

Congress Reader

AEC Annual Congress

WARSAW 2010



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

AEC
European Association of Conservatoires



Fryderyk Chopin University of Music
Warsaw

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PROGRAMME
AEC ANNUAL CONGRESS 2010
FRYDERYK CHOPIN UNIVERSITY OF MUSIC
WARSAW – POLAND, 4-6 November 2010



| Thursday 4 November | | |
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| 12:00 | Registration starts | Foyer |
| 15:00-16:00 | AEC Council Meeting (for AEC Council members only) | Senate Room |
| 16:00-17:00 | Session for Newcomers to meet members of the AEC Council and the AEC Office staff | Szymanowski Auditorium |
| 17:00-18:00 | <p>Opening event</p> <p>Short music performances and words of welcome by:</p> <ul style="list-style-type: none"> ▪ Stanislaw Moryto, Rector Fryderyk Chopin University of Music ▪ Monika Smoleń, Under-Secretary of State at the Ministry of Culture and National Heritage ▪ Johannes Johansson, President of the AEC ▪ Don Gibson, President National Association of Schools of Music USA (NASM) | Fryderyk Chopin Concert Hall |
| 18:30-19:30 | Concert | Chamber Hall of the National Philharmonic |
| 20:00 | Dinner at Holiday Inn Hotel | Holiday Inn Hotel |
| Friday 5 November | | |
| <i>Each plenary session starts with a short music performance prepared by the University</i> | | |
| 09:30 | Registration continued | Foyer |
| 10:00 | Introduction to the Congress by Johannes Johansson , AEC President | Fryderyk Chopin Concert Hall |
| 10:15-11:00 | <p><i>Thematic day on the sustainability of conservatoires – Session I</i></p> <p>'The Sustainable Conservatoire: The Challenge of the Future'</p> <ul style="list-style-type: none"> ▪ Survival of the Fittest: Financial Sustainability at the Heart of Your Institutional Strategy by Thomas Estermann, Head of Unit Governance, Autonomy and Funding at the European University Association (EUA), Brussels | Fryderyk Chopin Concert Hall |
| 11:00-11:30 | Coffee break | Foyer |

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| 11:30-13:00 | <p><i>Thematic day on sustainability in conservatoires – Session II</i></p> <p><i>‘The Sustainable Conservatoire: The Challenge of the Future’</i></p> <ul style="list-style-type: none"> ▪ Know Your Value: Public Funding Requires Advocacy for the Arts of Music by Mist Thorkelsdottir, Icelandic Academy of the Arts ▪ The Case for Partnership with Cultural Institutions by Barry Ife, Guildhall School of Music and Drama ▪ The Case for Creating a Foundation in the Conservatoire by Pascale de Grootte, Koninklijk Conservatorium – Artesis Hogeschool Antwerpen <p>Chair: Joan-Albert Serra, ESMUC Barcelona</p> | Fryderyk Chopin Concert Hall |
| 13:00-14:30 | <i>Lunch at General Technical Organisation</i> | <i>N.O.T. Building, Czackiego St</i> |
| 14:30-15:30 | <p><i>Thematic day on the sustainability of conservatoires – Session III</i></p> <p><i>‘The Sustainable Conservatoire: The Challenge of the Future’</i></p> <ul style="list-style-type: none"> ▪ Making the Case and Developing a Strategy to Ensure the Conservatoire’s Present and Future Well-Being by András Batta, Franz Liszt Academy Budapest <p>Chair: Deborah Kelleher, Irish Academy of Music Dublin</p> <ul style="list-style-type: none"> ▪ Introduction to the breakout group sessions | Fryderyk Chopin Concert Hall |
| 15:30-16:00 | <i>Coffee break</i> | <i>Foyer</i> |
| 16:00-17:30 | <p><i>Thematic day on the sustainability of conservatoires – Session III continued</i></p> <p><i>‘The Sustainable Conservatoire: The Challenge of the Future’</i></p> <ul style="list-style-type: none"> ▪ Breakout group discussions based on pre-formulated questions on the topic | A - Concert Hall B - S. Moniuszko Opera Hall C - H. Melcer Chamber Hall D - K.Szymanowski Auditorium E - Room 303 F - Room 301 G - Room 339 H - Room 340 I - Room 341 J - Room 444 K - Room 445 L - Room 446 M - Room 447 |
| 17:30-18:00 | <p><i>Session IV</i></p> <p>“Chopin’s tradition in the history of the Fryderyk Chopin University of Music” by Maria Szraiber, Fryderyk Chopin University of Music</p> | <i>Fryderyk Chopin Concert Hall</i> |

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| 18:30 | Theatre Performance "Chopinitis" | Fryderyk Chopin Concert Hall |
| <i>Free evening; please see the List of Restaurant</i> | | |

| Saturday 6 November | | |
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| <i>Each plenary session starts with a short music performance prepared by the University</i> | | |
| 8:30 – 9:30 | <i>AEC Council Meeting (for AEC Council members only)</i> | Senate Room |
| 9:15-10:00 | <i>Registration for the AEC General Assembly</i> | Foyer |
| 10:00-11:15 | AEC General Assembly 2010 | Fryderyk Chopin Concert Hall |
| 11:15-11:45 | <i>Coffee break</i> | Foyer |
| 11:45-13:00 | AEC General Assembly 2010 – Information Forum Chair: Cristóbal Zamora, Conservatorio Superior de Musica "E. Martinez Torner" Oviedo | Fryderyk Chopin Concert Hall |
| 13:00-15:00 | <i>Lunch at General Technical Organisation</i> | <i>N.O.T. Buildin, Czackiego St</i> |
| 15:00-15:30 | <i>Session V</i> The ERASMUS Network for Music 'Polifonia' (2007-2010) <ul style="list-style-type: none"> ▪ Presentation of the final results of 'Polifonia' by the 'Polifonia' Working Group Chairs ▪ Introduction to the afternoon sessions | Fryderyk Chopin Concert Hall |
| 15:30-16:30 | <i>Five parallel sessions</i> The ERASMUS Network for Music 'Polifonia' (2007-2010) Sessions in small groups led by 'Polifonia' Working Group chairs and members <ol style="list-style-type: none"> 1. Instrumental and Vocal Teacher Education: Findings and Future Pathways by the Working Group for Instrumental/Vocal Music Teacher Training 2. Researching Conservatoires by the Research Working Group 3. AEC Quality Assurance and Accreditation Activities - being reviewed by the AEC; becoming an AEC reviewer by the Accreditation Working Group 4. The end of 9 years of Bologna work - a view into the future by the 'Bologna' Working Group | 1 - Concert Hall 2 - S. Moniuszko Opera Hall 3 - H. Melcer Chamber Hall 4 - K.Szymanowski Auditorium 5 - Room 301 |

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| | <p>Additional session offered:</p> <p>5. How to prepare students for professional mobility within conservatoires by Richard Polacek, Expert in PRACTICS project and Jordi Baltà, Interarts</p> | |
| 16:30-17:00 | <i>Coffee break</i> | <i>Foyer</i> |
| 17:00-18:00 | <p><i>Five parallel sessions (repeated)</i></p> <p><i>The ERASMUS Network for Music 'Polifonia' (2007-2010)</i></p> <p>Sessions in small groups led by 'Polifonia' Working Group chairs and members</p> <ol style="list-style-type: none"> 1. Instrumental and Vocal Teacher Education: Findings and Future Pathways by the Working Group for Instrumental/Vocal Music Teacher Training 2. Researching Conservatoires by the Research Working Group 3. AEC Quality Assurance and Accreditation Activities - being reviewed by the AEC; becoming an AEC reviewer by the Accreditation Working Group 4. The end of 9 years of Bologna work - a view into the future by the 'Bologna' Working Group <p>Additional session offered:</p> <p>5. How to prepare students for professional mobility within conservatoires by Richard Polacek, Expert in PRACTICS project and Jordi Baltà, Interarts</p> | <p>1 - Concert Hall</p> <p>2 - S. Moniuszko Opera Hall</p> <p>3 - H. Melcer Chamber Hall</p> <p>4 - K.Szymanowski Auditorium</p> <p>5 - Room 301</p> |
| 18:00-18:30 | <p><i>Closing Session</i></p> <ul style="list-style-type: none"> ▪ Reporting back from the breakout discussion groups ▪ Announcement of the AEC Congress 2011 at the Conservatorio Superior de Musica "Joaquin Rodrigo" in Valencia ▪ Closing remarks | Fryderyk Chopin Concert Hall |
| 19:00 | <i>Farewell dinner with traditional Polish dishes à la Chopin</i> | <i>InterContinental Hotel</i> |
| Sunday 7 November | | |
| 10:00-14:00 | <i>Sightseeing Trip "Warsaw: In Chopin's footsteps" (optional)</i> | <i>Meeting point in front of the University at 10:00</i> |

MUSICAL INTRODUCTIONS

THURSDAY November 4

17.00-17.10 MIŁOSZ BEMBINOW – *The Fanfare of the Fryderyk Chopin University of Music*

Miłosz Bembinow - conductor

Cholewa Dorota, Smędra Sebastian, Żarnecki Kamil, Tomaszewski Mateusz – trumpets

Piaszczyk Jakub, Pleszyniak Adam, Kryszczuk Kasjan, Kowalczyk Rafał - horns

Sakowicz Lucjan, Polka – Przeworski Lech, Harasimiuk Ewa - trombones

Darda Jakub - tuba

Siciak Kamil, Krasiński Karol - percussion

17.50 - 18.00 FRYDERYK CHOPIN - *Polonaise in A- major Op. 40 No.1*

Anna Kubicz – piano

FRIDAY November 5

10.00 - 10.10 MARTA PTASZYŃSKA – *Moon Flowers*

Cecylia Stanecka - cello

Agnieszka Kozło - piano

11.30 - 11.37 *Jazz improvisation on Chopin themes*

Jakub Sokołowski – piano

14.30 - 14.45 HENRYK WIENIAWSKI – *Fantasia on Themes from Gounod's Faust Op.20*

Małgorzata Wasiucionek – violin

Misza Kozłowski – piano

17.30 - 17.40 MIECZYŚLAW KARŁOWICZ – *Songs: "Whence the First Stars"; "Under the Sycamore"*

