

Annual report

2014

Members, activities, policies and finances



Association Européenne des
Conservatoires, Académies de
Musique et Musikhochschulen

About the AEC Annual Report 2014

Each year, the AEC publishes an Annual Report in accordance with proper accounting practice but, more specifically, with its Statutes, whose Article 11.4 states that 'The report will include a balance sheet and a profit-and-loss statement. It will also provide a detailed account of the administrative tasks performed in the preceding financial year'. In addition to fulfilling this statutory requirement, this report aims to outline the different areas of AEC's work in 2014, explaining the Association's financial position as well as its activities, discussions, developments and events.

Full information on the Financial Situation of the AEC can be found in the AEC 2014 Annual Accounts. In this Annual Report, only the key elements of the Annual Accounts are included, but members wishing to receive the entire AEC 2014 Annual Accounts can do so by contacting the AEC Office at info@aec-music.eu.

This Report is available for downloading in PDF-format from the Publications section of the AEC website <http://www.aec-music.eu/media/publications>



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1. Message from the President

I am delighted to introduce this Annual Report for 2014 of the Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC). While 2013 may have been a year of significant milestones for our association – it's 60th year of operation and its 40th Congress – 2014 was in some ways even more significant in terms of endings and beginnings.

Back in 2004, the first of what was to become a series of 'Polifonia' projects was launched. Since then, two further editions of 'Polifonia' have been coordinated by AEC and the third and last of these concluded in December 2014. This represents a remarkable decade of collaborative and developmental work and one through which AEC itself has developed, expanded and matured. At our Congress in November 2014, there was ample opportunity to reflect on the 'Polifonia' decade and everything it has brought to AEC; I should like to take this opportunity to thank every member who has contributed to it: by participating in working groups, by hosting events or by responding to questionnaires and, in many other ways, providing the vital feedback needed to ensure that the work of such projects stays in contact with the spirit of the association.

But after this trio of successive 'Polifonia' projects, what next? In January 2014, new EU programmes were introduced and the ERASMUS Networks, of which 'Polifonia' was an outstanding example, came to an end. AEC is committed to ensuring that the achievements of 'Polifonia' continue to be taken forward within the new structures and opportunities for project funding of ERASMUS+ and Creative Europe. In this respect, it scored an early success in August 2014 by gaining a three-year grant under the

Creative Europe scheme of 'Support to European Networks'. The new project, FULL SCORE, takes forward many of the themes of 'Polifonia' and explores how these can be further embedded, both in the lives and work of conservatoires and in the ways that higher music education interacts with the cultural sector and society in general. In particular, FULL SCORE will enable AEC, along with its partners EAS and EMU, to make a significant contribution to the action proposed by the European Music Council of formulating a European Agenda for Music.

As well as enabling new projects to commence, success with the application for FULL SCORE secured the finances of AEC for a further three years. As a result, the magnificent Office Team that has been built up over the years has been able to continue, with staff members from the 'Polifonia' project taking on new roles in FULL SCORE. This is of crucial importance for AEC – the 'human capital' of its office team is what enables our association to engage in a truly remarkable range of activities in relation to the resources that it takes to do so.

Continuity in the Office Team was made all the more important because our Chief Executive, Jeremy Cox, announced during 2014 that he would be retiring in 2015. Jeremy has not only overseen the third 'Polifonia' project throughout its lifetime; he has also steered the AEC Office through its relocation to Brussels and provided much of the creative shaping for the new FULL SCORE project. I know it was a particular source of satisfaction to him that success in the first round of the new EU programmes means that he leaves AEC in a strong and healthy state, well-placed to make further positive impact for higher music education in the future.

2014 saw another very important and exciting beginning. In October, the independent European quality enhancement agency for music, MusiQuE was established. From that moment, MusiQuE inherited all the quality assurance and enhancement activity previously conducted by AEC. By taking this step, we are embarked upon a course which we hope will lead to MusiQuE becoming established as a formal accreditation body for music – something that would not have been possible so long as these activities remained inside AEC itself. A further strength of MusiQuE is that it has been jointly established by AEC, EMU and PEARLE*. This gives it not only a further dimension of independence from any one association but also a firm grounding in two key areas of the profession for which conservatoires train their students.

In the Annual Report that follows, you will find more detailed information about many of the endings and beginnings that I have referred to here. I should like to conclude by expressing my deep gratitude to the AEC Vice-Presidents, Secretary General and all the members of the Council for their wisdom and support during what was another year of major changes and challenges for AEC but one out of which we have emerged with renewed strength. I believe that, as the second and third years of FULL SCORE roll out, AEC will be able to widen its influence within the cultural landscape of Europe through its new and strengthened partnerships, through the innovations that will emerge from its activities and from finally being able to exploit fully the advantages of its location in Brussels.

Pascale De Groote, AEC President

2. Executive Summary

Section 3 presents information about members who joined during the course of 2014 and about the overall geographical distribution of AEC members. By December 2014, the AEC had 298 members: 260 active members and 38 associate members.

AEC Council and Executive Committee functioned effectively within the framework of the terms of reference established in 2011. During 2014, the following countries were represented on AEC Council: Austria, Belgium, Cyprus, Finland, France, Germany, Ireland, Italy, The Netherlands, Norway, Poland, Spain, Switzerland, and the United Kingdom. The full list of Council members, as well as the result of the elections held during AEC General Assembly on 15 November 2014, can be found in **Section 4**.

Section 5 presents the activities undertaken by AEC in the fourth implementation year of its Strategic Plan 2011-2015. **Sections 5.1, 5.2 and 5.3** correspond to the three action lines A, B and C of the Plan. They may be summarised as follows:

Under Area A:

The AEC Annual Congress, Annual Meeting for International Relations Coordinators, Pop & Jazz Platform meeting, Early Music Platform meeting and third meeting of the European Platform for Artistic Research in Music (EPARM) were all organised and delivered in 2014;

Meetings of the AEC Council and the Executive Committee were held on a regular basis and the annual General Assembly was also held in accordance with the AEC's Statutes;

AEC coordinated the major project 'Polifonia' 2011-2014 in its third and last year of operation and started to manage the new FULL SCORE project from 1st September 2014 onwards. AEC was also a partner in four other European projects.

Under Area B:

AEC continued with its activities of representation and advocacy and further strengthened external relations with European organisations active in the field of culture and education.

Following the hard work of the AEC Quality Enhancement Committee, a European independent sector-based quality assurance agency was established, called MusiQuE – Music Quality Enhancement. Review visits were held and cooperation with national quality assurance agencies continued;

Under Area C:

AEC Office Team operated effectively. The new Human Resources Sub-group met and progress was made towards the establishment of an Advisory Board;

The active approach of the AEC to publication and dissemination was maintained through the distribution of an enlarged newsletter, the further improvement of the website (<http://www.aec-music.eu>) and the publication of various documents, mostly resulting from the work achieved since 2011 by the 'Polifonia' project working groups.

Section 6 presents the report of the AEC Secretary General and Chief Executive on movements in income and expenditure from 2013 to 2014. The actual figures for the balance Sheet and Profit-and-loss Statement can be found in **Section 7**.

The remainder of the report provides acknowledgements and two important supporting documents: the list of membership of AEC, 'Polifonia' and FULL SCORE working groups in 2014 and a detailed activity schedule for AEC in 2014.



WHAT IS
MUSIQUE?

MUSIQUE ENHANCEMENT
QUALITY

Anforderungen erfüllen in Bezug auf
Fähigkeiten, Kompetenzen und Kenntnisse
im europäischen Musiksektor

SCOPE

3. Membership

By December 2014, the AEC had 298 members: **260 active members** (conservatoires, academies or universities of music, Musikhochschulen and other equivalent institutions IN Europe*, in which curricula of professional quality and wholly or partly at higher education level are aimed at training for the music profession) and **38 associate members** (either: conservatoires, academies or universities of music and other equivalent institutions to those above, but OUTSIDE Europe, or: other organisations both IN and OUTSIDE Europe which are active in, or have a connection to, training for the music profession - e.g. music festivals, organisers of summer courses and organisations in the music profession).

** AEC's Internal Regulations currently define Europe as follows: 'Europe' is taken to mean the European Higher Education Area (EHEA) plus those countries identified for increased cooperation under the European Neighbourhood Policy.*

The following institutions have been accepted as active members in 2014

- Le pont supérieur Pôle d'enseignement supérieur, Nantes, France
- Vytautas Magnus University Music Academy, Kaunas, Lithuania
- Istituto Superiore Di Studi Musicali Di Reggio Emilia e Castelnovo Ne'Monti, Reggio Emilia, Italy
- Conservatorio di Musica "Francesco Cilea", Reggio Calabria, Italy

The following institutions have been accepted as associate members in 2014:

- College of Music, Mahidol University, Thailand
- Newpark Music Centre, Dublin, Ireland
- University of Salford, UK
- Academia de Música de Lagos, Portugal

The following institutions have withdrawn in 2014:

- University of Applied Sciences, Vilnius, Lithuania
- Cité de la Musique, Paris, France
- Real Conservatorio Superior de Música "Victoria Eugenia", Granada, Spain
- Hochschule für Musik und Theater Leipzig, Germany

The table below indicates the current membership's geographical distribution.

