SURVEY REPORT

Lifelong Learning opportunities in Higher Music Education Institutions

Presented by the
Lifelong Learning
Working Group

**AEC - EMPOWERING ARTISTS
AS MAKERS IN SOCIETY**

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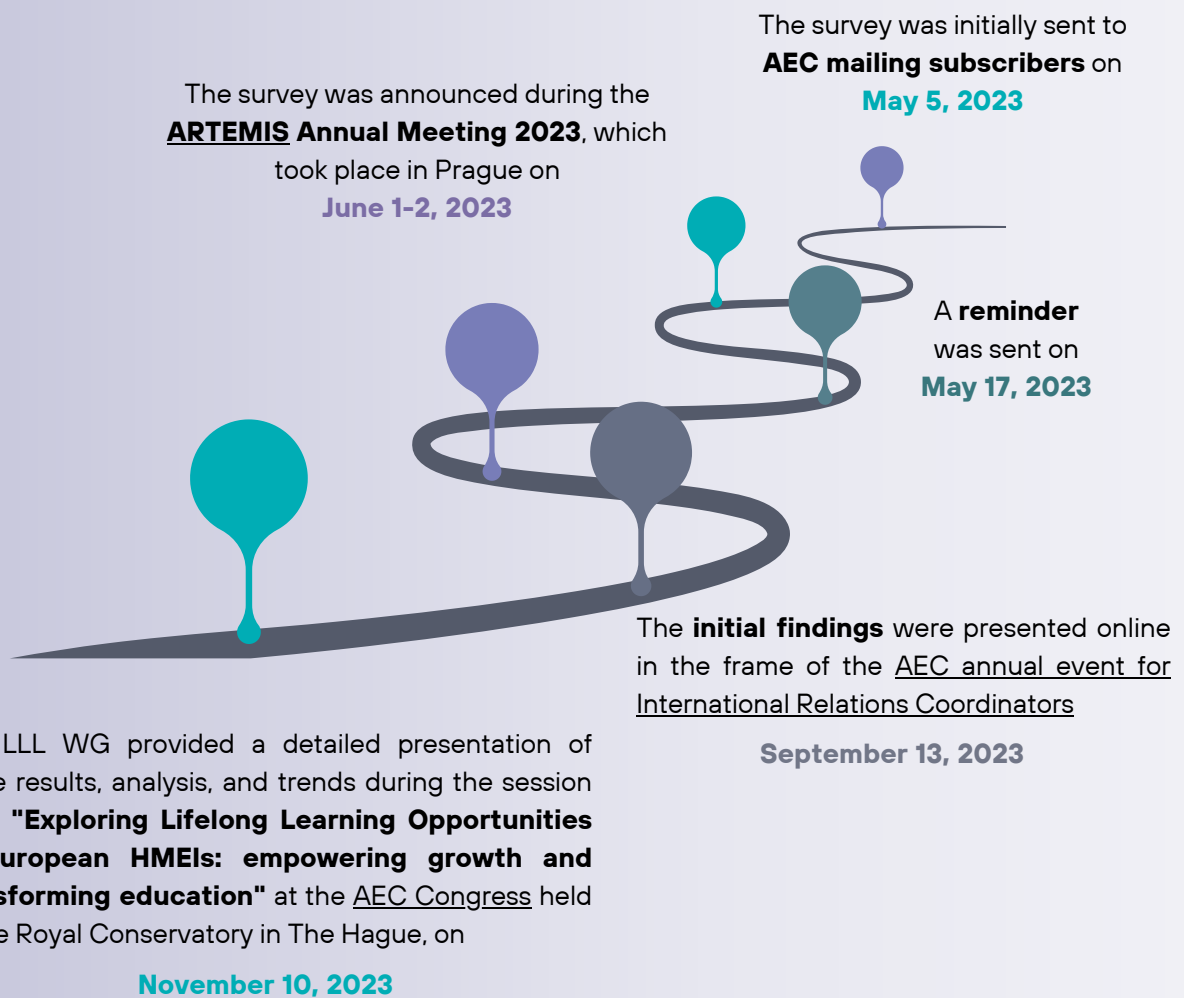**WG COORDINATOR: BEATRIZ LABORDA**

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Introduction

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

The survey was announced during the **ARTEMIS Annual Meeting 2023**, which took place in Prague on **June 1-2, 2023**

The survey was initially sent to **AEC mailing subscribers** on **May 5, 2023**

A **reminder** was sent on **May 17, 2023**

The **initial findings** were presented online in the frame of the AEC annual event for International Relations Coordinators

September 13, 2023

The LLL WG provided a detailed presentation of these results, analysis, and trends 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, on

November 10, 2023

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.

