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IN.TUNE

Innovative Universities in Music and Arts in Europe

Inventory of cooperation areas for new educational formats (D3.2)

Deep cooperation through new educational formats (WP3)

www.intune-alliance.eu

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Introduction to the Context

IN.TUNE

The European University Alliance [IN.TUNE – Innovative Universities in Music & Arts in Europe](#) brings together eight universities across the continent, committed to the development of a joint long-term strategy for excellence in education, research, innovation and service to society. This strategy is built on a shared perspective on our institutions' roles within society, a joint vision and approach towards deep institutional cooperation, and a shared dedication to the European values of diversity, democracy, social and human rights.

Through the establishment of IN.TUNE, we aim to:

- Build an effective, systemic and sustainable framework for deep institutional cooperation, drawing on our previous and existing collaborations to drive transformational change across our institutions.
- Strengthen, through this deep institutional cooperation, artistic and educational innovation and research, not only within our institutions, but also throughout the higher music education sector and the broader cultural and creative sector industries, providing students and professionals unique with educational opportunities that will improve their ability to access, create and maintain sustainable careers.
- Play an active role in shaping the future of our sector and our societies by addressing contemporary educational, professional, societal, technological and ecological challenges. Together, through the joint creation of forward-looking institutional environments, we will empower students and staff to engage with these challenges through their creative work, both at institutional and transnational level.

Work Package 3: Deep cooperation through new educational formats

Deep cooperation through new educational formats (Work Package 3) focuses on developing the IN.TUNE New Educational Format Methodology which will describe how new and innovative forms of structural transnational cooperation can be initiated, developed, tested and implemented. This will be done in the form of joint online courses, joint intensives, joint modules and joint programmes, which will offer students flexible learning opportunities and alternative learning pathways.

To establish these new educational formats, a developmental step-by-step approach will be taken, inviting departments, sections, teachers and students to come forward with ideas for such joint educational formats through regular information calls. Based on this bottom-up approach, eight joint online/hybrid courses, four blended intensive programmes, two joint modules and two joint programmes will be selected that will run as pilots to test the new educational format methodology.

The methodology will present a step-by-step guide for the development of each of these new education formats, listing all aspects that need to be taken into consideration, such as content,

workload, semester structures, organisational aspects, assessment and grading systems, recognition and quality assurance arrangements.

Experiences with already existing joint modules and programmes in partner institutions (such as the METRIC Joint Modules, the European Chamber Music Master - ECMaster and the European Master for Early Music - EMEM) will be taken into consideration.

The developments with regard to the Joint European Degree will be closely followed and assistance will be provided with regards to curriculum development in a transnational context by the CALOHEX project of associate partner TUNING Academy, which is developing a European-level qualification framework for the arts with discipline-specific learning outcomes.

The intention is to develop and test this methodology within this first four-years cycle of IN.TUNE and then implement the methodology more broadly in the next cycle after IN.TUNE has fully established itself.

Executive Summary

This document presents the *Inventory of cooperation areas for new educational formats (D3.2)* for the WP 3 new educational formats (joint online courses, blended intensive programmes, joint modules and joint programmes). For the development of these new educational formats, a developmental step-by-step approach was taken by inviting departments, sections, teachers and students to come forward with ideas for such joint educational formats. Existing programmes and activities were also analysed to find common ground for cooperation, and thematic areas are discussed in relation to formats and feasibility issues.

Inventory of cooperation areas for new educational formats

Deliverable 3.2, WP3 Deep cooperation through new educational formats

Introduction

Music and the arts, the educational areas addressed by the IN.TUNE Alliance, are deeply rooted in history. Repertoire is a key notion, and schools or universities in these fields (including three IN.TUNE partners) are often called “conservatoires”. Carrying artistic heritage through time while championing creativity has always been a key mission of such institutions.

This balance of tradition and innovation is reflected in the educational approaches that apply to music and the arts. New methods, formats and technologies enhance the learning experience in “classical” subjects, while supporting creators, inventors and researchers who engage with present and future audiences. At a time when society’s needs and expectations are rapidly transforming cultural and creative industries, IN.TUNE aims to equip students for this new reality and the job market associated with it.

