



Association Européenne des  
Conservatoires, Académies de  
Musique et Musikhochschulen

# Annual report 2024

Members, activities, policies and finances

## About the AEC annual report 2024

This report aims to outline the different areas of AEC's work in 2024, 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 2024 annual accounts. In this Annual Report, only the key elements of the Annual Accounts are included, but members wishing to receive the entire AEC 2024 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)).



Co-funded by  
the European Union



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## 1. Message from the President

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It is with great pleasure that I present the 2024 Annual Report of the Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC). This year has been one of renewal, achievement, and forward-looking collaboration across our vibrant network.

Throughout 2024, AEC and its members have continued to lead by example—redefining excellence, adapting curricula, and engaging students and staff in shaping the future of higher music education. Our collective efforts are grounded in a commitment to sustainability, equity, and creative innovation.

A highlight of the year was the AEC Congress and General Assembly, held at the Conservatorio di Milano from 13–16 November 2024, under the inspiring theme: “In. In. In.: Innovation, Inclusion and Interdisciplinarity – from education to employment and society.” This gathering brought together hundreds of members and partners to reflect on the evolving role of music and music education in a rapidly changing world. The discussions in Milan underscored how music is increasingly recognised not only as an art form, but also as a driver of community, a tool for health and well-being, and a lifelong companion across generations. Our sector is responding with creativity and resilience, embracing new roles and responsibilities in society.

We are proud to announce the successful conclusion of the ARTEMIS project – Empowering Artists as Makers in Society. Over three years, ARTEMIS has explored key themes such as advocacy, lifelong learning, environmental sustainability, gender equality, and the role of the arts in shaping inclusive societies. The contributions of the ARTEMIS working groups—comprising professionals and students from across Europe and beyond—have enriched our community and left a lasting legacy.

Another major achievement this year was AEC’s successful bid for renewed Creative Europe funding, which ensures the continuation of our mission and enables us to launch the next phase of our work with confidence. This support is a testament to the strength of our network and the relevance of our shared vision for the future of music education. Our platforms in Pop and Jazz, Artistic Research, and Early Music have continued to flourish, offering dynamic spaces for exchange and innovation. The European Performing Arts Students’ Association (EPASA) has grown in influence, ensuring that the student voice remains central to our development and decision-making.

AEC’s global engagement continues to expand, with strong collaborations involving networks such as NASM and CMS in the United States, and SEADOM in Southeast Asia. These partnerships reflect our commitment to a truly international perspective on music education and cultural exchange.

I would like to express my sincere gratitude to the AEC Council, to Executive Director Finn Schumacker, General Manager and Deputy Executive Director Linda Messas, and to the entire AEC Office Team. Their dedication, professionalism, and passion are the driving force behind our continued success.

As we reflect on the achievements of 2024 and look ahead to new opportunities, I invite all members and partners to continue shaping a vibrant, inclusive, and sustainable future for higher music education—together.

**Deborah Kelleher, AEC President**

## 2. AEC's vision and mission

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Building on the strategic framework for 2024–2028 presented at the 2023 General Assembly, the new Executive Director, who took office in February 2024, launched a process with the Council and the Office that resulted in a draft AEC Strategy 2030.

The 2024 General Assembly adopted the new strategy, which sets the direction for AEC in the coming years. It includes the following key points:

### **Vision**

Music and arts education is a central contributor to human life and democratic societies.

### **Mission**

AEC promotes higher education in music and art and their societal importance.

### **Values**

AEC protects and promotes the values of Higher Music Education: Artistic and academic freedom and integrity, diversity, inclusion and equality as well as sustainability, solidarity and transparency.

### **Objectives**

- Being ahead of trends
- Advocating and communication for change
- Promoting excellence, quality and diversity
- Building alliances

### **Ahead of trends**

When social development happens ever faster, the ability to detect impending changes early becomes crucial for our ability to deal with them. Therefore, we must be attentive and take initiatives, such as:

- scan the horizon and gather data to identify trends and developments across the cultural and educational sectors and to find solutions to collective needs
- continuously exchange with partners, stakeholders and decision-makers to identify new developments and trends as well as new fields of interest for our members
- take a leading role in promoting the integration of the Sustainable Development Goals and the principle of Triple Transformation in the sector

### **Advocacy and communication for change**

Creating change requires images of a desired future and the ability to communicate these images. In collaboration with members, stakeholders and partners, we will:

- represent and advance the interests of the Higher Music Education (HME) sector at national, European and global levels for the greater societal good
- promote the value of arts and education and the importance of adequate funding
- support the recognition of third cycle level and artistic research relevant to our sector
- advocate for better access to and across Music Education at all levels

- gather and share examples of good practices and innovative approaches of Higher Music Education institutions, also within the sector itself

### **Promoting excellence, quality and diversity**

To fulfil the ambition that we and our members can maintain and develop the importance of music and music education for our society, to respond to changes and contribute to strengthening cultural life and its values, we will:

- always ensure and defend artistic freedom, institutional autonomy and high ethical standards
- in dialogue with our members, the music profession and other relevant sectors of society, further explore and develop different concepts of excellence and quality
- support the incorporation of all aspects of sustainability in the members' operations such as gender equality and the principle of non-discrimination
- promote the continued development and integration of digital tools, including AI, in the institutions' curricula and operations
- advocate for close collaboration with students, student organisations and society stakeholders designing sustainable professional careers, nurturing the musical ecosystem and promoting health and wellbeing.
- strengthen capacity building through the establishment of a platform for leadership development and lifelong learning
- support quality enhancement and its ongoing development

### **Building alliances**

With its more than 310 members, AEC is an important organisation with a solid and growing membership. We can only achieve our objectives through strong collaboration and solidarity internally and with current and new partners. We will:

- strengthen AEC as a network organisation through optimisation of existing structures to achieve greater impact at national, European and international level
- develop and deepen relationships with existing and new partners in the arts and education to strengthen our important messages and the communication thereof
- ensure that all members feel included and heard in our efforts for advancing music and music education
- promote European values with a focus on diversity, equity and inclusion while supporting transnational cooperation and the exchange of knowledge and experience
- expand cooperation with partner organisations and institutions in those parts of the world where formalised cooperation does not yet exist

### 3. Events

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

*"HANDS ON! Methods, Skills and Sustainability for a Future In Music"*

172 participants on site

21 countries represented

more than 30 sessions

more than 25 speakers

Hosted by Syddansk Musikkonservatorium  
08 - 11 February 2024, Odense, Denmark

The AEC Pop and Jazz Platform (PJP) meeting 2024 took place at the Syddansk Musikkonservatorium in Odense, Denmark, from 08-11 February 2024 under the title "HANDS ON! Methods, Skills and Sustainability for a Future In Music".

The 172 participants enjoyed the usual mix of practical workshops, keynote speeches, open floor sessions, on-stage conversations, discussion groups and networking.

For more information on this event, please check the [2024 PJP Meeting report](#).





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

183 participants on site

27 countries represented

43 sessions

more than 50 speakers

Hosted by Academy of Music in Ljubljana

21 – 23 March Ljubljana, Slovenia

The European Platform for Artistic Research in Music (EPARM) held its 11th edition at the Academy of Music in Ljubljana on 21 – 23 March 2024. The event was attended by 183 participants from 27 countries. The conference provided numerous opportunities for attendees with diverse backgrounds and expertise to engage in stimulating discussions, network and exchange novel ideas and approaches of artistic research in music.

