

Annual report 2019

Members, activities, policies and finances



Association Européenne des
Conservatoires, Académies de
Musique et Musikhochschulen

About the AEC Annual Report 2019

Each year, the AEC publishes an Annual Report in accordance with proper accounting practice but, more specifically, with its statutes, whose article 11.4 states that 'The report will include a balance sheet and a profit-and-loss statement. It will also provide a detailed account of the administrative tasks performed in the preceding financial year'. In addition to fulfilling this statutory requirement, this report aims to outline the different areas of AEC's work in 2019, 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 2019 annual accounts. In this Annual Report, only the key elements of the Annual Accounts are included, but members wishing to receive the entire AEC 2019 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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Content

Esther Nass, Office and Project Coordinator

Lindsey Toche, Communication intern

Additional text

Eirik Birkeland, AEC President

Stefan Gies, AEC Chief Executive

Linda Messas, General Manager/Deputy CEO

Chiara Conciatori, Communication officer

Sara Primiterra, Events and Project Manager

Paulina Gut, Project and Events Coordinator

Pictures

AEC

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Association Européenne des Conservatoires,
Académies de Musique et
Musikhochschulen (AEC)
Avenue des Celtes/Keltenlaan 20
1040 Brussels
Belgium



www.aec-music.eu

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1. Message from the President

It is a great pleasure to present the Annual Report for 2019 of the Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC).

AEC has maintained a high level of activity with the Congress and General Assembly in Torino as the central meeting place for our member institutions. Following up last year's Congress in Graz, also this year's Congress was centred on topics derived from our Flagship project, AEC – Strengthening Music in Society (AEC-SMS)¹.

2019 was the second year of this project. Together with experts from the AEC membership and partner organisations, AEC continued the work on central topics for higher music education, such as social relevance, diversity, power-relations, student-centred learning, entrepreneurship, and digitisation.

AEC was also involved as partner in a number of other projects with the aim to promote and encourage exchange among its members institutions and to assist them in exploring and developing new models to educate creative and communicative musicians.

For promoting the exchange of practices, ideas and people within its member institutions at European level, the AEC organised three successful Platform-meetings, for Pop and Jazz in Trondheim, for Artistic Research in Cluj, and for the International Relation Coordinators in Prague.

AEC has been active in meetings and events all across Europe in order to advocate for the recognition of the importance of Higher Music Education at different levels and to advocate for public investment in arts and culture as the main force for the development of a sustainable and more cohesive Europe. Special attention has been given to the European Parliament elections in 2019 and the preparations for the new Multiannual Financial Framework

2021–27. In collaboration with partner organisations a continuous dialogue with EU has been maintained and strengthened.

2019 has been a positive year for the Association's financial situation, resulting in a substantial surplus which will reinforce AEC financial reserves. Two key factors account for this: the grant received for the AEC SMS project and the implementation of AEC's Sustainability Plan 2019–2022, which envisages a deep and solidary restructuring of AEC's income strands and in particular foresees that membership fees should represent a higher proportion of AEC income in 2022 than it did in 2017.

In this Annual report, you will find more information about these and other topics which have filled the busy agenda of AEC in 2019.

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

Eirik Birkeland
President of the AEC



¹ This project is supported by European Commission through the scheme "European Networks" of the Creative Europe programme.

2. Vision and mission

Vision

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

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

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

Mission

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

Pillar 1: Enhancing quality in Higher Music Education

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

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

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

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

Pillar 3: Promoting participation, inclusiveness and diversity

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

Pillar 4: Strengthening partnership and interaction with stakeholders

- Engaging with organisations dealing with higher education policy at European level.
- Connecting the levels and branches of the music education sector, helping it to become a united voice for music within the cultural and political debate.
- Strengthening dialogue with organisations dealing with arts practice, arts education and culture and strengthening interdisciplinarity.
- In 2019, 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: 15–16 February, Norwegian University of Science and Technology (NTNU), Trondheim (Norway)
- Theme: *Listen!*
- Number of participants: 144

The 2019 edition counted with the presence of Espen Berg, a famous jazz pianist who played with the Trondheim Jazz Orchestra and gave a keynote speech. A group of respected artists and experts took the attendees deep into discussion on play and playfulness within the world of music making. The participatory aspects of the meeting have been further increased by introducing “Open Floor” sessions. In addition, a pre-conference meeting was organised on folk/world and traditional music at a European level, and a meeting of the platform for vocal Jazz and/or Pop teachers in higher music education (VoCon). For more information on this event, please visit the [2019 PJP Meeting webpage](#).

