

Annual report

Members, activities, policies and finances

2015



Association Européenne des
Conservatoires, Académies de
Musique et Musikhochschulen



Association Européenne des
Conservatoires, Académies de
Musique et Musikhochschulen

About the AEC Annual Report 2015

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 2015, 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 2015 Annual Accounts. In this Annual Report, only the key elements of the Annual Accounts are included, but members wishing to receive the entire AEC 2015 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/publications/category/aec-annual-report>



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1. Message from the President

It is a pleasure for me to present the Annual Report for 2015 of the Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC). It was once again a successful year for the AEC whose liveliness is based on the dynamics of change. Some projects came to a conclusion while others started from scratch. Perhaps, the most remarkable new start was at the same time a farewell. Already since the end of 2014, MusiQuE started its work as an independent quality assurance body established as a foundation and managed by an independent board. But it was not until June 2016 that the decisive step towards independence took place: the listing of MusiQuE on the European Quality Assurance Register for Higher Education (EQAR). Like a grown-up child leaving the parental home, MusiQuE has thus become independent of the proud and caring parents, but will still remain in close contact with the mother organisation.

2015 was the last implementation year of the 2010-2015 strategic plan. Almost at the same time, Jeremy Cox resigned from his position as CEO after five years of success. Let me take the opportunity to express, on behalf of all AEC members, my gratitude and appreciation for the great job he did. In October 2015, Stefan Gies took up his work in Brussels as his successor and contributed his personal touch already to the annual congress in Glasgow. The FULL SCORE project has entered a new phase, with its second implementation year starting from 1st September 2015 onwards, and all the objectives set for the first year have been met. In addition, several new projects have been launched under the Erasmus Plus Strategic Partnership Programme funded by the European Commission.

In 2015, the AEC General Assembly finally decided after a long time of exhaustive judgement and thoroughly weighing-up the pros and cons, to

engage with a pilot project on U-Multirank together with about 20 selected Higher Music Education Institutions from all across Europe covering a representative cross section of the AEC membership. You will find detailed information on all projects and activities, and much more, in the following annual report.

Finally, I would like to thank the AEC Vice-Presidents, Secretary General and all the members of the Council for their wisdom and support. I would also like to thank the AEC staff members at the office in Brussels keeping the AEC engine running. It is from their commitment and our shared success that AEC derives its strength and the power to meet the challenges of the future.

Pascale De Groote, President of the AEC

Pascale De Groote, AEC President



2. Executive Summary

Section 3 presents information about members who joined during the course of 2015 and about the overall geographical distribution of AEC members. By December 2015, the AEC had 296 members: 259 active members and 37 associate members.

AEC Council and Executive Committee functioned effectively within the framework of the terms of reference established in 2011. During 2015, the following countries were represented on AEC Council: Austria, Belgium, Cyprus, Finland, France, Germany, Ireland, The Netherlands, Norway, Poland, Spain and the United Kingdom. The full list of Council members, as well as the result of the elections held during AEC General Assembly on 14 November 2015, can be found in **Section 4**.

Section 5 presents the activities undertaken by AEC in the fifth and final 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 meeting of the European Platform for Artistic Research in Music (EPARM) were all organised and delivered in 2015;
- 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 FULL SCORE project (2014-2017) in its first year of operation and was involved in several other European projects as partner organisation.

Under Area B:

- AEC continued with pro-active participation in the EU cultural policy developments through its involvement in shaping the European Agenda for Music and its objective to strengthen the music education sector
- AEC further developed its subject-specific approach to specific EU policy developments in the field of higher education: in relation to quality assurance and accreditation, AEC supported the first year of existence of MusiQuE as a stand-alone organisation; AEC dealt with Skills and learning outcomes in the creative sector; finally, AEC contributed to the U-Multirank project.

Under Area C:

- AEC Office Team operated effectively. The Human Resources Committee coordinated the recruitment of a new CEO who started in October;
- The active approach of the AEC to communication was reinforced through the creation of the post of Communication Manager: plans were prepared for the renovation of the website structure and design to be launched in 2016, AEC's presence on social media was strengthened, the distribution of the AEC newsletter was maintained and the contact database was further developed.

Section 6 presents the report of the AEC Secretary General and General Manager on movements in income and expenditure from 2014 to 2015. 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 working groups in 2015 (within and outside the framework of the FULL SCORE) and a detailed activity schedule for AEC in 2015.



3. Membership

By December 2015, the AEC had 296 members: 259 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 37 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 2015

- University of Niš, Faculty of Arts in Niš, Serbia
- Anton Rubinstein Internationale Musikakademie, Düsseldorf, Germany
- Scuola di Musica di Fiesole, Italy
- Istituto Universitario di Studi Musicali – Tisia, Italy
- Kalaidos Musikhochschule, Aarau, Switzerland
- Conservatorio Nicola Sala di Benevento, Italy
- Conservatorio Giacomo Puccini, La Spezia, Italy
- Dokuz Eylul University State Conservatory, Izmir, Turkey
- Academy of Music in Pula, Croatia
- Conservatorio di Musica "Tito Schipa", Lecce, Italy
- Conservatorio Superior de Música de Castilla la Mancha, Albacete, Spain

- Conservatorio di Musica "Gesualdo da Venosa", Matera, Italy
- Conservatoire à Rayonnement Régional de Rueil-Malmaison, France

The following institutions have been accepted as associate members in 2015:

- Norwegian Artistic Research Programme, Bergen, Norway
- Manhattan School of Music, New York, USA
- University of Queensland, Brisbane, Australia
- Suzhou University of Science and Technology, Academy of Music (SUSTAM), Suzhou, China
- Association Chinese Culture Music & Art in the Netherlands

The following institutions have withdrawn in 2015:

- Rostock University of Music and Drama, Rostock, Germany
- Sychrono Conservatory, Thessaloniki, Greece
- Conservatorio di Musica "G. Rossini", Pesaro, Italy
- Peabody School of Music, Baltimore, USA
- Elder School of Music, Adelaide, Australia
- Mahidol University, Nakhon Pathom, Thailand
- CRR de Lyon, Lyon, France
- Musica, Impulscentrum voor Muziek, Neerpelt, Belgium
- Conservatorio Superior de Musica "Rafael Orozco", Córdoba, Spain
- Conservatorio Superior de Musica de Canarias, Spain
- Istituto Superiore di Studi Musicali "F. Vittadini", Pavia, Italy
- Kaunas University of Technology, Department of Audiovisual Technologies, Kaunas, Lithuania