Country	Number of Active Members	Number of Associate Members
Albania	1	-
Armenia	1	-
Australia	-	4
Austria	10	-
Azerbaijan	1	-
Belarus	1	-
Belgium	9	2
Bosnia Herzegovina	2	-
Bulgaria	2	-
Canada	-	4
China	-	2
Croatia	1	-
Cyprus	2	-
Czech Republic	2	-
Denmark	4	-
Estonia	1	-
Finland	10	-
France	20	5
Georgia	1	-
Germany	25	-
Greece	4	-
Hungary	1	-
Iceland	1	-
Ireland	3	1
Israel	1	-
Italy	50	-
Japan	-	2
Kazakhstan	1	-

Country	Number of Active Members	Number of Associate Members
Korea	-	1
Kosovo	1	-
Latvia	1	-
Lebanon	3	-
Lithuania	3	-
Luxembourg	2	-
Macedonia	1	-
Mexico	-	1
Montenegro	1	-
Netherlands	9	1
Norway	7	-
Poland	8	-
Portugal	2	1
Puerto Rico	-	1
Romania	5	-
Russia	8	-
Serbia	2	-
Singapore	-	1
Slovakia	1	-
Slovenia	1	-
Spain	18	-
Sweden	8	-
Switzerland	7	2
Thailand	-	1
Turkey	7	-
Ukraine	1	-
UK	8	2
USA	-	7
Vatican City	-	1

TOTAL	260	38
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4. The Council

Following the elections that took place during the General Assembly in November 2013, the AEC Council was established as follows::

President

- **Pascale De Groote** - Royal Conservatoire, Artesis University College Antwerp, Belgium (Koninklijk Conservatorium, Artesis Hogeschool Antwerpen)

Secretary General

- **Jörg Linowitzki** - University of Music Lübeck, Germany (Musikhochschule Lübeck)

Vice-Presidents

- **Eirik Birkeland** - Norwegian Academy of Music Oslo, Norway (Norges musikkhøgskole)
- **Hubert Eiholzer** - Conservatorio della Svizzera Italiana, Lugano, Switzerland

Council Members

- **Bruno Carioti** - Conservatoire "Alfredo Casella" in L'Aquila, Italy (Conservatorio di Musica "Alfredo Casella")
- **Deborah Kelleher** - Royal Irish Academy of Music, Dublin, Ireland
- **Grzegorz Kurzyński** - Karol Lipinski Academy of Music in Wrocław, Poland (Akademia Muzyczna im. Karola Lipińskiego we Wrocławiu)
- **Antonio Narejos Bernabeu** - Conservatoire "Manuel Massotti" in Murcia, Spain (Conservatorio Superior de Musica "Manuel Massotti")
- **Harrie van den Elsen** - School of Performing Arts (Prince Claus

Conservatoire and Dance Academy Lucia Marthas Amsterdam/ Groningen) of the Hanze University of Applied Sciences Groningen, The Netherlands

- **Kaarlo Hilden** - Sibelius Academy, Helsinki, Finland
- **Jacques Moreau** - CEFEDM Rhône-Alpes, Lyon, France
- **Georg Schulz** - Kunstuniversität Graz, Austria
- **Don McLean** (*Co-opted Representative of AEC Associate Members*) – University of Toronto, Faculty of Music, Toronto, Canada

The AEC Council and the AEC Executive Committee are the main bodies of the Association tasked with the responsibility of representing the interests of the membership. Three AEC Council and two Executive Committee meetings took place in 2014 and addressed the following issues:

- Evaluation and monitoring of all AEC events, activities and projects
- Preparations for the 2014 and future Congresses
- Preparation of the 2014 General Assemblies (of both the Dutch and the Belgian Associations), including preparation of the 2014 elections for AEC Council members and of the dissolution of the Dutch Association to take place in November 2014
- Admission of new member institutions
- Evaluation of AEC Office personnel and monitoring of AEC finances.
- External relations (e.g. with governmental representatives and other European organisations)

AEC Council meeting reports are available to all AEC members upon request.

Council and Executive Committee members have also been active outside these meetings by attending AEC events and holding meetings during the AEC Congress with the regional constituencies for which they have responsibility.

The composition of AEC Council changed following the elections held during AEC General Assembly in Budapest on 15 November 2014:

- **Hubert Eiholzer** stepped down after completing one term as AEC Vice-President.
- **Bruno Carioti** stepped down at the end of his second term as AEC Council member.
- **Harrie van den Elsen** was re-elected for a second term as AEC Council member.
- **Claire Mera-Nelson**– Trinity Laban Conservatoire of Music and Dance, London, - and **Evis Sammoutis**- European University Cyprus, Nicosia, Cyprus- were elected for a first term as AEC Council members.
- **Georg Schulz** - Kunstuniversität Graz, Austria - was elected for a first term as AEC Vice-President.

AEC would like to congratulate the new and re-elected Council members, as well as thanking those stepping down for their strong commitment to our association and their fabulous work on Council. Hubert Eiholzer has been an essential figure in the association. We deeply thank him for his work in the AEC Congress Committee and his involvement in numerous AEC projects and initiatives, notably regarding the development of an AEC policy in the field of Artistic Research, as well as his engagement with the U-Multirank project.

Equally, the AEC wishes to extend deep appreciation for all the hard work and effort put in on a regular basis by AEC Council members and to re-iterate how much AEC values their enthusiastic engagement.

5. AEC Policy Development

In November 2010, the AEC General Assembly approved a new **Strategic Plan 2011-2015** proposed by AEC Council. The Plan, which has structured AEC's strategic activity since 2011, encompasses three action lines aiming at supporting the sustainability of the European higher music education sector:

- A. Facilitating the flow of relevant expertise, and persons possessing that expertise, throughout the sector in Europe to **support development and capacity-building in the member institutions**. This shall be done through the organisation of the Annual Congress, the Annual Meeting for International Relations Coordinators, AEC Platform meetings, and possibly through continuing professional development seminars for conservatoire management and conservatoire teachers, as well as through European-level collaboration projects.
- B. Further **developing the Association's subject-specific approach to the various EU policy developments in the education and culture fields** with the aim of ensuring that the specific characteristics of the sector will be taken into account. This shall be done through further developing and formalising AEC quality assurance and accreditation activities, 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) and ensuring the AEC's further involvement in the European higher education arena.

- C. Further **improving the Association's organisational infrastructure** to provide the AEC and its activities with a stable financial and administrative basis. This shall be done through the maintenance of a strong AEC Office with relevant expertise and stable financial resources, a review of AEC communication strategy, an external review of the AEC organisational structure, the establishment of an Advisory Board and the establishment of a Human Resources Committee.

The activities undertaken by the Association in 2014, the fourth implementation year of this Plan, are presented in this chapter: the three sections that follow (5.1, 5.2 and 5.3) correspond to the three action lines described above (A, B and C), and are themselves divided into various sub-sections in accordance with the content of the Strategic Plan.



Association Européenne
de Conservatoires, Académies
de Musique et Musikhochschulen



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5.1 Development and capacity-Building in AEC member institutions

5.1.1 Meetings and platforms

AEC Annual Congress

The AEC Annual Congress 2014 took place at the Liszt Academy of Music in Budapest, Hungary, from 13th to 15th of November under the title: “The Future of European Higher Music Education: upholding tradition, promoting diversity and encouraging innovation”. Delegates coming from 45 countries participated. In addition to several musical performances, the programme included the following components: :

- 2 pre-congress workshops: An introduction to MusiQuE – Music Quality Enhancement, as well as Pre-Congress ‘Polifonia’ Workshop on Assessments and Standards.
- A full day of reflection on the role of music and culture in reinforcing ‘the European values of tradition, diversity and innovation’. In particular, the reflection day was an opportunity for delegates to debate on the ways that higher music education interacts with the cultural sector and society in general, as well as giving feedback to the action proposed by the European Music Council of formulating a European Agenda for Music, and how the Agenda might best be taken forward over the next three years.
- In addition, AEC members had the opportunity to present their own projects during the Information Forum and to discuss and share issues of concern during the Regional Meetings with Council Members.
- The AEC General Assembly comprised the holding of elections to the vacant offices of the Council and Executive Committee, the approval of the 2013 Annual Report and accounts, the dissolution of the AEC

Association in the Netherlands in relation to the move of the AEC office to Brussels, as well as the presentation of the new independent European subject-specific quality assurance agency for music: MusiQuE.

Simultaneous translation was provided in French, German and English. Speeches, slide shows and pictures of the AEC Annual Congress 2014 in Budapest are available on the AEC website.

AEC Annual Meeting for International Relations Coordinators (IRCs)

The 2014 AEC Annual Meeting for International Relations Coordinators (IRCs) took place on 26-27 September at the Royal Academy of Music in Aalborg (Denmark). This annual meeting was aimed at those individuals in European conservatoires responsible for all aspects of international relations, including EU programmes in the fields of culture and education. At the 2014 event, 195 IRCs met to exchange information, discuss current and future projects, make personal contacts and attend relevant workshops and expert presentations under the title umbrella “Accentuate the Positive”: getting the most out of ERASMUS+ . The conference was preceded by an Interactive Workshop on Teacher Mobility from a Strategic Perspective. The programme included the following components:

- A Plenary presentation of the Danish Music Education System.
- A Plenary Session on Key Action 1 (Erasmus +) and the Step by Step Document prepared by the ‘Polifonia’ working group on Mobility.
- A Pep Talk by the author, communicator and thinker Tor Norretranders.
- Presentations of Intensive Programmes and other international

projects by AEC member institutions in the form of “Information Forum”.

