



Annual report 2017

Members, activities, policies and finances



Association Européenne des
Conservatoires, Académies de
Musique et Musikhochschulen

About the AEC Annual Report 2017

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 2017, 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 2017 Annual Accounts. In this Annual Report, only the key elements of the Annual Accounts are included, but members wishing to receive the entire AEC 2017 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 (<http://www.aec-music.eu/publications/category/aec-annual-report>)

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1. Message from the President

It is a great pleasure to present the Annual Report for 2017 of the Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC).

For AEC, it has been an intense year including the organisation of five events, the final implementation stages of the FULL SCORE project which ended in August, the preparations for the new four-year project AEC SMS – STRENGTHENING MUSIC IN SOCIETY which started in December, the further development of the European Online Application System EASY, as well as the contribution to several Erasmus+ Strategic Partnerships and Creative Europe cooperation projects.

The FULL SCORE project has widely covered topics which aimed at strengthening higher music education and its interplay with the European Music Sector. It is satisfying to note that the new project AEC-SMS, also funded by the Creative Europe programme, will take further important steps in the same direction.

The AEC-SMS project is rooted in Higher Music Education Institutions' crucial role for safeguarding, developing and promoting European cultural diversity. It aims to further accessibility to cultural participation, music- and arts education for all, as well as to the creation of new jobs and business models in the creative sector. Through the AEC-SMS project, AEC will continue to support and encourage its member institutions to adapt to change, to embrace innovation and to open new fields of activities.

The main theme of the AEC Congress and General Assembly on 9–11 November in Zagreb, *Leadership in the Arts – The Arts of Leadership*, was elaborated on and productively discussed with thoughts on how to embed this into our future work within HME. This allows AEC to further develop as a strong and sustainable association for its member institutions. A central decision was taken by the AEC General Assembly: to adopt a revised Vision and

Strategic Plan for the Association which can perhaps increase utility thinking and advancement of populist powers in today's Europe. The revised strategy plan emphasises AEC's threefold role as:

- the leading voice for Higher Music Education in Europe and a powerful advocate for its member institutions.
- a catalyst for enhancement of excellence in artistic practice, learning and teaching, research and innovation
- a supporter of music and arts education and cultural participation in inclusive societies built on democratic values.

Importantly, the AEC General Assembly also endorsed the principles of a four-year Sustainability Plan, in which membership fees will gradually be increased in a balanced manner and based on the principle of solidarity between members. It will provide AEC with a more stable financial basis and progressively decrease the Association's dependency on project funding.

In the Annual Report, you will find more information about these and other topics which have filled the busy AEC-agenda during 2017.

I should like to conclude this introduction by expressing my deep gratitude to AEC Vice-Presidents, Secretary General and all the members of the Council for their dedication and support. Not least to our wise and ubiquitous CEO Stefan Gies and his young and competent Office team for the excellent work they have done for AEC throughout the year 2017.

Eirik Birkeland
President of AEC



2. Executive Summary

Section 3 presents information about members who joined during 2017 and on the overall geographical distribution of AEC members. By December 2017, the AEC had 293 members: 254 active members and 39 associate members.

AEC Council and Executive Committee functioned effectively within the framework of the terms of reference established in 2011. During 2017, the following countries were represented on AEC Council: Austria, Cyprus, the Czech Republic, Finland, France, Germany, Ireland, Italy, The Netherlands, Norway, Poland, and the United Kingdom. The full list of Council members, as well as the result of the elections held during AEC General Assembly on 11 November 2017, can be found in **Section 4**.

Section 5 presents the activities undertaken by AEC in 2017. The structure of previous annual reports has been kept although it is based on AEC Strategic Plan 2011–2015, as the Strategic Plan 2016–2021 was only adopted by the General Assembly in November 2017. The structure of the annual report corresponds to the action lines A, B and C of the Strategic Plan 2011–2015. They may be summarised as follows:

Under Area A – Development and Capacity-Building in AEC member institutions:

- The AEC Annual Congress, Annual Meeting for International Relations Coordinators, Pop & Jazz Platform meeting, Early Music Platform meeting and meeting of the European Platform for Artistic Research in Music (EPARM) were all organised and delivered in 2017;
- AEC coordinated the FULL SCORE project (2014–2017) in its third and last year of operation and was involved in several other European projects as partner organisation.

Under Area B – Development of a subject-specific approach to the various EU policy developments in the education and culture field:

- AEC presented a new Strategic Plan
- AEC launched its new project Strengthening Music in Society
- AEC increased its participation in the EU educational and cultural policy developments and engaged in advocacy activities at national level

Under Area C – Improvement of the Association’s organisational infrastructure:

- AEC Office Team operated effectively.
- AEC further developed its communication activities.
- AEC created a Human Resources Committee in charge of monitoring the functioning of the AEC Office Team.

Section 6 presents the report of the General Manager and AEC Secretary General on movements in income and expenditure from 2016 to 2017. The actual figures for the balance Sheet and Profit-and-loss Statement can be found in **Section 7**.

The remainder of the report provides acknowledgements and two important supporting documents: the list of membership of AEC working groups in 2017 (within and outside the framework of the FULL SCORE) and a detailed activity schedule for AEC in 2017.

3. Membership

By December 2017, **AEC had 293 members: 254 active members** (conservatoires, academies or universities of music, Musikhochschulen and other equivalent institutions IN Europe, in which curricula of professional quality and wholly or partly at higher education level are aimed at training for the music profession) and **39 associate members** (either: conservatoires, academies or universities of music and other equivalent institutions to those above, but OUTSIDE Europe, or: other organisations both IN and OUTSIDE Europe which are active in, or have a connection to, training for the music profession – e.g. music festivals, organisers of summer courses and organisations in the music profession).¹

The following institutions have been accepted as **active members** in 2017:

- Istituto Superiore di Studi Musicali "Claudio Monteverdi", Cremona, Italy
- «IESM (Institut d'Enseignement Supérieur de la Musique – Europe et Méditerranée), Aix en Provence, France
- New Bulgarian University, Department of Music, Sofia, Bulgaria
- Westerdals Oslo School of Arts, Communication and Technology, Norway

The following institutions have withdrawn their membership in 2017:

- Mason Gross School of the Arts, New Brunswick, USA
- University of Salford, Manchester, UK
- Conservatorio di Musica "G. Cantelli", Novara, Italy
- CRR Strasbourg, Strasbourg, France
- Conservatorio di Musica "F. Cilea", Reggio Calabria

¹ AEC's Internal Regulations currently define Europe as follows: 'Europe' is taken to mean the European Higher Education Area (EHEA) plus those countries identified for increased cooperation under the European Neighbourhood Policy.

The following memberships expired in 2017, as the member institution's financial obligations towards the Association had not been fulfilled:

- CRR "Pierre Barbizet", Marseille
- Conservatorio di Musica "Giovanni Battista Martini", Bologna
- Conservatorio di Musica "F. Tofre Franca", Vibo, Valenzia
- Universitatea Transilvania din Brasov
- Kharkiv I.P. Kotlyarevsky National University of Arts



The table below indicates the current membership's geographical distribution

Country	Number of active members	Number of associate members
Albania	1	-
Armenia	1	-
Australia	-	4
Austria	10	1
Belarus	1	-
Belgium	9	-
Bosnia Herzegovina	2	-
Bulgaria	2	-
Canada	-	4
China	-	3
Croatia	2	-
Cyprus	2	-
Czech Republic	2	-
Denmark	4	-
Egypt	1	-
Estonia	2	1
Finland	9	-
France	18	4
Georgia	1	-
Germany	27	-
Greece	3	1
Hungary	1	-
Iceland	1	-
Ireland	3	1
Israel	1	-
Italy	50	1

Country	Number of active members	Number of associate members
Japan	-	2
Kazakhstan	1	-
South Korea	-	1
Latvia	1	-
Lebanon	3	-
Lithuania	2	-
Luxembourg	2	-
Macedonia	1	-
The Netherlands	9	2
Norway	8	1
Poland	8	-
Portugal	2	1
Romania	3	-
Russia	4	-
Serbia	3	-
Singapore	-	1
Slovakia	1	-
Slovenia	1	-
Spain	17	1
Sweden	9	-
Switzerland	8	2
Turkey	7	-
Ukraine	2	-
United Kingdom	9	1
USA	-	6
Vatican City	-	1
TOTAL	254	39

4. The Council

Following the elections that took place during the General Assembly in November 2016 the AEC Council was established as follows:

President

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

Secretary General

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

Vice-Presidents

- **Georg Schulz** – University of Music and Performing Arts Graz, Austria
- **Deborah Kelleher** – Royal Irish Academy of Music, Dublin, Ireland

Council Members

- **Kaarlo Hilden** – Sibelius Academy, Helsinki, Finland
- **Claire Mera-Nelson** – Trinity Laban Conservatoire of Music and Dance, London, UK
- **Jacques Moreau** – CEFEDM Rhône-Alpes, Lyon, France
- **Ingeborg Radok Žádná** – Prague Academy of Performing Arts, Music and Dance Faculty, Czech Republic
- **Evis Sammoutis** – European University Cyprus, Nicosia, Cyprus
- **Lucia di Cecca** – Conservatorio di Musica "Licinio Recife", Frosinone, Italy
- **Zdzisław Łapinski** – The Academy of Music in Krakow, Poland
- **Elisabeth Gutjahr** – Staatliche Hochschule für Musik Trossingen, Germany
- **Bernard Lanskey** (Co-opted Representative of AEC Associate Members) – Yong Siew Toh Conservatory in Singapore, Singapore.

