ERASMUS Final Report

Background: Why did you apply for this project? What were the needs you have addressed?*

We applied to this project driven by the wish to bring a much-needed innovation in the live music sector and music education. To this end, we will develop and test a training methodology aimed at enhancing the digital skills and competencies of higher education students and live music professionals. With the project, we will address the five following needs.

The live music sector faces a digital shift and has to deal with new target groups, fast-evolving consumption habits with a demand for digital consumption and multi-sensory experiences.

Digital skills are not yet well integrated into higher education curricula: Students who aspire to work in the live music sector are not provided with the proper digital learning, practices, methods and tools.

The same higher education curricula do not yet fully integrate a cross-disciplinary approach.

Work-based learning is still not a common practice within higher education institutes/universities, while this is beneficial for students who can have a more practical experience.

The different national higher music education systems are currently not yet well-connected, thereby hampering cross-border learning and exchanging practices.

Objectives: What did you want to achieve by implementing the project?*

Our project addresses the need for innovation and especially the challenge of digitalisation in the live music sector,

accelerated by the COVID-19 pandemic. Our project will gather both students and professionals from the live music sector to get trained on digital skills, thus increasing resilience towards the digital shift and adding value for a sustainable career.

Besides, our project will build on a cross-disciplinary approach towards live music performances, connecting different disciplines of the music ecosystem.

Thus, our five project objectives are:

1 Establishing a strategic partnership to develop and test a training methodology.

2 Strengthening cross-disciplinary collaborations between higher education institutes and the live music sector in 4European countries.

3 Providing a test case for a work-based learning collaboration.

4 Providing practical guidance for higher education students and live music professionals in the development of digital skills.

5 Measuring the effectiveness of this training methodology on the enhancement of students' skills.

Implementation: What activities did you implement in your project?*

Selection of participants to the TEDMA transnational training:

In the preparation phase, the consortium worked together to open a call to select the international training participants. The selection was internal (within the staff/students of partner organisations) and external (within the associated universities).

Each organisation selected 10 learners (students/professionals) and 2 trainers (who have been involved in developing the TEDMA training scheme).

Project result 1-The European Digital Music Academy: needs and perspectives in Europe:

After a first transnational kick-off meeting, the project partners conducted a national desk research to assess what digital skills students who will work in the live music sector currently lack and how this is missing in the curricula of higher education institutes. The partners evaluated student skills before, during and after the project activities (see project result 1). The preliminary results were used to develop the TEDMA training scheme (see project result 2).

The final results were used to evaluate the project methodology and see how this has contributed to the achievement of the objectives. The desk research and the pre-and post-evaluation results are gathered in the European report.

Project result 2- The TEDMA training scheme:

According to the desk research findings, partners drafted a training scheme that covers the needs highlighted by the research. It aimed to enhance participants' digital and cross-disciplinary skills, thus contributing to their professional experience in the live music sector.

It was used both during the international training activity and the preparation of the 4 TEDMA multiplier events.

TEDMA Transnational training:

The transnational training gathered 60 learners (students and professionals) and 14 trainers in Germany. They were acquainted with the training scheme developed (project result 2). This training aimed to strengthen the digital skills of students and professionals across several disciplines of the live music sector.

Multiplier events:

1 event was organised in each participating country to widen the visibility of our project results. The newly acquired skills from the training participants was put into practice and the TEDMA project was presented to a professional and non-professional audience.

Results: What were the concrete outputs and other results of your project?*

The general aim of the overall TEDMA project was to bring a much-needed innovation in the live music sector and music education by developing and testing a training methodology aimed at enhancing the digital skills and competencies of higher education students, education staff and live music practitioners.

The main outputs of the project are:

60 students from different disciplines and study programs are trained in the international training activity and co-organise the multiplier events.

14 professionals from the live music sector (musicians, artists, producers, sound and light engineer, event manager,

designers etc..) were trained in the international training activity and co-organise the multiplier events.

40 additional students (enrolled in music education, sound and light engineering, marketing and communication etc..) who did not participate in the international training activity have been involved in the organisation of the multiplier events.

The development of two project results

1) A report called "The European Digital Music Academy: needs and perspectives in Europe.

2) The TEDMA training scheme

(3) The organisation of 4 multiplier events in Germany, France, The Netherlands and Denmark to share and promote the project results.)

The outcomes of the project would be the following:

For the participants of the international and national activities:

Students and professionals involved in the international training activity and the organisation of the multiplier events acquired cross-disciplinary and digital skills in music production, distribution, promotion and audience engagement, indispensable to their future careers.

Students who took part in the local and international activities have greater European career perspectives thanks to their newly acquired skills and the networking with professional participants.

Students and professionals will cooperate across disciplines and the value chain, thus broadening the extent of their competences. Students and professionals got insights into the specificities of each participating countries' higher music education system and the national live music sector, thus boosting the Europeanisation of their career.

For the partner organisations:

The participating universities gained increased knowledge of how to train students in digital skills necessary for working in the live music sector. Different education departments are better connected.

Universities gained experience for future incorporation of work-based learning into the education curriculum.

Universities and cultural organisations are better connected at the national level and build collaborations on digital skills training to tackle the live music sector's common challenges.

