

Annual report

Members, activities, policies and finances

2016



Association Européenne des
Conservatoires, Académies de
Musique et Musikhochschulen

About the AEC Annual Report 2015

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 2016, 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 2016 Annual Accounts. In this Annual Report, only the key elements of the Annual Accounts are included, but members wishing to receive the entire AEC 2016 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>



In 2016, AEC was supported by the Creative Europe Programme of the European Union. This publication reflects the views only of the authors, and the European Commission cannot be held responsible for any use which may be made of the information contained therein.

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Table of Contents

1.	Message from the President	3	5.3	Improvement of the Association’s organisational infrastructure	28
2.	Executive Summary	5	5.3.1	The AEC Office	28
3.	Membership	7	5.3.2	Communication strategy	28
4.	The council	10	6.	Financial Report by the Secretary General and General Manager	31
5.	AEC Policy Development	11	7.	Balance Sheet and Profit-and-Loss Statement	34
5.1	Meetings and platforms	12	8.	Acknowledgements	39
5.1.2	Projects	16	Annex 1	Composition of AEC and FULL SCORE Working Groups in 2016	41
5.2	Development of subject-specific approach to the various EU policy developments in the education and culture fields	21	Annex 2	Detailed AEC Activity Schedule 2016	45
5.2.1	A pro-active participation in the EU cultural policy developments	21			
5.2.2	Quality assurance and accreditation activities	25			
5.2.3	Skills and learning outcomes	25			
5.2.4	U-Multirank	26			



1. Message from the President

It is a great pleasure to present the Annual Report for 2016 of the Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC).

2016 was the first full year of our committed and insightful new CEO, Stefan Gies. It was also the last year of Pascale De Groote as AEC President. We will thank Pascal for her wise and gentle leadership, which during her Presidency led to an increased number of member institutions, the fulfilment of the third generation of Polifonia projects, the strategic move of the office from Utrecht to Brussel, the important funding received for the Full Score project, and not least, the development and formal establishment of MusiQuE as an independent accreditation and external evaluation body for music education across Europe and beyond.

A high level of activities was maintained during 2016, in platforms, working groups and projects as well as in the AEC Council and Executive Committee, with the Office in Brussels as a vivid nerve central working for "facilitating relevant expertise throughout the sector, for further-developing the Association's subject-specific approach to EU policy developments, and for further development of the Association's organisational infrastructure" as it is expressed in our strategic plan.

A milestone in our work for quality enhancement in higher music education was reached when MusiQuE's application to be listed on the European Quality Assurance Registration (EQAR) was accepted in June 2016, giving it the same formal status at European level as national quality assurance and accreditation agencies.

Among the many projects in which AEC was involved, the FULL SCORE project took a central position, involving an increasing number of people within the association as well as in the sector. Another thoroughly debated

project, the development of a U-Multirank field based ranking in music, received its formal endorsement by AEC General Assembly in Gothenburg in November. "The promising development of the EASY-project, a common online applications system for students' and teachers' exchange within the ERASMUS+ and NORDPLUS programmes, should also be mentioned.

At the Congress in Gothenburg the themes of Diversity, Identity and Inclusion were put on the agenda, central and challenging for both our institutions as well as for Europe as a whole.

As a result of the appointment of a new CEO in 2015, and of a new President and Council in November 2016, the decision was taken to revise the Strategic Plan and to submit to AEC General Assembly in November 2017 a new Strategic Plan that will be fully in line with the vision of the new AEC leadership. This plan also emphasizes the importance of further strengthening AEC's sustainability as member organisation in terms of finance and organisational structure.

I would like to thank the AEC Secretary General, Vice-Presidents, and all the members of the Council for their wisdom and support. I would also like to thank the AEC staff members at the office in Brussels keeping the AEC engine running, and last but not least, to thank all AEC members for their contribution. It is from this commitment AEC derives its strength and power to meet the challenges of the future.

Eirik Birkeland
President of the AEC

2. Executive Summary

Section 3 presents information about members who joined during the course of 2016 and about the overall geographical distribution of AEC members. By December 2016, the AEC had 297 members: 256 active members and 42 associate members.

AEC Council and Executive Committee functioned effectively within the framework of the terms of reference established in 2011. During 2016, 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 12 November 2016, can be found in **Section 4**.

Section 5 presents the activities undertaken by AEC in 2016. The structure of previous annual reports has been kept although it is based on AEC Strategic Plan 2011-2015. Sections 5.1, 5.2 and 5.3 correspond to the three action lines A, B and C of the Plan. They may be summarised as follows:

Under Area A:

- 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 2016;
- Meetings of the AEC Council and the Executive Committee were held on a regular basis and the annual General Assembly was also held in accordance with the AEC's Statutes;
- AEC coordinated the FULL SCORE project (2014-2017) in its second (and partly third) year of operation and was involved in several other European projects as partner organisation.

Under Area B:

- AEC continued with pro-active participation in the EU cultural policy developments through its involvement in shaping the European Agenda for Music and its objective to strengthen the music education sector + national issues +EU
- AEC further developed its subject-specific approach to specific EU policy developments in the field of higher education: in relation to quality assurance and accreditation, AEC supported the second year of existence of MusiQuE as a stand-alone organisation; AEC dealt with Skills and learning outcomes in the creative sector; finally, AEC contributed to the U-Multirank project.

Under Area C:

- AEC Office Team operated effectively.
- The active approach of AEC to communication was reinforced through the implementation of a Communication strategy: the new AEC website was launched in March 2016, AEC's presence on social media was further strengthened, the distribution of the AEC newsletter was maintained and the AEC contact database was further expanded.

Section 6 presents the report of the General Manager and AEC Secretary General on movements in income and expenditure from 2015 to 2016. 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 2016 (within and outside the framework of the FULL SCORE) and a detailed activity schedule for AEC in 2016.



3. Membership

By December 2016, the AEC had 297 members: 256 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 41 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).

[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 institutions have been accepted as **active members** in 2016

- Centro Superior Katarina Gurska, Madrid, Spain
- Kharkiv I.P. Kotlyarevsky National University of Arts, Kharkiv, Ukraine
- Hochschule für Musik und Theater Rostock, Germany
- Hochschule für Musik und Theater "Felix Mendelssohn Bartholdy" Leipzig
- Taller de Músics Escola Superior d'estudis Musicals, Barcelona, Spain
- Linnaeus University, Department of Music and Art, Växjö, Sweden

The following institutions have been accepted as **associate members** in 2016:

- Music and Drama Association "Athens Conservatoire – 1871", Athens, Greece

- Heino Eller Tartu Music College, Tartu, Estonia
- PIANETA ARTE (AIMART – Accademia Internazionale di Musica e Arte), Rome, Italy
- University of Southern California, Thornton School of Music, Los Angeles, USA
- JAM MUSIC LAB Conservatory for Jazz and Popular Music Vienna, Austria
- Association Chinese Culture Music & Art in the Netherlands

The following institutions have **withdrawn** in 2016:

- Turku Conservatory, Finland
- Pole Sup 93, Aubervilliers, France
- Conservatorio Superior de Música de Castilla La Mancha, Albacete, Spain
- Fondation Royaumont, Asnieres sur Oise, France
- Universitatea de Vest din Timisoara - faculty of music, Timisoara, Romania
- Conservatorio Superior de Música de Alicante "Oscar Esplà", Alicante, Spain

The following memberships expired in 2015, as the member institution's financial obligations towards the Association had not been fulfilled:

- Conservatorio di Musica "Domenico Cimarosa", Avellino, Italy
- Schnittke State Music Institute, Moscow, Russia
- Hochschule für Musik, Saarbrücken, Germany
- St Petersburg State Conservatory, Russia

The table below indicates the current membership's geographical distribution.

