



Milestone N7 – Report on Lifelong Learning at Higher Music Education Institutions

Milestone Number	7	Lead Beneficiary	1. AEC
Due Date (month)	17	Work Package No	WP3
Working Group in Charge	Lifelong Learning (LLL) Working Group		

Outline

The Lifelong Learning Working Group developed a survey with the objective of gathering, documenting, and analysing the results to identify patterns and gaps in the provision of lifelong learning opportunities.

The survey was created and distributed in two different formats:

- As a **Google Forms survey**
- As a **separate Excel file** for institutions offering multiple lifelong learning programs (to avoid the need to fill out the Google Forms document multiple times)

The members of the Working Group divided themselves into different **geographical regions** to personally distribute the survey to known contacts or contacts within those specific regions. The geographical regions were assigned to each Working Group member based mainly on proximity to neighboring countries, language considerations, and professional connections. For example, Kadri Steinbach (UT Viljandi Culture Academy, Estonia) was responsible for reaching out to Directors, Rectors, and International Relations Coordinators in Estonia, Latvia, Lithuania, Denmark, and Finland.

The survey was initially **sent to AEC subscribers** on May 5, 2023, and a reminder was sent on May 17, 2023. Furthermore, the survey was announced during the **ARTEMIS Annual Meeting 2023**, which took place in Prague on June 1-2. WG members attending the meeting had the opportunity to approach other ARTEMIS Working Groups, provide them with detailed information about the survey, and request their participation and their help to disseminate the survey.

The LLL WG received a total of **51 responses** through Google Forms and 7 Excel files, representing 20 countries, 49 institutions, and 118 programmes.

Beatriz Laborda (WG Coordinator) took charge of **categorising the responses** and shared the criteria for creating the categories, along with the categorisation and all the responses with the WG on July 3, 2023.



Małgorzata Sternal (WG member) worked on the **analysis of the categories and identification of trends** during the summer months.

The initial findings were presented during an **online session** on September 13, 2023, as part of the AEC event for International Relations Coordinators. The LLL WG provided a **detailed presentation** of these results, analysis, and trends on November 10 during the session titled "Exploring Lifelong Learning Opportunities in European HMEIs: empowering growth and transforming education" at the AEC Congress held at the Royal Conservatory in The Hague.

Link with the WP objective

The connection between the survey, the report, and the main objective of the **ARTEMIS Work Package 3** (Strengthening Lifelong Learning (LLL) opportunities for artists and HMEI teachers and reinforcing AEC's role in delivering such opportunities) is crucial and straightforward. In order to accomplish the objective, it is essential to comprehend the current landscape of offered LLL programmes. Obtaining this foundational understanding is the initial step towards enhancing, developing, and creating new LLL opportunities.

Deviations from the original plan:

The first challenge arose when designing the survey: It was very complicated to reach a consensus within the Working Group, not only on how the questions were formulated, but also on which definitions we would follow for certain concepts (such as "informal LLL"). The Working Group decided to opt for more open-ended questions, aiming not to restrict the respondents' answers, even though it was acknowledged that the subsequent analysis could be challenging. Due to these initial setbacks, the survey's sending was delayed by several weeks.

People involved

AEC Lifelong Learning (LLL) Working Group members:

- Beatriz Laborda, AEC Events Coordinator, Brussels (Belgium)
- Małgorzata Sternal, Academy of Music in Kraków, Kraków (Poland)
- Esther Viñuela, Escuela Superior de Música Reina Sofía, Madrid (Spain)
- Kadri Steinbach, UT Viljandi Culture Academy, Viljandi (Estonia)
- Brendan Breslin, Royal Irish Academy of Music, Dublin (Ireland)
- Andy West, Leeds Conservatoire, Leeds (United Kingdom)
- Cecilia Cereda, Conservatorio di Musica Giacomo Puccini, La Spezia (Italy)



Survey questions and observations on the answers received:

General profile of the institution

- Name of your organisation¹
- Country of your organisation¹
- City of your organisation¹
- Institution type [local school, conservatory (public or private), freelance, online...]¹
- Website of your organisation¹
- Number of (full time and part time) students¹
- Number of (full time and part time) teaching staff¹
- Number of administration staff¹
- What type of learners does your organisation provide Lifelong Learning programmes for?