A follow-up project including the methodology was drafted and will take place outgoing from summer 2024.

Partnerships among universities were established, such as between TH Lübeck and Musikhochschule Lübeck.

New or adapted study programs which include the development of digital skills have been created outgoing from this project.

For the European live music sector and the higher education systems, in the long term:

More EU cross-border collaboration is developed, helping to tackle on a European level changing needs towards a more digital music sector.

Professional practices are better embedded in the higher education systems.

The different national higher music education systems are better connected at the EU level thanks to cross-border learning and exchange of practices.

Increased accessibility to music performance for groups with fewer possibilities to come to live performances) due to technology/ use of digital tools. Thanks to the greater mastership of digital tools, the national live music sector in 4 countries will be able to reach out to new audiences and Europeanise their public.

Please provide a summary of your project's concrete results and achievements. Were all original objectives of the project met? Please comment on any objectives initially pursued but not achieved and describe any achievements exceeding the initial expectations.*

Several results and outcomes from the TEDMA project can be examined on a national level, as well as on an international level.

Firstly, the main goal of developing a methodology could be achieved by the partners. Outgoing from this methodology an international project including German and French partners is planned to further implement the methodology into practice. The "European Jazz Compagnions" project is a big band project that implements in different work periods several categories from the methodology. The participating students will have a "basic business environment" workshop in cooperation with a cultural management university from Versailles. Additionally, the cross-arts aspect will be integrated by a cooperation with students from the visual arts department of TH Lübeck. Moreover, IMFP teaches the participating students digital music creation tools by including them in their new digital music class. All this leading into a concert tour in at least Germany and France, where the results will be presented. The exact schedule is not settled yet, though, is planned for the summer 2024.

Part of this coming project is a new module in the curricular of the French partner IMFP. The higher music education institution in Salon-De-Provence developed a new module for electronic music tools, such as Ableton, MaxMSP or the use of MIDI tools. Furthermore, IMFP also has author rights presentations and will in the future more include digital topics to it.

In Germany the TH Lübeck started outgoing from the test training and the Multiplier Event in Travemünde a cooperation with the music conservatory in Lübeck. In a common module, students from both disciplines, music und visuals, are developing common pieces. The results are even presented during public events such as the "Nordischen Filmtage" / "Nordic film days". With this cooperation the cross-disciplinary approach is sustainably integrated into the curriculums. Also, this project is integrated

into the "digital learning campus" network and aims to integrate also persons outside the universities.

On the Dutch side, SPOT Groningen established a digital department to be better prepared for digital challenges in the future. Additionally, a new project called "CrossWise" was initiated, trying to bring students with professionals together to enable a co-learning effect. In this project, own artistic programs will be developed, also including digital aspects.

Finally, the CLASSICAL BEAT festival opened a "Kreativ Innovation Lab" in Eutin, Germany in cooperation with Syddansk music conservatory of Denmark and TH Lübeck in Germany. Here students from middle and secondary school are teached digital music creation and visual tools.

All these outcomes present the further achievements made by the partners on an institutional level. When summing all up, on a student's/participant's dimension, the participating students were successfully trained, the evaluations done to create the most fitting methodology possible. European networks were enabled and created, and the competence and knowledge of the participants could be largely extended.

On a university, institutional level new (international) collaborations were set up and an increased knowledge in teaching digital skills transmitted.

Eventually, the methodology and report were executed and also the activities, training and multiplier events organised. Minor changes in the schedules of the activities due to unforeseen circumstances occurred, not leading into poorer results. Special and spontaneous changes for the Dutch delegation led also to 10 missing participants at the international training activity. Still the majority of the participants were trained and asked for evaluation.

Therefore, almost all results of the TEDMA project were achieved.

Please briefly describe how you selected and involved participants in the different activities of your project.*

For the TEDMA project the participants are mainly higher education students who aspire to work in the live music sector and additionally professionals from this industry. The participants are involved in different stages of the project, starting with the desk research where all students participated at a survey to elaborate the needs and current stand of digital education in all four countries. Furthermore, the skills of the students and professionals were evaluated through further surveys before, during and after the training. The results of these evaluations contributed to elaborate the training scheme and later to assess the efficiency of the project's activities.

For the international training activity, the participants were trained on digital skills, sound, visualisation and audience development techniques.

In the preparation phase, the partners made an open call for selecting the participants. The selection of participants included both internal (within the staff/students of partners organisation) and external (within the associated universities) participants. Here out 70 participants were chosen to take part in the TEDMA project. The project partnered tried to make a diverse selection of participants, including a heterogeneous sample of profiles, expertise, gender and nationality.

After the international training activity, national teams were formed, helping to plan and prepare innovative live music performances based on the learnings of the training. Parts of the training methodology was tested and presented during these performances. Here the participating students could practice the newly acquired knowledge and skills with the help of more experienced professionals. Additional students were involved in planning these events, giving the opportunity to gain experience in the organisation of such events and experiencing the results of the TEDMA training.

Please explain the involvement of those organisations and how they contributed to the achievement of the project objectives.

