

# Annual report 2018

Members, activities, policies and finances



Association Européenne des  
Conservatoires, Académies de  
Musique et Musikhochschulen

## About the AEC annual report 2018

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 2018, 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 2018 Annual Accounts. In this Annual Report, only the key elements of the Annual Accounts are included, but members wishing to receive the entire AEC 2018 Annual Accounts can do so by contacting the AEC Office at [info@aec-music.eu](mailto:info@aec-music.eu).

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

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AEC

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## Table of contents

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<b>1. Introduction / Message of the President</b> .....	<b>4</b>	<b>7. Communication and services</b> .....	<b>13</b>
<b>2. Vision and Mission</b> .....	<b>5</b>	<b>8. Advocacy and Partners</b> .....	<b>14</b>
<b>3. Events</b> .....	<b>6</b>	European Institutions.....	14
Pop and Jazz Platform (PJP) Meeting .....	6	National level.....	14
European Platform for Artistic Research in Music (EPARM) .....	6	International level.....	15
Early Music Platform (EMP) Forum.....	6	<b>9. Financial Report</b> .....	<b>16</b>
Annual Meeting for International Relations Coordinators (IRCs) ..	6	AEC Profit-and-loss statement 2018 (with 2017	
45th Annual Congress and General Assembly.....	7	for comparison).....	18
<b>4. AEC Flagship Project: AEC-SMS – Strengthening Music in</b>		AEC Balance Sheet 2018 .....	19
<b>Society (2017-2021)</b> .....	<b>8</b>	<b>10. Members</b> .....	<b>20</b>
Objectives.....	8	Map with members amount in the country.....	20
Partners .....	9	<b>11. Newly elected members</b> .....	<b>21</b>
<b>5. RENEW: Reflective Entrepreneurial Music Education</b>		<b>12. People</b> .....	<b>22</b>
<b>Worldclass (2016–2018)</b> .....	<b>10</b>		
<b>6. AEC Involvement in projects</b> .....	<b>11</b>		

## 1. Message from the President

It is a great pleasure to present the Annual Report for 2018 of the Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC).

In 2018, AEC has kept a high level of activity as spokesperson and advocate for higher music education at European and national levels. During last year, we have received some strong and positive signals from the European Union (EU). The substantial increase in the EU's budget for the Cultural Sector, the plan of establishing a new European Education Area by 2025, and last but not least, the extension of the existing key parameters for European education from STEM (Science, Technology, Engineering and Mathematics) to STEAM, also including A for the Arts, for the funding period 2021–2027, have been received with satisfaction and hopes from AEC and our partners within the educational and cultural sectors.

A high level of activities has also been maintained during the year in platforms, Working Groups and projects as well as in the AEC Council and Executive Committee, with the Office in Brussels as a vivid central nerve, coordinating and supporting the daily work of our Association.

Within the strong cluster of ongoing international projects which AEC coordinates, the AEC – SMS Strengthening Music in Society 2017–2021, co-funded

by Creative Europe, had a central position. In 2018, all the 7 Working Groups have started their work and they gave presentations at the AEC Congress taking place at Universität für Musik und Darstellende Kunst Graz in November.

In this Annual Report, you will find more information about these and other topics which have filled the busy AEC-agenda during 2018.

I would like to conclude this brief introduction by thanking all AEC members for their contribution. It is from their commitment that AEC derives its strength and power to meet the challenges of the future. I will also express my deep gratitude to the AEC Vice-Presidents, Secretary General and the members of the Council for their dedication and support, and not least to our outstanding and hardworking leaders of the AEC Office in Brussels, CEO Stefan Gies and Deputy CEO Linda Messas and their committed team for the excellent work they have done for the AEC throughout the year 2018.

**Eirik Birkeland**  
**President of the AEC**



## 2. Vision and mission

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### Vision

AEC is the leading voice for Higher Music Education in Europe, a powerful advocate for its member institutions.

AEC sees professionally focused arts education as a quest for excellence in three areas: artistic practice; learning and teaching; research and innovation. It seeks to foster these elements and to encourage the diversity and dynamism with which they are pursued in different institutions, countries and regions.

AEC understands and supports music and arts education, together with cultural participation, as central contributors to quality in human life, and inclusive societies founded on democratic values.

### Mission

AEC works for the advancement of Higher Education in the performing arts, primarily focusing on music. It does so based on four pillars:

#### **Pillar 1: Enhancing quality in Higher Music Education**

- Promoting excellence across Europe in relation to artistic practice, learning & teaching and research & innovation.
- Fostering internationalisation.
- Supporting the education of graduates with high professional standards, well prepared to work in a diverse and rapidly changing, globalised society.

#### **Pillar 2: Fostering the value of music and music education in society**

- Representing and advancing the interests of the Higher Music Education sector at national, European and global levels for the greater societal good.

- Working to increase opportunity and access to Music Education.
- Assisting its members in engaging audiences in an evolving cultural environment and in exploring the musical needs in society.

#### **Pillar 3: Promoting participation, inclusiveness and diversity**

- Promoting the diversity of approaches to Higher Music Education.
- Supporting its members in different regions of Europe in ways that are appropriately tuned to their diverse needs and priorities.
- Strengthening the student voice inside the association and its membership.

#### **Pillar 4: Strengthening partnership and interaction with stakeholders**

- Engaging with organisations dealing with higher education policy at European level.
- Connecting the levels and branches of the music education sector, helping it to become a united voice for music within the cultural and political debate.
- Strengthening dialogue with organisations dealing with arts practice, arts education and culture and strengthening interdisciplinarity.

In 2018, AEC organised five events for its members, launched its major project [Strengthening Music in Society \(SMS\)](#), took part in several project partnerships, strengthened its advocacy activities and further developed its communication and services. This report will provide more detailed information about these various elements.

### 3. Events

AEC organises events in order to promote the exchange of practices, ideas and people within its member institutions at European level and provide staff from Higher Music Education (HME) institutions with opportunities for professional development and career advancement.