The following memberships expired in 2015, as the member institution's financial obligations towards the Association had not been fulfilled:

- Rostov State S.V. Rachmaninov Conservatoire, Rostov, Russia
- Eastern Mediterranean University - department of music, Gazimagusa, Turkey
- State Academy of Music "P. Vladigerov", Sofia, Bulgaria
- Montenegro Music Academy, Cetinje, Montenegro
- University of Prishtina - department of music, Prishtina, Kosovo
- Victor Popov Academy of Choral Arts, Moscow, Russia
- Baku Music Academy, Azerbaijan

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	-
Belarus	1	-
Belgium	9	-
Bosnia Herzegovina	2	-
Bulgaria	1	-
Canada	-	4
China	-	3
Croatia	2	-
Cyprus	2	-
Czech Republic	2	-
Denmark	4	-
Egypt	1	-
Estonia	2	-
Finland	10	-
France	20	5
Georgia	1	-
Germany	26	-
Greece	3	-
Hungary	1	-
Iceland	1	-
Ireland	3	1
Israel	1	-
Italy	54	-
Japan	-	2
Kazakhstan	1	-
South Korea	-	1

Country	Number of Active Members	Number of Associate Members
Latvia	1	-
Lebanon	3	-
Lithuania	2	-
Luxembourg	2	-
Macedonia	1	-
Netherlands	9	2
Norway	7	1
Poland	8	-
Portugal	2	1
Romania	5	-
Russia	6	-
Serbia	3	-
Singapore	-	1
Slovakia	1	-
Slovenia	1	-
Spain	17	1
Sweden	8	-
Switzerland	8	2
Turkey	7	-
Ukraine	1	-
UK	8	2
USA	-	6
Vatican City	-	1
TOTAL	259	37

4. The Council

Following the elections that took place during the General Assembly in November 2014, the AEC Council was established as follows:

President

- **Pascale De Groote** - Artesis Plantijn 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)
- **Georg Schulz** - University of Music and Performing Arts Graz, Austria (Kunstuniversität Graz)

Council Members

- **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)
- **Claire Mera-Nelson** - Trinity Laban Conservatoire of Music and Dance, London, UK
- **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, University of the Arts Helsinki, Finland
- **Jacques Moreau** - CEFEDM Rhône-Alpes, Lyon, France
- **Evis Sammoutis** - European University Cyprus, Nicosia, Cyprus
- **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 2015 and addressed the following issues:

- Evaluation and monitoring of all AEC events, activities and projects;
- Preparations for the 2015 and future Congresses;
- Preparation of the 2015 General Assembly, including preparation of the 2015 elections for AEC Council members ;
- 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 Glasgow on 14 November 2015:

- **Deborah Kelleher** was re-elected for a second term as AEC Council member.
- **Antonio Narejos** stepped down at the end of his second term as AEC Council member.
- **Ingeborg Radok Žádná** (Prague Academy of Performing Arts, Music and Dance Faculty, Czech Republic) was elected for a first term as AEC Council member.

AEC wishes to praise the new and re-elected Council members, as well as thanking those stepping down for their strong engagement to our association and their great work. We would like to especially thank Antonio Narejos Bernabeu for his dedicated cooperation during both his terms as a Council member. Antonio Narejos Bernabeu understood his role not only as raising the voice of the Spanish and Portuguese membership institutions, but also as contributing to strengthening the European integration in the field of Higher Music Education. Equally, the AEC wishes to take this opportunity to deeply thank the hard work and commitment put in on a regular basis by the whole AEC Council members.

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 a pro-active participation in the EU cultural policy developments, 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 2015, the fifth and last 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.

5.1 Development and capacity-Building in AEC member institutions

5.1.1 Meetings and platforms

Annual Congress

The AEC Annual Congress and General Assembly 2015 took place at the Royal Conservatoire of Scotland in Glasgow on 12th – 14th November under the title: "Pursuing Quality; Sharing Knowledge; Strengthening Partnerships: New Agendas and New Strategies for Higher Music Education". 330 delegates coming from 41 countries participated. In addition to several musical performances, the program included the following components:

- A pre-Congress Workshop and training for Peer-Reviewers organized by MusiQuE - Music Quality Enhancement (the Foundation for Quality Enhancement and Accreditation in Higher Music Education)
- Two sessions dedicated to present and get feedback from the membership on two very important and strategic topics for the Association: the new AEC Strategic Plan 2016–2020 and the AEC contribution to the "U-Multirank Project - the new approach to international ranking - project coordinated by the Centre for Higher Education Policy Studies (CHEPS) and the Centre for Higher Education (CHE)".
- Seven parallel sessions addressing some other important themes and developments in the field of higher music education.
- A student panel composed by the President of the Students' Union of the Royal Conservatoire of Scotland and four members of the FULL SCORE Students' working group (with students coming from institutions in Murcia, Lyon, The Hague and Helsinki) gave voice for

the very first time at the AEC Congress to the perspectives of young musicians, whose input should be taken into account when shaping the future of Higher Music Education in order to ensure students' contribution to the design of their own education.

- 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.

Simultaneous translation was provided in French, German and English. Speeches, slide shows and pictures of the AEC Annual Congress 2015 in Glasgow 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 24-27 September at the Ionian University of Corfu, Greece. This annual meeting is 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 2015 event, 196 IRCs coming from 27 countries met to exchange information, discuss current and future projects, make personal contacts and attend relevant workshops and expert presentations under the title "Broadening our Horizons: Internationalization as a Tool for Development". The programme included the following components:

- 2 pre-conference seminars: "How to Write a Proposal for KA2 – Strategic Partnership Projects" and "The Next Level of Internationalization: From Mobility to International Careers".

- 3 Plenary sessions on International Careers, International Cooperation and International Credit Mobility.
- 2 “Barcamp” sessions, with selection and discussions of topics related to international activities proposed by the participants.
- Breakout Group discussions on KA1 Practices, International Careers, Strategic Partnership Projects, Placements and Internationalization and quality.
- An information Forum on International Projects
- Project meetings
- Networking sessions and music performances.