The programmes included in the answers of the survey are intended/design for individuals who are institutionally linked with the respondents, as well as those who are not directly connected. It is possible to distinguish the following categories:

1. Active (working/studying) within a framework of a music education institution:

- a) Students, graduates and academic staff (of music academies, conservatoires, universities, etc.).
- b) Music school teachers and administration (for primary, secondary, and higher education institutions).

2. Active professionally but not necessarily within an institution:

- a) Freelance artists and teachers.
- b) Performing arts professionals - in music (performers, composers, sound engineers, music curators, etc.) and in other arts (dancers, actors, etc.).

3. Active professionally in a field combining music and other fields:

- a) Music therapists, music and health professionals.

¹ (not applicable for the report. This data can be accessed on the Excel file included at the end of this document)



- b) Instrument maintenance (e.g. piano tuning).
- c) Music and church professionals.

4. Without professional connections with the music related fields:

- a) Adults (general public, advanced amateurs, etc.).
- b) Children and their guardians/parents.

In terms of entry requirements 19 programmes specify that participants should hold a diploma/degree (bachelor, master). We can also assume that programmes designed for teachers (55) might require an earlier diploma/degree.

LLL Opportunities

- Does your organisation have at least one Lifelong Learning programme? ¹
- Name of the Lifelong Learning programme offered by your institution¹
- What type of learner/s is this programme intended for?

Please check previous question: *“What type of learners does your organisation provide Lifelong Learning programmes for?”*

- On average, how many participants does this Lifelong Learning programme provide for?

Medium groups (10-25 participants): 53%

Very large groups (over 50 participants): 27%

Large groups (26-50 participants): 18%

Small groups (less than 10 participants): 2%

- Please describe briefly the Lifelong Learning programme, its objectives and content

Keywords from this answer can be categorised in 5 groups:

1. Pedagogy and Teaching Methods:

¹ (not applicable for the report. This data can be accessed on the Excel file included at the end of this document)



Piano pedagogy, Professional lectures, Individual tuition, Lifelong education, Professional and pedagogical skills, Early music instruments, Music theory, Curriculum development, Assessment methodologies, Pedagogical strategies, Peer learning program, Observations of classes, Coaching program, Improvisation in music, Musical encounters, Diversity and inclusion, Technology applied to music teaching.

2. Professional Development and Training:

Professional training courses, Continuous training, Leadership, Musical entrepreneurship, Administrative and technical staff.

3. Music and Arts Education:

Music and dance artistic education, Seminars, Projects, Social impact through music, MuseScore, Creative thinking, Critical thinking.

4. Online Learning and Resources:

Online courses, Technology applied to music teaching, Blended learning.

5. Specific Programs, Initiatives and Organisations:

Bachelor programs, ERASMUS+ (Key Activity 1 Learning Mobility for Individuals and Key Activity 2 Strategic Partnership for Exchange of Good Practices and Innovations), ISEACV.

- Please indicate which area of study the Learning Programme refers to. (Area of study = curriculum area under which course titles can be grouped)

Pedagogy: 45,45%

Performance: 27,27%

Research: 10,39%

Management: 7,14%

Other: 9,74%

- If other, which one(s)?

The answers showcase a vast diversity. Some examples that do not directly align with the aforementioned categories: Sound recording, Music for amateurs, Health and mental health, Inclusion, Business and finance.

- Please define the topics included in the learning programme (e.g. digital skills, power relations, entrepreneurship...)



Topics covered within the programmes presented in the survey cover many areas. We could distinguish four major categories and some additional categories complementing the picture:

1. Pedagogical skills and knowledge. This group covers several areas:

a) Skills related directly to music teaching, such as: practical ear training, methods for rehearsal and practice, reflective practice, rehearsal methodology, knowledge of different types of notation, methodology of piano playing.

b) Skills related to teaching in broad sense (not only music), such as: educational skills, pedagogy, psychology, teaching methodologies, didactic skills, teaching students with additional needs, teaching children, use of learning platform and blended learning, curriculum development, assessment methodologies, collective and individual training needs assessment.

c) Skills that can be used in any coaching contexts, such as: facilitation skills, communication skills, traditions and methods of supervision, interactive processes, building relationships and ethical situations in supervision, synchronous and asynchronous dialogue, leading a workshop, etc.

