



Association Européenne des
Conservatoires, Académies de
Musique et Musikhochschulen

Annual report 2022

Members, activities, policies and finances

About the AEC annual report 2022

This report aims to outline the different areas of AEC's work in 2022, 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 2022 annual accounts. In this Annual Report, only the key elements of the Annual Accounts are included, but members wishing to receive the entire AEC 2022 Annual Accounts can do so by contacting the AEC Office at info@aec-music.eu

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

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1. Message from the president

I am delighted to present the Annual Report of the Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC). 2022 was a busy and productive year for AEC and its members.

This year was the first of a new Creative Europe Network project led by AEC, known as ARTEMIS – Empowering Artists as Makers in Society. This three year project will build on the results of previous projects carried out by the AEC, in particular the work and outputs of the previously funded Creative Europe project, Strengthening Music in Society (2017–2021). Important themes relating to advocacy; international cooperation; lifelong learning; going green; diversity, inclusiveness and gender equality; and further developing and innovating music education will be examined and discussed amongst our members over the life of the project. The ultimate aim of ARTEMIS is to empower and inform the whole AEC community about the challenges and opportunities to be found in our sector (and in society at large) at this time, and to see how we might evolve and grow in the future.

I am hugely grateful to the members of the ARTEMIS working groups, from which 47 are from the AEC membership. I look forward to learning from them over the lifetime of the project. I must also acknowledge the tremendous work of the AEC Council, leadership in Executive Director Stefan Gies and General Manager/Deputy Executive Director Linda Messas, and the AEC Office Team both within this project's context and for their work for AEC more generally.

At the heart of AEC's work are its networking activities for members. We had platform events for Pop and Jazz in Rome, Artistic Research in London, for International Coordinators in Monopoli and for Early Music, online. The year closed with a thought provoking Annual Congress hosted by Conservatoire National Supérieur de Musique et de Danse de Lyon (CNSMD), France. The event, entitled "Changing Perspectives – Imagine new traditions" gathered

about 300 representatives (in person and online), including staff and students, and international stakeholders.

I want to finish by paying tribute to the outgoing President of the AEC, Eirik Birkeland, whose six years of diligent leadership ended in 2022. Eirik leaves an association that is strong and confident, future focused, more global in outlook and with growing numbers of committed members. We owe him a huge debt of gratitude.

Deborah Kelleher
President of the AEC



2. AEC's vision and mission

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 three pillars:

Pillar 1: 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 2: 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 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.

In 2022, 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.

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: 10–13 February, Łódź, Poland.
- Theme: *Roads Less Travelled – Directions, connections and deviations.*
- Number of participants: 68 onsite/128 online.

The AEC Pop and Jazz Platform meeting 2022 (PJP) took place at the Grażyna and Kiejstut Bacewicz University of Music in Łódź, Poland, from 10 to 13 February 2022. This year's edition was the first Pop and Jazz Platform meeting organised in a hybrid format, with 68 participants enjoying the sessions and real-life networking in Łódź, while 126 joined online. During four days, over 40 speakers contributed to 25 sessions. The programme offered the usual mix of keynote speeches, open floor sessions, on-stage conversations, discussion groups and networking, giving participants many opportunities to meet and exchange ideas. For more information on this event, please visit the [2022 PJP Meeting webpage](#).

European Platform for Artistic Research in Music (EPARM)

- Date and location: 7–9 April, London, United Kingdom.
- Theme: *The Artistry of Artistic Research.*
- Number of participants: 91 onsite/44 online.



The AEC European Platform for Artistic Research in Music (EPARM) 2022 conference took place on 7–9 April at the Royal Academy of Music in London and online, bringing together 135 participants from 18 countries: 91 enjoyed presentational sessions and 44 joined the conference online.

This year's edition, entitled "The Artistry of Artistic Research" was focused on the special insights that flow from practice, the relationships between craft and investigation, the exploratory engagements with repertoire and instruments and the impact of artistic practice.

The Royal Academy of Music was the perfect venue to host the ninth EPARM conference, where more than 35 sessions took place in 3 intense days full of thought provoking presentations and discussions. For more information on this event, please visit the [2022 EPARM webpage](#).

Annual Meeting for International Relations Coordinators (IRCs)

- Date and location: Online sessions on 9 and 19 September, hybrid event on 22–24 September in Monopoli, Italy.
- Theme: *Shaking Hands Again – Enhancing resilience through internationalisation.*
- Number of participants: 164 onsite/46 online.

A rich program extending from the 9th to the 24th of September filled the entire month with engaging lectures and activities. The event featured two online sessions on the 9th and 19th of September, followed by a hybrid gathering held from the 22nd to the 24th at the Conservatorio di



Musica Nino Rota in Monopoli, Italy. A total of 164 participants attended the event in Monopoli, while an additional 46 participants joined remotely.

The key topics were the social impact of music making, Blended Intensive Programmes (BIPs) and the new Erasmus+ scheme, digital means and the global perspective of internationalisation beyond Europe. Moreover, a dedicated session was held to address the impact of the war in Ukraine, providing participants with valuable insights by hearing first-hand accounts from colleagues and representatives from Higher Music Education Institutions (HMEIs) directly affected by the conflict. For more information on this event, please visit the [2022 IRC Meeting webpage](#).

Early Music Online Forum Series 2022

- Date and location: Three online sessions on 13/10, 17/11, 15/12.
- Themes of the sessions: *The End(s) of Early Music: The current state of Early Music departments across Europe; The Singer of Tales: Music as Storytelling from the Middle Ages to the Present; Early Music Pedagogy: Teaching and Learning Today with the Tools of the Past.*
- Number of participants: 95–150 in each online session.

“The Quodlibet” – AEC’s online and open forum for dialogue on all matters of Early Music had three 1,5-hour online sessions which took place on 13 October (Quodlibet #1), 17 November (Quodlibet #2), and 15 December (Quodlibet #3). The sessions of this year’s forum focused on the current state of Early Music departments across Europe, Music as Storytelling from the Middle Ages to the Present and Early Music Pedagogy. The number of online participants live on Zoom was 20 in each session. After adding the streams on YouTube after the sessions, the total amount of audience for the session 1 was 150, 95 for session 2 and 106 for session 3. For more information on the forum, please visit the [webpage of Quodlibet 2022](#).



49th Annual Congress and General Assembly

- Date and location: 9–12 November, Lyon, France.
- Theme: *Changing Perspectives – Imagine new traditions.*
- Number of participants: 270 onsite/60 online.

The AEC Annual Congress and General Assembly 2022 took place in Lyon in a hybrid format. 270 participants attended the event in person, while 60 joined remotely. The Congress brought together representatives from Higher Music Education Institutions (HMEIs) worldwide, including staff, students, international stakeholders and network partners.