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

[AEC POP & JAZZ PLATFORM \(PJP\)](#)

The AEC Pop & Jazz Platform (PJP) Meeting 2015 took place on 13-14 February 2015 at the Berklee College of Music in Valencia, Spain and was entitled “Pop/Jazz and ME: Developing diversity and identities among artists and audiences”. The meeting was attended by 136 heads of department, teachers and students in the fields of jazz, pop and rock. The programme included:

- A presentation on “Global Jazz” by keynote speaker Danilo Perez.
- A Panel discussion entitled “Connecting Artists and Audiences” featured by Muhammad Mughrabi, Scott Cohen, Merlijn Twaalfhoven and David Linx.
- A World Café discussion with the speakers.
- 2 “Bar-camp” sessions, with selection and discussions of topics related to pop and jazz teaching proposed by the participants.
- A presentation of the activities related to Audience Development within the FULL SCORE Project.

- The first official meeting of VOCON, the Vocal Teachers Network initiated by PJP working group member Maria Pia de Vito.
- Activity sessions consisting in workshops offered by Berklee College of Music.
- 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 Platform (EMP) Forum 2015 took place on 20th–21th November 2015 at the Music and Dance Faculty of the Academy of Performing Arts (HAMU), Prague, Czech Republic. For the first time, it was held in cooperation with the European Union Baroque Orchestra (EUBO) as part of three-year co-project EUBO Mobile Baroque Academy (EMBA) and the Réseau Européen de Musique Ancienne (REMA). The meeting was attended by 123 participants and included the following components under the title “The Multiple Futures of Early Music in a Creative Europe”:

- A presentation on the Early Music situation in the Czech Republic.
- A showcase organised by REMA of the early music ensembles Plaisirs de Musique, Eo Nomine, Consone Quartet, Radio Antiqua and Sollazzo Ensemble.
- A Round Table Discussion entitled “Early Music in the XXIst century: common challenges, diverse solutions”, with representatives from the 3 partner organisations.
- 2 Breakout Group Discussions on Early Music in the 21st century.
- An Information Forum on Early Music Projects, Programmes and Initiatives.
- Networking moments and music performances.

- Performances by the students of the Academy.
- A workshop and concert organized by the EUBO in the framework of the EMBA project.

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 Conference on 23-25 April 2015 at the University of Performing Arts in Graz (KUG), Austria and was attended by 127 artistic research practitioners. This years’ theme was “Re-Processing Research: Musical Practice as Source and Target Domain” and the programme included the following components:

- Two plenary sessions with two keynote presentations by Christian Utz and Mieko Kanno.
- A presentation of the Polifonia Project outputs in the field of artistic research.
- A presentation of the Artistic Doctoral School at KUG.
- A presentation and breakout discussion on the AEC Council’s “Green Paper” on Artistic Research.
- 22 parallel presentations selected after a Call for Papers on the conference topic.
- Networking moments and music and artistic performances by the Artistic Doctoral School at KUG.

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



5.1.2 Projects

During 2015, the AEC was involved in several European and international projects:

FULL SCORE - FULFILLING THE SKILLS, COMPETENCES AND KNOW-HOW REQUIREMENTS OF CULTURAL AND CREATIVE PLAYERS IN THE EUROPEAN MUSIC SECTOR (2014-2017)

FULL SCORE is a 3-year-project coordinated by the AEC with support from the European Commission through the scheme “European Networks” of the Creative Europe programme. Some of AEC regular activities and events have been embedded in the FULL SCORE action plan along with new fields of action.

The project is structured into 6 strands with the following objectives:

- A. Strengthening of the European Music Education Sector: to strengthen the music education sector so it becomes a key and united voice for music within the cultural debate - with the partner organisations EAS (European Association for Music in Schools) and EMU (European Music Schools Union).
- B. Evaluation for Enhancement (joint project with EAS and EMU): to connect the quality enhancement frameworks surrounding all levels of music education and ensure a consistent development of the skills of future musicians and audiences.
- C. Conservatoires and the Development of Cultural Policy for Music: to engage conservatoire leaders in the development of a European Agenda for Music, in conjunction with the European Music Council (EMC) and its other members.
- D. Career Development towards Professionalisation and Internationalisation: to contribute to the internationalization of musicians’

careers by further developing the AEC annual meeting for International Relations Coordinators (IRCs), and developing (online) tools for musicians and institutions.

- E. Conservatoires as Innovators and Audience Developers: to share and promote innovative approaches to genre diversification and audience development / audience engagement implemented by European conservatoires through the AEC Pop and Jazz Platform meetings and a structured cooperation with the European Jazz Network (EJN) and the International Association of Schools of Jazz (IASJ).
- F. Young Musicians as International Networkers: to engage young musicians in sharing their views about how to facilitate their access to the profession and how to engage with contemporary audiences.

All the information with regard to the progress achieved during the first year of the project can be found on the FULL SCORE project webpage.

PHExcel - TESTING THE FEASIBILITY OF A QUALITY LABEL FOR PROFESSIONAL HIGHER EDUCATION EXCELLENCE (2013-2015).

PHExcel’s objective was to contribute to raising the standard of higher education in Europe, especially in its collaboration with the world of work. The project was led by the European Association of Institutions in Higher Education (EURASHE) and included 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).

The key outcome of the project is the PHExcel process for the promotion of excellence in higher education: a quality enhancement service with a focus on organisational processes. The process is explained in detailed in the PHExcel Framework & Methodology. All project outcomes and publications can be found <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. 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:

www.workingwithmusic.net/.

NAIP - THE MUSIC MASTER FOR NEW AUDIENCES AND INNOVATIVE PRACTICE (2014-2016)

This ERASMUS+ strategic partnership focuses on developing new content and sustainable structures for the NAIP training programme, Music Master for New Audiences and Innovative Practice, 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 spreads 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.

The project partners are the Royal Conservatoire The Hague (NL), Prince Claus Conservatoire in Groningen (NL), Iceland Academy of the Arts (IS), Royal College of Music in Stockholm (SE), Guildhall School of Music and Drama London (UK), Norwegian Academy of Music (NO), Helsinki Metropolia University of Applied Sciences (EE), University of Music and Performing Arts Vienna (AT) and the National University of Singapore (SG). AEC's role in NAIP is to contribute to the dissemination and exploitation activities of the project and to appoint an external evaluator for the project.