The AEC Council and the AEC Executive Committee are the main bodies of the Association tasked with the responsibility of representing the interests of the membership. Three AEC Council and two Executive Committee meetings took place in 2017. In addition, two Executive Committee meetings took place between these Council meetings and four Executive Committee Skype meetings. They addressed the following issues:

- Revising the Strategic Plan 2016–2020;
- Developing the Sustainability Plan;
- Preparing the events and platforms and monitoring their success;
- Preparing the 2017 Congress and those in future years as well as the General Assembly 2017;
- Monitoring AEC Projects (in particular, FULL SCORE in its last year of operation and preparations for the upcoming AEC-SMS) and activities;
- Monitoring and contributing to external relations;
- Dealing with membership matters and overseeing finances.

AEC Council meeting reports are available to all AEC members upon request.



Council and Executive Committee members have also been active outside these meetings by attending AEC events and holding meetings during the AEC Congress with the regional constituencies for which they have responsibility.

The composition of AEC Council changed following the elections held during AEC General Assembly in Gothenburg on 11 November 2017:

- **Georg Schulz** was re-elected as Vice-President.
- **Claire Mera-Nelson** was re-elected for a second term as AEC Council member.
- **Iñaki Sandoval** was elected for a first term as AEC Council member.
- **Evis Sammoutis** stepped down at the end of his first term as Council member.

AEC thanks all Council members for their strong engagement in our association and for the committed work they did in favour of our organisation. We congratulate those who have been newly elected or re-elected as AEC Council members. We are confident that the newcomers will be well integrated into the team and wish our collaboration to be fruitful, for the benefit of all AEC members.

Our special thanks go to Council member **Evis Sammoutis**, who left the Council in 2017 as he is moving from Cyprus to the United States, therefore he is no longer standing as candidate for another term as Council member.

When Evis Sammoutis was elected to the Council at the AEC Congress in Budapest 2014 at the age of 35, he was the youngest AEC Council members ever. Both in his capacity as an emerging composer and as representative of the Eastern Mediterranean region, he has provided a refreshing change to the Council. AEC regrets to inform that Evis had to leave the Council after only two years, when he moved to the USA and no longer met the formal requirements for further Council membership. We thank Evis for his significant contribution to the work of AEC despite the short period of his position as Council member. AEC would like to take the opportunity to wish him all

the best for his future as a professor at Ithaca College, New York, as spiritus rector of festivals and concerts of contemporary music and for his artistic career as a composer.



5. AEC Policy Development

In November 2017, the revised Strategic Plan 2016–2020 was adopted by the General Assembly, which is fully in line with the vision of the new AEC leadership and includes an extension to 2021 following the project AEC-SMS. This annual report will be structured according to the three action lines of the former Strategic Plan as the activities of year 2017 were still measured according to the former Strategic Plan.

Until 2015, the Strategic Plan of the AEC was structured as follows:

- A.** Facilitating the flow of relevant expertise, and persons possessing that expertise, throughout the sector in Europe to support development and capacity-building in the member institutions (through the organisation of events and through European-level collaboration projects).
- B.** Further developing the Association's subject-specific approach to the various EU policy developments in the education and culture fields with the aim of ensuring that the specific characteristics of the sector will be considered.
- C.** Further improving the Association's organisational infrastructure to provide the AEC and its activities with a stable financial and administrative basis.

The three sections that follow (5.1, 5.2, and 5.3) correspond to the three pillars described above.



5.1 Development and Capacity-Building in AEC member institutions

Meetings and Platforms

Annual Congress

The 44th AEC Annual Congress and General Assembly 2017 took place at the Academy of Music, University of Zagreb, in Croatia on 9th – 11th November under the title *Leadership in the Arts – The Arts of Leadership*. This theme covered various aspects with a special attention to the relationship between freedom and governance, and the tension between top-down and bottom-up.

336 delegates from 39 countries participated. In addition to several musical performances, the program included the following components:

- A pre-Congress Workshop and training for Peer-Reviewers organized by MusiQuE – Music Quality Enhancement (the Foundation for Quality Enhancement and Accreditation in Higher Music Education)
- A pre-Congress Workshop organized by the ECMA – European Chamber Music Academy, as final multiplier event of the strategic partnership project,
- And a pre-Congress workshop organized by the AEC Working Group on Learning Outcomes to present the recently published AEC Learning Outcomes 2017 and how to use them in practice.
- The keynote speeches by the former President of Croatia and former student and teacher of the Academy of Music Ivo Josipović and by Thomas Meier, President of ELIA and of the Zurich University of the Arts, aimed at triggering a debate on the impact of these concepts and of the current global trends on the higher music education sector. Participants had the opportunity to propose topics for an opening brainstorming session in breakout groups, moderated by AEC Council Members

- Seven parallel sessions addressing some other important themes and developments in the field of higher music education related to the career development, diversity and AEC services for its members, including a session organized by the AEC Student Working Group
- In addition, AEC members had the opportunity to present their own projects during the Information Forum and to discuss and share issues of concern during the Regional Meetings with Council Members
- Networking moments and virtual interaction through the AEC events app for mobile devices
- The AEC General Assembly 2017 including elections to Council

Speeches, slide shows and pictures of the event can be found on the AEC website at www.aec-music.eu/congress2017.

Annual Meeting for International Relations Coordinators (IRCs)

The 2017 AEC Annual Meeting for International Relations Coordinators (IRCs) took place on 21st – 24th September at the State Conservatory Tbilisi, Georgia. This annual meeting is aimed at those individuals in European conservatoires responsible for all aspects of international relations, including EU programmes in the fields of culture and education. At the 2017 event, 177 IRCs from 27 countries met to exchange information, discussed current and future projects, made personal contacts, and attended relevant workshops and expert presentations under the title *Diversity: independently together*. In addition to several musical performances, the programme included the following components:

- Two pre-conference seminars: “Branding” and “Quality and Internationalization”.
- EASY pre-conference workshop

- One keynote speech by Huib Schippers (US) on dealing with diversity in conservatoire contexts
- A plenary session on EASY – Pilot Project
- A *Sit and Talk* discussion on the issue presented during the keynote speech
- An Information Forum on AEC members' international projects and platforms followed by discussion
- Parallel Sessions on several topics related to the daily business of international relations coordinators, including a session organized in cooperation with Erasmus National Agency Georgia
- A feedback session organized in breakout groups to discuss the AEC's work on mobility and internationalization issues
- Networking moments including a full day trip and virtual interaction through the AEC events app for mobile devices

Speeches, slide shows and pictures of the event can be found on the AEC website at www.aec-music.eu/irc2017.

Pop & Jazz Platform (PJP) Meeting

The AEC Pop & Jazz Platform (PJP) Meeting 2017 took place on 17–18 February 2016 at the Trinity Laban Conservatoire of Music & Dance, London, United Kingdom and was entitled *Cross the bar line – It ain't what you do it's the way that you do it*. The meeting was attended by 170 engaged participants who made the 2017 edition of PJP the most attended meeting of the platform so far. The event brought together from the world of higher music education in Jazz, Pop, World and traditional music, and featured the presence of many enthusiastic students who spent two days discussing issues related to the new challenges young musicians have to face when entering the market, the skills they need to acquire during their studies, the connection between educators and markets in present-day society, and the relation

with audiences. In addition to several musical performances, the programme included the following components:

- One keynote speech by Dominic Murcott under the title "Which Kind of Music Do You Like? Art and Innocence in Conservatoires"
- Plenary panel discussion about some aspects related to contemporary pop and jazz music education, career and audience engagement
- Breakout discussions in *World Café* and *Bar Camp* formats
- A session about the Trinity College international project CoLab which featured the performance of the "Brexchange Orchestra" composed by students who attended the CoLab week and the PJP conference
- Networking moments and virtual interaction through the AEC events app for mobile devices
- A pre-conference meeting with representatives of World Music Departments
- A post-conference meeting of VOCON, the Vocal Teachers Network.