European Platform for Artistic Research in Music (EPARM) Meeting



- Date and location: 28–30 March, Gheorghe Dima National Music Academy, Cluj-Napoca (Romania)
- Theme: *Artistic Research*
- Number of participants: 85

The 2019 EPARM meeting welcomed as keynote speaker Dan Dediu, professor of composition and PhD. supervisor, former rector of the National University of Music in Bucharest. Valentina Dediu Sandiu, Rector of the New Europe College, Institute for Advanced Study in Bucharest and Mara Ratiu, Vice-Rector of the University of Art and Design Cluj-Napoca and ELIA board member, were part of a round table on artistic research in Romania featuring representatives from the Romanian Ministry of Education. For more information on this event, please visit the [2019 EPARM Meeting webpage](#).

Annual Meeting for International Relations Coordinators (IRCs)



- Date and location: 19–22 September, the Academy of Performing Arts, Prague (Czech Republic)
- Theme: *The Pink Elephant: Reflections on the Future to Transform the Present*
- Number of participants: 213

As every year, the meeting was meant for administrative or teaching staff members in Music Higher Education Institutions (HEI) that deal with international relations and European programmes, as well as for institutions not familiar with these programmes, but with an interest in becoming involved. The theme mentioned above was to trigger a discussion about all constraints, contradictions, unsaid and unknowns that make the work of the International Relations Coordinators more and more complex and multifaceted. The 2019 edition was the second IRC meeting delivered within the AEC – Strengthening Music in Society project supported by the Creative Europe Programme. For more information on this event, please visit the [2019 IRC Meeting webpage](#).

46th Annual Congress and General Assembly



- Date and location: 7–9 November, Conservatorio di Musica “G. Verdi”, Turin (Italy)
- Theme: *Re-imagining success? – Strengthening Music in Society.*
- Number of participants: 380

The title of the 2019 Congress referred to an important question that performers, music students and educators need to ask themselves while reflecting on their activities. It linked up to the topics ‘Entrepreneurship’ and ‘Digitisation’ which cannot be neglected by the modern music practitioners. In addition, the issue how Music HEIs can deal with power relations in their daily interactions was a prominent topic.

The programme included a keynote speech on digitisation, entrepreneurship and music, a panel discussion on priorities and actions to strengthen music in society with particular attention to audience engagement, and sixteen parallel sessions reflecting on topics such as a meaningful international collaboration, the future steps in the implementation of the Bologna Declaration, student voice in HME, the first outcomes of various European projects in the fields of entrepreneurship, digitisation, audience engagement.

Several sessions were delivered in contribution with AEC partners, such as the National Association of Schools of Music (NASM), the European network on cultural management and policy (ENCATC) or the association of Southeast Asian Directors of Music (SEADOM).

AEC member institutions were also able to exchange and learn from each other during the Regional Meetings and the Information Forum and to review AEC’s activities and future plans, as well as to elect new Board representatives, during the General Assembly.

For more information on this event, please visit the [2019 Congress and General Assembly webpage](#).



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

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

Within the project AEC – Strengthening Music in Society (AEC-SMS), AEC supports and encourages Music Higher Education Institutions (HEIs) to adapt to change, embrace innovation and open up new fields of activities.

Progress achieved in 2019

In 2019 (which was the second year of the AEC-SMS project, running until November 2021), AEC continued to work on the following objectives and themes together with experts from AEC membership and partner organisations, brought together in different working groups:

- Raising consciousness of contemporary potential and challenge for musicians and HMEIs in society and engaging with the complex nature of responsibilities (for example social and environmental responsibility, as well as artistic and educational responsibility) which artists as individuals as well as Music HEIs hold. The [Working Group on Music's and Music Higher Education Institutions' \(HEIs'\) Role in Society](#) started drafting an academic paper reflecting on these themes and an annotated bibliography in order to ground the AEC-SMS project in research
- Encouraging Music HEIs to open their educational offer towards more diversity and to promote inclusiveness throughout their activities. For this purpose, the [Working Group on Diversity, Identity and Inclusiveness](#) prepared an online publication presenting relevant case studies on how Music HEIs integrate minority cultures and diverse backgrounds in their educational programs and policies.
- Embedding entrepreneurial skills in the education of artist to better prepare students for their future role as musicians-entrepreneurs. The [Entrepreneurship Working Group](#) started designing a workshop which will be addressed to teachers and management in the Music HEIs.
- Helping music students and teachers internationalise their careers and activities, by organising the [AEC Annual Meeting for International Relations Coordinators in Prague](#). In the 2019 edition, the IRCs talked about the “pink elephants” affecting their work and reflected on the priorities of the IRCs Community in order to give inputs to the IRC Working Group (WG). The WG also published a [reflection paper](#) on the past and future of internationalisation. The Working Group started to draft the IRC's Manifesto, an important document that will be published in 2020 and will set the future reference goals in the field of internationalisation for the HME sector.
- Providing new Learning & Teaching models enabling Music HEIs to educate creative and communicating musicians. The AEC and CEMPE platform [LATIMPE \(Learning and Teaching in Music Performance Education\)](#) launched its first publication, *Becoming musicians – student involvement and teacher collaboration in higher music education*. The anthology includes perspectives on student-centredness, student agency, instrumental learning and teaching, the use of technology and project-based approaches exploring student involvement in various ways. It is available [online](#) and in printed version.
- Encouraging the use of digital technologies in music education. The [Working Group on Digitisation](#) conducted an extensive brain-storming session and discussion and finalised a questionnaire collecting IT-based practices in music pedagogy across Europe.

