



Co-funded by
the European Union

AEC Empowering Artists as Makers in Society

Creative Europe Network

ARTEMIS, 2022-2025



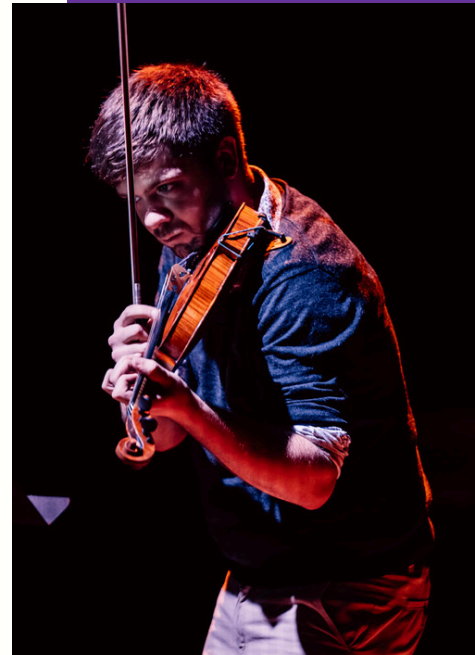
www.aec-music.eu

The project in a nutshell



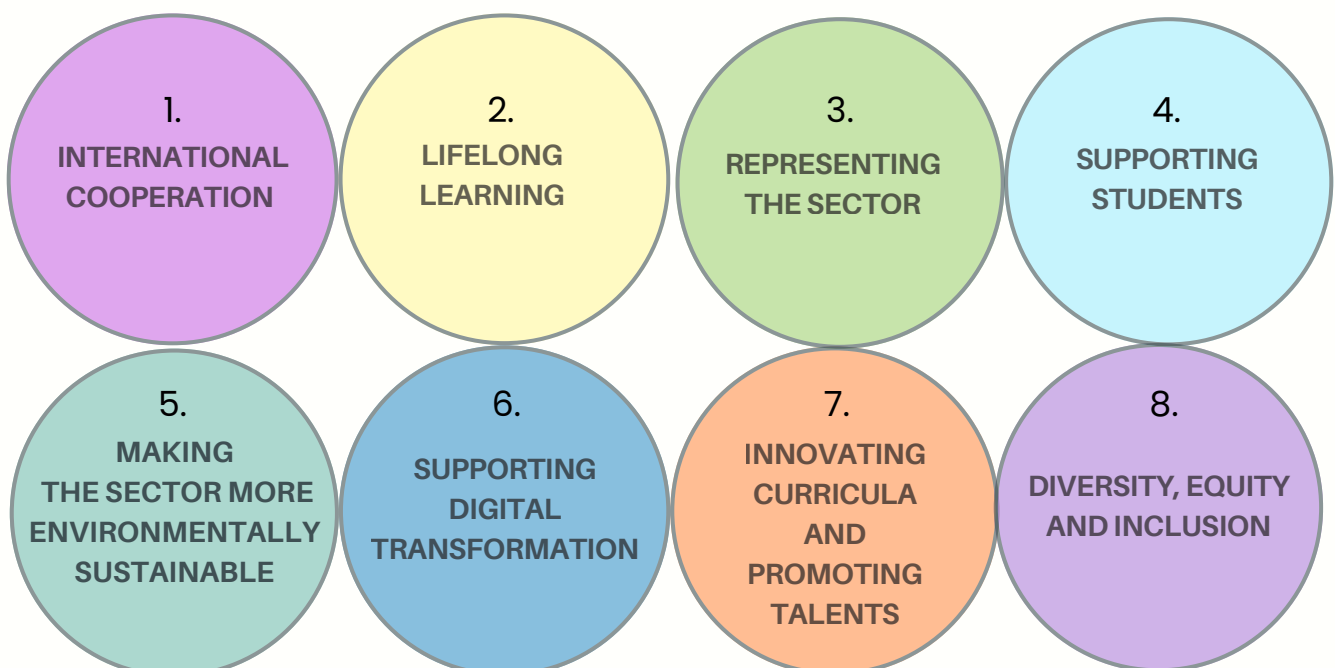
The Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC) is a European cultural and educational network with more than 320 member institutions for professional music training in 57 countries.

AEC – Empowering Artists as Makers in Society (AEC-ARTEMIS, 2022-2025) is a project funded by the Creative Europe programme of the European Commission, in support of European networks, which ran for a period of 3 years starting from 1 February 2022. The project built on the results of previous projects carried out by the AEC, in particular the work and outputs of the Creative Europe funded project AEC – Strengthening Music in Society (AEC-SMS, 2017-2021).



