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IN.TUNE

Innovative Universities in Music and Arts in Europe

Comparative study on entrepreneurship and career skills

D6.7, Strengthening our engagement with society (WP6)

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Executive Summary

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](#), 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 emphasise 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.

Deliverable summary

Abstract

A comparative study of how alliance partners address entrepreneurship and career skills within existing study programmes.

Description of the Deliverable

The primary objective of Deliverable 6.7 (D6.7) was to compare the entrepreneurship and career skills offerings across the participating institutions of the IN.TUNE alliance. The goal derived from this objective was to inspire ideas for future deliverables by collecting data through an inventory, conducting a comparative study, and analysing educational offerings. To provide the necessary comparability of the offerings, the scope was clearly outlined with specific guidelines on what to include or exclude in the inventory. The focus was on courses and activities that provide career skills education within performing and creative programmes.

The expected outcomes of D6.7 were: an analysis highlighting similarities and differences in educational offerings, and recommendations for joint courses or activities based on current offerings. Ultimately, this approach made it possible to identify potential gaps in educational outputs. Nevertheless, the project faced several constraints which should be considered for the further implementation of similar deliverables within the alliance: One of the challenges was to reach consensus on the scope of the inventory; due to individual working group members' interpretations of the scope a considerable variability in entries occurred, this can be avoided by having one person complete the inventory. Another challenge arose from the collaboration with a sub-contracted writer as this was a new process for the members of the working group.

Generally, the working group measured the success of its objective by having the inventory entries completed on time by each working group member, by the on-time delivery of D6.7 and by the positive reception of D6.7 as a valuable foundation for subsequent deliverables.

Comparative study on entrepreneurship and career skills

D6.7, Strengthening our engagement with society (WP6)

1. Introduction

The Working Group (WG) on Employability, Professional Integration and Sustainable Careers convened in spring 2024, comprising eight experts in Sustainable Careers, one from each institution within the IN.TUNE alliance. The WG's mandate includes producing four deliverables over the alliance's duration.

Initial Focus and Evolution

The first deliverable, D6.7, aimed to compare the current offerings of entrepreneurship and career skills courses across alliance institutions. To achieve this, the WG created an inventory of courses, dubbed 'the Matrix'. This Matrix underwent several iterations and was subsequently shared with external writers, EDUCULT, who analysed the data and provided the majority of this report after multiple drafts and discussions.

During deliberations with the WG and EDUCULT, it became apparent that the terms 'entrepreneurship' and 'career skills' were limiting the process due to difficulties in skill categorisation. Consequently, the WG decided to rename itself and realign its deliverables to focus on 'Sustainable Careers'. This umbrella term encompasses not only entrepreneurship and career skills but also employability and professional integration, aligning with the original WG title. Therefore, this deliverable, D6.7, whilst official is stated to be addressing entrepreneurship and career skills, is more focussed on sustainable careers as a whole.

Purpose and Methodology

The comparative study serves three primary objectives:

1. To unite alliance members through a joint deliverable
2. To foster awareness of other institutions' offerings
3. To utilise the data for subsequent deliverables:
 - A proposal for joint (online) courses/activities
 - A register of transnational placements

In October 2024, the WG convened in Vienna for an in-person meeting. Discussions were productive yet occasionally perplexing, particularly regarding the inclusion criteria for career skills activities in the Matrix. To address this, clear guidelines were established for inclusion and exclusion:

- DEGREES
 - Include: all Bachelor, Master and Doctoral studies

- Exclude: Lifelong Learning, preparatory courses, postgraduates, and other programmes that are not leading to one of these 3 degrees
- PROGRAMMES
 - Include: performing and creative programmes
 - Exclude: programmes that lead towards a specific occupation such as pedagogy, sound recording, music technology, musicology, etc. which are not primarily focused on artistic pursuits or have significant performing/creative music making within the curriculum
- COURSES/EVENTS
 - Exclude: all artistic, theory, musicology, history, and research courses that do not have built-in career skills elements

Data Collection and Analysis

The Matrix focused on offerings for the 2024-2025 academic year, with specific inclusion and exclusion criteria for degrees, programmes, and courses/events. Despite the reduced scope, the volume of data necessitated external expertise. EDUCULT, based in Vienna, was engaged to conduct the main body of the report and provide objective recommendations for potential alliance collaborations.

Definitions and Constraints

The WG collaboratively developed consensus definitions for key areas related to sustainable careers, including entrepreneurship, portfolio careers, professional integration, and project-making. It is worth noting that data input was subject to individual members' interpretations of the inclusion/exclusion rules, which may have affected uniformity across institutions.

Additional Contributions

WG members provided contextual information about their respective institutions, which can be found in the [General Information](#) section (Chapter 3). The WG Chair, with approval from the group, contributed the Deliverable Summary, Introduction, Conclusion, and definitions of key area terms in Chapter 4.3.

In the table in the Annex are stated alliance institutions, with names in both national languages and English, the names of the music faculty where applicable, and the acronyms used throughout the study. Please note that Hogeschool der Kunsten den Haag, Taideyliopisto, and Univerzitet umetnosti u Beogradu use the acronym for their respective faculties, not the university as stated on page 2 of this document.

2. Methodology

The methodology of the study was formulated to understand how entrepreneurial and career skills are supported by the educational offerings of the institutes. The methodology consisted of the following steps:

2.1 The "Matrix"

As a first step, the partners agreed on creating an inventory with categories ("matrix") that reflect their institutions' offerings for entrepreneurial and career skills. Data was collected from the respective institutions in this shared matrix. Information added to the matrix was based on a consensus of what the alliance perceived to be the most useful information to achieve the study's objectives. It contained one table where all members of the alliance added their understanding of frequently used terms in the matrix, such as curricula, courses, mentoring programmes, coaching, and so on. Furthermore, key areas to be analysed were also defined by the members, which included project making, professional integration, portfolio careers, entrepreneurship, and career skills. Each member of the alliance had one tab dedicated to them. Following the Working Group meeting held at the Universität für Musik und darstellende Kunst Wien (mdw) in Vienna on 4 October 2024, the following information was decided to be collected in the matrix by each member of the alliance:

- Title of the offer
- Overview
- Category (course, mentoring programme, internship etc.)
- Level of study at which it is offered (BA/MA/PhD/Alumni etc.)
- Study year
- Department
- Work form (group lesson, lecture, independent work etc)
- No. of ECTS
- Total hours dedicated to the offering
- Compulsory/optional offer
- Language
- Description of the offer
- Learning objectives.

2.2 Data preparation

The data provided in the matrix was standardised together with the alliance members. At the Working Group meeting in Vienna, discussions were held to agree on certain terminology that was to be used in the analysis, such as categories of educational offerings, and key areas to be examined.

This exercise contributed to understanding the data structure and identify key variables such as types of offerings (e.g. courses, workshops, etc), the target student groups (undergraduate, graduate or alumni), and focus on certain skills. It also brought to light gaps in the data that could help to further identify the commonalities and key characteristics of educational offerings and form thematic clusters as a first step.

2.3 Further defining analytical objectives and categorisations of offers

The next step involved further defining the analytical objectives of the study, in order to identify commonalities among the data entered. For this purpose, the following questions were formulated, with the goal to identify categories or clusters:

- What types of offerings are most common across the universities?
- Which degree levels are catered to, through these offerings?
- What entrepreneurial skills are developed?
- What career skills are enhanced?
- How do the offerings differ across universities?

2.4 Comparative analysis

An initial comparative analysis consisted of descriptive statistics, which summarised the number of offerings in each category identified above. Then, the proportion of entrepreneurial vs. career skill offerings was determined.

A cross-tabulation of the data collected allowed for a comparison of the offerings, for identifying strengths or gaps. This cross-tabulation helped to analyse patterns, such as the offerings based on the scale of the universities, and their overall objectives.

2.5 Reporting insights

Key insights identified through cross-tabulation include innovative programmes or unique approaches by individual universities, but also commonalities. This exercise pointed out gaps and areas to be addressed, leading to opportunities for collaboration or shared learning among the eight universities. Actionable recommendations, presented in this study, were later developed based on these insights.