- Achieving a greater impact of the most important online tool for student mobility in HME. Though [EASY – European Online Application System for Mobility](#), students can send mobility applications and international relations coordinators can manage incoming and outgoing Erasmus, Nordplus and other types of student mobilities. In 2019, EASY went through its 3rd year of operation with 78 institutions joining the system.
- Increasing the quality of early childhood music education and thus extend the audience of tomorrow. For this purpose, the [Early Childhood Music Education Working Group \(ECME\)](#) discussed the first chapter of their handbook providing insights into and guidance for this kind of pedagogy. Furthermore, a questionnaire has been developed that will help to map the situation of ECME in European music schools
- Strengthening student voice within the Association and within all AEC member institutions and establishing a European network of HME students. In 2019, the [Student Working Group](#) linked the different Working Groups at the SMS network meeting to work towards the citizen artist of the future, and contributed to both the IRC Meeting and the Annual Congress with a parallel session and a workshop.

Partners



For more information about the different Working Groups, please see Section “People” for their composition and visit www.aec-music.eu/projects/current-projects/aec-sms.



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 AEC-SMS and RENEW, AEC was involved as partner in the following projects:

Erasmus+ Strategic Partnerships

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

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

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



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

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



SWAIP – Social inclusion and Well-being through the Arts and Interdisciplinary Practices (2018–2021)

The main objective is to introduce artists and health workers with an art background, to art's abilities to make connections, facilitate well-being, empowerment and strengthen self-confidence. Emphasises will be on training flexible and sensitive artists, capable of relating to advanced ideas and finding new roles in the constant changing society. For more information, please click [here](#).

NEWS IN MAP (2019–2021)

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



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

The project intends to offer new answers to the emerging needs of contemporary opera making in which opera artists need to have entrepreneurial, collaborative and interdisciplinary skills. Based on the concept of shared education, the vision of this project is to trigger innovation in the opera field in Europe and beyond. For more information please click [here](#).



DEMUSIS (2019–2022)

The project aims to strengthen the entrepreneurial capacities of academic musicians to use technology artistically,



creatively and responsively in a general and cultural context. The goal is to provide sustainable careers for musicians by providing knowledge, skills, and an understanding of how to work on their own and how to manage their own careers. For more information about DEMUSIS please click [here](#).

Creative Europe projects

OPERA IN CANTO (2018–2020)

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



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

OPERA OUT OF OPERA (2018–2020)

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



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

Other projects in which AEC was involved

OPERA VISION (2017–2020)

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



6. Communication and services

COMMUNICATION

The AEC office has analysed the tools and channels the association uses to reach its target audiences in order to ensure efficient communication. All the communications channels described below have experienced a notable increase in traffic throughout 2019 after the implementation of the AEC Communication strategy.

AEC website*

+4,077 page views
+7,697 more users



Newsletter

In 2019 a total of **9 newsletters** have been sent in English, French and German, reaching **1,525 readers**.



Facebook

In 2019, the number of people that likes the AEC Facebook page **increased by 25%** reaching up to 2,934 followers. AEC gained **+604 likes**.



Twitter

In 2019, AEC Twitter account gained **138 followers**. The total number of likes on the tweets increased from **481** in 2018, to **799** in 2019 (+47%).



*Due to a technical problem, data from 14 September 2019 to 9 April 2020 is not available. For this reason, the comparison refers to the period 1 January – 13 September.

SERVICES

Vacancy Platform

The AEC Vacancy Platform has **doubled** its number of visitors and its number of vacancy posts increased.



+19,500 visitors
+11% vacancy posts

EASY

Through **EASY – European Online Application System for Mobility**, students can send mobility applications and international relations coordinators can manage incoming and outgoing Erasmus, Nordplus and other types of student mobilities. In 2019, EASY went through its **3rd year** of operation with **78** institutions joining it.