#### Pop and Jazz Platform (PJP) Meeting



- Date and location: 9–10 February, Conservatorio di Musica Luisa D'Annunzio, Pescara (Italy)
- Theme: *PLAY! Easy to say – hard to do?*
- Number of participants: 137

This year's edition counted with the presence of Stephen Nachmanovith, author of the highly acclaimed book "Free Play", as the keynote speaker. Also, a group of respected artists and experts took the attendees deep into discussion on play and playfulness within the world of music making. The participatory aspects of the meeting have been further increased by introducing "Open Floor" sessions. Also, a pre-conference meeting was organised on folk/world music on a European level. *For more information, please click [here](#).*

#### European Platform for Artistic Research in Music (EPARM)



- Date and location: 22–24 March, ESMAE, Porto (Portugal)
- Theme: *"Playing" as a common ground for artistic research and teaching arts – reflection, knowledge and knowledge transfer.*
- Number of participants: 132

This year's event was organised in combination with the [HARMOS Festival](#) and [ICMuC 2018](#): International Chamber Music Conference 2018, whose main point is to stimulate discussion and reflection on Chamber music. *For more information, please click [here](#).*

#### Early Music Platform (EMP) Forum



- Date and location: 25–26 May, University of Music, Bucharest (Romania)
- Theme: *Thinking Out of the VOX.*
- Number of participants: 116

Organised in collaboration with VOX Early Mus Project, it addressed the adaptation of the sector to an increasingly international music market. The highlights of this conference were the presentation of the VOXearlyMUS project intellectual outputs and VOX early MUS – mastering excellence. *For more information, please click [here](#).*

#### Annual Meeting for International Relations Coordinators (IRCs)



- Date and location: 13–16 September, Royal Birmingham Conservatoire, Birmingham (UK)
- Theme: *Beyond Europe: bringing the world to our institutions.*
- Number of participants: 207

As every year, the meeting was meant for administrative or teaching staff members in Conservatoires who deal with international relations and European programmes, as well as for institutions not familiar with these programmes,



but with an interest in becoming involved. The theme mentioned above was explored in this year's edition as the first of a four-year pattern supported by the Creative Europe Programme within the AEC – Strengthening Music in Society project. *For more information, please click [here](#).*

#### 45th Annual Congress and General Assembly



- Date and location: 8–10 November, University of Music and Performing Arts, Graz (Austria)
- Theme: *Strengthening Music in Society*.
- Number of participants: 355

The title of this year's congress is also the title of AEC's EU funded Creative Europe project: [Strengthening Music in Society \(SMS\)](#). As every year, the congress offered a good number of workshops, discussion forums, best practice presentations, panels and plenaries to further investigate the question of how to put the intention of strengthening music in society into concrete action and how to implement and to embed it into the day-to-day work of HMEIs. *For more information, please click [here](#).*



## 4. AEC Flagship Project: AEC-SMS – Strengthening Music in Society (2017–2021)

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AEC coordinates projects to work on core issues from the sector, to foster the value of music, to enhance quality in Higher Music Education (HME), and to develop and build capacity among its members.

With support from the European Commission through the scheme “European Networks” of the Creative Europe programme, AEC supports and encourages Music HEIs to adapt to change, embrace innovation and open up new fields of activities through the project Strengthening Music in Society (AEC-SMS).

2018 was the first year of the AEC-SMS project. Together with experts from AEC membership and partner organisations who form different working groups, AEC started to work on the following objectives:

### Objectives

- Raising consciousness for the social responsibility of artists and HMEIs and for governments’ political responsibility to foster cultural organisations, with the creation of the new [Working Group on Music’s and Music Higher Education Institutions’ \(HEIs’\) Role in Society](#).
- Encouraging HMEIs to open their educational offer towards more diversity and to promote inclusiveness throughout their activities. For this purpose, the [Working Group on Diversity, Identity and Inclusiveness](#) has successfully prepared a publication entitled *How are ‘diverse cultures’ integrated in the education of musicians across Europe?*, presenting relevant case studies on how HMEIs integrate minority cultures and diverse backgrounds in their educational offer and policies.
- Embedding entrepreneurial skills in the education of artist to better prepare students for their future role as musicians-entrepreneurs. The [Entrepreneurship Working Group](#) attended a five-day Teacher Training and Student bootcamp in The Hague where they had opportunity to connect to a Higher Education or European Entrepreneurial Network in order to exchange and/or observe good practice models.
- Helping music students and teachers internationalise their careers and activities, by organising the [AEC Annual Meeting for International Relations Coordinators in Birmingham](#). In 2018’s edition, Keynote speaker Dandan Zhu from Shanghai Conservatory of Music stated *“In history, music and culture were never separated but interactively connected. We hope to build a shared educational community together with other colleagues in other parts of the world.”*
- Providing new Learning & Teaching models enabling HMEIs to educate creative and communicating musicians. The AEC and CEMPE platform [LATIMPE \(Learning and Teaching in Music Performance Education\)](#) organised an event on *Becoming musicians – student involvement and teacher collaboration in higher music education* at the Norwegian Academy of Music.
- Encouraging the use of digital technologies in music education. An extensive brain-storming session and discussion during the first [Working Group on Digitisation](#) meeting in Bristol laid the foundation for dealing with a complex subject that allows an endless set of approaches to it.



- Achieving a greater impact of the most important online tool for student mobility in HME. Though [EASY – European Online Application System for Mobility](#), students can send mobility applications and international relations coordinators can manage incoming and outgoing Erasmus, Nordplus and other types of student mobilities. In 2018, EASY became a fully operational system.
- Increasing the quality of early childhood music education and thus extend the audience of tomorrow. For this purpose, the [Task Force on Early Childhood Music Education](#) attended one of the first conferences on the topic of Early Childhood Music Education in Nicosia.
- Strengthening student voice within the Association and within all AEC member institutions and to establish a European network for HME students. In 2018, the [Student Working Group](#) met with representatives from ANMA members, resulting in a stronger student network and in a set of recommendations.

## Partners



For more information about the different Working Groups, please see below or click [here](#).



## 5. RENEW: Reflective Entrepreneurial Music Education Worldclass (2016–2018)



The project aimed to promote entrepreneurship as an important component of higher music education (HME) programmes; to establish entrepreneurship as a catalyst for curricular innovation in European HME in general and particularly in the partner institutions

involved in the project. Due to its strong experience in event organization and the coverage of its network, the AEC was responsible not only for organizing the multiplier event but also to disseminate it, ensuring that the conference information reached the relevant external target groups.

