <p>✓ By the middle of 2011, the AEC will have formulated a well-developed response to the proposal for a multidimensional global university ranking</p>	<p>2015.</p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• 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.</li> </ul>
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### Strategic Action C: Improving the AEC organisational infrastructure

<p>ACTION POINTS for C:</p> <p>✓ For the period 2010-2013, the AEC will look for increased operational support</p> <p>✓ By the end of 2011, the AEC will have established a Human Resources Committee within the AEC Council</p>	<p>Targets for Action C in 2014:</p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• 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</li> </ul>
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<p>✓ By the end of 2012, the AEC will have formed an Advisory Board with well-known musical personalities</p> <p>✓ By the end of 2011, the AEC will have reviewed its communication strategy</p> <p>✓ By the end of 2011, an external review will have taken place of the current AEC organisational structure</p>	<p>reference and begun to map out its work plan for subsequent years.</p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• 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 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.</li> <li>• 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.</li> </ul>
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## Proposed Membership Fees for 2015

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 1% indexation rise, be adopted for 2015.

Country	Earlybird fee 2014	Late fee 2014	Earlybird fee +1% 2015	Late fee +1% 2015
<b>ACTIVE MEMBERS</b>				
LUXEMBOURG	1010	1066	1020	1076
NORWAY	1010	1066	1020	1076
SWITZERLAND	1010	1066	1020	1076
NETHERLANDS	1010	1066	1020	1076
DENMARK	1010	1066	1020	1076
SWEDEN	1010	1066	1020	1076
AUSTRIA	1010	1066	1020	1076
GERMANY	1010	1066	1020	1076
BELGIUM	995	1051	1005	1061
FINLAND	995	1051	1005	1061
UK	995	1051	1005	1061
FRANCE	995	1051	1005	1061
IRELAND	934	990	943	1000
SPAIN	934	990	943	1000
ITALY	934	990	943	1000
ICELAND	934	990	943	1000
ISRAEL	934	990	943	1000
CYPRUS	863	919	871	928
GREECE	863	919	871	928
SLOVENIA	863	919	871	928
PORTUGAL	863	919	871	928
CZECH REP.	863	919	871	928
SLOVAKIA	863	919	871	928
ESTONIA	863	919	871	928
POLAND	863	919	871	928
HUNGARY	863	919	871	928
LATVIA	751	807	759	815

RUSSIA	751	807	759	815
CROATIA	751	807	759	815
LITUANIA	751	807	759	815
TURKEY	751	807	759	815
ROMANIA	751	807	759	815
BELARUS	721	776	728	784
EGYPT	721	776	728	784
LEBANON	721	776	728	784
BULGARIA	721	776	728	784
MONTENEGRO	721	776	728	784
SERBIA	721	776	728	784
MACEDONIA	721	776	728	784
KAZAKHSTAN	721	776	728	784
AZERBAIJAN	690	746	697	753
BOSNIA HERZ.	690	746	697	753
UKRAINE	690	746	697	753
ALBANIA	690	746	697	753
GEORGIA	690	746	697	753
KOSOVO	690	746	697	753
ARMENIA	690	746	697	753
<b>ASSOCIATE MEMBERS</b>				
ALL COUNTRIES	721	776	728	784

## MusiQuE – Music Quality Enhancement



During the General Assembly, the newly created Foundation for Quality Enhancement and Accreditation in Higher Music Education: MusiQuE – Music Quality Enhancement will be presented.

AEC members will be asked to endorse:

- Three MusiQuE Board members nominated by AEC Council
- The standing member of the Appeals Committee recommended by the provisional MusiQuE Board

Background information on MusiQuE – Music Quality Enhancement :

### *What is MusiQuE – Music Quality Enhancement?*

MusiQuE – Music Quality Enhancement is an independent external evaluation body dedicated to the continuous improvement of the quality of higher music education across Europe and beyond, and to assisting higher music education institutions in their own enhancement of quality.

MusiQuE takes over the responsibility for institutional and programme reviews conducted by AEC since 2008 and monitored by the AEC Quality Enhancement Committee.

### *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**

All processes include the following steps:

- ✓ An analytical self-evaluation report prepared by the institution and/or (joint) programme team which is sent to the peer-reviewers
- ✓ An onsite visit of 1.5 to 3 days by the peer-reviewers (at least four persons, including a student), accompanied by a secretary, during which they meet members of the management team, the academic, artistic and administrative staff, students, representatives of the profession, etc., have the opportunity to visit classes and lessons, and attend concerts/recitals.
- ✓ The outcome is either an advisory report highlighting good practice and including a set of recommendations for further improvement [in the case of a Quality Enhancement Process] or a report which, in addition to highlighting good practice and including a set of suggestions for improvement, concludes with a formal recommendation to awarding an accreditation.

MusiQuE also provides support to institutions in the area of quality assurance and enhancement through its Quality Assurance Desk for institutions and programmes.

*Who is MusiQuE?*

MusiQuE is composed of:

- The MusiQuE Board: 5 individuals appointed by the 3 partner organisations involved in MusiQuE: the AEC, the European Music Schools Union (EMU) and Pearle\*-Live Performance Europe (the Performing Arts Employers Associations League Europe). The Board has the responsibility to oversee all activities of MusiQuE.
- Supporting staff who carry out the work determined by the Board (MusiQuE Staff, who will normally be seconded by AEC from its Office staff)
- A Peer-Reviewers Register of individuals who may be approached to form the panels that carry out the reviews commissioned by the Board.

*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*

A website ([www.musique-qe.eu](http://www.musique-qe.eu)) is under construction.

For further information, please contact the AEC Office at [info@aec-music.eu](mailto:info@aec-music.eu).

## **AEC Artist Patrons: a proposed adaptation to Strategic Plan Action C and plans for an Honorary Patron**

At the meeting of AEC Council in April 2014, a proposal was discussed and approved to develop a group of 'Artist Patrons' for AEC. This was partly because the longer-term benefits of having an Advisory Board were overshadowed at the time by the urgency of finding additional income for 2014 and beyond (based on the need to assume that AEC's EU funding applications might not be successful).

Although we now have received the welcome news that AEC has Network funding until summer 2017, it is important to decide whether the Artist Patron initiative should still be pursued in some shape of form – especially since it was not just about addressing a short term financial problem, but also offered a way of forging links with key professionals and raising AEC's profile outside the world of higher music education.

At the April meeting, Council had agreed to the following:

- Authorise Jörg Linowitski to take forward as soon as possible the proposal with he had begun to develop with Sabine Meyer and several of her musician colleagues
- Give them the title 'Artist Patrons'
- Define roles for them based on a combination of a) the requirements for Advisory Board members, b) those for Honorary Patron and c) freshly composed text identifying their fundraising role
- Consider whether a single Honorary Patron role is therefore necessary in addition
- Plan how to expand the group of Artist Patrons with Jazz/Pop specialists
- Agree material about AEC to be used at benefit concerts

Subsequently, a document was produced providing material about AEC to be used at benefit concerts. This is reproduced below:

### **About AEC**

AEC's mission is to be 'the leading voice for European higher music education'. It is an association formed of around 90% of the European institutions – conservatoires, music academies and Musikhochschulen – that give high-level and professionally focussed education to young musicians.