Speeches, slide shows and pictures of the events can be found on the AEC website at www.aec-music.eu/pjp2017.

Early Music Platform (EMP) Meeting

The AEC Early Music Platform (EMP) Forum 2017 took place on 23–24 March 2017 at The Royal Conservatoire The Hague, The Netherlands. The platform was a result of a collaboration between AEC, REMA (Réseau Européen de Musique Ancienne) and EUBO (European Union Baroque Orchestra) in the framework of the EMBA (EUBO Mobile Baroque Academy) Project. The meeting was attended by 87 participants and included the following components under the title *Curious about Curricula: Early Music study programmes today and tomorrow*.

- A showcase organised by REMA of the early music ensembles PRISMA, Gesualdo Six, Les Surprises and Quartetto di liuti Da Milano

- A plenary session on different ideas about curricula for Early Music in Europe followed by a discussion in *World Café* format
- Keynote tandem speech by Jed Wentz and Anne Smith entitled “The (re)creation of an Early Music sound: the 20th-century revival in context”
- Presentation about Learning Outcomes in Early Music followed by a breakout group discussion with EUBO students
- Networking moments and music performances by the students of the Conservatoire and the EUBO

Speeches, slide shows and pictures of the events can be found on the AEC website at www.aec-music.eu/emp2017

European Platform for Artistic Research in Music (EPARM) Conference

The meeting of the European Platform for Artistic Research in Music (EPARM) took place on 20th – 22nd April 2017 at the Royal Conservatoire Antwerp, Belgium and was entitled *Staging Research: from the laboratory to the stage and back again*. It was attended by 108 participants. In addition to several musical performances, the programme included the following components:

- A keynote speech by Chaya Czernowin, composer, about the research project “Infinite Now”, followed by an interview with the composer
- Second keynote speech by Veerle Fraeters, Wim Henderickx and Wouter Van Looy about the project “Music Revelations”
- Plenary session in the form of a lecture performance on the music of Paolo Litta
- Parallel sessions of various artistic research projects on topics including practice, improvisation, performance and methodologies in an artistic research
- Networking moments

- Information Forum on artistic research projects, initiatives and departments

Speeches, slide shows and pictures of the events can be found on the AEC website at www.aec-music.eu/eparm2017.



Projects

FULL SCORE - Fulfilling the Skills, Competences and know-how Requirements of cultural and creative players in the European music sector

FULL SCORE was a three-year project coordinated by AEC with support from the European Commission through the scheme “European Networks” of the Creative Europe programme. FULL SCORE started on 1st September 2014 and successfully concluded on 31 August 2017.

The project was structured into 6 strands with the following objectives. For each objective, several working groups have worked toward these objectives and can now share their final results:

A Strengthening of the European Music Education Sector: to strengthen the music education sector so it becomes a key and united voice for music within the cultural debate – with the partner organisations EAS (European Association for Music in Schools) and EMU (European Music School Union).

Throughout FULL SCORE the Steering Committee for the Harmonisation of European Music Education (SCHEME) has developed a well-established cooperation among AEC, EAS and EMU: by mutually attending and actively participating in the main annual events of the three partners; by publishing a joint article entitled ‘Stile concertante’ on future perspectives of a European music education; and, by creating the basis for a sustainable long-term cooperation among the partners with the overall objective of representing the whole music education sector in concerted action.

B Evaluation for Enhancement (joint project with EAS and EMU): to connect the quality enhancement frameworks surrounding all levels of music education and ensure a consistent development of the skills of future musicians and audiences.

Two working groups have worked toward reaching these objectives. The joint AEC/EAS/ EMU WG has developed two sets the standards (Pre-college Music Education standards and Classroom Music Teacher standards) to connect the various levels of music education through a consistent quality enhancement framework. These standards can be used by institutions and programmes for self-evaluation and external evaluation and will be handed over to the external evaluation body MusiQuE – Music Quality Enhancement which offers review services. The Learning Outcomes (LO) WG has consulted a wide range of stakeholders among the AEC membership and partner organisations to gather feedback on the use, format, relevance and comprehensiveness of the AEC LOs. Based on the collected information, the WG has produced a revised version of The AEC Learning Outcomes publication to ensure their continued fitness for purpose in defining the skills, competences and knowledge required by graduating students in Higher Music Education.

C Conservatoires and the Development of Cultural Policy for Music: to engage conservatoire leaders in the development of a European Agenda for Music, in conjunction with the European Music Council (EMC) and its other members.

Throughout FULL SCORE, AEC has organized three Annual Congresses focused on shaping the voice of the Higher Music Education sector in connection to the European Music Council (EMC) initiative, the European Agenda for Music (EAM). More information on AEC contribution to the EAM is provided in section 5.2 below on the development of a subject-specific approach to the various EU policy developments in the education and culture field.

D Career Development towards Professionalisation and Internationalisation: to contribute to the internationalisation of musicians’ careers by further developing the AEC annual meeting for International Relations Coordinators (IRCs), and developing (online) tools for musicians and institutions.

The International Relations Coordinators Working Group (IRC WG) has organized three Annual Meetings and hands-on Workshops to support the international careers of students and staff of Higher Music Education (HME) institutions. Furthermore, three important online tools aimed at supporting international mobility and employability have been developed and/or implemented: a members' database in the AEC website; a European platform for advertising job vacancies in HME institutions; and a new common online application system for Erasmus and Nordplus – EASY. The IRC WG have also published a study on Tracking Alumni in Higher Music Education – Report on current institutional practices.

E Conservatoires as Innovators and Audience Developers: to share and promote innovative approaches to genre diversification and audience development/audience engagement implemented by European conservatoires through the AEC Pop and Jazz Platform meetings and a structured cooperation with the European Jazz Network (EJN) and the International Association of Schools of Jazz (IASJ).

The Pop and Jazz Platform Working Group (PJP WG) developed a three-year strategy on Audience Development and organized three Pop and Jazz Platform Meetings elaborating themes related to audience development and challenges faced by young musicians when entering the music market. Moreover, the WG published three reflective bulletins and a fresh three-year strategy for the PJP, including a sustained cooperation with external partners representing the profession such as the European Jazz Network.

F Young Musicians as International Networkers: to engage young musicians in sharing their views about how to facilitate their access to the profession and how to engage with contemporary audiences.

After three years of gradually increased student involvement in the AEC, the Student WG has achieved to ensure the permanent representation of the student community in all AEC events and subject-specific WGs, actively shaping

and developing the content of AEC events and projects. In addition, the Student WG has worked on a Student Handbook for managers, students and staff members with concrete guidelines on how to enhance student representation in HME institutions including good practice examples across Europe.

RENEW - Reflective Entrepreneurial Music Education World class (2016-2018)

This Erasmus+ for Strategic Partnerships aims to promote entrepreneurship as an important component of higher music education (HME) programs; to establish entrepreneurship as a catalyst for curricular innovation in European HME in general and particularly in the partner institutions involved in the project. RENEW will thus contribute to improving the employability of future music graduates through the artistic, pedagogical and entrepreneurial development of higher music education studies. By addressing teaching and learning from an entrepreneurial perspective and ensuring future sustainability through the creation of Joint European Modules in Entrepreneurship, this project will contribute to the promotion of an open and innovative education and training within the field of Higher Music Education.

The project is accomplished through five different student boot camps and one teacher training session, and its final outcomes include the development of a "Joint Module on Entrepreneurship" and a "Portfolio Learning Model on Entrepreneurship".

The project partners are the Royal Music Academy Aarhus (DK); the Conservatoire The Hague (NL); the Guildhall School of Music and Drama London (UK); the Norwegian Academy of Music (N); the Sibelius Academy of Music (FI) and the AEC. The role of AEC in RENEW is to coordinate the activities developed by the partners and to monitor the overall progress of the project. In addition, AEC also takes care of the external dissemination and exploitation activities of the project and provides an external evaluator for the project.

For more information regarding the project, please visit www.aec-music.eu/projects/current-projects/renew

In addition to coordinating FULL SCORE and RENEW, AEC was involved as partner in the following projects, where it usually takes the following role:

- Promoting the Strategic Partnership during dedicated sessions of AEC events organised regularly;
- Disseminating to external targets the project activities and outcomes of the Strategic Partnership;
- Developing criteria for the evaluation of the Strategic Partnership and hiring an external evaluator to visit one or more project activities a year, read through materials and write an annual evaluation report.