Country	Number of Active Members	Number of Associate Members	Country	Number of Active Members	Number of Associate Members
Albania	1	-	Kazakhstan	1	-
Armenia	1	-	South Korea	-	1
Australia	-	4	Latvia	1	-
Austria	10	1	Lebanon	3	-
Belarus	1	-	Lithuania	2	-
Belgium	9	-	Luxembourg	2	-
Bosnia Herzegovina	2	-	Macedonia	1	-
Bulgaria	1	-	Netherlands	9	3
Canada	-	4	Norway	7	1
China	-	3	Poland	8	-
Croatia	2	-	Portugal	2	1
Cyprus	2	-	Romania	4	-
Czech Republic	2	-	Russia	4	-
Denmark	4	-	Serbia	3	-
Egypt	1	-	Singapore	-	1
Estonia	2	1	Slovakia	1	-
Finland	9	-	Slovenia	1	-
France	19	4	Spain	17	1
Georgia	1	-	Sweden	9	-
Germany	27	-	Switzerland	8	2
Greece	3	1	Turkey	7	-
Hungary	1	-	Ukraine	2	-
Iceland	1	-	UK	8	2
Ireland	3	1	USA	-	7
Israel	1	-	Vatican City	-	1
Italy	53	1			
Japan	-	2	TOTAL	256	41

4. The Council

Following the elections that took place during the General Assembly in November 2015 the AEC Council was established as follows:

President

- **Pascale De Groote** - Artesis Plantijn Hogeschool Antwerpen

Secretary General

- **Jörg Linowitzki** - University of Music Lübeck, Germany (Musikhochschule Lübeck)

Vice-Presidents

- **Eirik Birkeland** - Norwegian Academy of Music Oslo, Norway (Norges musikkhøgskole)
- **Georg Schulz** - University of Music and Performing Arts Graz, Austria (Kunstuniversität Graz)

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
- **Harrie van den Elsen** - Prince Claus Conservatoire, Groningen, The Netherlands
- **Deborah Kelleher** - Royal Irish Academy of Music, Dublin, Ireland

- **Gregorz Kurzynski** – Karol Lipinski Academy of Music, Wroclaw, Poland
- **Don McLean** (Co-opted Representative of AEC Associate Members) – University of Toronto, Faculty of Music,Toronto, Canada.

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 2016 and addressed the following issues:

- Evaluation and monitoring of all AEC events, activities and projects;
- Preparations for the 2016 and future Congresses;
- Preparation of the 2016 General Assembly, including preparation of the 2016 elections for AEC Council members;
- Admission of new member institutions;
- Evaluation of AEC Office personnel and monitoring of AEC finances;
- External relations (e.g. with governmental representatives and other European organisations)

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 12 November 2016:

- **Eirik Birkeland** was elected as President.
- **Deborah Kelleher** was elected as Vice-President.
- **Harrie van den Elsen** was elected as Secretary General.
- **Kaarlo Hildén** and **Jacques Moreau** were re-elected for a second term as AEC Council members.
- **Lucia Di Cecca**, **Elisabeth Gutjahr** and **Zdzisław Łapiński** were elected for a first term as AEC Council members.
- **Pascale de Groote** stepped down at the end of his second term as AEC President.
- **Jörg Linowitzki** stepped down at the end of his second term as Secretary General.
- **Grzegorz Kurzyński** stepped down at the end of his second term as Council member.

AEC wishes to praise the new and re-elected Council members, as well as thanking those stepping down for their strong engagement to our association and their great work. We would like to especially thank Antonio Narejos Bernabeu for his dedicated cooperation during both his terms as a Council member. Antonio Narejos Bernabeu understood his role not only as raising the voice of the Spanish and Portuguese membership institutions, but also as contributing to strengthening the European integration in the field of Higher Music Education. Equally, the AEC wishes to take this

opportunity to deeply thank the hard work and commitment put in on a regular basis by the whole AEC Council members.

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. Let's take the opportunity to thank those who have not been elected for their willingness to candidate too. Our special thanks go to two long-standing Council members, who left the Council in 2016 as they were no longer allowed to candidate for another term after their long-term membership, in accordance with the AEC statutes. When Grzegorz Kurzyński was first elected to the Council at the AEC Congress in Warsaw in 2010, he could already look back on a long-standing active membership in various Polifonia working groups. A cosmopolitan in heart and soul, he has campaigned tirelessly and very successfully to strengthen the voice of the countries of the former Eastern bloc in the AEC. Jörg Linowitzki joined the AEC Council in 2008 and became general secretary in 2010. In the eight years of his membership in Council and ExCom, he has launched numerous initiatives, which will be carried on by his successors in- and outside the inner circle of AEC leaders. We wish Grzegorz and Jörg all the best would be happy to further on meet them someday during one of the countless AEC events.

5. AEC Policy Development

In November 2015, a new Strategic Plan 2016-2020 entitled 'Pursuing Quality; Sharing Knowledge; Strengthening Partnerships' was adopted. However, in connection with the appointment of a new CEO in October 2015 and of a new President in November 2016, the AEC Council decided at the end of 2016 to revise the Plan and to submit a new Strategic Plan to AEC General Assembly in November 2017 that will be fully in line with the vision of the new AEC leadership.

In order to ensure continuity in AEC's communication until a new Strategic Plan is adopted, this chapter remains structured according to the three action lines of the former Strategic Plan 2011-2015:

- 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 taken into account.
- 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 action lines described above (A, B and C).

5.1 Development and capacity-Building in AEC member institutions

5.1.1 Meetings and platforms

ANNUAL CONGRESS

The AEC Annual Congress and General Assembly 2016 took place at the Academy of Music and Drama in Gothenburg on 10th – 12th November under the title: “Diversity, Identity and Inclusion”. 351 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)
- The highly appreciated keynote speech (available upon request) by the internationally acclaimed double bassist and composer from Goteborg Anders Jormin and the opening speech given by the Member of the European Parliament Julie Ward, aimed at triggering a debate on the impact of the concepts diversity, identity and inclusion and of the current global trends on the higher music education sector
- For the first time, 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 organize 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/congress2016.