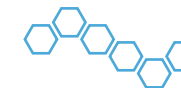
Project Application Writing

The AEC Office staff took the responsibility to **write a project application** under the Creative Europe programme for the European Chamber Music Academy ECMA.



Support to Networks of Member Institutions

The AEC Office staff supported the organisation and activities of the **METRIC network** (Modernising European Higher Music Education through Improvisation).



New services offered as pilot initiative in 2019

7. Advocacy and Partners

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

European Institutions

AEC has continued its lobbying activities at the level of the European institutions in order to create understanding among the European decision-makers for the distinctive value and identity of the arts and of HME. In February, a letter had been circulated to all AEC members including a set of questions (Wahlprüfsteine), formulated in joint action by AEC and ELIA to be addressed to parties and candidates for one of the seats in the future European Parliament.

2021–2027 Multiannual Financial Framework

After the new European Parliament and shortly after the new European Commission had been constituted, monitoring the negotiations on the future Multiannual Financial Framework (MFF) 2021–2027, the long-term budget of the European Union, in which the budget for Erasmus+, Creative Europe and Horizon Europe is defined, became one of the core activities of the AEC in the area of advocacy.

In the last years, Creative Europe accounted for just 0.15% of the EU's total budget. The plea was therefore for a significant increase in the budget for Creative Europe. The negotiations dragged on throughout the year and were repeatedly delayed, among other things due to the long-standing uncertainty about the Brexit and the change in the legislature. The negotiations were still ongoing at the end of the reporting period.

Bring back Culture to the European Commission, Mrs President!

Following the announcement of the Commissioner-Designates and their portfolios by President Ursula von der Leyen on 10 September 2019, a consortium of European organisations active in the field, launched a public campaign calling for the implementation of 'Culture' and 'Education' into the denomination of Mariya Gabriel's department which should originally be named Commission for 'Youth, Research and Innovation'. The campaign was successful. AEC is happy to have contributed to the fact that the two core areas of its activity are now explicitly part of the denomination of the Directorate-General that is AEC's most important contact in everyday political work.

AEC Statement on the Joint Policy Debate between Ministers of Finance and Education

In November 2019, for the first time ever in the history of the European institutions, a 'Joint Policy Debate between Ministers of Finance and Ministers of Education' took place. AEC took this as an opportunity to point out in a policy paper that the contribution of the music sector and the Music HEIs to the well-being of European societies is not limited to promoting economic growth through the creation of new jobs in the creative sector, but goes far beyond that. The paper states, among other things: "We believe that the arts and art education are also essential for personal and societal development and thus to enable future generations to fulfil their role as responsible European citizens".

National level

As in previous years, AEC has also been actively involved in 2019 in supporting AEC members in political debates and negotiations at the level of the nation states. However, the AEC always remains true to the principle of not interfering in national affairs, unless at the special request and initiative of members from the respective nation states. In the following, only a few chosen examples of such activities are listed:

France

On 11 January 2019, a meeting took place in Paris with the newly constituted board of the French Association of Music and Performing Arts HEIs, ANESCAS, in which, in addition to AEC CEO Stefan Gies, AEC Council members Jacques Moreau and Elisabeth Gutjahr took part.

Greece

At various levels, among others supported by an on-site visit and personal contacts with politicians, AEC has supported the colleagues from the Athens Conservatoire in their efforts to gain full recognition as Higher Music Education Institute in their own country.

Italy

The preparation of comparative studies on the procedural rules applicable in the individual European countries was part of contacts with the Italian authorities and ministries. In 2019, this was in particular about mapping the procedures for recruiting professors in Europe to improve the voice of our Italian members on this issue.

Partnerships

AEC is since long in friendly and constructive contact with numerous European sister organisations. Mutual invitations to contribute to conferences are

commonplace. In 2019, however, a further step of intensive collaboration was achieved through more intensive mutual participation in events than in the past as well as through a unique initiative to strengthen the recognition of Artistic Research.

Higher Arts Education Consortium

For several years now, the managing directors of the four major European and international higher arts education associations, [AEC](#), [CILECT](#), [Cumulus](#) and [ELIA](#), have been meeting regularly. In addition to the above-mentioned organisations, [the European Association for Architectural Education \(EAAE\)](#), [the Society of Artistic Research \(SAR\)](#), [Culture Action Europe \(CAE\)](#) and the two accreditation bodies [EQ-Arts](#) and [MusiQuE](#) joined the consortium. The aim is to improve the recognition of Artistic Research as an independent research strand. The initiative is committed to formulate key characteristics of Artistic Research in a joint paper and thus to make the whole field speak with one voice if it is about addressing shared concerns to the outside.