The Congress spanned four days and featured over 50 speakers contributing to more than 28 sessions, including workshops, plenaries, and panel discussions. The plenary sessions explored the theme of the conference (“Changing Perspectives – Imagine new traditions”) and addressed topics such as multiculturalism and transdisciplinarity, as well as decolonization of HMEIs. Parallel sessions offered a wide range of topics, including diversity, educational innovation, sustainability, power relations in HMEIs and student well-being. The

Congress also showcased the first year of implementation of its new EC co-funded project “Empowering Artists as Makers in Society” (ARTEMIS) with the objective to disseminate the project activities and first results and to collect input from participants in order to remain close to the needs of the network. For more information about this event, please visit the [event’s webpage](#).



4. AEC Flagship Project: AEC – Empowering Artists as Makers in Society (AEC ARTEMIS)

[AEC – Empowering Artists as Makers in Society \(AEC-ARTEMIS\)](#) builds on the results of previous projects carried out by the AEC, in particular the work and outputs of the Creative Europe funded project [AEC – Strengthening Music in Society \(AEC-SMS, 2017–2021\)](#).



The project aims to enhance cooperation among Higher Music Education Institutions (HMEIs) at European level and beyond, strengthen lifelong learning opportunities for artists and for HMEI teachers, and reinforce the capacity of AEC and its members to represent their interests and to advocate. Also, the project looks at establishing a reliable empirical basis for actions, at further developing and innovating music education, and at shaping and implementing fair, inclusive, diverse and gender-equal frameworks in HMEIs. The tasks foreseen within the project are carried out by Working Groups and Task Forces composed of experts and students from all AEC active and associate member institutions and, in some cases, external stakeholders.

Below is a brief overview of the work achieved during 2022, first year of implementation of the project.

Enhancing cooperation among HME institutions at European level and beyond to strengthen artists' mobility and employability:

In addition to the five events organised (see chapter 3), cooperation with partners and networks outside Europe has been carried out through different forms and activities: a Global Cooperation Plan was drafted, sessions about global cooperation and networking beyond Europe were delivered as part of the AEC events, and AEC representatives participated in the annual conferences of NASM (National Association of Schools of Music) and CMS (College Music Society).

Finally, the [European Online System for Mobility in Higher Music and Arts Education \(EASY\)](#) reached its peak of 122 internal institutions joining the system as full users exchanging music and arts student among themselves and with 734 other external partner institutions. The close relation with Erasmus Without Paper (EWP) continued despite technical challenges.

- **Outcome:** 4 hybrid events at AEC member institutions and 1 online forum.
- **Targets:** HME institutions. National / international partners and stakeholders.
- **Impact:** Cooperation with HME institutions and global partners taking place within specific forums and sessions addressed at AEC events, tackling most of the project topics and WPs.

Strengthening Lifelong Learning opportunities for artists and for HME teachers and reinforcing AEC's role in delivering such opportunities:

AEC's [Lifelong Learning Working Group \(LLL WG\)](#), together with the Royal Conservatoire The Hague, has organised a first series of '[Artist as Teacher](#)' seminars, addressed to instrumental and vocal teachers in HME who could benefit from stimulating learning exercises to increase their knowledge and skills in educating HME students. The seminar series started in November 2022 (continuing to April 2023).

- **Outcome:** First series of ICON Seminars started.
- **Targets:** HME instrumental and vocal teachers.
- **Impact:** 18 teachers, from 14 HME institutions in 11 European countries, increased their skills and knowledge in educating HME students.

Reinforcing the capacity of AEC and its members to represent their interests and to advocate for the promotion of the cultural and creative sector:

Activities related to concrete advocacy issues and advocacy actions included among others a presentation of the AEC advocacy strategy at the EAS Annual conference on 20 May, joint contributions to a working meeting with the Czech EU Council Presidency on EU cultural policy on 11 July, and an input to the new EU Cultural Policy Strategy (coordinated by Culture Action Europe) on 5 October, as well as gathering input from the music sector at the European Music Council Lounge on 20 December.

A survey was launched among AEC members to learn more about their advocacy needs. The insight collected was used as a basis for an online session at the AEC Annual Congress in Lyon, on 11 November, delivered by representatives of AEC, Culture Action Europe and the European Music Council.

- **Outcome:** Advocacy online session at the AEC Annual Congress in Lyon.
- **Targets:** HME representatives (mainly directors).
- **Impact:** AEC members were informed about advocacy practices at European level from partner two organisations (CAE and EMC) and gained expertise for representing their interests at international level. AEC also benefited from stronger links with CAE and EMC.

Supporting EPASA – European Performing Arts Students' Association

AEC has been supporting students financially and administratively in the process of legally establishing a new association called EPASA – European [Performing Arts Students' Association](#), with the ultimate objective of empowering arts and music students.

During and upon establishment, AEC disseminated the news to its network in order to help EPASA acquire new members. At the end of 2022, EPASA's membership database counted with 23 full members from 11 countries and 20 associate members.

During [AEC's Annual Congress and General Assembly in November 2022](#), EPASA representatives contributed to many conference sessions to meet, exchange, discuss and plan how to empower students in HME institutions, and organised the first Student Summit, which addressed the following topics: encouraging students to raise student voice and take part in shaping the HME of the future, developing students' skills and competencies, students' health and well-being, entrepreneurship, and going green.

Establishing a reliable empirical basis for actions aimed to support the project's performance and to scale up the HME sector, including in relation to going green and digitisation:

The [AEC Goes Green and the Digitisation Working Groups](#) have both delivered in-presence sessions in the frame of the AEC Annual Congress in Lyon, addressing AEC representatives, including staff and students from the hosting institution. For both sessions, there was a strong connection with the student's voice, namely by the involvement of local students in Lyon and EPASA.

AEC Goes Green Working Group

The session consisted of a presentation of the WG's tasks, examples of music projects that raise environmental awareness, presentation of the SHIFT project eco-guidelines for networks, and several student-led eco initiatives. Participants' feedback welcomed the idea of covering both the topic of sustainable art and offering practical guidelines focusing on music and Higher Music Education (HME) related topics such as: touring, admission and the possibility of digital entrance exams, how to include the topic of sustainability in the curriculum, among many others.

Digitisation Working Group

The workshop included a presentation of experiences and best practices from the members of the Digitisation WG, and a brainstorming session with the

participants. The group defined four topics to shape the work of the group, which also constituted the structure of the workshop: Digital learning and teaching (digital pedagogy); Digital skills for musicians; Digital as a creative medium; and Digital Audiences.

- **Outcome:** In-presence sessions at the AEC Annual Congress in Lyon.
- **Targets:** HME representatives, including local staff and students.
- **Impact:** AEC members were informed about the groups' activities in relation to the practical eco-guidelines and environmental sustainability for the HME sector, and the digital skills and learning and teaching practices in the digital age for HME.

