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IN.TUNE

Innovative Universities in Music and Arts in Europe

Inventory of existing LLL courses and plan on new joint LLL courses

Strengthening our engagement with society (WP6)

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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 6: Strengthening our engagement with society

Strengthening our engagement with society (Work Package 6) focuses on developing comprehensive policies to enhance lifelong learning, employability, audience engagement, diversity, and sustainability within the IN.TUNE alliance. It will begin with the creation of an **IN.TUNE Policy on Lifelong Learning for Professionals**, which includes an inventory of existing courses offered by alliance partners and the development of new joint courses, with special attention to the use of digital tools like MOOCs to ensure accessibility.

An **IN.TUNE Policy on Employability and Professional Integration** will be established through a comparative study of current entrepreneurship and career skills training in partner institutions. This will lead to the development of joint courses and resources that emphasize the transnational nature of the music profession. The package also aims to increase the use of ERASMUS+ placements by creating a Register of Transnational Work Placements to facilitate students' international career development.

The work package will also develop an **IN.TUNE Policy on Audience Engagement and Cultural Citizenship** through comparative studies and joint training programmes, empowering students to engage with diverse societal contexts. Additionally, a comprehensive **IN.TUNE Policy on Diversity & Inclusion** will be formulated, focusing on institutional equity and inclusivity, culminating in a Position Paper outlining shared values and practices.

Finally, an **IN.TUNE Policy on Sustainability** will address environmental, cultural, and social sustainability in both institutional operations and artistic practices, also resulting in a Position Paper and joint training initiatives.

Executive Summary

This deliverable *Inventory of existing LLL courses and plan on new joint LLL courses (D6.6)* is the first output from the WP 6 Working Group on Lifelong Learning for Professionals. It outlines the Continuing Professional Development (CPD) courses and programmes offered by the participating institutions for professionals in the music field. The report provides a focused overview and analysis, highlighting opportunities for further development. It also explores potential challenges in the joint development of LLL offerings, as identified by the working group. The deliverable is structured into seven sections: An introductory section on lifelong learning for musicians; three sections describing work methodology (the process of compiling the inventory, the definitions used, and the first review of data); an analysis of the inventory of current LLL offerings in the IN.TUNE institutions, including areas of study and intended participants for the courses; a section with recommendations for future collaborative LLL offerings; as well as a closing section that outlines future considerations.

Inventory of existing LLL courses and plan on new joint LLL courses

Strengthening our engagement with society (WP6)

Lifelong learning for musicians: integrating personal, professional, and societal change

LLL is a key framework for musicians' personal and professional development, operating on three levels: within society, in societal institutions, and in their personal lives. It emphasizes musicians' ability to adapt reflexively to societal change, grounded in self-knowledge and confidence. At its core, LLL promotes a holistic approach to learning—formal, informal, and experiential—where change is central.

Musicians' learning and development not only reflect but can also influence the meso level—such as the institution or social context in which they practice. This could be an orchestra, a festival, a music academy, or an institution like a hospital or prison where artistic practice takes place. Ultimately, artistic practice, enriched through continuing professional development, can have an impact on the macro level of society, though in an indirect way. These considerations are central to the development of the alliance's joint offerings: a shared understanding of societal change and its effects on institutions and individual musicians can guide the informed creation of these offerings, while also helping to define their boundaries.

Understanding societal change and engaging with its implications for music professionals opens opportunities for both the music field and individual artists. It starts with the awareness that they have choices in how they contribute to society. This awareness, and the informed decisions it fosters, lies at the heart of LLL.

Through the IN.TUNE alliance, professional musicians will be able to expand their skills and competencies, leading to stronger integration and increased professional opportunities. To make informed decisions about future collaborative offerings, it is valuable to consider current trends in LLL for music professionals across Europe, as outlined in recent surveys of LLL trends for music professionals across Europe.

As part of the AEC-ARTEMIS project (*Empowering Artists as Makers in Society*) run by the European Association of Conservatoires (AEC) from 2022 to 2025, the working group on LLL conducted a survey among European Higher Music Education institutions on the provision of LLL courses. The data revealed the following major categories of offerings: pedagogical skills and knowledge (46%), artistic performance (27%), entrepreneurship and arts management (7%), research (10%), and digital skills (10%). These areas are often interconnected; for example, improvisation and reflective practice were mentioned under pedagogical skills and knowledge but also fall under artistic practice. The broader picture, based on the survey outcomes, highlights the growing importance of LLL in European Higher Music Education. In particular,

there is an increasing emphasis on digital skills and the ability of musicians to engage with diverse social contexts. These European insights into LLL in music align with the key findings of the IN.TUNE inventory and provide the foundation for the following recommendations.