2.6 Constraints encountered

The constraints encountered during the study first emerged during the initial analysis of the matrix. In the section where alliance partners were to explain their understanding of what feeds into entrepreneurial and sustainable careers, it was apparent that partners had a slightly different understanding of these factors, including what the terms mean, as well as what the limitations of these terms could be. Although these differences were understandable due to varying contexts, priorities and experiences of the different institutes, in order to carry out the study, it was essential to come to a consensus on how these terms are understood. The process to reach this consensus allowed the alliance partners to reflect more deeply their meaning and find similarities among them.

A second challenge emerged in the next step, during the analysis of the data provided. Although abundant information was provided for each of the offerings shortlisted, some of it was challenging to compare, in order to identify the commonalities among the institutions. This information included, for example, the number of ECTS credits assigned to each offering as well as the number of hours. While these numbers showed the value each institution placed on the offerings, it was challenging to carry out a comparative analysis of the complete data set within these categories of information, as these values varied greatly. This variation was also detected in the 'work form' category, making it difficult to categorically analyse their relation to the institutions' commitment to imparting entrepreneurship and career skills to their students.

3. General Overview of Institutions and Their Offerings

3.1 Univerzitet umetnosti u Beogradu – Faculty of Music (FMU)

General Information

The Faculty of Music in Belgrade is the main state higher education music institution in Serbia, founded in 1937.

The largest of the faculties within the University, the FMU academic and instructional staff comprises over 200 teachers and teaching associates, along with a few dozen staff members. Close to 1000 students are currently enrolled in all levels of studies.

As the oldest and largest institution of music higher education in Serbia, the mission of FMU is to unite educational, artistic, scientific and research work. FMU expands, improves and promotes knowledge, learning and artistic creativity.

There are various courses at the Faculty of Music that are oriented towards the acquisition of career skills. The majority of these courses (12) are in the field of methodology of teaching at BA level in form of mandatory subjects. There are two mandatory courses at BA level that prepare students for the stage – Opera scenes and Concert practice and one optional based on project planning and entrepreneurship. At MA level, there are elective courses that put emphasis on psychological skills or management skills.

There are various one-time events organised by the faculty in form of lectures and workshops. They are given by prominent artists, visiting professors or experts in the field of management, event organising, project making, planning and funding, etc.

Characteristics of educational offerings

Based on the data provided, certain characteristics of the educational offerings are recognisable.

Firstly, there is a clear focus on inculcating teaching methodology skills at the bachelor's level, as well as foundational artistic and academic training; however at the master's level, there is greater emphasis on specialisation, interdisciplinary skills, and professional integration. Thematically, music sciences, performance and composition get greater attention at the bachelor's level, whereas at the master's level, the offerings reflect a shift beyond traditional music training, focusing on entrepreneurship, project management and communication skills, which are all key for career sustainability in the field of music. Courses like 'psychological foundations of entrepreneurial skills' stand out for their integration of psychology in music education and a professional future in the field.

The language of instruction for most courses is Serbian, emphasising the institution's focus on serving the regional student body. This is in clear alignment with its role as the largest state higher education music institution in Serbia, serving local academic and professional needs.

Furthermore, the offerings reflect diverse learning formats, such as group sessions (providing collaborative and knowledge-sharing settings) and individual lessons for specialised training (such as vocal coaching). These formats are effective for balancing theoretical and hands-on learning, particularly to facilitate students in pursuing professional integration. Additionally, when considering the aspect of practical applications of the offerings, at the bachelor level, the emphasis is on basic performance and ensemble skills, which at the master level, it is elevated to applied skills, such as public relations, media management, and the psychological knowledge and awareness required for entrepreneurial endeavours.

3.2 Universitatea Națională de Muzică din București (UNMB), Bucharest

General information

The Universitatea Națională de Muzică din București (UNMB) has a rich history spanning over 160 years, blending traditional values with modern artistic practices. Its mission is to provide a high-quality development framework for musical talents, both from Romania and abroad, shaping their personalities and training them as professional musicians and specialists in various musical fields, including education. UNMB strives to enable students to achieve top artistic performances through their artistic, scientific, and creative skills.

In the academic year 2024/2025, UNMB will host approximately 1,000 students across its two faculties and doctoral school. The Faculty of Musical Performance (525 students) and the Faculty of Composition, Musicology and Music Pedagogy (386 students) are central to the institution, alongside the Doctoral School, which includes 78 students. Additionally, the UNMB Doctoral School offers two types of doctoral programmes: a professional doctorate, focusing on practical skills, and a scientific doctorate, emphasising theory.

The UNMB offer in entrepreneurship and professional skills is highlighted by 31 courses, activities, and projects aimed at developing students' competencies. This includes 4 courses and programmes in entrepreneurship and management, as well as a coaching centre. Additionally, 2 key projects at UNMB (Festivalul Chei/Operamania) (BA and MA) allow students to showcase their skills in a professional environment. The offer also features 3 courses on musicians' well-being (BA), 13 courses (BA and MA) focused on enhancing instrumental, vocal, and compositional skills, and 3 courses (BA) that combine practical music skills with technical expertise in sound processing and electroacoustic composition.

Characteristics of Educational Offerings

The educational offerings at UNMB emphasise not only artistic performance but also career development, entrepreneurship and practical research. This aligns with the university's mission of fostering well-rounded musicians who are adaptable to both national and international contexts. In addition, categorisation of the offerings such as 'career coaching' and 'entrepreneurial mentoring' indicate an emphasis on bridging the gap between academic studies and labour market

demands, and on nurturing individual talents and aspirations. While most of the offerings are in Romanian, the bilingual ones can be seen as an effort to cater to international students.

3.3 Escola Superior de Música de Catalunya (ESMUC), Barcelona

General information

The Escola Superior de Música de Catalunya (ESMUC), founded in 2001, has become one of the leading institutions in higher music education in Catalonia and Spain. Known for its interdisciplinary approach, ESMUC integrates various musical styles into its academic offerings, which include both undergraduate and master's programmes. Each year, it admits around 140-150 first-year students for its bachelor's degree in music, with a total student population of approximately 800, encompassing a diverse mix of undergraduates, master's students, and participants in continuing education programmes. It is the only institution in Spain that provides all the regulated professional paths for musicians and performers, giving significant importance to connecting students with the professional world.

The institution's core values include artistic and academic excellence, promoting high standards in both music training and research. ESMUC also emphasises diversity, interdisciplinarity, innovation, and creativity, encouraging experimentation and the use of new technologies in music. Additionally, the institution fosters cultural and social commitment, aiming for students to make meaningful contributions to society through music. ESMUC is distinguished by its commitment to both traditional music and new trends, maintaining a balance between respecting heritage and embracing innovation. These values are reflected in the school's broad and inclusive approach to music education, which is deeply connected to the professional music world.

ESMUC offers bachelor's and master's degree programmes in music, with a total of 7 specialisations at each level. With 20 activities in total, both bachelor and master programmes have mandatory courses/activities and optional courses/activities which are open to both BA and MA students.

Characteristics of Educational Offerings

The offerings at ESMUC, as per the data provided, emphasise practical training, professional development and public engagement, providing students with an overall holistic and career-focused educational experience. While offerings such as 'Professional Development' equip students with tools to build their career readiness, public-facing initiatives like the 'VU Sessions' focus on live performance and visibility, allowing students to engage with audiences, and also gain practical exposure. Other offerings provide opportunities for hands-on training, bridging theory with application, which is the stand-out feature of ESMUC's approach as an institution.

3.4 Hogeschool der Kunsten Den Haag – Royal Conservatoire (KC)

General information

The Royal Conservatoire (KC), a faculty of the Hogeschool der Kunsten Den Haag, was established in 1826 and holds the distinction of being the oldest conservatoire in the Netherlands. In 1990, it merged with the Royal Academy of Art, founded in 1682, to form the Hogeschool der Kunsten Den Haag/University of the Arts The Hague. Part of the Royal Conservatoire is also the School for Young Talent: Established in the 1970s, this programme caters to exceptionally gifted musicians, dancers and visual artists aged 10 to 18. Furthermore, the conservatoire offers a doctoral programme for musicians and composers in cooperation with the Academy of Performing and Creative Arts (ACPA) at Leiden University, focusing on practice-based research in music. As of the 2024-2025 academic year, the conservatoire boasts an enrolment of 476 bachelor's and 290 master's students.