IN.TUNE Work Package 3 (WP3), “Deep cooperation through new educational formats”, explores joint, transnational solutions to these challenges. Modernizing educational approaches while addressing new subjects was already a concern of individual IN.TUNE partners before the creation of the Alliance. WP3 provides a space to share expertise, tools and means in this direction. However, as for all IN.TUNE objectives, joining forces means defining common ground to apply resources. While the long history of artistic areas accounts for similarity in curricula and subjects addressed, national teaching cultures and innovation policies provide a diversity of approaches.

The main deliverables for WP3 are a methodology for new educational formats and the development of 16 educational activities within four formats (joint programmes, modules, courses and blended intensive programmes). Therefore, identifying cooperation areas to which these formats and methodology would apply seemed an essential first step.

However, this inventory is not meant as a final list of such areas, but rather as a framework in which cooperation can develop. Although specific subjects must be highlighted, the 16 activities mentioned remain pilots for future courses, modules and programmes. As engagement with the IN.TUNE Alliance grows at individual institutions, and committee members together with institutional alliance managers work to involve faculty and students, more areas will doubtlessly be addressed in the future than are currently identified. Some space must be saved to allow such additions, and methodology matters as much as results in this inclusive, step-by-step approach.

In order to identify cooperation areas, the committee have relied on two main sources:

1. Inventory of existing programmes
2. Inventory of cooperation activities in the four formats (joint online courses, joint intensives, joint modules and joint programmes).

A call for proposals (see: Annex) was developed and circulated to department heads, teachers and students, with the aim to identify and select the 16 activities to be developed. The analysis of the

inventory provided a landscape of existing offers at individual institutions and joint offers across the alliance. Furthermore, the analysis of proposals received through the call revealed which educational areas stirred more engagement and motivation among faculty and students. A comparison between both sources showed consistency but also differences between existing curricula and the priorities of stakeholders. Such a comparison, after involvement from dozens of educational departments all over the alliance, offers a unique perspective on new trends in higher education for music and the arts, as well as possible pathways for innovation and cooperation within IN.TUNE.

Beyond this methodology to identify cooperation areas, these new trends are further discussed below in relation to WP 3 formats and challenges.

Analyses of existing programs and cooperation activities

In order to assess the innovative potential of future activities, the group began by analysing existing educational offers within the alliance:

- a. Educational offers provided jointly by several IN.TUNE institutions
- b. Educational offers provided individually by each IN.TUNE institution

These offers are summarized below.

Existing areas of cooperation

All eight IN.TUNE partners are involved in at least one shared educational project already. These projects include all four educational formats planned for IN.TUNE: online courses, joint modules, joint intensives, and joint programmes.

Seven out of eight IN.TUNE institutions (ESMUC, UNMB, HdK, Uniarts, NMH, CNSMDP and mdw, together with other institutions not involved in IN.TUNE) are members of the METRIC network. The network has the aim of modernizing European higher music education through improvisation and works towards its goal by setting up joint modules and intensive programs. Every year, one of the member institutions of the network hosts an Intensive Programme: five days of workshops and masterclasses on improvisation. METRIC also offers four joint modules.

Four out of eight IN.TUNE partners (HdK, NMH, CNSMDP and mdw) are members of the European Chamber Music Academy (ECMA). Together, they offer a joint master programme "European Chamber Music Master" (ECMAster).

Other joint educational projects include:

- VoxEarlyMus (2015-2018, UNMB, HdK) which developed innovative educational formats for early vocal music education
- NAIP – Innovation in Higher Music Education (2014-2018, HdK, NMH) which developed transnational cooperation in socially engaged practice and continues to run as the European Music Master for New Audiences and Innovative Practice.
- DEMUSIS (2018-2022, UMB, HdK) which aimed to develop entrepreneurial and digital skills for musicians by introducing Lifelong Learning courses, new educational formats for entrepreneurial training and work placements in the cultural and creative sectors.

Thematic areas

An analysis of all existing study programmes at IN.TUNE institutions helped to identify thematic areas that are consistently offered across the alliance. It also demonstrated which areas of interest are currently less represented. This rarity can reflect highly specialized knowledge at an individual institution, which can be shared and developed across the alliance. It can also reflect new trends in higher education for music and the arts which can spread from one or more institutions to the rest of the alliance. These findings support the selection process of new educational formats by

indicating directions of development and allow for an alignment of new formats with the existing ones.