Daniel Woźniak - tenor, Beata Szebesczyk - piano

FRYDERYK CHOPIN – *Melody Op. 74 no.9*

Elwira Janasik – mezzo-soprano, Beata Szebesczyk - piano

SATURDAY November 6

10.00 - 10.10 CLAUDE DEBUSSY: *Clair de Lune, Passepied* from *Suite bergamasque*

Zofia Przybył – marimba

Olga Przybył – vibraphone

Łukasz Piotrowski – marimba

Krzysztof Niezgoda – marimba

Maciej Świnoga – vibraphone

15.00 - 15.07 FRYDERYK CHOPIN - *Polonaise in A-flat major Op. 53*

Misza Kozłowski – piano

18.00 - 18.10 JOSEPH HAYDN: *String Quartet in G-minor Op. 20 nr 3 – I. Allegro Con Spirito*

Maciej Burdzy – 1st violin, Małgorzata Wasiucionek – 2nd violin, Paweł Czarny - viola, Maria Ćmiel - cello

CONCERT PROGRAMME

Thursday November 4, 18:30 - Chamber Hall of the National Philharmonic

∞ FRYDERYK CHOPIN ∞

Etude in C-sharp minor Op. 25 No. 7

Mazurkas Op. 50
No. 1 in G major
No. 2 in A-flat major
No. 3 in C-sharp minor

Polonaise in A-flat major Op. 53

Jerzy Sterczyński – piano

∞ SERGEI RACHMANINOV ∞

Andante from Cello Sonata Op. 19 in G minor

&

∞ PETER I. TCHAIKOVSKY ∞

Pezzo Capriccioso Op. 62

Tomasz Strahl – cello
Agnieszka Przemysk-Bryła – piano

∞ KAROL SZYMANOWSKI ∞

String Quartet Op. 56 No. 2

The Wilanów String Quartet:

Tadeusz Gadzina – 1st violin
Paweł Łosakiewicz – 2nd violin
Ryszard Duż – viola
Marian Wasiółka – cello

INFORMATION ON THE CONTENT

INTRODUCTION

About the AEC Congress 2010 venue

The metropolis of Warsaw is the country's most important political, economic and cultural centre, with a population of over 1.7 million people. It is known for its dramatic history that nevertheless also saw surprising architectural renovation and urban requalification. Warsaw offers a varied cultural scene with several high-quality theatres, music venues and galleries. Warsaw is the largest academic centre in the country, attracting young people from Poland as well as many international students. Thanks to its many prestigious educational institutions and a broad range of employment opportunities, Warsaw is a young, dynamic city worth exploring. The Fryderyk Chopin University of Music in Warsaw (FCUM), this year's congress host, is among the largest schools of music in Poland as well as one of the oldest in Europe. The University is proud of its patron and its outstanding alumni. The University offers courses throughout its 7 departments in the following fields: composition and theory of music, conducting, instrument studies, vocal studies, artistic education in the musical arts, dance and sound engineering. The year 2010 marks a double celebration for the University: the 200th anniversary both for its patron's birth, as well as for the year of its foundation. This will be celebrated with a special concert programme and several events, including the AEC Congress in November.

The themes of the AEC Congress 2010

Building on the success of the thematic day on artistic research during the AEC Congress 2009 in Maastricht, the AEC is proposing a new theme for a thematic day for this year's edition of the congress, entitled 'The Sustainable Conservatoire'. In the wake of the global financial crisis, and the consequent and inevitable squeezes on public funding, there can be no doubt that all conservatoires will face challenges in relation to resources over the next few years. These may take the form of funding cuts, reorganizations, challenges to recruitment or a combination of all these. In addition, increasing competition will continually demand that we achieve 'more with less' and quality mechanisms will heighten the tensions between delivery and resources. It is arguable that sustainability will be the most pressing topic facing all conservatoires across Europe (and, in fact, the world) for the near and distant future. The idea of 'the sustainable conservatoire' is one that asks leaders to look at the resources for teaching, research and third-stream funding in both quantitative and qualitative ways to explore how progress and development can best be made. Sustainability implies the preservation of all that is good along with the exploration of the new. It asks us to priorities and to select. Experts and conservatoire leaders from a broad range of organizations and institutions throughout Europe will share their experiences and views on this topic, and provide examples of good practice. Opportunities to exchange information and views will be provided in break-out groups.

In addition, information about the results of the second 3-year cycle of the ERASMUS Network for Music 'Polifonia' will be presented. In addition to a plenary session, during which an overall overview will be given about 'Polifonia' and its outcomes, the various 'Polifonia' working groups will be presenting the results of their work in parallel sessions on topics such as the role of research in conservatoires training, continuing professional development for senior management in European conservatoires, instrumental and vocal teacher training, the latest developments in European higher education policy and the 'Bologna' process, and the further development of the Association's role in quality assurance and accreditation.

In addition, the following sessions will also take place:

- A 'Newcomers session' for those coming to the AEC Congress for the first time, providing information about the AEC and giving participants the opportunity to make contacts with members of the AEC Council and AEC Office staff in an informal setting.
- The Information Forum, which will give the opportunity to AEC members to present projects their institution, is currently involved in

THEMATIC DAY – THE SUSTAINABLE CONSERVATOIRE: THE CHALLENGE OF THE FUTURE

Friday November 5

In the wake of the Credit Crisis of 2008 and the consequent and inevitable squeezes on public funding, there is no doubt that all conservatoires will face challenges in relation to resources over the next few years. These may take the form of funding cuts, reorganisations, challenges to recruitment or a combination of all these. In addition, increasing competition will continually demand that we achieve 'more with less' and quality mechanisms will heighten the tensions between delivery and resources.

The idea of the 'sustainable conservatoire' is one that asks leaders to look at the resources for teaching, research and knowledge transfer in both quantitative and qualitative ways to explore how progress and development can best be made. Sustainability implies the preservation and development of all that is good without compromising the ability of future generations of conservatoires to meet their own needs and while guaranteeing artistic and educational leadership in music.

Session I - 10:15 – 11:00

Session I: Survival of the Fittest - Financial Sustainability at the Heart of Your Institutional Strategy, by Thomas Estermann, Head of Unit for Governance, Autonomy and Funding at the European University Association (EUA)

In the wake of the financial crisis and evolutions in the nature of public funding for higher education, financial sustainability has come to play an even more vital role than ever before in the development of institutional strategy. Based on studies by the European University Association, Thomas Estermann will provide a broad overview of today's trends in the field, and will show which role governance and autonomy have and how a variety of approaches in funding can help ensure institutional health and well-being. Above and beyond setting the stage for this thematic day, Mr. Estermann will analyse several success factors which institutions can bear in mind to develop such strategies: knowing institutional costs, diversifying sources of income to mitigate risk, and being a strong institutional advocate to sustain a public funding base.

Thomas Estermann has occupied his position at the EUA since 2007. Prior to this, he was Deputy Head of Strategic Development and Deputy Head of Administration at the University of Music and Performing Arts, Vienna, a member of the University Senate and involved in the last two reforms in higher education in Austria. Before entering the University in 1997, he pursued a career as a lawyer, and holds a Master's degree in law from the University of Vienna. Additionally, Mr. Estermann sits on the boards of numerous European networks in the higher education arena, as well as editorial boards devoted to higher education policy.

Session II – 11:30 -13:00

Session II: The Sustainable Conservatoire

Moderator: Joan-Albert Serra, Musical Institutions and International Relations Coordinator, Member, Senior Management Team, Escola Superior de Música de Catalunya (ESMUC), Barcelona

A music education and management specialist, Mr. Serra speaks, writes, and consults on music and music education. Previously he was Head of Vocal and Instrumental Learning at The Sage Gateshead, UK (2003 – 2008) and General Director of the Escuela de Música Creativa, Madrid (1985 – 2001).

Know your Value: Public Funding Requires Advocacy for the Musical Arts, Mist Thorkelsdottir, Director of the Iceland Academy of the Arts, AEC Council Member

In the wake of the economic collapse of Iceland, the country has gone through an immense period of self-evaluation. That which had always been taken for granted, such as first class medical care and education, has been closely scrutinized, as the State has sought to provide these same services through consolidating and lowering costs. Music education is particularly threatened in a very small country where one could consider it more cost effective to send students abroad for study. The Iceland Academy of the Arts is a small institution, though important as it is the only higher music education institution in the country. It has survived this time of peril and at the same time analyzed how it can innovate in new ways and thus be sustained, successfully making the case for ongoing public support.

*Following keyboard studies in Iceland, **Mist Thorkelsdottir** pursued instrumental and then composition studies in Minnesota, New York (SUNY Buffalo) and at Boston University, notably with Lejaren Hiller, Morton Feldman, Theodor Antonio and Lukas Foss. Extremely active in Icelandic musical life, Mist Thorkelsdottir teaches, composes, and plays in engaged in numerous artistic organizations. She has received commissions and grants from America and Europe, and has led the Department of Music as Dean at the Iceland Academy of the Arts since 2001.*

The Case for Partnership with Cultural Institutions, Barry Ife, Principal, Guildhall School of Music and Drama

Conservatoire training is inherently expensive and makes us an easy target for cuts. But we have an overriding responsibility to ensure the sustainability of high-quality training for our students. How can we maintain quality at an affordable price? At the Guildhall School we have been looking for ways of reducing overheads without surrendering institutional integrity. Our solution has been to converge all of our generic services with our next-door neighbours at the Barbican Arts Centre. This has helped us to reduce overheads, improve the quality of our support services and generate additional value from previously unrealised artistic synergy. But we keep all of our student-related services in-house. I doubt we have solved all our problems, but hopefully this presentation will provide some pointers.

Drawing on his extensive experience in mainstream higher education, Barry Ife has repositioned the Guildhall School within the sector. He looks forward to opening a new building in 2013 that will double the size of the School at a cost of 105 million Euros.