The music conservatory Lübeck is educating music students since 1911. Up to 450 students from different nations are trained as soloists, chamber musicians, orchestral musicians, singers, composers, church musicians and music teachers. Additionally, the Brahms Institute at the Musikhochschule Lübeck is a musicological institute affiliated with the university. Taking this immense music education tradition into account, as well as the scientifical basis and forward looking mentality of this institution the collaboration for the TEDMA project could create a binary beneficial effect – helping the institute to adapt their teaching and learn from the project and on the other side provide music students for the TEDMA training and methodology development. As an external partner from the Neue Musik Impulse Stiftung, collaborating for the CLASSICAL BEAT festival, a common support for the project was initiated. Further collaborations developed out of this measure, helping to initiate a common course between Musikhochschule Lübeck and TH Lübeck, leading to the cognition that the integration of the Musikhochschule Lübeck had positive effects for the TEDMA project.

Overview of participants with fewer opportunities involved in the project:

non

Approximately, how many persons not receiving a specific grant benefited from or were targeted by the activities organised by the project (e.g. members of the local community, young people, experts, policy makers, and other relevant stakeholders)? Please enter the number of persons here:*

Please describe briefly how and in which activities these persons were involved.*

Non

How did you ensure proper budget control and time management in your project?*

In order to ensure the success of the TEDMA project a project management strategy was developed and executed. Main responsible was the Stiftung Neue Musik Impulse taking also the main lead in managing the financial budgets.

Firstly, a project management board was initiated, including one person from each partner. This board included Hans-Wilhelm Hagen (SNMI, main role), Isabella Beyer (TH Lübeck), Jan-Ruerd Oosterhaven (Hanzehoogenschool), Robert Rizzi (SDMK), Gilles Labourey (IMFP), Pierre Bertrand (SYL Production) Ronald Lowjis (SPOT). In around trimestral time units, the board either met analogue during a transnational meeting or virtually through videocall, discussing the progress of the projects, monitoring risks and open tasks and preparing the next steps.

Regular evaluations were conducted with all partners at the culmination of each project phase. These sessions facilitate discussions on progress made, ongoing tasks, and assessments of achievements and pending objectives, as well as time management.

Financially, SNMI as core responsible concerning budget management was constantly tracking the occurred and planned costs for the different events and activities throughout the project. Changing budget allocations were discussed with all partners, keeping the monetary possibilities and restrictions transparent and raising the awareness of budget control.

Monitoring: How were the progress, quality and achievement of project activities monitored? Please describe the qualitative and quantitative indicators you used. Please give information about the involved staff, as well as the timing and frequency of the monitoring activities.*

Monitoring Process:

Regular evaluations are conducted with all partners at the culmination of each project phase. These sessions facilitate discussions on progress made, ongoing tasks, and assessments of achievements and pending objectives. During these evaluations made with all partners and by the project management team, the tasks and objectives for a successful project conclusion were developed, analysed and discussed.

Responsible Parties:

Monitoring: Oversight of project progress is managed by Hans-Wilhelm Hagen from the Neue Musik Impulse Foundation. Assisting in this task was the rest of the project management board, as well as Friedemann Bauknecht, responsible for documentation.

Quality Assurance and Risk Management:

Quality Assurance: The core success indicators encompass the development of an implementable methodology, bridging theoretical and practical aspects to prepare music students for contemporary digital challenges.

Risk Management: Interviewing participating students for their feedback on the training program and evaluating audience reactions during the multiplier events serve as essential qualitative indicators, providing insights into the program's reception and effectiveness.

Time Management: In order to fulfil the initial time schedule and assure the project results quality, every trimester meeting with the project board included time management discussions. Slight changes in the order of the transnational meetings and initial time schedule were conducted to ensure the project success.

Key Success Indicators:

The following qualitative and quantitative indicators serve as key benchmarks to evaluate the project's success in meeting its objectives and ensuring the effectiveness of the training program.

1) Methodology Development: Create a comprehensive and actionable plan for higher education institutions to equip music students with digital skills for current and future challenges.

2) Student Feedback: Gather insights from participating students on their perception of the tested training program before, during and after the project activities. Additionally, also through the desk research.

3) Audience Reaction Evaluation: Assess the audience response during the multiplier events to gauge the program's impact and relevance. Participants observations and informal discussions with parts of the audience gave valuable insights to the reception of the performances.

Evaluation: How did you evaluate to which extent the project reached its results and objectives? What indicators did you use to measure the quality of the project's results?*

Evaluation indicators

For the evaluation of the project aims, clear objectives were initially defined in order to be able to track the project in its quality, value, timing and execution. These objectives were discussed and assembled in the initial application.

The main indicators for the evaluation were derived from the two project results that the projects aim to achieve:

Methodology development: the major project objective has been the development of the implementable methodology. This methodology should include a cross disciplinary approach towards live performance and describes an approach to an effective learning of digital skills for music students and professionals.

Student Feedback: with several surveys among the students and participating professionals, the quality of the project results was through the whole process evaluated and if needed adapted. Starting from the desk research and followed by feedback survey before, during and after the activities, the value and quality could be assured.

Student Participation: As initially stated in the application of concrete number of students and professionals was targeted in order to test the methodology and improve the outcome. 70 students and 14 participants were selected for participation at the TEDMA project.