### Summary

During the two years of the project implementation, AEC and the six RENEW partners have worked together on the development of tools and models to generate change inside institutions. Each project partner has planned, hosted and successfully delivered five student bootcamps involving both teachers and students from very different disciplines and providing them with conceptual tools placing entrepreneurship in the wider context. Therefore, a joint entrepreneurial staff training for teaching staff was organised by the RENEW consortium.

- The RENEW project has succeeded in expanding the entrepreneurial mind-set among HME institutions in Europe and helping them better understand the importance of this topic and the need of addressing it in order to be able to help future students engage and face the profession.

- RENEW has had a considerable overall impact in terms of initiating a cultural shift at institutional level. In general terms, the intellectual outputs and the teaching/learning/training activities developed within this project have had a direct impact on the quality of the participating institutions. Also, beyond the partner institutions, the project has had a discernible impact as it has provided an operative model of how cross-border cooperation among institutions can function as a tool for institutional development and curricular innovation.

### Partners



For more information about RENEW outcomes and activities, please click [here](#).

## 6. AEC involvement in projects

AEC aims to promote and encourage exchange among its members at European level and beyond, and to assist its member institutions in exploring and developing new models to educate creative and communicative musicians. In addition to coordinating AEC-SMS and RENEW, AEC was involved as partner in the following projects:

### Erasmus+ Strategic Partnerships

The role of the AEC on the following projects was to promote the Strategic Partnership during dedicated sessions of the AEC events, to disseminate to external targets information about the project activities and outcomes and to take responsibility for the external evaluation of the Strategic Partnership by providing criteria for the evaluation and hiring competent external evaluators.

#### VOXearlyMUS (2015–2018)



This project aims to improve the quality and relevance of higher music education through creating a joint master program on early music small vocal ensembles, at the excellence level. *For more information about VOXearlyMUS, please click [here](#).*

#### METRIC – Modernising European Higher Music Education through Improvisation (2015–2018)



This project is focused on curriculum development and intensive cooperation in the field of improvisation in higher music education. It aims at the further development of the before-mentioned modernisation process through the notable effect that improvisation education will have on existing curricula. *For more information about METRIC, please click [here](#).*

#### NAIP – New Audiences and Innovative Practices (2016–2018)



The master programme, offered by several higher music education institutions, provides future professional musicians with the knowledge and skills to become artistically flexible practitioners able to adjust to a wide range of societal contexts. *For more information about NAIP, please click [here](#).*

#### ECMA – European Chamber Music Academy (2015–2018)



ECMA is an association of 9 European music conservatoires and festivals who provide training for Chamber music ensembles and develop new networks by bringing together people from different backgrounds and cultures. In this frame, ECMA-Next Step is a collaborative Erasmus+ project that focuses on cooperation for innovation and the exchange of good practices in the field of Chamber Music. *For more information about ECMA, please click [here](#).*

#### INTERMUSIC – INTERactive environment for MUSIC learning and practising (2017–2020)



The main objective of this project is to create an online shared Platform for the distance learning dedicated to music teaching and practice that will enable modelling and sharing the best training practices for musicians as well as joint courses and online projects. *To find out more about INTERMUSIC, please click [here](#).*

#### SWING – Synergic Work Incoming New Goals for Higher Education Music Institutions (2018–2021)



Its main objective is to experiment and then develop and implement a set of distance learning new modules, while at the same time promoting enhancement and deployment of new features in LoLa and other specialised tools for remote ensemble playing and remote music education. *For more information, please click [here](#).*

## Creative Europe projects

### NXT Accelerator – New European Creative Talent (2015–2018)

This larger-scale interdisciplinary project involves 20 partners with relevant expertise from higher arts education institutes, incubator initiatives and cultural providers. It aims to support emerging artists to initiate successful international careers and to improve their capacity to make a living from their artistic production.

- Together with the European higher arts education sector partners ELIA: CILECT and CUMULUS, the AEC have an indispensable role in terms of informing and mobilising art schools across Europe. *For more information, please click [here](#).*

### Opera InCanto (2018–2020)

This project has the primary objective of creating a new audience, by educating the new generations to know and appreciate the performing arts better, with particular regards to the Opera. Through the creation of a network of theatres and European culture centers, and a close collaboration with the educational sector, it stimulates audience development, by engaging children and their families with the Opera.

- The AEC is the leader of Networking and Communication Work Package. *For more information, please click [here](#).*

### Opera Out of Opera (2018–2020)

This project focuses on audience development, spreading its knowledge and developing new public (young people). It combines in an innovative way live electronics, virtual environments, animated backgrounds with traditional representations and performances, with the aim of creating cheap and flexible representations that can easily be transported and replicable and of realizing real-time animations and subtitles.

- The AEC is the leader of the Communication and Dissemination Work Package. *For more information, please click [here](#).*

## Other projects in which AEC was involved

### SWAIP

The two-year Strategic Partnership Social inclusion and Well-being through the Arts and Interdisciplinary Practices (SWAIP) develops curricula for a study programme, which will train artists and health workers with an arts background to work with social inclusion in their artistic projects.

### Opera Vision

Opera Vision is a streaming platform for opera coordinated by Opera Europa, the organisation for professional opera companies and opera festivals. For some time now, Opera Europa has been very successful in running an online platform which offers high-quality video streaming of opera productions from their members.



## 7. Communication and services





## 8. Advocacy and partners

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AEC has been active in participating in meetings and events throughout Europe in order to advocate for the recognition of the importance of Music Education and to defend the position of HMEIs at different levels. As a result of AEC's increased cooperation with partners and advocacy activities, AEC has further strengthened its position and the position of HMEIs in 2018.

### European Institutions

AEC has sought to strengthen lobbying at the level of the European institutions in order to create understanding among the European decision-makers for the distinctive value and identity of the arts and of HME.

### 2021–2027 Multiannual Financial Framework

In 2018, AEC was part of a joint action to advocate to double the budget allocated to the successor of Creative Europe, the EU's programme dedicated to the cultural sectors, ensuring these sectors' access to other sources of EU funding. In May, the European Commission proposed the next Multiannual Financial Framework for the 2021–2027 period. AEC welcomed this proposal which increases the share of expenditure on culture.

