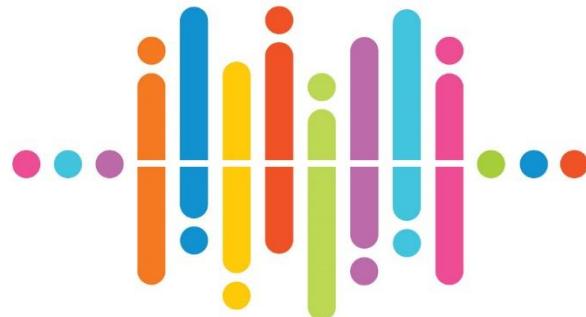




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in.TUNE

Innovative Universities in Music and Arts in Europe

**Plan for joint (online)
courses and resources in the
area of entrepreneurship
and career skills (D6.8)**

Strengthening our engagement with society (WP6)

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Innovative Universities in Music & Arts in Europe – IN.TUNE is the only European University Alliance in the field of music and arts. It brings together eight universities from North, East, South and West Europe, striving to deepen their cooperation to bring about institutional transformation and the enhancement of their quality, performance, attractiveness and international competitiveness. In line with the goals set by the European strategy for universities, underlining the important role of higher education in shaping sustainable, democratic and resilient societies, IN.TUNE members are committed to the development of a joint long-term strategy with a strong artistic dimension for high quality education, research, innovation and service to society, becoming a role model for the wider higher education community across Europe and beyond.

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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 programs, 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

Deliverable Plan for joint (online) courses and resources in the area of entrepreneurship and career skills (D6.8) presents the IN.TUNE Alliance's plan for joint online courses and resources in entrepreneurship and career skills within Work Package 6, and comprises two separate tasks:

- T6.5: Draft a proposal for the development and implementation of joint courses and resources in the area of entrepreneurship and career skills
- T6.6: Create a register of transnational placements

Task T6.5 proposes the Master's-level elective *Social Innovation Through Music: Community-Driven Practice*, a 5 ECTS blended course spanning three phases: asynchronous video lectures (Phase 1), a week-long Blended Intensive Programme (Phase 2) for project ideation and pitching with external partners, and student-led project realisation with community organisations (Phase 3). The course fosters knowledge of social and entrepreneurial contexts, practical skills in project management and collaboration, and autonomy in leading socially impactful initiatives, aligned with the CALOHEX framework across CPAD dimensions.

Complementing the course, a shared digital resources bank is proposed to consolidate materials from partner universities, accessible via designated contacts to support ongoing career development without multiple logins.

Task T6.6 establishes a living Register of Transnational Placements, compiling internship opportunities at associate partner organisations for Erasmus-funded mobility (2-12 months), updated annually by International Relations Coordinators and promoted via alliance portals.

PROPOSAL FOR THE DEVELOPMENT AND IMPLEMENTATION OF JOINT COURSES AND RESOURCES IN THE AREA OF ENTREPRENEURSHIP AND CAREER SKILLS (D6.8)

RATIONALE

Traditional music education has long excelled at cultivating artistic excellence. Yet, it often falls short in preparing students for the collaborative, entrepreneurial, and socially engaged realities of a rapidly evolving professional world. The Working Group for Sustainable Careers, inspired by the IN.TUNE Alliance's vision of shaping sustainable, democratic, and resilient societies, proposes the development of a joint online course and shared resources platform that directly respond to this gap.

Last year's deliverables highlighted the diversity among our eight partner universities – some focus on artistic excellence, others on emerging technologies, communication, or social engagement. Rather than seeing these differences as challenges, we recognise them as the Alliance's greatest strength. Building on this diversity allows us to create educational formats that are richer, more inclusive, and more representative of the contemporary music landscape.

The proposed joint course, *Social Innovation Through Music: Community-Driven Practice*, embodies this spirit. It will act as a practical model for cross-institutional collaboration by combining online and practice-based components, paving the way for future IN.TUNE learning initiatives. Through this approach, the Alliance can prototype innovative ways of teaching and learning that transcend institutional and national boundaries.

The topics covered in this course – from socially engaged artistic practice and sustainable funding models to ethical project management and cross-cultural leadership – are vital for sustainable careers in music. In an era of precarious employment, portfolio working, and diminishing public funding, musicians must develop versatile professional identities that integrate artistry with entrepreneurial acumen and social impact. This course equips graduates not merely to survive but to thrive long-term, by fostering resilience, diversified income streams, and meaningful societal contributions that enhance their employability and personal fulfilment across evolving career trajectories.