The work on the project was conducted by the AEC Office Team and by several Working Groups and Task Forces composed by AEC member institution representatives, including students.

What did we work on?



ARTEMIS IMPACT



Our project in numbers (2022-2025)



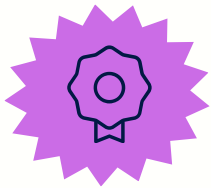
Sharing ARTEMIS knowledge and building connections.

16 Events



Amplifying ARTEMIS' impact.

+ 3000 Attendees



Turning ideas into practice with interactive learning.

18 Workshops



Driving the project forward with expertise and commitment.

+ 60 Members



Extending our reach through the ARTEMIS project page and news updates.

+ 8000 Views



[ARTEMIS Final Session - AEC Congress 2024](#)

International Cooperation



Goals

- ⇒ Enhancing cooperation among Higher Music Education Institutions (HMEIs) at European level and beyond to strengthen artists' mobility and employability
- ⇒ Organising events addressing specific target groups within art HEIs
- ⇒ Strengthening collaboration with non-European partners and networks
- ⇒ Facilitating the administration of exchanges (teachers and students)
- ⇒ Fostering work placements for emerging artists

Accomplishments

The International Relations Coordinators (IRC) Working Group (WG) played a pivotal role in strengthening international collaboration across the higher music education sector.

Key milestones included:

- **Annual IRC Meetings** (every September) – informing coordinators on sector developments, sharing best practices, and building global partnerships.
- **Professional development programme** – workshops on mobility management, student support, project development, digitalisation, curriculum internationalisation, partnerships beyond Europe, and internationalisation at home; also addressing diversity, inclusion, and power dynamics.
- **Annual surveys** – 2023 focused on mobility, joint projects, and internships; 2024 on Erasmus BIPs challenges and opportunities.

Through these actions, the WG enhanced the skills of international coordinators and advanced the internationalisation of the AEC community.



International Cooperation



AEC elevated its global strategy to align with the EU's aim of scaling up the cultural and creative sector internationally. By the end of the project, AEC had:

- Strengthened cooperation within and beyond Europe, through bilateral partnerships and broader consortia.
- Reinforced international mobility and collaboration to open global work opportunities for emerging artists.
- Expanded ties with non-European partners in North America, Asia, and Australia
- Promoted global networking to help more isolated institutions integrate internationally.
- Deepened engagement with its 36 associate members and key partners outside Europe.
- Enhanced exchanges with counterparts in Australia, North America, and East Asia, gaining insights to strengthen European higher music education institutions, especially on diversity and inclusion.

AEC also identified four strategic global partners to advance this mission:

- NASM (National Association of Schools of Music, US)
- CMS (College Music Society, US)
- IMC (International Music Council)
- SEADOM (Southeast Asian Directors of Music)

Additionally, collaboration with the GLOMUS Network was reinforced.

[Read the global cooperation strategy.](#)



Events

AEC also continued to organise three more annual events enabling peer-learning, networking and the sharing of experiences among representatives of its member institutions:

- **The AEC Pop & Jazz Platform (PJP)** - aiming to promote and support higher education in popular music and jazz.
- **The AEC European Platform for Artistic Research (EPARM)** - a resource for artistic research in the specific context of higher music education: sharing knowledge; promoting and developing the discourse around artistic research; incubating new ideas and developments; and offering support and inspiration to AEC members.
- **The AEC Annual Congress** - AEC largest event mainly designed for leaders in higher music education institutions but also welcoming teachers, administrators and students.

IRC Working Group Members



- Jan-Gerd KRÜGER, Prince Claus Conservatoire, (WG Chair)
- Frauke VELGHE, KASK & Koninklijk Conservatorium,
- Dimitrios MARINOS, Athens Conservatoire, College of Music,
- Oana BALAN-BUDOIU, The National Academy of Music Gheorghe Dima,
- Melissa MERCADAL, Escola Superior de Música de Catalunya (ESMUC),
- Iveri KEKENADZE, Malmö Academy of Music,
- Wei Boon TAN, Yong Siew Toh Conservatory of Music,
- Sara PRIMITERRA, AEC Office Team (WG Coordinator)



EPARM Working Group Members

- Stephen BROAD, Royal Conservatoire of Scotland, (WG Chair)
- Anna Maria BORDIN, Conservatorio Statale di Musica "Giuseppe Verdi" di Torino,
- Paul CRAENEN, Royal Conservatoire The Hague,
- Sean FERGUSON, Schulich School of Music of McGill University,
- Matthias HERMANN, Hochschule für Musik und Darstellende Kunst,
- Wei-Ya LIN, mdw – University of Music and Performing Arts,
- Lina NAVICKAITE-MARTINELLI, Lithuanian Academy of Music and Theatre,
- Beatriz LABORDA, AEC Office Team (WG Coordinator)