AEC works for the advancement of European higher music education in several ways: by providing support, information and expert advice to the specialist institutions offering Higher Music Education; by 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 Europe and beyond. As well as representing its members, it seeks to be a champion for music, the arts and culture in contemporary society and for future generations.

AEC's work is focussed in four main areas:

- 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;
- 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;
- 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;
- Representing and advancing the interests of the Higher Music Education sector at national, European and international levels.

AEC stands for the following principles:

1. that music connects and enriches us and should be cherished and celebrated in all its forms and in all possible ways;
2. that music is a worthwhile subject for higher education and for career-long practice, exploration and research by professional musicians, as well as for dedicated lifelong informal learning by amateur musicians;
3. that music should be encouraged at all ages and stages; and that the routes to higher attainment should be made as open and fair as possible;
4. that music brings benefits whether practised alone or collectively and deserves to be taught in specialist centres of learning that bring together young musicians with a shared commitment and with complementary talents;
5. that an education in music not only makes students better musicians but also gives them insights and qualities that are of broader value to themselves and to society;
6. that higher education in music at must have the artistic practice of music at its core and must allow the space for students and teachers to interact artistically in a spirit of shared exploration;
7. that higher music education should encourage the speculative and innovative dimension of musical practice;
8. that using music as a medium of shared understanding promotes and enhances a vision of a unified, open, diverse and tolerant Europe;
9. that all musical traditions and approaches, from outside as well as within the European historical mainstream, should be practised, studied and celebrated with equal commitment;
10. that it is a strength for the future that we should continue to integrate new musical genres and traditions as these emerge within the European cultural space.

For music to remain one of the great jewels of European culture, Europe's higher education provision in music must be strong in its support for tradition but also open to change and innovation. Supporting AEC enables it to work all the more effectively with and through its members to achieve both of these goals.

At its September meeting, Council decided the following:

- Despite the success of the funding application, the plan to develop a network of Artist Patrons should be taken forward, 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
- Therefore, the title of Artist Patron, and the names of those intended to receive, should be put to the General Assembly at the 2014 Congress in Budapest. This would take the form of an amendment to the two originally separate ideas of a single Honorary Patron (approved by GA in 2012) and an Advisory Board (one of the actions in the Strategic Plan)

The General Assembly is asked to endorse both of these decisions.

## **U-Multirank - cautious steps to explore field-based indicators for music**

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 potentially sensitive areas such as that of ranking. With this in mind, AEC has begun cautious discussions to see whether it might be practicable, and in the interests of the discipline, to develop a set of field-based indicators for music.

Ranking is an established feature of the international higher education scene and one that the EC Directorate General for Education and Culture has embraced in principle as part of its Europe 2020 strategy for the modernisation of higher education. The system behind which the DG has put its weight is one that is unique because of its '*multi-dimensional*' character. The system, *U-Multirank*, has the potential to be much better suited to specialist subject such as music than any existing systems.

U-Multirank uses two types of indicators – *institutional and field-based*. The institutional indicators for U-Multirank have already been established; in addition, field-based indicators for a small number of disciplines – none of them arts-related – have been agreed. Both AEC and ELIA participated in the stakeholder consultation phase of U-Multirank which concluded in summer 2011. At the end of that consultation, it was agreed that there were not yet feasible indicators for music and the other arts. Since then, AEC has conducted a small internal project, entitled PRIMO, designed to explore further how large the gap may be between the current situation and the possibility of achieving feasible field-based indicators for music. The results of the PRIMO project underline the difficulties that remain before any viable indicators might be constructed. At the same time, a positive benefit of the PRIMO project has been that the U-Multirank Team has acknowledged the authority of AEC as the body to determine whether there should be field-based indicators for music and, if so, what form they should take.

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. Based on this meeting, representatives from AEC Council conducted an analysis of existing indicators to build a clearer idea as to which amongst them might be adopted without change, which would require alteration and which, if any, appeared unsuitable even with substantial adaptation. The conclusion of this exercise was 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 (if indeed it decided to do so) would have complete freedom to alter the indicators under each dimension and, if it felt it necessary, latitude to re-frame the dimensions themselves. There is therefore considerable scope, if we wish, to tailor the existing pattern for field-based U-Multirank to the requirements of music. 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?

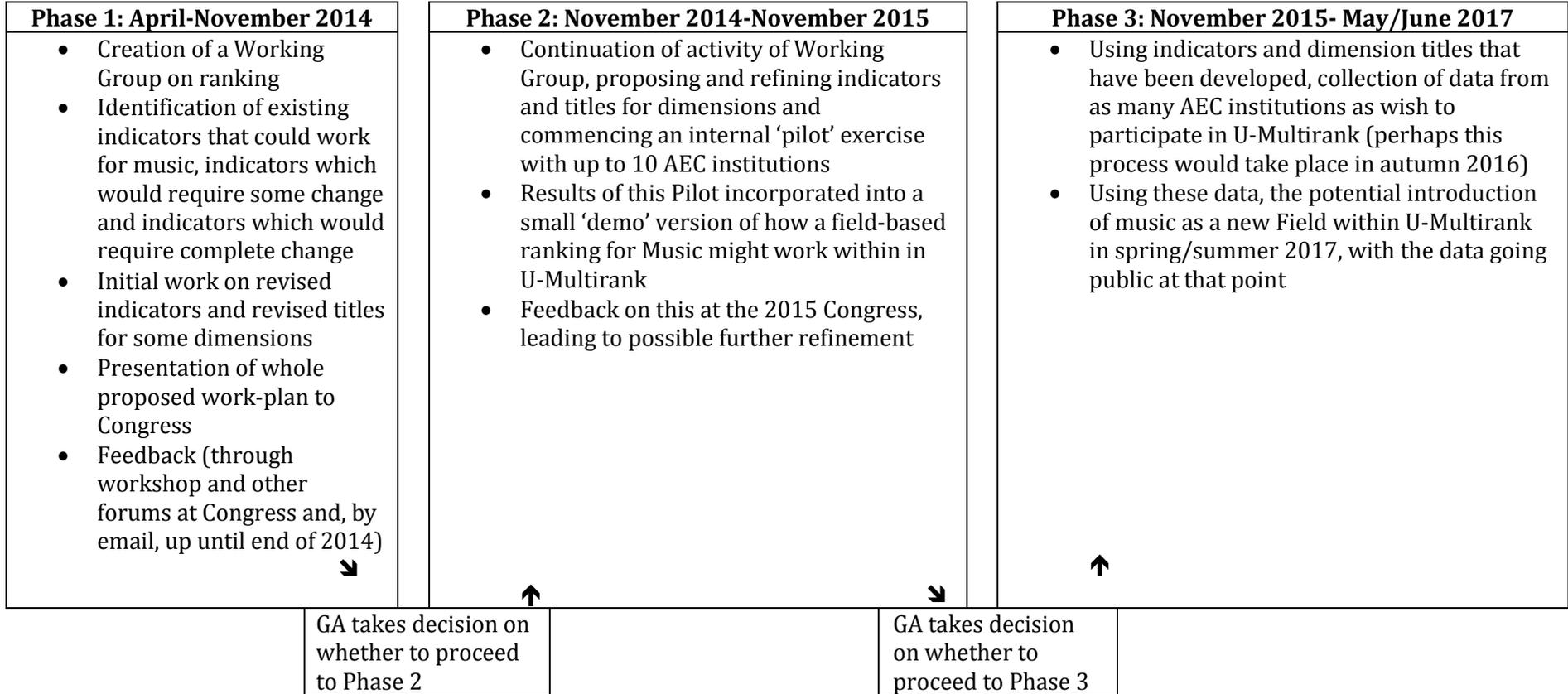
AEC Council's response to this dilemma is to recommend a cautious engagement and a phased approach, including carefully placed opportunities for review and, if necessary, withdrawal. There would be **three phases** overall: the initial phased currently being undertaken, a further development through 2015 and a final phase in 2016 which, if completed would lead to the publication of field-based indicators for music in 2017. The diagram below sets out these three phases, with a more detailed set of targets for the first.