NAIP - The Music Master for New Audiences and Innovative Practice (2014-2016)

This ERASMUS+ strategic partnership focuses on developing new content and sustainable structures for the NAIP training programme, Music Master for New Audiences and Innovative Practice, in terms of curriculum, mobility and recognition. It develops expertise in the field of new audiences & innovative practice, especially with regards to the pedagogical knowledge and skills of the NAIP teachers, as well as to strengthen the position of the NAIP philosophy in regular training programmes. It also develops and spreads the ideology of the creative collaborative learning methods that address the above-mentioned issues, with the aim of increasing collaborative composition, improvisation, practice-based research and building up personal skills in traditional study programmes.

The project partners are the Royal Conservatoire The Hague (NL); Prince Claus Conservatoire in Groningen (NL); Iceland Academy of the Arts (IS); Royal College of Music in Stockholm (SE); Guildhall School of Music and Drama London (UK); Norwegian Academy of Music (N); Helsinki Metropolia University of Applied Sciences (FI); University of Music and Performing Arts Vienna (AU); the National University of Singapore (SG) and the AEC.

For more information regarding the project, please visit <http://music-master.eu/>

VOXearly MUS (2015-2018)

This ERASMUS+ strategic partnership focuses on vocal Early Music teaching. The project aims at creating a Joint Master program for small vocal Early Music ensembles and to strengthen mobility and cross-border cooperation and the dissemination of the latest trends and discoveries in the research of the vast European vocal Early Music heritage.

The partners involved in this project are the National University of Music Bucharest (RO); Royal Conservatoire in The Hague (NL); "Joseph Haydn" Conservatory, Eisenstadt (AU); "Arrigo Pedrollo" Conservatory of Vicenza (IT); "Arrigo Boito" Conservatory of Parma (IT); Fondazione Italiana per la Musica Antica – Rome (IT); the National Choir Association – Bucharest (RO) and the AEC.

For more information regarding the project, please visit <http://voxearly-mus.unmb.ro/>

EMBA - European Mobile Baroque Academy (2015-2018)

Supported by the Creative Europe programme of the European Commission, this project addresses the unequal provision across Europe of opportunities for baroque music education for performers and audiences. It aims to identify areas where the playing field can be levelled in the early music sector and to nurture talent, maintain performance quality and encourage the mobility of artists and ideas.

The partners involved in this project are the European Union Baroque Orchestra (UK) – coordinator; Concerto Copenhagen (DK); Estonian Record Productions (EE); Villa Musica Rheinland-Pfalz (DE); Trifolion/Festival/Ville d'Echternach (LU); Arts Council Malta / Valletta International Baroque Festival (MT); Royal Conservatoire of Music The Hague (NL); St John's Smith Square, London (UK); Universitatea Nationala De Muzica Din Bucuresti (RO) and the

AEC, which role is to organise 3 Early Music Platforms (EMPs) during the remit of the project and to communicate the objectives, work and results of the project.

ECMA - European Chamber Music Academy Next Step (2015-2018)

This ERASMUS+ strategic partnership focuses on cooperation for innovation and the exchange of good practices in the field of Chamber Music. It brings together 9 European music conservatoires and festivals that provide training for chamber music ensembles. By pooling the knowledge and traditions of various European countries through cross-border cooperation, the quality of the educational programmes shall be strengthened and employment possibilities for music student enhanced.

The partners involved in this project are Norges Musikkhøgskole, Oslo; Universität für Musik und darstellende Kunst Wien, Austria; Royal Conservatoire of Music The Hague, NL; Lithuanian Academy of Music and Theatre, Vilnius, Lithuania; Conservatoire national supérieur de musique et de danse de Paris, France; Royal Northern College of Music Manchester, UK; Fondazione Scuola di Musica di Fiesole Onlus, Fiesole, Italia; Artesis Plantijn Hogeschool Antwerpen, Belgium; Association Festival Pablo Casals, Prades, France and the AEC.

For more info about the ECMA project, please visit: <http://www.ecma-music.com/en/>

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

This ERASMUS+ strategic partnership focuses on curriculum development and intensive cooperation in the field of improvisation, with the aim of creating a European Master course for improvisation.

The partners involved in this project are the Estonian Academy of Music and Theatre (EAMT) Tallinn (EE); the University of the Arts Helsinki (FI); the Universitatea Nationala de Muzica Bucuresti (RO); Norges musikkhøgskole, Oslo,

(N); Conservatoire national supérieur de musique et de danse de Paris (F); Gothenburg University Academy of Music and Drama (SE); Royal Conservatoire in The Hague (NL); Hochschule für Musik und Theater "Felix Mendelssohn Bartholdy" Leipzig (DE); Guildhall School of Music and Drama, London (UK); Lithuanian Academy of Music and Theatre (LT), Vilnius, (LT); The Royal Conservatoire of Scotland, Glasgow (UK); ESMUC – Higher School of Music of Catalonia (E); Artesis Plantijn Hogeschool Antwerpen (BE) and the AEC.

For more information about the project, please visit <http://metricimpro.eu/>

NXT Project - Making a Living from the Arts (2015-2018)

NXT – Making a Living from the Arts is a larger-scale interdisciplinary project and is funded by the Creative Europe programme of the EU Commission for the period 2015–2018. Building on the experience of previous NE©XT projects, it aims to support emerging artists to initiate successful international careers and to improve their capacity to make a living from their artistic production. NXT strives to offer emerging artists not only the opportunity to produce and present their works to a larger and international audience, but also to grow professionally with a more entrepreneurial and transnational approach.

The partners involved in this project are the European League of Institutes of the Arts (ELIA), The University of Winchester (UK), Stockholm University of the Arts (Sweden), Royal Conservatoire of Scotland (UK), Ecole Européenne Supérieure d'Arts de Bretagne (France), Association Européenne des Conservatoires (AEC) (Belgium), Prix Europa, InWest eG – Kreativwirtschaft, Dortmund (Germany), University of the Arts Helsinki (Finland), Art Academy of Latvia (Latvia), University of Arts Belgrade (Serbia), University of Arts Tirana (Albania), FOAM, Photography Museum Amsterdam (The Netherlands), Westergasfabriek (The Netherlands), Palazzo Spinelli Istituto per l'Arte e il Restauro (Italy), Design Creative Living Lab (DCC-L), Cité du Design Saint-Etienne (France), Royal College of Arts, Innovation RCA (UK), Centre International de Liaison des Ecoles de Cinéma et de Télévision – CILECT (France), Cumulus International

Association of Universities and Colleges of Art, Design and Media (Finland),
University of Arts in Poznan (Poland)

INTERMUSIC (2017-2020)

INTERMUSIC (INTERactive environment for MUSIC learning and practising) is a development project carried out based on a strategic partnership between European Music Higher Education Institutions.

The main objective 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. INTERMUSIC will:

- Support online synchronous singing, instrumental solo performance and chamber groups classes where teachers and students interact in real time in an audio-video communication environment of the highest quality;
- Use and integrate methodologies and technologies of Blended Learning and Virtual Learning Environments in music higher education.

The available online teachings will be transnational and shared, thus providing with excellent prospects for internationalization. This will also ensure continuity, expansion and innovative development over time.

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.

The platform offers enriching content drawn from a diverse partnership (30 theatre partners). The content aims to be more varied than in the past Opera Platform project (full-length and short-form), inclusive (musical theatre in many forms) and regular (an average of two new streams per month). The main objective of the cooperation between Opera Europe and AEC in the framework of the 'OperaVision' project is to set up a sub-platform, where masterclasses, vocal teaching tutorials and entire opera productions will be presented.

The AEC is involved in this project by researching and developing methods for AEC member institutions to use this platform to distribute student productions/performances and to reflect on what type of films would be useful to teachers and students.

For more information about the project, please visit <https://operavision.eu/en>

5.2 Revision of AEC Strategic Plan and further development of a subject-specific approach to the education and culture policy developments

A new Strategic Plan

In 2016, the AEC Council had decided to revise the AEC Strategic Plan in connection with the arrival of the new CEO and integrating the core elements and strands that would be highlighted in the project application for a European Network (future AEC-SMS application, see below). It became progressively clear that the revision would be deeper than anticipated, and indeed, both the structure and content of the Strategic Plan have been revised. This revision was also the occasion to express more clearly what AEC stands for. These considerations are all represented in the new Strategic Plan and in the vision statement, which replaces the former “AEC Credo” and has been adjusted in three different sections: the motto; the three areas of professionally focused arts education; and the expression of social commitment. The draft Strategic Plan was approved by AEC General Assembly in November 2017 and the period of validity was extended from 2016–2020 to 2016–2021, last implementation year of the AEC-SMS project.