Audience Reaction Evaluation: The audience response during the multiplier events was assessed to gauge the program's impact and relevance. Participants observations and informal discussions with parts of the audience gave valuable insights to the reception of the performances.

Evaluation instruments:

For the successful realization of the project, multiple evaluation instruments were implemented. The main instruments have been:

Surveys: from the initial desk research the European actual state of the art on digital skill development in academic institutions could be derived from. With three surveys among the participants, the augmented digital skills could be assessed and documented. Moreover, fruitful insights for the methodology could be gained through these surveys.

Participant Observations & interviews: Next to the improvement of digital skills of the participants, the project also aimed to include audience perceptions. At the multiplier events, the participants presented their performances and participant observations and informal interviews and conversations with parts of the audience were executed. This qualitative approach helped to understand profoundly which (parts of the) performances was perceived positively and which one less.

Discussions & Feedback: Next to the survey, after every project phase all partners assembled for a general discussion and feedback round. The progress, aim achievement and acquired insights were discussed and documented.

Project documentation: For a sustainable and transparent development of the project results, Friedemann Bauknecht documented all activities, results, learnings and progresses, for an in-depth reflection of ideas and transparent insight for external stakeholders.

If relevant, please describe any difficulties you have encountered in managing the implementation of the project and how you and your partners handled them. How did you handle project risks (e.g. conflict resolution processes, unforeseen events, etc.)?

The project goals were successfully achieved, and all partners were supportive and highly engaged in realizing the project aims.
1) The project encountered minor communication challenge leading to slightly limited participation in the desk research activity, resulting in smaller than anticipated response rate to the survey. Yet, the gathered responses still provided valuable insights. Each partner institution distributed the jointly formulated survey to their students and, to some extent, students from other music schools. Despite the lower-than-expected response rate, the data, complemented by oral statements from professors in Lübeck, offered valuable insights into the interests and challenges faced by music students in digitalization.

The extensive experience of project partners, many of whom serve as educators in higher music education institutions, significantly contributed to identifying key areas essential for the project's methodology. Thus, the combined expertise of the partners, alongside the insights from the desk research, enriched and guided the overall project direction.

2) During the training phase, the number of participating students varied from higher (which was highly beneficial) to slightly lower number from the foreseen 10 per organization due to several understandable reasons:
• Conflicting academic schedules, conflicting commitments, such as exams, other coursework, or personal commitments, preventing full participation in the training phase.
• The training at the two universities (Technische Universität Lübeck in Germany and Hanzehoogeschool Groningen in the Netherlands) has posed logistical challenges for

some students especially if it required extensive travel or accommodation arrangements that students found prohibitive.

3) Finally, three of four multiplier events were realized, as the Dutch delegation required additional time to ensure the optimized resources to conduct such an event in Groningen. There was a concern about the availability of the required technical support, needed involvement of professionals and the potential to achieve the desired engagement. For those reasons, the multiplier event was postponed to January 2024 and benefited from integrating the findings, lessons, or outcomes from the current project phase more effectively, hence improving the quality and impact of the event.

Please describe the project activities and expenses covered with the Project Management and Implementation grant. If the requested amount is different from the automatically calculated one based on the project duration, please explain why.*

Please describe the methodology you applied in your project.

Generally, the methodology needs to be considered as a flexible and adjustable structure and can be individualised by every institution. The reason is, that this flexible concept aims to be adaptable for the different needs of heterogeny education institutions.

Core structure

The core structure of the methodology contains of three pillars: inspiration, practice and presentation. With these three phases the methodology aims to integrate a practical, more guidance and inspiration-based teaching approach as well as a participative and inclusive program. The project-based structure allows the students to individually pursue their interest, leading in a self-motivated approach, pooling the individual artistic diction with digital tools. For the ideal input, a survey among the students can give the lecturers hints about the individual expectations towards the presented digital tools.

1. Pillar: Inspiration

The first pillar is a kick-of phase designed to inspire the participating students by presenting a variety of digitalisation subjects. Related to the test training, this can be an exhibition of various digital tools and concepts. Examples can be relations between optic and acoustic signals, new environments such as the Metaverse for instance, or specific programs such as LOGIC or the Eurorack.

2. Pillar: Practice

During the secondary phase of "practice", the students attend in groups their chosen workshop(s). Here the institution organises a "basic professional environment" workshop teaching general knowledge concerning the (digital) marketing of an artist, general music law (including contract basics), as well as some insights about artist booking and distribution. This workshop should be mandatory for all students as it is classified as general skills, need for a successful career as an artist.

Further, the institution can propose one or several workshops that cover the field of digital music production. As the artistic work is the foundation of any artist, the focus lays on these workshops. Here the students can choose between the offers the institutions can make.

Generally, the educative idea is to reinforce cooperative artistic creation with a digital focus, always keeping in mind the balance between technological and creative input from a lecturer side.

3. Pillar: Presentation

By presenting the artistic performances on a professional stage covers several additional project aims. The presentation underlines the practical approach of the program. This work-life experience with an unknown audience not only prepares the students for their future career, but also should give the project a seriousness that motivates the students to create a convincing performance, however giving the students as much freedom as possible in their artistic articulation. Additionally, these first experiences with

professional promoters also supports the creation of a professional network for the students, as a key factor for a professional career.

