



Association Européenne des  
Conservatoires, Académies de  
Musique et Musikhochschulen

# Annual report 2021

Members, activities, policies and finances

## About the AEC annual report 2021

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 2021, 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 2021 annual accounts. In this Annual Report, only the key elements of the Annual Accounts are included, but members wishing to receive the entire AEC 2021 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 ([www.aec-music.eu](http://www.aec-music.eu)).

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AEC

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## 1. Message from the President

It is a great pleasure to present the Annual Report for 2021 of the Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC). After the challenging year 2020, marked by the fight against the Covid Pandemic, 2021 has opened for a careful journey back to normality. Gradually it has become possible to take up ordinary on-the-site activities. Learning, teaching, musical practice, and research are again filling our institutions with life and creativity, and in Brussels, the staff is back at the AEC office.

The major AEC events have moved from purely online to hybrid formats during the year. In February and March, the PJP- and the EPARM- platforms had to be organised as online events, while the events in the autumn, the IRC meeting in Vigo, the Early Music Platform in Trossingen, and the Congress in Antwerp luckily could all be organised on the site and online.

The presentation and discussions on the final results of AEC's flagship project AEC – SMS Strengthening Music in Society 2017-21 shaped the basis of the Congress programme for the Congress in Antwerp. Central elements of the many-faceted project were expressed in the academic paper, *Musicians as "Makers in Society."* The paper problematises the fundamental opportunities and challenges in making higher music education (HME) more relevant in society. It argues that HME institutions should not only react to societal developments but aim at proactively shaping and promoting these developments.

Besides the SMS project, the AEC participated in an increasing number of European collaborative projects, most of them funded by Erasmus+ Strategic Partnerships and Creative Europe.

The Covid pandemic and the need for recovery have been key to AEC's advocacy agenda. Other main topics have been related to the implementation of the European Union's 2021-2027 budget, the new Erasmus + Program, the new European research funding program, the launch, and follow-up work of

the Porto Santo Charter, and the involvement discussions to shape the future of the higher education sector in Europe.

Despite turbulent times, the AEC has managed to maintain a high and stable number of member institutions and has succeeded in maintaining a healthy and well-balanced economy, not least due to the Sustainability plan adopted by AEC General Assembly in 2017.

I want to thank all AEC members for their significant contribution and will express my deep gratitude to the AEC Chief Executive Stefan Gies, Deputy Executive Linda Messas, and the Executive Committee and Council members for their wisdom and support. I would also like to thank the dedicated office team for their excellent work throughout 2021.

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



## 2. AEC's 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 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.

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.

### 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 2021, progress has been made in relation to each of these pillars, through a range of events, activities and projects, as reported in the following pages.

It should be noted that, at the General Assembly meeting, which took place on Saturday 6 November 2021, a number of important decisions were made. The General Assembly approved a revised version of the AEC Statutes and a revised and extended Strategic Plan for AEC (2016–2023).

### 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: 11–14 February, online.
- Theme: *The creative artist – the creative teacher.*
- Number of participants: 263.

The Pop and Jazz Platform (PJP) Meeting took place online on 11–14 February with a record number of 263 participants from more than 95 institutions. Since there was no possibility to host the event in presence due to the sanitary situation, the PJP working group decided to explore new forms of communication organising this online meeting full of inspiring contributors, insightful presentations and opportunities for online networking. In total 4 main speakers, 2 parallel sessions, 18 open floor speakers and 5 pre-conference sessions were hosted at this event. For more information on this event, please visit the [2021 PJP Meeting webpage](#).

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

- Date and location: 18–20 March, online.
- Number of participants: 342.

The eighth EPARM conference (which corresponds to the 10th gathering of the platform) welcomed music researchers, educators, performers, and composers to a three-day exploration of artistic research in music. The edition was supposed to take place in 2020 at the Royal Academy of Music in London,

but it was postponed to 2021 during the pandemic. Unfortunately, the plans had to change again due to the resurgence of the pandemic in late 2020 and the programme arranged for the 8th edition of the EPARM Conference was adapted to an online setting.

The 8th EPARM Conference was presented in collaboration with the AEC Strengthening Music in Society (SMS) project, which organised a pre-conference workshop on Artistic Research-based music education and a session about the concept of the Researching Artist. The topic of artistic research in society was addressed during around table with contributors from different disciplinary perspectives, including fine arts and architecture. For more information on this event, please visit the [2021 EPARM website](#).



## Annual Meeting for International Relations Coordinators (IRCs)

- Date and location: Online sessions on 3,13 and 24 September. In-presence on 16–18 September, Vigo, Spain.
- Theme: *Call to Action: working towards inclusiveness and recognition in the new Erasmus programme.*
- Number of participants: 226 (83 in-presence and 143 online)

To celebrate the 20th anniversary of the IRCs Meeting, the whole month of September was filled with a rich and complex programme. This year's edition was the first IRCs Meeting organised in a hybrid form, with both online and in-person activities spread between 3 and 24 September, with the culmination of the in-person gathering that took place on 16–18 September at the Conservatorio Superior de Música de Vigo, Spain. 83 participants came to Vigo to enjoy presentational sessions and real-life networking, while 143 participants joined the event remotely.

The key topics were diversity and inclusion, recognition of study achievements (challenges, solutions and opportunities), updates on the EASY online application system, and how to continue the collaboration with UK conservatoires after Brexit. For more information on this event, please visit the [2021 IRC Meeting webpage](#).

## AEC Early Music Platform

- Date and location: 8–9 October, Staatliche Musikhochschule Trossingen, Germany.
- Theme: *Historically Informed Performance – Is it enough to just be informed?*
- Number of participants: 88 (62 in-presence and 26 online).