An internal document, entitled 'Who are IN.TUNE?' and comprising a list of all study programmes, was created and consulted with experts from each institution. Then, labels were attached to programmes to identify thematic areas and emerging trends. Most of the programmes offered across the alliance are music-related and could be labelled as "Classical". Classical programmes are followed by a substantial number of programmes in Conducting and in Composition, both of which are relatively fairly spread across institutions. Education, Music Technology, and Ensemble Practice constitute another relevant portion of the programmes. In the area of Education, mdw and NMH are particularly active, while Ensemble Practice plays a particularly prominent role at CNSMDP. Studies in Music Technology are more equally distributed among institutions.

On the other hand, programmes in Musicology, New Approaches, Society, Psychology and Therapy are much less present in IN.TUNE. For each of those thematic areas, there are some institutions that do not offer any such programme. This makes these thematic areas particularly interesting for the new educational formats, as institutions that do not have experience in teaching those subjects could strongly benefit from joining collaborative projects.

Last but not least, some areas (such as dance, theatre, or film) are not within the scope of some of the institutions but could be offered by means of a new educational format, encouraging interdisciplinarity.

Analysis of proposals submitted through the WP3 call

The WP3 Committee developed a structured and step-by-step approach to draft a comprehensive call for joint educational formats, consisting of the following points:

♦ *Benchmarking and Best Practices Review*

The committee conducted a benchmarking exercise (see above) to review existing joint educational formats across partner institutions: this step led to an inventory of existing educational formats analyzing the features, institutions involved, and funds used for each activity. The insights from this review provided an overview of educational formats which helped define the criteria and objectives for the call.

♦ *Definition of objectives and criteria*

Four subgroups (one per educational format) were created to make suggestions and proposals for criteria and brainstorm on how to present the educational formats in the call as well as the requirements. Each subgroup was formed by 3-4 committee members and coordination was provided by a leader. For each format, the subgroups defined both formal criteria (such as language of instruction, ECTS range, mobility requirements etc.) and selection criteria (such as innovation, alignment with the IN.TUNE mission and vision). The purpose of defining formal criteria was to ensure that proposals received are comparable and adjustable to the format descriptions. Selection criteria were defined to offer guidelines for the Committee during the selection process. They also ensure that this process is transparent and comprehensible to applicants. The main challenge in formulating the criteria was to make them as concise, accessible and user-friendly as possible, without requiring prior knowledge of the formats.

♦ *Unifying the criteria for all proposals*

In the next step, criteria applying to all four formats were identified and further elaborated by another subgroup consisting of three members. The resulting list of criteria was brought forward to discussion during the live meeting in Vienna and was considered final when all members of the WP Committee approved it.

♦ *Drafting of the call for proposals*

With the objectives and criteria in place, the committee proceeded to draft the call for proposals during an in-presence meeting held at mdw in Vienna. The call was structured by harmonizing the drafts made by the subgroups and defining the aims, application process and criteria. It emphasized the importance of innovation within the joint formats (online courses, joint modules, joint programmes, and joint intensives) and encouraged inter- and transdisciplinary approaches integrating multiple fields and perspectives.

♦ *Review and Refinement*

The text of the call was redrafted in some sections to refine the language, ensure clarity and address any potential contradictions or ambiguities in the call. Input was gathered from Work Package Committee members to ensure the call was comprehensive and aligned with institutional policies and strategic priorities.

One of the challenges the WP Committee faced was determining the appropriate level of requirements as well as the specific information the call should contain. Initially, the committee aimed to make it more detailed, incorporating more parameters, a more structured format, and, in some ways, a more demanding process to complete. The goal was to ensure that the proposals submitted would be solid, well-thought-out, and already well-organized. However, the committee realized that this approach might discourage the submission of good or even excellent ideas. Some applicants might have felt overwhelmed by the requirement to present a proposal in such a detailed and fully structured manner. As a result, the committee decided that the call should be simpler, easier to complete, and focused on capturing well-considered potential ideas without requiring them to be fully organized at this stage.

Another challenge encountered by the WP Committee was the initial plan to create a separate call for each format. This approach individualized the formats and unintentionally disconnected them from one another. It was decided to create a unified call that encompassed all formats. This adjustment not only fosters greater interconnection between the formats but also presents a clearer image to those submitting proposals. It emphasizes that these formats can complement one another and work together seamlessly.