The conference sparked discussions about key topics such as Artistic Research in the Anthropocene and social contexts, our relationships with repertoires - old and new, explored through Artistic Research, interrogating the idea of "innovation" in Artistic Research and developing open, critical and nurturing research cultures for Artistic Research.

For more information on this event, please visit the [2024 EPARM report](#).



## Annual Meeting for International Relations Coordinators (IRCs)

*The Space Between. Educating citizen artists through global cooperation*

240 participants on site  
35 countries represented  
16 sessions  
more than 60 speakers

Hosted by the Royal Irish Academy of Music  
04 – 07 September, Dublin, Ireland

The AEC Annual Meeting for International Relations Coordinators (IRCs) 2024 took place in September at the Royal Irish Academy of Music in Dublin (Ireland), bringing together 240 participants. The event took place from 04 to 07 September.

The 4-day in-person event provided opportunities to learn and grow as well as network. This year the event explored the role of the IRC as “the space between” many factors and actors, the oil between the inner mechanisms of HMEIs, the mediator between students and institutions, the facilitator between papers, IT systems and humans, the bridge between education and society, forging pathways to empower artist citizens on a global scale.

For more information on this event, please check the [2024 IRC Meeting report](#).





## 51st Annual Congress and General Assembly

*In. In. In.: Innovation, Inclusion and Interdisciplinarity – from education to employment and society*

420 in-person participants

27 online participants

40 countries represented

40 sessions

more than 150 speakers

Hosted by the Conservatorio di Milano  
13 – 16 November 2024, Milano, Italy

The AEC Congress and General Assembly 2024 took place at the Conservatorio di Milano in Milan on 13-16 November 2024.

This year's Congress drew more than 420 in-person participants from about 40 countries. The main sessions were also streamed to an audience of 30 online participants. The event featured not only keynote speakers belonging to higher music education institutions as well as the cultural and creative sector but also interactive workshops, and networking sessions. Across 4 days, over 100 speakers contributed to more than 40 sessions, in the format of the usual mix of workshops, plenaries and panels.

The programme included topics such as quality enhancement, international collaborations, student involvement, diversity and inclusion, power relations, digitisation, artistic excellence, pre-college music education, environmental and mental sustainability, lifelong learning, curriculum development and artistic research.

For more information on this event, please visit the [2024 Annual Congress report](#).

## REMA Sectorial Meeting 2024

*Advancing Early Music: Highlights from the REMA Sectorial Meeting in Basel*

Hosted by the Musik-Akademie Basel

26 – 27 November 2024, Basel, Switzerland

The program featured short presentations by delegations, followed by plenary discussions and breakout sessions. These focused on aligning the networks around shared goals, enhancing coordination and collaboration, and addressing mutual expectations.

Key topics discussed:

- Artistic Research – defining goals and identifying tools for collaboration
- Career Development and curricula – fostering growth, opportunities, and professional sustainability
- Sustainability – addressing ecology, audience development, and institutional stability



## 4. Projects

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### Highlights from AEC – Empowering Artists as Makers in Society project (ARTEMIS project, 2022-2025)



2024 was the third and final year of implementation of the [AEC – Empowering Artists as Makers in Society](#) project. Thanks to the support of the European Commission's Creative Europe programme - Support to European Networks, AEC was able to explore a large range of issues relevant to the sector and to organise multiple activities to support and promote higher music education.

#### International Cooperation

AEC's work in this area was carried out by the International Relations Coordinators' Working Group (IRC WG) and the EASY Task Force. The IRC WG organised annual meetings in September, creating a space for training and exchange among International Relations Coordinators. It delivered workshops and sessions focused on mobility management, student support, project development, digitalisation, curriculum internationalisation, international partnerships beyond Europe, and internationalisation at home. The group also conducted annual surveys within the IRC community: the 2023 edition addressed student and staff mobility, joint projects, and internships, while the 2024 survey focused on the challenges and opportunities related to Erasmus Blended Intensive Programmes (BIPs).

The EASY Task Force worked to digitise mobility procedures for international offices in conservatories and art universities. It produced four key outputs: [EASY MO User Manual 2024](#), [EASY MO Workshop 2024 in Dublin](#), [EASY Mobility Online system website](#), and the [EASY Project Page](#).

As a broader strategic result, AEC developed a [global cooperation strategy](#) to guide its internationalisation agenda. Finally, AEC organised 3 annual events enhancing international cooperation: AEC Pop and Jazz Platform (PJP), AEC European Platform for Artistic Research (EPARM), and the AEC Annual Congress.

#### Lifelong Learning

The Lifelong Learning Working Group conducted a survey to identify and map the wide range of learning opportunities available across AEC member institutions. The survey topics included: pedagogy, performance, research, and management. They published a [survey report](#) on learning opportunities available across AEC member institutions.

The AEC and the Royal Conservatoire The Hague offered a collaborative seminar series - consisting of nine three-hour sessions from November 2022 to May 2023 – to support teachers developing their skills and knowledge for coaching and educating conservatoire students.

#### Advocacy Task Force

The Advocacy Task Force, whose main mission was to represent the sector, developed three key outputs: the [AEC Advocacy Strategy](#) – offering a comprehensive framework for action, identifying target audiences, core messages, and potential partners for joint advocacy, the [AEC Advocacy Toolkit](#) – aiming to strengthen the ability of AEC members to advocate effectively for themselves, the HME sector, and the wider cultural and creative fields, and an [Advocacy Campaign Template](#) – designed to guide users step-by-step through the development of advocacy campaigns, ensuring all critical aspects are considered at the right time.

## **Supporting Students**

The [European Performing Arts Students' Association – EPASA](#) – represents the interests of emerging artists and professionals in the sector. In 2023, EPASA held its inaugural online Congress and General Assembly on 22-23 April – the first known European event of its kind – and a new board was elected. Following this inaugural event, the first in-person EPASA Conference and General Assembly was organised at the KASK & Conservatorium in Ghent on 25-26 April. Furthermore, EPASA started leading student-focused sessions during various AEC events, in particular the Annual Congresses. It endeavours to continue its engagements to strengthen student advocacy, empowerment, and foster dialogue on the future of performing arts education.

## **AEC Goes Green**

The AEC Goes Green Working Group developed [Play Green! Recommendations](#) to support the green transition of the HME sector. The recommendations focus on two thematic areas: embedding environmental sustainability in the operations of HMEIs and driving change towards the green transition through learning and teaching, artistic practice, research, promotion, and communication. Additionally, the Working Group organised interactive sessions at several AEC events, including the Annual Meeting for International Relations Coordinators (in Leuven and [Dublin](#)) and the AEC Annual Congress (in Lyon, The Hague, and [Milan](#)). Furthermore, in spring 2023, the WG developed two comprehensive surveys to assess green and eco-sustainable practices and needs within the HME sector and published a [report](#). Finally, the WG designed and distributed a series of [15 "Green Music" posters](#) to host institutions; each poster focused on a specific ecological theme and included a QR code linking to a related [musical work](#), creatively combining environmental messaging with artistic expression.

## **Supporting digital transformation**

In 2022, the Digitisation Working Group hosted a pre-conference workshop at the AEC Annual Congress. In 2023, it led an online session at the IRC Meeting and contributed to a panel discussion at the AEC Annual Congress in The Hague, titled "The Musician of Tomorrow: A Conversation on Raising the Bar for Digital Skills in Higher Music Education", featuring interdisciplinary experts and students. Additionally, three WG members presented on the role of artificial intelligence (AI) in higher music education. The WG collaborated with EPASA to design, launch, and deliver a [survey report](#) about the digital needs and capabilities of HME students, where 120 responses from students across European music institutions from 20 countries were gathered. Finally, the WG produced a strategic guide [Navigating Digitisation: A Roadmap for Higher Music Education Institutions](#), and conducted a series of interviews with leading digital experts from across Europe, exploring how technology and digital innovation are reshaping higher music education and offering new perspectives to inform future practice.