The Case for Creating a Foundation in the Conservatoire, Pascale De Groote, Principal, Koninklijk Conservatorium – Artesis Hogeschool Antwerpen, AEC Vice-President

In times when government financing is diminishing and is no longer sufficient to fulfil the needs of our institutions and programmes, one has to be inventive in the search for new sources of income. Beyond close collaborations with the profession which can make artistic projects both affordable and possible, one can also explore private funding possibilities. In Antwerp, this meant creating a foundation with well-known individuals from the business world, all willing to be engaged in the search for extra means to enlarge our budget, but also in increasing our visibility and integration into the socio-cultural and economic developments of our region. A positive spiral has thus been created, providing us with new resources and new-found ambassadors both within and outside the country.

*Following studies in civil engineering and dance pedagogy, **Pascale de Groot**e joined the Aimé de Lignière Dance Company, where she became a soloist, teacher and ballet master. In 1997 she became Co-ordinator of the Higher Institute for Dance and obtained graduate degrees in Dance and Theatre Sciences. Principal since 2001 of the Royal Conservatoire of Antwerp, she continues to lecture on Dance History at the University of Antwerp. She sits on the boards of numerous institutions active in the arts and arts education in Flanders and in Europe, and has been active in numerous European projects and accreditation procedures.*

Session III – 16:00 – 17:30

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

*Recently appointed Director of the Royal Irish Academy of Music in Dublin, **Deborah Kelleher** was previously Head of Academic Studies there, where she oversaw the development of the first Bachelors degree in Composition run by a performance institution in Ireland and developed teacher training programmes for practitioners around the country.*

Making the Case and Developing a Strategy to Ensure the Conservatoire's Present and Future Well-Being at the Franz Liszt Academy, Andràs Batta, President, Franz Liszt Academy, Budapest, AEC Council Member

This presentation will focus on ways in which the Liszt Academy has sought to re-structure its organization and develop its resources as an increasingly autonomous institution in the post-Communist era. While the Communist regime did not provide financial and governance autonomy, it did provide financial security. In the last 20 years, the State has gradually withdrawn its support, while offering greater institutional autonomy as well as new opportunities to seek funding from private sources (businesses, individuals, foundations). We are being asked to take intellectual and material ownership for our well-being – a new challenge. Two Foundations were developed, as well as an extensive network of business, alumni, and private support both within Hungary and abroad. In recognition for its work, the EU granted the Academy 40 million Euros for development and restoration of its historic building. Sustainable development implies not only material but also intellectual components. This requires a strong commitment to maintaining our position as a leading European educational and cultural centre with a 135-year old tradition, and ensuring both the highest artistic and professional quality of our professors as well as a pool of exceptionally talented students. The second part of the presentation will focus on a case study demonstrating non-material aspects of sustainable development.

***Andràs Batta** holds diplomas in musicology and cello, and has pursued a multifaceted career as professor and then head of Musicology at the Liszt Academy, editor and author, in Hungarian and Austrian media, and as an editor for the Könemann Publishing House. As head of the Liszt Academy, he has initiated extensive pedagogical, artistic and institutional reforms. His books and articles on Franz Liszt, Richard Strauss and Béla Bartók have won him the Erkel Award (1994), the Péterfi Award given by the Association for Hungarian Creative Artists (2000), the HVG Golden Job Award (World Economics Weekly– Hungarian Journal) (2008), and the Hungarian Radio Prize.*

CHOPIN'S TRADITION IN THE HISTORY OF THE FRYDERIK CHOPIN UNIVERSITY

Friday November 5 (Session IV, 17:30- 18:00)

Maria Szraiber, Fryderyk Chopin University of Music

The 200 years' history of the Fryderyk Chopin University of Music has always been connected with the great Polish composer. At the beginning he was a brilliant student. Later on his music could constantly be heard within the University walls, from where it spread out widely.

Piano classes cultivating the best Chopin tradition have always played a substantial role in the school's history. This was possible thanks to a number of outstanding professors and their remarkable students.

The lecture presents a part of the huge contribution that the pianists connected with the FCUM have made to the Chopin tradition. The famous chopinists include I.J. Paderewski and A. Michałowski. Information about their activity will be illustrated through the presentation of Chopin recordings as well as photographs.

Maria Szraiber enjoys a distinguished career as both performer and teacher. She is also engaged in the research work in the field of pianistics. As a graduate of the Academy of Music in Poland, and of the Tchaikovsky Conservatory in Moscow, she is now a professor of piano, as well as the Head of the Piano Chair, acting as director of the Piano, Harpsichord and Organ Department at the Fryderyk Chopin University of Music in Warsaw. Often presenting master classes in Poland and abroad, Maria Szraiber also performs the function of member of many competition juries, as well as running seminars and presents lectures, illustrated by both audio and video recordings as well as her own live piano music illustration. These seminars, lectures and presentations range over topics connected with the history of pianistics and questions of interpretation of works for piano. She is also the editor of the publication "Nestors of Polish Pianistics" and author of many articles. Maria Szraiber has always been deeply concerned about the organization of music education. She also serves as an expert advisor for the Ministry of National Education.

PARALLEL SESSIONS

Saturday 6 November - 15:30 – 16:30 (repeated 17:00 – 18:00)

1- Instrumental and Vocal Teacher Education: Findings and Future Pathways

By members of the Working Group for Instrumental/Vocal Music Teacher Training (INVITE)

The presentation will focus on the outcomes of the working group as reported in the publication 'Instrumental and Vocal Teacher Education: European Perspectives. This handbook provides an overview of instrumental/vocal teacher education programmes in Europe, identifying common principles, current issues, challenges and opportunities. It highlights the range and diversity of approaches across countries, regions and institutions. The handbook also includes a set of competences for instrumental/vocal teaching developed by the working group. These competences are based on the demands of the profession, taking into consideration the changing roles and contexts of instrumental/vocal teaching in Europe and highlighting the need for ongoing international collaboration on the topic.

The workshop will be divided into two parts. Part 1 will consist of a short overview of the work of the group and the content of the handbook, and will provide some ideas and practical advice on how it can be used in the member institutions. Part 2 will provide a forum for discussion and dialogue, with particular emphasis on possibilities for promoting ongoing international collaboration and continuation of this work. The forming of an AEC platform to promote the development of the field of instrumental/vocal teacher education on a European level will be discussed as one optional pathway. The results of the discussion will be used in the planning of future initiatives.

2- Researching Conservatoires

By members of the Research Working Group

Over the last three years, the Research Working Group has been exploring and reflecting on the role of research in conservatoire training, resulting in an inspiring PocketBook entitled 'Researching Conservatoires - enquiry, innovation and the development of artistic practice'. The main findings of the group will be presented and serve as a starting point for discussion. Taking a look at the future, the session will also consider the future of international collaboration with conservatoire teacher development - the Innovative Conservatoire project - and other initiatives that deal with artistic research, such as the recently set up European Platform for Artistic Research in Music and the Artistic Research Catalogue.

3- AEC Quality Assurance and Accreditation Activities -being reviewed by the AEC; becoming an AEC reviewer

By members of the Accreditation Working Group

In the 'Polifonia' project, the following quality assurance and accreditation activities took place:

- 9 informal quality assurance reviews: teams of "critical friends" visited AEC member institutions to provide suggestions for improvement in order to assist them in their quality enhancement activities)
- 12 formal reviews in cooperation with national quality assurance/accreditation agencies in formal accreditation procedures (AEC provided criteria and/or experts and reporting services in some cases).

The session will be divided in two parts, with time for discussion at the end.

In part 1, members of the Accreditation Working Group will present both types of reviews, as well as the AEC Framework Document (containing the evaluation criteria), reflect on the benefits of AEC subject-specific approach, as well as on the future steps and challenges for the AEC in this field.

Part 2 will be dedicated to the AEC Register of experts for quality assurance and accreditation procedure. Staff members of AEC member institutions interested in performing both types of review will be explained the different aspects of this task and will be encouraged to apply to join the Register.

4- The end of 9 years of Bologna work - a view into the future

By members of the Bologna Working Group

In this session an overview will be given over the achievements of working with the philosophy and theory behind the Bologna Process in Music. The focus is on learning outcomes and the central role they play in teaching (planning), learning and assessing (reviewing) in Higher Music Education. International members of the Polifonia Bologna Working group will present and discuss their experience and viewpoints with the session participants.

Additional Session

5- How to prepare students for professional mobility within conservatoires

By Richard Polacek, Expert in the PRACTICS project

The Practics project is a 3-years project which aims to set up a network of Information points across Europe providing information on cross-border mobility for artists and culture professionals. The meeting with *Practics* during the AEC annual congress in Warsaw on 6th November aims to provide AEC members and participants of the session with a quick overview of the aims and the work of the *Practics* project and of one of its Infopoints, the *Interarts Foundation* in Spain. The short presentations of *Practics* and *Interarts* will be followed by an open exchange with AEC members on the following issues:

- How to best prepare graduates of music institutions for cross-border mobility in their future professional lives?
- What are the benefits of mobility for music institutions beyond 'promotion'?
- How can professionals best transfer the knowledge and know-how they have gained on mobility to music students?

The debate aims to establish closer links between AEC and the Practics project and to provide further input into tools to better inform present and future culture professionals and artists for their mobile international careers.

DOCUMENTS FOR THE GENERAL ASSEMBLY

AGENDA GENERAL ASSEMBLY

Saturday November 6, 2010



Association Européenne
des Conservatoires,
Académies de Musique
et Musikhochschulen

I. Current issues

1. Minutes of the Maastricht General Assembly
2. President's report on activities: Annual Report 2009 – 2010
3. Financial report of the General Secretary
 - Vote on the 2009 accounts
 - Budget proposal 2011
 - Appointment of two auditors for 2010
4. Elections to the Council
5. Confirmation of new members and exclusions
6. Evaluation and projects to be approved
 - Update on 4-year Strategic Plan 2006 – 2010
 - Approval of the 5-year Strategic Plan 2011-2015
7. Future congresses
8. Miscellaneous

II. Information forum

MINUTES OF THE AEC GENERAL ASSEMBLY 2009

Maastricht Academy of Music, the Netherlands
7 November 2009

Johannes Johansson, AEC President, welcomes the AEC members and opens the AEC General Assembly 2009.