Further developing and innovating music education, from the scope and responsibilities of institutions to learning & teaching and curriculum design:

[AEC's Capacity Building Working Group](#) launched a call for AEC member institutions wishing to participate in clusters of peer-institutions working on curricular changes – with the aim to accompany institutions in these changes meant to innovate the education provided to artists. The group analysed all expressions of interest received (27 institutions, from 21 European countries) and formed 5 clusters of 5–6 institutions.

- **Outcome:** Platform for HME institutions to work together through a process including reflection, peer-exchange and mutual support.
- **Targets:** HME institutions undertaking curricular change.
- **Impact:** The 27 institutions involved in the clusters will be directly accompanied in the changes towards further developing the education they provide to artists. Their experience will also be shared with other AEC members and inspire them.

In addition, the joint AEC / YMTE (Young Music Talent Education) Working Group started exchanging about the diverse systems and concepts of targeted support of young musical talents. Presentations of the state of the work were delivered and discussed with AEC Congress participants and with YMTE representatives at their annual meeting.

Finally, the Steering Committee for the Harmonisation of European Music Education – SCHEME, composed of 2 representatives from EMU, EAS and AEC met regularly, contributed to each partner's annual event programme and delivered a webinar as part of a series of webinars hosted by the European Music Council.

Shaping and implementing fair, inclusive, diverse and gender equal frameworks in Music HMEIs:

AEC's Diversity, Inclusion & Gender Equality Working Group (DIGE WG) delivered an in-presence workshop in the frame of the AEC Annual Congress. The workshop, addressed to AEC representatives, including local staff and students, aimed at sharing experiences, identifying good practices, challenging ideas and perspectives, promoting increased access and encouraging HME institutions to evaluate their educational programmes and policies through the lens of diversity and inclusion. The outcomes of the workshop helped to shape a resource package with tools and resources for AEC members, to be released in April 2023.

- **Outcome:** In-presence workshop at the AEC Annual Congress in Lyon
- **Targets:** HME representatives, including local staff and students.
- **Impact:** 20 participants, from over 10 HME institutions in 8 European countries, acknowledged different types of resistance that can emerge when changes towards more diverse and inclusive learning environments are implemented in institutions at European level.

5. 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 the AEC-ARTEMIS project presented above, AEC continued the coordination of the PRIhME project on power relations and was involved as partner in several projects mainly supported by the EU ERASMUS+ and CREATIVE EUROPE programmes.

Erasmus+ Strategic Partnerships

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. A key outcome of PRIhME is giving HMEIs a true understanding of the traditions and norms we perpetuate that can create power inequities. In 2022, PRIhME held two Stakeholder Assemblies, first time in person. 50 students, staff and faculty from 9 partner institutions met to discuss power and power relation in particular in the context of a) gender and sexual orientation and b) socio-economic background, disability and diversity and offered recommendations to help HMEIs develop safer and more inclusive learning environments. More information on the project can be found [here](#).



DEMUSIS – Enhancing the digital competencies and entrepreneurship skills of academic musicians in Serbia for culturally more engaged society (2019–2023)

The project aims at strengthening the entrepreneurial capacities of academic musicians to use technology artistically, creatively and responsively in a general and cultural context. It is coordinated by the University of Arts in Belgrade, supported by both private enterprises and partners from the public Cultural & Creative sector in Serbia and also including HMEIs from the Netherlands and Lithuania. A comprehensive overview over the project achievements can be found [here](#).



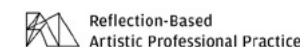
HarMA+ – European landscape of teaching practices and pedagogical innovation in HMEIs' – Music theory fields (2020–2023)

This project recognises the need to develop collaborative tools, share knowledge and transfer pedagogical innovation in the field of music theory in HME. The project targets music theory faculties in Europe, with the ultimate goal of sharing experiences and exchanging about own pedagogical approaches in the field. Intellectual outputs include an online exchange platform, a EU bibliography, a repository of courses and a multilingual dictionary in music theory. For more information, please click [here](#).



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

Exploring and testing how the reflective methodologies of Artistic Research (AR) empower musicians to creatively respond to the



economic-cultural environment they are facing, this project has a particular focus on how to embed AR in curricula and study programmes at HMEIs. The RAPP Lab consortium includes under the lead of Hochschule für Musik und Theater Köln partners from six European countries. Although the implementation of the project was affected by the pandemic, the AR Labs consisting of intensive weeks focused on research could at the end be carried out with only a slight delay. More information on RAPP Lab can be found [here](#).

FAST45 – Future Art School Trends 2045 (2021–2023)

The FAST45 consortium is led by LUCA School of Arts and includes six Arts HEIs from all disciplines, including CEFEDM Lyon as the representative of music field, together with business professionals from the CCS and beyond. The project 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. In 2022, inspiring and multifaceted presentations and workshops took place to investigate future scenarios, among others at the AEC Congress 2022 in Lyon. For more information on the project, please click [here](#).



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

This project, led by the Royal Music Academy Copenhagen, aims at transforming the quality and methods of online teaching in HME. The project responds to the rapid demand for online learning during Covid, and the urgent need to develop accessible, inclusive and practice-led study courses enabling students to develop high level skills in digital fluency, global citizenship and cross-cultural collaboration. Project partners besides RDA Copenhagen. 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 study programmes. The project is characterised by two very special features. On the one hand, the module to be developed is not, as usual, a master's module, but part of a bachelor programme. After a kick-off meeting hosted by the project leader in Rauland, Norway, in February 2022, transnational meetings were carried out in Greece and in Estonia. More information on TUNE can be found [here](#).



LOTUS – Leadership and Organisation for Teaching at European Universities (2020–2022)

The LOTUS project aimed at developing a programme for capacity building in Learning&Teaching (L&T) strategic change management, mainly targeting vice-rectors in charge for L&T. It emphasised the role of leadership and participatory approaches for implementing L&T strategies, involving staff and students across the institution. The project was led by the European University Association (EUA) and came to its end in fall 2022. Involving have a dozen AEC member institutions, the project outcomes are still of particular interest for the HME sector. More detailed information can be found [here](#).



MUSENSE – Music Higher Education meets the Cyber Dimension (2022–2024)

Led by the Conservatorio di Musica Statale A. Scarlatti, Palermo, the project just started at the end of the reporting period. It aims at equipping music HEIs students in the performing field with additional skills, in particular digital skills. Based on



the analysis of already existing models of good practice, of innovative forms of cyber and distance performances, IT and cyber practices in music events and in educational activities, new forms and models of learning and teaching will be developed. More information on MUSENSE can be found [here](#).

IncluMusic – Increasing skills for building more inclusive conservatoires (2022–2025)

IncluMusic (Increasing skills for building more inclusive conservatoires) aims at fostering the inclusion of students with Special Education Needs (SEN) and disadvantaged backgrounds in Higher Music Education. The project brings together HMEIs and universities, in order to raise awareness of the problem of access by SEN students, who are still often excluded. The project will also provide training for music teachers in innovative pedagogies in order to increase access, participation and completion rates of music students with fewer opportunities. For more information, please click [here](#).