AEC Vision Statement

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.

AEC Mission

AEC works for the advancement of Higher Education in the performing arts, primarily focusing on music. It does this 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 internationalization
 - Supporting the education of graduates with high professional standards, well prepared to work in a diverse and rapidly changing society
- Pillar 2: Promoting participation, inclusiveness and diversity
 - Promoting diversity of approaches to Higher Music Education
 - Supporting members in different regions of Europe
 - Strengthening student voice inside the association and its membership
- Pillar 3: 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

- Strengthening dialogue with organisations dealing with arts practice, arts education and culture and strengthening interdisciplinarity
- Pillar 4: Fostering the value of music and music education in society.
 - Representing and advancing the interests of the HME sector at all levels for the greater societal good
 - Increasing opportunity and access to Music Education
 - Assisting members in engaging audiences in an evolving cultural environment and in exploring the musical needs in society

AEC operates inclusively, sustainably, efficiently and effectively, enabling communication and sharing of good practice.

AEC-SMS project: a new think-tank to develop further AEC's music-specific approach to policy developments

AEC's new major project Strengthening Music in Society (AEC-SMS) started on 1st December 2017 for 4 years. With support from the European Commission through the scheme "European Networks" of the Creative Europe programme, this new project enables AEC to support and encourage its members to adapt to change, embrace innovation and open up new fields of activities.

The project aims to achieve six main objectives:

1. To raise consciousness of the social responsibility of artists and Higher Music Education Institutions and to raise consciousness of governments' political responsibility to foster cultural organisations.
2. To encourage Higher Music Education Institutions to open their educational offer towards more diversity and to promote inclusiveness throughout their activities.

3. To embed entrepreneurial skills in the education of the artist to better prepare students for their future role as musician-entrepreneur.
4. To help music students and teachers internationalise their careers and activities.
5. To explore and discuss new Learning & Teaching models enabling Higher Music Education Institutions to educate creative and communicating musicians. This working group is coordinated jointly with the Centre of Excellence in Music Performance Education (CEMPE) of the Norwegian Academy of Music.
6. To encourage the use of digital technologies in music education. This working group is fully coordinated by the European Music School Union (EMU).

Each of these objectives is carried out by a working group (WG) – conducting research, collecting case studies, producing material, etc. – composed of representatives of AEC member institutions, including students, as well as of representatives of AEC partner organisations.

In addition, three task forces (TFs) elaborate on the activities of the working groups (WGs). Their aims are to:

- A. Achieve a greater impact of the most important online tool for student mobility in Higher Music Education.
- B. Increase the quality of early childhood music education and thus extend the audience of tomorrow. This task force is fully coordinated by the European Music School Union (EMU).
- C. Strengthen student voice within the Association and within all AEC member institutions and to establish a European network of Higher Music Education students.

In addition to the Europe Music School Union (EMU) and the Centre of Excellence in Music Performance Education (CEMPE), other partners are the European Association for Music in Schools (EAS), the Performing Arts

Employers Associations League Europe (Pearle*) and the European Jazz Network (EJN).

Various outcomes such as web resources, publications, thematic Congresses as well as workshops, will be produced from 2018 to 2021 and synergies with other AEC activities and working groups will be ensured. The project themes are highly connected to the pillars of AEC Strategic Plan and the project will contribute to shaping the future of higher music education.

A pro-active participation in the national and European policy developments in the fields of education and culture

In parallel to the development of its own strategy and action plan, AEC has taken an active role in influencing policy developments at European level, in advising colleagues at national level and in strengthening AEC network of partners.

Lobbying and representation activities

Regular exchanges with members of the European Parliament, including members of the Committee on Culture and Education are pillars of AEC's advocacy and lobbying activities in Brussels. In March 2017, AEC CEO was invited to give an expert statement at the joint session of the European Parliament's Committees "Foreign Affairs" and "Culture & Education" on a draft policy paper about a new "EU strategy for international cultural relations". He was also included in an internal feedback round discussing the draft of a "Revised Modernisation Agenda for Higher Music Education" in Brussels.

Furthermore, discussions in the field of European politics in 2017 continued to focus on the issue of how culture and education could be further developed to create economic growth and to strengthen social cohesion. In response to the publication of the Agenda for a European Education Area 2025, launched in November 2017, ELIA and AEC sent a joint letter to the

Commission President, Jean-Claude Juncker, to thank him for ultimately moving culture and education to the centre of the Commission's political agenda. In his reply, the President stressed the pivotal role of culture in: promoting active citizenship and common values; strengthening the sense of togetherness; and being part of a European community that shares values for the good of future cohesion in our societies. He concluded by emphasizing that the implementation of such an agenda would not be possible without partners such as AEC.

Further details on lobby and advocacy activities can be found in the AEC Activity Schedule for 2017 in Annex 2.

Involvement at national level

At the request of its members, the AEC increasingly plays an advisory role at national level. Prior to the AEC Council meeting on 7 April 2017 in Rome, a meeting was held with representatives of the Italian Ministry of Higher Education and Research as well as with members of the Italian Conservatoire Rectors' Conference. One of the many topics discussed was how to support the Italian conservatoires in adapting the framework set by the Bologna Declaration to their institutions. In other countries, new or increased collaborations with national or regional associations, such as the Nordic Network for Research in Music Education (NNMPF) and the Association of Nordic Music Academies (ANMA) in the Nordic countries, the *Association nationale d'établissements d'enseignement supérieur de la création artistique arts de la scène* (ANESCAS) and the *Association nationale des écoles supérieures d'art et design publiques* (ANDEA) in France acknowledge the importance of regional activities of the AEC.

As a notable activity at national level, the conference on internationalisation and Artistic Research should be mentioned. It took place on 24–25 November in Dresden in cooperation with the German Academic Exchange Service DAAD, together with the Musikhochschulen in Cologne and Dresden.

In order to facilitate exchanges and cooperation between its member institutions, and to provide them with a good knowledge of other music education systems within the AEC community, the AEC Office has continued updating the AEC National Overviews, i.e. descriptions of national systems of higher music education, pre-college music education, instrumental/vocal music teacher education, and education of music teachers in general education. The first results were published on the AEC website already in December 2016, but the work has been completed during 2017, with information on 42 countries. The descriptions can be found online at <https://www.aec-music.eu/services/national-overviews>.

Partnerships with European and international organisations

In 2017, existing partnerships were maintained, often strengthened and in some cases, they were significantly intensified. The cooperation between AEC, EAS and EMU found its first peak in the successful completion of the FULL SCORE project and led to a valuable partnership which will be maintained in the new AEC-SMS project. Next to working together in projects, this partnership is valuable in raising awareness and advocating for the improvement of cultural education.

In close collaboration with EAS and EMU, AEC has also left its mark on the European Agenda for Music – a project led by the European Music Council (EMC) that concluded in September 2017 after three years of hard work. The main objective of this initiative was to constitute a platform to bring together the music sector to allow stakeholders to join forces more effectively in European cultural policy-making. Besides the cooperation with EMC and its international equivalent IMC, more partners are advocating actively for the sake of music on European and global networks. These include the European Jazz Network (EJN), Pearle* live performance Europe, the Réseau européen de musique ancienne (REMA) and – as a recent but effective partnership – Opera Europe.

The contact between AEC and the European League of Institutes of the Arts (ELIA) has grown considerably. There has always been regular exchange between AEC and ELIA at management level. Nevertheless, this cooperation has gained new perspectives with a joint meeting of ELIA board and AEC Council in September 2017 in Amsterdam. In addition, the ELIA president was happy to attend the opening of AEC Annual Congress 2017 in Zagreb to deliver the keynote speech. The executive directors of AEC and ELIA also participate at regular meetings with their colleagues from CILECT (The International Association of Film and Television Schools) and CUMULUS (The International Association of Universities and Colleges of Art, Design and Media).

Once again, EUA and EURASHE have proven to be reliable partners for AEC in the field of higher education. Through the EASY project, a renewed partnership emerged with The European University Foundation (EUF). Finally, our partnerships in the field of European cultural policy should also be mentioned. In addition to maintaining proven long-standing contacts, including those with Culture Action Europe (CAE) and the European Alliance for Culture and the Arts (EAC), the network has expanded by new connections, such as the European Coalition for Cultural Diversity (CEDC).