## **Innovating Curricula, Building Capacity for Innovation in Higher Music Education Institutions**

AEC's work in this area was carried out: the Capacity Building WG, the AEC/YMTE WG, and the SCHEME WG.

The Capacity Building Working Group curated a publication comprising a collection of insights, reflections, and case studies, titled [Innovating Curricula – Building Capacity for Innovation in Higher Music Education Institutions](#). It is designed to inspire and support institutions starting or undergoing curriculum changes, reimagining curricula, institutional structures, and learning activities to align with the evolving identity of musicians as "makers in and of society." The WG also continued providing tailored guidance to 25 institutions conducting curriculum reforms, through the ARTEMIS Clusters (2023–2024).

The AEC/YMTE (Young Music Talents in Europe) Joint Working Group produced a [guideline](#) to improve institutional collaboration, expand access, promote equal opportunities, align Pre-College and HME efforts, and encourage digital integration for a more cohesive European music education framework.

The SCHEME WG (Steering Committee for the Harmonisation of European Music Education) produced the policy paper [Key Criteria for Innovative Teacher Education in the Cultural Sector](#).

### **Diversity, equity and inclusion**

The AEC Diversity, Inclusion and Gender Equality (DIGE) Working Group developed a publication: [Diversity, Equity and Inclusion in Higher Music Education: An Invitation for Action](#). The group also delivered six workshops across AEC member institutions in France, Italy, Slovenia, Germany, Ireland and Singapore, focusing on sharing experiences, highlighting good practices, and showcasing the importance of DEI in educational programmes and policies. In collaboration with ECSA and EJN, it ran a mentorship programme connecting emerging female and nonbinary composers and songwriters with established professionals, aiming to strengthen gender equality and visibility in the music sector. Additionally, the AEC Gender Equality and Non-discrimination Mainstreaming Task Force facilitated Safe Space sessions at AEC events, introduced Quiet Rooms, and developed a Code of Conduct ensuring the safety, inclusivity, and welcoming nature of the events are maintained.

## 5. AEC involvement in projects

### Projects supported by Erasmus+

#### **Etiketa (2023-2024)**

ETIKETA (ongoing) was a one-year small-scale Erasmus+ project to test new forms of transnational cooperation between higher education institutions in order to prepare the launch of a joint European Degree label. The final report can be downloaded [here](#).



#### **HarMA HUB (2023-2026)**

HarMA Hub, led by the Conservatoire royal de Bruxelles, focuses on the exchange of practices in music theory courses through digital means. An HarMA hub platform of resources, including a music analysis repository will be developed.

For more information, please visit the project's [website](#).



#### **TEAM - Teacher Education Academy for Music (2023-2026)**

Coordinated by the European Association for Music in Schools (EAS), 'TEAM -Teacher Education Academy for Music aims to strengthen the network for music education in schools, to ensure lifelong learning for classroom teachers and to foster mobility and provide future-making material for music education.



The project involves both AEC and the [SCHEME \(Steering Committee for the Harmonisation of European Music Education\)](#) consortium as partners. More 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 aims at equipping music HEI students with additional, 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 performance as well as in educational settings, new forms and models of learning and teaching are developed.



Several activities took place in 2024, among others a teacher training activity in Malmö at Malmö Academy of Music, Lund University, a session at IRC Meeting, the publication of the final outputs including many articles and a final dissemination event in Palermo, Italy. More information on MUSENSE can be found [here](#).

#### **IncluMusic - Increasing skills for building more inclusive conservatoires (2022-2025)**

The project, coordinated by Academia Națională de Muzica Gheorghe Dima in Cluj-Napoca, aims at fostering the inclusion of students with Special Education Needs (SEN) and disadvantaged backgrounds in HME. IncluMusic supports music teachers and administrative staff to increase access, participation and completion rates of music students with fewer opportunities.



In 2024, project partners delivered sessions at both the IRC Meeting in Dublin and the AEC Congress in Milan, presenting the IncluMusic e-learning platform and exploring how SEN students can be better supported in HME through inclusive teaching strategies at both national and European levels. More information on IncluMusic can be found [here](#).

## IN.TUNE

IN.TUNE ('Innovative Universities in Music & Arts in Europe) is the first European University Alliance in the field of music and arts. It brings together eight universities from North, East, South and West Europe striving to deepen their cooperation to bring about institutional transformation and the enhancement of their quality, performance, attractiveness and international competitiveness.

IN.TUNE members are committed to the development of a joint long-term strategy with a strong artistic dimension for high quality education, research, innovation and service to society.

AEC is one of the 19 associated partners making sure that the AEC community as a whole may benefit from the project outcomes. More information can be found [here](#).



## VIETMUS – VIETnam Music Universities Spurring (2023 – 2025)

VIETMUS (Vietnamese higher education music system matches employability) is an Erasmus+ KA2 Capacity building project aimed at promoting digital transformation and developing new digital capacities in teaching and performance, with the ultimate goal of enhancing the employability of graduates within the Vietnamese HME landscape.



The project, led by the Conservatorio di Musica A. Scarlatti in Palermo, involves partners from Belgium, Turkey, and six universities in Vietnam. In 2024, KBC Brussels hosted participants from Vietnam for a training week in July. The AEC also organised a dedicated session on the project during the IRC Meeting in Dublin. For more information, please click [here](#).

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

The TUNE project, bringing together six partners from across Europe under the lead of the University of Southern Norway campus Rauland, aimed 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 module to be developed was not, as usual, a master's module, but part of a bachelor programme.



By the end of 2023, each partner institution had organised at least one transnational meeting or other project activity which were regularly attended by numerous students.

In May 2024, pôle Aliénor hosted the fifth Intensive Week in Poitiers under the title "TUNE: Opening Borders." The event brought together 50 European students and teachers of traditional music. Organized in partnership with FAMDT and UPCP-Métive, the program featured round tables, workshops with guest artists, and concerts.

More information on TUNE can be found [here](#).

## Projects supported by Creative Europe

### ECMA Pro (2020-2024)

The general aim of the ECMA PRO project was 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, was chaired by mdw Vienna and included partners not only from the HME sector, but also festivals and non-profit initiatives from the music sector.



The project featured 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. AEC's role is primarily to provide contacts and publicise the project idea among its members. More information on FAMES can be found [here](#).

### Lost Music (2022-2024)

LOST MUSIC project was a collaborative initiative co-funded by the Creative Europe programme of the European Commission. The project focused on several key objectives:

- a)** Expanding the audience by engaging local and transnational audiences;
- b)** Enhancing knowledge of classical music, while cultivating audience tastes and interests;
- c)** Making classical music more captivating and appealing by incorporating new audience perspectives.
- d)** Creating new opportunities for classical music artists through collaborations at both local and transnational levels.



Led by Forli'Musica (Italy), the project brought together partners sharing these objectives, including the Municipality of Dimitrovgrad (Bulgaria), Provincial Council of Alicante (Spain), and the AEC. This year marked the successful conclusion of the project, with over 400 people attending the three concerts in Forlì, Dimitrovgrad, and Alicante. Watch the aftermovie of the project by [this link](#).