By harnessing the collective expertise, creativity, and collaborative energy of all eight partners, this initiative seeks to empower students to become agents of social and environmental

change. It will foster three key dimensions of their development, based on the three dimensions as described in the [European Qualification Framework \(EQF\)](#):

- **Knowledge**—understanding the social, cultural, and entrepreneurial contexts of artistic work.
- **Skills**—applying creative, ethical, and business tools in real-world, community-driven projects.
- **Autonomy and responsibility**—cultivating the capacity to lead initiatives that generate social value through music.

This proposal is ambitious by design. It reflects the Alliance's shared commitment to innovation in higher music education and positions IN.TUNE as a model for sustainable, forward-looking collaboration in the arts.

BACKGROUND AND METHODOLOGY

The IN.TUNE alliance's comparative study on entrepreneurship and career skills (submitted as deliverable D6.7 in December 2024), provides a comprehensive inventory and analysis of existing educational offerings across the eight partner universities. This deliverable mapped courses, workshops, mentorships, and projects in performing and creative programmes at Bachelor, Master, and doctoral levels, identifying clusters of learning objectives (advanced knowledge, communication, practical skills, cultural awareness, personal growth) and key areas including portfolio careers, professional integration, and project-making. Whilst revealing institutional strengths in practical training and interdisciplinary approaches, D6.7 highlighted significant challenges: diverse definitions, ECTS variations, local contexts, and comparability issues that obscured common gaps, such as global entrepreneurship, sustainable practices, and cross-institutional collaboration.

The decision-making process of the working group has been both methodical and inclusive, building on D6.7's insights. In May 2025, all Working Group members convened in Vienna for an intensive meeting hosted by mdw, where they systematically reviewed the identified gaps (e.g., limited focus on emerging trends and transnational project-making) and evaluated course suggestions from the deliverable (e.g., real-world creative applications, collaborative project platforms).

Through collaborative brainstorming, using tools like Stormboard (see [Annex 1](#)) to cluster ideas from D6.7 recommendations, matrix analyses, and member proposals, the working group members distilled a shortlist of concepts and recognised that a visionary, jointly developed Master's-level course could encapsulate the most pressing themes and needs identified across

the alliance. The choice to develop this at the Master's, rather than Bachelor, level reflects both practical and pedagogical concerns. Differences in Bachelor-level competencies and readiness across universities are significant; students at this lower level would not be prepared for an advanced, cross-institutional course in entrepreneurship and career skills. This approach aims to support policy alignment: a collaboratively defined set of minimum competencies will ensure that, upon graduation from any alliance university, students are equipped to fully benefit from this course.

Despite these challenges, shared educational goals were identified at the Master's level, such as fostering advanced knowledge, leadership, and innovation. Most partner universities already embed career portfolio or project-based learning in their curricula, and since Covid-19, there is broad experience with digital tools and blended learning approaches. These strengths provided fertile ground as working group members surveyed educational tools and platforms, identified shared possibilities, and explored innovative hybrid teaching formats, including the hub-and-spoke model, virtual studio environments, and modular blended frameworks.

A clear timeline underpins the group's development process, ensuring rigorous review and piloting phases for quality and impact. Already, several partners have finished producing the first shared video lectures. This practical experience not only illustrates the potential of joint online resources but also exposes tangible challenges—for example, the alignment of credit allocation, and teaching calendars; language barriers or disparities in digital platform access; and varying levels of institutional readiness for cross-institutional teaching. Addressing these obstacles through a gradual, practice-based approach strengthens this course as a realistic pilot and a catalyst for future joint learning formats within the alliance.

CALOHEX ALIGNMENT

CALOHEX (Competences for the Higher Education of Music Performers and Composers in the 21st Century) provides a comprehensive European reference framework for higher music education, defining essential competences across knowledge, skills, and autonomy domains to prepare graduates for contemporary professional realities. It integrates the CPAD Qualifications Reference Framework's eight dimensions – from creative practice to societal awareness – to guide curriculum design, assessment, and quality assurance in music institutions.