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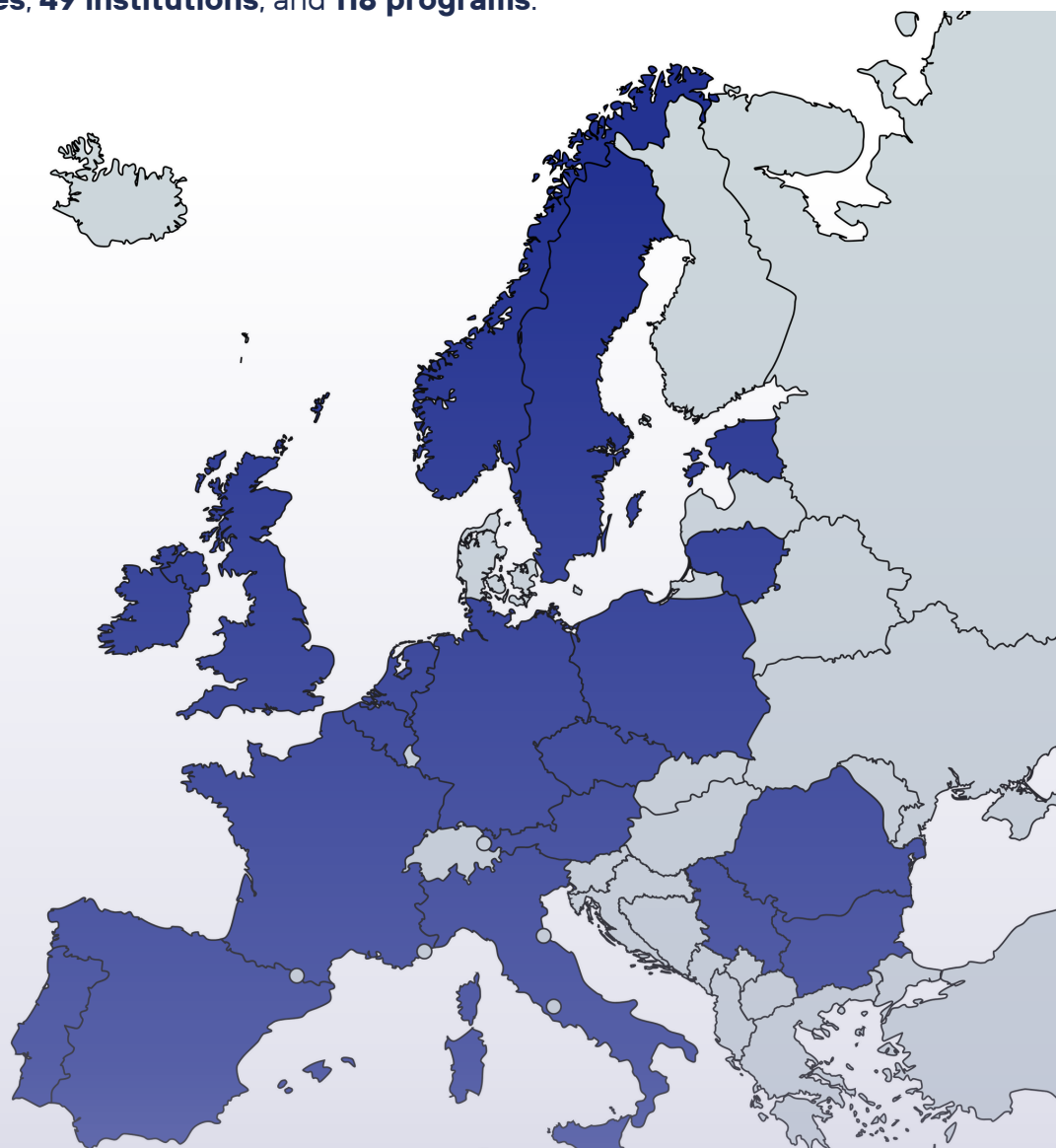
The LLL WG received a total of 51 responses through Google Forms and 7 Excel files, representing **20 countries**, **49 institutions**, and **118 programs**.