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

VOXEARLY MUS (2015-2018)

This ERASMUS+ strategic partnership focuses vocal Early Music teaching. The project aims at creating a Joint Master program for small vocal Early Music ensembles and to strengthen mobility and cross-border cooperation and the dissemination of the latest trends and discoveries in the research of the vast European vocal Early Music heritage.

The partners involved in this project are the National University of Music Bucharest (Romania), Royal Conservatoire in The Hague (Netherlands), "Joseph Haydn" Conservatory, Eisenstadt (Austria), "Arrigo Pedrollo" Conservatory of Vicenza (Italy), "Arrigo Boito" Conservatory of Parma (Italy), Fondazione Italiana per la Musica Antica – Rome (Italy), National Choir Association – Bucharest (Romania) and the AEC. The AEC's role in the

project is to contribute to the dissemination and exploitation activities of the project and appoint an external evaluator for the project.

<http://voxearlymus.unmb.ro/>

EMBA - EUROPEAN MOBILE BAROQUE ACADEMY (2015-2018)

Supported by the Creative Europe programme of the European Commission, this project addresses the unequal provision across Europe of opportunities for baroque music education for performers and audiences. It aims to identify areas where the playing field can be levelled in the early music sector and to nurture talent, maintain performance quality and encourage the mobility of artists and ideas.

The partners involved in this project are the European Union Baroque Orchestra (UK) - coordinator; Concerto Copenhagen (DK); Estonian Record Productions (EE); Villa Musica Rheinland-Pfalz (DE); Trifolion/Festival/Ville d'Echternach (LU); Arts Council Malta / Valletta International Baroque Festival (MT); Royal Conservatoire of Music The Hague (NL); St John's Smith Square, London (UK); Universitatea Nationala De Muzica Din Bucuresti (RO) and the AEC, which role is to organise 3 Early Music Platforms (EMPs) during the remit of the project and to communicate the objectives, work and results of the project.

For more information about the project, please visit:
<http://www.eubo.eu/EMBA>

ECMA -EUROPEAN CHAMBER MUSIC ACADEMY NEXT STEP (2015-2018)

This ERASMUS+ strategic partnership focuses on cooperation for innovation and the exchange of good practices in the field of Chamber Music. It brings together 9 European music conservatoires and festivals that provide training

for chamber music ensembles. By pooling the knowledge and traditions of various European countries through cross-border cooperation, the quality of the educational programmes shall be strengthened and employment possibilities for music student enhanced.

The partners involved in this project are Norges Musikkhøgskole, Oslo; Universität für Musik und darstellende Kunst Wien, Austria; Royal Conservatoire of Music The Hague, NL; Lithuanian Academy of Music and Theatre, Vilnius, Lithuania; Conservatoire national supérieur de musique et de danse de Paris, France; Royal Northern College of Music Manchester, UK; Fondazione Scuola di Musica di Fiesole Onlus, Fiesole, Italia; Artesis Plantijn Hogeschool Antwerpen, Belgium; Association Festival Pablo Casals, Prades, France and the AEC, which role is to contribute to the dissemination and exploitation activities of the project and to appoint an external evaluator for the project.

For more info about the ECMA project, please visit:
<http://www.ecma-music.com/en/>.

METRIC - MODERNISING EUROPEAN HIGHER MUSIC EDUCATION THROUGH IMPROVISATION (2015-2018)

This ERASMUS+ strategic partnership focuses on curriculum development and intensive cooperation in the field of improvisation, with the aim of creating a European Master course for improvisation.

The partners involved in this project are the Estonian Academy of Music and Theatre (EAMT) Tallinn (Estonia); the University of the Arts Helsinki (Finland); the Universitatea Nationala de Muzica Bucuresti (Romania); Norges musikkhøgskole, Oslo, (Norway); Conservatoire national supérieur

de musique et de danse de Paris (France); Gothenburg University Academy of Music and Drama (Sweden); Royal Conservatoire in The Hague (The Netherlands); Hochschule für Musik und Theater "Felix Mendelssohn Bartholdy" Leipzig (Germany); Guildhall School of Music and Drama, London (UK); Lithuanian Academy of Music and Theatre (LMTA), Vilnius, (Lithuania); The Royal Conservatoire of Scotland, Glasgow (UK); ESMUC - Higher School of Music of Catalonia (Spain); Artesis Plantijn Hogeschool Antwerpen (Belgium) and the AEC, which role is to contribute to the dissemination of activities of the project and to appoint an external evaluator for the project.

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

5.2.1 A pro-active participation in the EU cultural policy developments

THE EUROPEAN AGENDA FOR MUSIC

The European Music Council (EMC) has launched a call to all its members to participate in the creation of a common agenda for Music at a European level: the European Agenda for Music (EAM). The main objective of this initiative is to constitute a platform to bring together the music sector as a whole in order to allow stakeholders to join forces more effectively in European cultural policy-making.

In this framework, AEC has included a strand in the FULL SCORE project specifically aiming at engaging with the European Agenda for Music, in close collaboration with the European Music School Union (EMU) and the European Association for Music in Schools (EAS). In 2015, AEC has taken an active role in discussing the agenda with its membership and consulting AEC, EAS and EMU members. The 2015 Congress included sessions linked to the themes highlighted by members as relevant.

According to the questionnaire results, most of the AEC institutions expect this joint initiative to raise awareness of the benefits of music and music education for society and every human being's welfare. The main objectives of this initiative should be to improve the quality of music education, to recognize the diversity of approaches and methods in the Higher Music Education Institutions' activities and goals, and to promote open access to music education.

STRENGTHENING OF THE EUROPEAN MUSIC EDUCATION SECTOR

In 2015, the Steering Committee for the Harmonisation of European Music Education (SCHEME) set up within the FULL SCORE project held two meetings to explore potential cooperation areas and participated in the main yearly events of the three organisations composing the committee: AEC, EAS (European Association of Music Schools) and EMU (European Music Schools Union).

The SCHEME members have collaborated with the European Music Council (EMC) in the organization of the EMC Forum on Music Education in February 2016 which featured a panel discussion focused on cooperation in the field of music education.