The proposed joint online course, "Social Innovation Through Music Community-Driven Practice," aligns closely with the CALOHEX framework for higher music education, particularly at Master's level. The course is explicitly structured to foster advanced knowledge, skills, and autonomy by equipping students to understand and act within the social, cultural, and entrepreneurial contexts of artistic work – mirroring CALOHEX's emphasis on developing both subject-specific and generic competences for contemporary music graduates. Its blended,

cross-institutional design connects to all eight domain dimensions of the CPAD Qualifications Reference Framework, providing a holistic educational experience that integrates artistic practice, critical thinking, collaboration, professional awareness, and societal engagement.

Notably, the course incorporates active project- and challenge-based and authentic learning, assessment based on both formative and summative models, and opportunities for peer and self-reflection – key aspects recommended by CALOHEX for sustainable, student-centred learning and career development. By empowering students to work directly with real-world partners (such as NGOs) on socially relevant projects, the course uniquely responds to CALOHEX's prioritisation of student autonomy, innovation, professional integration, and societal impact, while navigating the practical challenges of cross-institutional collaboration and diverse educational systems.

SOCIAL INNOVATION THROUGH MUSIC: COMMUNITY-DRIVEN PRACTICE

DESCRIPTION

Social Innovation Through Music: Community-Driven Practice is designed to prepare, coach, and connect students to tackle real-world social challenges through their artistry. Student teams will partner with social enterprises or NGOs in their regions, working on projects that address genuine community needs and challenges. The course blends online and practical elements, tailored to diverse social contexts, and aligns with the IN.TUNE pillar on sustainability.

More than a traditional course, this initiative offers students a platform to make tangible contributions to society year after year, whilst simultaneously developing the skills and mindset necessary to build environmentally and socially responsible careers in the arts. By engaging directly with lived challenges, students move beyond theoretical learning to become change-makers within their own communities.

The course follows a progressive three-phase structure:

- Phase 1 delivers asynchronous video lectures (October–November) to build foundational knowledge.
- Phase 2 comprises a week-long Blended Intensive Programme (November–December) for collaborative project ideation and pitching.
- Phase 3 (January–May) enables student-led project realisation with community partners, culminating in reflective assessment.

WHY THIS COURSE MATTERS

For Partner Universities

This course offers a unique opportunity to deepen connections within our alliance and with social enterprises, NGOs, and cultural organisations at local and national levels. Each year, students will contribute meaningfully to societal progress through their artistry, addressing new challenges and broadening the alliance's collective impact. This ongoing engagement will strengthen our joint mission to build sustainable frameworks, foster cross-sector cooperation, and shape the future of higher music education and our societies more broadly.

By developing these partnerships and offering innovative courses such as this, partner universities actively position themselves as leaders in demonstrating forward-thinking agility and institutional responsiveness. In doing so, they secure a competitive advantage by

maintaining ongoing market and cultural relevance – essential considerations in an increasingly complex educational landscape.

For students

Students will harness their creativity, experience, and passion to solve real-world challenges, working directly with practitioners and community leaders on pressing social and environmental issues. The course's hybrid structure and three-phase design will help them explore the evolving music sector, develop practical project-making skills, and discover how their artistry can serve as a force for societal advancement.

Upon completion, participants will have gained access to cutting-edge knowledge, emerging work and funding opportunities for future project-making and will become part of a growing European network of social innovators through music – a professional community that extends well beyond the formal course itself.

For Partner Organisations

Engaging with this course presents partner organisations with a distinctive opportunity to amplify their social impact and broaden their reach within communities. By collaborating with motivated students, partners gain access to fresh perspectives, creative project solutions, and new channels to address their social and environmental challenges – ultimately reinforcing their mission and increasing the visibility of their work.

Participation fosters genuine, sustainable relationships between higher education and the cultural and social sectors, mobilising vibrant youth networks and leveraging artistic projects to engage, inspire, and mobilise local communities. Crucially, the partnership empowers organisations not only to deliver on their strategic objectives but also to benefit from the transformative power of music as a tool for advocacy, education, and community solidarity – strengthening community bonds and creating lasting positive change.

STAKEHOLDER INVOLVEMENT

Partner Universities

- A minimum of three partner universities must participate each year.
- Partner universities must confirm their participation by November for the following academic year.
- One partner university will be designated to host the Blended Intensive Programme (BIP) annually, with the hosting responsibility rotating among participating institutions.