- 5 Parallel Sessions with presentations and discussion about several themes related to Mobility.
- A Plenary Sessions on Key Action 2 (Erasmus +) and the 2014/15 winning Strategic Partnerships projects.
- A Plenary Session on the FULL SCORE project.
- A Plenary Session on the Online Tools for Mobility.
- 2 “Barcamp” sessions, with selection and discussions of topics related to international activities proposed by the participants.
- Networking sessions and music performances.

Speeches, slide shows and pictures of the events can be found on the AEC website.

AEC Pop & Jazz Platform (PJP)

The AEC Pop & Jazz Platform (PJP) Meeting 2014 took place on 14-15 February 2014 at the Conservatorio de Musica “G. Tartini” in Trieste, Italy. It brought together 124 heads of department, teachers and students in the fields of jazz, pop and rock. The programme included the following components under the title “The Audience”:

- 2 plenary presentations about the role of the audience in pop and Jazz performances.
- A presentation on the “New Music Languages” department of the Conservatory.
- A Panel discussions.
- 2 “Bar-camp” sessions, with selection and discussions of topics related to pop and jazz teaching proposed by the participants.

- An Interactive session on “Body Percussion, voice and Audiences”, with the participation on the audience.
- A demonstration of an interactive live performance with the use of a smartphone app
- Networking moments and music performances.

Speeches, slide shows and pictures of the events can be found on the AEC website.

AEC Early Music Platform Conference (EMP Conference)

The AEC Early Music Conference (EMP) Forum 2014 took place on 4th–6th April 2014 at the Conservatorio di Musica “Arrigo Pedrollo” in Vicenza, Italy. The meeting was attended by 62 participants and included the following components under the title *“The Spirit of the Place: historically-informed performance in historically appropriate buildings, acoustics and cultural settings”*:

- 5 presentations related to the topic of the role of the setting for Early Music performance including case studies from members’ institutions.
- A discussion in breakout groups on specific aspects of the main topic of the conference.
- Networking moments and music performances.
- Performances by the students of the Conservatory.

A full report of this event has been published in English on the AEC website.

AEC European Platform for Artistic Research in Music (EPARM Forum)

The meeting of the European Platform for Artistic Research in Music (EPARM) took place in the form of a Forum on 6-8 March 2014 at the Royal College of Music (KMH) in Stockholm, Sweden, with the support of the 'Polifonia' project. The meeting brought together 68 doctoral students, artist-teachers and supervisors and persons engaged in artistic research. The programme included the following components:

- A joint EPARM-SAR (Society for Artistic Research) Panel Roundtable under the title "Islands and bridges".
- Parallel discussion groups on topics identified the previous year in the EPARM meeting in Lyon such as: methodologies for artistic research in music, new knowledge and understanding in standard musical repertoire, research questions and answers and outputs of artistic research in music.
- Networking moments and music performances.

Speeches, slide shows and pictures of the events can be found on the AEC website.



5.1.2 Projects

During 2014, the AEC was involved in several European and international projects:

ERASMUS Network for Music 'Polifonia' (2011-2014)

The ERASMUS Network for Music 'Polifonia', jointly coordinated by the Royal Conservatoire The Hague and the AEC, involved experts from 55 different institutions in the field of Higher Music Education (HME) and the music profession in 26 European countries and 4 countries outside Europe. This project, the third in the 'Polifonia' cycle, had started in October 2011 and came to an end in December 2014.

Throughout 2014, the project partners have been involved in a wide range of activities across Europe, from WG meetings and study/review visits to interactive workshops and seminars. The five working groups (WGs) have worked towards the achievement of their respective final outcomes.

- **Working Group 1 - Assessment and Standards** supported curriculum reform in the area of competence-based learning and aimed at developing further steps towards a shared understanding of standards in HME by defining elements of good assessment practice. During 2014, the WG finalized the following outcomes:
 - **Final Report on assessments and standards** – Report on assessment practices in HME in Europe with a view to developing a shared understanding of 'standards', reference points, roles, contexts and challenges for examiners and assessors. This report is available in English, French and German at the AEC and 'Polifonia' Website.
 - **Reflective Checklist on the assessment process** – Short guide to foster reflection on fundamental issues relating to assessment practices in HME institutions, addressing the institution's overall

assessment system or assessment within a specific programme or subject. This report is available in English, French and German at the AEC and 'Polifonia' Website.

- **3 Seminars on assessment procedures and standards** – Platforms, senior staff of HME institutions and those involved in assessment (as examiners) were encouraged to reflect on specific topics around assessment including quality, standards and institutional policy. As a result, a seminar model was developed for institutions interested in organizing seminars in this field.
- **Working Group 2 - Artistic Research in Higher Music Education** addressed the priority of enhancing the quality of education through a focus on the role of research – and, in particular artistic research - in HME institutions. During 2014, the WG finalized the following outcomes:
 - **European Platform for Artistic Research in Music (EPARM)** – Annual event where artistic research players can exchange information on research activities, results and methodologies with a view to fostering a research discourse amongst the Conservatoires in Europe. In 2014, the EPARM platform took place at the Royal College of Music in Stockholm. The report of the event can be found at the 'Polifonia' website.
 - **European Database of student research projects in music and the staff supervising them** – Database of current student research projects at Masters and Doctoral level, including details of those engaged in supervision of these projects, who therefore have relevant expertise for peer reviewing and external examining. The database is accessible from the AEC website and from the 'Polifonia' portal at the Society of Artistic Research (SAR) Research Catalogue.
 - **Handbook: Perspectives on 2nd-Cycle programmes in Higher Music**

Education - Study of the content of 2nd cycle HME programmes as routes to artistic Doctorates in HME in Europe with a focus on the combination of research orientation with professional relevance. The handbook is available in English, French and German at the AEC and 'Polifonia' website (online version) and upon request (printed version).

- **Working Group 3 - Quality Enhancement, Accreditation and Benchmarking** focused on developing expertise on quality enhancement and accreditation in the field of Higher Music Education and on studying the concept of "benchmarking". During 2014, the WG finalized the following outcomes:
 - **Guide - Learning from each other: Sharing good practice through benchmarking** - Step-by-step guidelines with examples of case studies for those who are new to the topic, with the aim of introducing them to the method of benchmarking, and assisting those who are planning a benchmarking project within a music education setting. This guideline is available in English, French and German at the AEC and 'Polifonia' website (online version) and upon request (printed version).
 - **Training sessions for peer-reviewers** – Interactive sessions aiming at offering elements of training and professional development to potential and confirmed peer-reviewers, through role-playing exercises and presentations about the review procedures and standards developed for the HME sector.
 - **Review standards** - Three new sets of standards for the review of HME institutions and programmes, (based on the AEC criteria for review previously developed): Standards for Institutional Review, Standards for Programme Review and Standards for Joint Programmes Review, to be used by the new external review body MusiQuE.

- **Working Group 4 - Educating for Entrepreneurship** addressed matters related to the employability of music students and professionals through a close cooperation between Higher Music Education institutions and organisations in the music profession. During 2014, the WG finalized the following outcomes:

- **Online Portal on Musical Entrepreneurship** – www.musicalentrepreneurship.eu - Online handbook on entrepreneurship training, including an overview of the current European landscape and models of good practice from HME and the music profession. The content of the portal is available in English, French and German.
- **Conference 'The Musician as Creative Entrepreneur'** – Interactive conference organised for students, teachers, conservatoire directors, and music professionals from across Europe to learn about, reflect upon, and imagine the extensive possibilities offered by the many facets of musical entrepreneurship.
- **3 workshops on entrepreneurship at European level** – Intensive sessions where music students and trainers shared their views and reflected on the necessary soft and hard skills involved in the concept of entrepreneurship.

- **Working Group 5 - Mobility and Joint Programmes** focuses on the recognition of assessment results gained by Higher Music Education students during exchanges, and addresses external examining arrangements and mobility issues, as well as the development of joint programmes in Higher Music Education. During 2014, the WG finalized the following outcomes:

- **Step-by-Step Guide** – Short guideline for ERASMUS+ and mobility actions including updated information on how to remove obstacles

and enhance quality and quantity in mobility for both teachers and students. This guide is available in English, French and German at the AEC and 'Polifonia' website.

- **International external examiners in HME: role, purpose and case studies** - Report on external examining aiming at facilitating reciprocal external examining arrangements in HME and enhancing the use of external examiners by describing the advantages and challenges of the practice of international external examining. This report is available in English, French and German at the AEC and 'Polifonia' website.
- **Handbook on Joint Study programmes** - Guidelines on how to develop a joint programme in HME, including a number of case studies that portray the common challenges and obstacles to be faced when developing joint study programmes in HME. This report is available at the 'Polifonia' website.
- **2 Workshops on internationalisation** – 2 interactive sessions for international relations coordinators addressing international strategies of HME institutions, as well as how to deal with obstacles and challenges related to staff and teacher mobility.

More information can be found on the 'Polifonia' project website:

www.polifonia.eu.

FULL SCORE - Fulfilling the Skills, Competences and know-how Requirements of cultural and creative players in the European music sector (2014-2017)

In August 2014 the AEC was informed that it had been successful in its application under the new Creative Europe Culture sub-programme call, 'Support to European Networks': its project proposal 'FULL SCORE' had been approved. Funding runs from September 2014 until August 2017.