PARTNERSHIPS AND REPRESENTATION ACTIVITIES

AEC has worked hard to develop long-term partnerships with other cultural networks in addition to the formal cooperation with EMU and EAS described above: the European Jazz Network (EJN), the International Association of Schools of Jazz (IASJ) and the Réseau européen de musique ancienne (REMA).

AEC and the European League of Institutes of the Arts (ELIA) maintained constructive contacts at the level of Chief Executive/Executive Director and cooperated as partners in the ELIA NXT Accelerator project, which also involved the International Association of Film and Television Schools (CILECT) and the International Association of Universities and Colleges of Art, Design and Media (CUMULUS).

During 2015, meetings were organised with the International Music Council (IMC) and AEC was represented at the 5th European Forum on Music

organised by the European Music Council and at the EMC Classical Next conference.

In relation to higher education in general, AEC has been very active as partner of the PHExcel project (see above) coordinated by the European Association of Institutions in Higher Education (EURASHE) with the aim to contribute to raising the standard of higher education in Europe, especially in its collaboration with the world of work. AEC was also presented at the Coimbra Group Annual Conference and General Assembly 2015 in Istanbul as a case-study of network cooperation.

The new CEO started his work on 1 October 2015 with a participation in the EACEA (Education, Culture and Audiovisual Executive Agency of the European Commission) kick-off meeting for newly funded projects and networks, where he took the opportunity to meet important players in the field of his future work. From October to December 2015, inaugural visits and meetings took place with e.g. the European Music Council (Bonn, 29/10/16), the US National Association of Schools of Music (St. Louis, 21/11/16), the European University Association (Brussels, 8/12/16). Together with EMC, EMU and ELIA first steps to develop a joint strategy for the enhancement of advocating and lobbying for the sake of music and music higher education at the European level were made.

The Detailed AEC Activity Schedule for 2015 can be found in Annex 2.

5.2.2 Quality assurance and accreditation activities

All AEC activities in relation to quality assurance and accreditation have been transferred to the independent external review body MusiQuE – Music Quality Enhancement (the Foundation for Quality Enhancement and Accreditation in Higher Music Education). MusiQuE has been established in October 2014 by 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.

In 2015, MusiQuE was reviewed by an external Review Panel, which assessed MusiQuE against the Standards and guidelines for quality assurance in the European Higher Education Area (ESG) and formulated a report with recommendations. The National Association of Schools of Music (NASM) acted as Review Coordinator for this process. MusiQuE prepared its application for inclusion on the European Quality Assurance Registration (EQAR) to be completed by March 2016. At the time of writing, the news has arrived that the application is successful. This is not only the acknowledgement of more than 10 years of work by many in the AEC, but also the formal recognition of the pro-active position of music in higher education at European level. It confirms that quality enhancement is something higher music education can take full responsibility for as a sector.

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

5.2.3 Skills and learning outcomes

In 2015, AEC CEO continued his involvement 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. AEC was also represented at the Tallinn meeting of Creative Skills Europe, the European Skills Council on Employment and Training in the Audiovisual and Live Performance sectors. As far as higher music education is concerned, AEC has set up, within the FULL SCORE project, a Working Group responsible for the revision of the



AEC Learning Outcomes. The WG will start in 2016 by a wide consultation of stakeholders and will present a draft version of the revised AEC Learning Outcomes at the 2016 Congress.

5.2.4 U-Multirank

At the end of 2014, the AEC membership approved an initiative to explore the potential adaptation of the U-Multirank system to the specific necessities/characteristics of the higher music education (HME) sector. U-Multirank is a European ranking system whose basic aim is to provide transparency about the diversity of higher education institutions. Compared to other global rankings, U-Multirank provides information on a wide range of higher education institutions and enables the user to identify and compare institutions with similar profiles and missions. The system looks at five dimensions: teaching & learning, research, knowledge transfer, international orientation and regional engagement. It combines institutional ranking (comparing whole institutions) and field-based rankings, based on individual disciplines.

During 2015, the AEC formed a working group (WG) from different HME institutions from all across Europe with the aim to study in collaboration with the U-Multirank team whether it is possible to find adequate indicators, which could apply to the field of HME. In November 2015, following a year of intense discussions, the WG presented a field-based indicators proposal to the AEC membership at the AEC Annual Congress in Glasgow. The present AEC members decided that the proposal was strong enough to be tested in a pilot project involving volunteer institutions all over Europe in 2016.

5.3 Improvement of the Association's organisational infrastructure

5.3.1 The AEC Office

The three-year grant which AEC has gained for its FULL SCORE project (under the Creative Europe scheme of 'Support to European Networks') provides an important financial support to AEC and its activities and an increased stability of resources. Thus, the AEC Office Team posts could be confirmed until August 2017, with a member of the Office Team appointed to the new post of Communication Manager.

During 2015, the AEC Office employed the following persons:

- **Jeremy Cox:** AEC Chief Executive (full-time) until his retirement on 31 August 2015.
- **Stefan Gies:** AEC Chief Executive since October 1st, 2015 (full-time).
- **Linda Messas:** AEC General Manager (full-time).
- **Sara Primiterra:** Events Manager (full-time).
- **Nerea Lopez de Vicuña:** Office Coordinator and FULL SCORE Financial Manager (January to September 2015; full-time); Office Manager and FULL SCORE Financial Manager (since October 2015; full-time).
- **Angela Dominguez:** Communication Manager and FULL SCORE Project Manager (full-time).
- **Barbora Vlasova:** Project Coordinator (January to June 2015, 0.5 FTE).
- **Jef Cox:** Project Coordinator (July 2015 to December 2015; full-time).

The AEC Team was greatly supported throughout the whole year by students on internships: Beatrice Miari (October 2014 to February 2015), Jef Cox (January to June 2015), Andrea Marengo (March to September 2015), Cecilia Coteri Torrecillas (July 2015 to January 2016), Susan Togra (October 2015 to March 2016).

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

5.3.2 Communication strategy

The AEC website (www.aec-music.eu) was continuously updated and further developed, based on suggestions from AEC members. A detailed analysis to improve the services featured in the AEC website was carried out, resulting into concrete plans for the renovation of the website structure and design, which will be implemented in 2016. The improvements approved in 2015 include the development of a module to post job vacancies, the expansion of the members' space in the AEC website and the reconsideration of the overall structure of the website in order to allow a more user-friendly navigation.