PJP Working Group Members



- Jere LAUKKANEN, Metropolia University of Applied Sciences, (WG Chair)
- Marta RAVIGLIA, Conservatorio di Musica Girolamo Frescobaldi,
- Mario CARRILLO, Centro Superior Música Creativa,
- Sopio MURUSIDZE, V. Saradjishvili Tbilisi State Conservatoire,
- Johannes PRIES, Popakademie Baden-Württemberg,
- Susanne ABBUEHL, Academy of Music FHNW, Basel, Switzerland
- Beatriz LABORDA, AEC Office Team (WG Coordinator)



International Cooperation



EASY Task Force Members



- Sara PRIMITERRA, AEC Office Team (TF Coordinator and EASY Project Manager)
- Lucia DI CECCA, Conservatorio Statale di Musica Santa Cecilia, (TF Chair)
- Aino JALKANEN, Sibelius Academy, University of the Arts,
- Roser GRAELL, Conservatoire National Supérieur de Musique et de Danse,
- Morten TANDRUP, Rhythmic Music Conservatory (RMC),
- José Luis FERNÁNDEZ, Conservatorio Superior de Música de Vigo,

Accomplishments

EASY is an IT system that stands for European Online Application System. It was developed by the AEC in 2016 and since then it is used to facilitate the digitisation of the mobility procedures for international offices of Conservatoires and other art universities. After 7 years with the Estonian Company Dreamapply, the AEC selected the Austrian company SoP Mobility Online to build a new system for the digital management of mobilities in Conservatoires, which fully supports the compulsory requirements and connection with Erasmus Without Papers and allows developments towards staff mobility and student mobility for traineeships. In 2023, 109 EASY internal institutions piloted the new system intending to go live for real applications in January 2024. The EASY Mobility Online (MO) system is now live with 92 internal institutions exchange applications for student mobility for studies among themselves and also with 800 external partners.

Resources

User Manual and Workshop Recording

- [EASY MO User Manual 2024](#)
- [EASY MO Workshop 2024 in Dublin](#)

Websites

- [EASY Mobility Online System](#)
- [EASY Project Page](#)



Lifelong Learning



Goals

- ⇒ Strengthening Lifelong Learning (LLL) opportunities for artists and for HMEI teachers and reinforcing AEC's role in delivering such opportunities
- ⇒ Monitoring the mapping of Lifelong Learning (LLL) opportunities for artists
- ⇒ Encouraging AEC members to improve and/or develop LLL opportunities for artists
- ⇒ Enhancing the teachers' competencies as facilitators
- ⇒ Exploring the feasibility of turning AEC into a LLL provider

Accomplishments

From the outset of the ARTEMIS project, the Lifelong Learning Working Group (WG) proposed a clear, practical, and inclusive approach to Lifelong Learning—a vital and evolving aspect of the music profession serving diverse learners and formats.

Key achievements :

- **Mapped learning opportunities across AEC member institutions** through a comprehensive survey, identifying pedagogy, performance, research, and management as the most prominent areas.
- **Deepened sector understanding of lifelong learning pathways**, highlighting both well-established and underrepresented areas.
- **Fostered dialogue and collaboration** by engaging members in shared reflection on how varied experiences shape a musician's lifelong educational journey.

Through these actions, the WG built a strong foundation for future development and integration of lifelong learning within the music profession.

Working Group Members

- Esther VIÑUELA, Escuela Superior de Música Reina Sofía, (WG Chair)
- Kadri STEINBACH, UT Viljandi Culture Academy,
- Brendan BRESLIN, Royal Irish Academy of Music,
- Małgorzata STERNAL, Academy of Music in Kraków,
- Cecilia CEREDA, Conservatorio di Musica Giacomo Puccini,
- Beatriz LABORDA, AEC Office Team (WG Coordinator)




Artist As Teacher Seminars

AEC and the Royal Conservatoire The Hague delivered two seminar series to strengthen teaching skills and knowledge for conservatoire educators at all career stages.

Key achievements:

- **Collaborative design** – participants shaped the programme through shared expertise, reflection, and intervention.
- **Comprehensive topics** – teaching future musicians, constructive feedback, teacher-student dynamics, assessment practices, professional pathways, and research in the arts.
- **Expert-led sessions** – guided by Professor Gerda van Zelm
- Focus on specific issues – power dynamics, social safety and diversity, equity and inclusion

Conducted entirely in English, each series of nine sessions, spread over the academic year, provided educators with practical strategies and reflective tools to enhance teaching and student support in higher music education.