AEC ANNUAL MEETING FOR INTERNATIONAL RELATIONS COORDINATORS (IRCS)

The 2016 AEC Annual Meeting for International Relations Coordinators (IRCs) took place on 15-18 September at the Academy of Music in Krakow, Poland. 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 2016 event, 209 IRCs from 30 countries met to exchange information, discussed current and future projects, made personal contacts, and attended relevant workshops and expert presentations under the title “Co-creating internationalisation: from Papers to Careers”. In addition to several musical performances, the programme included the following components:

- Two pre-conference seminars: “How to Write a Project? Introduction to Project Cycle Management Methodology” and “International Strategy: From Papers to Real Life”.
- A pre-conference workshop about the EASY Pilot Project – the Online Application System for Erasmus and Nordplus mobility
- A speech by Silvia Costa, Chair of the Culture and Education Committee of the European Parliament
- One Plenary session about EASY, followed by Q&A with the audience

- Two keynote speeches by Maria Finkelmeier (US) and Patricia Pol (FR) on future international challenges of young musicians
- A Walk and Talk discussion on the future of the Erasmus Programme and the impact of exchanges on future careers of students
- An Information Forum on AEC members’ Projects and platforms
- Parallel Sessions on several topics related to the daily business of international relations coordinators, including a session organized by the AEC Student Working Group and a session organized in cooperation with EUA (European University Association) on the mid-term evaluation of the Erasmus Programme
- A feedback session organized in breakout groups to discuss the work of the AEC for international relations coordinators
- Project meetings
- 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/irc2016.

POP & JAZZ PLATFORM (PJP) MEETING

The AEC Pop & Jazz Platform (PJP) Meeting 2016 took place on 12-13 February 2016 at the Codarts Rotterdam, The Netherlands and was entitled “Banding Together In times of change/flux”. The meeting was attended by 161 engaged participants who made the 2016 edition of PJP the most attended meeting of the platform so far. The meeting was jointly organized with two partner organisations: IASJ (International Association of Schools of Jazz) and EJN (Europe Jazz Network). The event brought together experts from both the educational and the business/entrepreneurial side of Jazz, Pop and related music, and featured the presence of twenty 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:

- Two lively panel discussions between students, educators and festival organizers
- The “Newnote Speech” by the Codarts’ alumnus and young professional Jesse Boere
- Breakout discussions in World Café and Bar Camp formats
- Networking moments and virtual interaction through the AEC events app for mobile devices
- A post-conference meeting of VOCON, the Vocal Teachers Network initiated by PJP

Speeches, slide shows and pictures of the events can be found on the AEC website at www.aec-music.eu/pjp2016.

EARLY MUSIC PLATFORM (EMP) MEETING

In 2016 no EMP meeting was organized, but the EMP Working Group met in Brussels together with the European Early Music network (Reseau européen de musique ancienne - REMA) and the European Baroque Orchestra (EUBO) to organize the 2017 edition of the Early Music Platform within the framework of the Creative Europe funded project EMBA – EUBO Mobile Baroque Academy.

EUROPEAN PLATFORM FOR ARTISTIC RESEARCH IN MUSIC (EPARM) CONFERENCE

The meeting of the European Platform for Artistic Research in Music (EPARM) took place in the form of a Conference on 20-22 April 2016 at the Conservatorio di Vicenza, Italy in cooperation with RAMI, the Italian Association of Artistic Research in Music and was attended by 105 participants. In addition to several musical performances, the programme included the following components:

- The keynote speech of the former Member of the European Parliament and Italian Minister Luigi Berlinguer, who spoke about the origin and the developments of the Bologna Process and the importance of research in higher education.
- A Round Table session organized in collaboration with RAMI (the Association for the Artistic Research in Music in Italy) moderated by the representative of the Minister of Education Federico Cinquepalmi on the importance of inter-institutional and interdisciplinary partnership and collaboration models for the development of artistic research
- Four Plenary presentations on methodology, sources and archives, criteria, and impact of research, followed by breakout groups and floor discussions on the presented themes. Speeches, slide shows and pictures of the event can be found on the AEC website

- Networking moments

Speeches, slide shows and pictures of the events can be found on the AEC website at www.aec-music.eu/eparm2016.



5.1.2 Projects

During 2016, the AEC was involved in several European projects.

FULL SCORE - FULFILLING THE SKILLS, COMPETENCES AND KNOW-HOW REQUIREMENTS OF CULTURAL AND CREATIVE PLAYERS IN THE EUROPEAN MUSIC SECTOR (2014-2017)

FULL SCORE is a 3-year-project coordinated by the AEC with support from the European Commission through the scheme “European Networks” of the Creative Europe programme. Some of AEC regular activities and events have been embedded in the FULL SCORE action plan along with new fields of action.

The project is structured into 6 strands with the following objectives:

- 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 Schools Union).
- 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.
- 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.
- 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.

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).

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.

All the information with regard to the progress achieved during the first year of the project can be found on the FULL SCORE project webpage.

In addition to coordinating FULL SCORE, the AEC was involved as partner in the following projects:

RENEW – REFLECTIVE ENTREPRENEURIAL MUSIC EDUCATION WORLDCLASS (2016-2018)

This Erasmus+ for Strategic Partnerships aims to promote entrepreneurship as an important component of higher music education (HME) programmes; 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 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

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. The role of AEC in NAIP is to contribute to the dissemination and exploitation activities of the project and to appoint an external evaluator for the project.

For more information regarding the project, please visit

<http://musicmaster.eu/>

VOXEARLY MUS (2015-2018)

This ERASMUS+ strategic partnership focuses 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. The AEC’s role in the project is to contribute to the dissemination and exploitation activities of the project and appoint an external evaluator for the project.

For more information regarding the project, please visit

<http://voxearylmus.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.

For more information about the project, please visit:

<http://www.eubo.eu/EMBA>

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, which role is to contribute to the dissemination of activities of the project and to appoint an external evaluator for the project.

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, which role is to contribute to the dissemination and exploitation activities of the project and to appoint an external evaluator for the project.

For more information about the project, please visit

www.aec-music.eu/projects/current-projects/metric-

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)



5.2 Development of subject-specific approach to the various EU policy developments in the education and culture fields

5.2.1 A pro-active participation in the EU cultural policy developments

In 2016 as in the previous year, the work on the European Agenda for Music developed by the Steering Committee for the Harmonisation of European Music Education (SCHEME) under the framework of the FULLSCORE project has taken up a large part of the activities to promote EU cultural policy development. In addition, AEC has also focused on maintaining and intensifying contacts with institutions, associations and government organisations at the national level. The contacts with partners within and outside Europe have been continually addressed and extended. Last but not least, stronger links have been established between AEC and representatives of the institutions and bodies of the European Parliament and the European Commission as reported in this section.

STRENGTHENING OF THE EUROPEAN MUSIC EDUCATION SECTOR

The Steering Committee for the Harmonisation of European Music Education (SCHEME) composed by members of AEC, the European Music School Union (EMU) and the European Association for Music in Schools (EAS), has continued to develop its collaboration in 2016 by attending each other's annual meetings and by organizing two meetings, one in May in San Sebastian on the fringes of the European Music Union's annual conference and a second one in September in the AEC office in Brussels.

In addition, the SCHEME members have collaborated with the European Music Council (EMC) in the organisation of the EMC Forum on Music Education in Leiden (NL) in February 2016 which featured a panel discussion chaired

by representatives of the three organizations focused on cooperation in the field of music education.