Creative Europe projects

ECMA Pro (2022–2024)

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 emerged from the already existing European chamber music Academy, is chaired by mdw Vienna and includes partners not only partners from HME sector, but also festivals and non-profit initiatives from the music sector. 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. More information on ECMA Pro can be found [here](#).



FAMES (2022–2025)

The FAMES project is led by the FAME's institute dedicated to perform and record orchestral music with a main focus on unconventional settings. The project addresses highly skilled young musicians in the field of orchestral music and focuses on giving the opportunity to participate in masterclasses, various orchestral practices, exploring new repertoires and performance styles (including music for film, media and gaming, crossover, digital components etc). FAMES provides both orchestra courses and masterclasses with renown teachers, mentors and conductors and has access to a studio for orchestral music recordings. The project started in 2022 with two seminars which were so far limited to string instruments (#1) and woodwinds (#2), but will be expanded in the further course of the project. More information on FAMES can be found [here](#).



Opera Out of Opera 2 (2022–2025)

Opera Out of Opera 2 (OOO2) builds upon the results of [Opera Out of Opera \(2018–2020\)](#), aiming to make new, younger generations rediscover opera. The project will reach the audience outside the opera theatres, featuring a set of digital tools and directly involving the young public on social media. OOO2 will go social, visual and digital in order to engage new public through itinerant and on demand performances, reduced in length and accessible through an innovative smartphone app. For more information, please click [here](#).



Lost Music (2022–2024)

LOST MUSIC is conceived to respond to the needs and challenges of local classical music orchestras and to bring innovation into this field where the majority of current audience falls into a very specific social and cultural category and targeted age which rarely includes young audience. The project will use the lost places linked to past authoritarian and totalitarian regimes



of the Areas of Interest (Spain, Italy and Bulgaria) to investigate the message of classical music of that time in order to raise awareness on the contents and messages of classical and contemporary compositions among citizens. The use of lost architecture as a tool to understand the historical context and enjoy the classical music will increase the access to and participation in culture as well as audience engagement. For more information, please click [here](#).

Other projects in which AEC was involved

WoCE – *Winds of Central Europe* (2020–)

WoCE is a [CEEPUS](#) funded project network addressing Balkan and Vishegrad countries under the leadership of Liszt Academy Budapest. It allows partner institutions to bring students together from different countries to do bundled short term chamber ensemble workshops. It's a one-year-project, but has been renewed annually so far. AEC is a silent partner helping to disseminate and make contacts. More information about Winds of Central Europe can be found [here](#).

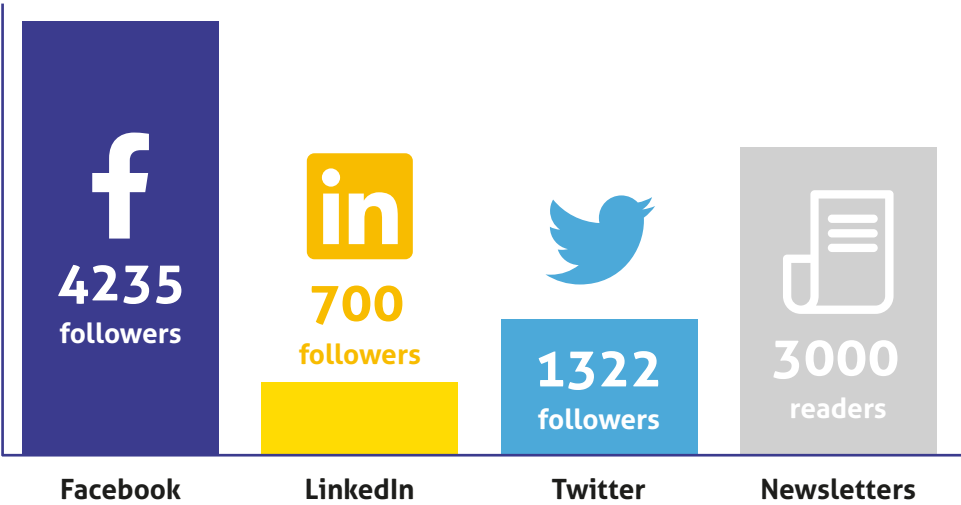


6. Communication and services

Communication

AEC's online followers are spread on our three main social media networks as well as our newsletter as shown by the graph.

Social media followers 2022



The AEC Office has analysed the tools and channels the association uses to reach its target audiences in order to ensure efficient communication.

AEC gained more than 12,653 followers across the 4 platforms in 2022. On Facebook, the amount of followers has increased by 15.4%, on Twitter by 13.86% and on LinkedIn with 59.09%. Our newsletter subscribers (on Campaign Monitor) increased by 10.80 %.

AEC news and activities that are being shared through the platforms are immediately reflected in the reach and engagement on our social media channels. The increase in traffic throughout 2022 is in line with the implementation of the AEC Communication Strategy.

AEC website

- **341,212** page views
- **98,149** users



Facebook

In 2022, the number of people who like the AEC Facebook page **increased by over 15%**, reaching up to **4235 followers**.



Newsletter & campaigns

In 2022 a total of 11 newsletters have been sent, reaching over 3,000 readers. In total 72 campaigns were sent.



Twitter

Gained 161 followers and resulting with **1322 followers** in total at the end of year.



LinkedIn

Gained 260 followers and resulting with **700 followers** in total at the end of the year.



Services

Vacancy Platform

The AEC Vacancy Platform continued being very active on the AEC website in 2022, with:



9,700 visitors
130 vacancies posted

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's mobilities. In 2022, EASY went through its 6th year of operation with 122 institutions joining it.



Coordination of Institutional Networks (METRIC)

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

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



7. Advocacy and partners

Throughout the year, AEC monitored all relevant policy developments in the fields of culture and education, in particular those relating to higher arts education and informed its members via its monthly newsletters. This included updates on the implementation of the European Strategy for Universities, on further developments and changes in funding programmes such as Erasmus+, Creative Europe and Horizon, as well as on other policy discussions around arts, culture and higher education. AEC also shared updates on the publication of reports and studies, such as the 'Measuring the Cultural and Creative Sectors EU'; report, which focused on improving statistical data collection practices in the arts and cultural sector.

AEC shared information on the launch of various calls for projects and on statements on cultural policy launched by the DG ECA, the European Parliament and the Cultural Creators Friendship Group (CCFG), as well as on related follow-up debates. AEC members were regularly informed about the role and political influence of the EU Council Presidencies and concrete actions relevant for the sectors of culture and education. As **steady member of the Stakeholder Group on the Transformation of Higher Education in Europe**, which serves both as a think tank and an advisory group to support the European Commission, AEC holds an important position to influence the EU policy.

AEC continued also in 2022 to be a **sought-after expert contact and advisor to the European Commission on issues related to the implementation of EU policy agenda cornerstones.** The following topics were particularly relevant in the reporting period: diversity, inclusion and social cohesion; the European Green Deal; promoting health and wellbeing; data collection.