In the initial phase, two meetings have been held between representatives of U-Multirank and a Working Group formed of the Council Sub-group on Ranking (Eirik Birkeland and Hubert Eiholzer) and the Chair of the 'Polifonia' Working Group on Quality Enhancement, Accreditation and Benchmarking (Stefan Gies) supported by AEC Chief Executive and General Manager (Jeremy Cox and Linda Messas).

The purpose of the first meeting was to explore in principle AEC's involvement in this work with U-Multirank. After the meeting, the phased approach was mapped out and the field-based indicators for those subject areas currently covered were examined to see how many of these were applicable to music, how many might require some adjustment and how many would need to be changed completely. From this exercise, it was concluded that only a minority indicators, mainly in the dimensions of Research and Knowledge Transfer, would require total re-writing, whilst others might be improved through adjustments and the remainder were equally applicable to music as to other fields.

The second meeting has taken place recently. During this meeting, possible alternative titles and indicators for Research and Knowledge transfer were discussed and preparations were made for the session to be offered at the Congress.

## Plan for working on U-Multirank Field-based indicators for Music 2014-2017



# AEC Council Elections 2014 - Biographies of Candidates

## Candidate for Vice-President – Georg Schulz (AU)

**Georg Schulz**  
**University of Music and Performing Arts**  
**Graz, Austria**

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

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

Deputy Dean of Education at KUG 2000-2003, Vice-Rector for Education (2003-2007). Since October 2007 to the end of 2012 KUG Rector. During this time establishing of an internationally acclaimed profile of KUG and provision for sustainable financial stability.

Member of the "International advisory board" (together with Janet Ritterman and Samuel Hope), designated by the Sibelius Academy Helsinki in 2013. Since November 2012 Member of the AEC-Council (among others responsibility for the member institutions from Southeast Europe). Organizer of the meeting of these academies in March 2013 in Graz and in April 2014 in Sarajevo and author of an ERASMUS + application for a strategic partnership.

Active participation at AEC and EUA conferences, the bi-annual ELIA conference, as well as at IUA, UNESCO-CEPES and Magna Charta conferences. Initiator of the Study Team for Austrian Music Universities and guest at conferences for Rectors of German and Swiss Music Education Institutes.

*Music is a global language and so is the work of our alumni's. Due to an easier mobility internationalisation concerning international students, domestic students working*

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

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

*One of the key tasks of the AEC is to represent our institutional interests in the European policy through engaging in advocacy and to assist us in socializing partnerships.*

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

*As a member of Council since 2012 I was responsible among others for the member institutions from Southeast Europe. It was my pleasure to organize additional networking meetings and to write an ERASMUS + application for a strategic partnership.*

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

## **Candidate for Council Member – Claire Mera-Nelson (UK)**

**Claire Mera-Nelson**  
**Trinity Laban Conservatoire of Music and Dance**  
**London, United Kingdom**

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

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

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

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

Claire has a particular interest in the creation of opportunities for access and diversity within the small specialist higher education sector and is a passionate advocate for conservatoire education. She is a regular participant in international dialogues about music with recent presentations in Austria (Classical NEXT 2014), Brazil (British Council Transform Orchestral Leadership conference) and the UK (Guildhall School of Music and Drama). In addition to championing teacher education, her key innovations in the role of Director of Music have included the introduction of ground-breaking opportunities for education in collaborative practice and audience engagement..

*Currently Director of Music at Trinity Laban Conservatoire of Music and Dance in London, I oversee the education of around 630 senior students (pre-degree to PhD) as well as 350 young musicians aged 3-18, and manage a team of around 350 teachers – some salaried, others hourly paid. I have previously held a range of other academic leadership roles within Trinity Laban.*

*As a musician trained, and now employed for over 15 years, within the UK conservatoire sector, I have a high level of knowledge and understanding of higher music education within the UK, and am well informed about current conservatoire education trends in Europe and beyond. Formerly an active professional Baroque violinist, I worked with many European conservatoire-trained musicians over the fifteen years of my professional performing career including during my time as a member of the European Union Baroque Orchestra. Through contacts established via the AEC I have also participated in a wide range of curriculum development and quality review activities in The Netherlands as well as in the UK.*

*I attended my first AEC conference in Birmingham in 2005 and have been closely interested in the activities of the Association since. Securing continued investment in the AEC from member organisations is fundamental, in my view, to the continued health of our sector: the organisation must continue to provide value to its membership through its networks, platforms and quality of debate.*

*My interests centre on the themes of access, diversity and quality enhancement in higher music education, and include the professional development of teachers (conservatoire and pre-HE), and innovation in professional music education – both for young and established musicians – particularly focussed upon the development of collaborative practice and the advancement of our artform across all its genres. I believe that we must look beyond the boundaries of Europe in seeking models for innovation, and have worked in conjunction with colleagues in North and South America and China to consider new ways of working. If elected, I would wish to build upon these experiences, developing ideas for enabling new types of global networks amongst the AEC membership to our mutual benefit.*

## Candidate for Council Member – Ettore Borri (IT)

**Ettore Borri**  
**Conservatorio di Musica “G. Verdi”**  
**Milano, Italy**

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Ettore Borri received his Diploma in Piano with full marks, studying with Alberto Mozzati: he also graduated with honors in Italian Literature at the Università Cattolica of Milan.

From 1979 to 1998, he collaborated with Giampiero Tintori at the Museo Teatrale alla Scala as a concert pianist, lecturer and artistic organizer in the famous productions of the Ridotto dei Palchi del Teatro alla Scala. As a pianist he has performed concerts in Italy and abroad: in the Vatican City (Sala Nervi, in the presence of John Paul II, 2000), at the Münster Festival des Nations Européennes (1991), in Budapest (Liszt Museum and Liszt Academy, 1996 and 2000) – a town where he has also been invited as a guest professor. He also played at the inauguration concert for the restoration of the musical instruments of the collections of both the Museo Teatrale alla Scala and the Conservatorio Verdi in Milan. He was been invited to participate in the Italian Culture Weeks organized by the Italian Embassies in Cologne (1985), Budapest (1996) and Stockholm (2003). Alongside his solo career, he has played in concert with musicians such as Thomas Bloch, Gabriele Cassone, Corrado Colliard, Gaetano Nasillo, Luigi Alberto Bianchi, Carlo Balzaretto, and the Quartetto Bernini.