This year's AEC Early Music Platform meeting was organised in a hybrid format, with both online and in-person participants. During the two-day event,

participants got to benefit from a rich and full programme. The meeting featured keynote speeches, lectures and discussions in different formats, panel debates, breakout groups and concerts. Over 20 speakers contributed to this year's program covering a variety of topics and giving their insight to the main question of the event "Is it enough to just be informed?". For more information on this event, please visit the [2021 AEC Early Music Platform website](#).



## 48th Annual Congress and General Assembly

- Date and location: 3–6 November, Royal Conservatoire in Antwerp, Belgium (RCA) and online.
- Theme: *Building Bridges: Artists as Makers in Society*.
- Number of participants: 370 (250 in-presence and 120 online).

The AEC Annual Congress and General Assembly 2021 was the first one organised in a hybrid format. Over the course of 3 days, over 100 speakers contributed to 30 sessions. The programme offered the usual mix of workshops, discussion forums, best practice presentations, panels, and plenaries.

The title *Building Bridges: Artists as Makers in Society* was related to the SMS project whose final outputs were presented at this congress. The motto Artists as Makers in Society underlines the responsibility that each individual artist, as well as institutions for professional artistic training have towards the society as a whole and for the well-being of individuals and communities now and in the future.

This Congress addressed some of these issues offering the usual mix of workshops, discussion forums, best practice presentations, panels and plenaries to further investigate the question of how to concretise the intention of strengthening the role of the artist as a maker in society and how to implement and to embed it into the day-to-day work of HME institutions. In terms of content, this included among other topics: diversity, interdisciplinarity, power relations, reaching out to new audiences, innovative forms of presenting and disseminating music or digitisation. For more information on this event, please visit the [AEC Annual Congress and General Assembly webpage](#).



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

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'Strengthening Music in Society' has focused on the education of the next generations of professional musicians through higher music education institutions (HMEIs): what is needed in developing this education to ensure that emerging professional musicians are able to make flourishing lifelong careers and contribute to the societies in which they live; and equally in what ways these institutions may strengthen the part they play within their own localities, and the societal impact they have through the work they do with young musicians.

The following seven strands formed the heart of the work programme for each year and were carried out by several working groups (see section 10. People of this report):

### Strand 1. Music's and Music Higher Education Institutions (HEI's) Role in Society

Objective: To raise consciousness of contemporary potential and challenges for musicians and HMEIs in society, and how these interact with the complex responsibilities that HMEIs have, artistically, educationally, economically, socially and environmentally.

Outputs:

- A [selective annotated bibliography](#) related to the themes addressed by the SMS project (in order to ground the entire SMS project in research).
- An [academic paper informed by research](#) Musicians as "Makers in Society": A Conceptual Foundation for Contemporary Professional Higher Music Education published in the Journal *Frontiers in Psychology – Performance Science* addressed to students, staff and leaders in HMEIs as well as to representatives of the professional world

and to policy makers – making the case for a paradigm shift in higher music education in order to make it more relevant.

- A [20-minutes video introducing the academic paper](#) in order to encourage students, staff and leaders in HMEIs to reflect on the conceptual paradigm proposed and to foster discussion and critical debate with colleagues, sector networks, and locally with relevant communities and policy makers.

### Strand 2. Diversity, Identity, Inclusiveness

Objective: To encourage Music HEIs to open their educational offer so as to answer the needs and requirements of diversity and promote inclusiveness throughout their activities.

Outputs:

- A first online 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 how such practices enable the engagement of new audiences and communities.
- A second online publication entitled [Decentering curricula: questions for re-evaluating diversity and inclusiveness in HMEIs](#), which includes a framework of common questions that allow institutions to consider a wide range of factors and premises according to their own unique circumstances, that can be used as a self-assessment tool.
- An interactive eBook entitled [Artistic Plurality and Inclusive Institutional Culture in HME](#), combining both publications into a holistic framework for reflecting upon and evaluating diversity, identity and inclusiveness in HME today, supported by a wealth of examples of inspiring practices across Europe and beyond.

### Strand 3. Entrepreneurial mind-set for musicians

Objectives: To embed entrepreneurial skills in the education of the artist in order to better prepare students for the challenges they will face in their future role as musician-entrepreneur. To enable artists to gain new skills which will enrich their professional life and help them embrace their chances on the labour market.

Outputs:

A [Web App 'Make Music Work' on entrepreneurship](#), designed to inspire further reading and discussion among students, teachers and management of HMEIs.

- [Podcasts 'Music in Society - Nurturing the entrepreneurial mindset in higher music education'](#), in five episodes:
- Contributions to designing and organising [bootcamps and related teacher trainings](#) – to learn how to design an entrepreneurial bootcamp for students.

### Strand 4. Internationalisation and transnational mobility

Objective: To help music students and teachers to internationalise their careers and activities.

Outputs:

- 4 editions of the [AEC Annual meeting for International Relations Coordinators](#).
- A [Reflection Paper 2018](#) – Looking back at the past while imagining the future of internationalization of Higher Music Education.
- The 2020 [Manifesto of the AEC International Relations Coordinators Community](#) and related Video.
- [Articles on Internationalisation and Transnational Mobility](#) on the SMS website, such as Being International at Home by Integrating Other

Cultures at Local Level; The Future of Employability in Music; Huis clos ('No exit') – International music students during the pandemic, How Institutions reacted to the pandemic: some experiences from the IRCs.