ELIA

Based on an initiative launched by the two Art HEIs based in Stuttgart, the State University of Music and the Performing Arts and the State Academy of Art and Design, [the biannual ELIA Academy 2019](#) was for the first time hosted in close cooperation between ELIA and AEC. The motto was “What’s going on here? Decoding Digitality in Higher Arts Education” presenting and discussing innovative models of learning and teaching through digital means in all art disciplines and in cooperation between these disciplines.

Culture Action Europe

[Culture Action Europe](#) brings together representatives of the most important associations and organisations active in the field of arts and culture at a transnational level. It is among their key objectives to coordinate advocacy

vis-à-vis the European institutions and to develop a shared strategy and to set thus related priorities of the work to be done in the coming years. The mere fact that there was an opportunity to coordinate with each other in advance of the composition of the Parliament's working groups and committees, helps to make the voice of culture better heard among MoPs. Since 2019, AEC is represented at the Culture Action Europe Board through its Chief Executive.

Other Partnerships



8. Financial Report by the General Manager/Deputy CEO and Secretary General

2019 has been a positive year for the Association's financial situation, resulting in a substantial surplus of about €12,500 which will reinforce AEC financial reserves. Two key factors account for this:

Firstly, the important grant received from the Creative Europe programme of the European Commission for the AEC-SMS project (funding "European Networks"), which does not only support AEC's new think tank activities conducted by eight working groups, but also its more regular activities (communication, events, etc.) and the related staff costs.

Secondly, the implementation of the Sustainability Plan 2019–2022, whose principles were approved by AEC General Assembly in November 2017. The main objective of the plan is to progressively decrease the extent to which the AEC's income is dependent on project funding. The Sustainability Plan envisages a deep restructuring of AEC's income strands and in particular foresees that membership fees should represent a higher proportion of AEC income in 2022 than it did in 2017².

In 2019, both the overall income and the overall expenditure have increased by more than €112,000 (compared to 2018): the income from €840,361 to €953,200 and the expenditure from €824,248 to €940,665. The simplified version of the 2019 accounts presented below shows the figures for 2018 for the purposes of comparison.

The three main sources of income of the Association remained membership fees (33% of the total income in 2019), subsidies from the European Commission (33%) and events registration fees (18%):

- Following the changes introduced to the membership fees as part of the implementation of the Sustainability Plan, the income from membership fees has increased by almost 9% (i.e. almost €25,000 compared to 2018).
- The income from subsidies has grown by 12% (i.e. about €34,000), coming from AEC's continued involvement in many European projects – the SMS project grant amounting to 250,000 in 2018 as well as in 2019).
- The income from events registration fees is at the same level as 2018.

Other sources of income included:

- The amount reimbursed by MusiQuE, composed of a fixed percentage of overhead costs, as well as staff costs for the AEC staff members serviced on a part-time basis to MusiQuE. In line with its objective to move towards self-sustainability, MusiQuE reimbursed 80% of the staff costs to AEC in 2019 (as opposed to 50% in 2018 as well as in 2017). This income represents 8% of the total income in 2019;
- The fee collected from institutions taking part in EASY (which raised by about €6,000, with 12 additional institutions enrolled in the system in 2019). This fee represents 7% of the total income in 2019;
- Income from pilot services offered for the first time by AEC to its members, i.e. project application writing and coordination of the METRIC network, amounting to 1% of the total income in 2019.

2 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, from 2019 on, better taken into account and for the first time also the size of the institutions (according to the number of students) is considered. This means that larger member institutions situated in richer countries face a significant increase, while the fees charged on small-sized institutions situated in countries with lower GNIs remain unchanged or even decrease.

As in other years, AEC's expenditure consisted mostly of staff costs (43% of the total expenditure against 32% in 2018), project expenditures (25%, against 30% in 2018) and events, travel and office costs (25%, against 20% in 2018).

- Staff costs have increased by over €55,000, due both to the implementation of a structural salary raise planned over four years³ and to the expansion of the staff by 1.63 FTE compared to 2018. Two staff members, recruited mid-2018, continued their employment for a full year in 2019, and the position of Finance and Membership Coordinator was created in October 2019.
- The events, travel and office costs have increased by over €63,000, mostly due to an increase of travel costs for advocacy purposes and of office costs, further investments in the EASY software and the reimbursement of Council members' expenses related to Council meetings.
- The sum for written-off debts increased by almost €9,000, due to 6 memberships expired by GA, a withdrawal and 7 unpaid membership fees.

As a result of all these developments, a surplus of €12,535 has been generated in 2019, which brings the amount of reserves to just above €51,000. This corresponds to 1.47 months of operating expenses.

The first implementation year of the Sustainability Plan has proved to be successful and AEC is progressively building its reserves as planned.