Process of compiling the inventory

In order to proceed with collecting and analysing information on our institutions' LLL offerings for professionals, it was essential to establish a common understanding of what lifelong learning is and who professionals are. Therefore, the initial discussions, in May and June 2024, were dedicated to the contexts in which LLL opportunities are offered at each institution. Since these contexts vary greatly, the Working Group (WG) decided to begin by collecting information on all offerings that fall under each institution's understanding of LLL. In the subsequent step, the definition of LLL was refined. This approach seemed more appropriate than starting with a definition and then creating the inventory, as it facilitated better understanding of varying institutional realities and approaches to LLL. It also allowed the WG members to continue the work independently during the summer break, with each member filling the inventory for their institution during the period when no WG meetings took place.

During the third WG meeting in September 2024, the WG discussed the outputs required to accompany the inventory in order to create a comprehensive and actionable report. It was decided that an analytical section, including a set of recommendations for future work on joint LLL offerings, would be needed. An external expert on LLL in music was asked to provide consultancy on the next steps arising from the inventory, while each member of the WG prepared a one-page descriptive summary of the LLL offerings in their own institution.

The fourth, live WG meeting took place in October 2024 in The Hague and was divided into three parts: (1) Refining and standardising the data collected in the inventory, (2) Identifying topics for further discussion along with recommendations from the WG on how to address them, and (3) Drafting the general analysis, with the focus on similarities and differences across the alliance. The results of this work, after several feedback loops with the expert and the Work Package Committee, form the basis of this deliverable.

Definitions

Taking a foundation of existing understandings as a starting point, LLL is understood here as the process of acquiring new knowledge, skills, or sets of skills after initial education, which typically occurs before an individual's first entrance into the labour market, often involving full-time education. Initial education might or might not include tertiary education, depending on whether an individual decides to continue their education after completing secondary education. Post-initial education, or lifelong learning, takes place when individuals with existing professional experience come back to education providers for additional training and learning. They often do so while continuing to work, so that lifelong learning is frequently organized as part-time education. Hence, part-time or intensive programmes constitute an important part of the inventory.

In the context of the IN.TUNE alliance and of this WG, professionals are understood as persons having either a higher music education degree or sufficient and comparable experience, working in various fields of music, including music performance and production, music education, music therapy, music management etc., wishing to acquire a new skill or set of skills relevant to their profession. Depending on the university, professionals may encompass a variety of disciplines beyond the arts, and in some instances, LLL courses are tailored to include professionals from fields outside the arts.

Gathering and reviewing data

Working with these two definitions, the WG only included programmes and courses aimed at individuals currently not participating in full-time education, whose main occupation is music or related to music. After a careful consideration, entries such as “Music-Making with Babies” (mdw), Mixtur Festival (ESMUC), a “Preparatory course for Ear-Training and Music Theory” (NMH), and other offers not aiming at professionals in the field of music exclusively were removed from the inventory. They are nevertheless interesting from the perspective of our universities’ third mission. They could also be considered in the WP 6 Policy on Audience Engagement and Cultural Citizenship. Also, doctoral studies were excluded from the list.

The institutions reported a total of 86 entries. While these numbers provide an overview, they are not directly comparable due to differences in how LLL programs are structured across institutions, how each institution compiled its offerings for this inventory, and the variation in course duration and qualifications. However, they do offer a useful starting point for understanding the breadth of LLL opportunities across the alliance. The following numbers have been reported: Universität für Musik und darstellende Kunst Wien (mdw, Vienna) (8), Univerzitet umetnosti u Beogradu (UAB, Belgrade) (2), Escola Superior de Música de Catalunya (esmuc, Barcelona) (13), Universitatea Națională de Muzică din București (UNMB, Bucharest) (11), Stichting Hogeschool der Kunsten den Haag (HdK, The Hague) (5), Norges musikkhøgskole (NMH, Oslo) (28), Conservatoire National Supérieur de Musique et de Danse de Paris (CNSMDP, Paris) (3), Taideyliopisto (UniArts Helsinki) (16).