## Opera Out of Opera 2 (2022-2025)

OOO2 is led by Conservatorio di Musica Santa Cecilia in Rome, together with partners from Austria, Norway, France, Ukraine, Portugal, Croatia and Belgium. The project aims at reaching out to new audiences for opera, with special attention to younger generations. A total of 5 operas have been selected for the itinerant and on-demand performances, which premiered in 2024 in Rome and Porto with performances of *Don Giovanni* and *Così fan tutte*. The operas were reduced and counted on a coherent narrative and an overall concept, adapted according to the different creative teams. Immersive rooms have been created to enhance the experience of the audience.



The project has also set up official communication channels on social media to strengthen audience engagement with the young public, where regular content and social storytelling campaigns prior to the performances have been taking place. Further activities and project outcomes can be viewed by clicking [here](#).

## Sustainable-EEMERGING (2023-2027)

Boosting the sustainability of young artist career and of organisations in Early Music is a large-scale Creative Europe cooperation project meant to support the transition of the Early Music sector towards a more sustainable ecosystem by empowering all actors in the value chain to achieve meaningful outcomes. AEC is an associated partner involved in promotion and dissemination.



More information can be found [here](#).

## 1000+ Concerts: Innovating Higher Music Education Through Social Inclusion (2024-2027)

1000+ Concerts is an innovative four-year initiative led by Musethica. It brings together European partners to transform higher music education through social inclusion and community-focused performance.



AEC contributes to the project as partner for communication and dissemination, providing external project evaluation and participation in the Sustainability and Accreditation Steering Group. More information can be found [here](#).



## Projects supported by Horizon Europe

### Dialoguing@rts (d@rts) (2024-2027)

dialoguing@rts (d@rts) explores how performing arts: music, dance, and drama, can foster cultural literacy, inclusion, and social cohesion across diverse communities. Bringing together 11 partners from Europe, Uganda, and Aotearoa/New Zealand, the project works across formal and non-formal education settings to reimagine cultural literacy as a dialogical and participatory practice.



The AEC leads the project's communication, dissemination, and exploitation activities. This included the development and implementation of a comprehensive communication strategy, the launch and maintenance of the project's online presence, and coordination of consortium-wide outreach. The AEC also supports visibility efforts through social media, newsletter creation, audience engagement, and storytelling, helping ensure that the values and impact of d@rts reached practitioners, educators, policymakers, and wider publics across Europe and beyond. More information can be found [here](#).

## Other projects and networks in which AEC is involved

### WoCE – Winds of Central Europe

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](#).

### Erasmus Orchestra by INDIRE, the Italian Erasmus Agency

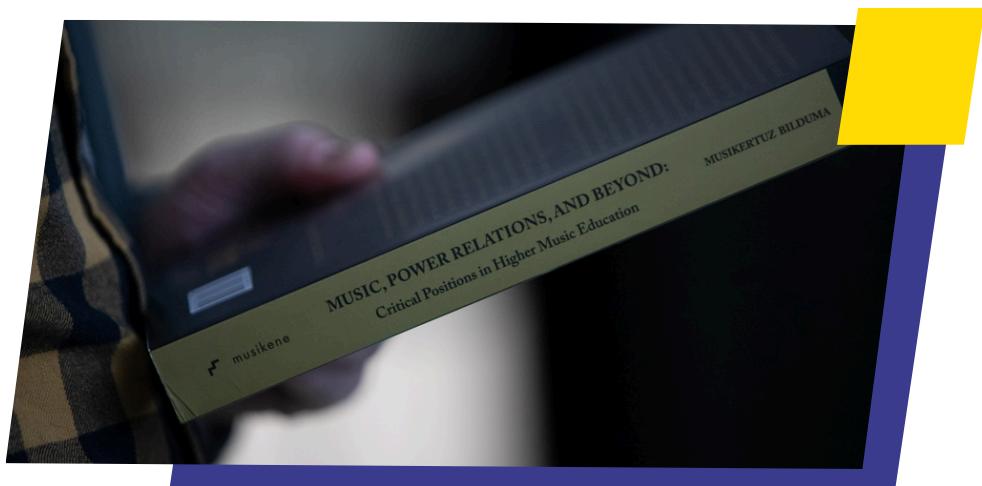
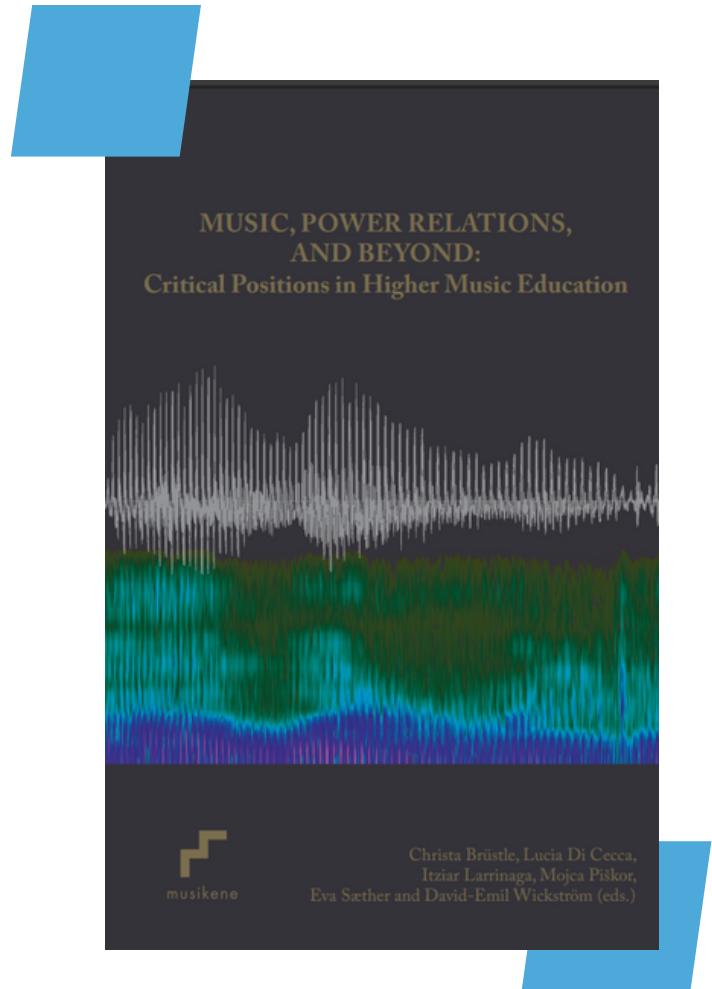
The [Erasmus Orchestra](#) is a musical ensemble, unique in its kind, made up of students of Conservatories and Music institutes that participated or are taking part in an Erasmus international mobility experience. The Orchestra is an initiative undertaken by the Erasmus+ Italian National Agency (INDIRE – National Institute for Documentation, Innovation and Educational Research). This pilot project is based on the idea of a travelling ensemble which, thanks to the universal language of music and art, could represent the value of a common European identity that resonates in harmony.



The AEC supported this initiative by sending out to all its members a Call for Interest for the period 2023/2025. The call was answered by 200 students from 60 Higher Music Education Institutions in Europe. Performances of the orchestra started in 2024 including those at the IRC Meeting in Dublin and at the AEC Congress in Milan.