3 The raise, implemented progressively from 2018 to 2021, aims at adjusting the Office team's salaries to the living costs in Brussels and to salaries in comparable organisations as well as to take into account staff seniority

AEC Balance Sheet 2019

Assets		435,562.00
A	Short-term debts (of up to one year) to be received	263,644.00
B	Liquid means	167,213.00
C	Accruals	4,705.00

A includes membership fees and events fees for 2019 which had not yet been paid to AEC by 31/12/2019, as well as subsidies and other income still to be received by AEC in 2020

B is the amount of cash which AEC possessed on 31/12/2019 in its accounts (AEC General and Reserves)

Liabilities		435,562.00
D	Results since 2013	51,328.00
E	Short-term debts (of up to one year)	103,212.00
F	Accruals	281,022.00

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 2019 expenses, but which relate to invoices received and paid in 2020, as well as the amount of the holiday pay reservation and other salary costs for 2019 paid in 2020

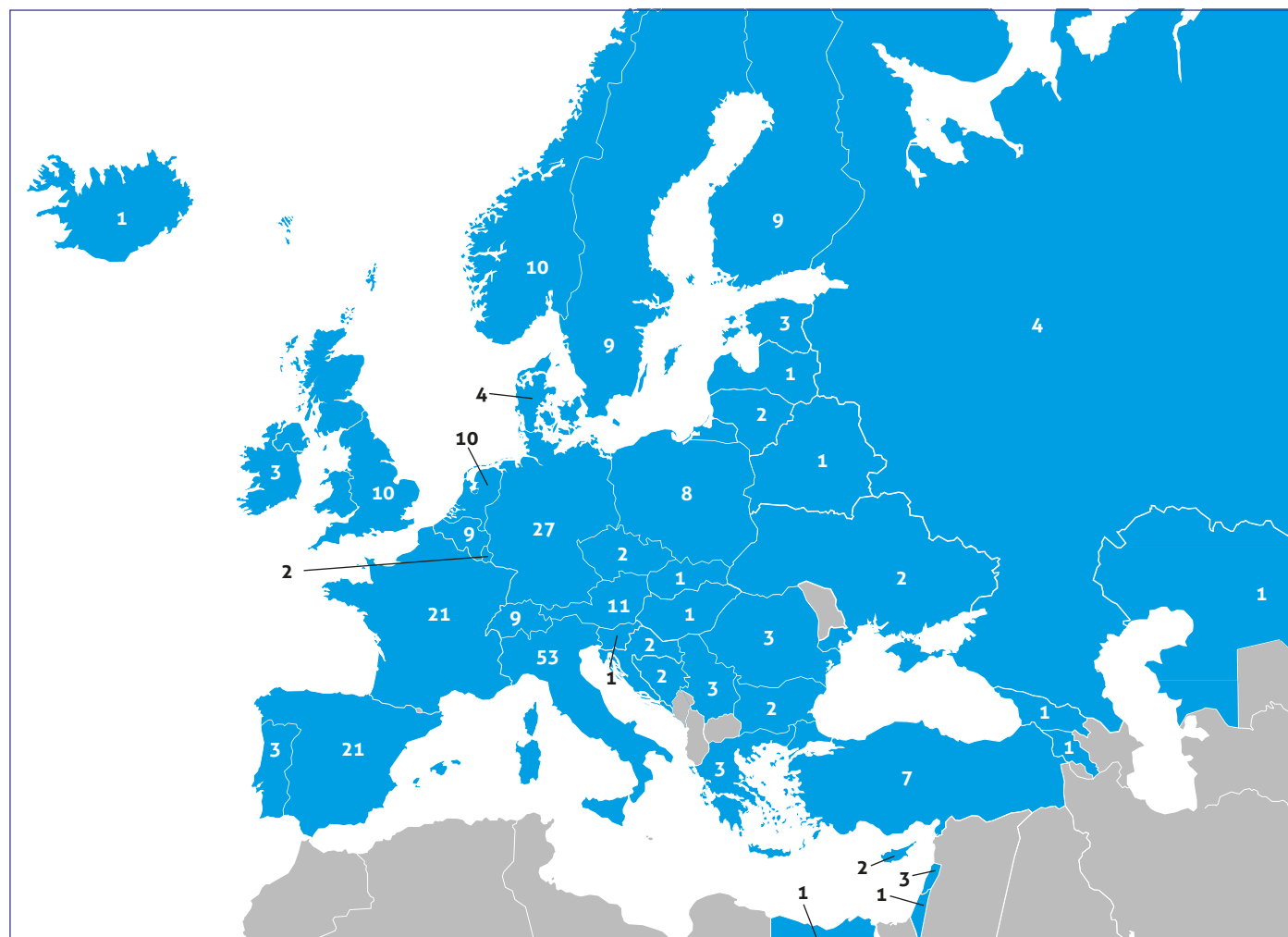
F consists of parts of multiannual subsidies that AEC has received in 2019 for several projects and which have been transferred to 2020 (€ 175,000 for SMS Year 3 and a total of € 74,578.57 for DEMUSIS, INTERMUSIC, EOALAB, SWING and News in Map), income from MusiQuE that has been transferred to 2020 (€ 28,000) and various payments received by AEC in 2019 for invoices and events related to 2020