AEC has proactively continued to deepen its relations beyond European borders. In November 2017, the AEC President attended the NASM (National Association of Schools of Music in the US) annual meeting in Scottsdale, Arizona. There, he had the opportunity to speak to the 650 members of the organisation, to present the higher music education in Europe and to discuss AEC's agenda and objectives with them. AEC Vice-President Georg Schulz was elected as a board member of the International Music Council (IMC) in June and started his duty through attending his first IMC board meeting in November 2017.

5.3 Improvement of the Association's organisational infrastructure

The AEC Office

The three-year grant, which AEC has gained for its FULL SCORE project, provided an important financial support to AEC and its activities. Moreover, new funding was secured from December 2017 onwards for the project Strengthening Music in Society. Thus, the AEC Office Team posts could be confirmed until December 2017.

During 2017, the AEC Office employed the following persons:

- **Stefan Gies:** AEC Chief Executive (full-time).
- **Linda Messas:** AEC General Manager (0.7 FTE) and MusiQuE Staff Member (0.3 FTE)
- **Sara Primiterra:** Events Manager (full-time).
- **Nerea Lopez de Vicuña:** Office Manager and FULL SCORE Financial Manager (full-time).
- **Ángela Domínguez:** Communication Manager and FULL SCORE Project Manager (full-time).
- **Jef Cox:** Project Coordinator (0.3 FTE) and MusiQuE Staff Member (0.7 FTE)

In October 2017, Nerea Lopez de Vicuña left the AEC and **Esther Nass** took over her position as Office Coordinator.

The AEC Office Team was greatly supported throughout the whole year by students on internships: Tatiana Papastoitsi (January 2017 to December 2017), Anastasie Betron (February to May 2017) and Paulina Gut (September 2017 to February 2018).

More information about AEC Office Team members is available at <http://www.aec-music.eu/about-aec/organisation/office>.

Communication strategy

Following the two first years of implementation of the Communication Strategy, and one year after the launch of the new AEC website, the AEC team has analysed the results and the impact of the actions put in place. AEC's goal is to strengthen its performance in terms of visibility within the cultural and higher music education sector and to improve communication with its members and external contacts.

The AEC website gained 20% more visits than in 2016 and has increased the interaction with the AEC members and with external partners. The strongest sections of the website include the events and members sections, the Vacancy Platform and Publication section were the most important growing sections. The AEC team has put considerable effort in advertising the Vacancy service to increase the visibility and popularity of this module and will keep improving this service and others in line with the feedback gathered among the AEC membership.

The AEC managed to strengthen and regulate its presence and involvement in Facebook and Twitter; which led to a notable increase of followers in both social media platforms and is looking to extend its presence even more in the coming year.

Regarding the publication of online and/or printed materials, the following was achieved in 2017:

- Online AEC newsletters were issued in three languages every three months and distributed by email to more than 5500 email contacts and has reached more readers than 2016 thanks to an updated database (higher music education institutions, professional music organisations, European institutions, national ministries for education and culture, etc.);

- Information was regularly sent to the whole database in relation to AEC events, AEC surveys, calls of interests or participation, projects updates and dissemination of relevant developments within the sector;
- All the speeches, presentations, pictures and additional material of all the AEC events were uploaded online on the AEC website;
- All the FULL SCORE products delivered during the third year of the project implementation were published on the AEC website. In addition, a dissemination leaflet summarising the achievements of the three-year was produced in three languages.

The implementation of the AEC Communication Strategy has been monitored by the AEC Council and it will further developed in the coming years.

The Human Resources Committee

In September 2017, the AEC Council decided to create a Human Resources Committee consisting of the AEC President (Chair), the AEC Secretary General and an external advisor not directly connected with the AEC.

The HR Committee is in charge of monitoring the functioning of the AEC CEO and AEC Office Team in terms of the welfare and proper recognition of individual staff members and the effective interaction of all members as a cohesive team as well as of advising more generally on any aspect of the functioning of the AEC Office Team in relation to human resources where good practice from other areas might be applied to the individual and/or collective benefit of all staff and interns.

The end of the year was dedicated to searching for a relevant external advisor and the first meeting is to take place in March 2018.



6. Financial Report by the Secretary General and General Manager

2017 was the fifth year of operation of AEC as an International Non-profit Association (AISBL) in Belgium. In addition to the organisation of five events, the year was intense in terms of project activity, with the final implementation stages of the FULL SCORE project (which ended on 31st August 2017), the preparations for the new 4-year-project AEC-SMS starting on 1st December 2017, the further development of the European Online Application System EASY, as well as the contribution to several ERASMUS+ Strategic Partnerships and Creative Europe cooperation projects. The Council and Office also worked on revising the 2016–2020 Strategic Plan as well as on establishing a sustainability plan for 2019–2022 which main principles were approved at the November General Assembly. The main aim of the Plan is to progressively decrease the extent to which the Association's income is dependent on project funding.

Both the overall income and the overall expenditure have increased in 2017 – the income from €660,081.33 to €676,887.73 and the expenditure from 658,811.32 to €675,487.61 leading to a surplus of €1,400.12. The simplified version of the 2017 accounts presented below shows the figures for 2016 for the purposes of comparison.

On the income side, almost all budget items have increased except project funding.

The income from membership fees is still the main income source of the Association (43% of the total income in 2017). It has increased by about €6,000 from 2016 to 2017, although in absolute terms AEC has lost five members. This can be explained by the fact that eight out of the eleven institutions that had joined AEC after June 2016 paid a full fee in 2017 (as opposed to half or even a quarter of the fee in 2016).

The second source of income is composed of subsidies from the European Commission, which represented 26% of the total income in 2017, as opposed

to 30% in 2016. In absolute terms the income from subsidies decreased by over €29,000: the end of the FULL SCORE project on 31st August generated a decrease of over €62,000 of the Creative Europe subsidy for the FULL SCORE project compared to 2016, which was counterbalanced by several ERASMUS+ and Creative Europe grants for projects which AEC was involved in (RENEW, EMBA, Vox Early Mus, etc.).

The third main source of income, events fees (corresponding to 19% of the total income), only increased by about €2,000, although five events were organised in 2017 as opposed to four in 2016 (when no Early Music Platform meeting was planned). Indeed, the slightly increased participation to the PJP and EPARM platform was counterbalanced by a significantly decreased participation to the Congress (27 participants less in 2017) and especially to the IRC meeting (49 participants less in 2017), possibly linked to the distance of the venue chosen (i.e. Tbilisi, Georgia).

Thanks to a growing number of member institutions taking part in the EASY pilot project (i.e. 66 participating institutions in 2017 as opposed to 41 in 2016) and to the revised EASY fee structure, an additional income was collected by AEC, which enabled the association to cover 62% of the costs related to the EASY software development and the hotline assistance (while the fee collected in 2016 had covered 42% of the costs invested). In real terms, the fee collected from EASY partners amounts to just under €52,000.

Finally, MusiQuE reimbursed, in addition to a fixed percentage of overhead costs, a substantially higher percentage of the staff costs owed to AEC than in 2017 (50% as opposed to 33% in 2016 for the AEC staff members serviced on a part-time basis to MusiQuE). In real terms, the reimbursement to AEC amounts to just over €30,000. Considering that 2017 was MusiQuE's third year of operation, and that review activities had mainly started in 2016, MusiQuE is growing well and fast, thus moving towards self-sustainability.

On the expenditure side, staff costs raised by €17,421, due to some changes in the Office Team composition, in addition to the annual indexation of salaries. On the one hand, the position of General Manager was occupied full-time in 2017 while the position had been unoccupied for 3 months in 2016 (in relation to a maternity leave during which the General Manager was not replaced); on the other hand, following the departure of the Office Manager at the end of September after 4 years in the Office, AEC hired a former intern as Office Coordinator, i.e. under lower salary conditions (as a start), in relation to the lower level of experience of the new employee.

Goods and service costs increased by only €3,219 from 2016 to 2017, but some items did significantly evolve. The most notable increase is AEC's investment in the development and maintenance of the software for EASY in order to improve the system after the feedback collected from the EASY partner institutions and to cover service costs for a higher number of applications registered. On the other hand, the costs of travel and accommodation spent by AEC decreased significantly, mostly in relation to the end of the FULL SCORE-related expenses at the end of August 2017. Other items only slightly increased or decreased.

The sum for written-off debts is lower in 2017 than in 2016 by over €3,200, thanks to a stricter follow-up of membership fee payments in the last years: some membership fees written off in 2016 were actually paid in 2017.