'FULL SCORE' includes the following actions:

- A. Strengthening of the European Music Education Sector: overseeing at least one joint project with the partner organisations EAS (European Association for Music in Schools) and EMU (European Music Schools Union) and exploring potential synergies and future strategies for the sector to train the musicians of tomorrow.
- B. Evaluation for Enhancement: (joint project with EAS and EMU) strengthening and connecting the quality enhancement frameworks surrounding all levels of music education so as to ensure a coherent trajectory in the development of the skills, competences and know-how of young musicians.
- C. Conservatoires and the Development of Cultural Policy for Music: engaging the views of conservatoire leaders in the formation of a European Agenda for Music, in conjunction with EMC and its other members
- D. Career Development towards Professionalisation and Internationalisation: helping cultural and creative players to internationalise their careers and activities by delivering workshops for International Relations Coordinators (IRCs) and career center staff in conservatoires, collecting employment data, and developing online tools supporting international career mobility.

- E. Conservatoires as Innovators and Audience Developers: sharing innovative approaches to genre diversification, contemporary orientation and cultural stimulation that have been implemented by European conservatoires, and encouraging wider take-up of these approaches. This action is based on a 3-year planned sequence of pop & jazz platform (PJP) meetings, elaborating these themes in a connected and cumulative way and featuring a joint meeting with the European Jazz Network (EJN) and the International Association of Schools of Jazz (IASJ) in 2016.
- F. Young Musicians as International Networkers: drawing upon the fresh perspectives of young musicians, in higher education and beyond, to enrich the debate about engaging in new and innovative ways with audiences and facilitating access to professional opportunities.

More information on progress achieved during the first year of the project can be found in the project leaflet and on the FULL SCORE project webpage: <http://www.aec-music.eu/projects/current-projects/full-score>.

In addition, AEC was involved as partner in the following projects.:

[InMusWB - 'Introducing Interdisciplinarity in Music Studies in the Western Balkans in Line with European Perspective' \(2011-2014\)](#)

Coordinated by the Faculty of Music in Belgrade and supported by the TEMPUS programme of the European Commission, this project aimed at:

- Modernizing curricula for the first and second cycle of studies; developing and introducing interdisciplinary study programmes in all three study cycles;;
- Developing and implementing regional education with certified lifelong learning courses.
- AEC's main role in the project was to provide advice and expertise in redesigning study programmes, upgrading methodology and developing lifelong learning courses at higher music education institutions in the Western Balkan region.

Throughout 2014, AEC has been involved in different activities: in February, AEC experts visited the Sarajevo Music Academy; in May, two AEC experts participated in the Third Forum for Music High Education Institutions and Annual Workshop in Kragujevac. The meeting allowed for discussion of future cooperation, assess project results and exchange experiences that might conclude in an improvement of HME in the Balkans region. The AEC experts also attended the Second and Third meetings of the Project Board for Quality Control, Assessment and Monitoring (PBQCAM), held at the Faculty of Music in Belgrade in July. In addition, AEC coordinated three peer review visits to assess new Doctorate programmes at the University in Kragujevac (Music in Media Doctorate Programme and Doctoral performing programme for Accordion music) and a Master programme in the Academy

of Music in Sarajevo (Methodic of Piano Teaching).

For more information about this project, visit its website

<http://inmuswb.net/>

PHExcel - Testing the Feasibility of a Quality Label for Professional Higher Education Excellence (2013-2015).

PHExcel's objective is to support professional higher education (PHE) institutions across Europe to improve their PHE performance. The project aims to:

- Define the concept of 'PHE Excellence', in terms of a set of quality characteristics of PHE processes, expressed by descriptors and measured by indicators; National Conservatory of Music and Dance of Lyon
- Create a methodology for quality review, validate it by live testing and improve it through extensive public consultation;
- Analyse the feasibility of a quality label for PHE Excellence.

The project is led by the European Association of Institutions in Higher Education (EURASHE) and includes the following partners (together with AEC): the European League of Institutes of the Arts (ELIA) (Netherlands), the European Federation of Nurse Educators (FINE) (France), the SPACE Network for Business Studies and Languages (SPACE) (Belgium), the Knowledge Innovation Centre (KIC) Malta and the Jagiellonian University in Krakow (UJ) (Poland).

AEC's role in PHExcel is to:

- Contribute to the mapping of review models and labels, the typology of those models and the gap analysis by providing information about its own system to enhance quality in higher music education institutions as well as about other organisations conducting subject-specific evaluation or accreditation procedures.

- Act as member of the expert group in charge of drafting a quality framework for professional higher education excellence
- Contribute to the dissemination and exploitation activities of the project.

For more information regarding the project, visit its website:

<http://www.eurashe.eu/projects/phexcel/>

WWM - Working with Music

"Working With Music" is an initiative created to offer to the graduates of the Conservatories of Frosinone, L'Aquila, Trieste and to the graduates of the other Conservatories within the Friuli-Venezia-Giulia region, an experience of professional training in Europe. The project is financed by the European Commission in the framework of the Lifelong Learning Programme – Leonardo da Vinci. Graduates of the Conservatories can verify and reinforce their competences in a professional setting near the partner employers and institutions that have joined the project. They can also gain an important experience in their lives regarding employment in a diverse social and cultural environment while strengthening their European citizenship.

AEC's contribution is to assist with the dissemination of information concerning "Working With Music" which it does mainly through opportunities for presentations, workshops etc. provided at its meetings.

For more information about this project, please visit its website:

www.workingwithmusic.net/.

NAIP - The Music Master for New Audiences and Innovative Practice (2014-2016)

The Music Master for New Audiences and Innovative Practice (NAIP) is a two year strategic partnership, which aims at the modernisation of curricula, and teaching and learning approaches in higher music education. The programme is currently available at: Royal Conservatoire The Hague (NL), Prince Claus Conservatoire in Groningen (NL), Iceland Academy of the Arts (IS) and Royal College of Music in Stockholm (SE). In addition, the following conservatoires participate in the project: Guildhall School of Music and Drama London, Norwegian Academy of Music, Helsinki Metropolia University of Applied Sciences, University of Music and Performing Arts Vienna and the National University of Singapore.

The strategic partnership focuses on developing new content and sustainable structures for the NAIP training programme in terms of curriculum, mobility and recognition. It develops expertise in the field of new audiences & innovative practice, especially with regards to the pedagogical knowledge and skills of the NAIP teachers, as well as to strengthen the position of the NAIP philosophy in regular training programmes. It also develops and spread the ideology of the creative collaborative learning methods that address the above mentioned issues, with the aim of increasing collaborative composition, improvisation, practice based research and building up personal skills in traditional study programmes.

AEC's role in NAIP is to contribute to the dissemination and exploitation activities of the project, developing criteria for the evaluation of the Strategic Partnership, as well as appointing an external evaluator for the project in charge of visiting one project activity a year, reading through materials and writing an annual evaluation report.

For more information regarding the project please visit <http://musicmaster.eu/>



5.2 Development of subject-specific approach to the various EU policy developments in the education and culture fields


Since the start of the Bologna Process, AEC's strategy has been based on studying the various reforms agreed by the participating education ministers, assessing their potential impact on higher music education institutions and suggesting an approach to these reforms and measures, that is specific to the music sector, in order to better meet the needs and characteristics of this sector. In its current activities, the Association works on further developing its subject-specific approach to the various EU policy developments in the fields of education and culture, as well as in the field of quality assurance and accreditation.

5.2.1 Involvement in the European higher education arena

In terms of lobbying and representation activities: during 2014, meetings were organised with the European Composer and Songwriter Alliance (ECSA) and with Jeunesses Musicales International (JMI) to explore possible areas of cooperation. A meeting was also organised with a representative of the European University Association (EUA) and AEC CEO took an active part in the subject reference group for the arts, entertainment and recreation in the European Commission project on European Skills/Competences, qualifications and Occupations (ESCO). The ESCO project is considering how learning outcomes terminology might be more fully integrated into the project. Council members have a potentially important role to play in lobbying; the nature of further involvement by Council members in this activity is something that might usefully be examined as part of planning for the new strategic period 2016-20.

AEC and ELIA (The European League of Institutes of the Arts) maintained constructive contacts at the level of Chief Executive/Executive Director and cooperated in several areas, such as mutual advertising of events. ELIA initiated a meeting with AEC, the International Association of Film and Television Schools (Centre International de Liaison des Ecoles de Cinéma et de Télévision – CILECT) and Cumulus International Association of Universities and Colleges of Art, Design and Media so that all four organisations would get better acquainted and explore possibilities for cooperation on joint activities, projects, etc. AEC and ELIA are also both partners in the PHExcel project coordinated by the European Association of Higher Education Institutions (EURASHE) and therefore communicate on a regular basis also in this framework.

In addition, a more formal cooperation started with the European Association for Music in Schools (EAS) and the European Music School Union (EMU) with the aim to plan joint action in the field of music education. Each organisation included in its application to the European Commission under the 'Support for European Networks' strand a joint project with the two other ones. However, because, of the 3 organisations, only AEC received funding, the cooperation initially envisioned had to be redefined. A Steering Committee composed of AEC, EMU and EAS members has now been established, which is in charge of exploring potential synergies and future strategies for the sector to train the musicians of tomorrow. AEC was also represented at the 4th European Forum on Music organised by the European Music Council.



