

# HANDBOOK FOR WORK PLACEMENTS IN HIGHER MUSIC EDUCATION IN EUROPE

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ERASMUS NETWORK FOR MUSIC

**polifonia**



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## FOREWORD

This publication is meant to be a brief practical guide for higher music education institutions willing to engage not only in student mobility for studies, but also in student mobility for work placements. The new focus of the mobility programmes on placements is the tangible response to the rapid changes in the job market, which occur also in the music sector. Future musicians will have to face increasing competition at international level to have a place in a new-shaped job market, where flexibility but also specific skills such as linguistic skills will eventually be the key of success. Student mobility for placements could be a tool to tune student competences to the new reality of the sector. Modern higher music education institutions need to acknowledge this strong link between education and profession and tune their offer to the evolution of the music job market.

This work is meant to be a contribution to the work of the External Stakeholders Group in the framework of the ERASMUS Network for Music 'Polifonia'<sup>1</sup>, which consists of the following European and international networks representing organisations in the music profession:

- The European Music School Union (EMU);
- The European String Teachers Association (ESTA);
- The Performing Arts Employers League Europe (PEARLE\*);
- The International Federation of Musicians' Unions (FIM);
- Chamber Music Europe;
- The European Music Council (EMC).

One of the aims of the External Stakeholders Group has been to explore ways how to improve the links between music training and the music profession. Internships are a natural and effective way to increase connections between conservatoires and professional organisation. Nevertheless, the new opportunities offered by the ERASMUS Programme to receive support for transnational internship have not been used much so far and often unknown, especially to organisations in the music profession. It is this situation this guide would like to improve.

This guide complements the successful handbook *Ten Steps on how to implement your Erasmus Exchange in Music*<sup>2</sup>, which has been published by the 'Polifonia' Network in 2007 and which has already been used by many European higher music education institutions as a important guide for the implementation of their international activities.

The information collected here is based on the experiences of the Conservatorio di Musica "S. Giacomantonio" of Cosenza in Italy, which is the coordinator of the Consortium ARTS, a good

<sup>1</sup> More information about the ERASMUS Network for Music 'Polifonia' and its External Stakeholders Group can be found at <http://www.polifonia-tn.org/Content.aspx?id=1920>.

<sup>2</sup> This handbook can be downloaded in English, German, French, Spanish and Italian at [www.doremifasocrates.org/usefulinformation](http://www.doremifasocrates.org/usefulinformation).

practice example in ERASMUS mobility for placements in the higher music education sector. In the following chapters, practical steps, as well as strategic guidelines to undertake ERASMUS placement actions in the field of music education will be described. A special section will address the role of consortia of institutions and enterprises in successful placement strategies. In the final chapter, information about placement opportunities in another strand of the Lifelong Learning Programme, LEONARDO DA VINCI, is also presented.

## CHAPTER I

### ERASMUS PLACEMENTS: A SHORT INTRODUCTION AND GENERAL DEFINITIONS

#### 1. ERASMUS STUDENT MOBILITY FOR PLACEMENTS

Student mobility for placements enables students in higher education institutions to spend a placement (traineeship/internship) period between 3 months and 12 months in an enterprise or organisation in another participating country. The general objectives of student placements are:

- To help students to adapt to the requirements of the EU-wide labour market;
- To enable students to develop specific professional skills including language skills and to improve the understanding of the economic and social culture of another country in while acquiring work experience;
- To promote cooperation between higher education institutions and enterprises;
- To contribute to the development of a pool of well-qualified, open-minded and internationally experienced young people as future professionals.

#### 2. THE EXTENDED ERASMUS UNIVERSITY CHARTER

Only students belonging to higher education institutions holding an Extended ERASMUS University Charter (EUC) can benefit from this mobility action. The EUC is a prerequisite for HEI interested in organizing student mobility and teaching and other staff mobility, willing to carry out Erasmus intensive language courses and intensive programmes, and to apply for multilateral projects, networks, accompanying measures and to organise preparatory visits. There are three kind of EUC an institution can apply for, allowing different level of mobility:

1. The Standard ERASMUS University Charter is for institutions which wish to apply for Erasmus funding for transnational student mobility for studies, for transnational mobility activities for teachers and other staff and/or to apply for EILCs, Erasmus IPs, multilateral projects, networks, accompanying measures or preparatory visits.
2. The Extended ERASMUS University Charter (Student Placements only) is for institutions which wish to apply only for ERASMUS funding for transnational student placements in an enterprise during their studies.
3. The Extended ERASMUS University Charter (Standard Charter and Student Placements) is for institutions which wish to apply for activities covered by both the Standard and the Extended University Charter (Student Placements only).

Information on how to apply for the ERASMUS University Charter can be found in the handbook *Ten Steps on how to implement your Erasmus Exchange in Music*<sup>3</sup> or on the websites of the European Commission.

<sup>3</sup> This handbook can be downloaded in English, German, French, Spanish and Italian at [www.doremifasocrates.org/usefulinformation](http://www.doremifasocrates.org/usefulinformation).

The home institution of the students or a consortium of home institutions<sup>4</sup> applies for ERASMUS mobility grants to its National Agency while the students apply to their home institution. As mentioned above, the sending institutions must be holders of an Extended ERASMUS University Charter, but the receiving enterprise or organisation does not need such a Charter. At least the sending or the receiving country must be an EU Member State. In case the placement is organised by a consortium, the placement consortium must hold an ERASMUS consortium placement certificate<sup>5</sup>.

The student must either be a national of a country participating in the Lifelong Learning Programme or a national of other countries enrolled in regular courses in institutions of higher education in a participating country, under the conditions fixed by each of the participating countries, taking into account the nature of the programme. A placement can be done from the first year of higher education studies. ERASMUS students are selected by their home higher education institution in a fair and transparent way. The interested student has to address the international office and/or ERASMUS office of his or her higher education institution. The office will inform her or him of the modalities to get an ERASMUS student placement and to receive an ERASMUS grant for it.