AEC Profit-and-loss Statement 2019 (with 2018 for comparison)

	2019	2018
Income	953,199.54	840,361.23
Membership fees	312,403.20	287,581.79
Events fees	171,295.41	171,304.92
Subsidies (i.e. project funding)	315,168.33	281,080.38
Contributions from partner institutions to EASY Pilot project	65,950.00	59,850.00
Reimbursement of staff and overhead costs from MusiQuE	76,929.73	39,034.87
Service fees (application writing and coordination METRIC network)	9,098.70	-
Other (including re-invoicing expenses)	2,354.17	1,509.27
Expenditure	940,664.92	824,247.52
Staff costs (salaries incl. restaurant checks, social security, pensions, holiday pay reservation) plus student interns and staff development costs	402,889.74	347,825.88
Goods & services (including events and legal expenses)	511,343.65	457,890.82
Written-off debts	14,238.08	5,384.75
Discounts on membership & events fees (early bird rates)	11,727.56	12,710.18
Bank charges	465.89	435.89
Result	12,534.62	16,113.71

9. Members

AEC members



- Armenia 1
- Austria 11
- Belarus 1
- Belgium 9
- Bosnia and Herzegovina 2
- Bulgaria 2
- Croatia 2
- Cyprus 2
- Czech Republic 2
- Denmark 4
- Egypt 1
- Estonia 3
- Finland 9
- France 21
- Georgia 1
- Germany 27
- Greece 3
- Hungary 1
- Iceland 1
- Ireland 3
- Israel 1
- Italy 53
- Kazakhstan 1
- Latvia 1
- Lebanon 3
- Lithuania 2
- Luxembourg 2
- Netherlands 10
- Norway 10
- Poland 8
- Portugal 3
- Romania 3
- Russia 4
- Serbia 3
- Slovakia 1
- Slovenia 1
- Spain 21
- Sweden 9
- Switzerland 9
- Turkey 7
- UK 10
- Ukraine 2

AEC also has members in: Australia (4), Canada (4), China (3), Korea (1), Singapore (1), USA (7) and Thailand (1)

New Members

In 2019, the AEC has welcomed several new members, reaching a community of 293 institutions from Europe and beyond.

The following institutions have joined as active members:

- Oslo National Academy of the Arts – The Academy of Opera, Norway
- Centro Superior Música Creativa, Madrid, Spain
- Conservatorio di Musica 'O. Respighi', Latina, Italy
- Jazz and Modern Music Department, Universidade Lusíada Lisboa, Portugal
- Conservatorio Superior de Música de Aragón, Zaragoza, Spain
- Conservatorio di Musica 'G. Frescobaldi', Ferrara, Italy

The following institutions have joined as associate members:

- Communication University of Zhejiang, Hangzhou, China
- Ankara Music and Fine Arts University, Ankara, Turkey



10. People

Finally, AEC would like to highlight the work of the different people involved and thank them for making 2019 a successful year

Council Members

President

Eirik Birkeland – Norwegian Academy of Music, Oslo, Norway

Vice-Presidents

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

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

Secretary General

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

Council Members

Kaarlo Hilden – Sibelius Academy, Helsinki, Finland

Jacques Moreau – CEFEDM Rhône-Alpes, Lyon, France

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



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

Zdzisław Łapinski – The Academy of Music, Krakow, Poland

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

Elisabeth Gutjahr – Staatliche Hochschule für Musik, Trossingen, Germany

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

Office Members

Stefan Gies – Chief Executive Officer (CEO)

Linda Messas – General Manager/Deputy CEO

Sara Primiterra – Events and Project manager

Esther Nass – Office and Project Coordinator

Paulina Gut – Project and Events Coordinator

Jef Cox – Project coordinator

Nina Scholtens – Communication, Advocacy and Project Coordinator

Gabriele Rosana – Communication and Advocacy Officer

Alfonso Guerra – Membership and Finances Officer

Several student interns have joined the staff during 2019.