- A [Call for Flexibility](#) related to the consequences of the Pandemic on the new academic year for international students.
- Contribution to the [Erasmus 500 Campaign](#) and to the Erasmus University Charter.
- [Improvements of the functionalities of the EASY system to meet the needs of the users](#): EASY has been opened to other artistic disciplines in addition to music, a consistent body of User Support Material (manuals and webinars) has been developed and made available to all users and, finally, the connection to the Erasmus Without Paper ecosystem has been established.

### Strand 5. Shaping the musician of tomorrow through innovative learning and teaching

Objective: To provide new learning and teaching models/forms enabling Music HEIs to educate creative, reflecting and communicating musicians/cultural workers able to deal with the changing professional context (future role of musician-entrepreneur, increased diversity of audience, etc.).

Outputs:

- **Conferences and symposia:** conference *Becoming musicians – student involvement and teacher collaboration in higher music education*, online conference [Students as researching artists – music, technology and musicianship](#), a researchers' colloquium on low latency streaming in music learning and teaching, a digital symposium on assessment, critique and reflection in higher music performance education.
- [an anthology Becoming musicians – student involvement and teacher collaboration in higher music education](#).

- a [special edition of the Journal of Music, Technology and Education](#) dedicated to digital tools in higher music performance education.
- further articles and interviews.

The WG has operated the joint **Platform for Learning and Teaching in Music Performance Education (LATIMPE)** set up by AEC and the Norwegian Academy of Music (NMH). Latimpe launched its webpage [www.latimpe.eu](http://www.latimpe.eu) in October 2018, presenting projects and practices exploring learning and teaching in higher music education from various European institutions.

### Strand 6. Teacher Education in the Digital Age

Objectives: To encourage the use of digital media and digital-based learning tools in music teaching. To increase the quality of early childhood music education, and thus extend the audience of tomorrow.

Outputs of the Digitisation WG, in charge of pursuing the first objective:

- an [online database](#) featuring data on the use of digital learning tools in music education institutions.
- a [webinar on digitisation in music education](#) targeting music teachers working in music schools was organised on 1–2 October, with 80 participants from all over Europe.
- numerous [articles](#) reporting and reflecting on its work, its findings, the data collected and future perspectives: *Digitisation in music education*, *Analysis of collected digital practices in HME institutions*, *Reflections of the AEC-SMS Digitisation Working Group on the current COVID-19 situation*, *Imitate or innovate? A reflection on the road ahead in digitising education*, *The Long And Winding Road: exploring the landscape of*

*Digitisation in (Higher) Music Education, A new season for digital Access the database music education.*

The Digitisation Working Group was composed of representatives of AEC, European Music School Union (EMU) and European Association of Music in Schools (EAS).

Outputs of the WG on Early Childhood Music education (ECME), in charge of pursuing the second objective:

- **Collection of data** on ECME practices in European music schools.
- A [Guidebook for ECME](#) which provides ideas from literature and their own experience as early childhood music practitioners and researchers, with the hope that it will stimulate interest in the magical world of music in the early years. The book shall help to establish music lessons with young children all over Europe. For teachers who have to earn their living with their profession, this can even open up a new facet in their professional portfolio.
- A webinar on ECME, to introduce the topic to participants from countries with no or little tradition in addressing this age group through targeted pedagogical measures, while at the same time bringing together different European perspectives on the topic for participants with more experience in the field.
- Contributions to the AEC's, the European Music School Union's (EMU) and the European Association for Music in School's (EAS) annual congresses and events.

The ECME Working Group was composed of representatives of AEC, EMU and EAS.

## Strand 7. Involving Youth – students' input in shaping their education

The Student WG (SWG):

- fulfilled a key position in the SMS project, linking the different WGs and contributing to the deliverables of all other project strands, through the presence of a student WG members in six of the other WGs.
- [strengthened student voice in the AEC and the AEC member institutions](#): the SWG connected with student participants at AEC events both online and in presence, contributed to several sessions, and two members of the SWG were co-opted to take part in AEC Council meetings from 2019 onwards.
- took the [first steps towards the establishment of a new organisation called EPASA: European Performing Arts Students' Association](#).

Finally, the project also resulted in strengthened cooperation with several organisations in the music education sector, higher arts education sector, higher education sector as well as cultural policy sector

To access the outputs of the SMS project, please read the [AEC-SMS Outputs Brochure](#) and visit the [project website Strengthening Music in Society](#).



## 5. AEC Involvement in projects

### Erasmus+ Strategic Partnerships

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

The main objective of this project was to experiment and then develop and implement a set of new distance learning modules, while at the same time promoting enhancement and deployment of new features in LoLa and other tools that are tailor-made for remote ensemble playing and remote music education. Because of the pandemic, most of the activities of the project have been put in standby but a major demonstration of a three-point connection performance has been delivered at the AEC Congress. For more information, please click [here](#).



#### NEWS IN MAP (2019–2021)

The News in Map project proposed a new map for the path from music studies to the career, with a fundamental step: the self-leadership for a new employability. The aim was to implement new courses in Music HEIs such as psychology, leadership, management, motivation strategies to increase performance, team building, business creation, marketing, touring/event to enhance employability in the greater music career. For more information, please click [here](#).



#### EOALAB – Triggering innovation in the field of opera (2019–2021)

Based on the concept of shared education, the vision of this project – which ended in December 2021 – was to trigger innovation in the opera field in Europe and beyond. The project created three main outputs:



- A manual on shared education which is targeted at curriculum and policy makers at HMEIs.
- Findings from conceptual work and immediate experiences of the experimental training sessions on new opera making, which lead to policy recommendation for HMEIs.
- New approaches to language learning and teaching in opera.