THE EUROPEAN AGENDA FOR MUSIC

In 2014, the European Music Council (EMC) launched a call to all its members to participate in the creation of a common agenda for Music at a European level: the European Agenda for Music (EAM). The main objective of this initiative was to constitute a platform to bring together the music sector as a whole in order to allow stakeholders to join forces more effectively in European cultural policy-making. Within this framework, AEC dedicated a strand in the FULL SCORE project specifically aiming at engaging with this initiative in close collaboration with EMU and EAS.

In 2015, AEC took an active role in discussing the agenda with its membership and consulting AEC, EAS and EMU members. According to the results of this consultation, most of the AEC institutions expect this joint initiative to raise awareness of the benefits of music and music education for society and every human being's welfare. The main objectives of this initiative should be to improve the quality of music education, to recognize the diversity of approaches and methods in the Higher Music Education Institutions' activities and goals, and to promote open access to music education.

In 2016, the joint work developed by AEC, EMU and EAS has been used as the starting point for the EMC Education Working Group, in which the three organisations have continued to contribute in the development of the EAM. During the EMC Annual Forum in Wrocław in May, AEC had the opportunity

to discuss the preliminary outcomes of this work with representatives of the other working groups involved in the development of the EAM with the aim of clarifying the overall objectives of the initiative and planning the next steps to be jointly taken.

CONTACTS WITH BODIES AT NATIONAL LEVEL

It has always been one of AEC's key advocacy principles not to interfere with political discussions and events at the national level, unless members from these countries ask explicitly to do so or to support them in their activities within their home country. The number of such requests addressed to AEC has increased considerably in 2016.

In April, the AEC CEO and the President of the Conference of Rectors of the Italian Conservatories met and discussed basic issues with regard to the representation of Italian members in the AEC. As a result, not only a transitional regulation on the pursuit of interests of Italian members in the AEC Council was determined, but also a decision was made on simultaneous translation to Italian at the AEC Annual Congress in Gothenburg. In October, AEC's CEO Stefan Gies had the opportunity to discuss AEC's role and tasks with Italian colleagues at a conference organized by the "Central European Initiative (CEI) Music Higher Education Network" in Trieste.

In August, AEC CEO Stefan Gies took part as a keynote speaker at the French "Association nationale d'établissements d'enseignement supérieur de la création artistique arts de la scène" (ANESCAS) Annual Meeting in Metz and had moreover the opportunity to support the French conservatories gathered together in ANESCAS by giving some advice on how to pursue their efforts when negotiating with the French ministries, in order to get conservatoire degrees fully recognised as academic degrees equivalent to university degrees.

In November 2016, members of the AEC leadership were invited to participate in the "Congreso educación superior de música" organized by the Association of National Higher Conservatories (CONSMU) in San Sebastian in order to support Spanish higher music education institutions working for their recognition at eye-level with universities within the national context.

Upon request of the Musikhochschulen in Dresden and Cologne, the first steps to prepare a conference on the topic of "Internationalisation at German Musikhochschulen" were taken by the end of 2016. This conference will be organized together with AEC and with the support of the German Academic Exchange Service (DAAD) in 2017.

Last but not least, the AEC Office Team has started refreshing the AEC National Overview database. The first results were published on the AEC website in December 2016 and further information will be published during the course of 2017.

PARTNERSHIPS

AEC has continued its intensive work to strengthen and further develop long-term partnerships with other cultural networks in addition to the formal cooperation with EMU and EAS described above: the European Jazz Network (EJN), the International Association of Schools of Jazz (IASJ), the Réseau européen de musique ancienne (REMA) and - beyond the borders of the continent with the US-National Association of Schools of Music (NASM). AEC and the European League of Institutes of the Arts (ELIA) have maintained constructive contacts at the level of Chief Executive/Executive Director and cooperated as partners in the ELIA NXT Accelerator project, which also involved the International Association of Film and Television Schools

(CILECT) and the International Association of Universities and Colleges of Art, Design and Media (CUMULUS).

At the beginning of the year, AEC joined the European Alliance for Culture and the Arts (EAC). The political position of the 27 European organisations from different cultural sectors, national associations and individuals which taken part in the EAC is based on the conviction that the long-term objectives of a common EU strategy can only be achieved if the basic values of culture and arts are recognized and promoted by EU policy as essential elements of peaceful coexistence in human societies.

Cooperation with other players from the field of higher education, such as the EUA (European University Association) and EURASHE (European Association of Institutions in Higher Education), has also been further developed and strengthened through regular exchange of ideas and occasional meetings.

New contacts were made with Opera Europa, which is the leading service organisation for professional opera companies and opera festivals throughout Europe. Opera Europa and the AEC agreed on future cooperation with projects in the field of Audience Development, and to give students and teachers from AEC member institutions access to a chosen number of web-based Opera Europa services.

LOBBYING AND REPRESENTATION ACTIVITIES

Regular exchanges with members of the European Parliament, including members of the Committee on Culture and Education, such as Silvia Costa, who chaired this committee throughout the year, as well as with senior staff from the Education, Audiovisual and Culture Executive Agency (EAECA) were cornerstones of AEC's advocacy and lobbying activities.

The 2016 discussions in the arena of European politics on how to further develop the cultural and educational landscape were mostly characterised by trying to define the role of culture and education in relation to the needs of economic growth. The so-called Juncker Agenda, defining the EU Commission's political objectives for the period from 2014 to 2019, mentions culture and education only in connection with the pursuit of economic growth. AEC representatives emphasized during a number of hearings, meetings and discussions, in answer to the Juncker objectives, that the value of arts and culture is more than what figures on economic outcomes display. Nevertheless, it seemed to be particularly challenging to convince politicians on the true and real value of music and music education in times of economic crisis: its irreplaceable contribution to ensuring a humanitarian and social base, which is an indispensable condition without which structured economic activities and economic growth would not be possible at all.

Everything that had to with the consequences of migration ran as a red thread through the Brussels agenda this year. In May, a meeting on the possible contribution of our member institutions to cope with this issue was held at the German Representation to the EU in Brussels. More meetings on related topics followed, and the findings were aggregated during the Annual Congress in Gothenburg, whose title 'Diversity, Identity and Inclusion' reflected the migration issue.

On April 19, Commissioner Tibor Navracsics was presented with a joint declaration of the European Alliance for Culture and Arts inviting EU policy makers and national governments to rethink the approach to culture and arts currently being pursued by the European Commission and to emphasize these topics more than this has been the case in the past as a crucial part of



EU policy. During the presentation AEC CEO Stefan Gies was present. Further details on lobby and advocacy activities can be found in the AEC Activity Schedule for 2016 in Annex 2.

5.2.2 Quality assurance and accreditation activities

Through the Evaluation for Enhancement Working Group (WG) active within the FULL SCORE project (see above), AEC has continued its involvement in the production of quality enhancement standards and tools aiming at assisting institutions with their evaluation activities (including self-evaluation). For the first time, AEC is working and reflecting on this theme together with other organisations, the European Music Schools Union (EMU) and the European Association for Music in Schools (EAS). The standards being developed focus on Pre-College Education and on Classroom Music Teacher Education programmes and will be published in 2017. In 2016, the presentation of the WG's progress at various events (including AEC 2016 Congress) has generated discussions within the memberships of all three organisations and demonstrated the relevance of this topic for all partner organisations, as well as the added value of addressing it together.