All the entries were collected into an Excel document with the following information provided for each entry: Name of university; Activity/course name; Content; Objectives; Theme; Duration and possible credits (*Figure 1*); Target groups; Online, in-person or hybrid (*Figure 2*); Qualification or certificate granted; Teaching language (*Figure 3*); Costs.

Some of the findings are illustrated below (Figures 1 – 3).

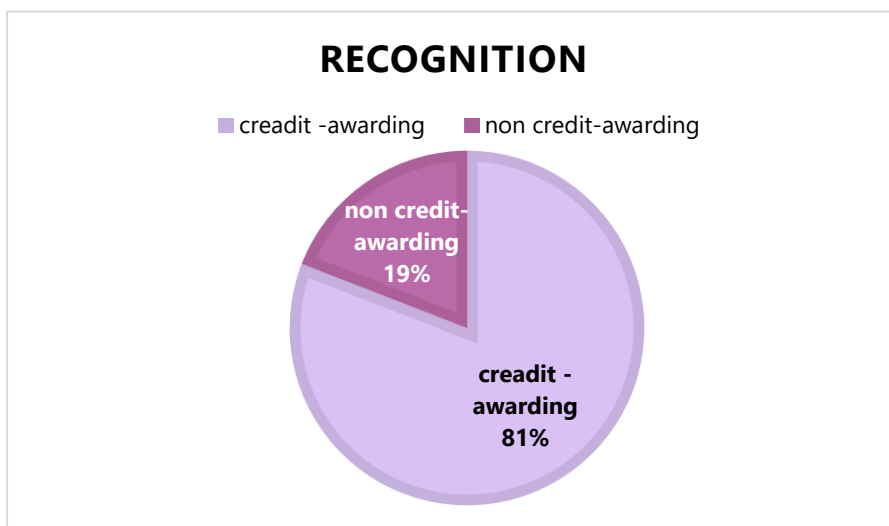


Figure 1. Course Recognition

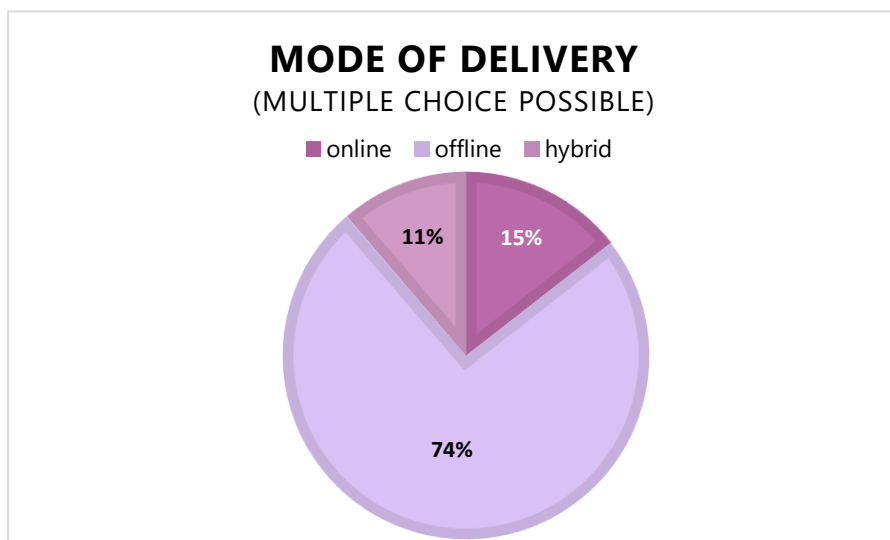


Figure 2. Course Delivery Modes

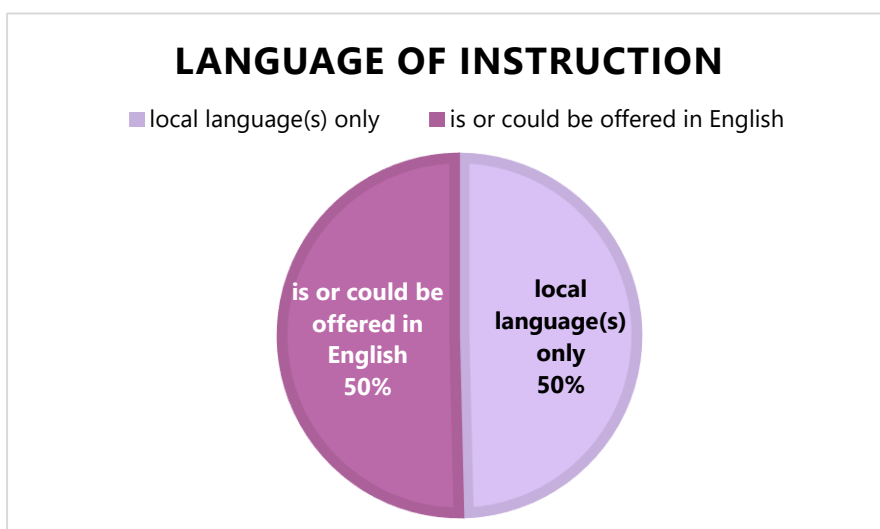


Figure 3. Language of instruction

Current LLL offerings in the IN.TUNE institutions

The inventory reflects the complex reality of varied and distinct approaches and cultures and traditions of LLL in the 8 institutions, including differences in financing and organization. It comprises a wide spectrum of LLL offerings: courses and programmes of various length from short intensive courses and workshops to full-time degree courses), fee-based or free of charge, credit-awarding or non-credit-awarding. A common feature of all offerings in the inventory is that they have defined entry requirements for the expected professional or educational level and lead to some form of certification other than a regular bachelor's or master's degree. Therefore, activities with no eligibility check are excluded from the inventory, as they do not match the professionalisation criterium.

In order to provide an overall picture of the current LLL offerings across the 8 IN.TUNE institutions as well as to identify some emerging trends in the field, the analysis below will focus on the areas of study covered by the LLL offerings across the institutions and view the target groups.

The areas of study

The entries are grouped into the following categories based on the content and objectives of the courses and programmes: 1) Advancing musical skills, 2) Music pedagogy, 3) Management training in the arts, 4) Digital skills for music professionals, 5) Arts, health, and wellbeing, 6) Arts in context, 7) Supervision and mentoring training, and 8) Other subjects. These categories aim to provide a clear and accessible overview of the overall contents. However, it is important to note that such categories do not always capture the multidimensionality of many of the courses. Some courses have elements that relate to several categories, for example, a course focused on conducting skills may be seen as simultaneously delving into the pedagogical dimensions of musical leadership or a course categorised as management training might also incorporate artistic collaboration and individual artistic processes.

Advancing musical skills