Following discussions on ranking at the AEC Congress in Palermo in 2013 and in Budapest 2014, the AEC Council was mandated to follow up cautious discussions with the U-Multirank team on whether music might be among the next group of disciplines scheduled for the development of field-based indicators (U-Multirank is a European ranking system led by a consortium headed by the Center for Higher Education Policy Studies CHEPS in the Netherlands and the Centre for Higher Education CHE in Germany).

The AEC has formed a working group (WG) with the aim to study whether it is possible to find adequate indicators, which could apply to the field of higher music education (HME). By the end of 2014, two meetings had been held with the team from U-Multirank and a representative of the team was one of the presenters at the Congress. A plan was put to the membership in which an expanded working group, liaising with the U-Multirank team, would take forward consideration of possible field-based indicators for music during 2015. The results of this group's work will be presented in November 2015 at the Congress in Glasgow. At this point, a vote will be taken as to whether to proceed to a pilot exercise, testing and refining field-based indicators for music, in 2016.

5.2.2 Quality assurance and accreditation activities

Since 2008, AEC has been providing services to its member institutions both in the form of its own Quality Enhancement Processes and in that of joint accreditation procedures carried out in collaboration with national accreditation agencies in Europe. These activities are monitored and further developed by the AEC Quality Enhancement Committee, created in 2011.

During 2014, the Committee worked on further improving and formalising the AEC procedures with the support of the 'Polifonia' Working Group on

Quality Enhancement, Accreditation and Benchmarking. In addition, the Committee prepared the establishment of an independent body for the evaluation and accreditation of music institutional and programme reviews, based on the business plan it had developed in 2013

As a result, MusiQuE – Music Quality Enhancement (the Foundation for Quality Enhancement and Accreditation in Higher Music Education) was established as an independent foundation in The Hague on 7 October 2014. This significant achievement set a crucial step in AEC history: moving the responsibility for the AEC institutional and programme reviews to an independent external review body. The new foundation has three partner organisations: AEC, the European Music Schools Union (EMU) and Pearle*-Live Performance Europe, the European trade federation of Performing Arts organisations and enterprises.

The National Association of Schools of Music (NASM) was then approached with the suggestion that it should be the Review Coordinator for an independent review of MusiQuE's quality enhancement and accreditation procedures and their compliance with the European Standards and Guidelines (ESG). NASM has agreed to act in this capacity and a set of Terms of Reference, defining the relationship between NASM, MusiQuE and AEC in this process, has been drawn up. The date for the review has been set for June-July 2015, with an application for inclusion on the European Quality Assurance Register (EQAR) planned by March 2016.

Information about MusiQuE, its structure, review services and the areas of interaction between AEC and MusiQuE can be found on its website:

www.musique-qe.eu

The following review procedures were monitored in 2014:

- Joint evaluation of four higher music education institutions in Wallonia and Brussels together with the Agence d'évaluation de la qualité de l'enseignement supérieur (AEQES). The review team started in October 2014 its site-visits to the four institutions (Conservatoire royal de Bruxelles, Institut Supérieur de Musique et de Pédagogie – IMEP, Arts2 – Ecole supérieure des arts de Mons and Conservatoire royal de Liège).
- Quality Enhancement Process of the Escola Superior de Música de Catalunya (Esmuc) in Barcelona, on 15-17 September 2014
- Quality Enhancement Process of the Music and Dance Faculty of the Academy of Performing Arts in Prague, on 3-7 November 2014

Contacts with national quality assurance and accreditation agencies in Europe were also further enhanced: a cooperation agreement was signed with the national quality assurance and accreditation agency in Austria (AQ Austria), and the Committee met with representatives of the Italian agency ANVUR in February and with representatives of the Portuguese agency A3ES at the beginning of July.



5.3 Improvement of the Association's organisational infrastructure

5.3.1 The AEC Office

During 2014, the AEC Office employed the following persons:

- **Jeremy Cox:** AEC Chief Executive (full-time).
- **Linda Messas:** AEC General Manager (full-time).
- **Sara Primiterra:** Events Manager (full-time).
- **Nerea Lopez de Vicuña:** Office Coordinator (full-time)
- **Eleonor Tchernoff:** Polifonia Project Manager (from January to June 2014; 0.8 FTE - to replace **Hannah Hebert**, who started her maternity leave) *[employed through the Royal Conservatoire in the Hague]*
- **Angela Dominguez:** 'Polifonia' Project Coordinator (from January to June 2014; 0.8 FTE) and 'Polifonia' Project Manager (from July to December 2014; full-time)
- **Barbora Vlasova:** 'Polifonia' Project Coordinator (from June to December 2014; full-time)

The AEC Team was greatly supported throughout the whole year by students on internships: Sara Pettiroso (September 2013 to February 2014), Jenny Pirault (January to August), Ana Zivcic (February to March), Tamar Ubiria (February to June), Mona Gunnewig (July to September), Pauline Patoux (August to December) and Beatrice Miari (October 2014 to February 2015).

More information about AEC Office Team members is available at <http://www.aec-music.eu/about-aec/organisation/office>.

Concerning the stability of its financial resources, as mentioned above, AEC gained a three-year grant under the Creative Europe scheme of 'Support

to European Networks' for its project FULL SCORE. The project started on 1st September 2014 and will run until the end of August 2017, providing an important financial support to AEC and its activities. Indeed, the project focuses around the ways in which AEC can support higher music education institutions through meetings, conferences, workshops and the development of suitable tools. It will deliver significant added value in ways that are deliberately intertwined with AEC's regular activities and events, and with the working groups that plan and deliver them.

5.3.2 Communication strategy

The AEC website (www.aec-music.eu) has been continuously improved and further developed, based on suggestions from AEC members.

With regard to the publication of online and/or printed materials, the following was achieved in 2014:

- Newsletters were issued every two months and distributed by email to more than 3000 email contacts (higher music education institutions, professional music organisations, European institutions, national ministries for education and culture, etc.). Separate information was regularly sent to the whole database in relation to AEC events.
- The 2013 Annual Report was published in three languages
- Speeches, slide shows and pictures of all the AEC events were uploaded online
- AEC commissioned the production and publication of a short information film about the European Agenda for Music, to be released in 2015
- All the 'Polifonia' products have been published, including handbooks, online resources, reports, etc. (see section 5.2.1)

5.3.3 The establishment of a Human Resources Committee and an Advisory Board

The AEC Strategic Plan 2010-15 included among its actions the setting up of a Human Resources Committee. Such a committee would have an important monitoring and safeguarding role in relation to staff of the AEC Office Team. The AEC Human Resources Sub-Group was given the following terms of reference:

- *Determine employment policy in relation to the Chief Executive;*
- *Promote equality of opportunity in employment, and ensure that all activities and services of the Association are delivered on a non-discriminatory basis;*
- *Safeguard the health and safety of staff and visitors to the Association;*
- *Act as the final appeals body in the event of the dismissal of staff.*

It is composed of the AEC President (Chair), the AEC Secretary General, an internal advisor, drawn from the membership of Council and an external advisor not directly connected with the AEC with experience of Human Resource Management in smaller, culturally-oriented organisations. The first meeting of the Sub-Group took place immediately after the Council meeting in September 2014.

The AEC Strategic Plan 2010-1015 also mentioned the setting of an Advisory Board for the association. A plan for 'Artist Patrons' was presented to the membership at the General Assembly and given support. Two key aspects were established: Artist Patrons would, at least temporarily, replace the separate ideas of an Advisory Board and an Honorary Patron that were previously envisaged; Council would be given delegated powers to appoint

individuals in order a) to avoid an initial approach being over-ruled in a subsequent general vote and b) to enable balanced teams, preferably with experience of working with one another, to be assembled. This action is to be continued in 2015.

6. Financial Report by the Secretary General and Chief Executive

2014 was the second year of operation of AEC as an International Non-profit Association (AISBL) in Belgium. It was also a year of major transition in terms of project activity and the financial contributions that come – and eventually conclude - with this.

The last of AEC's three editions of the major project 'Polifonia' formally ended on 31st December 2014, concluding a decade of operations in this area. Meanwhile, on the 1st September 2014, a new project, FULL SCORE, began, financed by the EU 'Creative Europe' programme under the strand 'Support to European Networks'.

AEC's success in its application for this new funding came at a critical point; the previous Operational Grant, awarded in 2011, had come to an end in December 2013 and the loss of this funding stream, coupled with the conclusion of 'Polifonia' would have made it very difficult for the Association to continue at the level of activity that it has maintained over the previous three years had some new source of income not been secured. This was underlined at the end of the financial report for 2013, where the following statement was made:

...AEC hopes to find a sustainable model for continuing with its current level of events and activities – and the office staff who support them – into 2015 and beyond. The challenges it faces to achieve this should not be underestimated. AEC Council and the AEC Office Team are working hard, and in close conjunction, to overcome them and safeguard the future of the Association, for its members and for European higher music education.

Happily, the combined work of all concerned led to the successful outcome described above, and the hoped-for safeguarding of AEC's financial future has been secured until 2017.

However, even this positive outcome underlines the structural uncertainty that is always present in the background when an organisation is dependent upon project funding to maintain what comes to be seen as its core level of activity. In effect, this dependency imposes a three-year horizon line for financial planning (this being the normal maximum period of project funding) beyond which it is impossible to plan with complete confidence. It is important that AEC should use the period between now and 2017 to explore financial models that might eliminate, or at least reduce, its reliance on project funding so as to avoid recurrent cycles of potential vulnerability every three years.