✓ 20 countries

✓ 49 institutions

✓ 118 programs

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.

Survey Questions

General Profile of the institution

1. Name of your organisation

2. Country of your organisation

3. City of your organisation

4. Institution type [local school, conservatory (public or private), freelance, online...]

5. Website of your organisation

6. Number of (full time / part time) students

7. Number of (full time / part time) teaching staff

8. Number of administration staff

9. What type of learners does your organisation provide Lifelong Learning programmes for?

LLL Oportunities

1. Does your organisation have at least one Lifelong Learning programme?

2. Name of the Lifelong Learning programme offered by your institution

3. What type of learner/s is this programme intended for?

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

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

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

7 If other, which one(s)?

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

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

10 If other, which one(s)?

11 Please indicate the language used to provide the learning programme

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

13 What is the frequency and duration of the course?

14 Is the programme synchronous or asynchronous?

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

16 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).

Comments

1 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...).

2 Is there anything else you would like to add with regard to the importance of Lifelong Learning in your institution?

Observations on the answers

This report includes only a selection of the questions from the survey, as some questions were not relevant to the overall analysis.
If you are interested in the raw data, please contact the LLL WG Coordinator,
Beatriz Laborda at beatrizlaborda@aec-music.eu

?

> **What type of learners does your organisation provide Lifelong Learning programmes for?**

The programmes included in the answers of the survey are intended/designed 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:

Active (working/studying) withing 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.

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.).

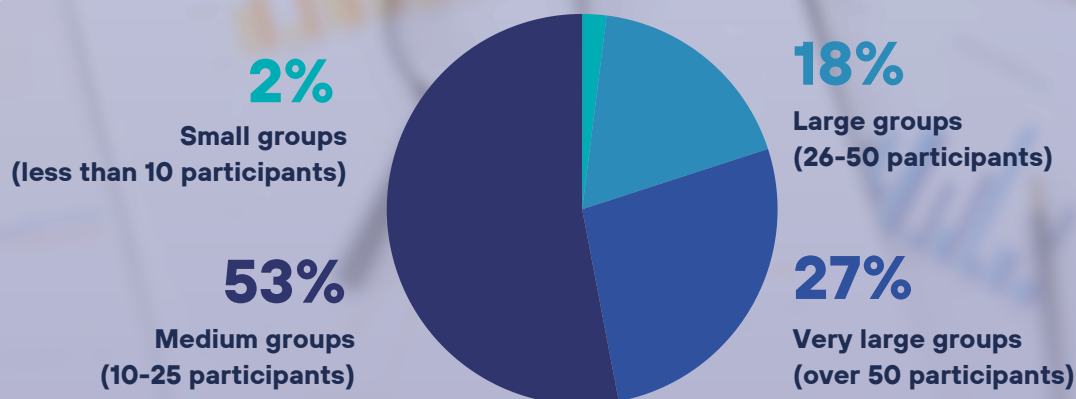**Active professionally in a field combining music and other fields:**

    a) Music therapists, music and health professionals.
    b) Instrument maintenance (e.g. piano tuning).
    c) Music and church professionals.

Without professional connections with the music related fields:

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

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

2%
Small groups
(less than 10 participants)

18%
Large groups
(26-50 participants)

53%
Medium groups
(10-25 participants)

27%
Very large groups
(over 50 participants)

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

Keywords from this answer can be categorised in 5 groups:

Online Learning and Resources
Online courses, Technology applied to music teaching, Blended learning.

Pedagogy and Teaching Methods
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.

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

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.