How did the project partners contribute to the project? Please detail specific contributions made by the partner organisations.*

The cooperative arrangement has enabled a multifaceted approach to the project, leveraging diverse expertise, resources, and perspectives toward a comprehensive methodology that addresses the digitalization needs in music education across European institutions.

Throughout this project, the seven international partners have contributed diversely to its realization. The foundation "Neue Musik-Impulse SH" has played a central role in project organization, finance management, and facilitating collaborative efforts among partners. They orchestrated the kick-off phase in Eutin and will host a multiplier event during the CLASSICAL BEAT festival.

French partners, "IMFP" and "SYL Production," took charge of the second project phase, orchestrating meeting logistics, accommodations, catering, and transportation.

The Dutch delegation from "Hanzehoogeschool Groningen" and SPOT Groningen executed the third project phase and set up a comprehensive exhibition.

"Technische Universität Lübeck" organized the fourth phase, conducting the initial training sessions with students, where partners contributed to diverse training workshops.

The Danish delegation organised the final project phase and the post-multiplier events in Esbjerg. This phase aimed to meticulously conceptualize the methodology and discussed further implementation strategies.

Each partner organization, being allocated with the responsibility or assisting in organizing a project phase, has committed to ensuring representation and participation from all countries. Moreover, all partners pledged to support project organization and bring in 10 students to test the developed program.

The university partners, Technische Universität Lübeck (TH Lübeck) in Germany and Hanzehoogeschool Groningen (Hanze University of Applied Sciences) in the Netherlands, have actively integrated the developed Training Scheme into their curriculum and musical training sessions. Both institutions utilized this implementation as a testing phase, aiming to gather insights crucial for refining the final methodology in Esbjerg, Denmark.

Additionally, the foundation "Neue Musik-Impulse SH", SYL Production and IMFP are developing a following project including the methodology and integrating students and young professionals from France and Germany.

The partners are actively fostering collaborations and integrating program ideas into their curricula. Initiatives like the partnership between "Technische Hochschule" Lübeck and the Lübeck music conservatory highlight progress.

How did you communicate and cooperate with your partners? What are the positive and negative elements of the cooperation process? What would you improve if you were to carry out a similar project in the future?*

During the whole process of the TEDMA project, all partners worked together harmoniously and professionally, enabling a successful completement of the overall project. With a motivated team and heterogenous perspectives, the complex task of creating an international and applicable methodology could be succeeded.

While, more perspectives increase the quality of the output, more time and effort need to be set into communicating and organizing such a group of people. Through digital videocall meetings and analogue, transnational meetings a professional and effective atmosphere has been created. Apart from the regular meetings, exchange through e-mails and phone calls helped to solve minor problems and open questions.

It should be stressed out, that the personal meetings had a high importance in order to enable in-depth discussions and to facilitate networking and further cooperations.

There are no improvements stated by the project partners to improve the communication and project management system implemented.

What target groups were addressed in your activities plan? Were the target groups changed in comparison to the ones identified in the application form?*

The TEDMA project has two main targets group. By aiming to create a methodology that enables an improved learning of digital skills for students and young professionals the core target groups are on the one hand side the music students and young professionals themselves and on the other side the music education institutes who are mainly responsible for the education of these students.

Students/Young Professionals:

With the project a system should be developed that supports students in developing the digital skills needed to succeed in the current and future music market. Considering the music market is evolving and that digital elements in music creation, production,

marketing and distribution play an increasingly important role the education needs to adapt in order to fulfil the goal of preparing the students in the best manner for the competitive market. Outgoing from the feedback from the participating students and the experts, a valuable methodology has been developed. Furthermore, possibilities to perform, network and experience was given, helping the participants to gain new experiences and contacts.

Institutions:

For the institutions the TEDMA project created a hands-on, practice-based and adaptable methodology that has been approved through the project-process. With the insights of the methodology not only the project partners can adapt their curriculars, but also external institution can learn from the project. In discussions with colleagues from other higher education institutions the word was spread and a higher awareness for the topic created. Furthermore, the partners initiated cooperations, adapted their curriculum and stay in contact for future project and discussions.

Audience:

Taking into account that musical performances obligatory need an audience to succeed, this can be perceived as a third, rather minor, target group of the project. The audience decide about success and failure and needs to be convinced by the artistic performance. Therefore, the audience feedback was taking into account when developing the methodology. The changing perception of art and music urges to improve the performances and to include digital and cross-disciplinary approaches.

Along the project no other target groups could be determined and no changes occurred.

For each activity, please describe the background and profile of the participants involved in the learning, teaching or training activities. How were the participants selected, prepared and supported? If relevant, please describe any practical arrangement set for the participants, including training, teaching or learning agreements.*

The TEDMA project included several phases and activities. Following a short description of these activities:

Kick-off Eutin, 19.3.2022: A first kick-off phase where the representatives of the different institutions met in Germany in order to discuss first ideas of the implementation of the project. Here only the representatives of all partner institutions participated. The partners agreed here that each institution would select 10 students and 2 professionals to participate at the training activity. The main criteria included a music industry background (through studies or work), exception were the students from TH Lübeck, a

connection to the partner institution. Furthermore, it was attempted to have a gender balanced group of participants.