For more information, please click [here](#).

#### DEMUSIS (2019–2022)

The project aims to strengthen the entrepreneurial capacities of academic musicians to use technology artistically, creatively and responsively in a general and cultural context. The goal is to provide sustainable careers for musicians by providing knowledge, skills, and an understanding of how to work on their own and how to manage their own careers. For more information, please click [here](#).



#### PRIhME – Stakeholder Assembly on Power Relations in Higher Music Education (2020–2023)

The project's aim is to strengthen the cooperation and networking between organisations around the issues of power relations in the HME sector, thus leading to more healthy and sustainable careers for both the stakeholders within HME and their graduates. A key outcome of PRIhME is giving HMEIs a true understanding of the traditions and norms we perpetuate that can create power inequities.



In 2021, PRIhME's assembly consisting of 50 students, staff and faculty from 9 partner institutions met online for the first time. It was the first in a series of four assemblies. The objective was to understand power and power relations and to offer recommendations to help HMEIs develop safer and more

inclusive learning environments. To learn more about the assembly, please visit the [PRlhME project website](#).

### **HarMA+ – European landscape of teaching practices and pedagogical innovation in HMEIs’ – Music theory fields (2020–2023)**

This project recognises the need to develop collaborative tools, share knowledge and transfer pedagogical innovation in the very specific field of music theory in Music HEIs throughout Europe by working towards a pedagogical approach. For more information, please click [here](#).



### **RAPP Lab – Reflection-based Artistic Professional Practice Lab (2020–2023)**

RAPP Lab explores how the reflective methodologies of artistic research empower musicians to creatively respond to the economic-cultural environment they are facing. Gaining new knowledge through reflectiveness and critical thinking empowers students, graduates and teachers in their art-making, but also helps them to develop new economic and cultural roles and, as a consequence, to widen and increase students’ future cultural participation. For more information, please click [here](#).



### **LOTUS – Leadership and Organisation for Teaching at European Universities (2020–2023)**

This project aims to develop a programme for capacity building in Learning&Teaching (L&T) strategic change management, mainly targeting vice-rectors in charge for L&T. It emphasises the role of leadership and participatory approaches for implementing L&T strategies, involving staff and students across the institution. It will also promote inter-university exchange and collaboration by exploring how higher education networks, L&T organisations, and governments can support them. For more information, please click [here](#).



### **FAST45 – Futures Art School Trends 2045 (2021–2023)**

The FAST45 aims to imagine, map and shape a higher arts education landscape where participation, research, and education in the arts play a crucial and integrated role within the sector and society as a whole. Educators, researchers, students and business professionals together, are in the process of creating scenarios with the aim to operationalise them in policy papers, long-term collaborations and valuable tools that will empower arts institutions to not only anticipate an unknown future, but to actively shape it. For more information, please click [here](#).

### **GloCoDa – The Global Conservatoire for a Digital Age (2021–2023)**

This project aims to transform the quality and methods of online teaching in performing arts higher education. The project responds to the rapid demand for online learning during Covid, and the urgent need to develop accessible, inclusive, professionally-informed and practice-led courses for 21st century performers-in-training. The project focus on developing courses that are digital by design and digital in content, enabling students to develop high level skills in digital fluency, global citizenship and cross-cultural collaboration. For more information, please click [here](#).



### **TUNE – Traditional Music Undergraduate Network in Europe (2021–2024)**

The TUNE project aims to promote strategic and structured cooperation between the partner HEIs through the development, testing, evaluation, and implementation of an innovative model for virtual and blended mobility in traditional music undergraduate programmes. This model will use an online platform and other digital tools in concert with intensive week programmes, thereby embedding internationalisation (both ‘at home’ and abroad) in the undergraduate curricula at all five partner HEIs. For more information, please click [here](#).

## Creative Europe projects

### ECMA Pro (2020–2024)

The general aim of the ECMA PRO project is to support young professional chamber music ensembles in the development of their international careers and to explore new performance formats. The project further develops the already existing set up of ECMA (European chamber music Academy), a further education program for young ensembles in Europe based on a cooperating between educational institutions and festivals from all over Europe. The project features various activities such as: workshops on career skills, showcases, workshops for musicians on how to engage with new audiences and how to innovate traditional concert formats within a regular venue.



- AEC's role and responsibilities within this project are related to the communication and dissemination of the project outcomes and activities. For more information, please click [here](#).

### OPERA IN CANTO (2018–2021)

This project had 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 centres, and a close collaboration with the educational sector, it stimulated 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](#).

## Other projects and networks in which AEC was involved

### METRIC – Modernizing European Higher Music Education through Improvisation (2019–)

METRIC has the aim to focus on the modernisation of higher music education through intensive international cooperation in the field of improvisation. This aim is based on the conviction that improvisation education can have a notable effect on existing curricula in higher music education institutions. Through a continuous process of mutual enrichment, METRIC wants to support the development and improvement of improvisation teaching, performance and research. In doing so, it also wants to take care of genres and styles with less-established activity in improvisation. For more information on the network, please click [here](#).



- AEC serves as coordinator of the METRIC network. For more information on this service provided by AEC, please click [here](#).

## 6. Communication and services

### COMMUNICATION

The AEC Office has analysed the tools and channels the association uses to reach its target audiences in order to ensure efficient communication. Most of the communication channels described below have experienced a notable increase in traffic throughout 2021 in line with the implementation of the AEC Communication Strategy.

#### AEC website

- **234,787 page views**
- **70,090 users**



#### Newsletter

In 2021 a total of **11 newsletters** have been sent, reaching almost **3,000 readers**.