 [The Artist as Teacher Seminar 2024](#)



Resources



[ARTEMIS Lifelong Learning Report](#)

It gathers and analyses data from AEC member institutions to map existing opportunities, identify patterns, and highlight gaps in the provision of lifelong learning within higher music education.



[Keep Growing: Unlocking the Lifelong Learner in You - Video](#)

This video encourages both educators and musicians to embrace lifelong learning as a continuous journey. It explores the value of curiosity, adaptability, and personal growth throughout one's professional life in the arts.



Representing the sector



Goals

- ⇒ Reinforcing the capacity of AEC and its members to represent their interests and to advocate for the promotion of the cultural and creative sector
- ⇒ Developing AEC's advocacy strategy and advocacy tools for AEC as well as for its members
- ⇒ Collaborating with European partners to advocate for the artist as a maker in society

Accomplishments

Advocacy and communication for change are among the key priorities outlined in the AEC Strategy 2030, which recognises the need to respond to rapid societal and sectoral developments. Within this broader strategic context, the ARTEMIS project provided a focused opportunity to translate these aims into concrete tools and actions.

Between 2022 and 2025, AEC strengthened its role as the leading voice for higher music education in Europe, working to ensure the sector's needs are recognised in cultural policy and funding priorities. This included monitoring opportunities such as Creative Europe, maintaining regular dialogue with the European Commission, the civil society representatives, the CULT Committee, and partner networks, and contributing to policy discussions through joint initiatives like the Cultural Deal for Europe.



Advocacy Task Force Members

- Irene GAROFALO, ELIA – European League of Institutes of the Arts
- Katharina WEINERT, EMC – European Music Council
- Manuel DAMÁSIO, GEECT – European Grouping of Film and Television Schools
- Guillermo RODRÍGUEZ, EPASA
- Nana SHARIKADZE – Tbilisi State Conservatoire
- Stefan GIES, AEC Senior Advisor and Culture Action Europe Board member
- Finn SCHUMACKER, AEC Executive Director (TF Coordinator)

Resources

As part of ARTEMIS, the Advocacy Task Force developed three key outputs: the AEC Advocacy Strategy, the AEC Advocacy Toolkit, and an Advocacy Campaign Template.



The AEC **Advocacy Strategy** offers a comprehensive framework for action, identifying target audiences, core messages, and potential partners for joint advocacy. It addresses advocacy across a range of dimensions upstream and downstream, horizontally, and with relevance to both policy and regulatory matters.



[Advocacy Strategy](#)

The AEC **Advocacy Toolkit** aims to strengthen the ability of AEC members to advocate effectively: for themselves, the HME sector, and the wider cultural and creative fields. To support practical implementation, the Advocacy Campaign Template will guide users step-by-step through the development of advocacy campaigns, ensuring all critical aspects were considered at the right time.



[Advocacy Toolkit](#)



[Campaign Template](#)

Together, these resources lay the groundwork for future advocacy efforts across the AEC community, enabling members to more confidently and clearly promote the value of music and arts education.



Supporting Students



EPASA Board

- Monica Vejgaard, President (Denmark)
- Miranda Harmer, Vice President (United Kingdom, Italy)
- Iveri Kekenadze Gustafsson, Board Member (Georgia, Sweden)
- Natalie Roe, Board Member (United Kingdom)
- Marloes De Nul, Board Member (The Netherlands)
- Carlo Mazzini, Board Member (Italy)



Accomplishments

The AEC has long supported higher music education students, notably by facilitating the creation of the European Performing Arts Students' Association (EPASA) and strengthening their representation as emerging artists and professionals. AEC actively empowers students to connect, engage with higher music education institutions and share their initiatives.

Within the ARTEMIS project, EPASA reached key milestones:

- April 2023: Held its inaugural **online Congress and General Assembly**—the first known European event of its kind—uniting performing arts students to address sustainability, diversity, advocacy, digitalisation, and internationalisation.
- Elected its **first board**, securing dedicated representation for students across Europe.
- April 2024: Organised its first **in-person Conference and General Assembly** at KASK & Conservatorium, Ghent—consolidating its advocacy role and advancing dialogue on the future of performing arts education.



EPASA also began leading **student-focused sessions at AEC's Annual Congresses**, expanding student advocacy and cross-institution dialogue. These sessions continue to provide a collaborative platform for students to exchange ideas and shape a shared vision for higher arts education.