He contributed to the realization of productions that combine various artistic fields with Luciana Savignano, Franca Nuti, Alessandro Quasimodo and Mario Cei (a production by the Teatro di Locarno and later staged in many other venues such as the Piccolo Teatro in Milan. He recorded piano works of Donizetti, Field, Respighi, Sgambati e Martucci (Piano Transcriptions, first world recording) for RAI, Duetto, Naxos and La Bottega Discantica. He recorded piano works by Wagner on the Steinway Liszt piano for the inauguration of the Associazione wagneriana italiana (Milan, 1994), the first to do so in Italy.

In 1997, he published a CD-ROM for Enda Multimedia devoted to Bach’s Branderburg Concertos 1, 3 and 5, presenting a 4-part transcription of the scores and a thorough analysis of the works.

He has published numerous articles in journals (e.g. HiArt and VeneziaMusica, etc.), and has published musicological essays by Mazzotta, Bompiani, Fabbri, Vita & Pensiero and LIM, especially dealing with Italian Piano Literature between the nineteenth and twentieth centuries, a subject on which he is acknowledged to be an expert.

He edited the catalogue I manoscritti di Ponchielli nella collezione di Giulio Cesare Sonzogno and wrote the didactic text Musica Insieme (Ghisetti & Corvi). In 2005, he curated the critical edition of the libretto and the score of Giulio Cesare Sonzogno’s melodrama Il denaro del Signor Arne. He has revised piano works by Liszt and Debussy for Carisch. Since 2011 he has been the Pedagogical Representative for Lombardy for the Italian System of the Youth and Children Orchestras and Choirs (honorary presidents: Claudio Abbado † and José Antonio Abreu). He is artistic advisor for the

official cultural events of CremonaPianoforte and MondoMusica and is President of the renowned Associazione Amici della Musica Vittorio Cocito of Novara.

Since February 2012 he has been a representative of the Pontifical Musical Chorus of the Sistine Chapel at the AEC (Association Européenne des Conservatoires).

Since 1978 he has been Professor of Piano at a number of Italian Conservatories: he currently teaches at the Giuseppe Verdi Conservatory of Milan. He has given piano master classes in Italy and abroad (at the Universities of Seoul, Osaka, Poznan, Budapest); from 1995 to 2001 he was the didactic director of the Scuola Musicale of Milano. From January 2002 to October 2011, he was the Director of the Conservatory Guido Cantelli of Novara. During his service as director of the Conservatory Cantelli, he created and promoted the Festival Fiati e Tasti Neri Tasti Bianchi. Pianoforte e Organo in Italia nei secoli XIX e XX, and he supported the In-audita Musica project, a project devoted to researching compositions of female composers across the centuries. He also promoted the Centro Studi Guido Cantelli. In September 2011, he carried out the project Europa e identità nazionali, which featured the first ever recording (published by La Bottega Discantica) of Francesco Sangalli's and Adolfo Fumagalli's Studi per pianoforte, with the exclusive participation of students of conservatories from Aarhus (Denmark), Bucharest (Romania), Feldkirch and Linz (Austria), Novara (Italy), and Poznan (Poland). From 2007 to October 2011 he was a member of the Board of the Conference of the Directors of Italian Conservatories; in 2009, he was nominated member of the Commission for the Reorganization of the Italian Music High School by the Ministry of Schools, Universities and Research.

In the areas of evaluation and quality assurance, he was one of the first to create the evaluation committee in Italy (at the Conservatory Guido Cantelli of Novara in 2008). During his service as Director of the Conservatory Cantelli, the Conservatory obtained a very positive Report that was published on the website of the AEC after the visit of the Polifonia Counsellors in relation to the issues of Quality assurance and the new organization of Bachelor's and Master's courses.

He has been President of the Evaluation Committee of the IMP of Gallarate and he is currently President of the Evaluation Committee of the ISSM Gaetano Donizetti of Bergamo. Since April 2013 he has been included in the "Peer-Reviewers Register" of the AEC. In May 2013, he was nominated member of the Working Group Guidelines for the Evaluations Committee by the ANVUR. In 2014 he was appointed in the "Committee for the Quality of Teaching and Research" in Conservatorio of Milan and he is among the organizers of the First International Conference about Quality of Teaching in the Higher Music Education in Italy.

He received the Umberto Barozzi Culture Prize (Novara, 2010). He has been appointed Knight of the Italian Republic, a title that was bestowed on him by a decree of the Italian President Giorgio Napolitano on 27 December 2011.

*I joined the AEC in 2006, as Director of the Conservatory "Guido Cantelli" of Novara.*

*Thanks to the directives and criteria provided by AEC, I was among the first who instituted an Evaluation Team in Italy. I then initiated the visit of Polifonia Counsellors aimed at both Quality Assurance and at the organization of the Courses of Bachelor's and Master's Degree in Music.*

*I followed and very much appreciated the AEC debates about Quality Assurance and Artistic Research.*

*With regard to Quality Assurance, I have been committed to fostering a greater transparency in Italian Conservatories. As member of the Education Ministry's Committee for Music High Schools and as a member of the ANVUR Working Group (to draw up criteria for Evaluation Teams), I always was inspired by the AEC principles. In February 2014 I organized a joint meeting between ANVUR and AEC (which was represented by AEC Council Quality Committee and Polifonia Working Group 3).*

*Concerning Artistic Research, I focused Italian authorities' attention on the importance of the PhD in Music (above all in Composition and Interpretation) as in all other academic disciplines. In 2013 I organized a major meeting at MondoMusica / CremonaPianoforte (Cremona) about the "Status of Artistic Research in Italian Conservatoires" with AEC experts and the secretary of Italian Ministry for Education, University and Research.*

*A similar commitment also inspired a project I planned in 2011 on Piano studies in Italy in XIX century after Chopin and Liszt: Sangalli and Fumagalli. The aim of the project was to improve research and interpretation students' skills. The result was the first world recording made entirely by students of six European Conservatories: Aarhus, Bucarest, Feldkirch, Linz, Novara and Poznan.*

*In 2012 I was appointed by the Sistine Chapel as expert in charge for international agreements with Conservatories: thereby, Vatican City is now an Associate Member of AEC.*

*My purpose is to embrace and help spread AEC principles in order to improve the interconnection between European Musical Education Institutions: thus, such countries as Italy are able to offer to European students their own rich artistic traditions.*

## **Candidate for Council Member – Evis Sammoutis (CY)**

**Evis Sammoutis**  
**European University Cyprus**  
**Nicosia, Cyprus**

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Evis Sammoutis was born in Cyprus in 1979, where he had his first musical lessons at the age of six. By the age of sixteen, he had already obtained both the LRSM and the Performance and Teaching Diploma with distinction before moving to England in 1998 for university studies. Performances of his works have been received to excited acclaim in the UK and around the world. Upon graduation from the University of Hull with a first class degree (BMus) in all disciplines and the Departmental Prize, he completed his PhD studies in Musical Composition at the University of York under the supervision of Dr Thomas Simaku. Evis has also furthered his studies at world-renowned festivals, seminars and workshops, including Darmstadt, IRCAM, Royaumont and Tanglewood as a composition fellow, working with leading composers such as Brian Ferneyhough, Georges Aperghis, George Benjamin, Johannes Schollhorn and Augusta Read Thomas. Following his PhD studies, Evis was awarded a Wingate Foundation Scholarship (2005 – 2007) to pursue his compositional research more independently, whilst teaching Composition and Orchestration at Nottingham University (2005 – 2007) and guitar performance at York University (2002 – 2007). Evis also taught composition at Hull University in 2006. He is currently Assistant Professor of Composition and Theory at the European University Cyprus, having also served as scientific collaborator to the same institution prior to this appointment.