1. Minutes of the 2008 General Assembly in Aarhus, Denmark.

The president asks the members for their approval of the Minutes of the 2008 General Assembly. The Minutes are unanimously approved by the members present.

2. President's report on the AEC activities: Annual Report 2008

The details for the entire year 2008 can be found in the AEC Annual Report 2008 (available in English, French and German), including a summary of the 2008 Annual Accounts. In his presentation, Johannes will address the following issues:

- The overall development and the general situation of the AEC
- The role and composition of the AEC Council
- The AEC Annual Congresses and Meetings
- The projects in which the AEC plays an active role
- The publications for the years 2008-2009
- The development of the AEC role of representation and advocacy

GENERAL SITUATION

- The membership is stabilizing: despite new applications, the number of members is staying equal due to mergers of institutions in various countries. The AEC has reached 269 members, with 232 active members and 37 associate members. The AEC is now represented in all European countries, except Moldova.
- Second cycle ERASMUS Network for Music 'Polifonia' (2007-2010) is in full swing and ends in October 2010 and the new project on the Western Balkans entitled 'Widening Participation on the Road to Membership' has been activated.
- 10 AEC working groups have been launched and are currently active with 70 members from 19 countries. The following groups exist:
 - 6 Polifonia working groups
 - 1 International Relations Coordinators Working Group
 - 1 Pop & Jazz Platform Working Group
 - 1 Early Music Platform Working Group
 - 1 Sida Project Board

The President mentions the continuous high professional work and quality done in the AEC Office and gives some information about the AEC office staff: currently 4 full time + 2 part time employees and 1 student intern work at the AEC Office.

AEC COUNCIL

- The role of the AEC Council as the interface between the members and the AEC Office continued during 2009. 3 Council and 2 Executive Committee meetings took place in 2009. The following issues were discussed in these meetings:
 - The preparation of elections for AEC Council through election committee
 - The preparation of the 2008, 2009 and future Congresses; a congress programme committee has been established within the Council
 - The evaluation and monitoring of AEC European projects and activities.
 - The preparations for a new AEC Strategic Plan 2011-2015
 - External relations

- The admission of new members
- The evaluation of AEC Office personnel and the monitoring of the overall management of the AEC and the AEC finances

AEC ANNUAL CONGRESSES AND MEETINGS

- The 2008 AEC Annual Congress took place in the city of Aarhus on 6-8 November. Next to the Annual General Assembly for AEC member institutions, last year's Congress topics were addressed to 'Developing a Strategy for Research in Teaching and Learning in a Music Academy' and topics that were studied in the framework of the AEC project 'Polifonia'. In addition, a session on the 'International Strategies in Conservatoires' with speakers from all over the world took place.
- In 2009, the AEC Annual Meeting for International Relations Coordinators took place at the National University of Music Bucharest on 11-12 September. With this meeting, the AEC continued with its tradition of organizing an annual meeting point for those responsible for international relations in AEC member institutions.
- The last AEC PJP Meeting took place at the Amsterdam Conservatory in the Netherlands, 13-14 February 2009. The programme of the PJP meeting in Amsterdam addressed a key-note speech entitled "Jazz in the Global Village" by author and jazz critic Stuart Nicholson. Various sessions, such as 'Contemporary education in music or Education in contemporary music discussing current and future Europe development of the contemporary music education, and a session on the use of new technologies and media took place.
- The AEC has successfully organised the first AEC Early Music Platform Meeting, which took place in Trossingen (Germany) on 23-24 January 2009 in cooperation with the Staatliche Musikhochschule Trossingen. The AEC Early Music Platform is open to all AEC institutions with a special interest in early music education.
- A series of new activities within the second cycle ERASMUS Network for Music 'Polifonia' (2007-2010) were launched, such as continuing development seminars for conservatoire management and research/based workshops for conservatoire teachers. In addition, the AEC has implemented several Institutional and Programme Reviews alone or with national quality assurance agencies. 'Polifonia' counselling visits have also been organised.

EUROPEAN PROJECTS

In 2009, the AEC coordinated the following projects:

- A second 3-year cycle of the ERASMUS Network for Music 'Polifonia', which started in 2007 and finishes on 1 October 2010, jointly coordinated by the AEC and the Royal College of Music Stockholm. About 101 activities are planned in 22 different European countries. More information can be found on www.polifonia-tn.org.
- The Sida project 'Widening Participation on the Road to Membership' in the Western Balkans has started and aims to align academies with European educational and administrative standards at the higher education level, and to widen participation in higher music education by better and easier access for children and youths to early stage higher music education.

The AEC also participated in several projects as a project partner. The role of the AEC in these different projects mainly involves providing expertise and a platform for dissemination of project information. These projects are the following:

- The e-Content project 'Variazioni' www.variazioniproject.org (2006-2009), coordinated by the Fundacion Albéniz in Madrid, project has been finished during 2009.
- EUA project 'Quality Assurance in a Higher Education Change Agenda – QAHECA' where AEC members are involved as partners and the AEC on steering group.
- The 'U-Map' project to develop a European classification of Higher Education Institution. The AEC is a member of the advisory board of this project. In this advisory capacity, the AEC can make suggestions to improve the dimensions and indicators described in the final report.

- The AEC has been invited to participate in the stakeholders' panel of a new EU project 'EU Multi-dimensional Global University Ranking' that aims at the design and testing of a new multi-dimensional university ranking system with global outreach.
- The AEC has received a multi-annual Operational Grant from the European Union for 2008-2010.

EU POLICY DEVELOPMENTS

In relation to European political developments, Johannes mentions the active representation of the AEC in various issues:

- In relation to the Bologna process, Johannes mentions that formally the Bologna Process ends by 2010 however will continue with slightly different approaches. Johannes underlines that the advanced position of AEC in 'Bologna' developments have been noticed, in particular because of work in quality assurance and accreditation, and the Sectoral Qualifications Framework with the 'Polifonia/Dublin Descriptors' and AEC Learning Outcomes.
- The AEC is involved in two working groups in the framework of two EU Cultural Sector Platforms, which have been set up by the European Commission as consultative bodies during 2007:
 - the working group for SMEs (Small and Medium-sized Enterprises) as part of the 'Cultural Industries Platform'.
 - the working group on education & culture of the 'Access to Culture' platform.
- A political launch event for the EU Year for Creativity and Innovation 2009 was realised in cooperation with ELIA in January 2009.

WEBSITE UPDATES 2008-2009

Johannes points to the AEC websites as important communication tools within the organisation between the organisation on the one hand and members on the other, which are immense sources of information for music related issues and the Bologna process.

The AEC Office is continuously updating and further developing the following websites:

- www.aecinfo.org, including an up-to-date calendar
- www.polifonia-tn.org with information about the ERASMUS Network for Music 'Polifonia'
- www.bologna-and-music.org: this website is undergoing changes, with more up-to-date information being posted in relation to the Bologna process.
- www.doremifasocrates.org on European cooperation and mobility in the higher music education sector
- www.studymusicineurope.org with information for students outside Europe interested in studying music in European conservatoires is available in 5 languages (English, French, Portuguese, Chinese and Spanish)

PUBLICATIONS

AEC is a prolific publisher and during 2009, the AEC has produced, printed and put on-line the following publications:

- Publication of detailed Congress proceedings of the 2008 Congress in Arhus in 3 languages
- Publication of the 2008 Annual Report and Annual Accounts in 3 languages
- Documents resulting from work in the European projects
- Various policy papers and articles
- Regular AEC email newsflashes
- 'Polifonia' Newsletters

Johannes recommends AEC members to use the websites, newsflashes and publications as a source of inspiration and as policy papers on national levels.

REPRESENTATION AND ADVOCACY

In relation to representation and advocacy, several important developments took place during 2009:

- AEC presentation on quality assurance and accreditation at a meeting of higher education Director Generals of EU member states during the Swedish Presidency (Oct 09)
- AEC co-hosted a European conference on European-level and subject-specific approaches to Quality Assurance and Accreditation in Higher Education (Nov 09)
- AEC presented and chaired sessions at the European Quality Assurance Forum (Nov 09)
- AEC is represented on the board European Music Council
- A 'Polifonia' presentation was given at the EAIE Conference (Sept 09)
- Various meetings with EU officials throughout the year, as well as with new members of EU Parliament
- AEC presentations were held at the NASM Annual Meeting (Nov 09)

LOOKING AHEAD: ACTIVITIES 2010

The upcoming events in the year ahead are:

- A meeting of the AEC Early Music Platform in The Hague, 22-23 January
- A meeting of the AEC Pop & Jazz Platform in Tallinn, 5-6 February
- A 'Bologna' Conference organised by the 'Polifonia' Bologna and Accreditation Working Groups in Gent, 12-13 February
- A 'Polifonia' conference on Instrumental and Vocal Teacher Training in Dublin, 16-17 April
- Various seminars & a European Student Chamber Orchestra project in the Western Balkans, Spring 2010
- The 2010 AEC Meeting International Relations Coordinators in Istanbul, 10-11 September
- The AEC Annual Congress 2010 in Warszawa, 4-6 November

3. Financial Report of the Secretary General

George Caird, the AEC Secretary General expresses his gratitude to the AEC Office and especially Martin Prchal for his leadership and keeping the finances under control. He presents the overall financial development of the AEC. In financial terms, the year 2008 saw several important developments for the AEC:

- The financial year 2008 was characterized by a lower turnover of the organization than in 2007, caused by a substantially lower amount for project expenses and a considerably lower amount for project grants.
- At the beginning of 2008, final reports had to be sent to the European Commission for 5 different European projects. This caused a heavy workload for the AEC Office staff, which was reduced in size as the spending periods of these projects had finished and additional staff could no longer be covered by project grants.
- The new membership fee structure made it possible to increase the internal income, being at the same time sensitive to the diverse economical situations of the countries in which AEC member institutions are based.
- Evidence of a decrease of financial activity can also be found in the staff costs, where a substantially lower amount for staff costs can be seen compared to 2007. An increase can be seen in the office and organisation costs caused by various factors, such as higher costs for some of the conferences, increased postal costs caused by the wide dissemination of the many printed publications and increased publication costs.
- The financial year 2008 has ended with a small positive result that will be added to the contingency reserve of the organisation. This reserve is essential for the organisation to absorb fluctuations in its cash-flow. The AEC should be encouraged to continue with its policy of slowly building up a contingency reserve.