This category is the largest group of lifelong learning offerings within the IN.TUNE alliance. The courses are divided into the following subcategories: instrumental and vocal skills, music technology, conducting and other forms of musical leadership, music theory and history, composition and improvisation, and specific musical genres and styles. Courses in this category offer further training in "the craft" that the participants already have gained through previous studies and in their professional life as well as provide opportunities for the participants to explore new ways of musical expression or, for example, expand their professional identity from a performer to a musical leader. Music technology courses dealing with creative production are included in this category to highlight the use of technology as an integral part of musical expression in the field of music.

Music pedagogy

This broad category forms another major group of offerings. The courses vary from pedagogical skills for specific contexts to more open-ended ways to apply music pedagogical approaches locally and globally. The following subcategories are included: school music, early years music, instrumental pedagogy, community settings, established methods, and specific perspectives on pedagogy. The courses that are linked to music teaching in primary and secondary schools or instrumental pedagogy are often guided by the formal requirements for working in educational institutions. The entries also include courses that aim to develop a mindset and pedagogical skills for working in various community settings or developing pedagogical approaches connected with one's own cultural background. While some courses focus specifically on established methods like Dalcroze, the stronger trend in the course descriptions appears to be a response to the evolving needs and changes in society.

Management training in the arts

Along with 'Advancing Musical Skills' and 'Pedagogy,' this category also includes a significant number of entries. The following subcategories are identified: leadership, project management and finances, management training for specific contexts, self-employment, and marketing. The management theme covers training for leading arts organisations, productions and smaller projects as well as tailored entrepreneurial and business skills for a self-employed musician. Some 'niche' courses are driven by funding, with specific topics—such as co-developing and managing digital learning across universities—being supported by project funding from national bodies, such as Ministry of Education.

Arts, health and wellbeing

While the theme of 'Arts, Health, and Wellbeing' could also be placed under the category of 'Applied Arts' (also called Arts in Context), it is listed here as its own category due to the rapidly expanding and versatile nature of this field for musicians, including research. The courses either aim to nurture a mindset and skills for working in various health settings or provide musicians with strategies and methods for looking after their and their students' physical and mental wellbeing in the demanding profession. The course designs vary from specific contexts, such as hospitals, to learning about therapeutic uses of music and interdisciplinary collaboration within the field.