♦ *Publishing the call*

The call was published on the [Alliance's website](#) in September 2024. To further disseminate it, IN.TUNE member institutions also highlighted the call through internal communications channels such as institutional websites, newsletters and emails, encouraging students and staff to get involved. Work Package Committee members and the Institutional Alliance Managers served as contact persons at each institution to ensure that interested persons had access to first-hand information on the call. They also provided assistance in formulating the proposal or finding partners at other institutions.

This last aspect, in particular, is challenging for several reasons. Identifying the right constellation of individuals and institutions for each proposal is a complex task. Moreover, potential partners may partially, but not completely, agree with the proposal, complicating its execution. Simultaneity of ideas may also arise, requiring clarity about the role of each partner within the proposals. While these challenges are not easy to address, the strong willingness to cooperate among institutions has been instrumental in overcoming potential obstacles.

Once published, the call proved a powerful vehicle to involve students and staff. Even before publication, word of mouth encouraged stakeholders to bring forward innovative proposals for both "traditional" and innovative subjects.

♦ Overview of Proposals

Sixty-four proposals were submitted by the deadline. All but three combined several educational areas within one or more artistic fields (music, theatre, dance, media, fine and applied arts). 18 proposals (i. e. 28%) presented a transdisciplinary approach involving two or more artistic fields. Out of these 64 proposals, a maximum of 16 will be selected by the WP3 committee in January 2025 for implementation between 2025 and 2027 (with the possibility of issuing a new call in 2025 or 2026 if not all 16 activities are decided at this first go). Although the analysis of proposals at this point cannot tell which of them will actually be developed, it provides a comprehensive view of which areas motivate stakeholders across the alliance. The table below presents an overview of proposals in relation to educational areas addressed:

Educational area	Appearances in proposals	Percentage
Music Performance	51	80%
Music Education	28	44%
Composition	23	36%
Musicology	19	30%
Music Improvisation	17	27%
Music Theory	16	25%
Employability	15	23%
Music Production	13	20%
Media	12	19%
Conducting	11	17%
Entrepreneurship	10	16%
Music Mediation	9	14%
Dance	8	13%
Theatre	7	11%
Artist's Health	5	8%
Fine and applied arts	5	8%
Music Therapy	3	5%
Digital Skills and Humanities	2	3%
Research	2	3%
Societal Awareness / inclusion	2	3%
Cultural Policy	1	2%
Early Music	1	2%
Ethnomusicology	1	2%
Peer Learning	1	2%
Sonology	1	2%

Figure 1. The overview of proposals received in the Call for new educational formats

Some of these results would have been expected, as they more or less match the existing state of curricula across the alliance. Music performance is the most present area, appearing in four out of five proposals. Other artistic disciplines such as dance, theatre or fine and applied arts are less represented, concurring with the fact that not all IN.TUNE institutions have them on their catalogues, and that those who do sometimes offer them to fewer students than music.

However, other numbers show remarkable potential to innovate and move beyond the academic status quo. As previously stated, almost a third of all proposals are interdisciplinary, while no joint interdisciplinary activities currently exist between IN.TUNE institutions (except for the occasional inclusion of dance and theatre in METRIC). Similarly, although no joint offers currently exist across the alliance for music education, the area appears in almost half of the proposals. It is clear here, as it was from preparatory discussions with stakeholders, that faculty and students want to address and level discrepancies in national approaches, especially regarding national education systems and language barriers (e. g. in the teaching of educational science). Language is also a traditional hindrance to cooperation in musicology and music theory, which account here for a near-third and a quarter of proposals respectively, even though musicology programmes remain rare at individual IN.TUNE institutions.

Also better represented here than in traditional curricula are music production, media and conducting, with relatively recent areas such as artists' health and music therapy making a clear bid for IN.TUNE participation and support.

The outcome of the call seems clear: faculty and students are engaging with the alliance as a means to promote innovative and underrepresented subjects, while connecting artistic fields and enhancing the learning experience in "traditional" areas. Delivering on these impulses will rebalance longstanding curricula and adapt them to contemporary needs, with new methods and tools for the purpose.