As a final conclusion, the overall financial situation of the Association is stable for the moment. Firstly, the new membership fee structure has helped the AEC to increase its internal income, while the expenditure on the organisation's overhead costs is being kept strictly under control. In addition, an important improvement is the adoption by the European Union of a system of multi-annual Operational Grants for European cultural organisations, from which the AEC should receive support until 2010. With these developments the financial stability of the

organisation continues to improve and enable the AEC to take an approach to financial planning that is more long-term and policy-based.

George Caird moves on to the budget of 2010. In relation to this budget, the secretary general makes a comment to the membership fee. The new membership fee is based on the size of Gross National Income per capita for each country that is published by the World Bank annually. As the World Bank Statistics change from year to year, the membership fee for some institutions may therefore change as well depending on their status within the World Bank Statistics. However, as the Council would like to take account of the global financial crisis and its possibly effects on member institutions, it has decided not to change the fee according to the 2009 World Bank Statistics, but keep the 2007 levels, which means that the membership fees will not change for 2010. In addition, the Council would also like to suggest that the current membership fees structure will be evaluated at the General Assembly in 2011.

George Caird asks the participants for the approval of the 2008 accounts that have been approved by the external auditors Thomas Rietschl (Frankfurt) and Sven Landh (Örebro). The AEC members approve these accounts unanimously and Mr. Caird thanks the external auditors for their efficient assistance.

The AEC Secretary General then asks for the approval of the 2010 budget, which has been handed out to the participants in the morning. The members approve the 2010 budget unanimously.

Following the vote of the 2009 accounts and 2010 budget, the AEC General Assembly appoints two external auditors for the 2009 finances: Jonty Stockdale (Royal Northern College of Music) and Dan Dediu (National University of Music Bucharest).

A comment is made by one representative that the transparency of the summary annual accounts would improve if they would be presented with the figures for the previous year included. This will be done in the summary overview for the next year.

George Caird expresses his gratitude to the members for their patience and support, and gives the floor to Johannes.

4. Elections

Before starting the elections, election committee chair Eirik Birkeland invites the election candidates to present themselves to the membership. The following candidates present themselves:

- Hubert Eiholzer (Conservatorio della Svizzera Italiana Lugano)
- Mist Thorkelsdottir (Reykjavik Academy of the Arts Reykjavik)
- Antonio Narejos Bernabéu (Superior Conservatory of Music of Murcia)
- András Batta (Liszt Academy of Music Budapest)

Following these presentations, Eirik reminds the membership that Hubert and Mist are presenting themselves for re-election for a second term. As Cristobal Zamora (Conservatorio Superior de Musica "E. M. Torner" in Oviedo) and Haris Xanthoudakis (Ionian University, Music Department) are leaving the AEC Council it is important to have candidates Antonio Narejos Bernabéu from Southern Europe and András Batta from Central Europe, both excellent representatives for the AEC Council.

Eirik gives some information on the current situation of the Election Committee. The committee consists of Council member Eirik Birkeland (Oslo) and Philippe Dinkel (Geneva) and Vit Spilka (Brno) as 2 members outside the Council. Eirik explains that the Election Committee will

continue its function in preparing the elections for President and Secretary General in 2010, but necessity of having an Election Committee will also be reviewed at the next General Assembly.

Finally, Eirik appoints Frode Thorsen (Bergen) as the Election Officer.

5. Confirmation of new members

Johannes goes through the list of the new members in the AEC: 9 active and 1 associate new members have been admitted this year.

The following institutions have been admitted as Active Members:

- Conservatorio Statale di Musica "Gioachino Rossini", Pesaro
- Conservatorio di Musica "Giuseppe Nicolini" di Piacenza
- Stockholm University College of Music Education, Stockholm
- Hochschule für Musik Nürnberg
- Conservatorio di Como, Como
- Conservatorio Statale di Musica "Giovanni Pierluigi da Palestrina", Cagliari
- Conservatorio Superior de Música de Canarias (CSMC) Gran Canaria and Tenerife
- Conservatorio Superior de Música da Coruña
- Conservatoire de Lyon

The following institution has been admitted as Associate Member:

- Nanyang Academy of Fine Arts – Faculty of Music, Singapore

The following institutions have withdrawn their membership due to mergers with other institutions:

- Conservatoire Fribourg
- Conservatoire Neuchatelois
- Conservatoire Supérieur et Académie de Musique Sion
- Dartington College of Arts

The following institutions have been excluded from the Association for failing to pay fees:

- Music Academy "Ino Mirkovich", Lovran
- Northern Greek Conservatory, Thessaloniki
- New England Conservatory, Boston

The AEC now has 269 members (232 active members and 38 associate members).

6. Strategic Plan for 2006-2010

- Update on 4-year Strategic Plan 2006 – 2010

Johannes presents an update on the Strategic Plan 2006-2010 and reminds the members of the three main strands of the Strategic Plan 2006-2010 called "sharing", "politics" and "administration" that are guiding the actions and activities of the AEC until 2010. He goes through the summary update of the Strategic Plan 2006-2010, which has been distributed to the AEC members.

- Development of 5-year Strategic Plan 2011-2015

Johannes introduces the questionnaire on the 5-year Strategic Plan 2011-2015 and stresses the importance of the input of members to that Plan. He provides members 5 minutes to complete and submit the questionnaire during the coffee break.

7. Future congresses

- The next congress will take place at the Fryderik Chopin University of Music in Warsaw (Poland) on 4-6 November 2010
- For the congresses in 2011 and 2012, the venues still need to be decided. AEC member institutions are invited to send proposals for Congress venues 2011 and 2012 to the AEC

Office. A decision on this issue will be taken during one of the upcoming AEC Council meetings. Additional information on Congress organisational details can be obtained from the AEC Office.

8. Miscellaneous

Johannes takes a moment to express his gratitude to the members who are leaving the AEC Council: Cristobal Zamora (Conservatorio Superior de Musica "E. M. Torner") and Haris Xanthoudakis (Ionian University, Music Department). Gratitude is extended to Haris Xanthoudakis in his absence. Council member Cristobal Zamora has served 2 periods in the Council, which has made him an important council member, who was always keen to remind the Council members to focus on the interests of the students; in addition, Cristobal has always been able to bring some humour to the AEC Council Meetings.

After the President closes the AEC General Assembly and the Congress continues with the Information Forum, of which information can be found in the detailed Congress report.

The results of the elections are announced by Election Officer Frode Thorsen at the end of the Information Forum. Elected as members of the Council are Hubert Eiholzer (Conservatorio della Svizzera Italiana Lugano), Mist Thorkelsdottir (Reykjavik Academy of the Arts Reykjavik), Antonio Narejos Bernabéu (Superior Conservatory of Music of Murcia) and András Batta (Liszt Academy of Music Budapest).



AEC STRATEGIC PLAN 2011-2015

‘Towards a Sustainable Higher Music Education Sector in Europe’

Executive Summary

This is the third strategic plan of the AEC. Where the first strategic plan sought to develop the AEC as a professional organisation and the second was aimed at the development of expertise and support mechanisms for its members, the challenge of the third strategic plan period will be to take the development of the AEC a step further by making strategic choices about its future direction. In doing so, the context in which the AEC and its institutions find themselves must be considered, both in terms of developments in the cultural sector and higher (music) education, and in terms of the political developments in relation to (higher) education at the national and European levels.

When taking into account the status of the AEC as a music organisation, as well as the current international context with an increased impact of European policy developments on (higher) education and the effects of the financial crisis on the cultural and educational sectors, the **AEC should primarily aim at supporting the sustainability of the European higher music education sector** through the following three action lines:

- A. **Facilitating the flow of relevant expertise and persons throughout the sector in Europe to support development and capacity-building in the member institutions.** This will be done through:
- The organisation of the **AEC Annual Congress** as the main meeting point in the AEC and the biggest annual international event in the higher music education sector.
 - The organisation of the **Annual Meeting for International Relations Coordinators** as the main meeting point for those dealing with European and international relations in AEC institutions and their professional development
 - The organisation of **AEC platform meetings** with the aim to promote European cooperation and exchange information in specialised areas. In addition to the successful current platforms for Pop & Jazz and Early Music, the feasibility of 2 new platforms (for artistic research in music and for instrumental/vocal teacher training) will be explored.
 - Exploring if the AEC can support capacity-building in institutions through the implementation of **continuing professional development seminars** for conservatoire management and conservatoire teachers on a self-sustaining basis that were developed and tested in the 'Polifonia' Network.
 - Initiating **European-level collaboration projects** to develop specific expertise in relevant areas
- B. **Further developing its subject-specific approach to the various EU policy developments in the education and culture fields with the aim to ensure that that the specific features of the sector will be taken into account.** This will be done through:
- The continuation of a pro-active participation in the **EU Cultural Sector Platforms**
 - Further developing and formalising the **AEC Institutional and Programme Review Scheme**, both as a system that will support national procedures as well as an independent
 - Promoting the use of the **Sectoral Qualifications Framework for Higher Music Education and other related tools** (e.g. handbooks on curricular design, use of credit points and assessment)
 - Maintaining its **visible and pro-active position in the European higher education arena** by attending relevant meetings, formulating position papers and keeping in contact with leading organisations in higher education
 - Representing the interests of the sector in the **new 'transparency tools'** that are currently being developed in the 'Bologna' process.
- C. **Further improving its organisational infrastructure to provide the Association and its activities a stable financial and administrative basis.** This will be done through:
- Maintaining a **strong AEC Office** with relevant expertise and stable financial resources
 - Forming an **Advisory Board with well-known musical personalities** to improve the visibility of the AEC in the world of music
 - Establishing a **Human Resources Committee** within the Council to monitor the AEC staff situation
 - Reviewing its **communication strategy**, including the use of its websites as main information sources on important European policy developments and European cooperation and mobility, and as important tools to maintain contact with the membership and external parties.
 - Seeking **increased funding opportunities** to the operation of the AEC, enabling the association to support its growing portfolio of regular activities for which project funding can no longer be used
 - **Reviewing externally the current AEC organisational structure** (General Assembly, Council, Executive Committee
 - , Office), including the current financial arrangements (membership and activities fees), with suggestions for improvement.