2. Artistic performance. Some programmes focus on developing performance and interpretation skills.

Examples include: conducting skills, improvisation, performance (solo and in ensemble, instrumental, vocal, dance), movement (based on music).

3. Entrepreneurship and management in the sphere of Arts

Examples include: fundraising, business management, project management, project development, self-management, communication and project work, music entrepreneurship, marketing, legal perspectives, pitching, leadership.

4. Digital skills

Examples include: Digital skills in online exchanges between teachers and students, Networked Music Performance technology, Digital Audio Workstation technology, technology applied to music teaching, digital skills (educational platforms, streaming of events, design of posters).

Other topics covered by the surveyed programmes can be grouped in four other groups:

1. Specialised skills and knowledge in the field of music and/or skills in areas which are included in specialised programmes:



Examples include: music theory, music literature, body techniques for musicians (pilates etc.), improvisation in music, opera conducting, intimacy coordination; basics of musical acoustics and electroacoustics, mixing and mastering in music production, scientific and artistic evaluation of sound, sound engineering, basics of clinical psychology, basics of psychiatry.

2. Research related skills:

Examples include: creative thinking, critical thinking, textual analysis, curatorial skills, writing, research methods.

3. Working with individuals and groups in various social contexts.

Examples include: lifelong education, diversity and inclusion, social impact through music, music in the community, music in meeting with people in care services, music making with various age groups, coaching and mentoring, selected aspects of psychology, therapeutic methods, musical encounters, etc.

4. Aspects of working within institutions:

Examples include: curriculum development, assessment methodologies, collective and individual training needs.

- What credentials are awarded to learners who complete the programme?

Certificate: 31,4%

Diploma: 25,58%

Other: 15,12%

Certification: 12,79%

Microcredentials: 11,63%

Badge: 1,16%

Degree: 1,16%

Apprenticeship: 1,16%

- If other, which one(s)?

N/A

- Please indicate the language used to provide the learning programme

English 43,66%

Norwegian 14,08%

French 17,6%



Polish 11,26%
Romanian 2,81%
Lithuanian 2,11%
Czech 1,4%
Serbian 1,4%
Spanish 1,4%
Estonian 1,4%
German 0,7%
Italian 0,7%
Swedish 0,7%
Portuguese 0,7%

- Within your LLL programme, what would you describe as the strongest/most impactful feature that may indicate good practice?

Answers can be grouped in the following categories:

1. Teacher or trainer qualities (focus on “who”)

Examples include: Good lecturers, national and international top professionals and specialists.

2 Course format/characteristics (focus on “how”)

Examples include: Exchange of knowledge, Flexibility, Practical activities, Meaningful setting, Individual mentoring, In-depth work, Safe learning environment, Access to workshops and instruments.

3. Course content (focus on “what”)

Examples include: Teaching methods, Innovative study programs, Modern trends, Competences, Professional issues, Feedback, Interesting exercises, Sustainability, Reflection on learning and teaching, Teaching placements, Formative assessments, Exchange between different genres, Internships, Performing opportunities, Industry links, Pedagogical dimension, Behavioral analysis, Stress relief practices.

4. Institutional updates and support



Examples include: Qualiopi certification, Employer's qualifications, Calls for tenders, Institutional quality, Project development, Fundraising support, Business proposal and plan, Job opportunities.

- What is the frequency and duration of the course?

Duration: From several years to several days, it depends on the course. The duration varies widely, ranging from a few days to several years. Some courses are structured around semesters, while others are organized around projects or phases. The duration can also depend on the type of course, such as summer courses, LLL courses for teachers, or music pedagogy courses.

Frequency: The frequency of courses varies widely, ranging from weekly or monthly to several times a year. Some courses are held once a year, while others are held several times throughout the academic year. Some courses are also organized on a request basis.

Intensity: The intensity of courses varies depending on the type of course. Some courses are full-time, while others are part-time. The intensity can range from a few hours a week to several hours a day. Some courses are also self-paced, with participants completing e-courses at their own pace.

Structure: The structure of courses varies widely, ranging from weekly evening classes to intensive weekends or summer schools. Some courses are organized around blocks, weekends, or individual lessons. Some courses are also structured around projects or phases.