With regard to the publication of online and/or printed materials, the following was achieved in 2015:

:

- Newsletters were issued in three languages every three months and distributed by email to more than 5000 email contacts (higher music education institutions, professional music organisations, European institutions, national ministries for education and culture, etc.);
- Information was regularly sent to the whole database in relation to AEC events, AEC surveys, calls of interests or participation, projects updates and dissemination of relevant developments within the sector;
- The AEC presence in social media was notably strengthened and further steps to increase the visibility of the association in 2016 were defined;
- The 2014 Annual Report was published in three languages;
- All the speeches, presentations, pictures and additional material of all

- the AEC events were uploaded online on the AEC website;
- A short information film about the European Agenda for Music filmed during the AEC Annual Congress 2014 in Budapest was produced, published and disseminated in 2015;
- All the FULL SCORE products delivered during the first year of the project implementation were published on the AEC website. In addition, a dissemination leaflet summarizing the achievements of the first year was produced in three languages.

5.3.3 The Human Resources Committee and the 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 Human Resource Committee has to be considered as a body that does not meet regularly, but only in response to concrete circumstances.

In 2015, the AEC's sub-group of Council for Human Resources focused on the CEO recruitment process and the new CEO started in October.

The AEC Strategic Plan 2010-2015 also mentioned the setting up of an Advisory Board for the association. A plan for 'Artist Patrons' was presented to the membership at the 2014 General Assembly and in principle accepted. This action has now been embedded in the new Strategic Plan 2016-2020, but its character and purpose are to change in the future. Discussions within AEC Council during 2015 have led to the conclusion that such a Board of 'Artist Patrons' might not be a suitable measure to ensure AEC long term financial sustainability. The action will therefore rather be turned into an image campaign.



6. Financial Report by the Secretary General and Chief Executive

2015 was the third year of operation of AEC as an International Non-profit Association (AISBL) in Belgium. Due to the success of the FULL SCORE project application in 2014, 2015 was an intense year in terms of project activity: the difficulty to combine both the busy final months of the 'Polifonia' project with the starting up of a new 3-year project in 2014 resulted in the postponement of FULL SCORE activities, which then had to be conducted within eight (instead of twelve) remaining months. 2015 was also the year in which MusiQuE, the external review body created by AEC to take over its review activities, underwent an external review by a team of international experts in order to be listed on the European Quality Assurance Register for Higher Education (EQAR).

Both the overall income and the overall expenditure have risen in 2015, the income from about €708,000 euros to €719,918 and the expenditure from about €703,000 to €719,340 leading to a small surplus of €579. The simplified version of the 2015 accounts presented below shows the figures for 2014 for the purposes of comparison.

On the income side, the raise is mostly due to the increase of fees from events and of subsidies, while membership fees have gone down and no quality enhancement activities nor 'Polifonia' seminars were undertaken. The income from membership fees indeed decreased by about €7,000 euros. There have been significant changes in the membership of the association: 7 memberships have expired in 2015 due to non-payment of the membership fees for several years, and 14 member institutions have withdrawn (also in some cases due to an inability to pay membership fees in 2014 and/or 2015). At the same time, 13 active members and 5 associate

members joined the AEC. The decrease in membership fee is linked to these changes: the move from 300 to 297 members and more significantly the fact that members joining the association from June onwards are only charged a part of the full yearly fee.

AEC once again delivered five regular events during 2015, in Valencia, Graz, Corfu, Glasgow and Prague. Fee income for these events was up by €11,000, due to higher number of participants for each event (significant increases of participants were witnessed at the Early Music Platform and the European Platform for Artistic Research). It is important to note, despite this positive development, that AEC is however not in a situation where fee income fully covers indirect costs (in addition to direct costs), most notably the time expended by AEC Office staff on preparing and delivering events.

The rise in project funding (about €25,000) is accounted for by the higher amount of the funding for FULL SCORE (supported under the strand 'Support to European Networks' of the new 'Creative Europe' programme) compared to the 'Polifonia' funding received previously on an annual basis. In a full year of operation, from September to August of the following year, FULL SCORE indeed attracts €220,000 of funding. Although this is balanced by additional activities requiring additional expenditure, this funding also supports costs related to AEC core activities and brings a certain degree of stability given that the framework partnership agreement signed with the European Commission ensures such funding until August 2017. The funding for the PHExcel project also rose in 2015, which was the project's last year of operation.

On the expenditure side, staff costs have increased overall by a little over €42,000. This is due to various changes in the AEC Office Team, mostly the promotion of two members of staff from the role of Coordinator to the role of Manager during the year and the employment of an additional staff member for six months. In addition, compared to the situation in 2014, AEC had to make a higher reservation equivalent to the holiday allowance for staff pay.

Goods and service costs have decreased by just over €20,000. This is mainly due to the decrease of office supplies and hardware/software bought in relation to the move to Brussels in 2013, of accountancy costs (as the work and the relationship with the accountancy company is more efficient now after two years of building the accountancy system according to Belgian law) and of dissemination and translation costs, as 2014 was the final year of the 'Polifonia' project and all the project outcomes were translated and published. Some costs of goods and services have also risen, but in a smaller proportion: recruitments costs were incurred in 2015 in relation to the recruitment of the new CEO, the AEC website was further developed towards the launch of a new website in 2016 and the setting up of a platform for job vacancies .

It is important to mention that, since its establishment in October 2014, MusiQuE has drawn upon the financial management, human and other resources of AEC. This was in particular the case in 2015, as AEC covered the costs of the external review of MusiQuE. By the time of writing, the news that MusiQuE's application to be listed on EQAR is successful tend to confirm the validity of this investment.

The sum for written-off debts is lower in 2015 than in 2014. Given that some memberships expired and some members withdrew during 2015, the loss directly impacted the amount of membership fees received in 2015 (although it was partially compensated by fees of new members joining AEC) and therefore was not considered as written-off debts for that year.

Overall, the accounts for 2015 show again 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. As emphasised in last year's report, this period of relative stability represents an opportunity for the Association to review how it finances itself and to (re)consider the relationship between AEC and its members. This issue is addressed in various strands of the Strategic Plan 2016-20, with concrete objectives to be reached by the end of 2016.