### European Area of Education and Culture by 2025

ELIA (European League of Institutes of the Arts) and AEC jointly responded to the European Commission's ambition to strive for a European Area of Education by 2025 by suggesting amendments to the proposed text for the eight competences among them in particular to widen up the acronym STEM to STEAM (see also further down).

### AEC position paper on ERASMUS + beyond 2020

In July, the AEC launched a position paper on the further development of the Erasmus+ programs. One of the core requirements of this paper is the implementation of short-term stays at an Erasmus partner institution lasting between one and six weeks. Thanks to continuous advocacy, forwarded by AEC with patience and persistence, the latest versions of the Erasmus regulations beyond 2020 include a new category for 'short-term mobility'.

### From STEM to STEAM

In a joint effort with partners such as ELIA and Culture Action Europe, the European Commission's Proposal on the European Social Fund Plus (ESF+), key parameters for European educational policy documents, has extended the STEM (Science, Technology, Engineering and Mathematics) acronym to STEAM – with the A standing for 'the Arts'.

### National level

#### France

At the end of January, AEC Council member Elisabeth Gutjahr and AEC CEO Stefan Gies attended the ANESCAS (Association nationale d'établissements d'enseignement supérieur de la création artistique arts de la scène) conference "L'étudiant agent, acteur ou auteur de sa formation" in Paris. By attending this conference, AEC has strengthened both the contacts with the French colleagues and contributed to the debate on student-centered learning in France from an international perspective.

## United Kingdom

AEC and Conservatoires UK (CUK) launched a shared statement to express their great concern about the consequences of Brexit. With this statement, both parties express that they are determined to maintain and enhance the existing levels of cooperation and collaboration between our organisations and institutions, regardless of changing political framework conditions.

## Germany

AEC CEO Stefan Gies met on 20 June the executive board of the German Rectors' Conference (RKM) in Hannover. They talked and updated each other on the latest developments in HME at national and European level, discussed cooperation topics and agreed on concrete projects.

## International level

AEC has sought to connect the levels and branches of music education sector, helping it to speak with one voice about the role and significance of music within the cultural and political debate. This did not only deepen contacts among music-oriented organisations but also to organisations dealing with other art forms.

## Arts Education Partnerships

An intense cooperation has been established between ELIA, Cilect (the Federation of Film and Television HEIs) and Cumulus (the Association of Design Faculties). These organisations aim to coordinate their action vis-à-vis the outside, focusing among other things on the promotion of Artistic. However, the most visible project launched by these four big partner organisations has been in 2018 the joint preparation of an International Summit on Art Education (ISAE) which shall take place in early summer 2020 in the Bulgarian capital Sofia.

## EAS, EMU & AEC new Memorandum of Agreement 2018–2019

In March at the EAS conference in Latvia, AEC, EAS (European Association for Music in Schools) and EMU (European Music School Union) signed an agreement which constitutes an important step to continue their successful cooperation. These partners can look back on a success story of good cooperation: through the "Strengthening Music in Society" project and the Music Education Working Group as part of the European Agenda for Music; in the development of Learning Outcomes and Quality standards for both musical performance and music education; in working on pre-college music education (within the AEC 'Polifonia' and 'FULL SCORE' projects); in joint policy statements and in the organisation of joint events.

## MusiQuE – Music Quality Enhancement



Together with EMU and Pearle\* – Life Performance Europe, AEC is one of the founding organisations of MusiQuE, which aims to assist higher music education institutions in their own enhancement of quality and offers a range of review and accreditation procedures tailored to the needs of higher music education institutions. In April, AEC President and CEO met with MusiQuE Chairman and Director to discuss the ongoing cooperation between AEC and MusiQuE and agreed to develop a joint strategy paper.

## Other partnerships



## 9. Financial report

2018 has been a positive year for the Association's financial situation. The important grant received from the Creative Europe programme of the European Commission for the AEC SMS project, a grant funding "European Networks", does not only support AEC's new think tank activities conducted by eight working groups, but also its more regular activities (communication, events, etc.) and the related staff costs. Thus, a substantial surplus of just over €16,000 was generated with the purpose of reinforcing AEC financial reserves.

Both the overall income and the overall expenditure have increased in 2018 by more than €145,000 – the income from €676,888 to €840,361 and the expenditure from €675,488 to €824,248. The simplified version of the 2018 accounts presented below shows the figures for 2017 for the purposes of comparison.

The three main **sources of income** of the Association remained membership fees (34% of the total income in 2018), subsidies from the European Commission (33%) and events registration fees (20%).

- The income from membership fees has decreased slightly in 2018 due to a loss of six members overall (seven institutions joined AEC in 2018 but eleven institutions withdrew, and two memberships expired);
- The income from subsidies has grown by over €100,000: this is mostly due to the annual SMS project grant being higher than the FULL SCORE grant received in 2017 (which only covered the period January to August in 2017), as well as to a strong involvement of AEC in many European projects.
- The events registration fees have increased by over 40,000 euros, following a raise of both the IRC and Congress registration fees (respectively by €50 and by €100), to better take into account the real costs of these events.

Other sources of income included:

- the fee collected from institutions taking part in EASY (which raised by about €8,000, due to eleven new institutions having joined the system in 2018)
- the amount reimbursed by MusiQuE, composed of a fixed percentage of overhead costs, as well as staff costs for the AEC staff members serviced on a part-time basis to MusiQuE. As in 2017, MusiQuE reimbursed 50% of these costs to AEC and is planning to reimburse 80% in 2019, in line with its objective to move towards self-sustainability. In real terms, the reimbursement to AEC amounted to just under €40,000, thus raising by almost €9,000.

As in other years, **AEC's expenditure** consisted mostly of staff costs (42% of the total expenditure), project expenditures (30%) and events, travel and office costs (20%).