Working Groups (WGs) & Task Forces (TFs)

Music's and HMEIs' Role in Society

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



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

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

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

Henrik Sveidahl – Rythmic Music Conservatory Copenhagen, Denmark

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

Linda Messas – AEC Office (Working Group Coordinator)

Diversity, Identity, Inclusiveness

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



David-Emil Wickström

– Popakademie Baden-Württemberg, Mannheim, Germany (Chair)

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

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

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

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

Mojca Piskor – Academy of Music, Zagreb, Croatia

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

Jef Cox (until Sept. 2019)/Alfonso Guerra (from Sept. 2019) – AEC Office (Working Group Coordinator)

Entrepreneurial mind-set for musicians

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



Pieter Schoonderwoerd – Conservatorium Maastricht (Chair)

Oana Michaela Balan – Academy of Music "Gheorghe Dima", Cluj-Napoca, Romania

Payam Gul Susanni – Yasar University, Izmir, Turkey

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

Anita Debaere – Pearle* live performance. Europe

Camilla Overgaard – Royal Academy of Music Aarhus/Aalborg, Denmark
(student representative)

Paulina Gut – AEC Office (Working Group Coordinator)

Internationalisation and transnational mobility

This WG helps music students and teachers internationalise their careers and activities in order to strengthen the quality of higher education through mutual understanding and awareness of cultural diversity. The WG is in charge of the organisation of the AEC Annual meeting for International Relations Coordinators and of the monitoring of the online tools supporting mobility among HMEIs: the AEC website database, the AEC Job Vacancy Platform and the European Online Application System for Mobility EASY.



Bruno Pereira – ESMAE, Porto, Portugal (Chair)

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

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

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

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

Payam Gul Susanni – Yasar University, Izmir, Turkey

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

Sara Primiterra – AEC Office (Working Group Coordinator)

European Online Application System for Mobility – EASY

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

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

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

Salvatore Gioveni – Conservatoire Royal, Bruxelles, Belgium

Edda Hall – Iceland University of the Arts

Breck Shuyler – Dreamapply

Sara Primiterra – AEC Office (Task Force Coordinator)

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

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



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

Stefan Gies – AEC Office (Co-chair)

Lars Brinck – Rhythmic Music Conservatory, Copenhagen, Denmark

Anna Maria Bordin – Conservatorio Paganini, Genova, Italy

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

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

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

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

Digitisation (Teacher education in the digital age)

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



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

André Stärk – Hochschule für Musik Detmold, Germany

Enric Gaus Termens – ESMUC, Barcelona, Spain

Sandrine Desmurs – CEFEDM, Lyon, France

Marina Gall – University of Bristol (EAS), UK

Matti Ruippo – University Tampere, Finland – (EMU)

Till Skoruppa – EMU (Working Group Coordinator)

Early Childhood Music Education (ECME)

The ECME WG seeks to increase the quality of early childhood music education as a crucial phase within music education. By this way, it seeks to extend the audience of tomorrow. The task force attended one of the first conferences on the topic – the Mediterranean Forum for Early Childhood Music Education and Musical Childhoods – in Nicosia. This Task Force is fully coordinated by the EMU.

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

Natassa Economidou – University of Nicosia, Cyprus

Ulla Piispanen – Author, lecturer & teacher

Till Skoruppa – EMU (Working group coordinator)

Involving Youth – Students' input in shaping their education

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



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

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

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

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

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

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

Eline Accoe – Luca School of Arts, Brussels, Belgium

Esther Nass – AEC Office (Working Group Coordinator)

European Jazz Network (EJN) Task Force

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

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

Jaak Soäär – Estonian Academy, Tallinn – Jazzcar, Estonia

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

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

Pop and Jazz Platform (PJP) Preparatory Working Group

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



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

Hannie Van Veldhoven – Utrechts Conservatorium, Netherlands

Udo Dahmen – Pop Akademie, Mannheim, Germany

Linda Bloemhard – Codarts, Rotterdam, Netherlands

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

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

Erling Aksdal – Norwegian University of Science and Technology, Trondheim, Norway

Paulina Gut – AEC Office (Working Group Coordinator)

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

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



Peter Dejans – Orpheus

Institute, Ghent, Belgium (Chair) – until March 2019

Stephen Broad – Royal Conservatoire Scotland (Chair) – from April 2019 onwards

Leonella Grasso Caprioli – Conservatorio L. Marenzio, Italy

Kevin Voets – Artesis Plantijn Hogeschool, Antwerpen, Belgium

Henrik Frisk – Royal College of Music, Stockholm, Sweden

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

Matthias Hermann – Musikhochschule Stuttgart

Sara Primiterra – AEC Office (Working Group Coordinator)





Association Européenne des Conservatoires, Académies
de Musique et Musikhochschulen (AEC)
Avenue des Celtes/Keltenlaan 20
1040 Brussels
Belgium