#### Facebook

In 2021, the number of people who liked the AEC Facebook page **increased by 11%** reaching up to **3,658 followers**.



#### Twitter

In 2021, AEC Twitter account gained **97 followers** while the total number of likes on the tweets is **702**.



### SERVICES

#### Vacancy Platform

The AEC Vacancy Platform continued being very active on the AEC website in 2021, with:



**14,119 visitors**  
**68 new vacancies posts**

#### EASY system

Through 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 2021, EASY went through its **5th** year of operation with **122** institutions joining it.



#### Coordination of institutional networks (service offered since 2019)

The AEC Office staff supported the organisation and activities of the [METRIC network](#) (Modernizing European Higher Music Education through Improvisation).



## 7. Advocacy and partners

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During 2021, the COVID-19 epidemic and its consequences as well as questions related to the concrete implementation of the European Union's 2021–2027 budget were the most important topics on the agenda.

**Throughout the year, AEC monitored all policy developments in the fields of culture and education and informed its members via its monthly newsletters:**

- AEC issued regular updates for its members on the progress made by the European institutions towards reaching agreements on the Erasmus programme and on the conditions for the continuation of the Creative Europe programme.
- AEC shared information on the launch of various calls for projects and on the publication of the CulturEU Funding Guide and webtool providing an overview of the funding opportunities for the cultural and creative sectors in EU programs 2021–2027 as well as on statements and initiatives of the Cultural Creators Friendship Group (CCFG) (with the Culture Committee of the European parliament) to promote cultural policy.
- AEC regularly informed its members about the role and political influence of the EU Council Presidencies and shared some highlights from the Portuguese presidency (first half of 2021) which was committed to having a focal point 'on access to culture and participation in cultural life, based on the relationship between the arts and education'.
- AEC shared with its members reports and studies about making music and teaching music under pandemic conditions.

Following the withdrawal of the UK from the Erasmus programme, **AEC took action to fill the gap between the ERASMUS programme and the Turing Scheme** proposed by the UK government. Together with the colleagues from Conservatoires UK, AEC set up a platform to facilitate exchange and to provide transparent, reliable and legally secure framework conditions for the conclusion of agreements on student exchanges. Unlike the Turing Scheme, this would actually allow to at least somehow continue bilateral student mobility between Music HEIs in England, Scotland and Wales on the one hand, and institutions from the Erasmus countries on the other.

**AEC took part a Stakeholder Group on the Transformation of Higher Education in Europe** which is a think tank set up by the European Commission's Directorate-General for Education, Youth, Sport and Culture bringing together stakeholders from the field of higher education. A total of eight half-day hearings were scheduled from March to September 2021, in which fundamental questions on how to further develop and shape the future of the HE sector in Europe were discussed on the basis of the strategic decisions made by the European Commission. Among others, AEC participated in the online stakeholder workshop on the '*Opportunities and challenges of Artificial Intelligence (AI) Technologies for the Cultural and Creative Sectors*'.

**A significant part of the AEC advocacy activities is making new and maintaining existing partnerships with other organisations.** These are especially organisations that are active in the fields of art, culture, music or higher education and are, as AEC, doing advocacy on a European level (see list of partners below). It goes without saying that when it comes to representing political interests, it is advantageous to join forces and to present and remind specific demands in coordinated action.

On the one hand, presenting claims in joint action and speaking with one voice strengthens the visibility of the sector as a whole and the credibility of the positions represented. On the other hand, AEC is also proactively involved in developing common strategies to represent the interests of the music sector and the cultural sector at an umbrella level.

This is done, among other activities, by regularly suggesting AEC representatives as candidates for the boards of important umbrella organisations in the field. During 2021, the AEC CEO (Stefan Gies) served as member of the board of Culture Action Europe Board, the AEC General Secretary Harrie van den Elsen was elected to the board of the European Music Council and the former member of the AEC Council, Jacques Moreau, represented the AEC as member of the Executive Board of the International Music Council (IMC).

Mutual invitations to the major annual congresses of the relevant associations and organisations are an expression of the regular and intensive maintenance of partnerships, and this was reflected by the fact that representatives from ELIA, EAS, EMU, CAE, NASM and SEADOM, to name only a few, took part in the AEC Annual Congress 2022.

Partnerships also breathe life by creating synergies in joint actions. To name only some chosen joint activities:

- Together with more than 100 other organisations, AEC signed an open letter to the European Commission claiming fair and appropriate financial support for the music sector in the context of the pandemic recovery (i.e. that 2% of the funding granted by the European Commission to the nation states from the Corona Recovery Fund should be earmarked for art and culture).
- AEC supported the initiative Rescue Horizon Europe (launched by members of the European Parliament) against a budget cut by 15% of

Horizon Europe, the EU's central research funding program compared to 2018 – but also highlighted on that occasion that the text should not have consistently and exclusively referred to science, giving the impression that humanity research and the arts would not at all contribute to innovate and further develop our societies.

- AEC collaborated with Opera Europa on the occasion of World Opera Day on 25 October.

## AEC Partner organisations



## 8. Financial Report

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2021 has been a positive year for AEC's financial situation: AEC has ended the year with a **substantial surplus of 19.435,05 €**, which will reinforce the Association's financial reserves. Two key factors account for this:

1. **Flexibility of the Creative Europe programme of the European Commission:** the AEC-SMS project (grant for 'European Networks'), which AEC received, did not only support its think tank activities but also its more regular activities (communication, events, etc.) and the related staff costs.
2. **Successful implementation of the Sustainability Plan 2019–2022:** the principles of this plan were approved by the AEC General Assembly in November 2017 and consist of restructuring AEC's income strands by progressively increasing the proportion of membership fees in AEC income<sup>1</sup>.