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

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

Pedagogy 45.5 %

Other 9,7%

Performance 27.3%

Research 10.4%

Management 7.1%
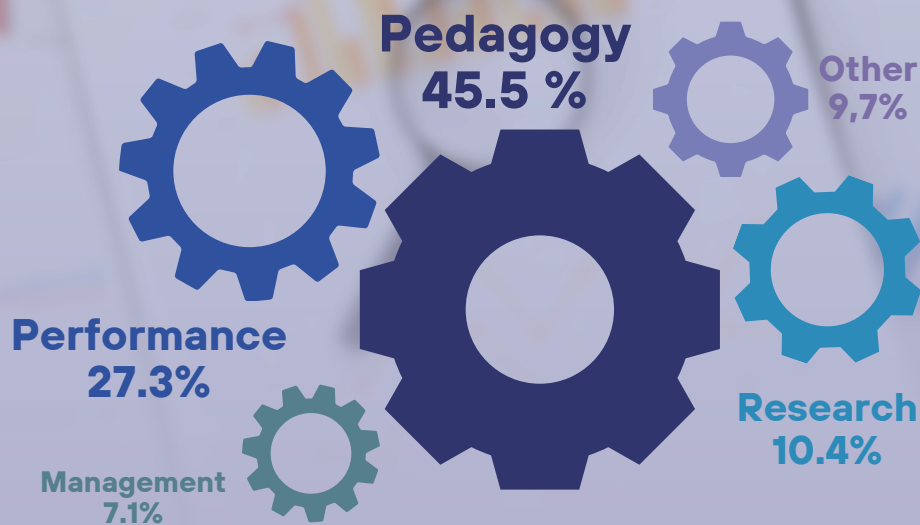
If others, which ones?

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

- **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.
- **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.
- **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 programms 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:

Specialised skills and knowledge in the field of music and/or skills in areas which are included in specialised programmes
Music theory, music literature, body techniques for musicians (pilates etc.), improvisation in music, opera conducting, basics of musical acoustics and electroacoustics, mixing and mastering in music production, sound engineering, basics of clinical psychology...

Aspects of working within institutions
fundraising, business management, project management, self-management, communication and project work, music entrepreneurship, marketing, legal perspectives, pitching, leadership.