Evis' works have been commissioned by festivals and organizations such as Venice Biennale, Klangspuren, Royaumont and ARD, performed at leading festivals and contemporary music series such as Tanglewood, MusicNOW, Gaudeamus, Music of Today and ISCM in more than forty countries throughout Europe, America, Africa and the Far East and broadcast on several national radio stations throughout Europe, America and the Far East such as BBC Radio 3, SWR2, Radio France and RAI3. The composer has received numerous accolades and over thirty-five compositional awards, prizes, scholarships and recognition at competitions including the Royal Philharmonic Society Award (England), the Irino Prize (Japan) and the Franz Liszt Scholarship (Germany); first prizes at the Andres Segovia (Spain) and Dundee (Scotland) competitions; second prizes at Concours Dutilleux (France), Jurgenson (Russia), Y.A Papaioannou (Greece) and Samobor (Croatia) competitions; special prize at the Fifth Annual Composition Contest of the Yvar Mikhashoff Trust for New Music (USA); an honourable mention at the IMRO Composers Competition (Ireland); a DAAD Research Fellowship (Germany) and a Fulbright Scholarship for Advanced Research (USA).

Performers include leading ensembles and specialists in new music such as the Ensemble Modern, the Arditti, KAIROS, Kreutzer, Doelen, Zephyr and Prometeo String Quartets, Ensemble Nomad, Ensemble Aleph, EXAUDI, Het Collectief, New York Woodwind Quintet, Arirang and Chantily Quintets, Les Percussions de Strasbourg,

Endymion and members of Philharmonia Orchestra; orchestras such as London Symphony Orchestra, Holland Symfonia, the Orchestra of Opera North and the Athens Symphony Orchestra; as well as soloists such as David Alberman, Alan Thomas, Movses Pogossian, Rohan de Saram, Sarah Leonard, Julian Warburton, Adrian Spillett and John Potter, to name but a few. Conductors include Christoph Poppen, Elgar Howarth, Kasper de Roo and Franck Ollu, among others. Evis is the Co-founder and Artistic Director of the Pharos Arts Foundation International Contemporary Music Festival, established in 2009. This annual festival, now in its fifth year, is the first of its kind not only in Cyprus but also in the Eastern Mediterranean region. The festival has already presented over forty commissioned world premieres by notable young and established composers, which were performed by some of the world's leading ensembles. Evis has recently served as Coordinator of the Iannis Xenakis – in Memoriam International Conference that was recently held in Nicosia. In 2012 and 2013 seasons, he completed new works for the New York Woodwind Quintet commissioned by the Barlow Endowment, a new orchestral work commissioned by the Athens Symphony Orchestra, two new string quartets for the Arditti Quartet and Quartet Prometeo, a short work for the London Symphony Orchestra, the set piece for the bassoon and piano category of the 2013 Internationaler Musikwettbewerb der ARD München, two new large ensemble works for Klangforum Wien and Ensemble Modern and a vocal work for the Neue Vocalsolisten.

*I am applying for the Position of AEC Council Member with the conviction that I can add to the existing Council's work with a positive and varied contribution. Living and teaching in Europe's periphery, in a place where three continents and very diverse cultures meet but also divide, and frequently travelling predominantly to Europe and the USA to undertake projects, to research and collaborate with several institutions, foundations and musicians, I believe that I can bring distinct ideas and perspectives to the Council.*

*My familiarization with various artistic and educational trends, an understanding of the difficulties and complexities of higher educational music systems maintaining relevancy amidst shifting aesthetic and cultural landscapes, my involvement with European projects, residencies and exchanges, the organization of several editions of a significant international festival and various international conferences, my active compositional career and involvement with several high profile musicians as well as successfully serving as a member of the Senate and School Council of my home university as well as currently serving as Coordinator of the Music Program and Vice Chair of the Department of Arts are all aspects that I can use to bridge geographical and aesthetic locations and practices whilst also representing my specific geographic region and portfolio of special responsibility.*

*At the age of thirty-five, with thirteen years of university teaching experience in various countries, I believe that I have a good balance between not only the experience required for such a role, but also the necessary time and energy required to fulfill these duties effectively. I have excellent communication and diplomacy skills, and I can contribute*

*dynamically in the area of research, especially that of practice-based qualities, an issue that is increasingly important, as well as in the areas of Music Composition, Contemporary Music in all its facets (performance, creation, audience development, research) and especially interdisciplinary approaches, another area where I feel I can contribute significant support. The most recent example of my work bridging these activities has been the "Living Museums Project" ([www.livingmuseums.com](http://www.livingmuseums.com)), an example of how I see interdisciplinary international collaboration as spearheading contemporary higher education.*

## **Candidate for Council Member – Harrie van den Elsen (NL)**

**Harrie van den Elsen  
Prince Claus Conservatoire  
Groningen, the Netherlands**

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Harrie van den Elsen is Dean of the School of Performing Arts (Prince Claus Conservatoire and Dance Academy Lucia Marthas Amsterdam/Groningen) of the Hanze University of Applied Sciences Groningen (NL) and leading dean of the Centre of Applied Research and Innovation Art & Society. Harrie is AEC council member as of 2012. In addition Harrie is member of the network of Dutch academies of music and pop music (until Sept. 2012 chairman), dealing with development of strategic policies for national and international professional music education. As member of the network he is also the contact for the Advisory Board for Arts Education (SAC-KUO), the Dutch Association of Universities of Applied Sciences (HBO-Raad), the Ministry of Education, Culture and Science (OC&W) and the Dutch-Flemish Accreditation Organisation (NVAO). Since 2011 he is external examiner of Trinity College London and council member of the Peter the Great Festival (summer school for classical music in the Netherlands). Since 2014 he is council member of the provincial board of the 'Prins Bernhard Cultuurfonds', a national culture funding organisation. Until September 1st 2011 Harrie was the dean of the Maastricht Academy of Music. In 2009 the Maastricht Academy of Music hosted the 2009 AEC Congress.

*In 2012 in Valencia I was elected as Council Member of AEC. The reason back then to nominate myself as candidate for this prestigious position was my firm belief that AEC is instrumental in developing and securing the future of Higher Music Education in Europe. Furthermore I am convinced that innovative and inspiring developments always take place in an international setting. There was a time when the future of HME could be determined within national frameworks, but that time has gone a long time ago. Since being elected as Council Member my conviction has only grown stronger and it strikes me as a far too short a period of time to serve AEC only for one term. In a second term I would like to add greatly to the developments of AEC policies in general. I am particularly interested in the field of research, the thematic days and the staff development in AEC. As a long-time member of the AEC community (active since 2011), organizer of the annual congress in 2009 (Maastricht) and Council Member since 2012, I feel very connected to AEC. In Groningen I am responsible for both the Prince Claus Conservatoire as for the Research Centre Art & Society, where specific research is conducted that is important for the future of the arts through Lifelong Learning in Music. The subfields New Audiences and Innovative Practice are exciting fields of research, which in my firm belief are vital to secure the future of Music in our societies. And finally two things. First: my Curriculum Vitae may show that I am qualified for this position for another 3 years. Second: the Council, its president, the AEC Office and its director are wonderful and inspiring colleagues to work with. I am looking forward to our collaboration.*

## Candidate for Council Member – Renato Meucci (IT)

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

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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, archeology, 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 (2<sup>nd</sup> 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.