Groningen, 8-10.12.2022: The purpose was to guide the transmission from theory into practice. The Dutch delegation organised a comprehensive program. Artists, young entrepreneurs, students and professors from the Netherlands, Germany and Denmark were presenting different technological tools that can be used by musicians or have an artistic relation. During this phase also many students and professionals were invited to either demonstrate or experience different digital tools. All 84 students and professionals were involved in this project phase as a first part of the training.

Lübeck, 19.-24.03.2023: During the following phase, Technische Universität Lübeck in Germany invited all participants for the test training of the methodology. Here apart from 10 students all participants were invited and took part in the training event. For a successful training, experts – parts from the TEDMA institutes and partly external – developed workshops and guided the students during the training.

Salon de Provence, Lübeck, Esbjerg, Groningen: This phase included four multiplier events. The events were meant to show how the training can feed into the market needs and attract interested audiences. For the multiplier events a selection of projects were chosen to present their results during the multiplier event. For each event, different groups presented their performances. The selection process included on the one hand side artistic reasons, mainly which projects were already able to present, and a balance of rather visual projects and more musical based, secondly practical reasons were taken into account, as time availabilities were considered.

The general preparation of the participants was pursued through the responsible institutions. The participants were informed about the duration, content and goals of the events and assistance in the practical organisation (from travel to accommodation and catering) was delivered by the responsible institution and the inviting partner. Also, all costs including travels, accommodation and nutrition was paid by the funding budget to avoid monetary restrictions.

The participation at the TEDMA project was voluntarily and was not connected to any curricular modules.

Please provide more information about your reply: what type of high-quality practices you developed or did not manage to develop? Why?*

The TEDMA project overall goal was to develop a methodology that addresses the digital transformation process in the music industry and delivers a practical learning format for education institutions. This methodology has been compiled for music education institutions delivering a ready to use and still adaptive methodology that enables the development of digital readiness, resilience and skills from students and professionals.

As final result of this project, the methodology has been generated, successfully tested and additionally integrated into the curriculums of some of the project partners.

Furthermore, over 70 participants were trained and could already benefit from the program. From the surveys conducted most of the participants gave a (highly) positive feedback from the training and perceived their digital skill as augmented in comparison prior to the training.

By not only including the transmission of digital skills, but also including a cross-disciplinary, practical oriented and international program, a high-quality practice has been developed out of the TEDMA project.

What was the project's impact on the participants, participating organisations, target groups and other relevant stakeholders?*

The TEDMA project had multifarious impacts on various levels, enabling new skills, networks, curriculum adaptions, new projects and cooperations and deeper European connections.

For the participants of the international and national activities:

Outgoing of the surveys, students and professionals involved in the international training activity and the organisation of the multiplier events stated, that they acquired new cross-disciplinary and digital skills in music production, distribution, promotion and audience engagement. Students and professionals got insights into the specificities of each participating countries' higher music education system and the national live music sector. Furthermore, the Europeanisation of their career was pushed through the networking possibilities leading also into the development of new inter-artistic cooperations and formation of new artists and band groups.

For the partner organisations:

The participating universities stated an immense benefit from participating in this project. All partners gained an increased knowledge and awareness of how to train students in digital skills and received a concrete methodology that can be implemented into the curricula and incorporates a work-based learning approach.

The Universities and cultural organisations are better connected and collaborations on were established and proceeded. Furthermore, networks for exchange on this topic have been developed and represents a helpful resource.

A follow-up project between IMFP, SYL Production, TH Lübeck and the foundation "Neue-Musik Impulse" including the methodology was drafted and will take place outgoing from summer 2024.

Partnerships among universities were established, such as between TH Lübeck and Musikhochschule Lübeck.

New or adapted study programs which include the development of digital skills have been created outgoing from this project (e.g. IMFP).

For the audience:

Outgoing from the multiplier events and the assembled information from the presented performances also the audience welcomed the results of the project. Many people in the audience stated their astonishment and enthusiasm after the performances underlining the success of the TEDMA project. Even if not all performances were perceived highly positively – also due to the lack of time to develop a solid performance – the general perception was highly affirmative.

For external organisations:

Eventually, not only the participants benefited from the project. Also, external organisations, such as the Musikhochschule Lübeck as one example, could gain new insights to the overall topic and improve their own curriculum concerning the integration of digital skills learning. By informal exchanges between institutes, official press releases and the verbal explanation of the project during the multiplier events, the project results are disseminated through different communication channels.

Also, the report on the "European perspectives and needs" has been digitally transmitted through the websites of the partner institutions, helping to gain a sustainable output of the project.

What was the impact of the project at the local, regional, European and/or international levels? Please provide qualitative and quantitative indicators.*

Following the impact on the local, regional, European and international level should be described:

Local/regional level:

On a local level different impacts cand be identified. Firstly, not only the involved project partner representatives, but also the whole partner organisations derived a higher awareness of the necessity of improving the curriculum and tackling the present tasks of the digitalisation. This being said, most of the partners adapted their curriculum by for instance including the developed methodology (partly), creating new digital modules and adapting existing course materials.