Mode of delivery: The mode of delivery varies widely, ranging from in-person to online courses. Some courses are hybrid, combining in-person and online elements. Some courses are also organized as master classes or individual lessons.

- Is the programme synchronous or asynchronous?

Synchronous: 80,87%

Asynchronous: 4,35%

Other: 12,17%

Both: 2,61%

- Is the course offered online, in person or hybrid?

In person: 65,09%

Hybrid (including mixed programmes and variations (e.g. during the Covid they were offered online): 23,58%

Online: 11,32%

- What informal Lifelong Learning opportunities do you offer? (Any form of learning regardless of being enrolled or not, for example an isolated event



open to the general public). *"Informal education: the truly lifelong process whereby every individual acquires attitudes, values, skills and knowledge from daily experience and the educative influences and resources in his or her environment."* (Definition by the [European Youth Foundation](#))

Examples include: Cooperation/contributions for the community, Think Tanks and research, Masterclasses, Seminars, Conferences, Concerts, Open door days, course taster days, Summer Academy/Festival/School, Work field orientation days, Internal informal professional supports/development.

Comments

- Do you know other Lifelong Learning opportunities offered by other institutions/stakeholders? (e.g public venues, cultural centers, governmental organisations, cultural and creative industry, joint offers...). If possible, please specify and/or share the information (website, relevant links...).
- Is there anything else you would like to add with regard to the importance of Lifelong Learning in your institution?

Observations from the Comments section:

1. The **importance of LLL is recognised, but not universally**. It is important for individuals (strengthening professional position) and for institutions (to increase their relevance for society).

Examples:

"LLL is becoming increasingly important with the rapid transformation of the artistic profession and changes in the nature and type of work being undertaken"

"I do believe, Lifelong Learning will be of growing importance and will continuously open new perspectives in the upcoming years."

"LLL is an important part of our institution's activities and missions."

"We have plans to develop a policy for LLL for professionals to increase the societal relevance of our institution. We would like to give shape to this policy in cooperation with our professional partners in our building Amare (symphony orchestra and dance company), as well as music education and music community organisations in the city of The Hague. We are therefore very interested in the outcomes of this survey."

But also:

"I would like my institution to start investing energy and planning in LLL"



“Obviously this issue is very important, but in the music performance area there is still a poor understanding of this importance, specially especially within the teaching and non-teaching staff.”

2. An observation that **teachers who are lifelong learners better understand the learning process of their students** – LLL is seen more as an attitude and not only opportunity to get new skills and knowledge. Example:

“Immensely important to support teachers in keeping developing their teaching, teaching skills, see themselves as continuous learners and thus understand learning processes of their students.”

3. **Peer-learning** has been indicated as an important aspect. Examples:

“The structure of GMPU allows for a very open learning culture. This means that the different groups of people (administration, students, artists, scientists, etc.) have to work together in many areas. The motto in this case is: learning from each other and with each other. However, as mentioned above, there are no specific programs for this.”

“Advanced, part-time students help maintain the standard of ensembles and inspire full-time students.”

4. There is a need to facilitate **further connections between AEC member institutions**. Example:

“Happy to connect with other EU lifelong learning institutes for exchange possibilities.”

General observations

- The **importance of LLL is increasing**.
- The focus on **pedagogical skills in LLL programmes** reflects the situation of the **employment market**.
- There is a **growing importance of digital skills** - both in the creation process and in the teaching process.
- There is a **growing importance of skills and knowledge required** for stronger presence of musicians in various **social contexts**.
- It is not possible to **categorise the formats of the programmes** offered since they vary greatly in several aspects (duration, frequency, structure, mode of delivery...). Each course is quite unique in terms of form and cannot be generalized nor is there a typical format.



- There is still **no universal consensus** on some definitions and not everyone understands the same as of certain concepts (Lifelong Learning, Informal Lifelong Learning,...).
- Based on the quantity of responses received and the analysed sample, there is a **notable disparity observed among institutions and countries**. Some institutions and/or countries exhibit a substantial amount of offered programmes, while there are other institutions and/or countries that provide only a minimal number of LLL programmes.
- Most of the programmes are focused on **pedagogy** and **artistic performance**.

Annexes

[Questions survey](#)

[Answers survey \(Google forms + Excel file\)](#)