

Executive summary

Final Evaluation Report of the Artemis Project

Introduction

The ARTEMIS Project, officially called *Empowering Artists as Makers in Society*, was co-funded by the Creative Europe programme of the European Commission. The European Association of Conservatoires (AEC) is the overseeing body. The project officially started on 1 February 2022 and will conclude 36 months later on January 31, 2025. The lump sum awarded amounts to 825'000.00 EUR (275'000.00 EUR per year).

The project's overarching objectives are:

- Enhancing cooperation among HMEIs at European level and beyond to strengthen artists' mobility and employability.
- Strengthening Lifelong Learning opportunities for artists and for HMEI teachers and reinforcing AEC's role in delivering such opportunities.
- Reinforcing the capacity of AEC and its members to represent their interests and to advocate for the promotion of the cultural and creative sector.
- Establishing a reliable empirical basis for actions aimed to support the project's performance and to scale up the HME sector, including in relation to Going Green and Digitisation.
- Further developing and innovating music education, from the scope and responsibilities of institutions to learning & teaching and curriculum design.
- Shaping and implementing fair, inclusive, diverse and gender equal frameworks in Music HMEIs.



As such, the program's objectives and rationale were clear from the onset. Most importantly, the objectives reflect current and impending critical issues in the field of Music Education in Higher Education. These issues extend beyond the discipline itself and address some of the most challenging question of our time in both higher education and society at large. This was an exceptionally relevant project to be spearheaded by AEC. The objectives reflect both the mission and vision of the organization.

To undertake the current evaluation of the ARTEMIS Project, a team of four higher education professionals were employed by MusiQuE (Music Quality Enhancement), an independent agency which works internationally to uphold and advance the quality of music education.

The individuals and their affiliations are:

Dr. Robert Cutietta, Chair
Professor: The Thornton School of Music
The University of Southern California
Los Angeles, California.
United States of America

Lamberto Coccioli
Associate Principal & Professor of Music and Technology
Royal Birmingham Conservatoire
Birmingham City University
Birmingham, United Kingdom

Aygul Gunaltay
Chair of Music Department
Istanbul University State Conservatory (until 2019)
Istanbul, Turkey

Dr. Rineke Smilde
Professor of Lifelong Learning in Music
Prince Claus Conservatoire
Hanze University of Applied Sciences Groningen (until 2023)
Groningen, Netherlands
Professor of Music Education
University of Music and Performing Arts
Vienna, Austria (until 2021)

Each member was tasked with evaluating the progress of specific Working Groups. Their data gathering was conducted through reading the written reports of the Working Groups, interviews with Working Group or Task Force leaders, and participation in meetings and/or sessions organized by the Working Groups.

An Interim report was produced approximately half-way through the project and this final report near the conclusion. To create these reports, each member of the evaluation team prepared written reports which were submitted to the Chair for synthesis into the final reports. All evaluations for this final report were conducted in late 2024.



Conclusion

The ARTEMIS Project tackled many of the most vexing and important issues facing not only higher music education institutions but the whole of contemporary society. Still, identifying and discussing issues does not, by itself, lead to impact. What leads to impact is when important issues are set upon by enthusiastic involvement from a wide array of individuals, institutions, and other stakeholders. This is the foundation of impact.

The ARTEMIS Project was led by over one hundred such individuals. The evaluation committee was repeatedly struck by the passion, enthusiasm, and hard work of the many contributors. The method of seeking individuals to populate the Working Groups based upon individual interest was key to making this happen. Whether an individual was interested in helping the planet by “Going Green”, fascinated by the promise or threat of digitisation, helping both younger and older musicians, or using music to enhance society at large, there was a “place at the table” for them to actively contribute.

The long-term impact of the Project will not be known for years to come but the immediate impact is clear. There is an enthusiastic and trained coterie ready to take on some of the most pressing topics of our time. This outcome was the result of a very forward looking, and activist, structuring of the original grant proposal and successful implementation and follow up. Most likely, this Project will be looked back upon as a turning point, a watershed moment, for music teaching and learning, and perhaps society at large.

But even this assessment misses the point. This coterie, comprised of the basic working groups but expanding to everyone who participated in training, workshops, and readings, now numbers in the thousands. These are the very people who are charged with educating the next generation of young musicians. There will be a ripple effect as they, in turn, influence the numerous students now and for years to come. Because of ARTEMIS, it seems clear that we are entering an era where higher music education institutions will truly be focused on *Empowering Artists as Makers in Society*.