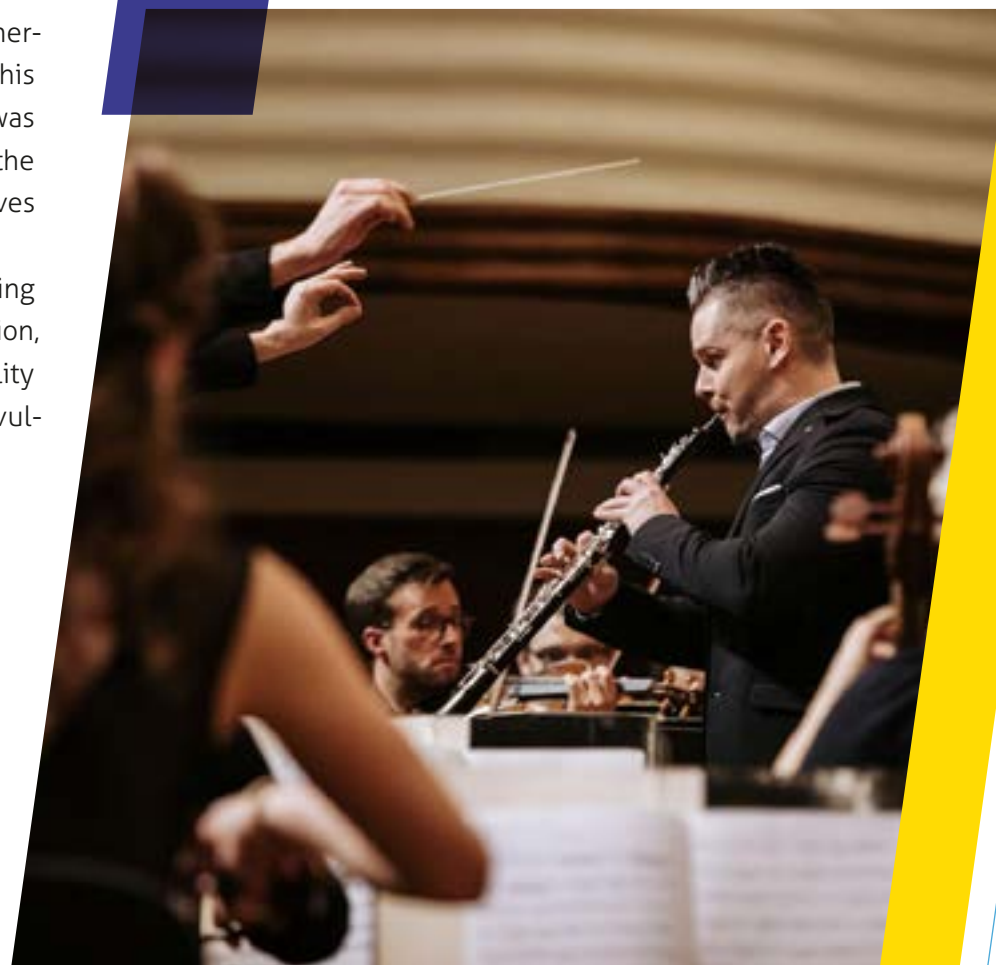
- Staff costs have increased by over €35,000, due both to a staff expanded by 0.67 FTE compared to 2017 and to the implementation of a structural salary raise planned over four years. The raise, implemented progressively from 2018 to 2021, aims at adjusting the Office team's salaries to the living costs in Brussels and to salaries in comparable organisations as well as to take into account staff seniority.
- Projects expenses rose by over €150,000, in parallel with the increase of subsidies mentioned earlier, as AEC coordinated the European Network project SMS and was involved as partner in many projects.
- The events, travel and office costs have decreased by almost €17,000, mostly because some of the direct costs linked to the AEC Congress could be covered by the SMS project grant in 2018 (and are therefore

mentioned under project costs) while this was not the case with the FULL SCORE grant in 2017.

- The sum for written-off debts is lower in 2018 than in 2017 by over €3,200, thanks to a stricter follow-up of membership fee payments in the last years: some membership fees written off in 2017 were actually paid in 2018.

As a result of all these developments, a surplus of €16,114 has been generated in 2018, which brings the amount of reserves to just over €40,000. This is a good first step towards reaching the target for reserves in 2021 which was set by AEC Council in the AEC sustainability plan: 10% of €627,371.27 (the income for the year 2021), i.e. €62,740. For now, the current level of reserves (€40,000) corresponds to 1.15 months of operating expenses.

Thanks to the SMS project grant which shall be received annually during four years, from 2018 to 2021, AEC can maintain its current staff composition, increase its reserves and, from 2019 onwards, implement its sustainability plan to reduce its reliance on project funding so as to avoid potential vulnerability in 2022.



## AEC profit-and-loss statement 2018 (with 2017 for comparison)

	2018	2017
<b>Income</b>	<b>840,361.23</b>	<b>676,887.73</b>
Membership fees	287,581.79	290,574.25
Events fees	171,304.92	127,717.43
Subsidies (i.e. project funding)	281,080.38	173,753.01
Contributions from partner institutions to EASY Pilot project	59,850.00	51,899.04
Reimbursement of staff and overhead costs from MusiQuE	39,034.87	30,220.24
Other (including re-invoicing expenses)	1,509.27	2,723.76
<b>Expenditure</b>	<b>824,247.52</b>	<b>675,487.61</b>
Staff costs (salaries incl. restaurant checks, social security, pensions, holiday pay reservation) plus student interns and staff development costs	347,825.88	310,895.16
Goods & services (including events and legal expenses)	457,890.82	344,060.41
Written-off debts	5,384.75	8,632.00
Discounts on membership & events fees (earlybird rates)	12,710.18	11,412.69
Interest	0	-15.55
Bank charges	435.89	502.9
<b>Result</b>	<b>16,113.71</b>	<b>1,400.12</b>



## AEC balance sheet 2018

Assets		374,126.38
<b>A</b>	Short-term debts (of up to one year) to be received	166,384.01
<b>B</b>	Liquid means	202,153.24
<b>C</b>	Accruals	5,589.13

**A** includes membership fees and events fees for 2018 which had not yet been paid by 31/12/2018, subsidies and other income still to be received in 2019