A significant part of the AEC advocacy activities in 2022 was dedicated to the **development of an AEC Advocacy Strategy within the ARTEMIS project.**

In this context, several surveys were conducted among AEC members and a workshop was organised at the AEC Congress in Lyon.

When it comes to doing efficient advocacy, it is of course advantageous to join forces and to present and remind specific demands in coordinated action with partners and stakeholder who are sharing interests with AEC. Speaking with one voice not only increases the visibility of the CCS as a whole, but also strengthens credibility of the positions presented. The partner organisations in question (see list below) are first of all European networks active in the realm of culture and education, but includes also organisations transcending these limits, both in terms of content and geographical destination.

AEC collaborated with partners among others by regular mutual invitations to contribute to each other's events as guest speakers, as it was the case in 2022 with ELIA, EMC, EAS, EMU, CAE, IMZ, NASM, SAR, to name only a few. **AEC representatives are moreover members of boards of important umbrella organisations,** as it has been the case in the reporting year with AEC Chief Executive Stefan Gies, serving as member of the board of Culture Action Europe Board, AEC General Secretary Harrie van den Elsen as board of the European Music Council and the former member of the AEC Council, Jacques Moreau representing AEC as member of the Executive Board of the International Music Council (IMC).

Topics addressed in advocacy actions that have been carried out in 2022 in close cooperation with partners, namely with CAE, ELIA, EMC/IMC, EMU, EAS and SAR, included among others:

- Following up the Vienna Declaration and challenging the Frascati Manual for better recognition of Artistic Research;
- Earmarking 2% of COVID Recovery and Resilience Plans (NRRPs) for culture during its implementation at the level of national states;

- Supporting the further implementation of STEAM practices;
- Addressing ongoing concerns about the impact of the Russian invasion in Ukraine.
- Monitoring the editorial stage of the European Commission's Work Plan for Culture 2023–2026.
- Emphasising the topics 'Artistic freedom', 'Promoting democracy through culture and cultural education' and 'Role of culture in advocating democracy and human rights in fragile contexts'.
- Monitoring the increasing significance of Artificial Intelligence (AI) for the further development of the CCS and supporting the EU in designing adequate legal frameworks.
- Co-creatively contributing to the implementation of the French and Czech Council Presidency agenda on cultural policy.



AEC Partner organisations



8. Financial report

2022 has been a positive year for AEC's financial situation, resulting in a substantial surplus of € 14,412.79 which will reinforce the Association's financial reserves. Two key factors account for this:

1. **Creative Europe programme of the European Commission:** the ARTEMIS project grant, under the funding of "European Networks", did not only support AEC's think tank activities in its first year of implementation, but also its more regular activities such as events and communication, and the related staff costs for the project coordination.
2. **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 increasing¹ the proportion of membership fees in AEC income, and decreasing the extent to which AEC's income is dependent on project funding.

In 2022, both the overall income and the overall expenditure have respectively decreased by almost € 100,000.00 (compared to 2021): the income from € 967,869.00 to € 866,548.30 and the expenditure from € 948,433.95 to € 852,135.51 (see explanations below). Please note the simplified version of the 2022 accounts presented below shows the figures from 2021 for the purposes of comparison.

The three main sources of income of the Association remained membership fees (43% of the total income in 2022), subsidies from the European Commission (27%) and events registration fees (14%):

- The income from membership fees has increased by almost 9% compared to 2021 (i.e. almost € 31,000.00).
- The income from subsidies has decreased by more than 37% compared to 2021 (i.e. almost € 135,000.00). First of all, AEC postponed several ARTEMIS project activities, and therefore transferred the corresponding part of the Creative Europe grant, to 2023 – while in previous years there was an annual grant to be spent by the end of the financial year. In addition, the decrease is also a result of precautionary measures important for maintaining AEC's financial stability, enabled by the current flexibility of European funds: as in previous years, a substantial part of the income coming from AEC's involvement in many other European projects has been transferred to the following year.
- The income from events registration fees has increased by 14% (i.e. around € 15,000.00), due to the organisation in presence of the four main AEC events for the first time after the pandemic.

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 countries with higher GNIs face a significant increase, while the fees charged on small-sized institutions situated in countries with lower GNIs remain unchanged or even decrease.

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 still recovering from a difficult period due to the consequences of the COVID-19 outbreak, AEC Council agreed to lower MusiQuE's reimbursement.
- the fee collected from institutions taking part in EASY, which slightly decreased by around 3% (i.e. almost € 2,500.00). This fee represents more than 9% of the total income in 2022.
- the fee collected from some member institutions for the coordination of the METRIC network.

As in other years, AEC's expenditure consisted mostly of staff costs (57% of the total expenditure, against 51% in 2021), project expenditures (27%, against 31% in 2021) and events, travel and office costs (14%, against 12% in 2021):

- Staff costs have increased by just € 2,000 compared to 2021. This is the result of several staff changes: the costs related to the creation of an additional position of Event Coordinator in January 2022 were counterbalanced by the decrease of staff costs linked to a staff member's maternity leave and the decrease of the VAT amount due on the CEO's free-lance contract.
- Goods & services (including events and project costs) have decreased by over € 40,000, as several ARTEMIS project costs have been postponed to 2023 and as all events expenses have been covered out of the ARTEMIS project grant.

As a result of all these developments, an overall surplus of € 14,412.79 has been generated in 2022, which brings the amount of reserves to a substantial € 100,988.58. **The implementation of the Sustainability Plan 2019–2022 has proved to be successful, with AEC building reserves amounting to € 100,000.00.**



AEC balance sheet 2022

Assets		559,821.86
A	Short-term debts (of up to one year) to be received	152,025.10
B	Liquid means	396,506.16
C	Accruals	11,290.60

A includes membership fees and events fees for 2022 which had not yet been paid to AEC by 31/12/2022, as well as subsidies and other income still to be received by AEC in 2023

B is the amount of cash which AEC possessed on 31/12/2022 in its accounts (AEC General and Reserves).