Thanks to the coming on stream of the new FULL SCORE funding from September 2014, the accounts show a positive result. This further underlines the assertion made in the financial report for 2013 that the deficit shown in that year was not structural but the result of one-off payments associated with the move to Brussels. The basic surplus of €5,000 for 2014 is a healthy figure in its own terms.

However, this is not the complete story of the 2014 accounts since, as can be seen, there is a substantial exceptional income and a more modest exceptional charge to be taken into consideration. Both of these arise from the winding up of the Association in The Netherlands, and their combined effect is to increase the surplus for the year to a little over €65,000..

The simplified version of the 2014 accounts presented below shows the figures for 2013 for the purposes of comparison. Unlike in 2013, when the comparison between that year and 2012 was clouded by the change from Dutch to Belgian accounting procedures, this latest side-by-side presentation offers a more meaningful comparison.

In moving from a deficit of a little over €46,000 in 2013 to an underlying surplus of €5,000 in 2014, income has risen by nearly €30,000 while expenditure has fallen by around €22,000. The first observation to make is that although the fall in expenditure is significantly less than the total of one-off expenses identified in 2013, this is accounted for by additional activities being undertaken, especially in the second half of 2014. These include actions committed to from the start of the FULL SCORE project, those arising from the intensive activity associated with the final months of the 'Polifonia' project and those relating to an increased level of quality enhancement events in this period.

On the income side, fees from membership charges and events both rose in 2014, as did those from quality enhancement reviews and project seminars. The rise in project funding is accounted for by 'Polifonia' funding being augmented by the first four months of funding for FULL SCORE. Although the difference of nearly €100,000 is impressive, it needs to be set against the loss of the €90,000 per annum Operational Grant, which ran from 2011 to 2013. There is no replacement for this grant in the new 'Creative Europe' programme, but the strand 'Support to European Networks', under which FULL SCORE operates, is the nearest equivalent to it. In a full year of operation, FULL SCORE will attract €220,000 of funding, but this will be balanced by additional activities requiring additional expenditure.

AEC once again delivered five regular events during 2014, in Trieste, Stockholm, Vicenza, Aalborg and Budapest. Fee income for these events was up by €10,000, suggesting that AEC is making modest but significant progress towards a situation where fee income covers indirect, as well as direct, costs, most notably the time expended by AEC Office staff on preparing and delivering events.

Staff costs have risen overall by a little under €5,000 despite the fact that, as explained in the 2013 financial report, in its first year of operation in Belgium AEC had to make an additional reservation equivalent to the holiday allowance for staff pay. The reason for this is that there were changes in the 'Polifonia' project management arrangements: following the departure of the Project Manager at the end of her maternity leave, the Project Officer became Project Manager and a new Project Officer was hired for 6 months (this latter arrangement was carried out directly through AEC, whereas previously the second 'Polifonia' staff member had been employed by the main contractor for the project, The Royal Conservatoire The Hague).

Goods and service costs have decreased by just over €23,000 as would be expected given that some of these costs in 2013 were one-off expenditures connected with the move to Brussels. Again, the fact that the reduction is less than the total amount identified as being of a one-off nature is accounted for by the increased level of activity in 2014 (including, for example, travel and publications costs) associated with the intensive final months of 'Polifonia' and the first four months of FULL SCORE.

The sum for written-off debts is higher in 2014 than in 2013. This arises principally from the fact that, as a newly-created Belgian institution in 2013, AEC did not have members who were two years in arrears (the normal trigger for exclusion which, in addition to its effect upon the institution,

requires the writing off of unpaid fees). Those debts that were written off in 2013 corresponded to waivers of fees, made in accordance with AEC Statutes, where members were experiencing exceptional financial hardship. After two years of operation in its new guise, the Association is now back to a situation where exclusions and correspondingly written-off debts will be a regrettable feature of its operations. About two thirds of the debts written off in 2014 correspond to expectations of exclusions that will be necessary at the General Assembly in 2015.

Overall, the accounts for 2014 show a healthy picture and one that confirms that AEC is now stabilized and firmly consolidated in Brussels and therefore able to plan on the basis of viable operations from now until 2017. However, as emphasised earlier in this report, it is important that this relative stability be capitalised upon and that this period should be seen as an opportunity to make a deep and searching review. Such a review should not simply address in a narrow manner how the Association finances itself, but should link this to a wholesale consideration of the relationship between AEC and its members: what it does for them, what they can do for it and where the strongest model of value, satisfaction and sustainability may lie. AEC Council has already agreed to make this issue an important strand of the Strategic Plan 2016-20.

7. Balance Sheet and Profit-and-Loss Statement

AEC Balance Sheet 2014

Assets	€ 230,644.88
a) Financial assets	€ 9.784,14
b) Short-term debts (of up to one year) to be received	€ 85.107,89
c) Liquid means	€ 132.233,39
d) Accruals	€ 3.519,46

a) corresponds to the deposit paid by AEC for the external evaluation of the foundation MusiQuE-Music Quality Enhancement to take place in July 2015

b) includes membership fees for 2014 which had not yet been paid by 31/12/2014, doubtful debtors and subsidies for 2014 still to be received in 2015

c) is the amount of cash which AEC possessed on 31/12/2014 in its three accounts (AEC General, Polifonia and Reserves)

d) includes expenses to be taken into account in the 2015 annual accounts, but related to invoices dated from 2014

Liabilities**€ 230,644.88**

e) Results of the period	€ 19,430.41
f) Short-term debts (of up to one year)	€ 111,221.49
g) Accruals	€ 99,992.98

e) is the result obtained by adding up the 2013 and the 2014 results (respectively -46.232,24 and 65.662,65)

f) includes all expenses taken into account in the 2014 expenses, but which related to invoices received and paid in 2015, membership fees and events fees for 2015 received in 2014, as well as the holiday pay reservation and other salary costs for 2014 paid in 2015

g) consists of the part of the subsidy that AEC has received for its new project FULL SCORE which is transferred to 2015 (96, 152.98 Euros, out of a total grant of 220.000,00 Euros allocated to AEC from 1st September 2014 to 31 August 2015) and of various payments received by AEC in 2015 for invoices and events related to 2014.

AEC Profit-and-loss statement 2014 (with 2013 for comparison)

	2014	2013
Income	€ 708,204.22	€ 679,034.15
Annual Membership Fees	€ 282,114.45	€ 270,286.00
Events Fees	€ 128,923.85	€ 118,813.50
Quality Enhancement Reviews & Project Seminars	€ 19,991.68	€ 3,818.30
EU Operational Grant	€ 0.00	€ 90.000,00
Subsidies (i.e. project funding)	€ 271,554.76	€ 175,558.18
Other (including re-invoicing expenses)	€ 5,619,48	€ 20,558.17

	2014	2013
Expenditure	€ 703,114.84	€ 725,266.39
Staff costs (salaries, social security, pensions - plus one-off holiday pay reservation applicable in 2013 only) plus Student Interns	€ 249,872.71	€ 245,294.68
Goods & services (including events and legal expenses)	€ 423,558.53	€ 446,978.87
Discounts on membership & events fees (earlybird rates)	€ 10,335.39	€ 24,787.18
Bank charges (Interest in 2013)	€ 375.21	€ -49.34
Written-off debts	€ 14,973.00	€ 8,255.00
City taxes (for 2013 and 2014)	€ 4,000.00	-
Exceptional product	€ 60,573.27	-
Result	€ 65,662.65	€ -46,232.24
Nominal result 2014, discounting exceptional product	€ 5,089.38	
One-off expenditure attributable to re-location to Brussels: 27,094.13 staff costs, including holiday pay reservation; 34,882.40 office costs		€ 61,976.53
Nominal result, discounting one-off expenditure		€ 15,744.29



8. Acknowledgements

The Council of the AEC has already been thanked by the President in her introduction. In turn, the Council would like to express its thanks to a number of institutions, groups and individuals.

The AEC Council would firstly like to thank the following **host institutions** of the several AEC seminars, events and platforms in 2014, for their warm welcome, for providing extraordinary venues for the AEC annual events as well as for the hard preparatory work necessary to turn these events into a great success.

- Liszt Academy of Music, Budapest, Hungary
- The Royal Academy of Music, Aarhus/Aalborg, Denmark
- Conservatorio de Musica "G. Tartini" in Trieste, Italy
- The Royal College of Music in Stockholm, Sweden
- Conservatorio di Musica "A. Pedrollo" in Vicenza, Italy

Setting up and carrying out the events and projects in such a successful way would not be possible without the dedicated work of the Working Groups, all composed of volunteers from various member institutions. The Working Groups provided invaluable advice, professional expertise and enthusiasm during the year. The composition of the working groups in 2014 is available in Annex 1 of this report.

In addition to members of the Working Groups, the Council wishes to thank the keynote speakers, presenters, session chairs and all participants who contributed to AEC events and projects during 2014, for their generous contributions and stimulating input to the debates and projects of the

Association.

Furthermore, the AEC Council would like to thank the European Commission for its support for the FULL SCORE project run by AEC through its scheme "European Networks" of the Creative Europe programme.

Individual Council members would equally like to pay tribute to their own institutions for the support and flexibility shown in enabling them to attend Council meetings.

Finally, the Council is also grateful to the following AEC staff members for their hard work during 2014: AEC Chief Executive Jeremy Cox, AEC General Manager Linda Messas and the whole AEC Office Team of staff and student interns.