I. Introduction

Introduction by Johannes Johansson, AEC President

It is with great pride that I am presenting to you, on behalf of the AEC Council, this AEC Strategic Plan 2011 – 2015. The plan not only gives us an ambitious but realistic direction for the years to come, but also an opportunity to look back at what has been achieved. During the 2010 General Assembly, I will finish my term as your President after six years. It is difficult to find the words to express my deep admiration and sincere gratitude to all those (members, AEC Council, AEC Office staff) that have helped the AEC to reach its current high level of quality and visibility. There is no doubt in my mind that this new strategic plan will further develop the AEC as the organisation that is so essential for music in general and music education in Europe in particular.

What has been achieved during previous strategic plans?

The next Strategic Plan will build on the achievements of the previous strategic plans and a consultation of the members. Before preparing the new plan, it can be helpful to consider the results of the previous 2 plans:

- During the period of the first AEC Strategic Plan 2002 – 2006, much was achieved in relation to the organisational structure of the AEC: the organisation was professionalized, enabling the organisation to successfully realise several congresses and meetings, set up a permanent office with a professional staff, grow substantially in terms of membership, realise several important European projects and improve the overall financial situation. In addition, it established a network of political contacts at European and national level and succeeded in giving music a visible place among other academic disciplines in the overall European higher education sector.
- The second AEC Strategic Plan 2006 – 2010 described the AEC as a music organisation linking education and music through its focus on the training of professional musicians following the latest developments in the world of music in general, but also being strongly influenced by the various European political processes in education. In this context, the AEC aimed at reaching the following achievements by 2010:
 - More “*Sharing*” of information and expertise with the aim to enhance the quality of individual member institutions through enforcing its platform function with regular meetings (such as the Annual Congress and the meeting for international relations coordinators), the establishment of a ‘*European centre of expertise for professional music training*’ to assist institutions with specific policy issues (e.g. quality assurance, continuing professional development, curriculum development or European cooperation issues), more attention to ‘musical’ subjects in addition to policy issues, a better regional balance, the involvement of students and a continuous attention to the global dimension of “*Sharing*”.
 - A stronger role in relation to “*Politics*” with the aim at making a positive contribution to and representing the interests of the sector in the various European political processes.
 - An improved “*Administration*” through the development of an efficient administrative structure based on a financial basis that is less depending on external income and more self-sustaining.

Virtually all objectives in the second strategic plan have been reached. During the second strategic plan important steps were made, mainly in terms of developing expertise on European higher education developments and their impact on the higher music education sector. The Sectoral Qualifications Framework and the Framework for Quality Assurance and Accreditation developed by the AEC during this period are generally seen as some of the most developed initiatives in these areas at the European level.

The new Strategic Plan for 2011-2015

Where the first strategic plan sought to develop the AEC as a professional organisation and the second was aimed at the development of expertise and support mechanisms for its members, the challenge of the third strategic plan period will be to take the development of the AEC a step

further by making strategic choices about its future direction. In doing so, it will be necessary to consider the context in which the AEC and its institutions find themselves, both in terms of developments in the cultural sector and higher (music) education, and in terms of the political developments in relation to (higher) education at the national and European levels.

In preparation of the development of this strategic plan, a consultation of the membership was held through a questionnaire distributed among members during the AEC General Assembly 2009 in Maastricht. The questionnaire replies show a strong support from the membership to the activities of the AEC in the area of quality assurance and accreditation, to its focus on European policy developments in higher education and culture supported by European collaboration projects, to the (further) development of the AEC platforms and to the association's multilingual policy, as well as a high appreciation rate of the current activities and the services provided by the AEC Office.

II. The strategic context for the AEC

The AEC is primarily a music organisation: in the AEC Credo, several statements are made on the role of music in society in general and on the importance of music in all levels of education in particular. The AEC and its member institutions exist to celebrate, promote, preserve and further develop music, taking into account the richness and diversity of musical styles, approaches and traditions that exist in Europe today at local, regional, national and international levels.

There is no doubt that the higher music education sector operates in a highly dynamic and constantly changing environment. If one observation stands out when looking back at the period of the previous strategic plan, it is the strong influence of European policy developments on higher education. The 'Bologna' process has, with a speed that is unprecedented in the history of European education, profoundly changed the higher education landscape in Europe. It has been an important aim of the AEC to observe and react to these developments over the past few years. However, although much has been achieved with this pro-active approach to the 'Bologna' goals, it is also clear that many of these goals have not yet been reached at the same level of implementation and that many challenges still lay ahead. It is therefore to be expected that European policy developments will continue to strongly influence national higher education agendas during the coming years.

Furthermore, in the wake of the recent credit crisis, a picture is emerging in which many conservatoires will face challenges in relation to resources over the next few years. Increasing competition will continually demand that institutions achieve 'more with less' and quality mechanisms will heighten the tensions between delivery and resources. In addition, decreasing financial support is also expected to impact the cultural sector, which will create new pressures on employment opportunities of future graduates. Reaching a sustainable conservatoire sector requires leaders to look at the resources for teaching, research and third-stream funding in both quantitative and qualitative ways and explore how progress can best be made. It also asks the sector to prioritise and to select.

Despite these challenges there is no reason to paint a gloomy context for the European higher music education sector only. The quality of conservatoires in Europe is consistently improving with standards in performance and teaching that have never been higher before. European cooperation has developed significantly, helping institutions to enhance their quality through the exchange of students, teachers and information, and the foundation of the first joint European programmes in music. At the European level, inclusive definitions have been formulated of issues such as research and innovation, enabling the sector to participate actively in the discourse on the 'Knowledge Triangle' of Education, Research and Innovation. Finally, a significant achievement of the European higher music education sector has been its capacity to address many issues as a sector on its own by taking a subject-specific approach without losing its connection to other sectors in higher education. This important achievement reminds the AEC of its basic roots as a music organisation.

III. A strategy for the AEC for 2011-2015

It is in this context that 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.

A. *Facilitating the flow of information and expertise throughout the higher music education sector in Europe*

By facilitating an efficient flow of information at the European level, institutions can be helped in the enhancement of their quality. The AEC will further develop this role of 'European information switch board' during the coming period through the following aims:

- a) To continue organising the **AEC Annual Congress** as the main meeting point in the AEC and the biggest annual international event in higher music education. With the newly formed Congress Committee to prepare the congress programme and the first successful experiments with 'topical days' allowing for more in-depth discussions on relevant topics, the quality of the congresses will be improved.
- b) To continue organising the **AEC Annual Meeting for International Relations Coordinators** as the main meeting point for those dealing with European and international relations in AEC institutions and their professional development. This community vital to the AEC should continue to be supported through the development of documents and the *DoReMiFaSOCRATES* and *StudyMusicInEurope* websites.
- c) To continue organising the **AEC Platform** meetings to exchange information in specialised areas, which have seen a growing popularity over the past few years. In addition to the successful current platforms for Pop & Jazz and Early Music, the feasibility of 2 new platforms (the European Platform for Artistic Research in Music – EPARM and a platform on instrumental/vocal teacher training) will be explored.
- d) To decide if the AEC can support capacity-building in institutions through the implementation of **continuing professional development seminars** for conservatoire management and conservatoire teachers on a self-sustaining basis that were developed and tested in the 'Polifonia' Network.
- e) To continue initiating **European-level collaboration projects** to support the development of new knowledge and specific expertise in relevant areas, as well as a flow of expertise throughout the sector (e.g. through counsellors), which will emphasize the pro-active and constant contribution of the Association towards the development of the sector as a whole.

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

B. Developing subject-specific approaches to European policy developments

In relation to the European policy developments **in the field of culture**, the AEC will continue its pro-active participation in the current EU Cultural Sector Platforms and their possible successors by attending meetings, contributing to the formulation of policy documents, producing position papers, reporting back to its membership and continuing its affiliations to Culture Action Europe and the European Music Council (EMC).

Furthermore, the AEC has recently developed several European-level subject-specific approaches to developments initiated by the 'Bologna' process **in the field of higher education**. Examples are the *Sectoral Qualifications Framework for Higher Music Education* to facilitate the recognition of studies and qualifications, and the *AEC Institutional and Programme Review Scheme* with a European-level subject-specific approach to quality assurance and accreditation. These tools ensure that the special features of higher music education are taken into account when developing frameworks and quality assurance systems for the higher education sector as a whole. The AEC will continue to advocate for a subject-specific approach to European policy developments through the following aims:

- a) To further develop and formalise the ***AEC Institutional and Programme Review Scheme***, both as a system supporting procedures in collaboration with national quality assurance agencies as well as an independent system with a listing on the European Register of Quality Assurance Agencies (EQAR), an (affiliate) membership to the European Association of Quality Assurance in Higher Education (ENQA) and a close cooperation with the National Association of Schools of Music (NASM) in the US.
- b) To promote the use of the ***Sectoral Qualifications Framework for Higher Music Education*** and other related tools (e.g. handbooks on curricular design, use of credit points and assessment) by institutions and educational authorities at local, regional, national and European levels.
- c) To maintain its **visible and pro-active position in the European higher education arena** by attending relevant meetings, formulating position papers and keeping in contact with leading organisations in higher education, such as the European University Association (EUA) and the European Association of Higher Education Institutions (EURASHE)
- d) To represent the interests of the sector in the **new 'transparency tools'** that are currently being developed in the 'Bologna' process, such as the European classification for higher education institutions and the multidimensional global university ranking.