Liabilities		559,821.86
D	Results since 2013	100,988.58
E	Short-term debts (of up to one year)	238,309.90
F	Accruals	220,523.38

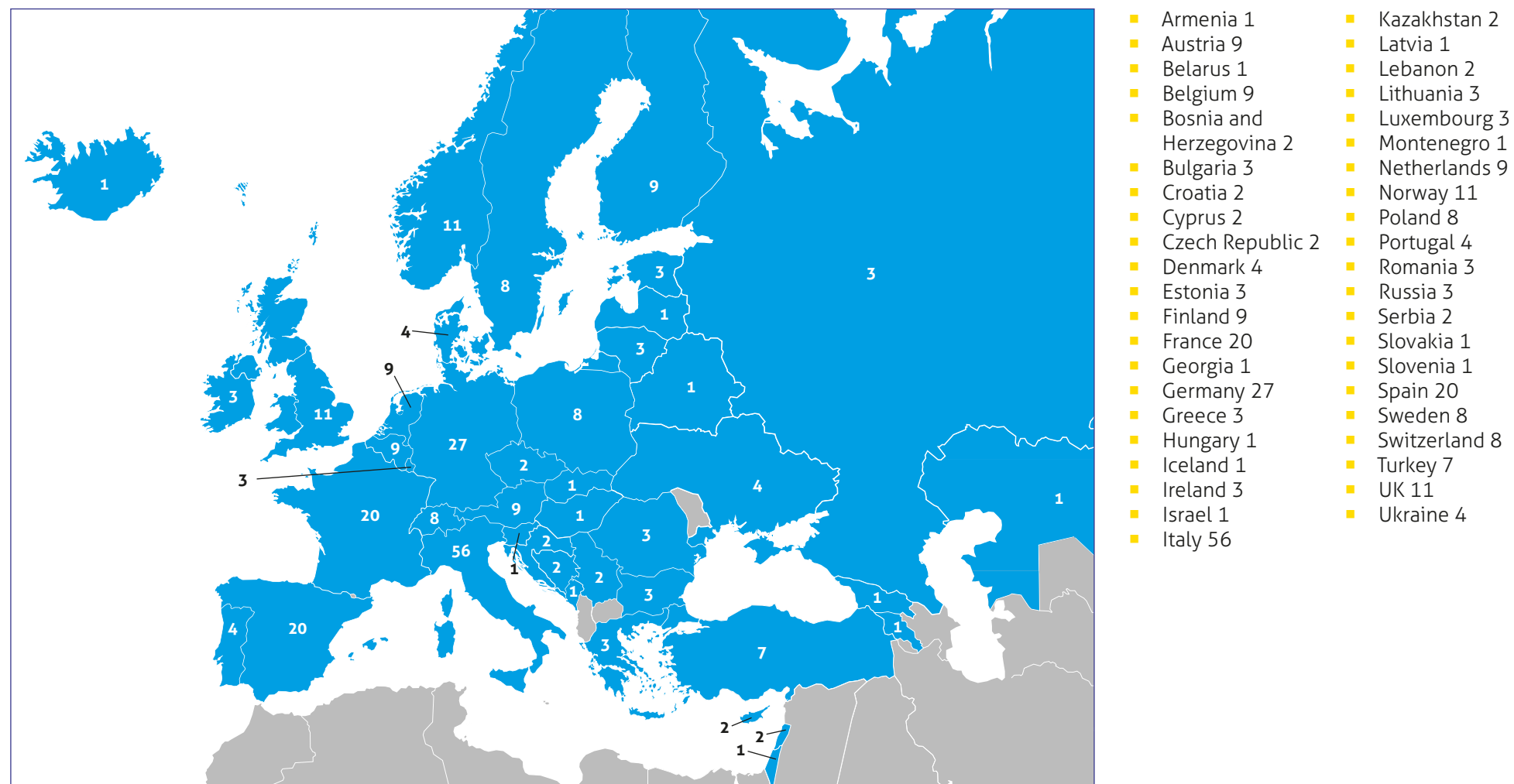
D is the sum of all results obtained by the Association since it started to operate in Belgium in 2013;

E includes all expenses taken into account in the 2022 expenses, but which relate to invoices received and paid in 2023, as well as the amount of the holiday pay reservation and other salary costs for 2022 paid in 2023;

F consists of parts of a multiannual subsidies that AEC has received in 2022 for project coordination and which has been transferred to 2023 (€ 78,000.00 for ARTEMIS, and a total of € 76,670.00 for IncluMusic, FAST45, HarMA+, OOO2, MUSense, LOST MUSIC and TUNE) and various payments received by AEC in 2022 for invoices and events related to 2023.

AEC profit-and-loss statement 2022 (with 2021 for comparison)

	2022	2021
Income	866,548.30	967,869.00
Membership Fees	375,943.74	344,982.83
Events Fees	120,076.52	105,041.24
Subsidies (i.e. project funding)	234,298.21	369,176.80
Contributions from partner institutions to EASY Pilot project	81,123.20	83,550.29
Reimbursement of staff and overhead costs from MusiQuE	50,022.20	60,000.00
Service fees (application writing and coordination METRIC network)	4,502.37	4,560.60
Other (including re-invoicing expenses)	582.06	557.24
Expenditure	852,135.51	948,433.95
Staff costs (salaries incl. restaurant checks, social security, pensions, holiday pay reservation) plus Student Interns and Staff development costs	486,220.45	488,207.05
Goods & services (including events and legal expenses)	346,172.72	386,562.15
Provision for VAT regularisation	-	50,000.00
Written-off debts	6,217.32	10,112.46
Discounts on membership & events fees (early bird rates)	13,088.32	13,040.63
Bank charges	436.70	511.66
Result	14,412.79	19,435.05



New members

In 2022, the AEC has welcomed several new members, reaching a community of **297 institutions** from Europe and beyond. The following institutions have joined as **Active members**:

- Conservatorio di Musica Giacomo Puccini, Gallarate, Italy.
- Conservatorio di Musica Franco Vittadini, Pavia, Italy.
- Istituto Superiore di Studi Musicali Giovanni Paisiello, Taranto, Italy.
- Music Academy, University of Montenegro, Cetinje, Montenegro.
- National Academy of Music Prof. Pancho Vladigerov, Sofia, Bulgaria.
- University of Luxembourg, Institute for Musicology and Arts, Esch-sur-Alzette, Luxembourg.
- University of South-Eastern Norway (USN), Department of Visual and Performing Arts Education and Department of Traditional Arts and Traditional Music, Kongsberg, Norway.

The following institutions have been re-admitted as Active members:

- Cairo Conservatoire of Music, Giza, Egypt.
- Kazakh National University of Arts, Nur-Sultan, Kazakhstan.
- University of Nicosia, Department of Music and Dance, Nicosia, Cyprus.
- Conservatorio di Musica Giuseppe Verdi, Como, Italy.

The following Ukrainian institutions have joined as Active members:

- Ukrainian National Tchaikovsky Academy of Music, Kyiv, Ukraine.
- V. Nezhdanova Odessa National Academy of Music, Odessa, Ukraine.
- Mykola Lysenko Lviv National Music Academy, Lviv, Ukraine.

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

- Indiana University-Bloomington, Jacobs School of Music, Bloomington, United States.
- OAcademy, The Orchestra of the Americas Group, Washington DC, United States.
- Korea National University of Arts, School of Music and Korean Traditional Arts, Seoul, Korea.
- London Performing Academy of Music (LPMAM), London, United Kingdom.
- Princess Galyani Vadhana Institute of Music, Bangkok, Thailand.



10. People

Finally, AEC would like to highlight the work of the different people involved and thank them for making 2022 a successful year.