Cooperation areas: formats and challenges in financial, technical implementation and curriculum integration

Further points of interest for potential areas of deep cooperation within IN.TUNE are the formats of the educational offers themselves. The performative arts are essentially based on interaction with an audience and are also predominantly group performances when one thinks of formats such as concerts, theatre performances and film productions. Listening to each other, reacting and feeling in the room in real time is an essential part of performance art and therefore also of its teaching.

The use of online elements or formats is therefore limited and remains a challenge. If high quality is expected, this is often associated with high costs for the institutions and possibly also for the participating students or teachers. Nevertheless, innovation in this area is also one of the alliance's goals. Through cooperation, a focus can also be placed on supporting formats that require a high level of technical effort. These can be tested and further developed in the alliance, even if it means pushing at the boundaries of feasibility. For this purpose, IN.TUNE will fund and streamline the use of low latency systems to allow simultaneous playing during online classes, while also exploring asynchronous, interactive formats for online courses. In any case, digital formats should enable a wider range of students to experience international exchange, even in subject areas that have been less developed to date, with a focus on asynchronous formats, especially in the arts and education.

The establishment of short and therefore versatile formats such as joint intensives and joint online courses, but also of modular offers and their simultaneous embedding in curricula, appears to be another important factor in the cooperation between the institutions. In the long term, these formats should be a fixed part of the curricula of the partner institutions and become an accessible, extended offer for students. Therefore, the potential of sustainable formats embedded or at least transferable into national curricula is a criterion for selection as a potential area of cooperation.

As mentioned above, there are relatively new subject areas or requirements for graduates of art universities that are not yet sufficiently established at all institutions. These innovative areas, such as digitization, sustainability, mental health, engagement with society and the associated skills, but also the acquisition of additional or more in-depth transversal skills, should be given special attention in the cooperation in the new teaching formats. In doing so, selected traditional formats might be transformed or combined with new formats as a matter of priority in order to maintain the core of the professionally necessary subject areas and skills associated with them and at the same time include new and future reality of performative arts in the educational portfolio.

Ensuring that new educational formats can be easily integrated into students' curricula and their life situations poses another challenge. Experience shows that longer mobilities are easier to plan when they are virtual (such as an online joint course), while physical mobility is more accessible when it is short (such as blended intensive programmes). It is therefore crucial to provide students with opportunities that are both attractive and realistic. For this reason, the WP Committee recommends involving students in the process of creating new educational formats.

Conclusion

As the Work Package 3 Committee started its work, it was clear that “deep cooperation through new educational formats” was meant to change both the delivery of the curriculum and its very definition. However, identifying cooperation areas appeared simply as a preliminary to this work: the search for relatively neutral information on which subjects would ensure both feasibility and interest. “Real” change would come through developing these new formats and implementing the activities associated with them.

After completing this inventory, it is clear that identifying cooperation areas was part of the innovation process. Not only because of the innovation potential inherent to these areas, but because looking at the existing curricula and engaging with our educational communities meant comparing two pictures: where we are and where we want to be in four years. The analyses and the call for proposals unleashed a deep reflection which proved just how ready stakeholders are for change and new approaches. In this sense, IN.TUNE didn’t cause students and faculty to think differently so much as it revealed energies already at work, waiting for a chance to tackle present and future challenges.

Cooperation areas aren’t neutral either when it comes to defining the formats themselves. The nature of an artistic subject is intertwined with the form in which it is delivered and taught. The future progress of WP3 will involve allocating resources and shaping tools to provide educational visions with appropriate operational means that enhance the learning experience. Each cooperation area will also need to be addressed through the prism of feasibility, including environmental and economic sustainability for students. This will mean, among other things, adopting the right mobility plan for each activity, in close cooperation with WP2. The results of this inventory will provide a sound, comprehensive basis for this approach.

The next steps will include the selection of proposals and the setting up of working groups who will be responsible for their preparation and implementation. The results presented above will also be crucial for this selection, to ensure that it reflects the overall dynamic which the call brought to light. Areas of cooperation became indicators on the type of change that stakeholders are calling for, and their analysis created a new layer within the criteria already listed in the call.