**B** is the amount of cash which AEC possessed on 31/12/2018 in its accounts (AEC General and Reserves)

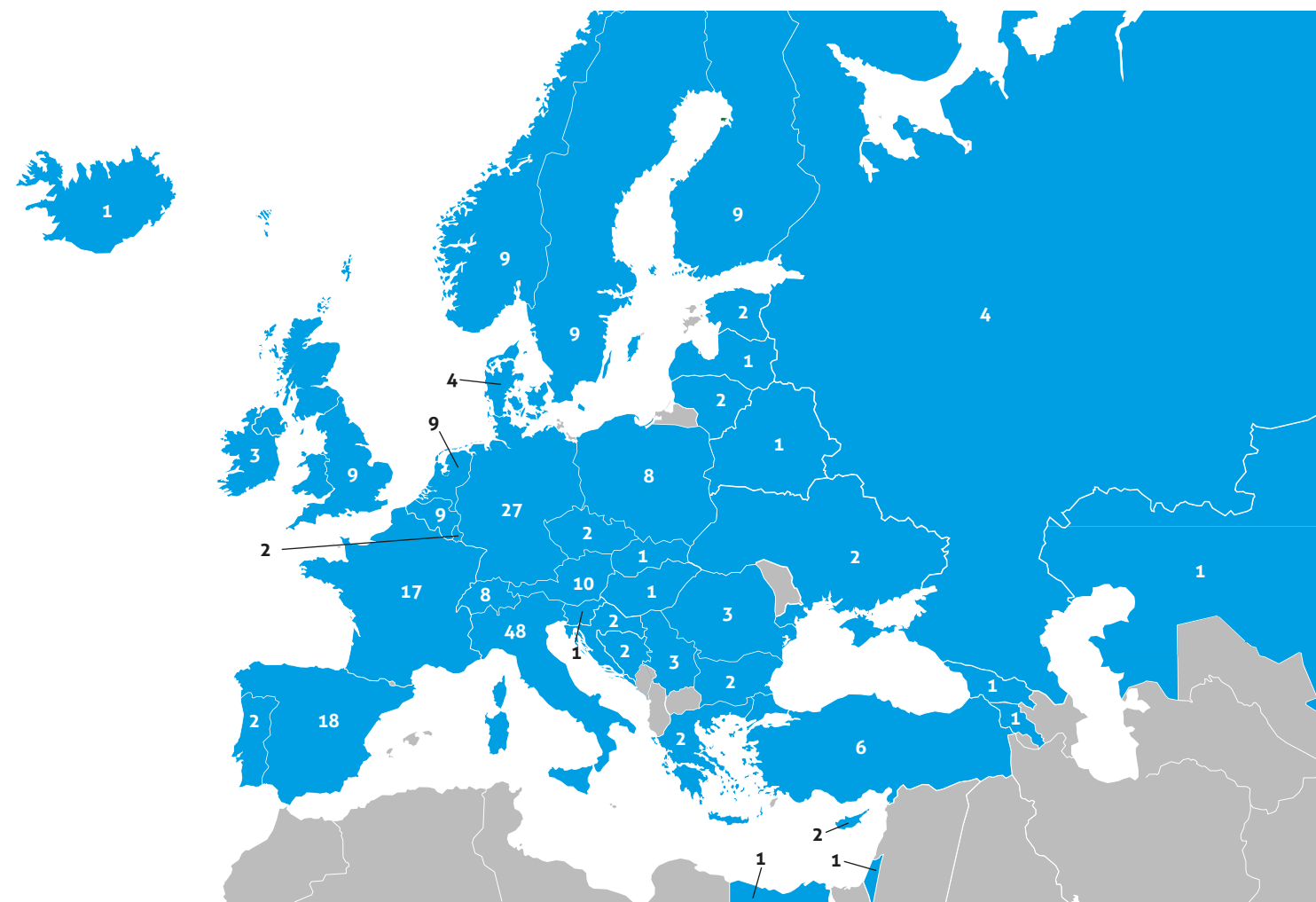
Liabilities		374,126.38
<b>D</b>	Results since 2013	38,792.92
<b>E</b>	Short-term debts (of up to one year)	121,209.49
<b>F</b>	Accruals	214,123.97

**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 2018 expenses, but which relate to invoices received and paid in 2019, as well as the amount of the holiday pay reservation and other salary costs for 2018 paid in 2019

**F** consists of parts of multiannual subsidies that AEC has received in 2018 for several projects and which have been transferred to 2019 (€ 175,000 for SMS and a total of € 35,288.91 for ECMA, INTERMUSIC and OPERA OUT OF OPERA) and of various payments received by AEC in 2018 for invoices and events related to 2019.

## 10. Members



Active members

### Associate members

- Australia, 4
- Austria, 1
- Canada, 4
- China, 3
- Estonia, 1
- France, 3
- Greece, 1
- Italy, 2
- Korea, 1
- Netherlands, 1
- Norway, 1
- Singapore, 1
- Spain, 1
- Switzerland, 1
- Thailand, 1
- UK, 1
- USA, 7

## 11. Newly elected members

In 2018, the AEC has welcomed several new members, reaching a community of 283 institutions from Europe and beyond.

The following institutions have joined as **active members**:

- ISSM Conservatorio Statale di Musica "Guido Cantelli" di Novara, Italy
- Oslo National Academy of the Arts – The Academy of Opera, Norway
- Conservatorio Superior de Música Óscar Esplá de Alicante, Spain
- Conservatorio Statale di Musica "G. Rossini" di Pesaro, Italy
- CPM Music Institute, Italy

The following institutions have joined as **associate members**:

- New World Symphony – Musician Advancement Department, United States of America
- Mahidol University, College of Music, Thailand



## 12. People

Finally, AEC would like to highlight the work of the different people involved and thank them for making 2018 a successful year.