The mission of the Royal Conservatoire is based on three core pillars: education, research and production. Since its inception, KC has maintained a strong connection between innovation and tradition, which continues to be at the heart of its educational philosophy.

The Royal Conservatoire offers a comprehensive range of activities designed to prepare both bachelor and master students for professional practice. Additional to the regular Master programmes, there are 7 master specialisations where collaborative teaching with external professional partners is inbuilt; at course level, there are 17 mandatory, and 6 optional courses pertaining to entrepreneurship and career skills for both bachelor and master students depending on their specific programme. Aside from these programmes and courses, there is an extensive range of projects, masterclasses and one-time events or activities that take place each year. This comprehensive approach ensures that students graduate with a well-rounded skill set, combining artistic excellence with practical professional knowledge, preparing them for successful careers in the dynamic world of music.

Characteristics of Educational Offerings

A look at the 27 entries by KC show an emphasis on advanced studies, due to the large number of offerings for master's students, of which the Master Project, with its integrated approach of artistic development, research and professional integration, is an exceptional example embedded into the curriculum for all students. Notable programmes include the New Audience and Innovative Practices (NAIP) and Orchestral Master, emphasising innovative approaches in traditional music education.

KC focuses on developing advanced talent and innovation at the master's level, while Bachelor's offerings are geared towards foundational skills and professional preparation. This reflects the university's dual commitment to tradition and cutting-edge education, but with a primary focus on higher-level specialisations. The Master's offerings are tailored to prepare students for their professional careers, and the larger variety at this level emphasise the Conservatoire's strength as a space for advanced music education.

3.5 Taideyliopisto, Helsinki – Sibelius Academy (SibA)

General information

Taideyliopisto, Helsinki – University of Arts Helsinki consists of the Academy of Fine Arts, the Sibelius Academy (SibA) and the Theatre Academy. Established in 2013, it is an open meeting place for the arts – an ambitious university community for bold reformers and experts in tradition. The wide selection of programmes in the field of arts and productive dialogue between teaching and research make the university unique on an international scale. In the capital city of Helsinki, the university operates on two campuses with state-of-the-art facilities. SibA also has units in Kuopio and Seinäjoki.

SibA offers bachelor's and master's degrees, open university courses, Junior Academy and doctoral education, and is one of Europe's largest music academies with 1,400 students and 500 teachers united by a deep passion for music. The academy is dedicated to supporting its students in forming their individual professional identities as world-class artists and versatile professionals in an inspiring and internationally diverse community.

A wide range of courses related to sustainable career skills courses for its degree students and alumni students are on offer at SibA. Courses are mainly organised by the degree programme or academy level and mostly they are optional. In total there is 55 courses under the sustainable career in music/ art.

Some of the optional courses are available for BA/ MA students and students can include them in their curricula to the optional studies. Many of the courses are also available for alumni students through open university. In SibA, 17 courses available for BA students, and 43 courses are targeted for master level students. Most working life skill offerings are in the form of courses, but there is also a trainee period in working life available.

Characteristics of Educational Offerings

Through the 55 entries, it is apparent that SibA aims to encourage interdisciplinary themes, which combine traditional music disciplines with contemporary global challenges, such as sustainability and technology. There is a clear focus on fostering professional growth, with an emphasis on practical skills such as financial and time management, which align with its goal to prepare students as versatile and competent professionals in the field of music. With most of the courses being offered in English alongside Finnish, this could be seen as an attempt to ensure inclusivity and attract a diverse, international student body. Additionally, the inclusion of topics covered via the offerings, such as AI and sustainability, show SibA's adaptability to evolving global needs.

3.6 Norges musikkhøgskole, Oslo (NMH)

General Information

Norges musikkhøgskole (NMH) is located in Norway's capital, Oslo. The school is an independent scientific college, unlike the five other publicly funded higher music education institutions in

Norway, which are all part of various universities. The school offers bachelor's and master's degrees in classical music, church music, jazz, folk music, conducting, and composition. These programmes can also be taken with pedagogy as an additional component at the bachelor's level. This provides students with qualifications to teach in primary school as well as to work as main instrument teachers. The school also has further education and master's programmes for music therapists, as well as a bachelor's programme for piano tuners. In addition, the school offers a range of further education and elective courses. The institution also conducts research and development work within the field of music.

With its total student population of 868, NMH is the largest in Norway, but a small institution in an international context. In 2023, there were 608 students in bachelor's and further education programmes and 260 in master's programmes. In addition, there were 52 students in the PhD programme. (In Norway, PhD candidates are part of the school's staff).

NMH has 15 different courses/course activities in address entrepreneurship and career skills for its students. 3 is for BA only, 10 for BA and MA and 2 for MA only. 5 is mandatory, 10 is electives. In addition to the courses the school's staff and students participate in a wide range of one-off classes or activities, ranging from open talks, debates and masterclasses focusing on sustainable careers to larger projects that are carried out on special occasions, for instance the school's jubilee or local festivals and happenings.

Characteristics of Educational Offerings

The school's overarching policy in relation to teaching and supporting students to build sustainable careers after their studies is to integrate various themes and activities into compulsory subjects, most often in the form of project work. In addition, a variety of elective subjects and further education programmes in the field are offered.

A number of unique features of the offerings stand out, in the 15 entries by the institution. Firstly, the courses balance theoretical learning with practical application, through project work and collaborations. They aim to build sustainable career skills, which are often integrated into compulsory subjects. For example, courses like *Industry, Profession, and Identity* include project work that mimics real-world scenarios, helping students develop practical, transferrable skills. In addition, students are required to design and execute projects (e.g., concerts or festivals) where they take ownership of programming, budgeting, and presenting their work. This teaches both technical and entrepreneurial skills. Elective courses like "RÅ!" encourage students to independently plan, execute, and document their projects, imparting skills critical for their professional careers. The emphasis on self-directed projects and collaboration fosters an entrepreneurial mindset, equipping students to create and manage their own career opportunities.

The courses often encourage collaboration across disciplines, and with external stakeholders, like the community music project. This is likely to broaden their experience, preparing them for diverse career paths.

3.7 Conservatoire National Supérieur de Musique et de Danse de Paris (CNSMDP), Paris

General information

Founded in 1795 by the merger of the École royale de chant et de déclamation and the Institut national de musique, the Conservatoire National Supérieur de Musique et de Danse de Paris (CNSMDP) was, as the revolutionary context explains, a response to an innovative concept of musical education: a project for high artistic education for as many people as possible.

CNSMDP offers bachelor's and master's degrees in classical music (instruments, singing), jazz, early music, composition, orchestral conducting, musicology, pedagogy, sound and image engineering, dance and choreographic notation. It also offers a doctorate in music performance research and practice, in partnership with Université Paris Sorbonne. The number of students is around 1,300 and the number of teaching staff around 400.

At CNSMDP, professional development issues are currently dealt with in the Practical Aspects of the Profession, which covers topics ranging from health and the legal framework to communication and mediation, and in an Introduction to Teaching. There are also specific modules for sound and image engineers. All of these courses are compulsory for the various degree courses, with 3 for the BA and 4 for the MA. They are organised into lectures in large groups and workshops in small groups. In addition to these compulsory courses, there are optional professional meetings.

Characteristics of Educational Offerings

An overview of the 12 entries emphasises professional, legal, and practical aspects essential for students' careers in primarily in music, but also in dance and related fields. The courses depict the interdisciplinary learning being offered; courses incorporate a number of disciplines, such as health and safety, law, and audience interaction, showcasing a holistic educational approach. These modules balance theoretical knowledge (e.g. legal frameworks) with more practical skills (e.g. career planning). The offerings appear to be short and targeted, with very clear outcomes. For example, the initiation to pedagogy offer provides an opportunity to gain precise knowledge and acquire skills that are required when students may choose to teach music as a career. Overall, the offerings reflect CNSMDP's stated mission of blending creation, research, and public outreach with an emphasis on interdisciplinary education.