Arts in context

Alongside courses focused on 'Arts, Health, and Wellbeing,' there are several examples of courses that explore the application of artistic thinking and processes in a variety of settings beyond traditional performance or studio environments. These courses focus on adapting artistic practices to specific, often non-artistic contexts, such as social work or business, with the goal of using artistic processes to enhance communication and foster collaborative innovation.

Digital skills for music professionals

This category includes courses on digital skills that are not directly related to creating or performing music, though the distinction can sometimes be blurred. These courses cover topics such as using specialized notation software and general digital tools and platforms for teaching and collaboration in the field of music.

Supervision and mentoring training

This small category includes courses in supervision and mentoring, i.e. on how to supervise students or how to mentor other music professionals or students. These themes are often not covered in initial studies but provide valuable skills that are in high demand in the professional lives of musicians, educators, and researchers.

Other

This category consists of a small number of courses that do not fall into the categories above, such as language courses and piano tuning. While limited in number, these offerings are nonetheless relevant additions to the range of LLL opportunities available to musicians.

Some institutions also offer courses on demand (contract education), which typically aim at advancing musical skills. Additionally, some institutions offer courses that are open to both university students and lifelong learning participants.

The following figure illustrates the distribution of themes across all entries in the inventory (Figure 4).

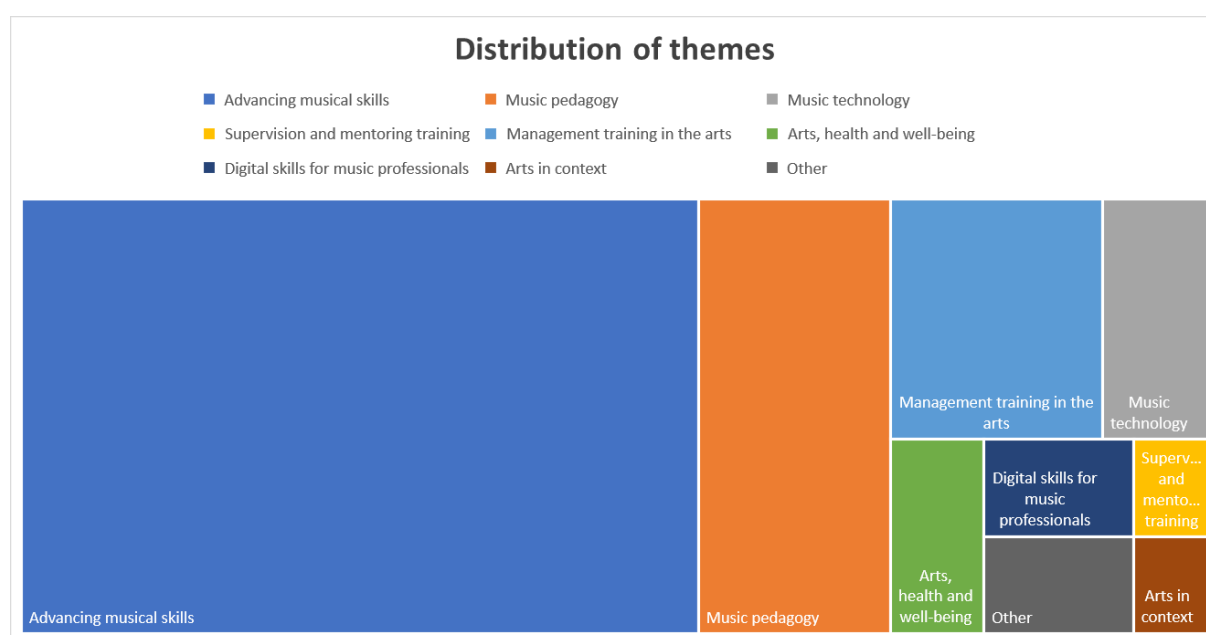


Figure 4. Thematic Distribution in the Inventory of LLL Offering

The intended participants for the courses

The inventory identifies the primary target groups for most of the courses, specifying the intended participants. While the potential audience for the courses and programmes is sometimes broad, it is possible to define specific target audiences. It is recognized that professionals in music frequently have multiple roles and identities, and that their motivation to join a specific course or programme might be driven by a desire for personal self-development as well as by the demands of the labour market.