In 2021, both the overall income and the overall expenditure have respectively increased by about 120.000,00 (compared to 2020): the income from 845.759,41 to 967.869,00 € and the expenditure from 829.946,21 € to 948.433,95 €. The simplified version of the 2021 accounts presented below shows the figures from 2020 for the purposes of comparison.

The three main sources of income of the Association remained membership fees (36% of the total income in 2021), subsidies from the European Commission (38%) and events registration fees (11%):

- The income from membership fees has increased by 3% compared to 2020 (i.e. more than 10.000,00 €).

- The income from subsidies has increased by 21% compared to 2020 (i.e. around 77.000,00 €). Usually, a substantial part of the income coming from AEC's continued involvement in many European projects is transferred to the following year as a precautionary measure. In 2021, most of this income is kept in 2021 in order to cover exceptional charges (see below in expenses). This explains why this source of income represents a bigger share of the total income in 2021 than in previous years.
- The income from events registration fees has increased by 42% (i.e. more than 43.000,00 €), due to the organisation in presence of the two major AEC events (after the 2020 editions held online due to the travel restrictions).

Other sources of income included:

- the amount reimbursed by MusiQuE, which is composed of staff costs for the AEC staff members serviced to MusiQuE, as well as of a fixed percentage of overhead costs. As MusiQuE was particularly hit by the consequences of the COVID-19 outbreak, AEC agreed to lower MusiQuE's reimbursement.
- the fee collected from institutions taking part in EASY, which raised by 9% (i.e. more than 7.500,00 €). This fee represents almost 9% of the total income in 2021.
- the fee collected from some member institutions for the coordination of the METRIC network.

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1 The raise is based on the principle of solidarity: the level of the Gross National Income (GNI) of the countries where member institutions are situated is better taken into account and also the size of the institutions (according to the number of students) is considered. This means that larger member institutions situated in richer countries face a significant increase, while the fees charged on small-sized institutions situated in countries with lower GNIs remain unchanged or even decrease.

As in other years, AEC's expenditure consisted mostly of staff costs (51% of the total expenditure against 54% in 2020), project expenditures (31%, against 23% in 2020) and events, travel and office costs (12%, against 13% in 2020):

- Staff costs have increased by over 39.000 € compared to 2020, due to the implementation of a structural salary raise planned over four years<sup>2</sup>, the implementation of higher and fairer internship fees and the distribution of monthly allowances for teleworking.
- Goods & services (including events and project costs) have increased by around 28.000 €, due to the resuming of AEC activities in presence from September 2021 onwards.

In addition, a provision of 50.000 € has been added to the 2021 expenditure (as an exceptional charge) as AEC is currently undertaking a process to regularise its VAT situation, which will result in AEC having to pay VAT on some of its income and expenses to the Belgian authorities.

As a result of all these developments, a surplus of 19.435,05 € has been generated in 2021, which brings the amount of reserves to 86.575,79 €. **The third implementation year of the Sustainability Plan has proved to be successful and AEC is progressively building its reserves as planned.**

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2 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.



## AEC Balance Sheet 2021

<b>Assets</b>		<b>340,070.40</b>
<b>A</b>	Short-term debts (of up to one year) to be received	207,416.27
<b>B</b>	Liquid means	125,159.25
<b>C</b>	Accruals	7,494.88

**A** includes membership fees and events fees for 2021 which had not yet been paid to AEC by 31/12/2021, as well as subsidies and other income still to be received by AEC in 2022.

**B** is the amount of cash which AEC possessed on 31/12/2021 in its accounts (AEC General and Reserves).

<b>Liabilities</b>		<b>340,070.40</b>
<b>D</b>	Results since 2013	86,575.79
<b>E</b>	Short-term debts (of up to one year)	175,141.16
<b>F</b>	Accruals	78,353.45

**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 2021 expenses, but which relate to invoices received and paid in 2022, as well as the amount of the holiday pay reservation and other salary costs for 2021 paid in 2022.