3.8 Universität für Musik und darstellende Kunst Wien (mdw), Vienna

General information

The Universität für Musik und darstellende Kunst Wien (mdw), founded in 1817, has grown into a global leader in the fields of music, performing arts, and related academic disciplines. With a diverse student body of approximately 3,000 individuals from over 70 countries, supported by 1,260 staff members across 25 departments and various service units, mdw offers an extensive range of

programmes: 115 degree courses and 41 supplementary programmes. These offerings are designed to support sustainable careers for students and alumni alike.

Rooted in the values of artistic, scientific, and pedagogical freedom, mdw thrives on the diversity and international reach of its community. It nurtures students' unique artistic voices while fostering an environment of freedom, experimentation, innovation, and transdisciplinary collaboration. By prioritising personal development, teamwork, and leadership, mdw remains committed to contributing to Austria's vibrant cultural landscape and generating a meaningful social impact.

At the programme level, mdw offers over 60 specialised courses and initiatives addressing career skills and entrepreneurship. At the course level, courses are either mandatory or elective, depending on the curricula. Most of these courses are available across multiple curricula, fostering interdisciplinary exchange among students. These courses equip students with the skills beyond instrumental practice necessary for successful careers in the dynamic world of music.

In addition to core programmes and courses, mdw offers a wide range of projects, masterclasses, and one-time events each year as well as cooperations with concert halls and orchestras. These activities, along with career development support through the Career Center, mdw Talent Lab, and the Center for Further Education (ZfW), ensure that students receive mentoring and practical career advice. This comprehensive approach guarantees that graduates develop a well-rounded skill set, combining artistic excellence with practical professional knowledge, fully preparing them for successful careers.

Characteristics of Educational Offerings

The mdw offers a broad range of educational programmes across bachelor's, master's, and doctoral levels, as well as preparatory and postgraduate options. Bachelor's programmes focus on foundational knowledge for professional life, while master's programmes offer specialised skills and in-depth expertise.

Courses, both mandatory and elective, span topics such as music production, management, cultural entrepreneurship, mental and physical health, music education, inclusive music-making, and digital media. The university emphasises practical career preparation with opportunities in orchestra playing, teaching, concert organising, and music entrepreneurship. It also offers workshops, mentoring through specialised centres like the Career Center and Talent Lab, and various seminars and online formats, all designed to support students' careers.

mdw fosters interdisciplinary collaboration across diverse areas, combining pedagogical and scientific fields like ethnomusicology and gender studies. The university's offerings cater to both academic advancement (via ECTS credits) and personal or artistic development (through non-credit courses like mentoring), while maintaining focused alumni engagement.

4. Analysis

4.1 Across Learning Objectives

The data shared by all eight institutions has been analysed through the lens of learning objectives of each educational offer. This analysis has helped to formulate the following thematic clusters across all institutions.

Cluster 1: Advanced knowledge and skills development

This cluster captures learning objectives centred on equipping students with in-depth, specialised knowledge and fostering advanced skills necessary for expertise in their chosen areas of interests within the field of music. The emphasis here is on intellectual and technical mastery, critical thinking, and the application of theoretical frameworks. The objectives often focus on elevating students' understanding of varying topics to a higher level, preparing them for professional challenges in their chosen areas of work.

Specifically, the objectives aim to deepen the understanding of core subjects offered or specialised areas, ensuring students are well-versed in advanced concepts. There is also the goal to inculcate the ability to evaluate, analyse and synthesise information critically. Furthermore, students are encouraged to explore innovative ideas and engage in research, which prepares them for advanced roles either in academic or in the practical field of music, by equipping them with specialised knowledge. Examples come from mdw 'Computer and Media Practice/Digital music-encoding and web-technologies', and 'Perspectives in Music Therapy' by SibA.

The institutions with offerings that fall under this cluster have a focus on integration of theory and practice, with offerings that blend theoretical frameworks with practical applications. For example, ESMUC's focus on performing arts integrates both performance theory and practical execution. Also similar among the institutions is a research-oriented approach, with mdw's and SibA's offerings promoting research-based learning to address contemporary issues in music.

Within this cluster, most of the offerings are geared towards advanced learners, i.e. master's level students, and the delivery style varies from lectures and seminars to group discussions focused on critical thinking and analysis. This mix holds potential for the introduction of joint programmes, combining the specialised expertise of multiple institutions to create comprehensive and interdisciplinary curricula. As an example, UNMB and mdw, with their focus on advanced analytical skills and media management, couple partner with SibA and KC, which emphasise leadership and innovative practices. A joint programme could integrate these elements to provide offerings that balance theoretical knowledge with practical applications.

Cluster 2: Communication and collaboration

This cluster emphasises the development of communication skills, teamwork, and collaboration as key competencies for a sustainable career in music, as well as entrepreneurship. The learning objectives focus on preparing students to effectively articulate ideas, foster interpersonal relationships, and work collaboratively in diverse settings. The overarching theme is to equip learners with the tools necessary to navigate complex social and professional dynamics.

The key similarity among the institutions is a focus on prioritising communication as a critical skill, whether for professional or academic settings. UNMB's 'Preparation professional practice' is an example of an offering that allows students to practice this and other collaborative skills necessary for their professional work. Among the learning objectives, effective teamwork, leadership in group contexts, and clear communication are highlighted. Furthermore, the approach and methods employed typically include group activities to simulate workplace dynamics. Peer learning is encouraged, as per the learning objectives, via hands-on collaborative projects. Advanced offerings include leadership training via workshops or structured curricula. A noteworthy example from this cluster include FMU's 'Psychology and Communication Skills'.

Many of the offerings use group sessions and collaborative projects to simulate real-world teamwork environments. However, workshops and practical sessions are also offered for more hands-on and interactive learning. Possibilities for joint programmes could consider prioritising methodologies that enhance teamwork, leadership, negotiation and interpersonal effectiveness, thereby capitalising on non-native language nuances. SibA's 'Sustainable Leadership' and KC's 'Entrepreneurial Bootcamp' could serve as inspiration for these joint programmes. By focusing on transferable collaboration methodologies, these programmes would provide inclusive and versatile training suitable for a global audience.

Cluster 3: Practical and real-world applications/professional skills, legal aspects

This cluster highlights the offerings that bridge theory with practice, emphasising the application of academic knowledge in real-world contexts. It focuses on preparing students for professional environments by equipping them with practical tools, skills, and experiences to address professional challenges.

There is an overall focus on applying theoretical frameworks to real-life situations and providing hands-on learning opportunities through case studies and assignments. For this, institutions often employ practical settings like internships and develop assignments that would require collaboration with external organisations or industries. Practicum (1 and 2) from ESMUC is an example of this approach. At FMU, the course 'Concert Practice' cultivates professional-level expertise in live music performance. At SibA, the offering 'Basics of Copyright in the Creative Sector' equips students with critical knowledge about intellectual property laws, a very specific but important topic for artists. It focuses on practical scenarios to ensure students can navigate the legal aspects of their creative endeavours effectively. 'Musician's work-life skills', also offered at SibA also imparts specific knowledge required in the professional world through an offering for its master's students. UNMB also offers its students the opportunity to perform on the country's most prestigious stages through various projects (Chei Festival, Operamania) giving participants the chance to express themselves in a professional setting.

Cluster 4: Cultural and ethical awareness

This cluster centres around fostering cultural sensitivity, ethical decision-making, and an understanding of diverse perspectives. The learning objectives emphasise preparing students to navigate global and societal challenges while integrating ethical considerations into their practices.

A number of themes can be identified under this cluster. Firstly, cultural sensitivity and diversity is emphasised, where offerings aim to prepare students to engage with audiences and collaborators from varied backgrounds. The learning objectives of these offerings often encourage the exploration of, and sensitivity to global perspectives and traditions in creative and educational practices. For example, NMH's 'Community Music' course falls under this cluster. Then, several courses that are part of the KC's NAIP programme broadly align with the themes of this cluster, emphasising innovation, collaboration, and global cultural engagement. SibA's 'Basics of Copyright in the Creative Sector' highlights ethical considerations in creative industries.