7. Balance Sheet and Profit-and-Loss Statement

AEC Balance Sheet 2015

Assets	€ 160,411.80
a) Short-term debts (of up to one year) to be received	€ 27,021.45
b) Liquid means	€ 133,390.35

a) includes membership fees for 2015 which had not yet been paid by 31/12/2015, doubtful debtors and subsidies for 2015 still to be received in 2016.

b) is the amount of cash which AEC possessed on 31/12/2015 in its accounts (AEC General and Reserves).

Liabilities	€ 160,411.80
d) Results	€ 20,009.08
e) Short-term debts (of up to one year)	€ 91,320.48
f) Accruals	€ 49,082.24

d) is the sum of all results obtained by the Association since it started to operate in Belgium in 2013.

e) includes all expenses taken into account in the 2015 expenses, but which related to invoices received and paid in 2016, as well as the amount of the holiday pay reservation and other salary costs for 2015 paid in 2016.

f) consists of the part of the subsidy that AEC has received for its project FULL SCORE which is transferred to 2016 (46,870.24 Euros), out of a total grant of 220.000,00 Euros allocated to AEC from 1st September 2015 to 31 August 2016) and of various payments received by AEC in 2015 for invoices and events related to 2016.

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

	2015	2014
Income	€ 719,918.46	€ 708,204.22
Membership Fees	€ 275,096.50	€ 282,114.45
Events Fees	€ 140,627.54	€ 128,923.85
QE Reviews & Polifonia Seminar fees	-	€ 19,991.68
Subsidies (i.e. project funding)	€ 296,399.95	€ 271,554.76
Other (including re-invoicing expenses)	€ 7,794.47	€ 5,619.48

	2015	2014
Expenditure	€ 719,339.79	€ 703,114.84
Staff costs (salaries, social security, pensions - plus one-off holiday pay reservation applicable in 2013 only) plus Student Interns	€ 249,872.71	€ 249,872.71
Goods & services (including events and legal expenses)	€ 402,188.69	€ 423,558.53
Written-off debts	€ 9,404	€ 14,973.00
Discounts on membership & events fees (earlybird rates)	€ 12,668.84	€ 10,335.39
Interest	€ -138.85	€ -267.34
Other	€ 3,210.50	€ 4,642.55
Result [before extraordinary income and extraordinary charge]	€ 578.67	€5,089.38
Net amount from extraordinary income (65,839.27) and extraordinary charge (5,266.00) [only for 2014]		€ 60,573.27
Result after taking extraordinary income and extraordinary charge into consideration	€ 578.67	€ 65,662.65

*The income from quality enhancement reviews in 2014 amounted to €12,661.68.



8. Acknowledgements

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

First of all, the AEC Council would like to thank the following host institutions of the several AEC seminars, events and platforms in 2015 for their warm welcome, for accommodating the AEC annual events at extraordinary venues as well as for their effort to turn these events into a great success.

- Berklee College of Music, Valencia, Spain
- Royal Conservatoire of Scotland, Glasgow, United Kingdom
- Ionian University, Corfu, Greece
- University of Music and Performing Arts, Graz, Austria
- Academy of Performing Arts in Prague (Akademie múzických umění v Praze) Prague, Czech Republic

Arranging and executing 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 input, commitment and professional expertise during the year. The composition of the working groups in 2015 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 2015, for their wonderful input and stimulating others to contribute to the debates and projects of the Association.

Furthermore, the AEC Council would like to express its gratitude to 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 would like to show its gratitude to the following AEC staff members for their hard work during 2015: AEC Chief Executives Jeremy Cox and Stefan Gies, 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 2015 Annual Report, as well as Geneviève Bégou and Ursula Volkmann for the translation of all relevant AEC documents into French and German.



Annex 1 Composition of AEC and FULL SCORE Working Groups in 2015

AEC International Relations Coordinators Developmental Working Group

- Tuovi Martinsen (Sibelius Academy, University of the Arts Helsinki, Finland) (Chair)
- Rima Rimsaite (Lithuanian Academy of Music and Theatre, Vilnius, Lithuania)
- 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, University of the Arts 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, Norway)
- Philippe Brandeis (Conservatoire National Supérieur de Musique et de Danse de Paris - CNSMDP Paris, France)

AEC U - Multirank Working Group

- Eirik Birkeland (Norwegian Academy of Music, Oslo, Norway) (Chair)
- Kjetil Solvik (Norwegian Academy of Music, Oslo, Norway) (secretary)
- Ángela Domínguez (AEC, Brussels, Belgium) (secretary)
- Georg Schulz (Kunstuniversität Graz, Austria)
- Hubert Eiholzer (Conservatorio della Svizzera Italiana, Lugano, Switzerland)
- Martin Prchal (Koninklijk Conservatorium The Hague, The Netherlands)
- André Stärk (Detmold Hochschule für Musik, Detmold, Germany)

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 Learning Outcomes WG

- Claire Mera-Nelson (Trinity Laban Conservatoire of Music and Dance) (Chair)
- Anita Debaere (Pearle*, Performing Arts Employers Associations League Europe)
- Ingrid Maria Hanken (Norwegian Academy of Music)
- Jacques Moreau (CEFEDM Rhône-Alpes)
- Ester Tomasi-Fumics (Universität für Musik und darstellende Kunst Wien)
- Angelo Valori (Conservatorio Luisa D'Annunzio, Pescara)
- Ankna Arockiam (Royal Conservatoire of Scotland Students' Union)

FULL SCORE Students Working Group

- Isabel González (Conservatorio Superior de Musica "M.Massotti Littel", Murcia)
- Szymon Rudzki (Akademia Muzyczna im. Karola Lipinskiego, Wrocław)
- Saara Lindahl (Sibelius Academy, University of the Arts Helsinki, Finland)
- Sylvain Devaux (CoPeCo MA programme)
- Sebastian Hoeft (Universität für Musik und Darstellende Kunst, Graz, Austria)
- Ruth Fraser (Royal Conservatoire The Hague, The Netherlands)