Research Related Skills
creative thinking, critical thinking, textual analysis, curatorial skills, writing, research methods.
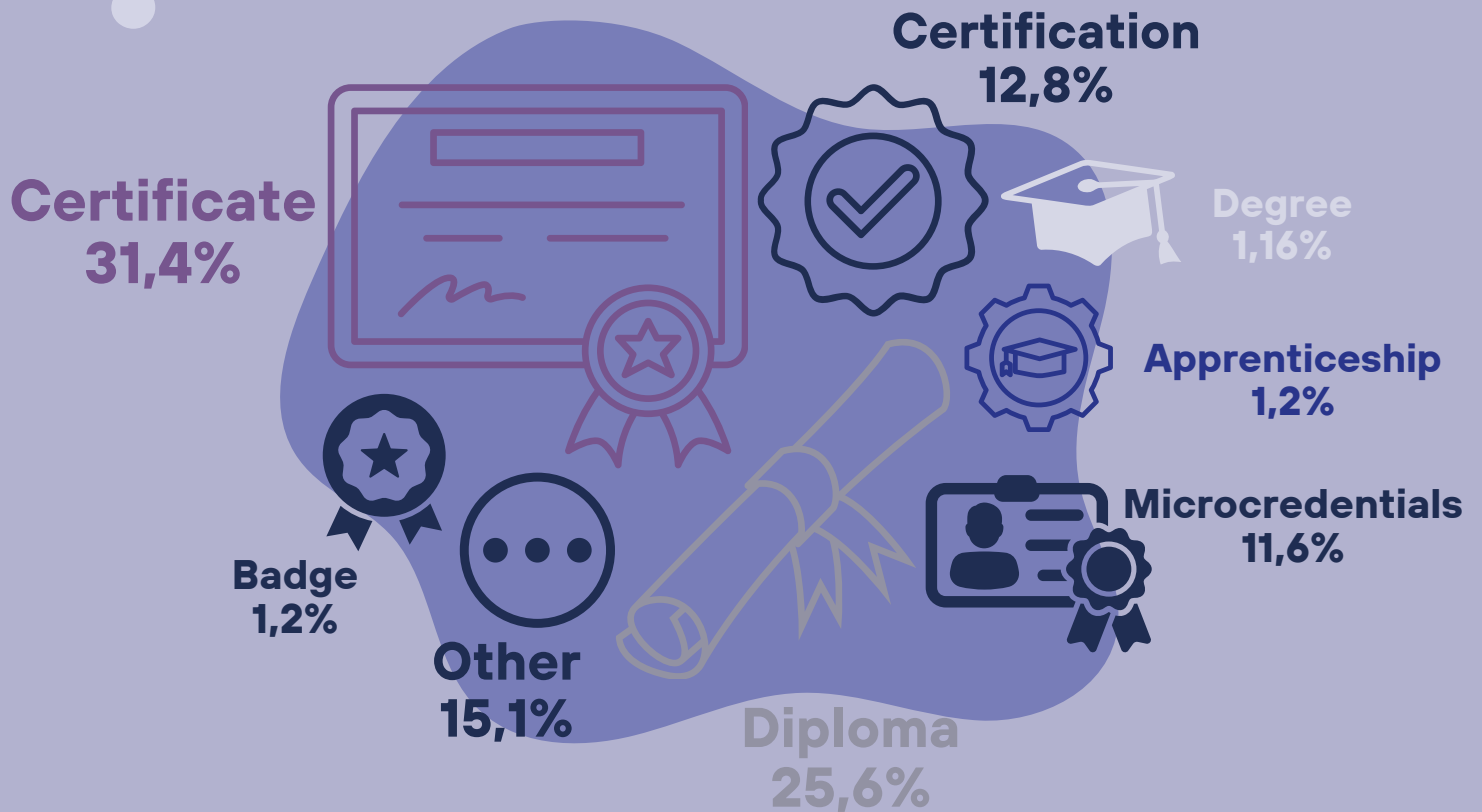
Working with individuals and groups in various social contexts
lifelong education, diversity and inclusion, social impact through music, music in the community, music in meeting with people in care services, music making with various age groups, selected aspects of psychology, therapeutic methods...
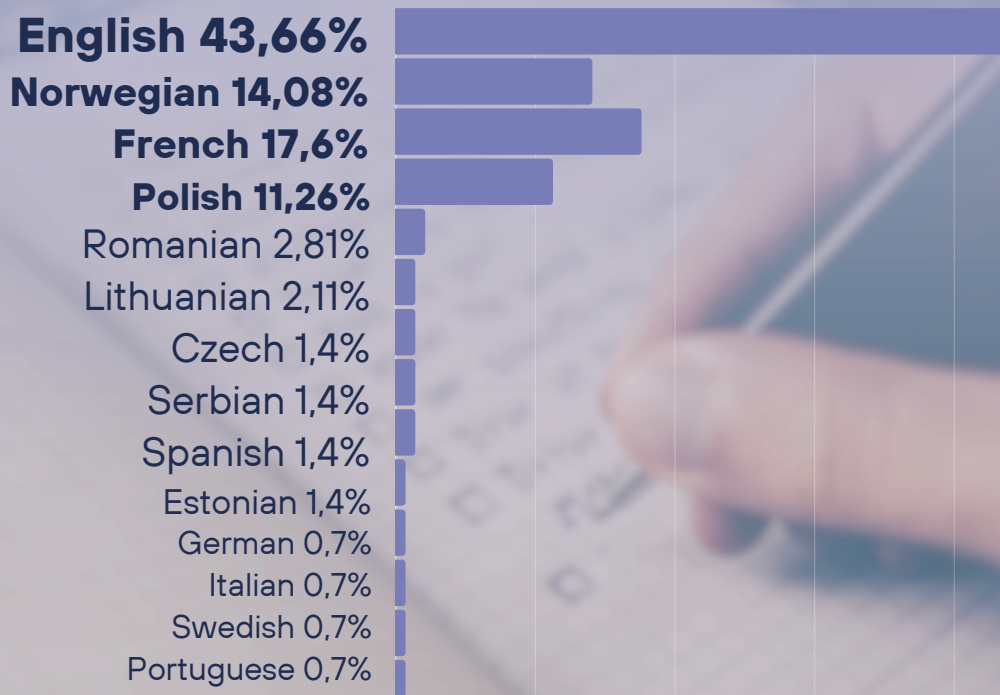
Digital skills
curriculum development, assessment methodologies, collective and individual training needs .