Council Members

President

Eirik Birkeland – Norwegian Academy of Music, Oslo

Vice-Presidents

Elisabeth Gutjahr – Mozarteum University Salzburg

Deborah Kelleher – Royal Irish Academy of Music, Dublin

Secretary General

Harrie van den Elsen – Prince Claus Conservatoire, Groningen

Council Members

Jeffrey Sharkey – Royal Conservatoire of Scotland, Glasgow

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

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

Claire Michon – Pôle Aliénor Poitiers-Tours

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

Zdzisław Łapinski – The Academy of Music, Krakow

Rico Gubler – Musikhochschule Lübeck, Lübeck

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

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

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

Office Members

Stefan Gies – Executive Director

Linda Messas – General Manager/Deputy Executive Director

Sara Primiterra – Events and Project manager

Alfonso Guerra – Membership and Finance Coordinator

Barbara Lalić – Office and Project Coordinator

Chiara Conciatori – Communication Officer (until September 2022)

Alessandra Callegari – Communication Coordinator (joined in October 2022)

Beatriz Laborda González – Events Coordinator

Konstantinos Aspiotis – Project Coordinator

Several trainees supported the association’s work throughout the year:

Anna Rodevand (NO), **Mari Carmen Donaire** (ES), **Alessia Foschi** (IT), **Katharina Litzinger** (GER), and **Alizée Leclercq** (FR).

Working Groups (WGs) & Task Forces (TFs)

AEC – Empowering Artists as Makers in Society (2022–2025)

Networking of organisations and individuals (artists and culture professionals) throughout Europe and beyond

Objective: Enhancing cooperation among HMEIs at European level and beyond to strengthen artists' mobility and employability.

International Relations Coordinators Working Group (IRC)

Jan-Gerd Krüger – Prince Claus Conservatoire Groningen (WG Chair)

Dimitrios Marinos – Athens Conservatoire College of Music

Frauke Velghe – Hogeschool Gent – School of Arts

Oana Balan-Budoiu – The National Academy of Music Gheorghe Dima, Cluj-Napoca

Melissa Mercadal – Escola Superior de Música de Catalunya, Barcelona

Iveri Kekenadze Gustafsson – Malmö Academy of Music

Wei Boon Tan – Yong Siew Toh Conservatory of Music, Singapore

Beatriz Laborda González – AEC Office (WG Coordinator)

AEC Congress Committee

The AEC Congress Committee is in charge of the organisation of AEC Annual Congress. The Committee is comprised of the AEC Office team, AEC ExCom representatives as well as representatives of the hosting institution.

Mathieu Ferey – Conservatoire National Supérieur de Musique et de Danse, Lyon

Isabelle Replumaz – Conservatoire National Supérieur de Musique et de Danse, Lyon

Roser Graell – Conservatoire National Supérieur de Musique et de Danse, Lyon
Virginie Brunet – Conservatoire National Supérieur de Musique et de Danse, Lyon

Susanne van Els – Conservatoire National Supérieur de Musique et de Danse, Lyon

Harrie van den Elsen – Prince Claus Conservatoire, Groningen, AEC ExCom member

Beatriz Laborda González – AEC Office

Stefan Gies – AEC Office, Committee Coordinator

Deborah Kelleher – Royal Irish Academy of Music, Dublin, ExCom member

Jeffrey Sharkey – Royal Conservatoire of Scotland, Glasgow, Council member

Eirik Birkeland – Norwegian Academy of Music, Oslo, ExCom member

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 (WG Chair)

Susanne Abbuehl – Royal Conservatoire The Hague

Jere Laukkanen – Helsinki Metropolia University of Applied Sciences

Anna Uhuru – Leeds College of Music

Mario Carrillo – Centro Superior Música Creativa Madrid

Denis Vautrin – Conservatoire National Supérieur de Musique et de Danse de Paris

Barbara Lalić – AEC Office (WG 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 of Scotland, Glasgow (WG Chair)

Kevin Voets – Artesis Plantijn Hogeschool Antwerpen – Royal Conservatoire

Leonella Grasso Caprioli – Conservatorio di Brescia

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

Matthias Hermann – Musikhochschule Stuttgart

Wei-Ya Lin – University of Music and Performing Arts Vienna

Beatriz Laborda González – AEC Office (WG 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 Statale di Musica Santa Cecilia, Rome, (TF Chair)

Aino Jalkanen, Sibelius Academy, Helsinki

Morten Tandrup, Rhythmic Music Conservatory, Copenhagen

Roser Graell, Conservatoire National Supérieur de Musique et de Danse, Lyon

José Luis Fernández, Conservatorio Superior de Música, Vigo

Konstantinos Aspiotis – AEC Office (TF 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.

Isaac Alonso de Molina – Royal Conservatoire The Hague, (TF Chair)

Claire Michon – Pôle Aliénor, Poitiers, AEC Council Member responsible of activities in the field of Early Music

Kelly Landerkin – Hochschule für Musik, Basel

Anton Steck – Staatliche Hochschule für Musik Trossingen

Beatriz Laborda González – AEC Office (TF Coordinator)

Training and providing advice to professionals (WG 3)

Objective: Strengthening Lifelong Learning (LLL) opportunities for artists and for HMEI teachers and reinforcing AEC's role in delivering such opportunities.



LLL Working Group

Esther Viñuela – Escuela Superior de Música Reina Sofía, Madrid (WG Chair)

Kadri Steinbach – UT Viljandi Culture Academy, Tartu

Brendan Breslin – Royal Irish Academy of Music, Dublin

Małgorzata Sternal – Academy of Music in Kraków

Andy West – Leeds Conservatoire

Cecilia Cereda – Conservatorio di Musica Giacomo Puccini, Genoa

Konstantinos Aspiotis – AEC Office (WG Coordinator)

Representing the sector and advocating (WP4)

Objective: Reinforcing the capacity of AEC and its members to represent their interests and to advocate for the promotion of the cultural and creative sector.

Advocacy Task Force (TF1)

Gabriele Rosana – CAE – Culture Action Europe

Katharina Weinert – EMC – European Music Council

Irene Garofalo – ELIA – European League of Institutes of the Arts

Manuel Damásio – GEECT – European Grouping of Film and Television Schools

Stefan Gies – AEC Office (WG Coordinator)

EPASA – European Performing Arts Students' Association

Miranda Harmer (Co-Founder)

Eline Accoe (Co-Founder)

Barbara Lalic – AEC Office (Coordinator)

Collecting and disseminating data, information and practices (WP5)

Objective: Establishing a reliable empirical basis for actions aimed to support the project performance and to scale up the HME sector, including in relation to Going Green and Digitisation.