Cluster 5: personal growth and creativity

This cluster emphasises the development of personal skills, creativity, and self-expression. The offerings under this cluster focus on enhancing individual potential through creative practices, self-awareness, and skill refinement. There is a clear vision to offer courses that encourage students to explore their creative and physical abilities, often through experiential learning approaches. There is a clear intention to foster practical techniques, such as the Alexander Technique, to enhance skills, while also focusing on wellness through yoga offerings and performance skill and resilience-focused opportunities, at mdw, UNMB and SibA.

The tailored and flexible learning approach, with offerings in the form of masterclasses and workshops, allow institutions to adapt to students' needs, focusing on diverse topics. Several institutions focus on techniques that combine personal introspection with practical application, showing a shared commitment to holistic development of the student. An example of this is the 'Opera Scenes' course offered by FMU. Enrolling in the course allows students to achieve a deeper understanding of their artistic choices, while simultaneously improving their performance delivery.

4.2 Across Categories

A preliminary vertical analysis reveals certain trends across the categories of data provided by the alliance. These trends reveal not only the perception of the particular institutions relating to employability and skills important for career development of their students, but also which aspects receive more attention, which formats are employed for transfer of this knowledge, and the academic value placed upon these courses. An analysis of the formats reveals a tendency to lean towards more traditional forms of knowledge transfer in educational institutions, such as through courses. However, the work form within the courses range from group work to observations, broadcast, project work, or independent study.

Typology of educational offerings

This section aims to analyse and compare the diverse educational offerings provided by the alliance partners, highlighting how they are organised at each institution. These educational offerings range from specialised courses and workshops to mentorship programmes and experiential learning opportunities, each reflecting the institution's strategic priorities, resource availability, and broader educational philosophy. By examining the typologies of these initiatives, we seek to uncover

common patterns, innovative approaches, and potential gaps in preparing music students for sustainable careers and entrepreneurial endeavours in a continuously evolving industry.

This typological analysis provides a foundation for understanding how universities support their students in navigating the complexities of professional life, fostering skills such as self-promotion, financial management, project development, and networking. Through this comparative lens, we aim to identify best practices and opportunities for cross-institutional learning that can inform future programme development.

Analysis

Across the eight alliance members, several shared characteristics and approaches stand out. These suggest a unified trend in modern music studies, focusing on preparing students for dynamic and diverse careers in the music industry.

Educational level

The offerings at both BA and MA levels across the institutions collectively support entrepreneurship and career skills, with distinct focuses at each stage of education. At the **BA level**, the **emphasis is on building foundational skills**, such as public relations, basic project management, and personal branding. At the **MA level**, however, the focus shifts to **advanced, strategic entrepreneurship skills**. Here, offerings emphasise leadership, financial literacy, and adaptability, reflecting the complex challenges of the modern music industry in Europe.

Exemplary notable offerings:

At the BA level, these are reflected in ESMUC and mdw's mentoring initiatives and UNMB's leadership and career coaching courses, which are designed to equip students with essential tools for navigating their early careers. At the advanced MA level, the focus on strategic entrepreneurial skills can be seen in SibA' financial and time-management courses, which develop critical self-sustainability skills, and KC NAIP Master's Programme, which fosters innovation and interdisciplinary approaches to audience engagement.

Professional development

An overview of the offerings reveals an overall focus on professional development, designed to **aid students in their professional integration and career skills**. The institutions support professional development of their students via offerings in cultural management, entrepreneurship, audience engagement, and technical expertise in music. Many of these courses are **part of the core curriculum**, while being made available either at BA or MA level. The ECTS values assigned to such courses are generally lower, however they play a central role in the curriculum, aligning with the scope, and overall values and objectives of the institutions. In the case of these three offerings, ESMUC's is skill-focused, UNMB's is holistic and in-depth, while CNSMDP's tailored workshop complement its main curriculum.

A number of examples from the data provided support this commonality across the board.

Exemplary notable offerings:

Institutions like UNMB, ESMUC and CNSMDP emphasise career readiness, and industry integration. Courses such as 'Professional Portfolio' (ESMUC), 'Leadership in Music' (UNMB), and 'Practical Aspects of the Profession' (CNSMDP) focus on developing students' understanding of the music industry and their career paths.

Structured approach towards imparting entrepreneurial and career skills

Curriculum-based offerings dominate across both BA and MA level, reflecting **an overall structured approach** towards imparting entrepreneurial and career skills to the students. Specifically, at the BA level, SibA stands out for its strong representation of offerings focused on sustainability, financial literacy, and other vital career skills. At **the master's level, curriculum-based offerings are plentiful** at the mdw and KC, with several addressing leadership, innovation, and audience engagement. Furthermore, CNSMDP contributes at this level with its legal and practical skill-oriented modules at the MA level.

Optional offerings are overall less common than curriculum-based ones, with most appearing in the data provided by the NMH, but also mdw and SibA. The formats employed for **optional offerings** at this level **mostly include electives, internship or mentoring programmes**, designed to complement the standard curriculum. The optional offerings generally have lower ECTS values, reflecting this complementary nature. Optional MA offerings, however, sometimes reach higher ECTS values when they are tied to projects or practical work.

Emphasis on practical and applied learning

Furthermore, practical and applied learning is emphasised, where theoretical concepts are employed in the direct involvement in real-world scenarios, such as **performances, workshops, and execution of projects**. There are opportunities for interaction with professionals, with offerings involving **mentorship, or masterclasses** that are being led by professionals from the music industry. While the extent to which this takes place, and the value that is placed on these efforts (via ECTS and number of hours dedicated), the educational levels at which they are offered (BA/MA etc.) varies, the educational offerings **prepare students to build and sustain careers in the music industry** by blending core musical skills with entrepreneurial and professional knowledge.

Exemplary notable offerings:

The 'Leadership in Music' society at UNMB creates an opportunity for students to get help from mentors in understanding entrepreneurial challenges. In addition, practical learning also takes place via collaborative and group work, which stimulates group/team collaboration, such as the 'RÅ! (Raw)' elective at the NMH. Some examples of offerings on career skills include: 'Leadership in Music' (UNMB), and 'Industry, Profession and Identity' (NMH), which teach students to navigate professional challenges. Furthermore, 'Professional Portfolio' at ESMUC helps students to build tangible evidence of their skills. There is also an emphasis on professional mentorship. Institutions like mdw (through the 'Auditioning' course) and SibA (through 'Financial skills for Freelancers') provide mentorship and guidance to students in their career skills development.

Professional experience related to creation and executive of a project

Another key strength of the alliance is a common focus on allowing students to experience professional demands related to the creation and execution of a project, all the way from its **concept to its delivery**.

Exemplary notable offerings:

An example of this is the 'VU Sessions' at ESMUC, which gives students experience in small-format concert recordings, connecting artistic creation with media and publicity. For this example, ECTS credits are not assigned, making it likely credit exempt. Furthermore, it is an optional offering for BA students, contributing to their practical experience and exposure to public performance settings. NMH's 'Project Ensemble' is yet another example, with substantial ECTS allocation (20) indicating a major focus on hands-on, independent work, with significant hours required for planning and execution. Its integration into the core curriculum further emphasises the importance this institution places on this experience, for career skills development. Notably, the Master Project at KC combines the three elements of the Master curriculum (artistic development, research and professional integration) giving the students practical, theoretical and reflective experience through the project making process. This overarching project for all master students highlights KC's emphasis on integration of professional, artistic and research activities, and student-led learning.

Balance between classical musical traditions with modern approaches

A further similarity is the balance of classical musical traditions with modern, innovative approaches. **Significant ECTS credits are dedicated** to such offerings, which explore the interplay between technology and the arts.