### 3. HOW LONG AND WHERE CAN THE PLACEMENTS TAKE PLACE?

The minimum time period for a placement is 3 months; for shorter periods the National Agencies do not provide financial support. The placement length can be extended until 6 months. After this extension there can be an additional extension of 2 extra months, subject to the approval of the relevant national agency. After having done a placement for 8 months, the student can extend his placement for another 4 months, thus reaching 12 months of placement mobility in total. However, the National Agency does not provide financial support for these 4 additional months, but the sending institution can provide extra funding to support the student. Even though financial support is not provided for the last 4 months of placement, the full placement period has to be recognized and the necessary ECTS awarded.

Host organisations for student placements may be enterprises, training centres, research centres or other organisations including higher education institutions in the participating countries. Some institutions and bodies are excluded, such as the European Union institutions (e.g. the European Parliament, the Council of the European Union, the European Commission, the Court of Justice, the Court of Auditors and other EU bodies including specialised agencies and organisations managing EU programmes. Furthermore, representations or public institutions of the home country of the student (e.g. embassies, consulates, cultural institutes, schools etc.) are also excluded due to the requirement of trans-nationality (i.e., the added value of a transnational placement as compared to a national placement).

<sup>4</sup> Please see Chapter III

<sup>5</sup> Please see Chapter III

#### 4. WHAT DOCUMENTATION IS NECESSARY TO ORGANISE THE PLACEMENT?

Prior to their departure, students are provided with:

- a “Placement Agreement” (or grant agreement) covering the mobility period and signed between the student and his or her home higher education institution<sup>6</sup>;
- a “Training Agreement” regarding his or her specific programme for the placement period; this agreement must be endorsed by the home higher education institution and the host organisation<sup>7</sup>;
- a “Quality Commitment” setting out the rights and obligations of all the parties relating to the placement abroad<sup>8</sup>;
- the ERASMUS Student Charter setting out the student’s rights and obligations with respect to his/her period abroad. The ERASMUS Student Charter<sup>9</sup> outlines the basic entitlements of the ERASMUS students, such as free tuition and full recognition of studies or placements abroad. The Charter also specifies the main obligations of the ERASMUS students, providing them with a concise idea of their duties with regard to both their home and host higher education institutions.

At the end of the period abroad, full recognition must be given by the home higher education institution for the period spent abroad as agreed in the Training Agreement, preferably by using ECTS credits. In the particular case of a period of placement that is not part of the curriculum of the student, the sending institution shall provide recognition at least by recording this period in the Diploma Supplement or, if not possible, in the student’s transcript of records.

The flow chart (please see Appendix) describes in detail the steps to undertake to fill in the necessary documentation above mentioned.

#### 5. FINANCIAL AND LINGUISTIC SUPPORT

Students may be awarded an ERASMUS grant to help covering travel and subsistence costs (including insurance and visa costs) incurred in connection with their placement period abroad. In addition, students may get a financial contribution or a contribution in kind by the host enterprise/organisation. Students may only receive two ERASMUS grants: one for a study period and one for a placement period. The payment of any national grant or loan to outgoing students should be maintained during the ERASMUS placement period abroad. Students enrolled in an Erasmus Mundus Course, who do not get an Erasmus Mundus grant, may also get an ERASMUS grant under specific conditions.

<sup>6</sup> The standard for of the Placement Agreement can be found at [www.doremifasocrates.org](http://www.doremifasocrates.org).

<sup>7</sup> The standard for of the Training Agreement can be found at [www.doremifasocrates.org](http://www.doremifasocrates.org).

<sup>8</sup> The standard for of the Quality Commitment can be found at [www.doremifasocrates.org](http://www.doremifasocrates.org).

<sup>9</sup> For more information about the ERASMUS Student Charter, please visit [http://ec.europa.eu/education/erasmus/doc1057\\_en.htm](http://ec.europa.eu/education/erasmus/doc1057_en.htm).

An ERASMUS student may follow, if offered, an ERASMUS Intensive Language Course in the host country before the placement period, for which a grant may also be awarded. The ERASMUS Intensive Language Courses (EILC) are specialised courses in the less widely used and less taught languages organised in the countries where these languages are used as teaching languages at higher education institutions. English, German, French and Spanish (Castilian) languages are not eligible for EILC. The EILC give ERASMUS students visiting these countries for studies and placements the opportunity to study the language concerned for two to six weeks (with a minimum of 60 teaching hours in total, and at least 15 teaching hours a week) with the aim of being prepared for the ERASMUS mobility period abroad. Organising institutions and course descriptions can be found in the website of the National Agencies of the countries where ERASMUS Intensive Language Courses take place.

Students with special needs may apply for a specific ERASMUS grant after they have been selected for a mobility period. To ensure that students or staff with special needs can take full advantage of the European mobility arrangements, the ERASMUS programme pays particular attention to guidance, reception, physical accessibility, pedagogical and technical support services, and, especially, financing of the extra costs. Useful information can be found on the website <http://www.studyabroadwithoutlimits.eu>, which currently covers five countries.

## CHAPTER II

### WHY ARE PLACEMENTS IMPORTANT IN MUSIC TRAINING?

As already stated, placements enable students at Higher Education Institutions (HEI) to spend a placement (traineeship/internship) period between 3 and 12 months in an enterprise or organisation in another participating country.

There are various obvious reasons why conservatoires, music academies or music universities would like offer internships abroad to their students. Firstly, and this will be the case for any national or international internship, it will be increasingly important to provide students with varied professional experiences during their studies in view of the changing requirements in the music profession. As permanent work with fixed contracts is becoming increasingly rare in music due to a decrease of financial support of governments to the cultural sectors in most European countries, future musicians are expected in a varied 'port-folio' career, combining various professional tasks, such as performing, teaching, workshop leading and management often on the basis of self-employment of short-term contracts. With these changes in the profession taking place, music students will need to be trained as reflective practitioners, able to navigate changes in their professional lives and to continue learning long after they have left the training institutions. Internships during and after higher education studies can play a powerful role in preparing students for their future professional roles. Secondly, it must also be taken into account that the music profession has always been (and will increasingly be) highly international. By providing the opportunity to students to do an internship in another country, this aspect of the profession will also be addressed.