### Office Members

**Stefan Gies** – Chief Executive Officer (CEO)

**Linda Messas** – General Manager / Deputy CEO

**Sara Primiterra** – Events and Project manager

**Esther Nass** – Office and Project Coordinator

**Paulina Gut** – Project, Communication and Events Coordinator

**Jef Cox** – Project coordinator

**Nina Scholtens** – Communication, Advocacy and Project Coordinator

**Several student interns have joined the staff during 2018.**



### Council Members

#### President

**Eirik Birkeland** – Norwegian Academy of Music, Oslo, Norway

#### Secretary General

**Harrie van den Elsen** – Prince Claus Conservatoire, Groningen, The Netherlands

#### Vice-Presidents

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

**Deborah Kelleher** – Royal Irish Academy of Music, Dublin, Ireland

### Council Members

**Kaarlo Hilden** – Sibelius Academy, Helsinki, Finland

**Jacques Moreau** – CEFEDM Rhône-Alpes, Lyon, France

**Ingeborg Radok Žádná** – Prague Academy of Performing Arts, Music and Dance Faculty, Czech Republic

**Lucia di Cecca** – Conservatorio di Musica "Licinio Recife", Frosinone, Italy

**Zdzisław Łapinski** – The Academy of Music, Krakow, Poland

**Iñaki Sandoval** – University of Tartu Viljandi Culture Academy, Viljandi, Estonia

**Elisabeth Gutjahr** – Staatliche Hochschule für Musik, Trossingen, Germany

**Bernard Lanskey** (Co-opted Representative of AEC Associate Members) – Yong Siew Toh Conservatory, Singapore, Singapore

Our special thanks go to **Claire Mera-Nelson**, who left the Council in 2018. Claire joined the AEC Council in 2014 and was re-elected for a second term in 2017. As she decided to give up her long-time position as Dean at the Trinity College of Music and Dance to take up the post of Director Music and London

for Arts Council England, she unfortunately had to resign from the AEC Council. The AEC regulations do not allow to be a Council member without holding at the same time a position in an AEC member institution.

Scottish by birth, with special relations to the Iberian Peninsula for family reasons, and cosmopolitan in her heart, she worked tirelessly to strengthen cross-border activities within the HME sector. In particular during the months immediately after the Brexit referendum, Claire contributed significantly to preventing bridges from collapsing. We wholeheartedly congratulate her for her appealing and challenging new task. However, despite sharing her happiness about her professional success, we cannot deny we will deeply miss Claire Mera-Nelson as AEC Council member.

## Working Groups (WGs) & Task Forces (TFs)

### Music's and HMEIs' Role in Society

The Music in Society WG seeks to raise consciousness for the social responsibility of artists and HMEIs and for governments' political responsibility to foster cultural organisations.

**Helena Gaunt** – Royal Welsh College of Music & Dance, Cardiff, United Kingdom (chair)



**Ana Čorić** – University of Zagreb Academy of Music, Croatia

**Oleksandr Pryimenko** – Kharkiv I.P. Kotlyarevsky National University of Arts, Ukraine

**Henrik Sveidahl** – Rythmic Music Conservatory Copenhagen, Denmark

**Isabel Gonzalez Delgado** – Conservatorio Superior de Murcia, Spain (student representative)

**Linda Messas** – AEC Office, Brussels, Belgium (Working Group Coordinator)

### Diversity, Identity, Inclusiveness

The Diversity WG encourages HMEIs to open their educational offer towards more diversity and to promote inclusiveness throughout their activities.

**David-Emil Wickström** – Popakademie Baden-Württemberg, Mannheim, Germany (Chair)

**Clara Barbera** – Berklee College of Music – Valencia Campus, Valencia, Spain

**Joshua Dickson** – Royal Conservatoire of Scotland, Glasgow, Scotland, United Kingdom

**Stefan Heckel** – University of Music and Performing Arts Graz, Graz, Austria

**Katja Thomson** – Sibelius Academy, University of the Arts Helsinki, Helsinki, Finland

**Mojca Piskor** – Academy of Music, Zagreb, Croatia

**Baptiste Grangirard** – CESMD, Poirou-Charentes, France (student representative)

**Jef Cox** – AEC Office (Working Group Coordinator)





## Entrepreneurial mind-set for musicians

The Entrepreneurship WG promotes the integration of entrepreneurial skills in the education of the artist to prepare students for their future role as musician-entrepreneur in a rapidly changing society. It attended a five-day Teacher Training and Student bootcamp in The Hague prior to the RENEW Project final Conference where they had opportunity to connect to a Higher Education or European Entrepreneurial Network in order to exchange and/or observe good practice models.



### Pieter Schoonderwoerd

– Conservatorium Maastricht (Chair)

### Oana Michaela Balan

– Academy of Music “Gheorghe Dima”, Cluj-Napoca, Romania

**Payam Gul Susanni** – Yasar University, Izmir, Turkey

**Vourneen Ryan** – Royal Irish Academy of Music, Dublin, Ireland

**Anita Debaere** – Pearle\* live performance. Europe

**Camilla Overgaard** – Royal Academy of Music Aarhus/Aalborg, Denmark

**Paulina Gut** – AEC Office (Working Group Coordinator)

## Internationalisation and transnational mobility

This WG helps music students and teachers internationalise their careers and activities in order to strengthen the quality of higher education through mutual understanding and awareness of cultural diversity. The WG is in charge

of the organisation of the AEC Annual meeting for International Relations Coordinators and of the monitoring of the online tools supporting mobility among HMEIs: the AEC website database, the AEC Job Vacancy Platform and the European Online Application System for Mobility EASY.

**Bruno Pereira** – ESMAE, Porto, Portugal (Chair)

**Hanneleen Pihlak** – Estonian Academy of Music and Theatre, Tallinn, Estonia

**Christofer Fredriksson** – University College of Opera – part of the Stockholm University of the Arts, Stockholm, Sweden

**Jan-Gerd Krüger** – Prins Claus Conservatorium, Groningen, The Netherlands

**Victor Ciulian** – University of music and performing arts, Vienna, Austria

**Raffaele Longo** – Conservatorio di Musica S. Giacomantonio, Cosenza, Italy

**Payam Gul Susanni** – Yasar University, Izmir, Turkey

**Roberto Boschelli** – Former student at Conservatorio di Musica Stanislao Giacomantonio, Cosenza, Italy (Student representative)

**Sara Primiterra** – AEC (Working Group Coordinator)



## European Online Application System for Mobility – EASY

EASY is the most important online tool for student mobility in HME. Through EASY, students can send mobility applications and IRCs can manage incoming and outgoing Erasmus, Nordplus and other types of student mobilities. In 2018, EASY went from being a pilot project to a fully operational system, promoting and encouraging international exchanges.