Exemplary notable offerings:

Several examples show this approach: 'New Audiences and Innovative Practices' (KC for MA students) and 'Introduction to Artificial Intelligence in Creative Fields' (SibA for MA/alumni) show institutions exploring technology and modern audience engagement.

Other institutions, like CNSMDP include digital production techniques, emphasising a **multi-disciplinary approach**. When analysing whether the offerings are part of the curriculum, or optional, there is a mix. While some are designated as part of the curriculum, others remain options, allowing students to tailor their learning path. Similarly, while many such offerings are available at BA level, there are several overlaps with MA programmes, pointing at the institutions' aim to impart broad skill development to their students.

Emphasis on multi- and interdisciplinary learning

There is a clear similarity among the institutions related to emphasis on multidisciplinary and interdisciplinary learning. Offerings go beyond music to incorporate skills from other fields, like business and policy. There are a number of ways in which this emphasis is implemented via the offerings. These are explicitly designed to **include components from non-musical disciplines, offering a holistic view**.

Exemplary notable offerings:

'Financial Skills for Freelancers' at SibA prepared students for the economic realities of freelance and entrepreneurial careers. 'Art Policy and Cultural Policy' at mdw, and 'Legal Framework for Employment' at CNSMDP familiarise students with legal aspects of the profession and provide insight on governance frameworks that influence the music industry. Offerings from FMU train students to combine music broader skills like business, teamwork and critical thinking. This emphasis is further achieved via project-based work that lets student engage in hands-on projects, which require interdisciplinary thinking and application. Furthermore, while some institutions like SibA and KC cover a breadth of disciplines, from technology to media, others like mdw and CNSMDP focus on specific intersections, like governance and legal and health aspects.

Flexibility to meet individual student needs

A common focus among the institutions is the flexibility to meet individual student needs, allowing them to **tailor their education to their interests and career goals**. This is achieved via flexible modules and offerings, in the form of optional workshops and professional experiences.

Exemplary notable offerings:

This is once again evident in mdw's 'Auditioning', which is a practical course helping students to prepare for auditions. Its flexibility lies in its timing and content, and it caters to both Bachelor and Master students. NMH's 'Professional placement in music administration' is a further example of this flexibility, allowing students with an interest in this aspect of the profession to explore it further via placements.

Connecting students with broader communities

Another similarity among the offerings is an emphasis on connecting students with audiences or broader communities, **combining practical, artistic and reflective learning and engagement**. Overall, this approach emphasises **connecting artistic practical with societal needs**, promoting inclusivity, and also building professional networks within and beyond the institutional boundaries.

Exemplary notable offerings:

CNSMDP through 'Practical Aspects of the Profession' workshops and seminars encourage students to think about their relationship with audiences and communities. The workshops are offered at Bachelors and master's level, and all of them are mandatory, highlighting the institution's commitment to ensuring students are well-equipped with the knowledge and tools required when entering the professional world. ESMUC, through 'Dimarts Toca ESMUC' promotes audience interaction and performance practice through the public concerts.

Language of offerings

Many institutions offer courses in multiple languages, predominantly English, alongside the respective local languages (see Annex). A key takeaway is the dominance of English in advanced programmes. Some of the institutions offering master's programmes, such as KC, SibA and NMH predominantly use English, ensuring accessibility for a wider group of students. This presents an **opportunity for further collaboration and knowledge exchange** among European and international students as well as teachers, which can potentially be explored.

While some institutions, such as KC prioritise English to a large extent, others maintain a focus on their local language, particularly for undergraduate courses, perhaps due to their intended audience being local students, or to preserve cultural relevance and accessibility for local students. However, some institutions explicitly blend language or provide dual-language instruction, to accommodate students from diverse linguistic backgrounds.

ECTS allocation

The ECTS allocation trends in the data provided by the institutions **reflect the diversity in course intensity, structure and purpose**. Overall, high ECTS (120) is reserved for comprehensive degree programmes, often at the Master level. Medium ECTS (5-20) is allocated for modular, project-based or practical offerings requiring significant engagement with the students. Low ECTS (1-5) is typical for short-term, skill-focused workshops of supplementary offerings.

Institution	Key characteristics of offerings	Unique strengths
University of Arts, Belgrade	Entrepreneurship, project-based learning, career readiness	Entrepreneurial and independent career focus
UNMB, Bucharest	Career services, specialised workshops	Mentorship and career guidance
ESMUC, Barcelona	Public performance, industry connections, multilingualism	Industry-oriented, audience engagement
Royal Conservatoire, The Hague	Interdisciplinary learning, orchestral/ensemble specialisations	Innovation and collaboration
University of the Arts, Helsinki	Sustainability, emerging technologies, well-being	Future-oriented, practical career sustainability
Norwegian Academy of Music	Independent project work, practical electives	Student-led creativity
CNSMDP, Paris	Health and safety, legal frameworks, career readiness	Practical career skills
mdw, Vienna	Cultural policy, traditional techniques, alumni networking	Broader governance perspective

Table 1. Overview of key characteristics of offerings.

4.3 Across Key Areas

The data gathered by the alliance partners brings to light a number of terms that are connected to the employability and sustainable careers of music students. Each institution delivered their ideas on how they define the following key areas within a music educational context, from these various definitions, a singular definition has been created. The process of coming to one definition was not easy as the differences in outlook often varied significantly, nevertheless, the below definitions are the accepted joint understanding and usage of terms of the members of the Working Group.

Entrepreneurship

DEFINITION

Entrepreneurship involves equipping students with skills to navigate the music industry by combining creativity with problem-solving to create value. This education empowers students to develop personal brands, understand market dynamics, and create opportunities, thereby preparing them for diverse career paths within the music industry. It emphasises skills like resume writing, branding, and project management, enabling students to become self-sustaining and adaptable in a rapidly changing economic environment.

ANALYSIS

In order to examine the data provided by the institutions in relation to the definition provided, the following concepts are identified, which will help to identify key patterns, similarities and differences:

Skills development (resume writing, branding, project management etc.). Many conservatoires emphasise practical skills like project management and personal branding, via career centres or mentoring programmes. Courses on financial literacy, time management, and legal aspects of the music industry are also prevalent, such as SibA's 'Financial Skills for Freelancers', and legal frameworks-related offerings at CNSMDP.

Navigating the music industry (creativity and problem-solving, understanding the market). This involved opportunities for public performances, mentoring sessions and exposure to industry professionals. Many programmes across the institutions focus on fostering industry-relevant skills and providing real-world experiences that prepare students for diverse career paths. For instance, ESMUC's 'Dimarts Toca ESMUC' (Tuesdays for ESMUC) offers students opportunities to perform in public, honing their ability to connect with audiences and adapt to dynamic performance settings. Similarly, KC's 'New Audiences and Innovative Practices (NAIP)' master's programme focuses on cultivating innovative approaches to audience engagement, equipping students with the tools necessary for developing performances. Mdw's 'Project Management in Music Business' and 'Cultural Entrepreneurship' from the core curriculum are further examples of offerings on this subject.

Equipping students for adaptability (self-sustainability in a dynamic environment). These skills are necessary for empowering students to navigate complex professional landscapes, while maintaining independence, and ensuring the sustainability of their careers. For example, SibA's

course on 'Financial Skills for Freelancers in the Arts' addresses one of the most important aspects of self-sustainability: financial literacy. By teaching students how to manage budgets, understand contracts, and navigate taxation, the course ensures that students are prepared for the economic realities of a freelance career. CNSMDP contributes to this category with its 'Practical Aspects of the Profession' modules, which cover career planning, legal frameworks, and audience development. These workshops teach students to anticipate and respond to changes in the industry, while also ensuring they can successfully market themselves and their work.

POSSIBILITIES FOR JOINT COLLABORATIONS

A number of possibilities for joint collaborations can be identified to enhance entrepreneurship education, with institutions pooling their diverse strengths, and filling gaps in offerings. Institutional strengths among the alliance members include Joint collaborations could include:

Shared Mentorship Programmes

Institutions like mdw, KC and UNMB, which have strong mentoring and career coaching offerings, could partner with others to develop cross-institutional mentoring programmes. These could pair students with mentors across regions in Europe, offering exposure to different markets and professional practices.