#### 1. THE BENEFITS OF WORK PLACEMENTS

The benefits for **students** of participating in a work placement are to become familiar with the professional world leading to enhanced employability, improving foreign language competence, promoting inter-cultural understanding and knowledge of other European countries and contributing to the stimulation of other forms of HEI-enterprise cooperation.

Some of the benefit for **enterprises** are an influx of new ideas at low cost, the promotion of stronger links with higher education institutions and their staff; and providing an international dimension, especially to smaller locally based enterprises.

The benefits for **higher education institutions** are better motivated and more competent students, links with enterprises leading to other forms of collaboration, improving the awareness and competence of teaching and administrative staff, strengthening links with the local community, developing tangible links with the professional world and the preparation of students for the actual reality they will have to face once they enter the job market.

## 2. SEARCHING FOR PARTNERS

It seems that so far most of the experiences that have taken place relate to music fields other than music performance (music management, musicology, music librarians, etc), although some performance based experiences are also shared, as can be found in Chapter III.

Finding a suitable placement for the student abroad can be a major challenge. Networks or consortia have been set up (e.g. the ARTS Consortium described in Chapter III), which aim at finding placements for music students, both in relation to music performance and in other musical fields. Usually these networks include conservatoires, organisations in the music profession and local/regional authorities. In addition, former ERASMUS students can be helpful in identifying suitable destinations for placements, as well as IRCs in other countries. Experiences from various institutions are being reported of how former ERASMUS students go back to the same country for the second time, but then for a placement based on contacts they have made during their ERASMUS study abroad.

Ideally, the placement should be an integral part of the study programme in the home institution. In addition, it could also be considered to formulate the type of competences the student and the institution are wishing to acquire during the placement. This way the integration of the placement into the study programme could be facilitated and the assessment could be handled more easily.

Examples of partner enterprises are orchestras, ensembles, opera houses, foundations, music Libraries, record libraries, recording companies, recording studios, European music associations and musical instruments manufacturers. Moreover, Higher Education Institutions (HEI) are acting as Enterprises, such as conservatoires, music academies and music universities. When looking for suitable partner enterprises, it can be helpful to use the already existing international working relationships with partner institutions to secure placement opportunities, but also to take into account students' proposals presented on the basis of their personal knowledge or suggestions.

## 3. CONVINCING ENTERPRISES TO ACCEPT STUDENTS FOR PLACEMENTS

From the perspective of a professional organisation, the situation in which the organisation is expected to deal with young and inexperienced worker may sometimes be challenging. Often professional organisations do not know that ERASMUS is also meant for work placements in addition to the exchanges of students in their studies. This can create certain impressions with managers having a wrong image of young students going abroad for fun, being totally unprepared to face the challenges of the job market. This mindset obviously comes from a general lack of information about the ERASMUS Programme in the professional world, which may represent one of the main obstacles that the institutions need to overcome in order to engage in placement activities.

Therefore, institutions sometimes need to convince professional organisations to accept students for a placement. There are several arguments which may support this process. The basic idea is that the enterprise has to be aware that a student is actually an added value for the organisation for several

reasons. Experience with incoming students shows that, even though it may sound obvious, students are very motivated and dedicated. Thanks to the placement scholarship they receive some financial support and therefore they do not feel exploited or have the impression they are working for free. Furthermore, the student will appreciate being given the unique opportunity to gain professional experience. The costs for the hosting institution are also very low and can almost be defined as a “no-cost investment”. Some enterprises such as orchestras but also conservatoires can hugely benefit from incoming students, for example when they are playing less popular instruments for which the organisations may find it difficult to find professionals.

For students doing placements in other conservatoires, there is no concern about assigning them to a class that may already be full. In fact, the placement programme does not require the hosting conservatoire to provide hours of instruction for the incoming students, even if sometimes it may be equally challenging arranging a good professional training programme. Finally, all the administrative work concerning the calculation of the ECTS assignment is avoided, as the student receives a given amount of ECTS for the placement itself that is awarded by the sending institution.

#### 4. SUGGESTIONS ABOUT PLACEMENT PROCEDURES

Although the work placements are similar to the study abroad periods in terms of procedures, they require a different approach and an extensive network of (personal) contacts at various levels. It is clear we are currently at a stage that is just the beginning of this component of ERASMUS in the field of music and that it will take time to get this component firmly established.

To ensure high quality student placements, the following procedures should be set up:

- A search for and selection of public and private bodies, taking into account students' specific trainings requirements;
- A Placement Contract - with the indication of two tutors: one at the home Conservatoire and one in the host enterprise, chosen on the basis of their competencies and knowledge in the field of the work-programme;
- The selection of students on the basis of their curriculum studiorum and motivations;
- Linguistic and cultural preparation;
- A Training Agreement ensuring academic recognition of training outcomes achieved, including a work programme, objectives on the basis of their curriculum studiorum, content and duration of the placement, insurance coverage, and permanent tutoring and supervision for the entire period with a monthly report to ensure constant evaluation to improve the quality of training;
- A Transcript of Work issued by the host organisation in order to certify the student's seriousness and commitment;
- An assessment questionnaire filled in by the student on the placement, which constitutes an important feedback for the Conservatoire work-placement recognition;
- The respect of the quality commitment.

The evaluation of the work experience should be based on the report prepared by the student on placement. The feedback of the host enterprise should be useful to point out critical points, strengths and weakness and corrective measures should be put into place. The student should also be given target dates for achieving tasks related to training outcomes, as well as reporting back to the Conservatoire on progress and, if possible, should be visited by the academic placement tutor. Furthermore, the student should have an individual debriefing session, and, ideally, a seminar should be held involving both returning students and prospective placement students.