Further, many new collaborations were established or deepened. Here the new program from TH and Musikhochschule Lübeck should be mentioned, but also SPOT Groningen and Hanzehogschool have strengthen their relationship.

Also, a new project was developed outgoing from the TEDMA program. Here TH Lübeck was able to receive a local centre for practicing digital artistic performances. And also SPOT Groningen has a new program to include students in their communication and audience reception.

Further also the branding and recognition of the partners could be improved/increased by medias reporting from the project. Especially the foundation "Neue Musik Impulse" realised these effects during the multiplier event taking place parallel to their festival called CLASSICAL BEAT.

European level:

On a European level a bigger interconnectedness could be created and a better understanding of the different educational systems on a national level. This concerns students and the partners.

Also, a follow-up project including Germany and France is in progress and incorporates the developed methodology.

All project partners enjoyed the exchange and stated their desire to further keep this network alive even improve the collaboration level.

International level:

On an international level the dissemination of the project results reached institutions beyond the four participating countries. By making the results accessible a sustainable further usage has been installed.

How did the project contribute to the achievement of the most relevant priorities as indicated in the description section?*

In the initial application the following priorities were identified:

- HORIZONTAL: Addressing digital transformation through development of digital readiness, resilience and capacity
- HE: Stimulating innovative learning and teaching practices
- HE: Supporting digital capabilities of the higher education sector

By developing the methodology all priorities could be matched, including a cross-disciplinary and practical approach that was highlighted in the methodology.

To whom did you disseminate the project results inside and outside your partnership? Please define in particular your targeted audience(s) at local/regional/national/EU level/international and explain your choices.*

By targeting various levels (local, regional, national, EU, international), the project is looking to reach diverse stakeholders involved in music education, technology, and cultural exchange. The remaining dissemination activities will further aim to ensure a comprehensive spread of the project's outcomes across these targeted audiences, maximizing its potential impact.
Not only did the project partners send press releases to the regional and national press, but also through mouth-to-mouth dissemination the project outcomes were shared. From that, only positive feedback was received.

The following communication channels and activities were taken up:

Internal Dissemination (Within Partnership):

Project Partners: Regular sharing of progress and findings among partners to ensure everyone is updated on the developments and outcomes.
Associated Organizations: Any institutions or organizations indirectly involved or linked to the project have received periodic updates or access to relevant resources.

External Dissemination (Beyond Partnership):
Local/Regional Music Institutions: Sharing insights from the test phase and during the multiplier events with music schools, conservatories, or educational bodies at the local/regional level amplified the project's impact within the immediate community. For example, throughout project events and discussions, external organizations like SPEDIDAM and the Music Conservatory Lübeck were integral participants, contributing insights and amplifying the project's ideas.

National Music Education Bodies: Collaborating or disseminating findings to national-level music education bodies will stimulate curriculum updates in music education across the country. The project partners leveraged the European Cultural and Educational Network for Music Professionals Congress in Odense, which took place in January 2024, as a pivotal platform for disseminating its outcomes. Some of the project partners attended the conference to disseminate the research findings, methodologies, and best practices developed throughout the project's lifecycle, emphasizing the fusion of music and technology in educational settings.
Further, the project partners also discussed the project with colleagues from other education institutions on a national basis, fostering a further transmission of all results in the music education system.

EU-Level Dissemination: Sharing outcomes with European-level educational associations or networks such as European Cultural and Educational Network for Music Professionals will benefit to broader discussions on music education practices across Europe.

Online Platforms and Publications:

Leveraging digital platforms, websites, social media, regional and national press was utilized to disseminate project outputs.

A final report summarizing project outcomes, and recommendations for wider circulation was published on all project partners website to enable accessibility to the finding to the public.

What kind of dissemination activities did your partnership carry out and through which channels? Please also provide information on the feedback received.*

All project partners have been involved in the dissemination of the project results and progress. The main activities can be summed up by digital and analogue dissemination and in addition by personal exchanges.

Digital dissemination:

On digital level, all project partners disseminated the project results through digital channels. Information concerning the progress, results and outcomes were published through the individual websites, sharing the results with internal and external stakeholders. Moreover, also social media networks were used to share insights to the project activities.

The project report "European needs and perspectives" has been published on all partners website, making the results, outcome and future perspectives available.

Analogue dissemination:

Apart from digital transmissions and communication channels, also classical analogue medias have been used in order to disseminate the project results. Every partner send out a press releases after organising a local transnational meeting to the local and national press of his country, informing about the general project, its current stand and new learnings.

Additionally, the project partners attended conferences, such as the "European Cultural and Educational Network" and talked informally face-to-face with colleagues from other music education institutes in order to spread the new information among the target group.

Eventually, during the multiplier events, at the beginning, during and at the end of the events, notes, explanations and insights to the project aims and objectives were shared with the public.

The feedback received can be considered curious, interested and confirming. Especially among other music education institutions an intrigues mindset and follow-up questions were noted, leading also to transmission of results papers to some of the confronted stakeholders. Others, such as Musikhochschule Lübeck already conceptualized a common course with the TH Lübeck, bringing cross-disciplinary, digital performance learning into practice.