In parallel, AEC continues its strong cooperation with the independent external review body MusiQuE – Music Quality Enhancement (the Foundation for Quality Enhancement and Accreditation in Higher Music Education). In 2016, MusiQuE's application to be listed on the European Quality Assurance Registration (EQAR) was accepted, giving it the same formal status at European level as national quality assurance and accreditation agencies. This registration represents a significant step for the higher music education sector: music is the first discipline in the arts & humanities gaining this important recognition, which demonstrates the maturity of the sector of being able to deal with quality issues on its own.

Together with the European Music Schools Union (EMU) and Pearle*-Live Performance Europe, the European trade federation of Performing Arts organisations and enterprises, AEC is one of the partner organisations of MusiQuE. Thus, on a regular basis, AEC collects feedback among its membership for the revision of the MusiQuE Standards and AEC members are encouraged to apply to become MusiQuE Peer-Reviewers. MusiQuE Board members are also mandated by the 3 partner organisations. In 2016, AEC collected (among its membership) applications for MusiQuE Board membership and recommended some of the applicants to the MusiQuE Board. The MusiQuE Board decided at the end of 2016 to select Prof. Dr. Bernd Clausen, Hochschule für Musik Würzburg, as new member of the MusiQuE Board, replacing Mist Thorkelsdottir, Senior Advisor to the Dean at USC Thornton School of Music.

More information about MusiQuE, its structure, review services and the areas of interaction between AEC and MusiQuE can be found on its website: www.musique-qe.eu

5.2.3 Skills and learning outcomes

During the first half of 2016, the Working Group within the framework of the FULL SCORE project responsible for the revision of the AEC Learning Outcomes for the 1st, 2nd and 3rd cycle studies in music has continued to work on the update of the publication line with the most recent developments in European higher music education. The Working Group (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 Learning Outcomes. The WG presented a first draft of the reviewed Learning Outcomes to the AEC members during the AEC Annual Congress in November 2016 in Gothenburg in order to

gather final feedback to be considered before the publication of the official reviewed version in 2017.

5.2.4 U-Multirank

At the end of 2014, the AEC membership approved an initiative to explore the potential adaptation of the U-Multirank system to the specific necessities/characteristics of the higher music education (HME) sector.

U-Multirank is a European ranking system whose basic aim is to provide transparency about the diversity of higher education institutions. Compared to other global rankings, U-Multirank provides information on a wide range of higher education institutions and enables the user to identify and compare institutions with similar profiles and missions. The system looks at five dimensions: teaching & learning, research, knowledge transfer, international orientation and regional engagement. It combines institutional ranking (comparing whole institutions) and field-based rankings, based on individual disciplines.

In 2015, the AEC formed a Working Group (WG) from different HME institutions from all across Europe with the aim to study in collaboration with the U-Multirank team whether it is possible to find adequate indicators, which could apply to the field of HME. In November 2015, the WG presented a field-based indicators proposal to the AEC membership at the AEC Annual Congress in Glasgow. The present AEC members decided that the proposal was strong enough to be tested in a pilot project involving volunteer institutions all over Europe in 2016.

The AEC U-Multirank WG successfully organised a workshop in June 2016 with all the concerned volunteer institutions, using the collected data from

the various AEC institutions taking part in the pilot project, to establish direct dialog with the representatives of the institutions in order to verify the data collected and the final results; to receive feedback from the institutions on the data collection process and to assess the overall running of the pilot project. Based on this feedback, the WG produced four final documents with all the information with regard to the work developed in the second phase of the Multirank project (all of them available in the AEC website <http://www.aec-music.eu/work--policies/u-multirank/>).

These documents were presented and discussed during the AEC Annual Congress 2016 in Gothenburg and endorsed by the AEC membership during the General Assembly on 12th November 2016, leading to the official inclusion of music as a field in the U-Multirank system.



5.3 Improvement of the Association's organisational infrastructure

5.3.1 The AEC Office

The three-year grant which AEC has gained for its FULL SCORE project provides an important financial support to AEC and its activities and an increased stability of resources. Thus, the AEC Office Team posts could be confirmed until August 2017.

During 2016, 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)

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The AEC Office Team was greatly supported throughout the whole year by students on internships: Susan Togra (October 2015 to June 2016), Cecilia Coterro Torrecillas (July 2015 to January 2016), Rosanne van der Voet (April to July 2016), Coline Guiol (August to December 2016) and Esther Nass (August to December 2016).

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

5.3.2 Communication strategy

In 2015, the AEC produced an official Communication Strategy (Year 1) to be fully implemented in 2016 for the association 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.

Among the most relevant measures successfully implemented, the AEC launched its new website in March 2016, which brought a wide range of new functionalities and more user- friendly navigation possibilities. The new website's Content Management System (CMS) allowed the fusion of the AEC database and the online members' space and created different modules to improve the visibility of the different services offered by AEC to its members. The website also included an AEC News module to disseminate the latest news from AEC member institutions, AEC partners and from the association itself and an AEC Vacancy platform which allows the AEC members to publish their vacancies on the AEC website directly through their members' profile.

The new website was generally welcomed by the AEC members with positive and encouraging feedback as gathered from the different events participant questionnaires during the year.

In addition to the improvements achieved with regard to the AEC website, 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.

With regard to the publication of online and/or printed materials, the following was achieved in 2016:

- Online AEC newsletters were issued in three languages every three months and distributed by email to more than 5500 email contacts (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;
- The AEC Annual Report 2015 was published in three languages;
- 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 second year of the project implementation were published on the AEC website. In addition, a dissemination leaflet summarising the achievements of the second 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.



6. Financial Report by the Secretary General and Chief Executive

2016 was the fourth year of operation of AEC as an International Non-profit Association (AISBL) in Belgium. In addition to the organisation of four events, the year was intense in terms of project activity, with the continuation of the second year of the FULL SCORE project (from 1st January to 31st August 2016) and the beginning of the third and last year of FULL SCORE (from 1st September 2016 onwards). AEC also took an active part in the application process for the Strategic Partnership RENEW, and, as the project was successful, in its management from September 2016 onwards. AEC launched the pilot project for a European Online Application System for ERASMUS and NORDPLUS Exchanges in Music (EASY). Finally, at the end of the year, a major application for a new Network funding for 2017-2021 was submitted to the European Commission.

Both the overall income and the overall expenditure have decreased in 2016, the income from €719,918 to €660,081.33 and the expenditure from €719,340 to 658.811,32 leading to a surplus of €1,270.01. The simplified version of the 2016 accounts presented below shows the figures for 2015 for the purposes of comparison.

On the income side, the decrease is mostly due to the diminution of project funding and fees from events, while membership fees have slightly increased. In addition, contributions were received from member institutions taking part in the EASY pilot project and, for the first time, an important contribution was received from MusiQuE: MusiQuE not only reimbursed all the expenses that had been advanced by AEC for some of its 2016 activities, but also an important part of the staff costs owed to AEC for both AEC staff members serviced to MusiQuE, as well as the overhead costs. Thus, MusiQuE is, as planned, slowly moving towards self-sustainability.