[Find out more about EPASA](#)



Making the sector more sustainable and environment-friendly

Goals

⇒ Providing AEC members with inspiration and insight to make the sector more sustainable and environment-friendly

Accomplishments

The AEC Goes Green Working Group (WG) united advocates of the green shift to explore how music and the arts can drive ecological awareness and action.

Key achievements include:

- Developed **"Play Green!" Recommendations** - a guide to support the green transition in higher music education including practical measures for making institutional operations, events, and projects more environmentally friendly, and outlining how learning, teaching, research, and artistic practice can address climate change. The recommendations also included good practice examples to inspire achievable, impactful action.
- Delivered **interactive sessions at major AEC events**
 - at the Annual Meetings for International Relations Coordinators (Leuven, Dublin) and at the AEC Annual Congresses (Lyon, The Hague, Milan) - showcasing sustainable practices from member institutions and addressing participant-specific needs.

Read the Play Green! Recommendations



Green session in Milan



Green session in The Hague



Through these initiatives, the WG advanced environmental sustainability within higher music education, contributing with both practical tools and inspiring models for change.

Other Resources



Survey Report

In spring 2023, the WG developed two comprehensive **surveys** to assess green and eco-sustainable practices and needs within the HME sector—one targeting students exclusively, and another addressing both students and staff. The surveys received a high number of responses from over 70 institutions across 26 countries in Europe and beyond. This document outlines the current state of affairs within the sector and will serve as a foundation for developing Recommendations for green transition in higher music education.



[See the Survey report](#)

Green music posters

The WG designed and distributed a series of 15 **“Green Music” posters** to host institutions. Each poster focused on a specific ecological theme and included a QR code linking to a related musical work, creatively combining environmental messaging with artistic expression.



[Green music posters](#)



[Green music playlist](#)

Working Group Members



- Dušanka JELENKOVIĆ, independent researcher, Belgrade, Serbia (WG Chair)
- María SANZ, [Centro Superior Música Creativa](#),
- Marloes DE NUL, [Conservatorium Maastricht](#),
- Maria KALLEITNER-HUBER, [Mozarteum University](#),
- Héloïse LECOMTE, [Lyon National Conservatoire](#),
- Ettore CAUVIN, alumnus [Codarts University of the Arts](#),
- Ashkhen FIXOVA, AEC Office Team (WG Coordinator).



Supporting digital transformation



Goals

⇒ Supporting the process of digital transformation in HMEIs

Accomplishments

The Digitisation Working Group (WG) supported the AEC in helping higher music education institutions navigate the digital shift, which has transformed educational methods, artistic practices, and how musicians engage with audiences. The group collected and analysed data through surveys, discussion groups, and interviews to guide the sector in addressing the challenges and opportunities brought by digitalisation and emerging technologies.

The WG structured its work around four key themes:

- Digital learning and teaching (digital pedagogy)
- Digital skills for musicians
- Digital as a creative medium
- Digital audiences

Throughout the project, the group delivered sessions at AEC events to raise awareness and stimulate discussion. In 2022, it hosted a pre-conference workshop at the AEC Annual Congress. In 2023, it led an online session at the IRC Meeting and contributed to a panel discussion at the AEC Annual Congress in The Hague, titled “The Musician of Tomorrow: A Conversation on Raising the Bar for Digital Skills in Higher Music Education”, featuring interdisciplinary experts and students. Additionally, three WG members presented on the role of artificial intelligence (AI) in higher music education.

[Watch the panel discussion](#)



The group collaborated with EPASA to design and launch a **survey** examining the digital needs and capabilities of HME students. It also exchanged insights with the ARTEMIS Lifelong Learning and Advocacy Working Groups to ensure cross-cutting alignment.



Working Group Members



- Sandrine DESMURS, Cefedem Auvergne Rhône-Alpes, (WG Chair)
- Philipp AHNER, Staatliche Hochschule für Musik Trossingen,
- Haakon KVIDAL, Norwegian Academy of Music,
- Enric GUAUS, Escola Superior de Música de Catalunya
- Thom GILBERT, Royal College of Music,
- Mimi HARMER, Leeds Conservatoire – EPASA
- Alessandra CALLEGARI, AEC Office Team (WG Coordinator).

Resources

Survey Report

The **survey** findings revealed significant gaps in how digital technologies are integrated into music education. While students showed initiative in using digital tools, many lacked institutional support and structured training in areas such as music production, digital performance, social media engagement, and monetisation.