Finally, this inventory will serve as the initial basis for the final WP3 deliverable: the IN.TUNE methodology for new educational formats. Identifying cooperation areas has provided important insight on the nature of artistic cooperation that is both possible across the alliance and required by students and faculty. It has also enabled meaningful, productive communication both within the committee and with stakeholders. National approaches were mutually understood and bridged, expertise converged, collective intelligence developed, enthusiasm thrived. Not only content, therefore, but also experience from this inventory will be invaluable in writing future policy on educational innovation.

ANNEX:

IN.TUNE New Educational Formats – Call for Proposals

IN.TUNE NEW EDUCATIONAL FORMATS (WP3) CALL FOR PROPOSALS

***Create new, innovative projects that will change education
in music and the arts!***

WELCOME TO IN.TUNE!

As a student, teacher or academic manager, you can now develop new, innovative projects that will change education in music and the arts, within the IN.TUNE alliance and beyond.

This call for proposals describes how you can apply to develop a new educational format. If your proposal is selected, you will have the opportunity to work with students and colleagues around the alliance and implement your own project with financial and administrative support.

LET'S WORK TOGETHER ON NEW EDUCATIONAL FORMATS!

Innovation can take many forms for new or established subjects, in a physical, online or hybrid learning environment. IN.TUNE brings partners together in transnational cooperation to create activities that resonate with present and future needs. The Alliance encourages proposals that offer new perspectives and methods in music and arts education, while connecting partner institutions together in a transnational approach. Proposals on any topic are welcome, such as music, dance, theatre, media, fine and applied arts, performance, improvisation, composition, music education, conducting, musicology and music theory, music production, entrepreneurship, employability, musicians' health, and music mediation. Inter and transdisciplinary approaches that integrate multiple fields and perspectives are particularly encouraged. Proposals that connect with other IN.TUNE work packages, especially research (WP 4) and societal engagement (WP 6), are also strongly encouraged.

In order to develop a leading methodology, the Alliance will run pilot projects in four new joint educational formats: blended intensive programmes (BIPs), joint online courses, joint modules and joint programmes. These are defined briefly below. Projects in different formats can also be combined together (e. g. a BIP within a joint programme).

Blended intensive programme	A short intensive face-to-face learning experience for students and/or teaching staff prepared and followed up by online learning activities: ▪ To be developed and implemented by at least three IN.TUNE institutions (including the host institution). ▪ Number of participants: at least 10 students participating and at least 1 teacher from the host institution mentoring the programme (the involvement of teachers from different institutions is highly recommended) ▪ A minimum of 3 ECTS must be awarded ▪ Duration of the face-to-face learning activity: minimum of 5 days (travel days excluded)
Joint online course	An online course on a specific subject using live or non-live online connections and resources. This can be: ▪ a course jointly developed by small groups of teachers (minimum 2) in different institutions OR ▪ a single course that is offered online by one IN.TUNE institution to students in other IN.TUNE institutions. Proposals should include information about the online technologies used and the schedule envisaged.
Joint module	Innovative learning formats that consist of a combination of sustained learning activities around a selected theme, enabling students and teachers from across the alliance to actively and intensively engage with that topic. They are: ▪ offered in transnational learning activities that include online and physical mobility ▪ delivered in English ▪ aligned with the academic calendars of all partners ▪ offered with a study load ranging from 3 to 12 ECTS ▪ recognized by all IN.TUNE institutions for both bachelor (year 3 and 4) and master students ▪ developed as a result of a cooperation of teaching staff from at least three IN.TUNE institutions.
Joint programme	Joint programmes are complete study programmes that are designed and delivered jointly by three or more IN.TUNE institutions. IN.TUNE joint programmes enable students and teachers from across the alliance to actively and intensively engage with a specialised field of study. They: ▪ consist of a fully coordinated and aligned curriculum implemented and recognised by all participating institutions

	▪ normally include online education as well as short-term and/or long-term (semester) physical mobility of students and teachers ▪ are delivered in English ▪ aligned with the academic calendars of all partners, with a scope of 60 to 120 ECTS ▪ developed as a result of a cooperation of teaching staff from at least three IN.TUNE institutions.
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WHO CAN APPLY?

IN.TUNE encourages students, teachers, and management to engage in open dialogue and present collaborative proposals, while also inviting student-teacher tandems to develop creative ideas that bridge and integrate various types of educational methods and settings.