The income from membership fees increased by about €9,000 euros, although in absolute terms AEC membership has grown only by 2 new members. This can be explained by the facts that the institutions that had joined AEC from June 2015 onwards paid a full fee in 2016 and that there have been less withdrawals and exclusions than in 2015.

Event fees decreased by about €15,000, mostly in relation to the fact that no Early Music Platform meeting was organised in 2016, but attendance to AEC events did generally rise. It is important to note again this year that AEC is currently not in a situation where fee income fully covers indirect costs (in addition to direct costs), most notably the time expended by AEC Office staff on preparing and delivering events. A sustainability plan is currently being prepared that will include measures aiming at progressively changing this situation.

The significant decrease in project funding (around €93,000) is accounted for by three main factors: first of all, the amount of the FULL SCORE funding transferred from 2015 to 2016 was much lower than the funding transferred from 2014 to 2015. Indeed, the FULL SCORE funding covers three periods of 12 months from 1st September to 31st August of the following year; because many FULL SCORE activities actually started in January 2015 instead of September 2014 in the first project year, an important part of the funding received in 2014 was transferred to 2015 (about €96,000, as opposed to €46,870 euros transferred from 2015 to 2016). Secondly, the PHExcel project, which attracted a funding of €25,000 in 2015, mostly for staff costs, ended that same year. And finally, as the FULL SCORE project ends on 31st August 2017, the amount of the FULL SCORE funding

transferred to 2017 has been kept as high as possible in order to help AEC maintain a good financial balance in 2017 although it will operate without major funding from September 2017 to December 2017 (thus €69,106 have been transferred to 2017 from the FULL SCORE grant).

On the expenditure side, staff costs are very similar in 2015 and in 2016. In principle, the staff costs should have raised in 2016 due to the consolidation of the AEC Office Team, i.e. the promotion of a member of staff from the role of Coordinator to the role of Manager in October 2015 that became fully effective in 2016 and the expansion of the Office Team's overall workload from 7,7 FTE in 2015 to 8 FTE in 2016. Such developments were balanced out by the non-replacement of the General Manager during her 3-months-maternity leave and by the positive result between the holiday allowance for staff actually paid in 2016 and the reservation for the holiday allowance that had been made in 2015.

Goods and service costs have decreased by over €60,000 between 2015 and 2016. Half of this difference is linked to the external review of MusiQuE that was exceptionally fully covered by AEC in 2015. In addition, a very significant decrease of costs is simply accounted for by the better spread of FULL SCORE activities from 1st September 2015 to 31 August 2016 in comparison with the period from 1st September 2014 to 31 August 2015 (when most of the activities were conducted from January 2015 onwards, as explained above), and to the fact that the FULL SCORE grant has progressively been used more efficiently in order to create synergies with AEC regular activities. In addition, some good and service costs have decreased in line with the income, for example in relation to the (planned) absence of an EMP meeting in 2016 and the end of the PHExcel project. These various savings have enabled AEC to invest €50,000 in the development of the software for EASY and in the support of the pilot institutions.

The sum for written-off debts is higher in 2016 than in 2015 by about €2,500. This is due to the fact that 7 membership fees from 2013 were still to be written off (for a total amount of about €5,000). Apart from this measure aimed at closing all debts from previous years that were still open, there is a general trend towards the decrease of written-off debts thanks to a stricter follow-up of membership fee payments.

Overall, the accounts for 2016 show again a healthy picture: as the FULL SCORE project funding has been used efficiently and with the aim to reinforce synergies with AEC activities, AEC has been able, after the investment in MusiQuE in 2015, to invest in the EASY project this year. The news that the application for another Network project was successful, this time for a 4-years project, is bringing a very positive note for future perspectives. The new project Strengthening Music in Society will then start on 1st December 2017 and end in November 2021. Although such project income is balanced by additional activities requiring additional expenditure, this funding also supports costs related to AEC core activities and enables the Association to maintain the current size of the Office Team. Nevertheless, it is crucial for the Association to make use of this period of relative stability to finalise its sustainability plan and take measure to decrease its reliance on project funding in future.



7. Balance Sheet and Profit-and-Loss Statement

AEC Balance Sheet 2015

Assets	€ 220,129.08
a) Short-term debts (of up to one year) to be received	€ 52,198.67
b) Liquid means	€ 167,930.41
a) includes membership fees for 2016 which had not yet been paid by 31/12/2016, doubtful debtors and subsidies for 2016 still to be received in 2017.	
b) is the amount of cash which AEC possessed on 31/12/2016 in its accounts (AEC General and Reserves)	

Liabilities	€ 220,129.08
d) Results since 2013	€ 21,279.09
e) Short-term debts (of up to one year)	€ 121,032.89
f) Accruals	€ 77,817.1

- 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 2016 expenses, but which related to invoices received and paid in 2017, as well as the amount of the holiday pay reservation and other salary costs for 2016 paid in 2017
- f) consists of parts of multiannual subsidies that AEC has received in 2016 for the projects FULL SCORE and RENEW which have been transferred to 2017 (€ 69,106.00 for FULL SCORE and € 7,742.85 for RENEW) and of various payments received by AEC in 2016 for invoices and events related to 2017.

AEC Profit-and-loss statement 2014 (with 2013 for comparison)

	2016	2015
Income	€ 660,081.33	€ 719,918.46
Membership Fees	€ 284,149.50	€ 275,096.50
Events Fees	€ 125,538.15	€ 140,627.54
Subsidies (i.e. project funding)	€ 203,134.25	€ 296,399.95
Contributions from partner institutions to EASY Pilot project	€ 20,000.00	-
Reimbursement of staff and overhead costs from MusiQuE	€ 15,562.71	-
Other (including re-invoicing expenses)	€ 11,696.72	€ 7,794.47

	2016	2015
Expenditure	€ 719,339.79	€ 719,339.79
Staff costs (salaries, social security, pensions, holiday pay reservation) plus Student Interns	€ 293,474.34	€ 292,006.61
Goods & services (including events and legal expenses)	€ 340,841.64	€ 402,188.69
Written-off debts	€ 11,910.00	€ 9,404.00
Discounts on membership & events fees (earlybird rates)	€ 11,997.51	€ 12,668.84
Interest	€ -46.90	€ -138.85
Other	€ 634.73	€ 3,210.50
Result	€ 1,270.01	€578.67



8. Acknowledgements

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

The AEC conferences, seminars, workshops and meetings in 2016 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 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 and Drama in Gothenburg, Sweden
- Academy of Music in Krakow, Poland
- Codarts Rotterdam, The Netherlands
- Conservatorio di Musica "A. Pedrollo", Vicenza, Italy

The Working Groups were fundamental in order to organize and arrange the successful events and projects during 2016. 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 2016 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 2016.

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 its gratitude to the following AEC staff members for their great work during 2016: AEC Chief Executive Stefan Gies, AEC General Manager Linda Messas and the whole AEC Office Team of staff and student interns.

The Council would like to thank GoPublic (www.gopublic.nl) for taking care of the design, layout and production of this 2016 Annual Report, as well as Geneviève Bégou and Ursula Volkmann for the translation of all relevant AEC documents into French and German.