[Read the survey report](#)



The report highlighted a disconnect between students' digital needs and the current capabilities of institutions, underlining the urgent need for HMEIs to better embed digital competencies into curricula and support both staff and students in adapting to the digital age.

Navigating Digitisation: A Roadmap for Higher Music Education Institutions

[Read the roadmap](#)

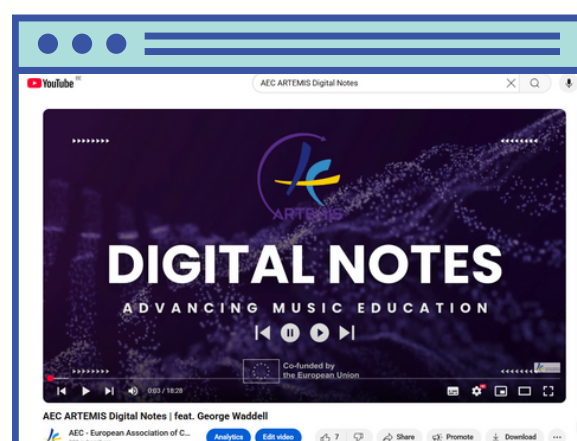


This strategic **guide** was developed to help conservatoires and music academies embrace digital transformation. Aimed at leaders, staff, and students, the roadmap outlined strategies to integrate digital skills into curricula, balance artistic excellence with professional skills development, and prepare students for careers requiring independence, flexibility, and creativity. It also provided guidance on competence development and resource management.

Series of Online Interviews with Digital Experts

The Working Group conducted a **series of interviews** with leading digital experts from across Europe, exploring how technology and digital innovation are reshaping higher music education and offering new perspectives to inform future practice.

[Watch the interviews here](#)



Innovating curricula and promoting talents

Goals

- ⇒ Further developing and innovating music education, from the scope and responsibilities of institutions to learning & teaching and curriculum design
- ⇒ Promoting talents from an early age on
- ⇒ Empowering music school and classroom teachers

Achievements Capacity Building Working Group

The Capacity Building Working Group served as a think tank, exploring the evolving roles, motivations, and objectives of HMEIs. Its work focused on critical questions surrounding the impact of new skills, attitudes, social awareness, and context-driven approaches, while offering fresh perspectives on excellence, quality, and societal engagement in the sector.

A central theme of the group's inquiry was the need for innovative curriculum design—reimagining curricula, institutional structures, and learning practices to reflect the musician's evolving identity as a “maker in and of society.”

To support institutions undergoing this transformation, the Working Group provided tailored guidance to 25 institutions through the ARTEMIS Clusters (2023–2024).

Following a call for interest in 2022, the group established **five clusters**, each comprising 5–6 European HMEIs engaged in curriculum change processes. Over two years, the Working Group members facilitated peer-learning platforms where institutions regularly shared updates on their curriculum reforms and exchanged feedback. At the outset, each participant developed an Action Plan for their curriculum transformation, based on a template provided by the group.



Working Group Members



- Martin PRCHAL, Royal Conservatoire The Hague, (WG Co-chair)
- Lies COLMAN, Royal Conservatoire The Hague, (WG Co-chair)
- Stefan HECKEL, University of Music and Performing Arts,
- Natassa ECONOMIDOU, University of Nicosia, Music Department,
- Guadalupe LÓPEZ-ÍÑIGUEZ, Sibelius Academy, University of the Arts,
- Lynsey CALLAGHAN, Royal Irish Academy of Music,
- Anna SHAPHIRA, Jerusalem Academy of Music and Dance,
- Ingfrid BREIE NYHUS, Norwegian Academy of Music,
- Celia DUFFY, Royal Conservatoire of Scotland,
- Guillermo RODRÍGUEZ, Koninklijk Conservatorium Brussel,
- Javier SORIANO, Pôle Aliénor,
- Linda MESSAS, AEC Office Team (WG Coordinator)

Resources

Innovating Curricula - Building Capacity for Innovation in Higher Music Education Institutions

This resource, aimed at leaders, staff, and students, is designed to inspire and support institutions embarking on or advancing curriculum reforms. It is about reimagining curricula, institutional structures, and learning activities, introducing new skills, attitudes, addressing social awareness, implementing context-driven approaches and developing fresh perspectives on excellence, quality, and societal engagement.

This **publication** is intended to guide institutions through this transformation. Readers will find:

- A practical methodology for planning curriculum innovation
- An exploration of the “Big Questions” that arise when preparing for and managing change: Why? What? How? Who? When? And with Which Resources?
- For each Big Question, a rich collection of insights, reflections, case studies, risk considerations, practical tips, and thought-provoking prompts

[Read the publication here](#)



[Action Plan Template](#)



Template

The group also developed a template for an action plan which institutions are encouraged to use to plan their curriculum innovation process.