## New Publication on Power Relations

2024 marked the publishing of the MUSIC, POWER RELATIONS, AND BEYOND: Critical Positions in Higher Music Education, an important outcome of the Power Relations in the Higher Music Education - PRIhME (2020-2023 Erasmus + Strategic Partnership project). The peer-reviewed publication, prepared by the PRIhME editorial board and printed by [Musikene Centro Superior de Música del País Vasco/Euskal Herriko Goi Mailako Musika Ikastegia](#), not only explores different aspects of power and how it intersects with factors such as gender, socio-economic background or ableism, but also provides reflections from students, teachers and administrators. The book is meant to be used as a handbook, aimed at diverse readers who want to gain a deeper insight into intricate dynamics of power relations in HME. Discover the book [here](#).



## 6. Communication and services

### Communication

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

AEC is present on social media to be able to connect with its audience, build trust and drive meaningful engagement. Thanks to social media, AEC has amplified its voice and increased its visibility.

The AEC Office has analysed the tools and channels the association uses to reach its target audiences in order to ensure efficient communication. The engagement connected to AEC news and events being shared through the platforms is immediately reflected on our social media channels. The increase in traffic throughout 2024 is in line with the implementation of the AEC Communication Strategy.

### Newsletter & Campaigns

In 2024 a total of 11 newsletters have been sent, reaching around 3,500 readers. The AEC newsletter kept our community informed by providing regular updates on advocacy and policy developments, news from AEC projects and initiatives, and highlights from member institutions. It also featured calls for proposals, event announcements, and opportunities for engagement, alongside general updates and resources relevant to higher music education institutions.

### Our online community

AEC gained around **1,500** followers across its platforms in 2024



### NEWSLETTER & CAMPAIGNS:

In 2024 a total of 11 newsletters have been sent, reaching around 3,500 readers.



## Services

### Vacancy Platform

Around **100** vacancies were posted.



### EASY MO – European Online Application System for Mobility

In 2024, EASY started to be officially hosted by the Austrian IT company SoP Mobility Online. Since January, 92 institutions joined the system as internal institutions.



### Coordination of Institutional Networks (METRIC)

AEC serves as coordinator of the METRIC network.

METRIC focuses on the modernisation of higher music education through intensive international cooperation in the field of improvisation. Through a continuous process of mutual enrichment, METRIC wants to support the development and improvement of improvisation teaching, performance and research. Every year, one of the member institutions of the METRIC Network hosts an Intensive Programme (IP): five full days of workshops and masterclasses on improvisation. In 2024, over 30 students and 20 teachers came together for the sixth edition of the METRIC Intensive Programme (IP) at the Royal Conservatoire Antwerp in Belgium. The event aims to enhance curriculum development and foster cooperation in the field of improvisation.

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



## 7. Advocacy and partners

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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 regular updates on the political debates and on the decisions made by the European Commission and the European Parliament.

Particular emphasis should be placed on the election to the European Parliament, which took place in June 2024 and marked the beginning of a new five-year parliamentary term, as well as the formation of a new European Commission in the autumn of 2024. Both of these institutions bring a wide range of new legislative initiatives, which the AEC monitored and sought to influence. The most important initiatives in 2024, several of which will extend into 2025, were:

- The preparation of a new Culture Compass – to replace the previous Work Plan for Culture.
- The new MFF (Multiannual Financial Framework) 2028-2034, where the debate already started, including
- FP 10 (EU Framework Programme for Research and Innovation 2028-2034)
- The preparation of an EU AI Code of Practice

It was also part of AEC's advocacy activities to provide information on the publication of reports and studies, e.g. on the implementation of the European Higher Education Strategy, further developments and changes in funding programmes such as Erasmus+, Creative Europe and Horizon, as well as other policy discussions on arts, culture and higher education.

AEC shared information on the launch of various calls for projects and on statements on cultural policy launched by the DG EAC, the European Parliament and the Cultural Creators Friendship Group (CCFG), as well as on related follow-up debates.

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.

On the occasion of the 5th Anniversary of the Vienna Declaration on Artistic Research, the AEC met with its partners in the field in September 2024 and established the [Artistic Research Alliance \(ARA\)](#). The Alliance will work with policymakers, politicians and other relevant stakeholders to create positive change and aim to be a reference point for European and international policy, research and funding institutions.

AEC continued also in 2024 to be a sought-after expert contact and advisor to the European Commission on issues related to the implementation of EU policy agenda cornerstones. A significant part of the AEC advocacy activities in 2024 was dedicated to developing an AEC Advocacy Toolkit within the [ARTEMIS project](#).

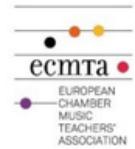
AEC collaborated with partners among others by regular mutual invitations to contribute to each other's events as guest speakers, as it was the case in 2024 with ELIA, EMC, EAS, EMU, CAE, NASM, and SAR.

## AEC partner organisations



NASM

NATIONAL  
ASSOCIATION  
OF SCHOOLS  
OF MUSIC



## 8. Financial report

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**2024 has been a positive year for AEC's financial situation.** Both overall income and expenditure have increased – each by more than €119.000 (compared to 2023): income from €1.138.494,09 to €1.261.132,60, and expenditure from €1.136.807,10 to €1.255.930,60. Please note that the simplified version of the 2024 accounts presented below includes figures from 2023 for comparison purposes.

The Association's **three main sources of income** remained unchanged: membership fees (32% of total income in 2024), subsidies from the European Commission (37%), and event registration fees (19%). Further details are provided below:

- The income from membership fees has increased by 2,6% compared to 2023 (i.e. slightly more than €10.000,00), due to higher number of AEC members and the usual 1,5% indexation rate applied to all membership fees;
- The income from project subsidies has increased by 4,5% compared to 2023 (i.e. more than €20.000,00) in line with the development of AEC's project activities. It is important to note that, as in previous years, part of the income coming from AEC's involvement in European projects has been transferred to the following year as a precautionary measure for maintaining AEC's financial stability;
- The income from event registration fees has considerably increased, by 19,8% (i.e. more than €40.000,00), reflecting in-person attendance at AEC's four annual events, some of which reached record registration numbers.

Other sources of income:

- The amount reimbursed by MusiQuE, (i.e. a fixed percentage of overhead costs, as well as staff costs for the AEC staff members serviced to MusiQuE, which has increased by €14.000,00 compared to 2023 (amounting to 6,3% of the total income);
- The fees collected from institutions taking part in EASY, (amounting to 4,3% of the total income). Note: invoicing for the EASY service was shifted from the end of 2023 to 2024 to align the EASY service year with the AEC financial year, and to allow institutions more time to try the new EASY Mobility Online System;
- The fees collected from AEC member institutions for the coordination of the METRIC network, as well as the fees received for advertising and sponsorship at the AEC events and through AEC's online communication channels. No project application-writing service was carried out during the year 2024.

As in previous years, AEC's **expenditure** consisted mostly of both AEC and MusiQuE staff costs (47% of the total expenditure, against 50% in 2023), project-related costs (34%), and costs related to events, travel, and office operations (17%).

- Staff costs have increased by just over €20.000,00 compared to 2023, due to the change of Executive Director (including a period of handover) and to the annual indexation of salaries for employees based in Belgium;
- Goods & services (including events and project costs) have increased by over €105.000,00, mainly due to the ARTEMIS and other European project costs (in line with the increase of expenditures), as well as further investments to the new EASY Mobility Online System.

As a result of these developments, AEC generated a surplus of €5.202,00 in 2024, which brings the amount of Association's financial reserves to a solid €107.877,57.