The Council would like to thank GoPublic (www.gopublic.nl) for taking on the design, layout and production of this 2014 Annual Report.

The AEC would furthermore like to thank Ursula Volkmann for the translation of all relevant AEC documents into German and Geneviève Bégou for the translations into French. The work of both translators is appreciated for their linguistic competence coupled to a background experience of higher music education.



Annex 1 Composition of AEC and Polifonia Working Groups in 2014

AEC International Relations Coordinators Developmental Working Group

- Tuovi Martinsen, Sibelius Academy, Helsinki, Finland (Chair)
- Rima Rimsaite, Lithuanian Academy of Music and Theatre, Vilnius
- Keld Hosbond, Royal Academy of Music Aarhus, Aalborg, Denmark
- Knut Myhre, Norwegian Academy of Music, Oslo
- Raffaele Longo, Conservatorio di Musica "S. Giacomantonio", Cosenza, Italy
- Bruno Pereira, Escola Superior de Música, Artes e Espectáculo, Porto, Portugal
- Pascale Pic, Conservatoire de Lille, France
- Payam Gul Susanni, Yasar University School of Music, Izmir, Turkey

AEC Pop & Jazz Platform Working Group

- Stefan Heckel, Universität für Musik und Darstellende Kunst Graz, Austria (Chair)
- Erling Aksdal, Norwegian University of Science and Technology, Trondheim
- Simon Purcell, Trinity College of Music London, UK
- Ruud van Dijk, Conservatorium van Amsterdam, The Netherlands
- Hannie van Veldhoven, Utrechts Conservatorium, The Netherlands
- Maria Pia De Vito, Conservatorio di Musica Santa Cecilia, Rome, Italy
- Udo Dhamen, Pop Akademie Mannheim, Germany

AEC Early Music Platform Working Group

- Peter Nelson, Staatliche Hochschule für Musik Trossingen, Germany (Chair)
- Greta Haenen, Hochschule für Künste Bremen, Germany
- Terrell Stone, Conservatorio di Musica "A. Pedrollo", Vicenza, Italy
- Elina Mustonen, Sibelius Academy, Helsinki, Finland
- Thomas Drescher, Schola Cantorum Basiliensis, Basel, Switzerland
- Jeremy Llewellyn, Schola Cantorum Basiliensis, Basel, Switzerland
- Francis Biggi, Haute École de Musique de Genève, Switzerland
- Johannes Boer, Koninklijk Conservatorium Den Haag, The Netherlands

AEC European Platform for Artistic Research Preparation Team

- Peter Dejans, Orpheus Instituut, Gent, Belgium (Chair)
- Darla Crispin, Orpheus Instituut, Gent, Belgium
- Kevin Voets, Artesis Hogeschool Antwerpen, Antwerp, Belgium
- Henrik Frisk, Royal College of Music, Stockholm, Sweden
- Mirjam Boggasch, Staatliche Hochschule für Musik, Karlsruhe, Germany
- Magnus Andersson, Norwegian Academy of Music, Oslo
- Philippe Brandeis, Conservatoire National Supérieur de Musique et de Danse de Paris - CNSMDP Paris, France

AEC Quality Enhancement Committee

- Mist Thorkelsdottir, Iceland Academy of the Arts (Chair)
- Christopher Caine, Trinity Laban Conservatoire of Music and Dance, UK
- Cecilia de Almeida Goncalves, Lisboa, Portugal
- Stefan Gies, Hochschule für Musik "C.M.Von Weber" Dresden, Germany
- Grzegorz Kurzynski, Academy of Music Wroclaw, Poland
- Martin Prchal, Royal Conservatory, The Hague, The Netherlands

FULL SCORE Steering Committee for the Harmonisation of European Music Education (SCHEME)

- Thomas De Baets (European Association for Music in Schools, EAS)
- Adrianus de Vugt (European Association for Music in Schools, EAS)
- Helena Maffli (European Music Schools Union, EMU)
- Timo Klemettinen (European Music Schools Union, EMU)
- Pascale De Groote (AEC President)
- Georg Schulz (AEC Vice-President)

FULL SCORE Evaluation for Enhancement WG

- Stefan Gies (Hochschule für Musik Carl Maria von Weber Dresden) (Chair)
- Orla McDonagh (The Royal Irish Academy of Music)
- Gerhard Sammer (European Association for Music in Schools, EAS)
- Adrianus De Vugt (European Association for Music in Schools, EAS)
- Helena Maffli (European Music Schools Union, EMU)
- Friedrich Koh-Dolge (European Music Schools Union, EMU)

FULL SCORE Students Working Group

- Hessel bij de Leij (Prins Claus Conservatorium, Groningen)
- Isabel González (Conservatorio Superior de Musica "M.Massotti Littel", Murcia)

- Szymon Rudzki (Akademia Muzyczna im. Karola Lipinskiego, Wroclaw)
- Saara Lindahl (Sibelius-Akatemia, Helsinki)
- Sylvain Devaux (CoPeCo MA programme)
- Sebastian Hoeft (Universität für Musik u Darstellende Kunst, Graz)
- Natalia Stawicka (Akademia Muzyczna im. Karola Lipinskiego, Wroclaw)

'Polifonia' Working Group 1 - Assessment and Standards

- Ester Tomasi-Fumics, University of Music & Performing Arts Vienna, Austria (chair)
- Cristina Brito Cruz, Lisbon High School of Music, Portugal
- Peder Hofmann, Royal College of Music Stockholm, Sweden
- Mary Lennon, Dublin Institute of Technology - Conservatory of Music and Drama, Ireland
- Jörg Linowitzki, Musikhochschule Lübeck, Germany
- Gary McPherson, Melbourne Conservatorium of Music, Australia
- Jacques Moreau, Cefedem Rhone-Alpes, France
- Jan Rademakers, Maastricht Academy of Music, The Netherlands
- Eleonor Tchernoff, Koninklijk Conservatorium Den Haag, The Netherlands.

'Polifonia' Working Group 2 - Artistic Research in higher music education

- Peter Dejangs, Orpheus Institute, Belgium (Chair)
- Mirjam Boggasch, Staatliche Hochschule für Musik, Karlsruhe, Germany
- Henk Borgdorff, Society for Artistic Research (SAR), Switzerland
- Philippe Brandeis, Conservatoire of Paris, France
- Stephen Broad, Royal Conservatoire of Scotland, UK
- Sean Ferguson, McGill University Schulich School of Music, Canada
- Tuire Kuusi, Sibelius Academy, Finland

- Lina Navickaitė-Martinelli, Lithuanian Academy of Music and Theatre, Lithuania
- Huib Schippers, Queensland Conservatorium Griffith University Brisbane, Australia

‘Polifonia’ Working Group 3 – Quality Enhancement and Accreditation

- Stefan Gies, Hochschule für Musik “C.M.Von Weber”, Dresden, Germany (chair)
- Dawn Edwards, Royal Northern College of Music, UK
- Karen Moynahan, National Association of Schools of Music, USA
- Grzegorz Kurzynski, Karol Lipiński Academy of Music, Poland
- Orla McDonagh, Royal Irish Academy of Music, Ireland
- Claire Michon, CESMD de Poitou-Charentes, France
- Janneke Ravenhorst, Royal Conservatoire The Hague, The Netherlands
- Valentina Sandu Dediu, National University of Music Bucharest, Romania
- Vit Spilka, Janaček Academy of Music and Performing Arts, Czech Republic
- Terrell Stone, Conservatorio “Arrigo Pedrollo”, Italy

‘Polifonia’ Working Group 4 – Educating for Entrepreneurship

- Gretchen Amussen, Conservatoire of Paris, France (chair)
- Renate Böck, European Federation of National Youth Orchestras, Austria
- Anita Debaere, Performing Arts Employers’ Associations League Europe, Belgium
- Helena Gaunt, Guildhall School of Music & Drama, UK
- Andrea Kleibel, University of Music & Performing Arts Vienna, Austria
- Timo Klemettinen, European Music School Union (EMU), Netherlands
- Mark Lambrecht, European String Teachers Association (ESTA), Belgium
- Raffaele Longo, Conservatory of Music of Cosenza, Italy
- Helena Maffli, European Music Council (EMC), Germany
- Hans Ole Rian, International Federation of Musicians, France

‘Polifonia’ Working Group 5 – Mobility and Joint Programmes

- Rineke Smilde, Prins Claus Conservatoire, The Netherlands (co- chair)
- Keld Hosbond, Royal Academy of Music RAM Aarhus, Denmark (co-chair)
- Chris Caine, Trinity Laban Conservatoire of Music and Dance, UK
- John Galea, University of Malta, Malta
- Aygul Gunaltay Sahinalp, State Conservatory of Istanbul, Turkey
- Shane Levesque, HK Academy of Performing Arts, Hong Kong
- Hanneleen Pihlak, Estonian Academy of Music and Theatre, Estonia
- Ioannis Toulis, University of Corfu - Department of Music, Greece
- Maarten Weyler, Conservatorium Hogeschool Gent, Belgium
- Martin Prchal - Royal Conservatoire The Hague