Digitisation Working Group

Sandrine Desmurs – Cefedem Auvergne Rhône-Alpes Lyon (WG Chair)

Philipp Ahner – Staatliche Hochschule für Musik Trossingen

Haakon Kvidal – Norwegian Academy of Music, Oslo

Enric Guaus – Escola Superior de Música de Catalunya, Barcelona

Miranda Harmer – Leeds Conservatoire

Thom Gilbert – Royal College of Music, London

Narong Prangcharoen – Associate – College of Music, Mahidol University, Bangkok

Chiara Conciatori – AEC Office (WG Coordinator until October 2022)

Alessandra Callegari – AEC Office (WG Coordinator since October 2022)



AEC Goes Green WG

Dušan Jelenković – University of the Arts Belgrade (WG Chair)

María Sanz – Centro Superior Música Creativa Madrid

Barbara Lalic – AEC Office (WG Coordinator)

Communication and dissemination

Objective: Ensuring the visibility of the project activities and a wide dissemination of its outcomes.

Communication Task Force

Juan Manuel Hegedüs-Gravina – ENCATC – European Network of Cultural Management and Policy

Derville Quigley – ELIA – European League of Institutes of the Arts

Chiara Conciatori – AEC Office (TF Coordinator and Chair until August 2022)

Alessandra Callegari – AEC Office (TF Coordinator and Chair since August 2022)

Building the capacity of the HME sector to train artists as makers in society

Objective: Further developing and innovating music education, from the scope and responsibilities of institutions to learning & teaching and curriculum design.

Capacity Building WG

Martin Prchal – Royal Conservatoire The Hague (WG co-Chair)

Lies Colman – Royal Conservatoire The Hague (WG co-Chair)

Stefan Heckel – University of Music and Performing Arts, Graz

Natassa Economidou – University of Nicosia

Guadalupe López Íñiguez – Sibelius Academy, Helsinki

Lynsey Callaghan – Royal Irish Academy of Music, Dublin

Anna Shaphira – Jerusalem Academy of Music and Dance

Ingfrid Breie Nyhus – Norwegian Academy of Music, Oslo

Celia Duffy – Royal Conservatoire of Scotland, Glasgow

Guillermo Rodríguez – Koninklijk Conservatorium Brussels

Javier Soriano – Pôle Aliénor, Poitiers

Linda Messas – AEC Office (WG Coordinator)

AEC-YMTE (Young Music Talent Education) Working Group

Balázs Kecskés – Franz Liszt Academy of Music, Budapest

Ross Lyness – Royal Irish Academy of Music, Dublin

Lucia Di Cecca – Conservatorio Statale di Musica Santa Cecilia, Rome

Stefan Gies – AEC Office (WG Chair and Coordinator)



Steering Committee for the Harmonisation of European Music Education – SCHEME

Eirik Birkeland – AEC President, Norwegian Academy of Music, Oslo

Isolde Malmberg – European Association for Music in Schools (EAS)

Philippe Delarun – European Music School Union (EMU)

Marina Gall – European Association for Music in Schools (EAS)

Till Skoruppa – European Music School Union (EMU)

Stefan Gies – AEC Office (WG Chair and Coordinator)

Fostering diversity, inclusion and gender equality

Objective: Shaping and implementing fair, inclusive, diverse and gender equal frameworks in HMEIs.

Diversity, Inclusion and Gender Equality (DIGE) Working Group

Katja Thomson – Sibelius Academy, University of the Arts Helsinki (WG Chair)

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

Francesca Innocenti – Conservatorio Statale di Musica “A. Corelli”, Messina

Karolien Dons – Prince Claus Conservatoire Groningen

Monica Vejgaard – Danish National Academy of Music, Odense

Xiangning Lin – Yong Siew Toh Conservatory of Music, Singapore

Ron McCurdy – USC Thornton School of Music, Los Angeles

Alfonso Guerra – AEC Office (WG Coordinator)

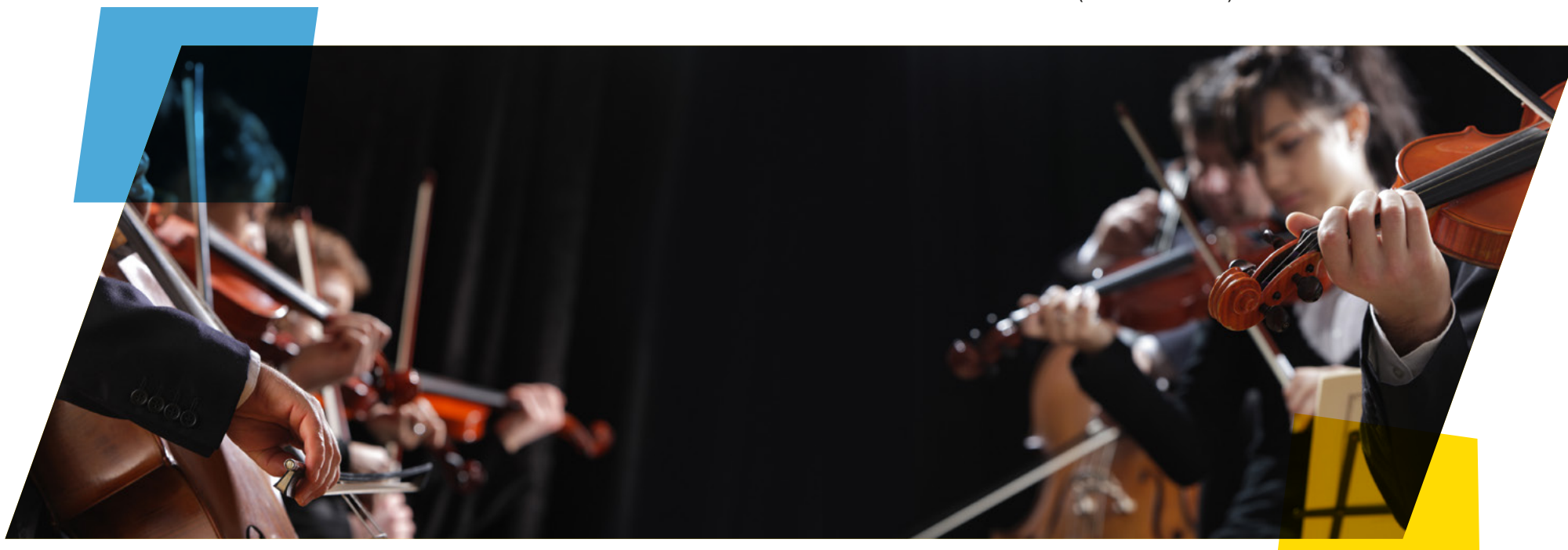
AEC Gender Equality and Non-discrimination Mainstreaming Task Force (TF)

Steven Faber – ArtEZ University of the Arts, Arnhem

Ankna Arockiam – Royal Conservatoire of Scotland, Glasgow

Alfonso Guerra – AEC Office (TF Coordinator)

Barbara Lalic – AEC Office (TF Coordinator)





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Belgium



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[@aec_europeanconservatoires](https://www.youtube.com/channel/UC...)