## AEC balance sheet 2024 (€)

Assets	793,619.24€
<b>A</b> Short-term debts (of up to one year) to be received	194,032.29€
<b>B</b> Liquid means	584,633.35€
<b>C</b> Accruals	14,953.60€

**A** includes membership fees and events fees for 2024 which had not yet been paid to AEC by 31/12/2024, as well as subsidies and other income still to be received by AEC in 2025;

**B** is the amount of cash which AEC possessed on 31/12/2024 in its accounts (AEC General and Reserves).

Liabilities	793,619.24€
<b>D</b> Results since 2013	107,877.57€
<b>E</b> Short-term debts (of up to one year)	229,071.26€
<b>F</b> Accruals	456,670.41€

**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 2024 expenses, but which relate to invoices received and paid in 2025, as well as the amount of the holiday pay reservation and other salary costs for 2024 paid in 2025;

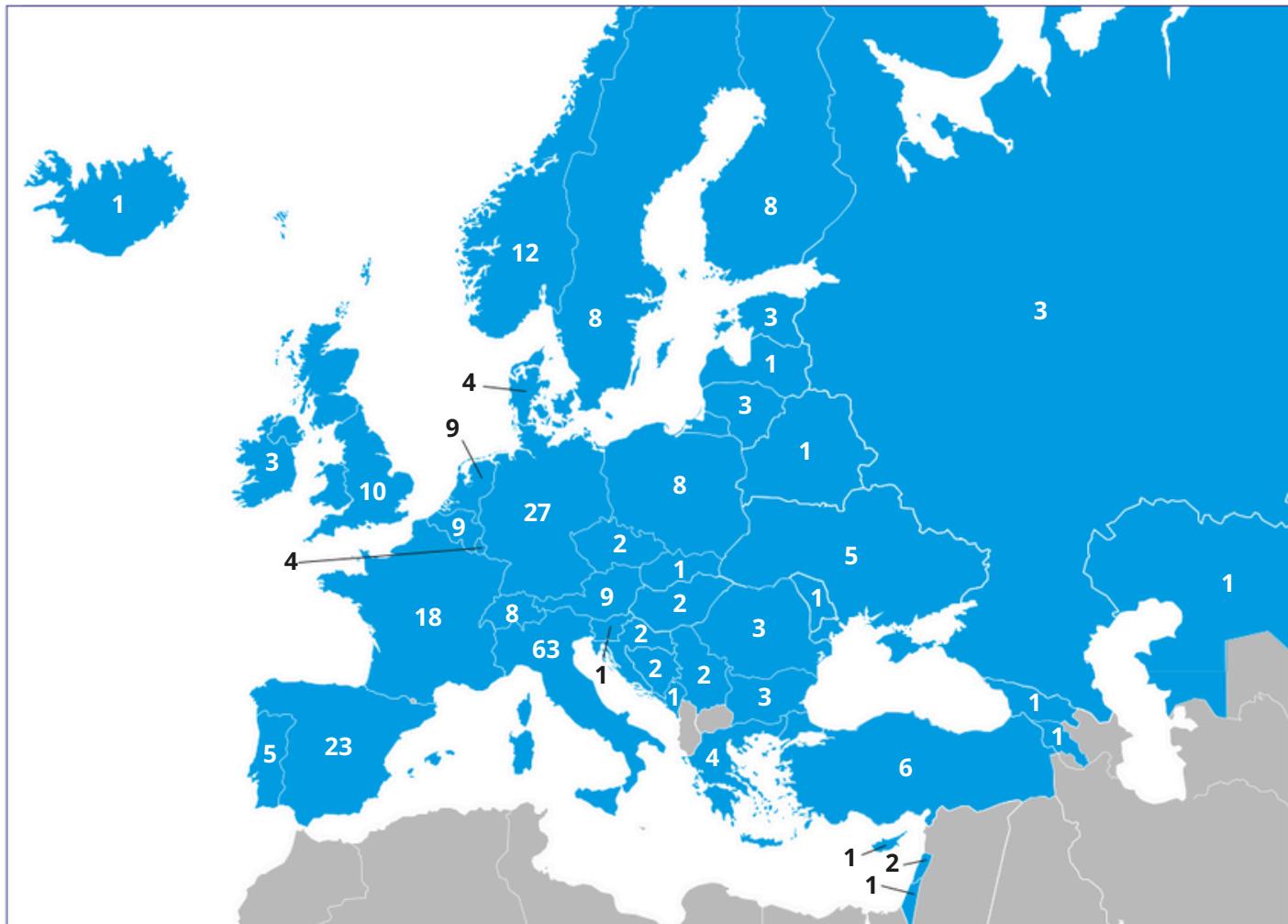
**F** consists of parts of a multiannual subsidies that AEC has received in 2024 for project coordination and which has been transferred to 2025 (€ 264,000.00 for the new Creative Europe grant, and a total of € 145,074.50 for ARTEMIS, d@rts, TUNE, IncluMusic, RAPP Lab and OOO2) and various payments received by AEC in 2024 for invoices and events related to 2025.

## AEC profit-and-loss statement 2024 (with 2023 for comparison) (€)

	2024	2023
<b>Income</b>	<b>1,261,132.60 €</b>	<b>1,138,494.09 €</b>
Membership Fees	401,116.53 €	391,107.49 €
Events Fees	243,891.99 €	203,512.53 €
Subsidies (i.e. project funding)	471,587.17 €	451,200.43 €
Contributions from partner institutions to EASY project	54,610.00 €	- €
Reimbursement of staff and overhead costs from MusiQuE	80,000.00 €	66,000.00 €
Service fees (application writing and coordination METRIC network)	7,261.03 €	21,818.00 €
Other (including re-invoicing expenses)	2,665.88 €	4,855.64 €
<b>Expenditure</b>	<b>1,255,930.60 €</b>	<b>1,136,807.10 €</b>
Staff costs (salaries incl. restaurant checks, social security, pensions, holiday pay reservation) for both AEC and MusiQuE, plus interns	591,554.01 €	571,267.55 €
Goods & services (including events and legal expenses)	644,404.86 €	539,155.38 €
Written-off debts	4,966.23 €	12,230,01 €
Discounts on membership & events fees (earlybird rates)	14,453.59 €	13,626.88 €
Bank charges	551.91 €	527.28 €
<b>Result</b>	<b>5,202.00 €</b>	<b>1,686.99 €</b>

## 9. Members

### AEC members



AEC also has members in: Australia (5), Canada (4), China (3), Egypt (1), Hong Kong (1), Qatar (1), Singapore (1), South Korea (1), Thailand (2) and USA (8)

**Total: 310 members**

	Armenia 1		Latvia 1
	Australia 5		Lebanon 2
	Austria 9		Lithuania 3
	Belarus 1		Luxembourg 4
	Belgium 9		Moldova 1
	Bosnia and Herzegovina 2		Montenegro 1
	Bulgaria 3		Netherlands 9
	Canada 4		Norway 12
	China 3		Poland 8
	Croatia 2		Portugal 5
	Cyprus 1		Qatar 1
	Czech Republic 2		Romania 3
	Denmark 4		Russia 3
	Egypt 1		Serbia 2
	Estonia 3		Singapore 1
	Finland 8		Slovakia 1
	France 18		Slovenia 1
	Georgia 1		South Korea 1
	Germany 27		Spain 23
	Greece 4		Sweden 8
	Hungary 2		Switzerland 8
	Iceland 1		Thailand 2
	Ireland 3		Turkey 6
	Israel 1		UK 10
	Italy 63		Ukraine 5
	Kazakhstan 2		USA 8

## New members

In 2024, the AEC welcomed several new members, reaching a community of 310 institutions (270 Active members and 40 Associate members), marking the record within the AEC community to date.