Music professionals: Performing musicians, composers, sound artists, musical leaders, producers, and cross-arts collaborators with a relevant bachelor's or master's degree, diploma, or equivalent professional experience.

Recent graduates seeking to pursue further studies after completing their university degree: Recently graduated individuals who wish to pursue further study beyond the curriculum required for their degree.

Administrative and leadership professionals in arts and education: Directors and leaders of arts organisations and educational institutions.

Educators: School teachers, music teachers, early years educators, instrumental and ensemble instructors, and music educators working in diverse settings outside formal education.

Individuals from culturally diverse backgrounds: Musicians with a background in a specific musical tradition, including those with refugee experiences.

Professionals from non-arts fields (interdisciplinary LLL courses): Professionals from a range of fields outside the arts and education, including social work, psychology, philosophy, computer sciences, engineering, architecture, and business.

Identifying priorities for future collaborative LLL offerings

Planning future LLL offerings requires a strategic alignment around existing LLL provision, shared societal values and priorities. By focusing on these common principles, institutions can better design joint LLL courses that meet both educational goals and societal needs. This approach will help guide decisions on course content, delivery methods, qualifications, and funding.

To pinpoint areas of focus, the inventory entries can be examined through the following guiding questions:

- Which themes identified in the analysis are widely represented and shared across the alliance? (e.g., advancing musical skills, music pedagogy)
- Which themes, while potentially significant, are currently present only at some universities?
- Which emerging themes, though not yet firmly established, may become important for LLL studies at universities within the alliance?

Many areas of study in the current offerings of alliance partners are closely intertwined. For example, musicians' pedagogical practices are connected and informed by artistic practices. Similarly, courses on arts, health, and well-being connect the artistic and pedagogical realms with other disciplines, often incorporating elements of project management. These connections should guide the decision-making process for joint offerings within the IN.TUNE alliance. Specifically, the second and third categories—those that are important but underrepresented, and those that are important but not yet represented—hold the greatest potential for expanding the alliance and strengthening collaboration.

Based on the inventory and its key findings, the WG recommends exploring the following themes (listed alphabetically) when developing future joint initiatives to more strategically address societal needs and enhance music professionals' development and career prospects:

- Artistic collaboration in diverse local social settings.
- Arts, health and well-being, including both practical and theoretical foundations.
- Digital skills and music technology, both in terms of technical proficiency and artistic creation and collaboration
- Inclusive teaching practices in music for diverse learners, including those with disabilities, neurodivergence, and other specific learning needs.
- Pedagogical approaches focused on participatory creation and interdisciplinary partnerships.
- Targeted topics for specific professions and contexts.

Furthermore, a research mindset, including research ethics, should be embedded across all lifelong learning courses in music, as it fosters high academic standards, encourages the critical evaluation and integration of knowledge with creative practice, and empowers professionals to engage with their work in an informed, reflective, and innovative way.

Both existing offerings that could be expanded within the alliance and potential new future offerings are guided by the following overarching concepts:

1. *Musicians' professional performance*: The development of musicians' agency, rooted in an awareness of their personal and artistic identity, their societal roles, values, and attitudes, as well as their capacity for lifelong learning.
2. *Reflective practice and research*: The importance of critically reflecting on one's practice and developing research skills to shape and refine it in an informed, ongoing manner, with a focus on continuous improvement.

Reflective practice and research should be integrated in a focused, practice-based manner to enrich musicians' creative work, expand their potential, and foster meaningful connections across different sectors of society. This approach aligns with the objectives of other WGs within WP6 (Sustainable Careers, Audience Engagement and Cultural Citizenship, Diversity and Inclusion, Sustainability). Furthermore, there are shared interests and overlapping areas between WP6 and other Work Packages, such as WP3: Deep Cooperation Through New Educational Formats, WP5: Capacity Building and Innovation in Learning and Teaching as well as the advancements in eLearning and the use of LMS and low-latency systems led by WP2. Future collaboration between these WGs and WPs would be highly valuable.

Future considerations

Most IN.TUNE universities do not have a dedicated strategy or a separate unit for LLL. However, gathering and analyzing information on existing LLL offerings across all IN.TUNE partner universities has highlighted key areas that still need to be addressed before moving forward with the joint development of new LLL programs. These insights will also inform the IN.TUNE Policy on Lifelong Learning, the next deliverable, due by December 2027.