Online Modules and Workshops

CNSMDP's workshops, which focus on legal frameworks, technical matters and career planning, could be offered online or in person to students at other institutions. Similarly, SibA's 'Financial Skills for Freelancers' could be adapted into an accessible course for all institutions. NMH's 'Industry, Profession and Identity' provides a comprehensive understanding of a musician's place in the professional landscape and could also be offered to students from other institutions.

Collaborative Projects

Students from different institutions could work together on joint projects, such as producing a concert series (like ESMUC's Dimarts Toca Esmuc), creating a start-up or business, or developing an innovative music-related product. This could simulate real-world entrepreneurial experiences, while integrating cultural insights from different contexts, imparting valuable knowledge on potential challenges and opportunities for the students. KC's NAIP Master's Programme is a standout example of creativity-driven entrepreneurship and could be used as a blueprint for designing interdisciplinary collaborative programmes elsewhere.

Portfolio careers

DEFINITION

A portfolio career refers to a professional path where musicians engage in multiple roles and income streams simultaneously, rather than pursuing a single full-time job. These may or may not be artistic in nature.

ANALYSIS

Taking into consideration the definition above, the data set was analysed holistically to identify the extent to which the educational offerings contribute to supporting portfolio careers. Some key identifiable features of portfolio careers would require multifaceted training by the institutions. Furthermore, students would need to be prepared for a combination of artistic and non-artistic roles, allowing for opportunities to develop diverse skill sets, and eventually, flexibility in career paths. This flexibility is crucial for a sustainable career in an ever-changing field such as music.

The data reveals that institutions have offerings that combine artistic expertise, such as opera, composition, with non-artistic skills such as project management and public relations. For example, in FMU, the 'Management of Media in Music Production' course supports students in understanding business-related aspects.

Some geographical patterns are also recognisable. For example, institutions like SibA and the NMH prioritise broad skill sets, integrating sustainability and entrepreneurial training into the offerings. On the other hand, CNSMDP and KC highlight practical workshops, and project-based learning. In Central Europe, mdw, with courses like 'Conveying Music Education' emphasises on education as a viable portfolio component.

Considering when the offerings related to portfolio career development are available to students, it can be observed that institutions lay the groundwork for more artistic excellence at the bachelor's level, which is essential for portfolio careers. However, the options for non-artistic components, such as entrepreneurial knowledge is limited at this level. Furthermore, at the master's level, offerings include those in entrepreneurship, sustainability, and interdisciplinary roles at the professional level, aligning more clearly with the nature of portfolio careers.

POSSIBILITIES FOR JOINT COLLABORATIONS

Given the insights on portfolio careers and the varying emphases of institutions across the alliance, there are multiple opportunities for collaboration to enhance the development of portfolio careers. These collaborations can leverage complementary strengths, while also addressing gaps across institutions.

Sharing Expertise in Diverse Skills

Institutions with strong artistic training, such as KC and mdw, could collaborate with those emphasising non-artistic and interdisciplinary skills. An example collaboration could be a joint workshop series on 'Innovative Practices in Portfolio Careers', which combines KC's audience engagement expertise with SibA's sustainability-focused offerings.

Regional Exchange Programme

Institutions can work together to facilitate mobility and exposure, by creating exchange programmes where students have the chance to experience strengths of different institutions. An example of such a programme could consist of students in Northern Europe, where the NMH and SibA could co-create and offer a programme on sustainability and pedagogy. In Western Europe, KC and CNSMDP could collaborate to develop offerings on innovative and practical audience

engagement strategies. The benefits of such a programme would include increased collaboration, with ECTS recognition, ensuring a seamless progression in the academic journey of the students.

Joint Curriculum Development

There is also an opportunity for institutions to collaborate and design curriculum modules that address shared challenges in portfolio career development, such as financial management for musicians. Institutions could join hands to develop a shared online curriculum, with modules contributed by multiple institutions. These could potentially include 'Art, Work and Sustainability' by SibA, 'Professional Portfolio Development' by ESMUC and 'Entrepreneurial Skills for Musicians' by UNMB. This could be extended to include collaborative research work exploring topics related to portfolio careers of musicians.

Professional integration

DEFINITION

Professional integration refers to the process of preparing students for successful careers in the music industry by combining traditional music education with practical, real-world experiences and skills. This approach aims to bridge the gap between academic learning and professional practice, ensuring that students are well-equipped to navigate the complexities of the music industry upon graduation.

ANALYSIS

The institutions demonstrate a strong commitment to professional integration through diverse programmes. The similarities across various formats, such as mentorship, internships and entrepreneurial training reflect a shared understanding and value of professional integration.

Most institutions integrate these formats, bridging academic learning with professional experience. For example, both KC and ESMUC include internships as a core part of their professional integration efforts. Many institutions frequently emphasise skills to prepare students for self-managed careers. For example, UNMB's mentoring activities align with KC's entrepreneurial basics courses. There is also a clear focus on providing mentoring, ensuring students receive personalised guidance for their career paths. Mdw and ESMUC, for example, prioritise mentorship through structured programmes. mdw's 'Class Répétiteur Career Mentoring', and ESMUC's 'VU Sessions' are specific examples from these institutions, which provide practical insights into the realities of music careers. KC's elective 'The Collective Approach' also delves deeper into this topic.

Courses at FMU, such as 'Psychology and Communication Skills' reflect a focus on developing interpersonal and psychological tools that are crucial for effective collaboration at the professional level. Its focus on industry-relevant skills such as 'Public Relations in the Music Industry' address critical non-artistic skills, which prepare students for professional roles that go beyond performance.

POSSIBILITIES FOR JOINT COLLABORATIONS

Shared Online Learning Platform

An online platform could be collectively developed by the institutions, which offer access to resources, knowledge, courses and industry insights across all institutions. For example, SibA could contribute modules on sustainability in music careers, emphasising how musicians can align their artistic practices with global environmental and societal needs. KC could add entrepreneurship courses, guiding students in creating and managing innovative projects, while FMU could develop content on practical skills like media management and public relations. This collaborative approach ensures that students benefit from expertise that spans multiple disciplines and regions, offering a well-rounded preparation for the complexities of professional integration. It could also include interactive components such as webinars, self-guided workshops and Q&A sessions with industry professionals.

Cross-Institutional Performance Projects

In order for students to be able to put their learnings into practice, a collaboration on a large-scale could be organised, which would integrate real-world elements. For example, students could collaborate across institutions to produce and market an international music performance. Preparation for this could draw on the unique strengths of each institution, such as audience engagement by KC, project management by UNMB, and sound and engineering related technicalities by CNSMDP.

Collaborative Internship Network

Drawing on the focus of some institutions on enabling their students to get real-world professional experience via internships, the institutions could utilise their networks to establish a shared network of partners, who could offer internships to students from all eight institutions. This would contribute to widening the professional exposure of students, both culturally as well as in terms of content.

Project Making

DEFINITION

Project making refers to the creative process that includes both developing projects artistically, from concept to realisation, and through developing various skills that are necessary to run such projects.

ANALYSIS

Analysis of the data provided shows that each institution integrates project-making into its curriculum in unique ways, blending artistic and operational skill development. FMU, for example, focuses on foundations skills like psychology and communication and public relations, which are essential for developing and running projects. UNMB emphasises skills for organising, managing and executing music-related projects. As part of the practical training, concerts and career guidance sessions are also included. ESMUC stands out with its Professional Portfolio programme, which

helps students to create and manage artistic projects, while the Dimarts Toca concerts give hands-on project experience. Royal Conservatoire the Hague's Entrepreneurial Bootcamp stands out as a unique way of preparing students for project-based work. For SibA, among other topics, financial skills for freelancers stands out, vital for self-management of artistic projects. NMH offers courses that combine music history with analysis and aesthetics, fostering conceptual thinking that is key for project development. CNSMDP's series of offerings on practical aspects of the profession introduce students to planning and managing artistic careers and projects. Lastly, mdw provides comprehensive training on integrating research and project management, as well as governance, enhancing theoretical knowledge with practical insight for running artistic projects.