## CHAPTER III

### ERASMUS CONSORTIA FOR PLACEMENTS

#### 1. INTRODUCTION: A FEW GENERAL DEFINITIONS

A consortium placement aims to widen and enrich the future employment possibilities of students across EU countries through the development of targeted educational traineeships.

In this way a consortium can be a powerful platform to build and shape professional skills, while promoting the knowledge of foreign cultures. In addition, trainees, upon return to their home country, will evaluate and give feedback on their experience, thus strengthening the feeling of belonging to a common geographical area and common educational, cultural and economic space. This will lead to the relaxation of the boundaries in the intercultural debate.

Firstly, the text will guide the reader through the few general definitions of the framework supporting the Consortia Programme. Then it will outline the aims, the strategy and the importance of the Erasmus Consortium Placement.

We shall start by carefully looking at five general concepts:

1. The **knowledge-based society and economy**, as described for the first time in the Lisbon Strategy of the EU, is focused on the production and management of knowledge within the framework of economic constraints. In a knowledge economy, knowledge is a product, not a tool: the real infrastructure is the mind space dimension of the people. The knowledge economy highlights the connections among learning processes, innovation and competitiveness, and is primarily based on intangible assets, know-how and specialized skills.
2. As previously stated, doing a **Placement** means spending a period of time in an enterprise or organization in another Member State, supported as appropriate by preparatory or refresher courses in the host language or working language. The goal is to help future professionals to adapt to the requirements of the Community-wide labour market, acquire a specific skill and improve the understanding of the economic and social culture of the country concerned in the context of acquiring work experience.
3. An **Enterprise** is any entity engaged in an economic activity in the public or private sector, irrespective of its size, legal status (form) or the economic sector in which it operates, including the social economy. This includes self-employed and family businesses engaged in craft or other activities, and partnerships or associations regularly engaged in an economic activity. The first step to qualify as a Small and Medium-Sized Enterprise (SMEs) is to be considered as an enterprise (Art. 1)<sup>10</sup>. According to the new definition, it has previously been said that an enterprise is 'any entity engaged in an economic activity, irrespective of its legal form'. This wording is not new. It reflects the terminology used by the European Court of Justice in its decisions. By being formally included in the recommendation, the scope of the new SME definition is now clearly

<sup>10</sup> The article numbers refer to the annex of the European Commission's Recommendation of 6 May 2003 (see Annex II, p. 32).

marked out. Thus, the self-employed, family firms, partnerships and associations regularly engaged in an economic activity may be considered as enterprises. It is the economic activity that is the determining factor, not the legal form. It is therefore possible to agree with Günter Verheugen, Member of the European Commission Responsible for Enterprise and Industry, who stated that Small and Medium-Sized Enterprises are the engine of the European economy. They are an essential source of jobs, create entrepreneurial spirit and innovation in the EU, and are thus crucial for fostering competitiveness and employment. They aim at promoting entrepreneurship, investment and growth. Most of the organisations in the music professions are in fact SMEs.

4. An **ERASMUS Consortium Placement** is a group of higher education institutions who are holders of an Extended EUC (ERASMUS University Charter) and possibly other organizations (enterprises, associations, chambers of commerce, foundations, etc.), working together to facilitate placements for higher education students. A consortium consists of at least one coordinating institution/organization and one partner higher education institution. Most consortia do not have a separate legal entity, but rely on the legal entities of their members. A consortium is headed by a Consortium Coordinator.

## 2. THE "RELATIONSHIP CAPITAL" OF THE CONSORTIUM

The real strength of a consortium is the "relationship capital" it is able to generate. The concept of "relationship capital" may be abstract and a bit vague, thus difficult to define. Nevertheless, an attempt will be made to give a rough definition of it, as it plays a paramount role in the process of developing a consortium.

A consortium of institutions is primarily based on the interpersonal relationships between people. The relationships that serve as the basis for the consortium need to be first of all established, but then nurtured and maintained in the long term. The solidity of these relationships are the "secret" of the success of the consortium. Building such a network of relationships requires an extensive use of soft skills (meaning human and interpersonal skills rather than technical ones) and networking opportunities, which enable to establish mutual trust, shared values and knowledge, thus providing the social infrastructure supporting the consortium. Human relationships, which ultimately turn into project partnerships, are the most valuable asset of a consortium. It can only be derived from one to one contact, because it is influenced by the quality of behaviors, traits and interactions over a period of time. In other words, the "Relationship Capital" is the ability of transmitting the value of your worth among your network of partners.

## 3. THE ERASMUS CONSORTIUM FOR PLACEMENTS CERTIFICATE

An ERASMUS Consortium Placement needs an ERASMUS Consortium Placement Certificate. The ERASMUS Consortium Placement Certificate recognises the financial and operational capacity of a Consortium to organise ERASMUS student placements and apply for funding. It entitles the Consortium to apply to the National Agency for ERASMUS student placements and organisation of mobility funds.

Higher education institutions, enterprises and students will benefit from these consortia, as the Certificate is awarded to a consortium that has agreed to make every effort to ensure high quality in organising ERASMUS student placements. The ERASMUS Consortium Placement Certificate does not however imply any funding by itself.

#### 4. THE APPLICATION PROCESS FOR A CONSORTIUM

The coordinating organisation must apply on behalf of the placement consortium. Each of the participating members of the consortium must be a legal entity of the same country as the applicant.

Applications must be filed with the relevant National Agency. The ERASMUS Consortium Placement Certificate is awarded by the National Agencies to experienced consortia for a renewable 3-year period with 2013 as maximum date of validity. For newly constituted consortia without any previous experience or achievements, the Certificate is awarded for the following academic year only. Within a consortium, each of the higher education institution sending students on placement remains responsible for the quality, the content and the recognition of the placement as agreed in the Training Agreement endorsed by the student, his/her home institution and the host enterprise including the Quality Commitment. Compliance with the ERASMUS Consortium Placement Certificate is monitored. Violation by the consortium of its commitments may lead to the withdrawal of the ERASMUS Consortium Placement Certificate by the National Agency.