Annex 2 Detailed AEC Activity Schedule 2014

Date	AEC/Project	Nature of Activity	Place
09/01/2014		Meeting with AEQES to prepare the joint review of music programmes in the French Community of Belgium	Brussels, Belgium
13/01/2014		AEC meets the directors of the conservatoires from Federation Wallonie- Bruxelles (AEC- AEQES evaluation procedure)	Utrecht, NL
20/01/2014	'PHEXcel' Project Activity	PHEXcel administrative information meeting	Brussels, Belgium
21/01/2014		AEC meets the representatives of Jeunesses Musicales International	
22/01/14		Meeting with EAS (European Association for Music in Schools) & EMU (European Music School Union)	Brussels, Belgium
24/01/2014- 26/01/2014	'Polifonia' Project Activity	'Polifonia' WG1 Meeting	Brussels, Belgium
31/01/14	AEC Activity	AEC Quality Enhancement Committee Meeting	Lyon, France
03/02/2014	AEC Activity	IRC Working Group meeting	The Hague, NL
03/02/2014	'Polifonia' Project Activity	'Polifonia' WG4 Meeting	Brussels, Belgium
04/02/2014	AEC Activity	AEC Executive Committee Meeting	The Hague, NL
06/02/2014- 08/02/2014	'PHEXcel' Project Activity	PHEXcel partners meeting	Antwerp, Belgium
11/02/2014- 13/02/2014	'Polifonia' Project Activity	'Polifonia' WG3 Meeting	Brussels, Belgium
10/02/2014 – 13/02/2014	'InMusWB' Project Activity	InMusWB Counselling visit to Sarajevo Academy of Music	Rome, Italy
14/02/2014 – 15/02/2014	AEC Activity	Pop and Jazz Platform Meeting	Sarajevo, Bosnia and Herzegovina Trieste, Italy
19/02/2014		AEC at the Creative Europe Networks meeting	Brussels, Belgium
24/02/2014- 26/02/2014	'Polifonia' Project Activity	'Polifonia' WG4 presentation at the 3rd FIM International Orchestra Conference	Oslo, Norway
04/03/2014	'Polifonia' Project Activity	'Polifonia' WG4 Meeting	Brussels, Belgium

06/03/2014 – 08/03/2014	‘Polifonia’ Project Activity	‘Polifonia’ WG2 Meeting	Stockholm, Sweden
06/03/2014 – 08/03/2014	AEC Activity	EPARM (European Platform for Artistic Research in Music) Meeting in Stockholm	Stockholm, Sweden
17/03/2014– 20/03/2014	‘Polifonia’ Project Activity	‘Polifonia’ WG5 Meeting	Prague, Czech Republic
20/03/2014	AEC Activity	AEC Executive Committee Meeting	Antwerp, Belgium
01/04/2014	AEC Activity	AEC Council Meeting	Antwerp, Belgium
03/04/2014 – 05/04/2014	AEC Activity	Early Music Platform Meeting	Vicenza, Italy
09/04/2014 – 12/04/2014	‘Polifonia’ Project Activity	‘Polifonia’ WG4 Session at the ESTA Conference	Dresden, Germany
11/04/2014	AEC Activity	AEC Quality Enhancement Committee Meeting	The Hague, NL
23/04/2014	‘Polifonia’ Project Activity	‘Polifonia’ WG3 Meeting	Manchester, UK
25/04/2014		ESCO (European Classification of Skills/Competences, Qualifications and Occupations) Meeting	Brussels, Belgium
27/04/2014– 29/04/2014	‘Polifonia’ Project Activity	‘Polifonia’ WG5 Study Visit to the European University Cyprus	Larnaca, Cyprus
29/04/2014		AEC meets Thomas Jorgensen, European University Association (EUA)	Brussels, Belgium
05/05/2014	AEC Activity	Pop and Jazz Platform Working Group meeting	Brussels, Belgium
14/05/2014 – 17/05/2014	‘InMusWB’ Project Activity	The Third Forum of Music High Education Institutions and annual workshop	Kragujevac, Serbia
21/05/2014– 24/05/2014		AEC at the 22nd EAS (European Association for Music in Schools) Conference	Nicosia, Cyprus
23/05/2014	AEC Activity	AEC Quality Enhancement Committee Meeting	The Hague, NL
26/05/2014– 28/05/2014		AEC at the INQAAHE Forum (International Network for Quality Assurance Agencies in Higher Education)	Tallinn, Estonia
01/06/2014– 03/06/2014	‘Polifonia’ Project Activity	‘Polifonia’ WG5 Study Visit to the Leeds College of Music	Leeds, UK
02/06/2014 – 03/06/2014		AEC at ENQA Seminar (The European Association for Quality Assurance in Higher Education)	Brussels, Belgium

12/06/2014 – 14/06/2014	‘Polifonia’ Project Activity	‘Polifonia’ Project Annual Network Meeting + Steering Group Meeting	Lübeck, Germany
19/06/2014 – 22/06/2014		4th European Forum on Music (European Music Council).	Bern, Switzerland
23/06/2014 – 24/06/2014	PHExcel project Activity	PHExcel Project Meeting	Brussels, Belgium
30/06/2014– 03/07/2014	AEC Activity	AEC Quality Enhancement Committee Meeting	Lisbon, Portugal
30/06/2014– 01/07/2014		AEC at ESCO Meeting (European Classification of Skills/Competences, Qualifications and Occupations) Reference Groups	Brussels, Belgium
01/07/2104– 02/07/2014	‘Polifonia’ Project Activity	‘Polifonia’ WG3 Meeting	Lisbon, Portugal
07/07/2014	AEC Activity	Pop and Jazz Platform related visit	Valencia, Spain
08/07/2014	AEC Activity	ExCom Meeting	Antwerp, Belgium
16/07/2014– 17/07/2014	TEMPUS Project	Third meeting of the Project Board for Quality Control, Assessment and Monitoring (PBQCAM)	Belgrade, Serbia
17/07/2014	AEC Activity	AEC Quality Enhancement Committee Meeting	The Hague, NL
25/08/2014– 28/08/2014	‘Polifonia’ Project Activity	‘Polifonia’ Project WG5 Study Visit to the University of Bergen	Bergen, Norway
29/08/2014	AEC Activity	Skype Meeting with NASM representative	Brussels, Belgium
04/09/2014– 06/09/2014	‘Polifonia’ Project Activity	‘Polifonia’ Project WG5 Study Visit to the Tbilisi State Conservatory	Tbilisi, Georgia
08/09/2014– 10/09/2014	PHExcel project Activity	PHExcel Meeting	Brussels, Belgium
09/09/2014– 10/09/2014	AEC Activity	Organizational visit previous to the General Congress	Budapest, Hungary
15/09/2014– 17/09/2104	‘Polifonia’ Project Activity	‘Polifonia’ Project WG3 Review Visit of the Escola Superior de Musica de Catalunya (ESMUC)	Barcelona, Spain
18/09/2014	AEC Activity	AEC Council Meeting	The Hague, NL
18/09/2014– 20/09/2014	‘Polifonia’ Project Activity	‘Polifonia’ WG4 Bootcamp: Make your project come true-intensive programme	The Hague, NL

19/09/2014	'Polifonia' Project Activity	'Polifonia' Project WG4 Meeting / WG5 Meeting	The Hague, NL
19/09/2014 – 20/09/2014	'Polifonia' Project Activity	Final Steering group meeting and Joint meeting with the AEC Council	The Hague, NL
19/09/2014 – 20/09/2014	'Polifonia' Project Activity	'Polifonia' Project WG4 Conference 'The musician as Creative Entrepreneur'	The Hague, NL
25/09/2014– 26/09/2014	'Polifonia' Project Activity	'Polifonia' Project WG5 Interactive Workshop on Teacher Mobility from a Strategic perspective	Aalborg, Denmark
26/09/2014– 28/09/2014	AEC Activity	IRC Meeting	Aalborg, Denmark
02/10/2014	AEC Activity	Pop and Jazz Platform WG Meeting	Brussels, Belgium
02/10/2014– 04/10/2014	PHExcel project Activity	PHExcel Meeting	Brussels, Belgium
06/10/2014– 08/10/2014		AEC Quality Enhancement Committee Meeting and establishment of MusiQuE – Music Quality Enhancement on 07/10/2014	The Hague, NL
16/10/2014	AEC Activity	ESCO Meeting	Brussels, Belgium
22/10/2014– 28/10/2014	MusiQuE Activity	Review visit of the Conservatoire Royal de Bruxelles – together with the Evaluation Agency AEQES	Brussels, Belgium
29/10/2014	'Polifonia' Project Activity	'Polifonia' Project WG4 Meeting	The Hague, NL
03/11/2014– 08/11/2014	MusiQuE Activity	Review Visit of the Music and Dance Academy of the faculty of Performing Arts of Prague (HAMU)	Prague, Czech Republic
13/11/2014– 15/11/2014	AEC Activity	AEC General Congress and General Assembly Meeting	Budapest, Hungary
13/11/2014	'Polifonia' Project Activity	'Polifonia' Project WG1 Workshop on Assessments and Standards	Budapest, Hungary
13/11/2014	MusiQuE Activity	Training Seminar for MusiQuE Peer- reviewers	Budapest, Hungary
26/11/2014– 28/11/2014	MusiQuE Activity	Review Visit of the Ecole Supérieure des Arts de Mons - together with the Evaluation Agency AEQES	Mons, Belgium
05/12/2014– 06/12/2014		EMU General Assembly	Berlin, Germany
16/12/2014– 19/12/2014	MusiQuE Activity	Review Visit of the Institut Supérieur de Musique et de Pédagogie de Namur - together with the Evaluation Agency AEQES	Namur, Belgium



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