The following institutions have been accepted as **Active Members**:

- Conservatorio Statale di Musica Domenico Cimarosa in Avellino, Italy
- Conservatorio Statale di Musica Gaetano Braga in Teramo, Italy
- Conservatorio Statale di Musica Vecchi Tonelli in Modena, Italy
- Conservatorio Statale di Musica Vincenzo Bellini in Catania, Italy
- Pôle Supérieur d'Enseignement Artistique - Pôle Sup'93 in La Courneuve, France
- Real Conservatorio Superior de Música Victoria Eugenia in Granada, Spain
- Conservatorio Superior de Música Andrés de Vandelvira in Jaén, Spain
- University of Macedonia, Department of Music Science and Art in Thessaloniki, Greece
- National University of Culture and Arts, Faculty of Musical Art in Kyiv, Ukraine

The following institutions have been accepted as **Associate Members**:

- Centre de musique baroque in Versailles, France
- Shanghai Conservatory of Music in Shanghai, China
- College of Chinese & ASEAN Arts, School of Music & Dance in Chengdu, China
- Henry and Leigh Bienen School of Music, Northwestern University in Evanston, USA
- Sir Zelman Cowen School of Music and Performance, Monash University in Melbourne, Australia



## 10. Green shift and Sustainability

2024 was a significant year for the AEC in advancing environmentally friendly and sustainable practices across its activities, projects, and operations.

Below is a non-exhaustive list of green initiatives the AEC undertook in its efforts to promote sustainability within the organisation, the wider sector, and among its members.

- AEC Council adopted the [AEC Sustainability Policy and Action plan](#). It also includes AEC Travel and Purchase policy.
- AEC joined SHIFT eco-certification for cultural networks and after a peer-review and audit, achieved a certification for 2024.
- As part of this process, the AEC began implementing several sustainability-focused actions, including calculating the carbon emissions from its travel, introducing a sustainability clause in event-hosting agreements, raising awareness about the green transition, and more.
- ARTEMIS AEC Goes Green WG has published several essential documents, including [Green music posters](#), [AEC Goes Green WG survey report](#), highlighting the eco-friendly needs and practices of the HMEIs, and presented [Play Green! Recommendations for a Sustainable Future in Higher Music Education](#) at the AEC events.
- The AEC established a Green Team dedicated to promoting environmentally friendly practices within its operations.
- A bi-annual “*Green News*” newsletter was launched to keep AEC members informed about sustainability initiatives and developments.
- Sustainability has taken on a more prominent role in AEC events. Concrete actions include going paperless, offering plant-based menu options, reducing promotional materials, and encouraging participants to use low-carbon means of transport to reach event venues.



## 11. People

Finally, AEC would like to highlight the work of the different people involved and thank them for making 2024 a successful year.

### Council Members

#### President

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

#### Vice-Presidents

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

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

#### Secretary General

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

#### Council Members

**Riccardo Ceni** – Conservatorio di Musica “Giuseppe Verdi” di Milano, Milan, Italy

**Małgorzata Sternal** – Krzysztof Penderecki Academy of Music, Krakow, Poland

**Keld Hosbond** – Royal Academy of Music, Aarhus/Aalborg, Denmark

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

**Bruno Pereira** – ESMAE Porto’s Superior School of Music and Performing Arts, Polytechnic Institute, Porto, Portugal

**Martin Prchal** – Royal Conservatoire, The Hague, Netherlands

**Barbara Maria Willi** – Janáček Academy of Performing Arts, Brno, Czech Republic

**Abra Bush** – (Co-opted Representative of the Associate Members), Jacob School of Music, Indiana University, USA

**Anothai Nitibhon** – (Co-opted Representative of the Associate Members), Princess Galyani Vadhana Institute of Music, Thailand

**Monica Vejgaard** – EPASA

**Miranda Harmer** – EPASA



## Office Members

**Finn Schumacker** – Executive Director

**Stefan Gies** - Executive Director (until February 2024) and Senior Advisor (since April 2024)

**Linda Messas** – General Manager / Deputy Executive Director

**Sara Primiterra** – Events and Project Manager

**Alfonso Guerra** – Membership and Finance Coordinator

**Ashkhen Fixova** – Office and Project Coordinator

**Alessandra Callegari** – Communication Coordinator

**Beatriz Laborda González** – Events Coordinator

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

**Tiina Kokkonen (FI), Beate Matvejeva (LT), Paloma Pérez (ES), and Lara Martínez (ES).**



## 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.

#### 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.

**Deborah Kelleher** – Royal Irish Academy of Music, Dublin, Ireland (AEC President)

**Jeffrey Sharkey** – Royal Conservatoire of Scotland, Glasgow, United Kingdom (AEC Vice-President)

**Malgorzata Sternal** – Academy of Music, Krakow, Poland

**Anothai Nitibhon** – Princess Galyani Vadhana Institute of Music, Bangkok, Thailand

**Riccardo Ceni** – Conservatorio di Milano, Milan, Italy

**Raffaele Vignali** – Conservatorio di Milano, Milan, Italy

**Massimiliano Baggio** – Conservatorio di Milano, Milan, Italy

**Andrea Burro** – Conservatorio di Milano, Milan, Italy

**Raffaella Valsecchi** – Conservatorio di Milano, Milan, Italy

**Sara Primiterra** – AEC Events Manager (Committee Coordinator)

**Finn Schumacker** – AEC Executive Director

#### International Relations Coordinators Working Group (IRC)

**Jan-Gerd Krüger** – Prince Claus Conservatoire Groningen, The Netherlands (WG Chair)

**Dimitrios Marinos** – Athens Conservatoire, College of Music, Athens, Greece

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

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

**Melissa Mercadal** – Escola Superior de Música de Catalunya (ESMUC), Barcelona, Spain

**Iveri Kekenadze Gustafsson** – Malmö Academy of Music, Malmö, Sweden

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

**Sara Primiterra** – 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, United Kingdom (WG Chair)

**Anna Maria Bordin** – Conservatorio Statale di Musica “Giuseppe Verdi” di Torino, Turin, Italy

**Paul Craenen** – Royal Conservatoire The Hague, The Hague, The Netherlands

**Sean Ferguson** – Schulich School of Music of McGill University, Montreal, Canada

**Matthias Hermann** – Hochschule für Musik und Darstellende Kunst, Stuttgart, Germany

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

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

**Beatriz Laborda** – AEC Office (WG Coordinator)



## 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.

**Jere Laukkanen** – Metropolia University of Applied Sciences, Helsinki, Finland (WG Chair)

**Marta Raviglia** – Conservatorio di Musica Girolamo Frescobaldi, Ferrara, Italy

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

**Susanne Abbuehl** – Academy of Music FHNW, Basel, Switzerland (until September 2024)

**Johannes Pries** – Popakademie Baden-Württemberg, Mannheim, Germany

**Sopio Murusidze** – V. Saradjishvili Tbilisi State Conservatoire, Tbilisi, Georgia

**Beatriz Laborda** – AEC Office (WG Coordinator)



## **EASY (European Online Application System for Mobility)**

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, Italy (TF Chair)