Annex 1 Composition of AEC and FULL SCORE Working Groups in 2016

AEC International Relations Coordinators Developmental Working Group

- Rima Rimsaite (Lithuanian Academy of Music and Theatre, Vilnius)
- Keld Hosbond (Royal Academy of Music in Aarhus – Aalborg)
- Bruno Pereira (ESMAE, Porto)
- Raffaele Longo (Conservatorio di Musica “San Pietro a Majella”, Napoli)
- Payam Gul Susanni (Yasar University School of Music, Izmir)
- Victor Ciulian (University of Music and Performing Arts Vienna) - EASY subgroup
- Hanneleen Pihlak (Estonian Academy of Music and Theatre, Tallin) - EASY subgroup
- 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 (Malmoe Academy of Music, Malmo)
- 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, Utrech)
- 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 Dejangs - Chair (Orpheus Institute Ghent)
- Leonella Grasso Caprioli (Conservatorio di Vicenza)
- Kevin Voets (Artesis Plantijn Hogeschool Antwerpen)
- Henrik Frisk (Royal College of Music Stockholm)
- Mirjam Boggasch (Musikhochschule Karlsruhe)
- Ulf Baestlein (KUG Graz)
- Student representative: Angelina Konstantinou (Ionian University, Corfu, Greece)
- AEC office representative: Sara Primiterra (AEC Events Manager)

AEC U - Multirank Working Group

- Eirik Birkeland, Norwegian Academy of Music, Oslo (Chair)
- Georg Schulz, Kunstuniversität Graz, Graz
- Hubert Eiholzer, Conservatorio della Svizzera Italiana, Lugano
- Martin Prchal, Koninklijk Conservatorium The Hague, The Hague
- André Stärk, Detmold Hochschule für Musik, Detmold
- Student representative: Ruth Fraser, Koninklijk Conservatorium The Hague, The Hague
- Kjetil Solvik, Norwegian Academy of Music, Oslo (secretary)
- Ángela Domínguez, AEC, Brussels (secretary)

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

- Eirik Birkeland (AEC President from November 2016 onwards)
- Pascale de Groote (AEC President till November 2016)
- 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 Musikschule, EMU Board member

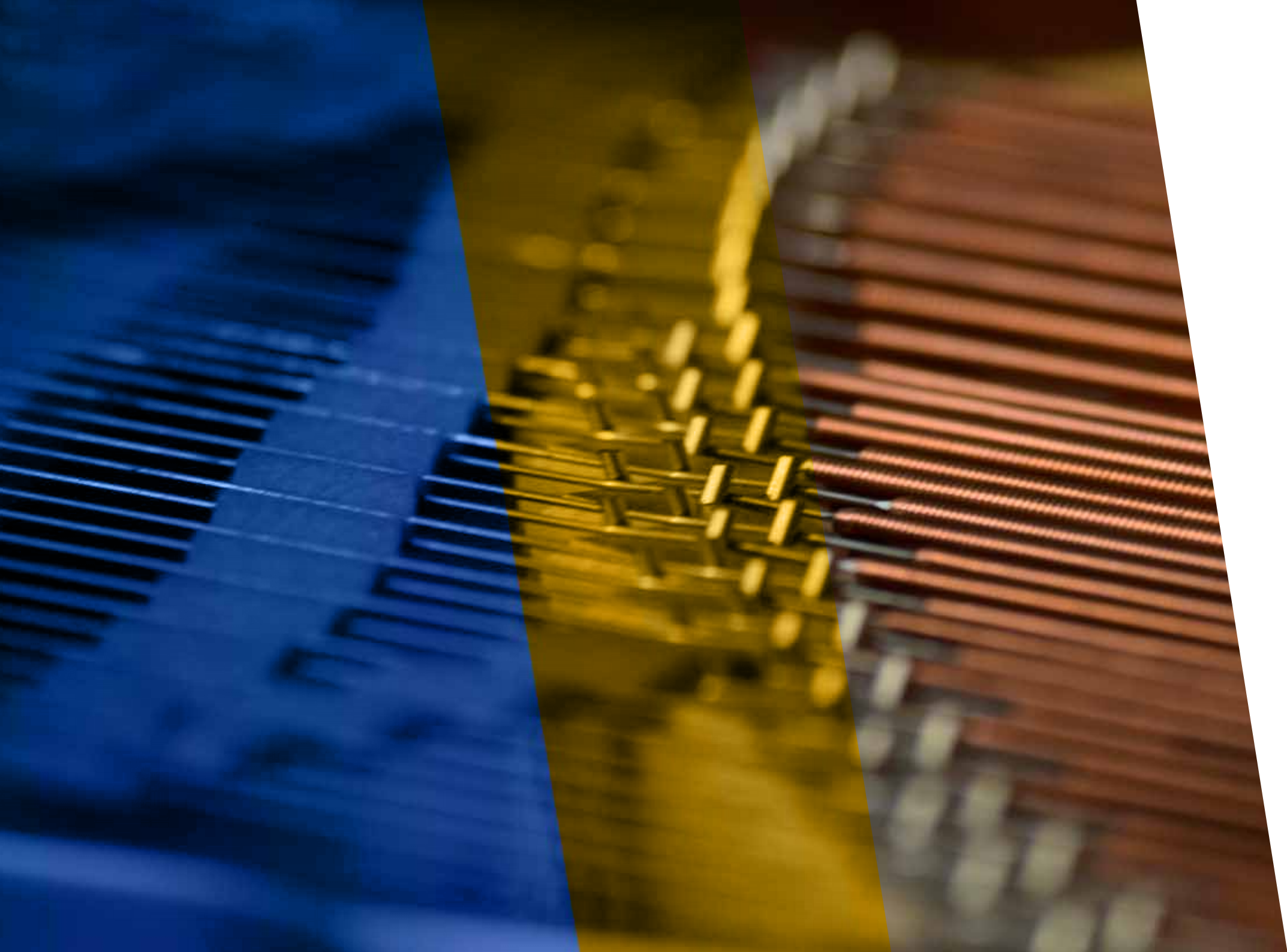
FULL SCORE Learning Outcomes WG

- 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 (CEFEDM 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
- Angelina Konstantinou (Ionian University, Corfu, Greece) - Member of the EPARM WG
- Saara Lindahl (Sibelius Academy – University of the Arts, Helsinki) - Member of the IRC Developmental WG