ACTION POINTS for B:

- ✓ Until the end of 2015, the AEC will continue with its pro-active participation in the EU cultural policy developments, such as the Cultural Sector Platforms and their possible successors.
- ✓ By the end of 2011, the AEC will have formulated a business plan on the future self-sustainability of the *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.

C. Improving the AEC organisational infrastructure

Over the past few years, the AEC has seen a constant expansion of activities, which has laid a growing and considerable amount of pressure on the association's administrative infrastructure. The strategy described in this plan can only succeed if a realistic approach is taken towards the capacity of the organisation to implement the activities suggested on a financially sound basis. In addition, attention should also be paid to the communication between the AEC and its member institutions through the communication tools that are at the disposal to the association and the formal role of the AEC Council as the interface between the AEC Office and the AEC members. The AEC will further develop its organisational infrastructure through the following aims:

- a) To maintain a strong **AEC Office** with relevant expertise and stable financial resources
- b) To form an **Advisory Board with well-known musical personalities** to improve the visibility of the AEC in the world of music
- c) To establish a **Human Resources Committee** within the AEC Council to continuously monitor with the Chief Executive the AEC staff situation and report to the AEC Council
- d) To review its **communication strategy**, including the use of its websites as main information sources on important European policy developments and European cooperation and mobility, and as important tools to maintain contact with the membership and external parties.
- e) To seek **increased funding opportunities** to the operation of the AEC (e.g. through the EU operating grants), enabling the association to support its growing portfolio of regular activities for which project funding can no longer be used
- f) To externally review the current **AEC organisational structure** (General Assembly, Council, Executive Committee, Office), including the current financial arrangements (membership and activities fees), with suggestions for improvement. This review should also take into account all feasibility and business plans proposed in this strategic plan.

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 know musical personalities
- ✓ By the end of 2011, the AEC have reviewed its communication strategy
- ✓ By the end of 2011, an external review will have taken place of the current AEC organisational structure

IV. ANNEX: proposal for an updated version of the AEC Credo

The AEC Credo:

1. The AEC and its member institutions exist to celebrate, promote, preserve and further develop music, taking into account the richness and diversity of musical styles, approaches and traditions that exist in Europe today at local, regional, national and international levels.
2. The AEC promotes the role of music and therefore music education as an outstanding example of non-verbal communication in the integration of Europe and as a tool for cooperation in an increasingly multi-cultural and globalised modern society.
3. The AEC reflects on the role and contribution of music and music education to society at large and has the ambition to contribute actively to changes in society and in the musical professions; the AEC is therefore a constantly forward-looking organisation.
4. In addition to their educational missions, the AEC promotes the cultural role of its member institutions as important local, regional and national cultural centres, giving member institutions a clear position and function in society.
5. The AEC and its member institutions support the preservation and further development of the European musical heritage in a global context.
6. In addition to training for the music profession, the AEC and its member institutions provide support to the creation of new knowledge and to the development of the 'Knowledge Triangle' Education – Research – Innovation in the field of music in Europe and beyond.
7. Although the primary focus of the Association is on the performance, training, creation and research of music in higher education, the AEC supports the importance of music in all levels of education in our society, ranging from early childhood to higher education and lifelong learning.
8. The AEC stands for the strongly individual and personal character of music training delivered at the highest levels of excellence and the development of specialist knowledge in the field of music; by stating this, the AEC would like to urge the relevant authorities to acknowledge the financial implications of this particular quality.
9. The AEC encourages critical thinking about all approaches to learning, teaching, professional integration and management in institutions for professional music training.
10. Representing the main body of music in higher education on a European level, the AEC stresses and promotes the value of the knowledge and expertise of its membership.
11. The AEC serves as a platform for the exchange of opinions, experiences, and examples of good practice and for the development of joint projects and initiatives, thus contributing to the enhancement of quality in its member institutions.

The AEC Credo will be presented for consultation of member institutions during the AEC General Assembly in Warsaw on 6 November 2010. Member institutions are invited to send comments on the AEC Credo to the AEC Office before 1 February 2011.

BUDGET PROPOSAL AEC 2011

| EXPENSES € | PROVIS. 2011 | INCOME € | PROVIS. 2011 |
|---|----------------|---|----------------|
| PERMANENT STAFF AEC | 148.200 | SUBSCRIPTIONS | 200.000 |
| Chief executive | 70.000 | <i>277 members</i> | |
| Project manager/QA expert | 40.000 | | |
| Office manager | 34.200 | EXTERNAL SUPPORT | 30.520 |
| Student intern fees | 4.000 | Contribution Sida project to AEC permanent staff | 12.090 |
| | | Contribution of Sida project for staff previous years | 18.562 |
| OFFICE COSTS | 70.400 | | |
| Office supplies | 1.500 | | |
| Photocopies | 2.500 | | |
| Phone/fax charges | 2.500 | | |
| Postal charges | 3.000 | | |
| Translations | 8.000 | | |
| Rent computer equipment | 5.000 | | |
| Student intern (rent comp. + travel) | 2.500 | | |
| Office rent | 18.200 | | |
| Financial administration | 3.400 | | |
| Personnel administration | 3.400 | | |
| Insurances | 4.500 | | |
| Bank transfers fees | 1.800 | BANK INTEREST | 1.500 |
| Accountancy costs | 0 | | |
| Internet fees | 1.100 | | |
| Website development | 2.500 | | |
| Publication costs | 4.500 | | |
| Subscriptions | 6.000 | | |
| ACTIVITY COSTS AEC | 77.000 | INCOME FROM AEC ACTIVITIES | 63.500 |
| Annual Congress | 38.000 | Congress fees (250 x 150€) | 37.500 |
| Meeting International Relations Coordinators (IRCs) | 10.000 | IRC meeting fees (100 x 100€) | 10.000 |
| Platform meetings (3) | 14.000 | Pop & Jazz Platform (70 x 100€) | 7.000 |
| Accommodation/Travels/Hospitality | 15.000 | Early Music Platform (70 x 100€) | 7.000 |
| | | EPARM (20 x 100€) | 2.000 |
| PROJECT COSTS | 256.320 | EXTERNAL INCOME TO PROJECTS | 256.320 |
| Sida project activities | 200.000 | Sida grant for activities | 200.000 |
| SIDA Project administrator I | 35.200 | Sida grant for project staff | 56.510 |
| SIDA/QA Project administrator II (60%) | 21.120 | | |
| TOTAL | 551.920 | TOTAL | 551.972 |

RESULT

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AEC Council Elections 2010

BIOGRAPHIES OF CANDIDATES

Candidate for President

Pascale De Grootte
Koninklijk Conservatorium – Artesis Hogeschool
Antwerp, Belgium

After studies in Civil Engineering and Dance Pedagogics, Pascale De Grootte, started a career as dancer (later soloist) in Compagnie Aimé de Lignière. From the start she combined this with activities as teacher and as balletmaster and in 1997 she became co-ordinator of the Higher Institute for Dance. Meanwhile she obtained the degrees of Graduate in Dance and Master in Theatre Sciences.

Since 2001 Pascale De Grootte is Principal of the Royal Conservatoire of Antwerp (Artesis University College of Antwerp). She is also lecturer Dance History in the University of Antwerp.

Pascale De Grootte is frequently asked as member (or chairman) of the board of directors of institutions active in arts, artistic research or art education (Studiecentrum voor Vlaamse Muziek, deFilharmonie, Antwerpen Open, Orpheusinstituut, Operastudio Vlaanderen, Association Européenne des Conservatoires...) and committees concerning educational matters in all levels of the art education in Flanders.

She has been active in the field of Quality Assurance since 1999, first as co-ordinator Quality Assurance of the Drama, Music and Dance Department of the University College of Antwerp (until 2002), as inspector for 'Dance' since 2003, as chairman of the visitation committee Bachelor Dance and Dance Teacher (Fontys Dansacademie Tilburg, NL), Bachelor Drama (Estonian Academy for Music and Drama Tallinn, Estonia), Master Choreography (Estonian University Tallinn), Bachelor Dance and Dance Teacher (Hanzehogeschool Groningen and Stichting Amsterdamse Balletacademie, NL), Master in Music (Fontys Hogeschool Tilburg and Hogeschool Zuyd Maastricht, NL).

Antwerp, August the 30th

**Dear members of the AEC Council,
Dear members of the AEC Election Committee,**

Herewith I submit my candidacy for the presidency of the Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen.

Four years ago I had the honour to be elected as member of the AEC council and ever since I have had the opportunity and indeed, the pleasure, to work with the other members of the council, the executive committee and the very efficient AEC office, which has been an incredibly, valuable experience.

My initial motivation for wanting to become part of the AEC council was my belief in the AEC as a very significant player in the field of the European Higher Education Area and as an important representative of all our institutions; and during these four years my faith has been confirmed and has grown continuously. Being elected as vice-president two years ago I have had the honour of representing our association on a couple of occasions in EU context. I have witnessed how AEC is taken very seriously, not only as an active partner in the actual evolution of the EHEA, and in the Bologna context in particular, but also as one of the few organisations anticipating, thinking ahead, reflecting on the future developments needed to improve our education. On top of that, I have witnessed how our projects are cited and put forward as examples of good and even best practice.

All of this made me decide that I would like to have an even more active part in the successful performance of the AEC and that's why I am writing to you today, asking for your support to give me the opportunity to take up even more responsibility.

I am convinced that a strong AEC is more than ever needed. In a constantly transforming higher education area in which standardization is a frightening keyword, it is of the utmost importance to have a strong and respected organisation that represents us, makes our education and research methods transparent, visible and accepted; that emphasizes and defends our specific nature, and gives us back-up towards our national governments, whenever necessary. We need an organisation that tries to represent all member institutions, big or small, traditional or experimental, from east to west, from north to south, trying to stand for the things we have in common and from which we can all benefit, always stressing the importance of our particularity and of preserving - in a higher educational area that gradually gets more standardized - the differences and the enormous diversity amongst our institutions.