**Aino Jalkanen** – Sibelius Academy, Helsinki, Finland

**Morten Tandrup** – Rhythmic Music Conservatory, Copenhagen, Denmark

**Roser Graell** – Conservatoire National Supérieur de Musique et de Danse, Lyon, France

**José Luis Fernández** – Conservatorio Superior de Música, Vigo, Spain

**Sara Primiterra** – 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, The Netherlands (TF Chair)

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

**Kelly Landerkin** – Hochschule für Musik, Basel, Switzerland

**Anton Steck** – Staatliche Hochschule für Musik, Trossingen, Germany

**Sara Primiterra** – AEC Office (TF Coordinator)

## **Training and providing advice to professionals**

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

### **Lifelong Learning (LLL) Working Group**

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

**Kadri Steinbach** – UT Viljandi Culture Academy, Viljandi, Estonia

**Brendan Breslin** – Royal Irish Academy of Music, Dublin, Ireland

**Małgorzata Sternal** – Academy of Music in Kraków, Kraków, Poland

**Cecilia Cereda** – Conservatorio di Musica Giacomo Puccini, La Spezia, Italy

**Beatriz Laborda** – AEC Office (WG Coordinator)



## Representing the sector and advocating

**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

**Katharina Weinert** – EMC – European Music Council

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

**Manuel Damásio** – GECT – European Grouping of Film and Television Schools

**Nana Sharikadze** – Tbilisi State Conservatoire, Tbilisi, Georgia (until July 2024)

**Guillermo Rodríguez** – EPASA

**Stefan Gies** – AEC Office (WG Coordinator) (until July 2024)

**Finn Schumacker** – AEC Office (WG Coordinator) (since August 2024)

## EPASA – European Performing Arts Students' Association

**Monica Vejgaard** – Danish National Academy of Music, Odense, Denmark (President)

**Miranda Harmer** – Leeds Conservatoire, Leeds, United Kingdom, (Vice-President)

**Iveri Kekenadze Gustafsson** – Malmö Academy of Music, Malmö, Sweden (Board member)

**Nathalie Roe** – Royal Welsh College of Music & Drama, Cardiff (Board member)

**Marloes de Nul** – Conservatorium Maastricht, Maastricht, The Netherlands (Board member)

**Carlo Mazzini** – Conservatorio di Musica "Giuseppe Verdi" di Milano, Milan, Italy (Board member)

**Ashkhen Fixova** – AEC Office (WG Coordinator)



### Collecting and disseminating data, information and practices

**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, France ( WG Chair)

**Philipp Ahner** – Staatliche Hochschule für Musik Trossingen, Trossingen, Germany

**Haakon Kvidal** – Norwegian Academy of Music, Oslo, Norway

**Enric Guaus** – Escola Superior de Música de Catalunya, Barcelona, Spain

**Miranda Harmer** – Leeds Conservatoire, Leeds, United Kingdom

**Thom Gilbert** – Royal College of Music, London, United Kingdom

**Alessandra Callegari** – AEC Office (WG Coordinator)



### AEC Goes Green Working Group

**Dušanka Jelenković** – independent researcher, Belgrade, Serbia (WG Chair)

**María Sanz** – Centro Superior Música Creativa, Madrid, Spain

**Marloes De Nul** – Conservatorium Maastricht, Maastricht, The Netherlands

**Maria Kalleitner-Huber** – Mozarteum University, Salzburg, Austria

**Héloïse Lecomte** – Conservatoire national supérieur musique et danse, Lyon, France

**Ettore Cauvin** – Codarts University of the Arts, Rotterdam, The Netherlands

**Ashkhen Fixova** – 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  
**Alessandra Callegari** – AEC Office (TF Coordinator)

## 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.

### AEC-YMTE (Young Music Talent Education) Working Group

**Lucia Di Cecca** – Conservatorio Statale di Musica Santa Cecilia, Rome, Italy  
**Balázs Kecskés** – Franz Liszt Academy of Music, Budapest, Hungary  
**Ross Lyness** – Royal Irish Academy of Music, Dublin, Ireland  
**Alf Richard Kraggerud** – Barratt Due Musikkinstitut Oslo, Norway  
**Mattias Lundqvist** – Barratt Due Musikkinstitut Oslo, Norway (WG Co-Chair)  
**Minna-Maria Pesonen** – East Helsinki Music Institute, Helsinki, Finland  
**Mario Zecher** – Eberhard-Ludwigs-Gymnasium Stuttgart, Germany  
**Stefan Gies** – AEC Office (WG Chair and Coordinator) (until January 2024)  
**Finn Schumacker** – AEC Office (WG Chair and Coordinator) (since February 2024)

## Capacity Building Working Group

**Lies Colman** – Royal Conservatoire The Hague, The Netherlands (WG co-Chair)  
**Martin Prchal** – Royal Conservatoire The Hague, The Netherlands (WG co-Chair)  
**Stefan Heckel** – University of Music and Performing Arts, Graz, Austria  
**Natassa Economidou** – University of Nicosia, Cyprus  
**Guadalupe López Íñiguez** – Sibelius Academy, Helsinki, Finland  
**Lynsey Callaghan** – Royal Irish Academy of Music, Dublin, Ireland  
**Anna Shaphira** – Jerusalem Academy of Music and Dance, Jerusalem, Israel  
**Ingfrid Breie Nyhus** – Norwegian Academy of Music, Oslo, Norway  
**Celia Duffy** – Royal Conservatoire of Scotland, Glasgow, United Kingdom  
**Guillermo Rodríguez** – Koninklijk Conservatorium Brussel, Brussels, Belgium  
**Javier Soriano** – Pôle Aliénor, Poitiers, France  
**Linda Messas** – AEC Office (WG Coordinator)



## **SCHEME (Steering Committee for the Harmonisation of European Music Education)**

**Isolde Malmberg** – European Association for Music in Schools (EAS)  
**Philippe Delarun** – European Music School Union (EMU) (until April 2024)  
**Michaela Hahn** – European Music School Union (EMU) (from May 2024)  
**Marina Gall** – European Association for Music in Schools (EAS)  
**Till Skoruppa** – European Music School Union (EMU)  
**Jeffrey Sharkey** – AEC Vice-President (AEC Executive Committee representative)  
**Stefan Gies** – AEC Office (WG Chair and Coordinator) (until January 2024)  
**Finn Schumacker** – AEC Office (WG Chair and Coordinator) (since February 2024)

## **Fostering diversity, inclusion and gender equality**

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

## **AEC Gender Equality and Non-discrimination Mainstreaming Task Force**

**Steven Faber** – ArtEZ University of the Arts, Arnhem, The Netherlands  
**Ankna Arockiam** – Royal Conservatoire of Scotland, Glasgow, United Kingdom  
**Ashkhen Fixova** – AEC Office (TF Coordinator)

## **Diversity, Inclusion and Gender Equality (DIGE) Working Group**

**Katja Thomson** – Sibelius Academy, University of the Arts, Helsinki, Finland (WG Chair)  
**Karine Hahn** – Conservatoire National Supérieur de Musique et de Danse, Lyon, France  
**Francesca Innocenti** – Conservatorio Statale di Musica A. Corelli, Messina, Italy  
**Karolien Dons** – Prince Claus Conservatoire, Groningen, The Netherlands  
**Monica Vejgaard** – Danish National Academy of Music, Odense, Denmark  
**Xiangning Lin** – Yong Siew Toh Conservatory of Music, Singapore, Singapore  
**Ron McCurdy** – USC Thornton School of Music, Los Angeles, United States  
**Alfonso Guerra** – AEC Office (WG Coordinator)





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