#### 5. WHY SETTING UP A CONSORTIUM?

The main reason is to try to carry out one of the most important ERASMUS Operational Objectives of the Lifelong Learning Programme: *“increased quality and quantity of cooperation between HEI & enterprises”*. History also shows that the European musical and artistic tradition has been built on collaboration and the reciprocal exchange of know-how, traditions and creative and educational experiences. This process has resulted in a common musical and artistic identity that has spread across the entire Western world. Through an European Consortium for Placements (ECP), the trainee is offered a placement opportunity to acquire “best practice” as a way to develop the specific lexical and technical language required to progress in his/her own area of competence. As for the content, the primary objective is the development of a cultural, artistic and musical industry. It will encompass:

- production (cinema, music, theatre, and advertising) and entertainment (audiovisual, TV, radio and new media);
- the preservation and valorisation of cultural, architectonic, environmental assets and musical assets;
- the understanding of the role of innovation in the area of competence as well as of the impact of new technologies on best practice.

The activity will be directly supported by theatres, orchestras, foundations, museums, festivals, associations, libraries, museums and groups of professionals from the fields of acoustics, restoration, visual and plastic arts, photography and virtual reality. The Consortia networks have been, up to now, a great and effective experience of institutional cooperation.

With a Consortium, the trainee will be offered a placement opportunity to acquire “best practice” as well as to develop the specific lexical and technical language required to make progress in their own area of competence. Activities will be designed to maximize delivery of quality (best practice), increased student mobility, increased synergy between education and training as well as higher education-enterprises and increased innovation in higher education (contents, processes, services, pedagogic and didactic methodology).

#### 6. ARTS - A BEST PRACTICE OF A CONSORTIUM FOR PLACEMENTS IN MUSIC

ARTS stands for **Art’s Role in Training for Students**. ARTS has been set up in order to carry out one of the most important Erasmus Operational Objectives of the Lifelong Learning Programme: *increased quality and quantity of cooperation between HEI & enterprises*.

Among the eight Consortia approved by the Italian National Agency, ARTS is the only ERASMUS Consortium Placement headed by the Conservatorio di Musica in Cosenza. The ARTS network is a great and effective experience of institutional cooperation. This cooperation is expected to be increasingly decisive for the future of the institutions involved. In fact, the smooth collaboration among the coordinators of each institution involved in ARTS has allowed the consortium to use all the relevant grants from the Italian National Agency. The outstanding outcomes, and of course the development of a wider network, have led to a sharp and regular increase of all ARTS resources, especially financial resources.

The results of ARTS put the consortium in a virtuous cycle: also the Executive Board of the Italian Higher Education Ministry, acknowledging the impressive achievement of the consortium and its paramount role in the development of the territory, has agreed to co-fund the activity ARTS in the future.

The first edition of ARTS took place during the academic year 2008-09. The consortium started its activity with the Conservatorio di Musica “S. Giacomantonio” in Cosenza as the coordinator and Conservatorio di Musica “L. Refice” in Frosinone and the Conservatorio di Musica “N. Rota” in Monopoli as project partners, together with the Local Public Authority and the Enterprises Association of Cosenza. During its first edition, ARTS was able to attract funds for 39.500 euro from the national government, to assign 10 grants, thus organizing in total 50 months of mobility.

The second edition took place during the academic year 2009-2010. Two more institutions, the Istituto Superiore di Studi Musicali "O. Vecchi – A. Tonelli" in Modena and the Conservatorio di Musica "L. D'Annunzio" in Pescara, joined the consortium. ARTS II grew considerably compared to the first edition: the financial support was raised up to 87.385 euro, 23 grants were assigned for a total of 123 months of mobility.

ARTS is still in a growing phase. Nevertheless, ARTS is at the moment of writing the only thematic consortium in Europe representing a model for any kind of higher education institution at European level. The thematic character of the consortium is its main strength point. Institutions and enterprises belong to the same sector, making it possible to establish a dialogue based on the same kind of knowledge and mutual understanding. The partners of a thematic consortium share complementary goals and belong to the same world, being in this case the music sector. Potentially, this pattern makes the music sector a pioneer, a reference model within the knowledge economy, creating a new way to make enterprises and educational institution collaborate in order to generate value for the entire sector. A thematic consortium can be seen as a new and holistic approach to the development of a specific sector, which relies on the strong relationships between its partners to create new opportunities for the institutions involved. This is particularly the case for the students, who are the main beneficiaries of the outcomes of such a collaboration.

The Consortium ARTS is currently (a.y. 2010-11) composed by following institutions and enterprises:

- Conservatorio di Musica "S. Giacomantonio" in Cosenza (Coordinator)
- Conservatorio di Musica "L. Refice" in Frosinone
- Istituto Superiore di Studi Musicali "O. Vecchi – A. Tonelli" in Modena
- Conservatorio di Musica "N. Rota" in Monopoli
- Conservatorio di Musica "S. Pietro a Majella" in Napoli
- Conservatorio di Musica "L. D'Annunzio" in Pescara
- Conservatorio di Musica "A. Pedrollo" in Vicenza
- Cosenza Local Public Authority
- Cosenza Enterprises Association

Enterprises:

Wiener Staatsoper	Vienna
Deutsche Oper Am Rhein	Düsseldorf
Dresden Theater	Dresden
Summer Opera Bamberg	Bamberg
Finnish National Opera	Helsinki
National Opera	Bratislava
State Opera	Banska Bystrica
Volksoper	Vienna
Bulgarian National Radio Symphony Orchestra	Sofia
Tonkünstler Orchestra	Vienna
Orquesta Ciudad de Granada	Granada
Malta Philharmonic Orchestra	Malta
Ed Partika Ensemble	Berlin
Ensemble "La Gamba"	Freiburg
Eu-Art-Network (EAN) - Verein für europäische und internationale	Eisenstadt
Abbaye aux Dames - Academié Musicales	Saintes
Wiener Singverein (Musikverein)	Vienna
Schönberg Chor	Vienna
Referat Für Kirchenmusik Der Erzdiözese	Vienna
Chorvereinigung St. Augustin	Vienna
Nikolaikirche	Leipzig
Verein Zenith Productions	Vienna
Koninklijk Conservatorium – Erasmushogeschool	Brussels
Universitat Pompeu Fabra , Institut de l'Audiovisual	Barcelona
University of Tromsø – Norway	Tromsø
Jāzeps Vītols Latvian Academy of Music	Riga
Krakov Music Academy	Krakov
Conservatorio Superior de Música "Manuel Castillo"	Seville
Porgy & Bess	Vienna
ELAK Institut	Vienna
Minoritenkirche	Vienna
Dublin City Public Libraries	Dublin
Association Européenne de Conservatoires (AEC)	Utrecht

Below are some examples of placements organized by ARTS during the Academic Year 2008-2009:

Topic	Enterprise	City	Country
Conducting	Wiener Staatsoper	Vienna	Austria
Double Bass	Conservatorio Superior de Música "Manuel Castillo"	Seville	Spain
Violin	Conservatorio Superior de Música "Manuel Castillo"	Seville	Spain

Librarian	Dublin City Public Libraries	Dublin	Ireland
Jazz	Verein zenith productions	Vienna	Austria
Singing	Viener Singverein	Vienna	Austria
Singing	Lifeline maison de concerts	Paris	France
Singing	Referat Für Kirchenmusik Der Erzdiözese	Vienna	Austria
Management	Association Européenne des Conservatoires	Utrecht	The Netherlands

During the Academic Year 2009-2010, the following placements took place:

Topic	Enterprise	City	Country
New Technologies	Universitat Pompeu Fabra Institute of Audiovisual Studies	Barcelona	Spain
Choir Conducting	St Andreas Kirka	Malmö	Sweden
Band	Volksoper Wien Vienna	Vienna	Austria
Double Bass	Bulgarian Radio Symphony Orchestra	Sofia	Bulgaria
Oboe	Bulgarian Radio Symphony Orchestra	Sofia	Bulgaria
Organ	Evangelische Johannes-Kirchengemeinde	Düsseldorf	Germany
Organ	Friedenskirche-Sanssouci	Postdam	Germany
Flute	Latvian Academy of Music - Collegim Musicum	Riga	Latvia
Oboe	Royal Irish Academy of Music	Dublin	Ireland
Clarinet	Eu-Art-Network (EAN) Verein für europäische und internationale	Eisenstadt	Austria
Flute	Eu-Art-Network (EAN) Verein für europäische und internationale	Eisenstadt	Austria
French Horn	Eu-Art-Network (EAN) Verein für europäische und internationale	Eisenstadt	Austria

Placements carried out during the Academic Year 2010-2011:

Topic	Enterprise	City	Country
Violin	Dresden Theater	Dresden	Germany
Viola	Dresden Theater	Dresden	Germany
Double Bass	Dresden Theater	Dresden	Germany
Clarinet	State Opera	Banska Bystrica	Slovakia
Tuba	State Opera	Banska Bystrica	Slovakia
Trumpet	Summer Opera Bamberg	Bamberg	Germany
Violin	Summer Opera Bamberg	Bamberg	Germany
Viola	Summer Opera Bamberg	Bamberg	Germany
Double Bass	Koninklijk Conservatorium - Erasmushogeschool	Brussels	Belgium
Choir Conduction	Krakow Music Academy	Krakow	Poland
Singing	Chorvereinigung St. Augustin	Vienna	Austria
Electroacoustic Music Composition	Istanbul Teknik Universitesi – MIAM, Centre of Advanced Studies in Music	Istanbul	Turkey
Management	Motor.de	Berlin	Germany
Management	Association Européenne des Conservatoires	Utrecht	The Netherlands

## CHAPTER IV

### EXAMPLES OF WORK PLACEMENTS IN THE LEONARDO DA VINCI PROGRAMME

*Texts for this chapter have been provided by Lucia di Cecca (Conservatorio di Musica "L. Refice" in Frosinone) and Hilde de Dobbeleer (Lemmensinstituut Leuven)*

#### 1. WORK PLACEMENTS IN THE LEONARDO DA VINCI PROGRAMME

To give a complete overview of all opportunities for work placements offered by the Lifelong Learning Programme, information about the work placement opportunities provided by the LEONARDO DA VINCI programme are presented here. Whereas the work placements in ERASMUS are aimed to students during their studies, the PLM (People in the Labour Market) action of the Lifelong Learning Programme – LEONARDO DA VINCI programme enables people after graduation to have a work-related training abroad in order to improve their employment potential. It is meant exclusively for (recently) graduated youngsters available and ready for the labour market. Students, even part-time, cannot participate, since a Leonardo da Vinci placement is always 100% work-related. This makes it very different from a Lifelong Learning Programme – ERASMUS placement, which is a study-related training programme. The duration of a LEONARDO DA VINCI placement is from 1 up to 6 months, while an ERASMUS placement can last up to 12 months.

A transnational mobility for People in the Labour Market consists of a training placement for a period of training or work experience undertaken by an individual participant in an enterprise or a training institution in another participating country. Individual participants will receive their grants within a mobility project organized by a coordinating institution. They cannot directly apply for a grant to National Agencies. The application for a PLM Leonardo mobility project always is made up for a set number of outgoing participants and submitted to the National Agency by the sending school. Most national agencies have two calls a year (February and October). The sending institution (also co-ordinating institution) is the beneficiary of the project grant. Only as a second step in the process, individuals can apply for a training grant. Individual applications should be submitted to the beneficiary.