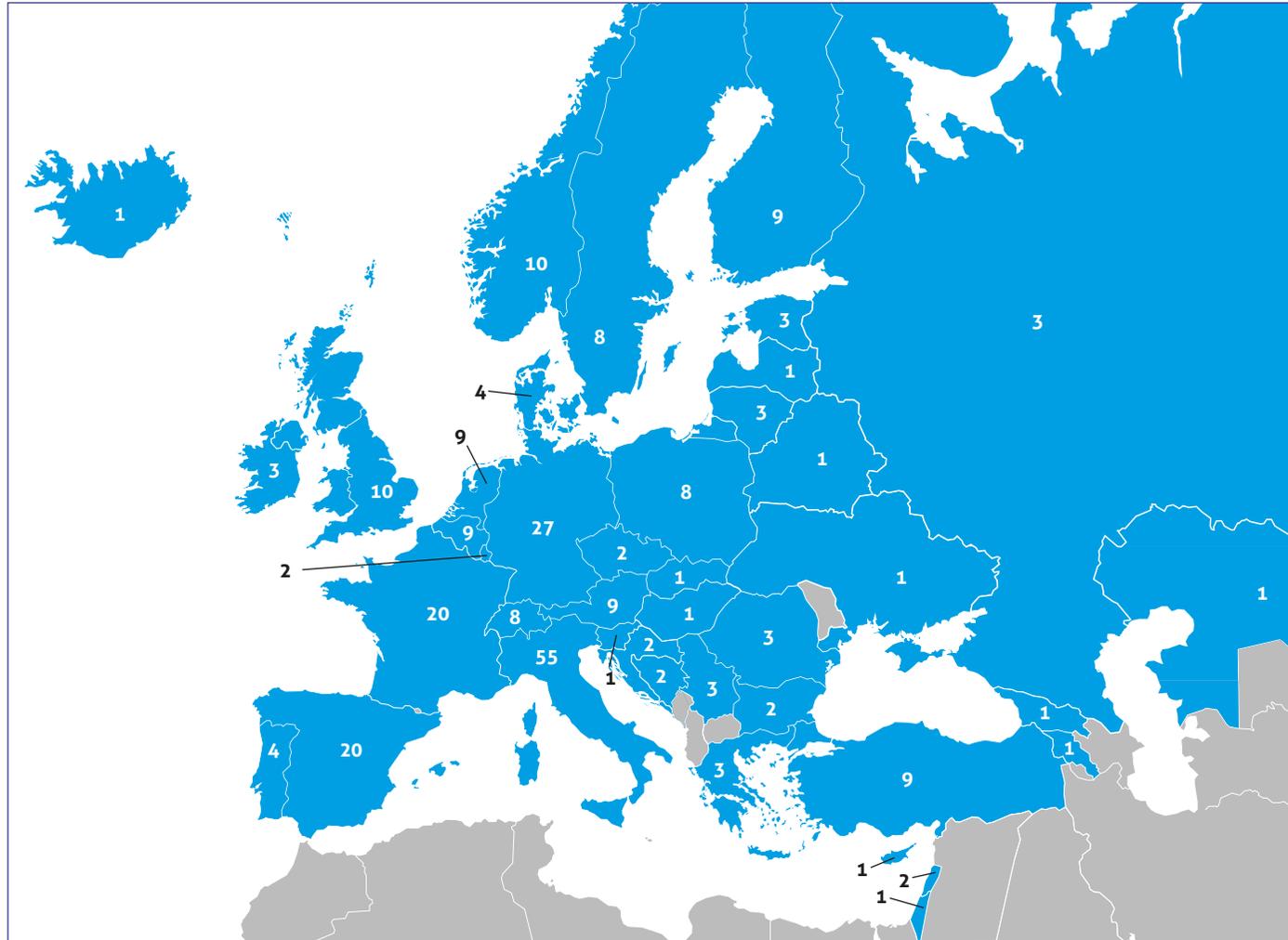
**F** consists of a part of a multiannual subsidy that AEC has received in 2021 for a project coordination and which has been transferred to 2022 (28.033,45 € for PRIhME) and various payments received by AEC in 2021 for invoices and events related to 2022.

## AEC Profit-and-loss statement 2021 (with 2020 for comparison)

	2021	2020
<b>Income</b>	<b>967,869.00</b>	<b>845,759.41</b>
Membership Fees	344,982.83	334,942.26
Events Fees	105,041.24	61,367.98
Subsidies (i.e. project funding)	369,176.80	291,791.96
Contributions from partner institutions to EASY Pilot project	83,550.29	75,886.00
Reimbursement of staff and overhead costs from MusiQuE	60,000.00	80,036.42
Service fees (application writing and coordination METRIC network)	4,560.60	-
Other (including re-invoicing expenses)	557.24	1,734.79
<b>Expenditure</b>	<b>948,433.95</b>	<b>829,946.21</b>
Staff costs (salaries incl. restaurant checks, social security, pensions, holiday pay reservation) plus Student Interns and Staff development costs	488,207.05	448,733.66
Goods & services (including events and legal expenses)	386,562.15	358,081.98
Provision for VAT regularisation	50,000.00	-
Written-off debts	10,112.46	11,354.71
Discounts on membership & events fees (early bird rates)	13,040.63	11,447.42
Bank charges	511.66	328.44
<b>Result</b>	<b>19,435.05</b>	<b>15,813.20</b>

## 9. Members

### AEC members



- Armenia 1
- Austria 9
- Belarus 1
- Belgium 9
- Bosnia and Herzegovina 2
- Bulgaria 2
- Croatia 2
- Cyprus 1
- Czech Republic 2
- Denmark 4
- Estonia 3
- Finland 9
- France 20
- Georgia 1
- Germany 27
- Greece 3
- Hungary 1
- Iceland 1
- Ireland 3
- Israel 1
- Italy 55
- Kazakhstan 1
- Latvia 1
- Lebanon 2
- Lithuania 3
- Luxembourg 2
- Netherlands 9
- Norway 10
- Poland 8
- Portugal 4
- Romania 3
- Russia 3
- Serbia 3
- Slovakia 1
- Slovenia 1
- Spain 20
- Sweden 8
- Switzerland 8
- Turkey 9
- UK 10
- Ukraine 1

**AEC also has members in:** Australia (4), Canada (4), China (5), Malaysia (1), Qatar (1), Singapore (1), Thailand (1) and USA (6)

## New Members

In 2021, the AEC has welcomed several new members, reaching a community of 287 institutions from Europe and beyond.

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

- Maltepe University Conservatory, Turkey.
- Conservatorio Statale di Musica 'C. G. da Venosa', Italy.
- NAAOS – National Academy of Advanced Orchestral Studies, Portugal.
- Pilea-Hortiatis Municipal Conservatory, Greece.
- BAU Bahçeşehir University Conservatory, Turkey.
- Istituto Superiore di Studi Musicali 'G. Verdi', Italy.