*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,*

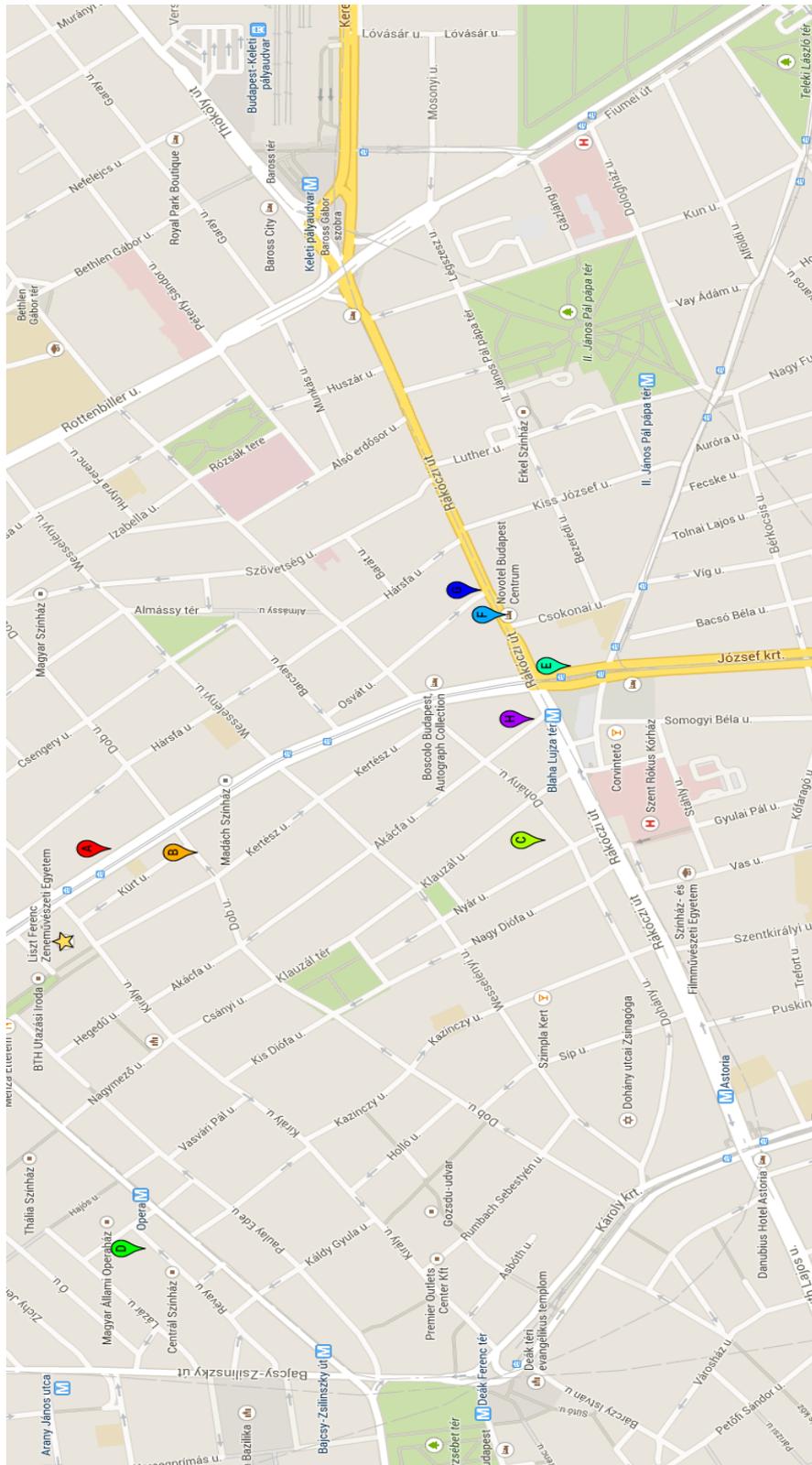
*prof. Renato Meucci.*

# **PRACTICAL INFORMATION**

# Hotels – map, addresses and telephone numbers

To see the map on google

[https://www.google.com/maps/d/edit?mid=zhZzwSn8kHPE.kPXMRAv3M2\\_s](https://www.google.com/maps/d/edit?mid=zhZzwSn8kHPE.kPXMRAv3M2_s)



**A - Corinthia Hotel Budapest \*\*\*\*\***

Address: Erzsébet körút 43-49. 1073 Budapest

Phone: 0036 1 479 4812

Email: [reservations.budapest@corinthia.com](mailto:reservations.budapest@corinthia.com)

Website: <http://www.corinthia.com/hotels/budapest/>

**B - Queen's Court Hotel & Residence\*\*\*\*\***

Address: Dob utca 63, 1074 Budapest

Phone: +36 1 882 3000

Email: [booking@queenscourt.hu](mailto:booking@queenscourt.hu)

Website: [www.queenscourthotelbudapest.com](http://www.queenscourthotelbudapest.com)

**C - Continental Hotel Budapest\*\*\*\*superior**

Address: Dohány utca 42-44, H-1074 Budapest

Phone: +36 1 815 1000

Email: [continentalreservation@zeinahotels.com](mailto:continentalreservation@zeinahotels.com)

Website: <http://www.continentalhotelbudapest.com>

**D - K+K Hotel Opera\*\*\*\*superior**

Address: 24. Révay Street, H-1065 Budapest

Phone: +36 1 269 0222

E-mail: [hotel.opera@kkhotels.hu](mailto:hotel.opera@kkhotels.hu)

Website: [www.kkhotels.com/opera](http://www.kkhotels.com/opera)

**E - Hotel Nemzeti Budapest – Mgallery Collection\*\*\*\*+**

Address: 4 József krt, H-1088 Budapest

Phone: +36 1 477 4500

Email: [h1686-sl@accor.com](mailto:h1686-sl@accor.com)

Website: [www.hotel-nemzeti-budapest.com](http://www.hotel-nemzeti-budapest.com)

**F - Novotel Budapest Centrum \*\*\*\***

Address: 43-45 Rákóczi út, H-1088 Budapest

Fax: +36 1 477 54 54

Email: [h3560-sb3@accor.com](mailto:h3560-sb3@accor.com)

Website: [www.novotel-bud-centrum.hu](http://www.novotel-bud-centrum.hu)

**G - Mercure Budapest Metropol \*\*\*\***

Address: 58 Rákóczi út, H-1074 Budapest

Phone: +36 1 462 81 63

Fax: +36 1 342 15 30

Email: [h2997-re@accor.com](mailto:h2997-re@accor.com)

Website: [www.mercure-budapest-metropol.com](http://www.mercure-budapest-metropol.com)

**H - Ibis Budapest City \*\*\***

Address: 3 Akácfa utca, H-1072 Budapest

Phone: +36 1 478 30 50

Email: [h1681-fo@accor.com](mailto:h1681-fo@accor.com)

Website: <http://www.ibis.com/gb/hotel-1681-ibis-budapest-city/index.shtml>

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

## **Telephone Numbers Event Coordinators**

**Sara Primiterra (AEC Events Manager)**

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

Personal Mobile: 0032/496207303

**Beata Furka (Event Coordinator at Liszt Academy in Budapest)**

0036/303819805

# Transportation: from airport to hotels and city centre

## Arriving at the Budapest Airport:

### AEC desk

Upon arrival, on Terminal A and B, please enter the information desk with the AEC logo. Our staff will provide you with the welcome information kit.