The most obvious partners of music conservatoires for LEONARDO placements are professional orchestras & ensembles, choirs and opera houses. However, as the Leonardo rules do allow schools/institutions to take the role of receiving and mentoring partner, it is a good idea to also consider partner schools as possible training centres. In music schools for higher education, trainees could participate in teaching tasks or as accompanists (pianists, organists, harpsichord players). A LEONARDO arrangement between two conservatoires could be a benefit for both.

Though the design of the Leonardo programme is European, the amount of the grants and the selection rules of the national agencies may differ from one country to another. Italy, for instance,

does not accept applications for 'teaching only'. The Italian agency requires at least a mixture of teaching and other tasks. Italy is considering pure teaching tasks a logic sequel of teacher training and therefore not a matter of LEONARDO DA VINCI but of the Comenius Programme. The Flemish agency rather does accept teaching tasks if the applicant can demonstrate that teaching is a logical employment for freshly graduated musicians.

2. A BEST PRACTICE EXAMPLE OF A LEONARDO MOBILITY ACTION PEOPLE IN THE LABOUR MARKET IN MUSIC: "WORKING WITH MUSIC"

"Working with Music" (WWM) has been selected and financed by the European Commission in the framework of the Lifelong Learning Programme – LEONARDO DA VINCI sectoral programme – Mobility action PLM (People in the Labour Market). WWM is an initiative created by the Conservatorio di Musica "L. Refice" in Frosinone, the Conservatorio di Musica "A. Casella" in L'Aquila and the Conservatorio di Musica "G. Tartini" in Trieste to offer their graduates the opportunity to gain professional experience in Europe. The Conservatorio di Musica "L. Refice" in Frosinone is the promoter of the project.

Students who work hard at our Conservatories are aware of the difficulties they will encounter after they have obtained their final degrees if they really wish to earn a living using their musical skills. For this reason, the three Conservatories have decided to join forces to help our graduates overcome these difficulties by providing them with opportunities for professional experience, by bringing them in touch with national and international labour markets, and by introducing them into the world of professional music – a world that actually meets their expectations, thus allowing them to begin to realize their dream of "working with music".

The institutions involved in this action started by asking themselves what is needed to live as a musician today. Certainly one needs to be an excellent player, or singer, or director, or composer, but it is not enough; one also must be flexible, imaginative, creative; one must have good managerial and interpersonal skills and be able to build a curriculum vitae filled with professional experiences of a high standard. We believe that placements abroad are one of the best ways to fulfil all these requirements.

The first action taken by the participating institutions involved the placement of students within the context of the ERASMUS programme. But now, for the first time in Italy in the field of music education, the institutions are also offering internships to graduates with the objective to test their skills in a professional context, create a network of personal and professional contacts, try out actual work relationships, face different audiences, enhance their adaptation and problem solving skills, grow in self-confidence, enrich their curricula, improve their language skills and attain a high level of employability.

The relationship with various professional musical organizations may also bring about the added benefit of helping us to improve academic programmes and courses in making them more in line with real market demands. It can stimulate the creation of an integrated network of conservatories and musical enterprises in Italy and in Europe. Moreover, it can help young people with economic difficulties to benefit from training which otherwise might be beyond their reach.

The Conservatori di Musica in Frosinone, L'Aquila and Trieste are the sending partners in the project. Local universities contribute to the preparation of participants through their linguistic centres. The novelty of the project has elicited the interest of the European Association of Conservatoires (AEC), which presented "Working with Music" as an example of good practice at its Annual Meeting for International Relations Coordinators in Istanbul in September 2010. Two important Italian musical journals, Suonare News and Music@, have announced the project and will track its course. The Industrial Association of Frosinone has contributed to the construction of the project's website ([www.workingwithmusic.net](http://www.workingwithmusic.net)). To make communication even more lively, a dedicated Facebook page has been created to provide information and to exchange experiences. There is also a YouTube channel for the videos received from participants staying abroad.

The partnership includes several different types of host organizations: orchestras, theatres, festivals, conservatories, academies, universities, social organizations (for music therapists), research centres and recording studios (for electronic music experts).

Candidates are required to write a letter describing themselves and their aims, a curriculum vitae, and a video displaying their musical/performing skills, in accordance with the specific requirements of each host organisation. They must pass a first selection at the sending institution; subsequently, the letter, CV and video are sent to the host organization for the final acceptance. Training periods have different lengths, depending upon the type of placement (8, 15 or 20 weeks - unlike Erasmus, Leonardo da Vinci placements can be from 2 to 26 weeks long). At completion, every participant receives a Europass Mobility certificate.

Following the return of the first group of graduates, a convention will take place organised by the Industrial Association of Frosinone: all partners will be invited to discuss the outcomes of the project with the aim of improving it in the future. The goal of the project is to extend "Working With Music" for the upcoming years and to gradually involve an ever-growing number of partners, both in Italy and abroad.

### 3. EXPERIENCES WITH THE LEONARDO DA VINCI PLM ACTION FROM THE PERSPECTIVE OF ONE OF THE PARTNER INSTITUTIONS

Further information about experiences with the LEONARDO PLM action is provided here from the perspective of one of the partner institutions, the Lemmensinstituut Leuven (Flanders/Belgium), Department of Music, Performing Arts and Education of the "Hogeschool voor Wetenschap en Kunst".

The co-ordinators of the sending and the receiving schools have been thinking about setting up this project for years: they discussed it year after year during meetings in the frame of AEC activities. Eventually in February 2010, a consortium of Italian higher education music schools, driven by the Conservatorio di Musica "L. Refice" in Frosinone, applied for a LEONARDO DA VINCI PLM training project at their National Agency. The Lemmensinstituut was asked as a partner (among others). An official letter of intent was signed in January. A couple of months later, the demand for the project was approved.

To enhance its internationalization and to broaden its teaching staff with complementary young & enthusiastic international members, the Lemmensinstituut in Leuven offers training possibilities for graduated pianists, organists and singers. Young musicians will be trained in teaching skills or/and will be given a task as accompanist. The institute's important traditions of lunch concerts and voice training lessons for all students requires an extensive teaching staff for piano, organ and voice.