**Lucia Di Cecca** – Conservatorio di Musica Licinio Refice, Frosinone, Italy – AEC Council Member

**Jose Luis Fernandez** – Conservatorio Superior de Musica de Vigo, Spain

**Salvatore Gioveni** – Conservatoire Royal, Bruxelles, Belgium

**Edda Hall** – Iceland University of the Arts

**Sara Primiterra** – AEC (Task Force Coordinator)

### Shaping the musician of tomorrow through innovative Learning and Teaching (L&T)

In order to promote excellence across Europe, the L&T WG explores and discusses new L&T models enabling HEIs to educate creative and communicating musicians. This WG is jointly coordinated with the Centre of Excellence in Music Performance Education (CEMPE) of the Norwegian Academy of Music in which took place the Learning and Teaching in Music Performance Education (LATIMPE) event on Becoming musicians – student involvement and teacher collaboration in higher music education.

**Jon Helge Sætre** – CEMPE, Norwegian Academy of Music, Oslo, Norway (Chair)

**Stefan Gies** – AEC (Co-chair)

**Lars Brinck** – Rhythmic Music Conservatory, Copenhagen, Denmark

**Anna Maria Bordin** – Conservatorio Paganini, Genova, Italy

**Susanne van Els** – Royal Welsh College of Music & Drama, Cardiff, UK



**Karine Hahn** – Conservatoire National Supérieur de Musique et de Danse, Lyon, France

**Siri Storheim** – Norwegian Academy of Music, Oslo, Norway (Student representative)

**Ellen M. Stabell** – CEMPE, Norwegian Academy of Music, Oslo, Norway (Working Group Coordinator)

### Digitisation (Teacher education in the digital age)

The Digitisation WG encourages the sensible use of digital technologies in music education. This WG is fully coordinated by the European Music School Union (EMU).

**Luc Nijs** – University Gent / Lemmen Inst. Leuven, Belgium (Chair)

**André Stärk** – Hochschule für Musik Detmold, Germany

**Enric Gaus Termens** – ESMUC, Barcelona, Spain

**Sandrine Desmurs** – CEFEDM, Lyon, France

**Marina Gall** – University of Bristol (EAS), UK

**Matti Ruippo** – University Tampere, Finland - (EMU)

**Till Skoruppa** – EMU (Working Group Coordinator)



### Early Childhood Music Education (ECME)

The ECME TF seeks to increase the quality of early childhood music education as a crucial phase within music education. By this way, it seeks to extend the audience of tomorrow. The task force attended one of the

first conferences on the topic – the Mediterranean Forum for Early Childhood Music Education and Musical Childhoods – in Nicosia. This Task Force is fully coordinated by the EMU.

**Natassa Economidou** – University of Nicosia, Cyprus

**Ulla Piispanen** – Author, lecturer & teacher

**Michael Dartsch** – Hochschule für Musik, Saarbrücken, Germany

**Till Skoruppa** – EMU (Working group coordinator)

### **Involving Youth – Student's input in shaping their education**

The Student WG seeks to strengthen the student voice inside the Association and its membership and to establish a European network of HME students. In 2018, the WG met with student representatives from ANMA (Association of Nordic Music Academies) members, resulting in a stronger student network and in a set of recommendations.



**Ankna Arockiam** – Royal Conservatoire of Scotland, Glasgow, UK (Chair)

**Isabel Gonzalez Delgado** – Conservatorio Superior de Murcia, Spain (Member of the AEC-SMS Music in Society WG)

**Roberto Boschelli** – Conservatorio di Cosenza, Italy (Member of the AEC-SMS Transnational Mobility WG for IRCs)

**Siri Storheim** – Norwegian Academy of Music, Norway (Member of the AEC-SMS Learning and Teaching WG)

**Camilla Overgaard** – Royal Academy of Music, Aarhus/Aalborg, Denmark (Member of the AEC-SMS Entrepreneurship WG)

**Baptiste Grandgirard** – Pole Alienor/CESMD, Poitou-Charentes, France (Member of the AEC-SMS Diversity WG)

**Ruth Fraser** – Koninklijk Conservatorium The Hague, The Netherlands

**Esther Nass** – AEC (Working Group Coordinator)

### **European Jazz Network (EJN) Task Force**

The AEC and the EJN have engaged in a collaboration between their respective members with the aim of supporting emerging artists coming from formal HME and entering the market. In the framework of their new Creative Europe granted projects for networks 2017–2021, they produced a tangible output out of their longstanding dialogue: a joint project between conservatoires and festival/clubs to support the career of young artists at international level.

**Ola Bengtsson** – Royal College in Stockholm – Fasching (EJN Member), Sweden

**Jaak Soäär** – Estonian Academy, Tallinn – Jazzcar, Estonia

**Peter Lesage** – Hogeschool Gent School of Arts – JazzLab Series / Handelsbeurs, Belgium

**Angelo Valori** – Conservatorio, Pescara – Pescara Jazz Festival, Italy

### Pop and Jazz Platform (PJP) Preparatory Working Group

The PJP preparatory WG is in charge of the organisation of the AEC Annual PJP meeting. It aims to promote and support higher education in popular music and jazz in the widest definition of those terms.

**Lars Andersson** – Malmö Academy of Music, Malmö, Sweden (Chair)

**Hannie Van Veldhoven** – Utrechts Conservatorium, Netherlands

**Udo Dahmen** – Pop Akademie, Mannheim, Germany

**Linda Bloemhard** – Codarts, Rotterdam, Netherlands

**Susanne Abbuehl** – Lucerne University of Applied Sciences and Arts, Switzerland

**Jere Laukkanen** – Metropolia University of Applied Sciences, Helsinki, Finland

**Paulina Gut** – AEC (AEC office representative)

### European Platform for Artistic Research in Music (EPARM) Working Group

The EPARM WG is responsible for organising the AEC Annual EPARM meeting. Its objective is to strengthen the understanding of artistic research as a mean of promoting deeper musical engagement.

**Peter Dejans** – Orpheus Institute, Ghent, Belgium (Chair)

**Leonella Grasso Caprioli** – Conservatorio di Vicenza, Italy

**Kevin Voets** – Artesis Plantijn Hogeschool, Antwerpen, Belgium

**Henrik Frisk** – Royal College of Music, Stockholm, Sweden

**Sara Primiterra** – AEC (AEC office representative)





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