Overall, the accounts for 2017 show again a healthy picture: membership and events fees remain stable sources of income (although their share in the overall income could be increased in the future) and AEC was able to strengthen its investment in EASY and to execute its investment in MusiQuE as planned (with reimbursements of staff costs by MusiQuE increasing every year, leading to a full financial independence of MusiQuE soon). The new project Strengthening Music in Society, which started on 1st December 2017 will support costs related to AEC core activities and enable the Association to maintain the current size of the Office Team for the next four years. AEC

sustainability plan, which the main principles have been approved at AEC General Assembly in November 2017, will be progressively implemented from 2019 onwards in order to sustain a high level of activities and a similar composition of the Office Team beyond 2021.



7. Balance Sheet and Profit-and-Loss Statement

AEC Balance Sheet 2017

Assets		322,188.17
A	Short-term debts (of up to one year) to be received	60,706.80
B	Liquid means	259,366.90
C	Accruals	2,114.47

A includes membership fees for 2017 which had not yet been paid by 31/12/2017, doubtful debtors and subsidies for 2017 still to be received in 2018

B is the amount of cash which AEC possessed on 31/12/2017 in its accounts (AEC General and Reserves)

Liabilities		322,188.17
D	Results since 2013	22,679.21
E	Short-term debts (of up to one year)	110,280.21
F	Accruals	189,228.75

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 2017 expenses, but which related to invoices received and paid in 2018, as well as the amount of the holiday pay reservation and other salary costs for 2017 paid in 2018

F consists of parts of multiannual subsidies that AEC has received in 2017 for the projects FULL SCORE and RENEW which have been transferred to 2018 (€ 69,106.00 for FULL SCORE and € 7,742.85 for RENEW) and of various payments received by AEC in 2017 for invoices and events related to 2018.

7. Balance Sheet and Profit-and-Loss Statement (continued)

AEC Profit-and-loss statement 2017 (with 2016 for comparison)

	2017	2016
Income	676,887.63	660,081.33
Membership Fees	290,574.25	284,149.50
Events Fees	127,717.43	125,538.15
Subsidies (i.e. project funding)	173,753.01	203,134.25
Contributions from partner institutions to EASY Pilot project	51,899.04	20,000.00
Reimbursement of staff and overhead costs from MusiQuE	30,220.24	15,562.71
Other (including re-invoicing expenses)	2,723.76	11,696.72
Expenditure	675,487.57	658.811,32
Staff costs (salaries incl. restaurant checks, social security, pensions, holiday pay reservation) plus Student Interns	310,895.90	293,474.34
Goods & services (including events and legal expenses)	344,060.41	340,841.64
Written-off debts	8,632.00	11,910.00
Discounts on membership & events fees (early bird rates)	11,412.69	11,997.51
Interest	-15.55	-46.90
Other	502.90	634.73
Result	1,400.12	1,270.01

8. Acknowledgements

The AEC Council has already been thanked by the AEC President in his introduction. In turn, the Council would like to deeply thank several institutions, groups and individuals.

The AEC conferences, seminars, workshops and meetings in 2017 have been unforgettable personal experiences as well as platforms for fruitful debates. The AEC Council would therefore like to thank the following host institutions for their warm welcome, for providing the most suitable and beautiful venues for the AEC annual events and for the hard-preparatory work necessary to turn these events into a success:

- Academy of Music in Zagreb, Croatia
- Academy of Music in Tbilisi, Georgia
- Koninklijk Conservatorium Den Haag, The Netherlands
- Royal Conservatoire Antwerp, Belgium
- Guildhall School of Music and Drama, London, UK

The Working Groups were fundamental in order to organize and arrange the successful events and projects during 2017. All Working Groups are composed of volunteers from various member institutions, providing invaluable input, commitment and professional expertise during the year. The composition of the Working Groups in 2017 is available in Annex 1 of this report.

In addition to members of the Working Groups, the Council wishes to thank the keynote speakers, presenters, session chairs and all participants who contributed to AEC events and projects during 2017.

Furthermore, the AEC Council is very grateful to the European Commission for its support for the FULL SCORE project run by AEC through its scheme "European Networks" of the Creative Europe programme.

Individual Council members would equally like to thank their own institutions for the support enabling them to attend Council meetings.

Finally, the Council would like to show gratitude to the following AEC staff members for their great work during 2017: AEC Chief Executive Stefan Gies, AEC General Manager/Deputy CEO Linda Messas and the whole AEC Office Team of staff and student interns.

The Council would like to thank the Publishing Bureau for taking care of the design, layout and production of this 2017 Annual Report, as well as Geneviève Bégou, Ursula Volkmann, Francesca Musci for the translation of all relevant AEC documents into French, German, and Italian.



ANNEX 1: Composition of AEC and FULL SCORE Working Groups in 2017

AEC International Relations Coordinators Working Group and EASY Task Force

- Bruno Pereira (ESMAE, Porto)
- Raffaele Longo (Conservatorio di Musica "San Pietro a Majella", Napoli)
- Payam Gul Susanni (Yasar University School of Music, Izmir)
- Christofer Fredriksson (University College of Opera – part of the Stockholm University of the Arts, Stockholm)
- Jan-Gerd Krüger (Prins Claus Conservatorium, Groningen)
- Victor Ciulian (University of Music and Performing Arts Vienna)
- Hanneleen Pihlak (Estonian Academy of Music and Theatre, Tallinn) – EASY task force
- Lucia Di Cecca (Conservatorio di Musica Licinio Refice, Frosinone) – EASY task force
- Jose Luis Fernandez (Conservatorio Superior de Musica de Vigo) – EASY task force
- Salvatore Gioveni (Conservatoire Royal de Bruxelles) – EASY task force
- Anna Stina Sinisalo (Sibelius Academy Helsinki) – EASY task force
- Student representative: Saara Lindahl (Sibelius Academy – University of the Arts, Helsinki)
- AEC office representative: Sara Primiterra (AEC Events Manager)

AEC Pop & Jazz Platform Working Group

- Stefan Heckel (Universität für Musik und Darstellende Kunst Graz) – Chair
- Lars Andersson (Malmö Academy of Music, Malmö)
- Erling Aksdal (Norwegian University of Science and Technology Trondheim)
- Simon Purcell (Trinity Laban Conservatoire of Music and Dance, London)

- Maria Pia De Vito (Saint Louis College of Music, Rome)
- Hannie Van Veldhoven (Utrechts Conservatorium, Utrecht)
- Udo Dahmen (Pop Akademie, Mannheim)
- Linda Bloemhard (Codarts Rotterdam)
- Student representative: Sylvain Devaux (CoPeCo Master Programme)
- AEC office representative: Sara Primiterra (AEC Events Manager)

AEC Early Music Platform Working Group

- Peter Nelson (Staatliche Hochschule für Musik Trossingen) – Chair
- Greta Haenen (Hochschule für Künste Bremen)
- Terrell Stone (Conservatorio di Musica "A. Pedrollo", Vicenza)
- Elina Mustonen (Sibelius Academy, Helsinki)
- Thomas Drescher / Jeremy Llewellyn (Schola Cantorum Basiliensis, Basel)
- Francis Biggi (Haute École de Musique de Genève)
- Johannes Boer (Koninklijk Conservatorium Den Haag)
- Claire Michon (CESMD de Poitou-Charentes, Poitiers)
- Student representative: Ruth Fraser (Royal Conservatoire The Hague, The Netherlands)
- AEC office representative: Sara Primiterra (AEC Events Manager)

AEC European Platform for Artistic Research Preparation Team

- Peter Dejans – Chair (Orpheus Institute Ghent)
- Leonella Grasso Caprioli (Conservatorio di Vicenza)
- Kevin Voets (Artesis Plantijn Hogeschool Antwerpen)
- Henrik Frisk (Royal College of Music Stockholm)
- AEC office representative: Sara Primiterra (AEC Events Manager)

FULL SCORE Steering Committee for the Harmonisation of European Music Education (SCHEME)

- Eirik Birkeland (AEC President)
- Georg Schulz (AEC Vice-President)
- Stefan Gies (AEC Chief Executive Officer)
- Adri de Vugt (EAS Past President)
- Thomas De Baets (EAS Vice-President)
- Helena Maffli (EMU President)
- Timo Klemettinen (EMU Managing Director)

FULL SCORE Evaluation for Enhancement WG

- Stefan Gies, AEC (Chair)
- Orla McDonagh, Dublin Institute of Technology (AEC representative)
- Adri De Vugt, Royal Conservatoire The Hague, EAS Past President
- Gerhard Sammer, Hochschule für Musik Würzburg, EAS President
- Helena Maffli, EMU President
- Friedrich Koh-Dolge, Stuttgarter Musikschiule, EMU Board member