The teaching task will be situated within the Lemmensinstituut itself (higher education level). However, trainees will not teach their instrument on a bachelor or a master level: they will work with students having chosen piano/organ as a second (or third) instrument or with students who take singing lessons as a part of the curriculum of for instance the "music education" discipline.

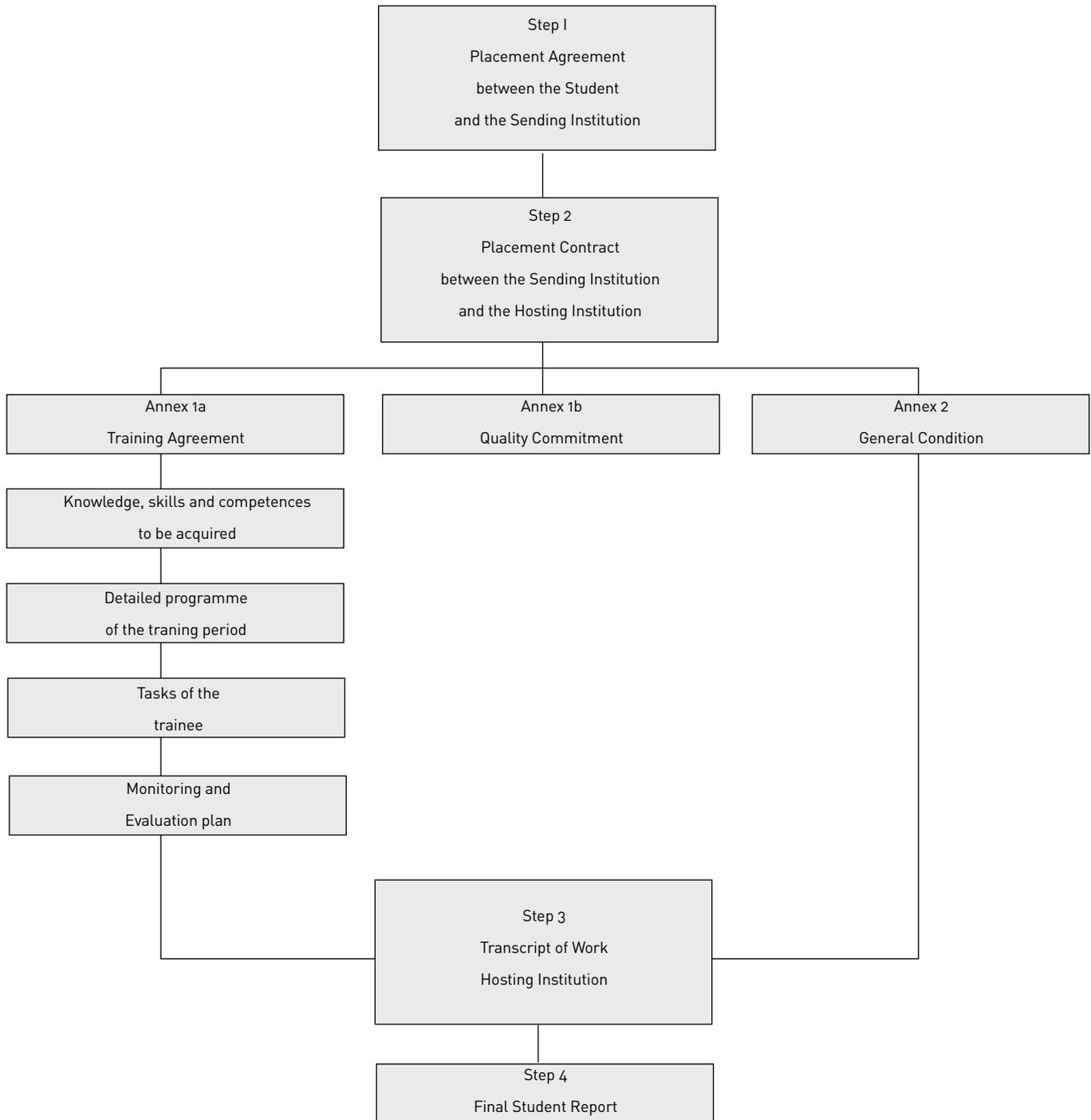
The main task of pianists and organists will consist of accompanying melodic instruments. Thanks to the subject "Additional training solo performance" on the study curriculum of nearly all students of the Lemmensinstituut, the school has an extremely flourishing lunch concert tradition in which students and accompanists can frequently get experience in public performances and can build a huge repertoire knowledge. Besides, trainees will be given teaching opportunities.

The main task of the singers will be giving voice training lessons. The rich tradition of choir singing at the Lemmensinstituut requires basic vocal skills of all students. Every single student is getting voice training lessons during at least the first 2 bachelor years, whatever his main instrument may be. Music education students get voice training lessons throughout their education (5 years). Besides, trainees will be given opportunities to assist the teaching staff during opera workshops and lied performance classes. Part-time tasks in the library can also be organized, both for singers and instrumentalists.

Teaching trainees will be coached by the staff of the Lemmensinstituut. They will be observed and evaluated by the head of teacher training and will be asked to report (preparation and short auto evaluation of each lesson). Accompanists will build an intense collaboration with the instrumental teacher in whose class they will be given a task (strings, brass, woodwinds, etc) and will be evaluated and coached by the co-ordinator of the accompanists of the Lemmensinstituut. Throughout the project, co-operation between the sending institution and the host organization will be maintained.

In accordance to the international LLP/LEONARDO DA VINCI regulations, the work placements are not paid, as trainees receive a LEONARDO PLM grant from their National Agency. As a grateful compensation for their work and effort, the Lemmensinstituut offers free (specialisation) courses of choice to its LEONARDO DA VINCI guests.

**APPENDIX**  
**FLOW CHART FOR ERASMUS PLACEMENT DOCUMENTATION**  
**PROCEDURE**



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