Annex 2 Detailed AEC Activity Schedule 2015

Date	AEC Project	Nature of Activity	Place
06/01/2016	AEC Activity (FS)*	Learning Outcomes WG meeting	London
07/01/2016		Meeting with ELIA representatives	Brussels
22/01/2016		AEC at the Creative Skills Conference	Prague
28/01/2016		AEC at European University Association (EUA) reception	Brussels
02/02/2016 – 03/02/2016	AEC Activity (FS)	IRCs (international Relations Coordinators) WG meeting	Krakow
10/02/2016 – 11/02/2016		AEC at the EMC (European Music Council) Forum on Audience Development and Music Education	Leiden
11/02-2016 – 13/02/2016		Pop and Jazz (PJP) Platform	Rotterdam
11/02-2016	AEC Activity (FS)	Student WG meeting	Rotterdam
12/02/2016		Meeting with ECSA representatives (European Composers and Songwriters Association)	Brussels
24/02/2016	AEC Activity (FS)	Executive Committee Meeting	Antwerp
03/03/2016		Network meeting ELIA, Cumulus, AEC	Amsterdam
03/03/2016	EMBA project	EMBA (EUBO Mobile Baroque Academy) meeting	Brussels
04/03/2016	AEC Activity	EMP (Early Music Platform) WG meeting	Brussels
09/03/2016		AEC at the Nordic Network for Music Pedagogy Conference	Oslo
-10/03/2016			
14/03/2016 – 15/03/2016	AEC Activity (FS)	EASY (European Online Application System) sub-group meeting	Aarhus
16/03/2016 – 19/03/2016		AEC at the EAS (European Association for Music in Schools) Conference	Vilnius
23/03/2016		Meeting with EUA (European University Association representatives	Brussels
31/03/2016	AEC Activity (FS)	AEC Council Meeting	Antwerp
01/04/2016	AEC Activity	Congress Committee Meeting	Brussels

*(FS): Activities undertaken in the framework the FULL SCORE project

01/04/2016		Meeting with ANESCAS representatives (French association of higher artistic and performing arts education institutions)	Brussels
04/04/2016	AEC Activity (FS)	Pop and Jazz (PJP) WG meeting	Brussels
08/04/2016		AEC meets representatives of the EACEA (The Executive Agency Education, Audiovisual and Culture)	Brussels
12/04/2016 –	AEC Activity	AEC at the EMC workshop on communication models	Koln
13/04/2016	AEC Activity		Brussels
18/04/2016		Infoday Erasmus+: Social Inclusion through education, training and youth	
18/04/2016		AEC at Creative Europe workshop on Music Industry and education	Brussels
19/04/2016 –		AEC at the CEA (Culture Action Europe) Forum	Brussels
20/04/2016			
20/04/2016		AEC at Creative Europe workshop on Mobility of artists and circulation of the European repertoire	Brussels
20/04/2016 –	AEC Activity (FS)	European Platform for Artistic Research in Music (EPARM) meeting	Vicenza
22/04/2016			
21/04/2016	AEC Activity (FS)	EACEA networks meeting and Creative Europe workshop	Brussels
03/05/2016 –		SCHEME Meeting SCHEME meeting (Committee for the Harmonisation of European Music Education) at the EMU (European Music School Union) Forum	San Sebastian
06/05/2016			
11/05/2016	AEC Activity (FS)	AEC at DAAD (German Academic Exchange Service) seminar on refugees	Brussels
18/05/2016 –	AEC Activity (FS)	FULL SCORE Evaluation WG meeting	Wroclaw
19/05/2016			
19/05/2016	EMBA project	EMBA (EUBO Mobile Baroque Academy) meeting	London
19/05/2016 –		AEC Representatives at EMC (European Music Council) Forum	Wroclaw
21/05/2016			
24/05/2016	AEC Activity (FS)	EASY (European Online Application System) sub-group meeting	Tallinn
25/05/2016	AEC Activity (FS)	IRCs (international Relations Coordinators) WG meeting	Tallinn
26/05/2016-	AEC Activity (FS)	Evaluation WG - Site visit at the Norwegian Academy of Music	Oslo
27/05/2016			
03/06/2016		AEC at Working With Music	Frosinone

03/06/2016		Meeting with SAR (Society of Artistic Research)	Skype
06/06/2016		AEC at Creative Skills Conference	Brussels
09/06/2016	AEC Activity (FS)	Learning Outcomes WG meeting	London
21/06/2016		U Multirank workshop	The Hague
28/06/2016 –	NE©XT Accelerator project	Consortium ELIA, Cilect, CUMULUS, meeting on joint activities	Sofia
30/06/2016			
28/06/2016	AEC Activity (FS)	Student WG meets ESU (European Student Union)	Brussels
30/06/2016	AEC Activity (FS)	Executive Committee meeting	Antwerp
20/07/2016 –	AEC Activity (FS)	Student WG meeting	Barcelona
22/07/2016			
24/07/2016		AEC at Emerging Artist meeting (EJN-Europe Jazz Network)	San Sebastián
30/08/2016		AEC at annual ANESCAS meeting	Metz
07/09/2016		U-Multirank meeting	Brussels
08/09/2016	AEC Activity (FS)	SCHEME meeting (Committee for the Harmonisation of European Music Education)	Brussels
12/09/2016		Meeting with DAAD (German Academic Exchange Service)	Bonn
13/09/2016	‘PHExcel’ Project Activity	AEC at PHExcel meeting	Brussels
14/09/2016	NE©XT Accelerator project	AEC representatives at NeuNow Festival	Amsterdam
15/09/2016	AEC Activity	AEC Council meeting	Amsterdam
15/09/2016 –	AEC Activity (FS)	International Relations Coordinators (IRC) Annual Meeting	Krakow
17/09/2016			
21/09/2016 –		AEC at the BMU congress (Bundeskongress Musikpädagogik)	Koblenz
22/09/2016			
23/09/2016	AEC Activity (FS)	Congress Committee Meeting	Brussels
26/09/2016 –	AEC Activity (FS)	Learning Outcomes WG meeting	London
27/09/2016			
01/10/2016 –		AEC at Mondo musicale	Province of Cremona, Italy
02/10/2016			
03/10/2016 –	AEC Activity (FS)	Pop and Jazz WG (PJP) meeting	Brussels
04/10/2016			

04/10/2016		Meeting with Opera Academy representatives	Brussels
11/10/2016	AEC Activity (FS)	AEC at the EACEA Networks meeting	Brussels
13/10/2016	AEC Activity	European Platform on Artistic Research in Music (EPARM) WG meeting	Brussels
14/10/2016	AEC Activity	Early Music Platform (EMP) WG meeting	Brussels
25/10/2016		AEC at ENCATC (European network on cultural management and policy) meeting	Brussels
26/10/2016 – 28/10/2016		AEC at CEI (Central European Initiative) Music Higher Education Network Conference	Trieste
27/10/2016		AEC at Creative Europe showcase	Brussels
10/11/2016 – 12/11/2016	AEC Activity	Annual Congress and General Assembly	Göteborg
09/11/2016	AEC Activity (FS)	Student WG meeting	Göteborg
10/11/2016 – 12/11/2016	AEC Activity	AEC Annual Congress	Göteborg
17/11/2016 – 18/11/2016		AEC at the11th European Quality Assurance Forum	Ljubljana
24/11/2016 – 26/11/2016		AEC at the Spanish National Congress of HME institutions	San Sebastián
24/11/2016 – 25/11/2016	AEC Activity (FS)	Evaluation WG Site Visit to the School for Young Talent	The Hague
04/12/2016 – 05/12/2016	EMBA project	EMBA (EUBO Mobile Baroque Academy) meeting	Neuwied
12/12/2016		AEC at the EMC (European Music Council) Steering Group meeting	Vienna
15/12/2016 – 16/12/2016	RENEW project	RENEW kick off meeting	The Hague



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