### Taxi

On the way out, please don't stop at any private driver or cab. The only official taxi company of the AEC conference is the **FŐTAXI**. Please go directly to the FŐTAXI counter, just outside the revolving door, at the exit and give them your destination. They will arrange you a safe cab with official taxi meter.



## Average taxi prices and distances from the airport to the hotels

Departing from:	Destination	Time of the journey (minutes)*	Distance (km) *	Total taxi costs (HUF) *
Budapest Liszt Ferenc International Airport	Music Academy (Zeneakadémia)- 1061 Budapest, Liszt Ferenc tér 8.	29	21,3	9100
Budapest Liszt Ferenc International Airport	Europa Boat (Európa Hajó) – 1011 Budapest, Szilágyi Dezső tér	32	24	10160
Budapest Liszt Ferenc International Airport	Corinthia Hotel Budapest - 1073 Budapest, Erzsébet körút 43-49.	27	20,5	8800
Budapest Liszt Ferenc International Airport	Queen’s Court Hotel & Residence - 1074 Budapest, Dob utca 63.	29	21,2	9050
Budapest Liszt Ferenc International Airport	Continental Hotel Budapest - 1074 Budapest, Dohány utca 42-44.	28	20,5	8760
Budapest Liszt Ferenc International Airport	K+K Hotel Opera - 1065 Budapest, Révay utca 24.	30	21	9000
Budapest Liszt Ferenc International Airport	Hotel Nemzeti Budapest – Mgallery Collection - 1088 Budapest, József krt 4.	26	19,8	8500
Budapest Liszt Ferenc International Airport	Novotel Budapest Centrum - 1088 Budapest, Rákóczi út 35-43.	28	20,5	8800
Budapest Liszt Ferenc International Airport	Mercure Budapest Metropol **** -Rákóczi út 58, 1074 Budapest	26	20,2	8650
Budapest Liszt Ferenc International Airport	Ibis Budapest City *** - Akácfa utca 3, 1072 Budapest	27	20,5	8800

\*total taxi costs and journey time are depending from the current traffic.

### **Transportation in the city:**

Liszt Academy is easily accessible by public transport (tram No. 4,6 or Metro line 1) and on foot as well. Our hotel partners are within walking distance.

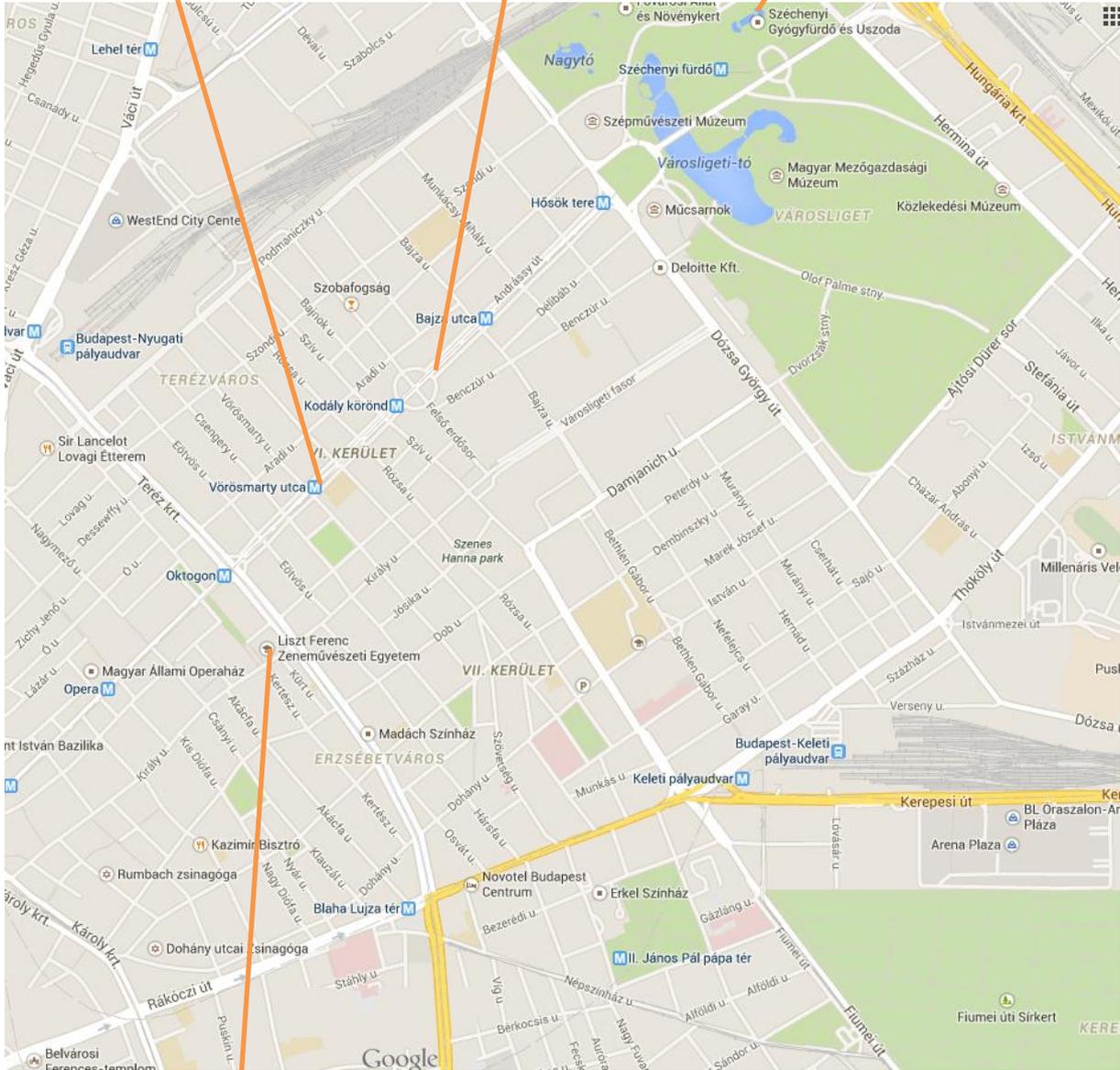
If you need to take a taxi, please ask the hotel staff to call the Főtaxi call center: +36-1-222-2222 and give your AEC special code: 4624.