Annex 2 Detailed AEC Activity Schedule 2015

Date	AEC Project	Nature of Activity	Place
12/01/2015	AEC Activity (FS)*	Pop and Jazz WG meeting	Brussels
23/01/2015	AEC Activity	EPARM (European Platform on Artistic Research in Music) WG meeting	Brussels
28/01/2015- 29/01/2015	‘PHEExcel’ Project Activity	PHExcel Partners Meeting	Brussels
05/02/2015	NAIP Activity	NAIP Project Meeting WG 3	The Hague
05/02/2015	AEC Activity (FS)	AEC Congress Committee meeting	Brussels
06/02/2015		Executive Committee Meeting	Antwerp
09/02/2015		Meeting with IMC (International Music Council)	Brussels
13/02/2015 – 14/02/2015	AEC Activity (FS)	Pop and Jazz Platform Meeting	Valencia
17/02/2015	AEC Activity	EMP (Early Music Platform) WG meeting	Brussels
23/02/2015	AEC Activity (FS)	IRC (international Relations Coordinators) WG meeting	Brussels
26/02/2015- 02/03/2015		AEC at Guildhall School’s 4th international Reflective Conservatoire Conference	London
02/03/2015- 03/03/2015	AEC Activity	Multirank WG meeting	The Hague
07/03/2015		AEC at LEOsings! meeting	Freiburg
12/03/2015- 13/03/2015		AEC at the CAE (Culture Action Europe) Members Forum 2015	Brussels
23/03/2015- 24/03/2015		AEC at meeting of the ESCO subject reference group for the arts, entertainment and recreation European	Brussels
23/03/2015 – 26/03/2015	AEC Activity (FS)	AEC at the EMC (European Music Council) Audience Development Workshop	Warsaw
26/03/2015 – 27/03/2015	AEC Activity (FS)	FULL SCORE ‘Evaluation for Enhancement’ WG meeting	Rostock

26/03/2015 – 27/03/2015	AEC Activity (FS)	AEC at the EAS (European Association for Music in Schools) Conference	Rostock
27/03/2015		AEC at Working With Music	Frosinone
10/04/2015	AEC Activity (FS)	Pop and Jazz WG meeting	Brussels
13/04/2015–14/04/2015	AEC Activity	Multirank Working Group meeting	Berlin
14/04/2015	AEC Activity	AEC Council meeting	Berlin
23/04/2015–25/04/2015	AEC Activity	European Platform for Artistic Research in Music (EPARM)	Graz
29/04/2015		AEC at Creative Skills Europe’s project meeting	Tallinn
04/05/2015		AEC at the reception of the MEP Culture Committee	Brussels
12/05/2015–15/05/2015		AEC at the IMC International Rostrum of Composers	Tallinn
07/05/2015	AEC Activity (FS)	FULL SCORE Student WG meeting	Brussels
17/05/2015–19/05/2015	‘PHEExcel’ Project Activity	PHEExcel Pilot Review	Wroclaw
20/05/2015		AEC at 7th Annual International Symposium on University Rankings and Quality Assurance 2015	Brussels
22/05/2015	AEC Activity (FS)	AEC at the EMC (European Music Council) Classical: Next Conference	Rotterdam
03/06/2015		AEC at the Coimbra Group Annual Conference and General Assembly 2015	Istanbul
09/06/2015 – 10/06/2015	AEC Activity (FS)	International Relations Coordinators (IRCs) WG meeting	Helsinki
11/06/2015 – 14/06/2015	AEC Activity (FS)	AEC at the 5th European Forum on Music (European Music Council)	Riga
15/06/2015	AEC Activity	Multirank WG meeting	Oslo
15/06/2015	NE©XT Accelerator project	NE©XT Accelerator Kick-off meeting	Amsterdam
17/06/2015–18/06/2015	‘PHEExcel’ Project Activity	PHEExcel Focus Group Workshop	Brussels
29/06/2015	AEC Activity (FS)	Congress Committee Meeting	Glasgow

29/06/2015–03/07/2015	AEC Activity (FS)	AEC at the IASJ (International Association of Schools of Jazz) Meeting 2015	Lisbon
30/06/2015	AEC Activity	Executive Committee Meeting	Antwerp
09/07/2015	AEC Activity (FS)	FULL SCORE ‘Evaluation for Enhancement’ Working Group Meeting	Berlin
07/08/2015	AEC Activity (FS)	Meeting with EMC on European Agenda for Music	Brussels
04/09/2015–05/09/2015	AEC Activity	Multirank Meeting	Brussels
14/09/2015–15/09/2015	AEC Activity (FS)	Congress Committee Meeting	Brussels
15/09/2015	AEC Activity	Council meeting	Antwerp
17/09/2015–18/09/2015	AEC Activity (FS)	FULL SCORE Evaluation WG meeting	Brussels
20/09/2015–21/09/2015	EMBA Project	EMBA (EUBO Mobile Baroque Academy) meeting	Luxembourg city
25/09/2015–27/09/2015	AEC Activity (FS)	International Relations Coordinators Annual Meeting 2015	Corfu
28/09/2015–29/09/2015	AEC Activity (FS)	FULL SCORE Student WG meeting	Corfu
01/10/2015–02/10/2015	‘PHEExcel’ Project Activity	‘PHEExcel’ meeting	La Valetta
12/10/2015–13/10/2015	AEC Activity (FS)	Pop and Jazz WG meeting	Brussels
16/10/2015		Multirank WG meeting	The Hague
16/10/2015	AEC Activity	European Platform for Artistic Research in Music (EPARM) WG meeting	Brussels
16/10/2015	AEC Activity	European Platform for Artistic Research in Music (EPARM) meeting 2015	Brussels
29/10/2015	AEC Activity (FS)	AEC at the European Music Council (EMC) meeting	Bonn
11/11/2015		AEC at International Music Council (IMC) General Assembly	Rabat
12/11/2015–14/11/2015	AEC Activity (FS)	AEC Annual Congress and General Assembly 2015	Glasgow

18/11/2015- 19/11/2015	'PHEExcel' Project Activity	PHEExcel Closing Conference	London
20/11/2015- 21/11/2015	AEC Activity	Early Music Platform Forum 2015	Prague
21/11/2015- 23/11/2015		AEC at National Association of Schools of Music (NASM) annual meeting	St Louis, USA
08/12/2015		Meeting with the European University Association (EUA)	Brussels
17/12/2015- 18/12/2015	VOX Early Mus project	VOX Early Mus project meeting	Bucharest