The following participants or tandems may submit proposals:

Format	Applicants
BIPs	Teachers or student-teacher tandems
Joint online courses	Teachers or student-teacher tandems
Joint modules	Teachers or Heads of faculties/departments
Joint programmes	Head of faculties/departments or Directors/Vice-rectors of studies and programs

Please note that applying students must remain enrolled for the entire duration of their proposal to ensure successful implementation. Furthermore, institutions should exercise caution when involving freelance teachers in their proposals, as their availability and commitments may affect the continuity and successful completion of the proposal.

WHY SHOULD I APPLY?

If your proposal is selected, you will experience:

- Collaboration with a diverse network of institutions and professionals across Europe:
 - The opportunity to find co-teachers among the staff of IN.TUNE institutions.
 - Erasmus+ funds can be used to organize rotations of teaching staff.
- Opportunity to lead and participate in cutting-edge educational initiatives.
- Organizational support of the alliance:
 - Access to the IN.TUNE pool of experts on new joint educational formats (members of the Work Package - WP3 Committee on New Educational Formats).
 - Help in connecting with teachers in other IN.TUNE partner institutions.
 - Monitoring progress.
 - Information on supporting material.
- Professional development:

- Future access to innovative teaching methods worked out by the Alliance
- Enhancement of institutional reputation.
- Feedback from an international student body and from co-teachers.

Participants in your project will get to:

- Engage with international learning communities.
- Train their intercultural competences in international classrooms and activities.
- Train their digital competences in online settings.
- Create individual, flexible study paths.
- Choose from a broader selection of classes.
- Benefit from the shared knowledge of at least two experts on the specific topic of the course.
- Access several mobility opportunities.
- Expand their network, finding possible future cooperations.
- Gain knowledge about various trends and approaches in teaching music and arts-related subjects.
- Practice their English communication skills.
- Have their learning recognized between IN.TUNE institutions.

WHAT RESOURCES DOES IN.TUNE OFFER?

The IN.TUNE grant will provide support for mobility and implementation costs, which can be complemented by other Erasmus grants and/or institutional funds.

WHO SHOULD I CONTACT?

If you wish to submit a proposal, **please contact the Institutional Alliance Manager (IAM) at your institution for further guidance and support.** Furthermore, expert advice can be received from the IN.TUNE committee member for new educational formats (WP3) at your home institution. Support may include:

- Guidance about organizational aspects
- General guidance about educational formats and the call
- Coordination with other potentially interested parties across the IN.TUNE alliance

Before submitting your final application, please make sure it complies with all the requirements and criteria listed below.

Please be aware that you will have the responsibility for organizing, submitting and implementing the proposal (if selected).

The application must be submitted with the approval of your institutional leadership.

REQUIREMENTS AND CRITERIA

Formal requirements:

- The proposal must be delivered in English.
- BIPs, joint modules and joint programmes should include combinations of physical and online mobility for students and/or teachers
- Participants should be awarded ECTS, to be recognized by all IN.TUNE institutions.
- Proposals should comply with the minimum number of participating IN.TUNE institutions (see formats description)
- Proposals must describe how the initiative is innovative in higher music education

Selection criteria:

- Creative and innovative educational approaches
- Strategies for fostering intercultural and interdisciplinary collaboration.
- Students are consulted in the course development.
- Feasibility and clarity of the proposal
- Potential to become a stable part of the curriculum

As much as possible, the selection will ensure equity in the representation of IN.TUNE institutions across formats

APPLICATION PROCESS

Applications must be sent by 8 December, 23:59 CET

Please click [here](#) to access the application form

Please contact the Institutional Alliance Manager (IAM) at your institution for further guidance and support

Proposals will be selected according to the criteria above by the IN.TUNE New Educational Formats Committee (WP3) and endorsed by the IN.TUNE Executive Committee.

The committee will only consider proposals that have been approved by the applicant's institution through preparatory dialogue with the Institutional Alliance Manager (IAM) and the applicant's manager. A letter/email of support signed by the applicant's manager must be sent to Luca Dupont-Spirio, chair of the IN.TUNE WP3 Committee (ldupontspirio@cnsmdp.fr), with Cc to the applicant's IAM.

Results will be announced in February 2025

IN.TUNE Work Package 3 Committee