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

- Accademia Stauffer, Italy.
- Qatar Music Academy, Qatar.



## 10. People

Finally, AEC would like to highlight the work of the different people involved and thank them for making 2021 a successful year.

### Council Members

#### President

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

#### Vice-Presidents

**Elisabeth Gutjahr** – Mozarteum University Salzburg, Austria

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

#### Secretary General

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

### Council Members

**Jeffrey Sharkey** – Royal Conservatoire of Scotland, Glasgow, United Kingdom

**Ivana Perković** – Department of Musicology, Faculty of Music, University of Arts, Belgrade, Serbia

**Kathleen Coessens** – Director of Music Department, Conservatoire Royal de Liège, Belgium



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

**Claire Michon** – Pôle Aliénor Poitiers-Tours, France

**Lucia di Cecca** – Conservatorio di Musica “Licinio Refice”, Frosinone, Italy

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

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

**Rico Gubler** – Musikhochschule Lübeck, Lübeck, Germany

**Miranda Harmer** – (Co-opted Representative of the Student WG and Network) – Leeds College of Music, UK

**Eline Accoe** – (Co-opted Representative of the Student WG and Network) – Luca School of Arts, Belgium

### Office Members

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

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

**Sara Primiterra** – Events and Project manager

**Barbara Lalić** – Office and Project Coordinator

**Paulina Gut** – Project and Events Coordinator

**Chiara Conciatori** – Communication Officer

**Alfonso Guerra** – Membership and Finance Coordinator



**Several student interns have joined the staff during 2021.**

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

### SMS Strand 1: 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)



### SMS Strand 2: Diversity, Identity, Inclusiveness

**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

**Baptiste Grangirard** – CESMD, Pôle Aliénor, Poitiers, France (Student representative)

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

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

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

**Alfonso Guerra** – AEC Office (Working Group Coordinator)



### SMS Strand 3: Entrepreneurial mind-set for musicians

**Renee Jonker** – Royal Conservatoire The Hague, The Netherlands (Chair)

**Anna Maria Ranczakowska** – Estonian Academy of Music and Theatre, Estonia

**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  
(student representative and co-chair)

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

#### **SMS Strand 4: 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.

**Christofer Fredriksson** –

University College of Opera – part of the Stockholm University of the Arts, Stockholm, Sweden (Chair)

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

**Frauke Velghe** – KASK & Conservatorium – HOGENT, Ghent, Belgium

**Dimitrios Marios** – Athens Conservatoire, Athens, Greece

**Esther Vinuela Lozano** – Escola Superior de Música Reina Sofia, Madrid, Spain

**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.

**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

**Regine Brosius** – UdK Berlin, Germany

**Chiara Pellegrino** – CNSMD Lyon, France

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

#### **SMS Strand 5: Shaping the musician of tomorrow through innovative Learning and Teaching (L&T)**

**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)

### **SMS Strand 6: Digitisation (Teacher education in the digital age)**

**Luc Nijs** – Royal  
Conservatory of Antwerp /  
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)

**Miranda Harmer** – Leeds College of Music, UK (Student Representative)

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

### **Early Childhood Music Education (ECME)**

**Michael Dartsch** – Hochschule für Musik Saarbrücken, Germany (Chair)

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

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

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

### **SMS Strand 7: Involving Youth – Student's input in shaping their education**

**Miranda Harmer** – Leeds College of Music, UK (Co-chair, Member of the AEC-SMS Digitisation WG)



**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** – Pôle Aliénor, Poitiers, France (Member of the AEC-SMS Diversity WG)

**Eline Accoe** – Luca School of Arts, Leuven, Belgium (Co-chair)

**Barbara Lalić** – 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 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.

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

**Peter Lesage** – Hogeschool Gent School of Arts -Belgium

**Mik Korfs** – JazzLab, Gent, Belgium

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

**Sara Primiterra** – AEC, Coordinator

**Francesca Cerretani and Gianbattista Tofoni** – EJN

### 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.

**Linda Bloemhard** – Codarts, Rotterdam, The Netherlands (Chair)

**Susanne Abbuehl** – Royal Conservatoire The Hague, The Netherlands

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



**Anna Uhuru** – Leeds College of Music, UK

**Mario Carrillo** – Centro Superior Música Creativa Madrid, Spain

**Denis Vautrin** – Conservatoire National Supérieur de Musique et de Danse de Paris, France

**Paulina Gut** – AEC (Working Group coordinator)

### 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.

**Stephen Broad** – Royal Conservatoire Scotland (Chair)

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

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

**Henrik Frisk** – Royal College of Music, Stockholm, Sweden (until April 2020)

**Wei-Ya Lin** – MDW Vienna, Austria (from April 2020)

**Lina Navickaitė-Martinelli** – Lithuanian Academy of Music and Theatre, Vilnius

**Matthias Hermann** – Musikhochschule Stuttgart

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



## Early Music Task Force

The Early Music Task force has been put together to coordinate the collaboration with the Early Music Network REMA for the Early Music Summit and follow up the activities of the AEC in the field of early music in the upcoming years.

**Issac Alonso de Molina** – Royal Conservatoire The Hague – AEC Early Music Task Force Chairman, representative of AEC in the REMA Summit organisational committee

**Linde Brunmayr-Tutz** – Musikhochschule Trossingen – AEC Early Music Task Force member

**Ashley Solomon** – Royal College of Music in London – AEC Early Music Task Force member

**Claire Michon** – Pole Alienor, Poitiers – AEC Council Member responsible of activities in the field of Early Music

**Sara Primiterra** – AEC Office – Coordinator of the Early Music activities at the AEC





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