Promoting talents and Empowering teachers



AEC/YMTE Joint Working Group Members

- Alf Richard KRAGGERUD, Barratt Due Musikk institutt,
- Minna-Maria PESONEN, East Helsinki School of Music,
- Mario ZECHER, Eberhard-Ludwigs-Gymnasium,
- Balázs KECSKÉS, Franz Liszt Academy of Music,
- Ross LYNESS, Royal Irish Academy of Music,
- Lucia DI CECCA, Conservatorio Statale di Musica Santa Cecilia,
- Mattias LUNDQVIST, Barratt Due Musikk institutt, Oslo, Norway
- Finn SCHUMACKER, AEC Executive Director (WG Chair and Coordinator)

The AEC / Young Music Talent Education (YMTE) Working Group worked to strengthen links between Pre-College Music Education and higher music education, while promoting quality, accessibility, and diversity. Through a **survey** of 91 institutions across 19 countries, the group gathered data on admissions, collaboration models, curricula, teacher profiles, and digital tools. This research identified challenges, highlighted good practices, and informed recommendations to ease the transition between Pre-College and higher music education.

The resulting **guidelines** aim to improve institutional collaboration, expand access, promote equal opportunities, align Pre-College and higher music education efforts, and encourage digital integration for a more cohesive European music education framework.

The group's work also underscored the need for ongoing innovation in music education to address inclusion, diversity, and curriculum reform, ensuring its sustainability for future generations.

SCHEME Members



- Isolde MALMBERG, EAS former President, EAS – European Association for Music in Schools
- Marina GALL, EAS President, EAS – European Association for Music in Schools
- Michaela Hahn, EMU President, EMU – European Music School Union
- Till SKORUPPA, EMU Secretary General, EMU – European Music School Union
- Jeffrey SHARKEY, AEC Vice-President, AEC Executive Committee representative
- Finn SCHUMACKER, AEC Executive Director (WG Chair and Coordinator)

The SCHEME group (uniting AEC, EAS, and EMU) addressed key challenges in European music education, including marginalisation in curricula, gaps in teacher training, and recruitment difficulties.

The group produced the **policy paper** Key Criteria for Innovative Teacher Education in the Cultural Sector, advocating for stronger teacher education and wider access to quality music education across Europe. It calls for modern skills in training, such as digital literacy, intercultural competence, and inclusive pedagogy. Based on European reports, the paper urged policy action and collaboration to build a sustainable, inclusive music education ecosystem and to support advocacy by networks and higher music education institutions.

Diversity, equity and inclusion



Goals

- ⇒ Enabling HMEIs to enhance diversity, inclusion and gender equality
- ⇒ Fostering access and diversity of educational offers in music
- ⇒ Opening up HMEIs to diverse traditions, backgrounds and genres
- ⇒ Supporting emerging female artists by contributing to 2 mentorship programmes

Accomplishments DIGE Working Group

The AEC Diversity, Inclusion, and Gender Equality (DIGE) Working Group developed the **resource** Diversity, Equity and Inclusion in Higher Music Education: An Invitation for Action. This publication invited AEC member institutions to explore and implement DEI practices, encouraging collective reflection on the future of higher music education. Structured around five chapters, it addressed the institutional resistance that often accompanies change.

[Read the publication here](#)



The group also delivered seven **workshops** across AEC member institutions in France, Italy, Slovenia, Germany, Ireland, Greece, and Singapore. These sessions shared experiences, highlighted good practices, and promoted evaluation of educational programmes through a DEI lens. Additionally, the group contributed to multiple AEC and international partner events.

In collaboration with ECSA and EJN, it ran a **mentorship programme** connecting female and non-binary students with established professionals, aiming to strengthen gender equality and visibility in the music sector. A final networking event brought together mentors and mentees at the AEC Annual Congress 2024 in Milan.