FULL SCORE Learning Outcomes WG

- Claire Mera-Nelson (Trinity Laban Conservatoire of Music and Dance) (Chair)
- Anita Debaere (Pearle*, Performing Arts Employers Associations League Europe)
- Ingrid Maria Hanken (Norwegian Academy of Music)
- Jacques Moreau (CEFEDem Rhône-Alpes)
- Ester Tomasi-Fumics (Universität für Musik und darstellende Kunst Wien)
- Angelo Valori (Conservatorio Luisa D'Annunzio, Pescara)
- Ankna Arockiam (Royal Conservatoire of Scotland Students' Union)

FULL SCORE Student Working Group

- Ankna Arockiam (Royal Conservatoire of Scotland, Glasgow, UK) – Member of the Learning Outcomes WG
- Sylvain Devaux (CoPeCo Master Programme) – Member of the Pop and Jazz Preparatory WG
- Ruth Fraser (Royal Conservatoire The Hague, The Netherlands) – Member of the EMP WG and Multirank WG
- Isabel Gonzalez Delgado (Conservatorio Superior de Murcia, Spain) – Member of the AEC Congress Committee
- Saara Lindahl (Sibelius Academy – University of the Arts, Helsinki) – Member of the IRC Developmental WG
- Angelina Konstantinou (Ionian University, Corfu, Greece) – Member of the EPARM WG



ANNEX 2: Detailed activity schedule

Date	AEC/project	Nature of activity	Place
23/24 Jan 2017	AEC activity – FULLSCORE	FULL SCORE Evaluation Working Group Meeting	Stuttgart, Germany
26 Jan 2017	AEC ExCom	Opening ceremony of the KMH new Campus	Stockholm, Sweden
29/30 Jan 2017	AEC activity – FULLSCORE	Student Working Group meeting	Brussels, Belgium
3 Feb 2017	AEC activity – FULLSCORE	International Relations Coordinators Working Group meeting	Brussels, Belgium
6 Feb 2017	AEC activity – FULLSCORE	Office meeting	Brussels, Belgium
10 Feb 2017	Partnership activity	Working Group European Agenda for Music meeting	Bonn, Germany
2 March 2017	AEC activity – FULLSCORE	Congress Committee Meeting	Brussels, Belgium
13 March 2017	AEC member relations	Meeting the director of CNSMD Paris, Bruno Mantovani, and other CNSMD representatives	Paris, France
14 March 2017	AEC activity – FULLSCORE	EASY European Online Application System working group meeting	Brussels, Belgium
16 March 2017	Partnership activity	Presentation of preliminary findings on the DAPHME project at the NNMPF (Nordisk netverk for musik- kpedagogisk forskning)	Göteborg, Sweden
17–19 Feb 2017	AEC activity – FULLSCORE	Pop and Jazz Platform	London, United Kingdom
22 March 2017	AEC advocating activity	Expert statement on the EP's draft report "Towards an EU strategy for international cultural relations" at the joint session of the AFET (Foreign Affairs) and CULT (Culture and Education) Committees at the European Parliament	Brussels, Belgium
23/24 March 2017	AEC activity – FULLSCORE	Early Music Platform	The Hague, Netherlands
29 March 2017	AEC activity – FULLSCORE	Internal FULLSCORE project meeting	Brussels, Belgium
30 March 2017	AEC advocating activity	Meeting with representatives of "Culture Action Europe" and "The European Alliance for the Culture and the Arts" to join forces for further actions	Brussels, Belgium
4 April	AEC activity – FULLSCORE	Pop and jazz platform working group meeting	Brussels, Belgium
6 Apr 2017	AEC member relations	Meeting representatives of the Italian Ministry of Research and Higher Education (MIUR)	Rome, Italy
6–8 Apr 2017	AEC activity – FULLSCORE	AEC Council meeting	Rome, Italy
20–22 Apr 2017	AEC activity – FULLSCORE	European Platform for artistic research in music	Antwerp, Belgium
27/28 Apr 2017	Partnership activity	Conference on "Entrepreneurship in Music"	Oslo, Norway
10 May 2017	AEC activity – FULLSCORE	Learning outcomes working group meeting	London, United Kingdom
11/12 May 2017	Partnership activity	Consortium ELIA, Cilect, CUMULUS, meeting on joint activities	Fanghetto, Italy

Date	AEC/project	Nature of activity	Place
18 May 2017	AEC activity	Regular joint meeting of MusiQuE and AEC chairs	Brussels, Belgium
18 May 2017	AEC activity – SMS project	Meeting with CEMPE from Oslo to agree on further joint SMS activities	Brussels, Belgium
26 May 2017	AEC advocating activity	AB Music working group meeting	Brussels, Belgium
6 June 2017	AEC member relations	Celebrating 200 anniversary of mdw Vienna	Vienna, Austria
6/7 June 2017	AEC activity – FULLSCORE	International Relations coordinators working group meeting	Vienna, Austria
9/10 June 2017	Partnership activity	Presentation of the European Agenda for Music outcomes at IMC annual Congress	Pafos, Cyprus
16 June 2017	AEC advocating activity	Presentation of the European Commission's draft "Revised Modernisation Agenda for Higher Education"	Brussels, Belgium
21 June 2017	Partnership activity	Meeting Nicholas Payne and Manager Audrey Jungers from Opera Europa to prepare future cooperation	Brussels, Belgium
10/11 July 2017	AEC activity – FULLSCORE	Evaluation Working Group meeting	Brussels, Belgium
8/9 Aug 2017	AEC activity – FULLSCORE	External Evaluator Meeting	Brussels, Belgium
9 Aug 2017	AEC activity – FULLSCORE	EASY European Online Application System working group meeting	Brussels, Belgium
2 Sept 2017	AEC Strategic partnership activity	NAIP workshop and steering group meeting	Hafnarfjörður, Iceland
7/8 Sept 2017	AEC advocating activity	Presentation at "A new Europe for a new world – art school in the era of globalisation", ANdEA summer seminaire, Strasbourg	Strasbourg, France
13/14 Sept 2017	AEC activity	AEC Council meeting	Amsterdam, Netherlands
15 Sept 2017	Partnership activity	NeuNow meeting ELIA	Amsterdam, Netherlands
21–24 Sept 2017	AEC activity – FULLSCORE	Annual meeting for international relations coordinators	Tblisi, Georgia
26 Sep 2017	AEC activity – FULLSCORE	ERASMUS without papers closing conference	Brussels, Belgium
27 Sep 2017	AEC advocating activity	"The importance of openness for sustainable knowledge societies" – a discussion round by Digital Europe and EUA	Brussels, Belgium
27 Sep 2017	Partnership activity	meeting with UNICA (Network of Universities from the Capitals of Europe)	Brussels, Belgium
2 Oct 2017	AEC activity – FULLSCORE	Pop and Jazz working group meeting	Brussels, Belgium
2/3 Oct 2017	AEC activity – FULLSCORE	Audit for FULLSCORE project	Brussels, Belgium
4 Oct 2017	AEC activity – SMS	EACEA kick-off meeting	Brussels, Belgium
25 Oct 2017	AEC activity	European Platform for Artistic Research in Music working group meeting	Brussels, Belgium

Date	AEC/project	Nature of activity	Place
26/27 Oct 2017	Partnership activity	EMC EAM meeting and WOMEX conference	Katowice, Poland
1 Nov 2017	AEC member relations	Visit to the Popakademie Mannheim	Mannheim, Germany
8 Nov 2017	AEC activity – FULLSCORE	METRIC Steering group meeting	Zagreb, Croatia
9–11 Nov 2017	AEC activity – FULLSCORE	Congress and General Assembly	Zagreb, Croatia
22 Nov 2017	AEC activity – FULLSCORE	Early Music Platform working group meeting	Brussels, Belgium
24/25 Nov 2017	AEC member relations	Meeting with Dorothea Rüland, German Academic Exchange Service at the Internationalisation Conference	Dresden, Germany
30 Nov 2017	AEC advocating activity	EBU Media Lunchtime talk "Music & Europe"	Brussels, Belgium
1 Dec 2017	AEC member relations	Meeting Ulrike Sych, president mdw in Vienna	Vienna, Austria
1 Dec 2017	AEC Strategic partnership activity	ECMA steering group meeting	Vienna, Austria
2 Dec 2017	AEC activity – FULLSCORE	RENEW Steering group meeting	Aarhus, Denmark
15 Dec 2017	Partnership activity	Presenting AEC at the "Hamburger Konvent" organised by German music associations inside the German Music Council	Hamburg, Germany



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