Erasmus+ promotes an open access requirement for all materials produced through its projects. In case your project has produced intellectual outputs/tangible deliverables, please describe if and how you have promoted free access to them by the public. In case a limitation was imposed for the use of the open licence, please specify the reasons, extent and nature of this limitation.*

Through TEDMA a high-quality practice, an education methodology has been developed, delivering practical guidance on a possibility to integrate a successfully tested set of pedagogical and artistic activities to boost the acquisition of digital tools by music students.

In order to make this intellectual output accessible to further institutions, than the participating partners, two main dissemination channels were detected and selected.

Firstly, all project partners are giving open access to the results report by publishing it on each partners website. By this action, not only students and other organisational members are informed, but also the public and external stakeholders get informed and enabled access to the new knowledge acquired.

Secondly, the EPALE network and platform is used to give access to the mid-term and final report, as well as the project result 1 report with the title "European needs and perspectives". EPALE is the Electronic Platform for Adult Learning in Europe, provided by the European Union and aims to provide a European, multilingual, open membership community of adult learning professionals, including adult educators and trainers, guidance and support staff, researchers and academics, and policymakers. As this platform not only guarantees the sustainable storage and accessibility of the project results, is enables to reach some of the target groups of the TEDMA project.

How have you ensured that the project's results will remain available and be used by others?*

Additionally, the EPALE network and platform is used to give access to the mid-term and final report, as well as the project result 1 report with the title "European needs and perspectives". EPALE is the Electronic Platform for Adult Learning in Europe, provided by the European Union and aims to provide a European, multilingual, open membership community of adult learning professionals, including adult educators and trainers, guidance and support staff, researchers and academics, and policymakers. As this

platform not only guarantees the sustainable storage and accessibility of the project results, is enables to reach some of the target groups of the TEDMA project.

How did you see the potential to use this project's approach in other projects on a larger scale and/or in a different field or area?*

Even though every project has its own requirements and obstacles, the potential of the TEDMA project approach is perceived being adaptable to large projects and even in other fields.

The reason for this assessment is the flexibility of the project framework giving the opportunity to frame individually the project results, the needed transnational meetings and activities. When using larger scale projects, a risk that can be perceived are organisational issues, given by the fact that the organisation of accommodation, space and material already for the TEDMA project has been challenging. Furthermore, a dedicated and functioning structure is key for a successful project enrolment, assuring a trustful and quick communication, organisation and reflection process.

Concerning the concrete TEDMA project the development and integration of this methodological approach is also imaginable for other fields and areas. Outgoing from recent pedagogical theories and the experiences of the TEDMA project, the concept of inspiring, practice and presentation, bringing the students into creative and individual crafting situation - outgoing from intrinsic motivation -, leads to a higher quality of the output generated. Moreover, the practice-based, also possibly called experienced-based, approach in combination with diverse and cross-disciplinary teams supports an out-of-box thinking, discussion-oriented approach and superior results outcome.

What are the activities and results that will be maintained after the end of the EU funding, and how will you ensure the resources needed to sustain them?*

There are multiple results and outcomes that are going to be remained after the funding period. Those are:

Firstly, an international project including German and French partners is planned to further implement the methodology into practice. The "European Jazz Compagnions" project is a big band project that implements in different work periods several categories from the methodology. The participating students will have a "basic business environment" workshop in cooperation with a cultural management university from Versailles. Additionally, the cross-arts aspect will be integrated by a cooperation with

students from the visual arts department of TH Lübeck. Moreover, IMFP teaches the participating students digital music creation tools by including them in their new digital music class. All this leading into a concert tour in at least Germany and France, where the results will be presented. The exact schedule is not settled yet, though, is planned for the summer 2024. It will be financed by the different partners, ticket sales for the resulting concerts and additional regional fundings.

Part of this coming project is a new study program in the curricular of the French partner IMFP. The higher music education institution in Salon-De-Provence developed a new study program for electronic music tools, such as Ableton, MaxMSP or the use of MIDI tools. Furthermore, IMFP also has author rights presentations and will in the future more include digital topics to it. And from the test training outgoing new band projects developed.

In Germany the TH Lübeck started outgoing from the test training and the Multiplier Event in Travemünde a cooperation with the music conservatory in Lübeck. In a common module, students from both disciplines, music und visuals, are developing common pieces. Also, this project is integrated into the "digital learning campus" network and aims to integrate also persons outside the universities.

On the Dutch side, SPOT Groningen established a digital department to be better prepared for digital challenges in the future. Additionally, a new project called "CrossWise" was initiated, trying to bring students with professionals together to enable a co-learning effect. In this project, own artistic programs will be developed, also including digital aspects.

Finally, the CLASSICAL BEAT festival opened a "Kreativ Innovation Lab" in Eutin, Germany in cooperation with Syddansk music conservatory of Denmark and TH Lübeck in Germany. Here students from middle and secondary school are taught digital music creation and visual tools.

For a sustainable development and further integration beyond the project partners, the process and results (in form of the reports), are going to be made available through the online presences of the partners and the EPALE platform.