The aspects outlined below will serve as a foundation for future discussions within this WG. These suggestions are intended to guide collaborative dialogue among institutions, while also allowing each institution to have its own internal discussions. The outcomes will be presented as recommendations to the Work Package 6 Committee, and, where relevant, may be taken forward to the decision-making bodies for further consideration.

Given the varying institutional and national regulations that influence the development of new courses or programmes, the creation of an alliance-wide guide for initiating new LLL courses could be a key outcome of the discussions outlined below. To ensure the strategic integration of LLL within our institutions, the WG recommends further dialogue and alignment in the following areas:

Entrance requirements:

General Requirements: Is a previous degree required? If so, what degree is necessary? Is an entry assessment required? What options for recognizing prior learning are available?

Specific requirements and selection criteria will be determined collaboratively among the participating IN.TUNE institutions, in consultation with course instructors.

Intended participants: Establishing links with alumni to offer opportunities for further training and networking is an area that not all universities have yet developed.

Language of instruction: For in-person and synchronous programs, English is preferred. However, for asynchronous online offerings, additional languages may be possible, with AI-supported translations being an option to explore further. This aligns with WP 2 as well, which works on [joint education provision and mobility](#).

Mode of delivery: Available modes include online synchronous, online asynchronous, in-person and hybrid. For online offerings, the platform should meet the alliance's needs. The delivery mode should generally depend on the course content, while also considering environmental factors, participants' life situations, and accessibility. This aligns with [WP 6 WG on Sustainability](#) and [WP 6 WG on Diversity and Inclusion](#).

Fee structure and funding: How are our offerings funded? Do participants need to pay a fee? It's important to ensure that fees are fair and realistic, with options for financing that consider the varying costs of living across the alliance countries. At this stage, it may also be necessary to involve additional stakeholders and funding bodies in the discussion.

Teachers' profiles: What qualifications and requirements should instructors meet to teach an LLL course within IN.TUNE? How can we attract and collaborate with educators who are not part of the IN.TUNE university faculties? This topic is closely linked to WP 5 ([capacity building for teachers](#)), WP 2 (mobility), and the WP 6 WG on Sustainability.

Quality assurance: Accreditation rules will be addressed within the context of national frameworks and regulations. [This is closely connected to WP 7 \(Quality Assurance\)](#).

Certification policy, including micro-credentials: Will the alliance issue a joint certificate? If so, who will be responsible for awarding it? How can we ensure compliance with national regulations and policies? Currently, none of the alliance partners offers micro-credentials, although UniArts Helsinki plans to introduce them.

Skills and competences to be taught: Some skills may require input from external experts outside of IN.TUNE. The specific skills and competences to be addressed will be decided through a collaborative process involving course instructors, institutions, and professionals. This ongoing dialogue will ensure that the courses reflect the evolving needs and interests of the participants, allowing them to actively shape their learning experience.

Workload / ECTS: Should we establish a minimum workload for courses? Do we want to offer non-credit courses? How do we define what constitutes a "short" course?

When discussing and aligning these aspects of our joint LLL offerings, we anticipate challenges in the following areas:

- Varying institutional contexts which can make it challenging to establish shared priorities, particularly when balancing professional and societal needs.
- Language.
- Environmental concerns (e.g. travel).
- Resources for participants (technical, financial, fees, and accessibility).
- Recognition of prior learning (how to assess it and integrate it within existing qualification frameworks).
- Fostering a lifelong learning mindset and cultivating a culture of lifelong learning within institutions.
- Administrative challenges arising from differing academic schedules and structures, which can complicate ongoing dialogue and coordination.

In conclusion, this inventory of lifelong learning offerings across the eight IN.TUNE institutions highlights both the breadth and diversity of approaches to continuing education within the field of music. The analysis demonstrates that while there is a strong commitment to providing relevant and accessible opportunities for professional development, there are also notable differences in emphasis due to varying institutional priorities and national contexts. These differences, shaped by distinct social and economic conditions, pose significant challenges when considering the development of joint courses or collaborative initiatives.

One key complexity lies in the differing interpretations of what is needed and relevant for music professionals today. Questions about the boundaries of professional practice, the evolving responsibilities of musicians, and the skills required for the future are central to this conversation. To develop successful, collaborative lifelong learning offerings, it will be essential to explore common ground on these issues, while respecting the unique needs of each institution and its context.