I have given this a lot of thought, being aware of the huge responsibility that comes with the presidency and doubting if I was the right person to do so. But feeling the support of many colleagues and knowing myself surrounded with very capable people in the executive committee, the council and the office, gave me the trust to come forward as a candidate for the presidency. I believe in the strength of the AEC and, if you will let me, I am willing to spend my experience, my energy and my enthusiasm to play an active part in realising its ambitious project.

Yours sincerely,



Pascale De Groot

Candidate for Secretary General

Prof. Jörg Linowitzki
Musikhochschule Lübeck
Lübeck, Germany

Professor Jörg Linowitzki won in the years 1974 and 1976 the first price in the Federal Competition Jugend Musiziert (Youth makes Music) in double-bass solo, in 1975 the music price of the Lübecker Possehlstiftung (Lübeck Possehl Foundation). In 1976 he joined as a scholarship holder of the Herbert von Karajan Stiftung (Herbert von Karajan Foundation), the orchestra academy of the Berliner Philharmoniker. From 1977 to 1994 he was assistant solo bassist of the NDR Symphony Orchestra in Hamburg.

1995 he took over a professorship for double-bass at the Musikhochschule Lübeck (Lübeck University of Music), in 1997 he has been elected the pro-rector of this institution - a function, he has been holding since.

As a member of the Lino ensemble and as independent bassist he dedicates himself to the chamber music and undertakes - beside regular concert journeys through Germany, numerous journeys to different countries of the world.

The Federal State Council of Music established in 2008 a project called "Instrument of the year". 2010 has been announced "The year of double-bass" - with Prof. Linowitzki as its honorary spokesperson.

In September 2007 Prof. Linowitzki became the vice-president of the Association of Baltic Academies of Music (ABAM) - an alliance of 18 leading universities in the Baltic Sea Region.

Since 2004 until the present day Prof. Linowitzki has been very much engaged in the implementation of Bologna Process in the higher music education - as an active member of the Tuning (till 2007) and Bologna (since 2008) Working Group of the Erasmus Thematic Network for Music Polifonia.

Letter of Motivation

The AEC is a wonderful and important organisation, helping all the conservatories, academies and Musikhochschulen to come and work closer together. Music education is increasingly important in all European countries. Music, being an international language, connects people and gives us a feeling of what Europe can be. Our common work is given a broader and new dimension by the possibility of enquiries and discussions with experts from other countries in Europe, which helps us to understand our neighbours by means of using the nature of music itself.

During its years of activity the professional AEC Team in Utrecht has gathered numerous information concerning the development of music education in European countries, thus not only consolidating the status-quo, but also already detecting the causes of potential problems from the beginning. I would very much like to become an active member of this excellent team.

The higher music education sector has to deal with various ideas and approaches in order to take advantage of the complex diversity of study programmes and to react in time to the constantly changing requirements of the labour market. It is our job to keep the AEC vivid, so that it can react in a flexible way to all new and interesting topics in the field of music in Europe. My work for the 'Polifonia' Tuning Working Group for several years has given me not only the chance of getting a comprehensive overview of all European developments in the field of Higher Music Education but also the stimulation to continue and to deepen my commitment to the work of AEC. My work for the AEC Council has showed me, how extremely important our activities are. Together with you I would like to build the forum for all questions on music education and again - together with you I would like to support the AEC, which is an exemplary working organisation, as much as I can. In times of economic problems, a strong voice for cultural affairs and especially for music is very much needed.

Prof. Jörg Linowitzki

Candidate for Vice President

Gretchen Amussen
Deputy Director for External Affairs and Communication at Conservatoire de Paris
Paris, France

Following organ studies with Xavier Darasse, the Franco-American Gretchen Amussen managed a chamber music festival and created a fundraising program for a symphony orchestra in the United States; at the Paris Conservatoire, she then created an international division which now includes partners in some 40 countries. Today she is Deputy Director for External Affairs and Communication: her portfolio includes international relations, communication, professional development, and an observatory for professional integration. Active in numerous international networks, she has been a member of the AEC Council since 2008, has co-chaired the AEC's European thematic working groups dedicated to the Bologna Declaration (2001-04), the Polifonia "Profession" working group (2004-07), and more recently the Polifonia "External Stakeholders" working group (2007-2009). She has taken an active role in initiating and organizing the thematic "days" at the last two AEC Congresses.

Candidate for Council Member

John Wallace
Royal Scottish Academy of Music and Drama
Glasgow, United Kingdom

John Wallace attended Buckhaven High School, Fife, Scotland and King's College, Cambridge. Until 1995, he was Principal Trumpet of the Philharmonia, a position which he held for nearly twenty years. With Professor Trevor Herbert he is co-editor of the Cambridge University Press Companion to Brass Instruments and he is currently finishing a history of the trumpet for publication by Yale University Press - From Jericho to Jazz. Since first coming to prominence in 1981 - in front of his largest audience of 750,000,000 - duetting with Dame Kiri te Kanawa at the Wedding of Prince Charles and Lady Diana Spencer, to his most recently outing, being invited to play with the World Orchestra for Peace at this summer's BBC Proms, John has long been acclaimed as a virtuoso trumpet player and musician of world renown. In 1995, he was awarded the O.B.E. in the Queen's Birthday Honours in recognition of his distinguished services to music. In February 2002, he became the first orchestral musician to receive the ABO Award from the British Orchestras as the individual considered to have made the most outstanding contribution to orchestral life in the UK. In March 2003, he was elected a Fellow of the Royal Society of Edinburgh. In 2007 he became a Fellow of the Royal College of Music and in 2008 a Fellow of the Royal Northern College of Music.

In January 2002, John Wallace became Principal of the Royal Scottish Academy of Music and Drama. Under his leadership, this institution has grown to become the number 1 institution in the UK for music in the 2008 Guardian League tables and is now the first Conservatoire of Dance, Drama and Music in the UK. John is also currently Chair of Conservatoires UK.

Candidate for Council Member

Grzegorz Kurzyński
Karol Lipiński Academy of Music in Wrocław
Wrocław, Poland

Grzegorz Kurzyński (born: February 23, 1949 in Poznań – Poland) is a graduate of the Karol Lipiński Academy of Music in Wrocław (Poland), under the tutelage of Professor Włodzimierz Obidowicz. He has also earned degrees from the Royal Conservatory of Music in Brussels where he studied under Professor Jean Claude Vanden-Eynden, and the prestigious Juilliard School of Music in New York, where he studied under Professor Joseph Kalichstein and Professor Abbey Simon. He was awarded fellowships by Belgium's Ministry of Culture as well as The Barbara Piasecka-Johnson Foundation in the United States, and also received a scholarship from the outstanding American pianist Malcolm Frager. He has done concert tours in Poland, the United Kingdom, Belgium, the Netherlands, Switzerland, Russia, the Ukraine, Luxemburg, the United States, the Czech Republic, Australia, Latvia, Korea and Italy. He has been recorded many times on radio, television and for CDs. He has been and continues to be a juror for many national and international piano competitions. He has been teaching piano since 1972 at the Karol Lipiński Academy of Music in Wrocław and the Ignacy Jan Paderewski Academy of Music in Poznań (Poland). Presently, he is the head of the piano section of the Academy of Music in Wrocław. Rector of the Karol Lipiński Academy of Music in Wrocław (2002-2008). Member of the Polish Council on Art Education (2002-2004); member of the Accreditation Commission – Bologna Process of the Conference of Rectors of Academic Schools in Poland (CRASP); head of the Accreditation Commission of Schools of Art in Poland (AKUA) (2002-2008); deputy head of the Conference of Rectors of Universities of Art in Poland (KRUA) (2005-2008); expert in defining standards in instrumental education, jazz and stage music on the Polish Council on Higher Education; member of the Economic Committee of the Conference of Rectors of Academic Schools in Poland; member of the Panel for Creating a Model of Academic Advancement; member of the board of the European higher schools of art network CHAIN; member of the Accreditation Commission – Bologna Process of the Conference of Rectors of Academic Schools in Poland (CRASP); member of the Polifonia Tuning working group within the framework of the Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC), AEC Tuning Counselor; member of the AEC Polifonia Accreditation working group; member of the panel for creating procedures and criteria of academic output evaluation at the Polish Ministry of Science and Higher Education; member of the Polish National Accreditation Commission, head of the Ministry of Science and Higher Education working group preparing and implementing the National Qualification Framework for higher artistic education, member of the Main Council of Higher Education in Poland.

AEC COUNCIL

Johannes Johansson, President
Royal College of Music in Stockholm

Pascale De Groote, Vice President
Koninklijk Conservatorium - Artesis Hogeschool Antwerpen

Chris Fictoor, Vice President
Prins Claus Conservatorium, Groningen

George Caird, Secretary General*
Birmingham Conservatoire

Gretchen Amussen*
Conservatoire National Supérieur de Musique et de Danse de Paris (CNSMDP)

András Batta
Liszt Academy of Music, Budapest

Eirik Birkeland
Norwegian Academy of Music, Oslo

Bruno Carioti
Conservatorio di Musica "A. Casella", L'Aquila

Hubert Eiholzer*
Conservatorio della Svizzera Italiana, Lugano

Jörg Linowitzki
Musikhochschule Lübeck

Antonio Narejos Bernabéu
Conservatorio Superior de Música, Murcia

Mist Thorkelsdottir
Music Department Iceland Academy of the Arts

** Members Congress Preparation Committee*

AEC OFFICE TEAM

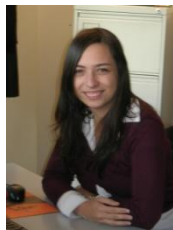
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The AEC team would like to express a special thank to Marek Bykowski, Natalia Sukiennik and Zofia Burda from the Fryderyk Chopin University of Music for their wonderful support in organizing the AEC Annual Congress 2010