Working Group Members

- Katja THOMSON, Sibelius Academy, University of the Arts, (WG Chair)
- Karine HAHN, Conservatoire National Supérieur de Musique et de Danse,
- Francesca INNOCENTI, Conservatory of Music Arcangelo Corelli,
- Karolien DONS, Prince Claus Conservatoire,
- Monica VEJGAARD, Danish National Academy of Music,
- Xiangning LIN, Yong Siew Toh Conservatory of Music,
- Ron McCURDY, USC Thornton School of Music,
- Alfonso GUERRA, AEC Office Team (WG Coordinator)

Task Force Members



- Steven FABER, ArteZ University of the Arts,
- Ankna AROCKIAM, Royal Conservatoire of Scotland,
- Ashkhen FIXOVA, AEC Office Team (TF and PRIhME Coordinator)
- Alfonso GUERRA, AEC Office Team (former TF Coordinator)

Accomplishments Task Force

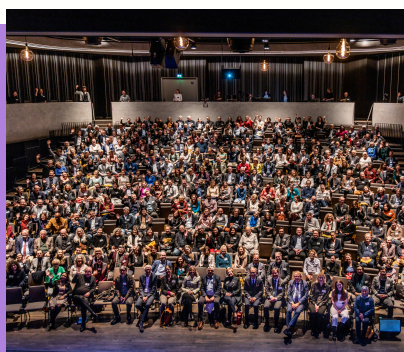
The AEC Gender Equality and Non-discrimination Mainstreaming Task Force promoted inclusive, fair, and gender-equal frameworks within the project and across higher music education, empowering institutions to address power dynamics and discrimination, in liaison with the PRIhME project.

The Task Force facilitated Safe Space sessions at AEC events, creating discussion forums where participants could share feedback on diversity, inclusion, gender equality, and their institutional experiences. This input helped AEC refine its practices and strengthen its role as an agent of change.

Additionally, the Task Force introduced Quiet Rooms at AEC events, offering participants a calm retreat from the busy conference environment.

To further its mission, the Task Force developed a Code of Conduct for AEC events, ensuring they remain safe, inclusive, and welcoming. Event participants now confirm their commitment to these principles upon registration.

Read the
code of conduct



ARTEMIS through the Quality Lens



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

Project External Evaluators

- Dr Robert Cutietta, The Thornton School of Music The University of Southern California (Chair)
- Lamberto Coccioli, Associate Principal & Professor of Music and Technology Royal Birmingham Conservatoire
- Aygül Gunaltay, Former Chair of the Music Department Istanbul University State Conservatory
- Dr. Rineke Smilde, Former Professor of Lifelong Learning in Music at Prince Claus Conservatoire Hanze University of Applied Sciences Groningen Groningen, Netherlands, Former Professor of Music Education at the University of Music and Performing Arts Vienna, Austria

Each member was tasked with evaluating the current 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 organised by the Working Groups. Each member prepared written reports which were submitted to the Chair for synthesis into this report.

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.

All the tangible outcomes of the Project were forward looking. There were materials created to help individuals and institutions navigate the issues.

The ARTEMIS Project was successful in instilling enthusiasm for the issues, providing ownership to those involved, and providing the tools and materials needed to enact change.

The Project External Evaluators

Don't Dream it's over: The Path Forward



As the ARTEMIS project concludes, its legacy marks not an end, but a new beginning for European higher music education. The initiatives and ideas set in motion: from diversity and inclusion workshops to collaborative seminars and green transition recommendations are designed to inspire long-term transformation within our institutions. Already, some of these activities continue to grow, embedded in the ongoing work of the AEC and its member conservatoires.

Building on the success and outcomes of past flagship projects including ARTEMIS, the AEC is proud to launch the implementation of its Strategy 2030, with financial support from the European Commission for the period 2025–2028. This new phase reaffirms the AEC's commitment to strengthening resilient societies, elevating the role of music and higher music education as powerful agents of cultural, social, and educational change.

The road ahead is clearly charted through five strategic priorities that are closely aligned with the EU's Creative Europe objectives:

- **Empowering Artists and Cultural Professionals:** By expanding mentorship, continuing professional development, and deeper connections between education and the music profession, the AEC will help artists build sustainable, healthy, and digitally literate careers.
- **Enhancing Cultural Participation:** Initiatives will support artists in reaching diverse and underrepresented communities, performing in unconventional spaces.
- **Unleashing the Power of Culture for the Planet:** Guided by the Sustainable Development Goals, and drawing directly from ARTEMIS's green transition work, AEC will promote environmentally responsible practices and nurture healthy, supportive learning environments.
- **Fostering Co-Creative Partnerships Beyond the EU:** Expanding collaboration, the AEC will strengthen ties between EU and non-EU institutions and forge new partnerships with higher music education institutions in Africa and South America.
- **Driving Digital Transformation:** Embracing AI and digital innovation, the AEC will lead the way in integrating new technologies into artistic practice and education.

The path forward is open, and together, we will continue to advance higher music education as a dynamic force for cultural enrichment, social cohesion, and global innovation.



Who

The Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC) is a European cultural and educational network with around 300 member institutions for professional music training in 57 countries. The network is co-funded by the Creative Europe Programme.

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