What credentials are awarded to learners who complete the programme?

Certificate 31,4%

Certification 12,8%

Degree 1,16%

Apprenticeship 1,2%

Microcredentials 11,6%

Badge 1,2%

Other 15,1%

Diploma 25,6%

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:

Course content
(focus on "what")
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.

Teacher
or trainer qualities
(focus on "who")
Good lecturers, national and international top professionals and specialists.

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

Course
format/characteristics
(focus on "how")
Exchange of knowledge, Flexibility, Practical activities, Meaningful setting, Individual mentoring, In-depth work, Safe learning environment, Access to workshops and instruments.

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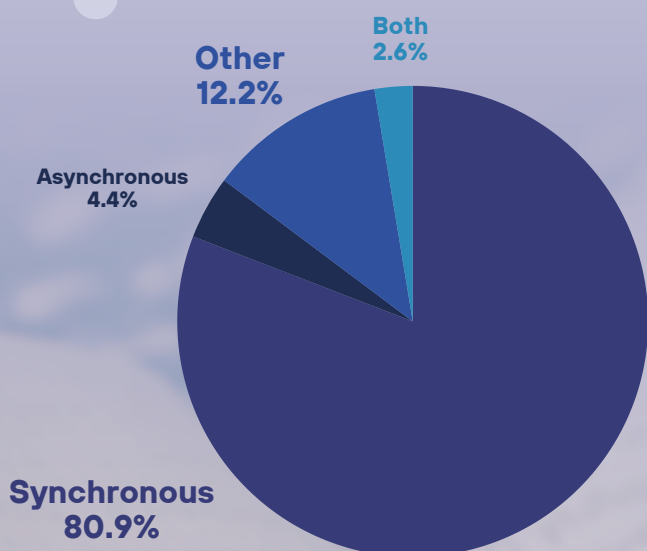
The **frequency** of courses varies widely, ranging from weekly or monthly to several times a year. Some courses are held once a year, while others are held several times throughout the academic year. Some courses are also organized on a request basis.

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.

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.

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 program synchronous or asynchornous?

Both
2.6%

Other
12.2%

Asynchronous
4.4%

Synchronous
80.9%

Is the course offered online, in person or hybrid?

In person
65.1 %

Online
11.3 %

Hybrid
23.6 %
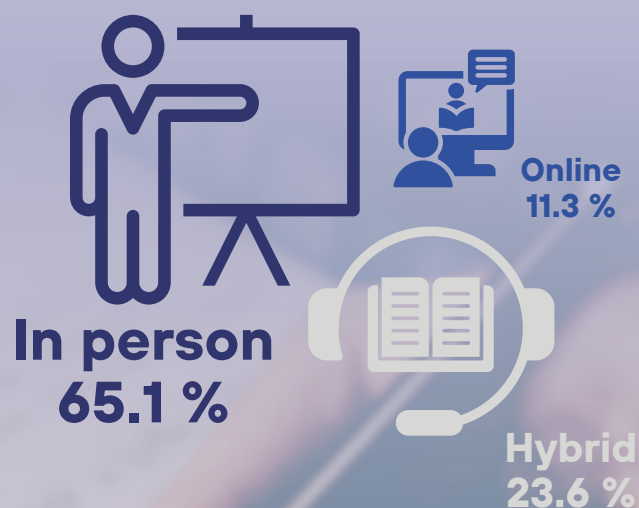
What informal Lifelong Learning opportunities do you offer?

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.

1. 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.

> 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 buidling, as well as music education and music community organisations in the city. We are therefore very interested in the outcomes of this survey.

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

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

> 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.

> 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.

> The structure of my institution 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**.

> 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.**

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.

Disclaimer

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