POSSIBILITIES FOR JOINT COLLABORATIONS

Collaborative Platform for Project Making

Taking the form of 'Project Labs', this type of a collaboration could provide an opportunity for the students of the eight institutions to engage in a hands-on environment to conceptualise, develop and execute artistic projects.

Institutions like KC, with its offer of entrepreneurial bootcamps, could lead the labs by guiding students in exploring innovative artistic concepts. Meanwhile, ESMUC's experience with live concert programmes could provide students with practical platforms to showcase their work. Participants could engage in every aspect of project-making, from artistic ideation to public performance, budgeting, and audience engagement.

As a further step, the labs could make use of virtual tools to facilitate collaboration across Europe, enabling students from Helsinki, Belgrade, Bucharest and Vienna to contribute financial planning, public relations, and other insights. By working on shared projects, students would develop not only technical and artistic skills but also cross-cultural communication and collaborative abilities.

Virtual Bootcamps

Drawing on KC's entrepreneurial bootcamp, the offer could be expanded to include participants from all institutions. It could be further enhanced by integrating topics such as financial skills, by SibA, and public relations by FMU.

5. Recommendations for Joint Courses

Analysing the clusters and offerings across the eight institutions, there are clear opportunities to create joint courses that leverage shared strengths while fostering interdisciplinary and cross-cultural learning. Following are recommendations for joint courses, and when applicable, the clusters they align with:

5.1 Real-World Application of Creative Practices

This course would focus on bridging theoretical knowledge with practical implementation. It aligns primarily with Cluster 3: Practical and Real-World Applications and Cluster 4: Cultural and Ethical Awareness, emphasising hands-on learning and the integration of cultural and ethical considerations into professional practice.

At its core, this course would draw on KC's 'Preparation for Professional Practice' and 'The Collective Approach' as a foundation, providing students with immersive, real-world experiences in organising and managing cultural events. Contributions from FMU and UNMB could further enhance the course's regional and cultural dimensions. By aligning with Cluster 3, the course emphasises direct application and problem-solving, equipping students with practical skills to excel in creative industries. Through its alignment with Cluster 4, the course ensures that students remain culturally and ethically aware, preparing them to address diverse and global challenges responsibly.

5.2 Collaborative Platform for Project Making

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5.3 Creativity and Well-Being in the Arts

A joint course on creativity and well-being in the arts would bring together the strengths of multiple institutions to address the interconnected themes of personal growth, artistic expression, and physical and mental well-being. This offer could cater to students aiming to refine their creative practices while ensuring their overall health and professional sustainability.

mdw and the NMH could bring their expertise through the Alexander Technique, helping students integrate physical and mental balance into their creative processes. Further examples include

UNMB's 'The Emotional Health of the Musician', SibA's 'Mentoring and Wellbeing', and mdw's Feldenkreis and Yoga, and NMH's Quigong courses.

The institutions could also draw on their offerings that address psychological aspects of music. Mdw's 'Musician Psychology', and SibA and UNMB's courses on music therapy can form the basis of this topic. FMU's 'Opera Scenes' is a good example of emphasis on performance-based skill-building and introspection, allowing students to refine their vocal talent. To ensure the course remains adaptable and personalized, UNMB could contribute tailored workshops and masterclasses. These sessions would allow students to address specific artistic challenges, further enriching the course's individualized approach. Overall, the course could provide a holistic learning experience by providing physical techniques, artistic performance, and tailored growth opportunities, for enhancing their entrepreneurial and sustainable career skills.

5.4 Shared Mentorship Programmes

Institutions like mdw and UNMB, which have strong mentoring and career coaching offerings, could partner with others to develop cross-institutional mentoring programmes. These could pair students with mentors across regions in Europe, offering exposure to different markets and professional practices.

5.5 Language

When offering the courses, language barriers could pose a challenge to effective collaboration. However, some suggestions to overcome this challenge are provided here. Firstly, a common instruction language, such as English, could be adopted. Courses can be designed and delivered primarily in English to ensure accessibility for all participants. Institutions could offer English language preparation modules for students who need additional support. Then, multilingual resources could be provided to students from non-English speaking backgrounds. Core content, such as lecture slides and assignments, can be made available in multiple languages. Automatic translation tools can be integrated into online learning platforms to enhance accessibility. To this end, online technological tools can be leveraged to mitigate language barriers, by enabling real-time translation. Lastly, local and regional adaptation of the courses can be offered. Each institution could deliver region-specific modules in its primary language, with translated materials and subtitles provided.

5.6 Gaps identified

Global Entrepreneurship in Music

While many institutions lay their focus on local or regional contexts, there is little emphasis on regional or global market dynamics. One possibility could be to explore international opportunities, networking, and trends in music technology, distribution, etc. An offering on global entrepreneurship in music could cover topics like licensing music internationally, cross-cultural collaborations and project management, and how to navigate the global market.

Focus on Emerging Trends, Sustainable Practices in the Music Industry

Overall, there are few courses that address topics like economic, environmental, social and health sustainability in the arts, as well as key issues related to representation, diversity and inclusion. As these topics are seen as critical in modern entrepreneurial ventures, it is recommended to enhance learning and teaching around these areas. A possibility could be to engage local experts on these subjects, and exchange that knowledge with other institutions as a next step. A course on 'Sustainable Practices in the Music Industry' could teach how to develop environmentally sustainable, and socially responsible music projects.

6. Conclusion

This comprehensive study has illuminated diverse approaches to entrepreneurship and career skills education across the eight institutions within the IN.TUNE alliance. Through a meticulous analysis of educational offerings, several key findings have emerged:

1. There is a clear trend towards integrating entrepreneurial and career skills elements into the curricula, reflecting the evolving demands of the music industry.
2. Institutions demonstrate a shared commitment to preparing students for multifaceted careers, with a focus on adaptability, innovation, and practical experience.
3. The emphasis on entrepreneurship and career skills varies between bachelor's and master's levels, with bachelor courses focusing on broadening the awareness and knowledge of the subject, and more specialised and advanced offerings typically reserved for master and doctoral studies.
4. There is a growing recognition of the importance of interdisciplinary learning, with many institutions incorporating elements from business, technology, and cultural policy into their music programmes.
5. Language of instruction, particularly the prevalence of English in advanced programmes, suggests an increasing internationalisation of music education in Europe, which is reflective of, and prepares the students for the reality of the global music industry.
6. The allocation of ECTS credits reflects the diverse nature of offerings, ranging from short workshops to comprehensive degree programmes.

Despite these commonalities, each institution maintains a unique approach aligned with its cultural context and educational philosophy. This diversity presents both challenges and opportunities for collaboration within the alliance.

Moving forward, there is significant potential for joint initiatives that leverage the complementary strengths of each institution. Possibilities include shared mentorship programmes, collaborative online modules, and cross-institutional projects that simulate real-world entrepreneurial experiences.

In conclusion, this study underscores the dynamic nature of music education in Europe and the collective effort to equip students with the skills necessary for sustainable careers in a rapidly evolving industry. As the alliance continues to develop, these findings will serve as a foundation for the coming deliverables, and for further collaboration and innovation in music education across Europe.

ANNEX

Partner university name (original language)	Partner university name (English)	Acronym	Music Academy/Conservatoire/ Faculty within the university (where applicable)
Norges musikkhøgskole	Norwegian Academy of Music	NMH	
Universitatea Națională de Muzică din București	National University of Music Bucharest	UNMB	
Conservatoire National Supérieur de Musique et de Danse de Paris	Paris Conservatory	CNSMDP	
Taideyliopisto	University of Arts Helsinki	Uniarts	Sibelius Academy (SibA)
Escola Superior de Música de Catalunya		ESMUC	
Universität für Musik und darstellende Kunst Wien	University of Music and Performing Arts Vienna	mdw	
Stichting Hogeschool der Kunsten den Haag	University of Arts The Hague	HdK	Royal Conservatoire (KC)
Univerzitet umetnosti u Beogradu	University of Arts in Belgrade	UMB	Faculty of Music (FMU)