# Important Addresses and Map of locations

**Liszt Museum**  
Budapest,  
Vörösmarty utca 35,  
1064

**Kodály Museum**  
Budapest,  
Andrássy út 89-  
91., 1062

**Széchenyi Spa**  
City Park  
Budapest, Állatkerti  
körút 9-11, 1146



**Liszt Academy**  
Budapest, Liszt Ferenc  
tér 8., 1061

**Europa Boat (Thursday  
Dinner)**  
Budapest, Szilágyi Dezső tér,  
1011

## List of Restaurants

### **Bock Bistro**

Cuisine: modern Hungarian, bistro, special wine selection

1073 Budapest, Erzsébet körút 43-49.

Reservation: via e-mail or +36 1 321 0340 (highly recommended to book in advance!)

<http://bockbisztropest.hu/en/>

### **Klassz Restaurant and wine shop**

Cuisine: mediterranean, international, special wine selection

1061 Budapest, Andrásy út 41.

No table reservation

[www.klasszetterem.hu/index.php?lang=en](http://www.klasszetterem.hu/index.php?lang=en)

### **Restaurant Magdalena Merlo**

Cuisine: Hungarian, Italian, Czech, international

1072 Budapest, Király u. 59/b

Reservation: on-line, or + 36 1 322 3278

[www.magdalenamerlo.hu/Lang/Eng/index.html](http://www.magdalenamerlo.hu/Lang/Eng/index.html)

### **Café Vian**

Cuisine: international with a French and Hungarian flavour, bistro

1061 Budapest, Liszt Ferenc square 9.

Reservation: +36 1 268 1154

[www.cafevian.com/english](http://www.cafevian.com/english)

### **Menza Restaurant**

Cuisine: modern Hungarian, international

1061 Budapest, Liszt Ferenc tér 2.

Reservation: via e-mail or +36 1 413 1482

<http://www.menzaetterem.hu/english.php>

### **Trófea Grill Restaurant**

Cuisine: all you can eat style, international, Hungarian, grill

**1061 BUDAPEST, KIRÁLY U. 30-32**

Reservation: on-line or +36 1 268 1154

<http://kiraly.trofeagrill.eu/en>

### **100 éves étterem**

Cuisine: traditional Hungarian, excellent authentic gypsy music

district 5., Piarista utca 2.

Reservation: on-line, or +36 1 230 0329

<http://www.100evesetterem.hu/eng/>

### **Mátyás Pince**

Cuisine: traditional Hungarian, excellent authentic gypsy music

district 5., Március 15. tér 7.

Reservation: on-line or +36 1 266 80 08

<http://eng.matyaspince.eu/>

### **Firkász Restaurant and Piano Bar**

Cuisine: Hungarian with an international flavour. Best bar pianist in town!

1136 Budapest, Tátra utca 18.

Reservation: Phone +36 1 450 1118; +36 1 789 4644; +36 1 789 4661

Email: [firkasz@firkasz-etterem.hu](mailto:firkasz@firkasz-etterem.hu)

[www.firkasz-etterem.hu](http://www.firkasz-etterem.hu)

### **A38 Ship Restaurant**

Cuisine: Hungarian with an international flavour.

A38 Ship Budapest, Petőfi bridge, Buda side

Reservation: +36 1 464 39 46

<http://www.a38.hu/en/restaurant>

### **Carmel Orthodox Glatt Kosher Restaurant**

Cuisine: kosher, Jewish

1074 Budapest, Kazinczy u.31.

Reservation: via e-mail or +36 1 322 1834

[www.carmel.hu/en](http://www.carmel.hu/en)

### **PATISSERIES**

#### **Book Café - Lotz hall**

patisserie, coffee, cakes, breakfast

1061 Budapest, Andrásy út 39. (on the I. floor of the Alexandra Book Store)

Reservation: +36 1 461 5835

<http://www.lotzterem.hu/galeria/lotz-terem-es-kavezo>

### **Szamos Royal Café (Corinthia Grand Hotel Royal)**

patisserie, coffee, cakes, breakfast

1073 Budapest, Erzsébet krt. 43-49.

Reservation: +36 1 413 7968

<http://www.szamosmarcipan.hu/en/shops/view/15/Royal+Caf%C3%A9>

### **RUIN PUBS**

#### **Szimpla Kert**

the oldest ruin bar in Budapest, unique atmosphere, two floors

1075 Budapest, Kazinczy utca 14

Phone:+36 20 261 8669

<http://www.szimpla.hu/en>

#### **Fogasház**

a typical ruin-pub, very close to Academy building

1073 Budapest, Akácfa utca 51.

Phone:+36 1 783 8820

[http://www.fogashaz.hu/Press\\_Kit.pdf](http://www.fogashaz.hu/Press_Kit.pdf)

#### **Csendes Vintage Bar & Café**

quiet ruinpub, rich wine menu and unparalleled decoration):

Address: 1053 Budapest, Ferenczy István utca 5.

Phone:+36 30 727 2100

<https://foursquare.com/v/csendes-vintage-bar--cafe/4b69bf00f964a52085b12be3>

#### **Further offers, choices:**

<http://welovebudapest.com/>

# Information on Fee Payment AEC Annual Congress 2014

## Amount of the Registration Fee

AEC Annual Congress		
Category	If the payment is made before October 10	If the payment is made after October 10
Representative of AEC member institution	€200 (+ €30 if attending a Polifonia pre-Congress workshop)	€300 (+ €30 if attending a Polifonia 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 on Friday 14<sup>th</sup> November and Saturday 15<sup>th</sup> November
- possibility to display information brochures posters and materials about AEC members institutions
- Coffee Breaks
- Two organized Dinners (Thursday 13 and Saturday 15)
- Two organized Lunches (Friday 14 and Saturday 15)
- Shuttle bus service to the Europa Boat for the Dinner and Cruise on the Danube (Thursday 13)
- Concerts organized by the hosting institution
- Assistance by the AEC Office Staff

**The participation fee will not be reimbursed for cancellations notified after October 10**

**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 2014)
- the last name of the participant
- the name of your institution (if fitting)

Example: **Congress2014, Smith, Gotham Conservatory**

# Liszt Academy of Music in Budapest

Andrea Vigh	<b>President</b>
András Csonka János Devich	<b>Cultural Director</b> <b>Professor Emeritus, advisor to the President</b>
Beáta Furka	<b>Head, International Affairs and Development</b>
Gergely Lakatos	<b>Chief Engineer</b>
Erika Nyúl	<b>Manager of Tourism</b>
Ágnes Szabó	<b>CFO</b>
Imre Szabó Stein	<b>Director of Communications, Marketing and Media Contents</b>
Andrea Szántó	<b>Head of Presidential Cabinet</b>

## Helpers from Liszt Academy staff

Tünde Balló	<b>Project Office</b>	Csanád Maller	<b>AVISO Audiovisual and Theatre Technology Department</b>
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# AEC Office Team

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Beatrice Miari  
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## Pocket dictionary of Liszt Academy building signs

Hungarian	English
Kávézó	Cafeteria (Café/lounge)
Kijárat	Exit
Nagyterem	Grand (Concert) Hall
Jobb	Right
Bal	Left
Erkélylépcső	Balcony stairs
Könyvtár	Library
Középerkély	Middle balcony
Oldalerkély	Side balcony
Sor	Row
Terem	Hall
Kisterem	Small concert hall (the Solti Chamber Hall)
Átrium	Atrium
Karzat	Gallery
Tanterem	Classroom
Kamaraterem	Chamber Hall
Operastúdió	Opera studio
Kupolaterem	Dome Hall