Students

- This course will be available as an elective for Master students from any music-based discipline across all IN.TUNE partner universities.
 - Some partner universities have expressed a desire to offer this course for their Bachelor students if advanced enough.
 - Some partner universities are unable legally to offer courses in English at Bachelor or Master level, therefore may offer this course for Doctoral students, or to Master students as an extra-curricular course.
- Each partner university may select up to five students annually, with a minimum of two encouraged.
- A minimum of eleven students must enrol across all partner universities, of which ten must be from partner universities not hosting the BIP. The maximum intake is forty students per year, of which a maximum of twenty may come from partner universities not hosting the BIP due to Erasmus+ limits for mobility.

Partner Organisations

- A partner social enterprise, organisation, charity or NGO will be appointed by the partner university hosting the BIP.
- During Phase 3, students will identify and connect with partner organisations of their choosing.

LEARNING OBJECTIVES

Upon successful completion of this course, students will be able to:

Demonstrate advanced understanding of social, cultural, and economic contexts relevant to contemporary music practice, by critically analysing issues discussed in the online lecture series and through reflective contributions to asynchronous forums and project documentation, aligned with CPAD Dimensions 2 (Knowledges, creative understandings, critical and generative thinking) and 5 (Societal, sustainable and cultural awareness).

Assessment: Assessed through engagement analytics and reflective contributions to the asynchronous online lecture series and related discussions during Phase 1, aligning with formative assessment of knowledge and critical understanding.

- **Apply creative problem-solving strategies and project management methodologies to address real-world community challenges**, evidenced through the collaborative formulation, planning, and delivery of a project proposal and public

pitch to external partner organisations during the Blended Intensive Programme (BIP), reflecting CPAD Dimensions 1 (Creative/artistic practice), 4 (Collaboration), and 6 (Communication and presentation).

Assessment: Evaluated by the co-created project proposal and public pitch presentation during the Blended Intensive Programme (BIP) in Phase 2, assessed jointly by teaching staff and partner organisations via a pass/fail summative framework.

- **Demonstrate the capacity to lead and work effectively in cross-institutional and cross-cultural teams**, by contributing to team-based design labs and facilitating the iterative development and implementation of a community-focused project, as assessed by formative peer feedback and the final partner evaluation, in accordance with CPAD Dimensions 4 (Collaborative, participatory and co-operative processes) and 8 (Independent development).

Assessment: Assessed through peer feedback and partner organisation evaluation during the collaborative design labs, iterative prototyping, and project implementation phases, integrated across Phases 2 and 3.

- **Critically evaluate ethical dimensions and societal impact of artistic entrepreneurship**, showing sensitivity to power relations and the concept of community consent, as evidenced in the structured self-evaluation report and guided group discussions, aligning with CPAD Dimension 5 (Sustainable, societal and cultural awareness) and 3 (Autonomy, judgement and critical reflection).

Assessment: Measured via structured self-evaluation reports submitted in Phase 3 and through guided group reflections documented during the course, aligned to both sustainable and formative assessment approaches.

- **Build and mobilise professional networks within the European music and social innovation sectors**, demonstrated by engaging with partner organisations, external stakeholders, and the broader course network (via digital platforms, shared resources, and partner feedback), thus supporting CPAD Dimension 7 (Professional awareness and practice).

Assessment: Evidenced through documented engagement with community partners, participation in networking events, and digital platform activity logs monitored throughout all course phases.

- **Communicate project outcomes and artistic intentions confidently to specialist and non-specialist audiences**, as demonstrated through public presentations, production of a documentary video, and active participation in the online concluding seminar, aligned with CPAD Dimension 6 (Communication and presentation).

Assessment: Assessed by the final documentary video production and presentations during the concluding online seminar in Phase 3, graded using jointly defined criteria considering clarity, cultural sensitivity, and audience engagement.

COURSE CREDITS

The course is awarded 5 ECTS credits, reflecting the depth and breadth of work required to complete all three phases. It should be noted that variation in ECTS allocation for Master electives across partner universities may present challenges during curriculum integration; this matter requires careful discussion and planning during the initial implementation phase.

PREPARATION AND IMPLEMENTATION

Staff Involvement and Responsibilities

- **Course Leader:** Appointed by the partner university taking overall ownership, the Course Leader will develop and maintain the online platform, provide coordinated digital delivery of lectures, and facilitate communication across all partner universities.
- **Local Course Coordinators:** Each partner university will appoint a Course Coordinator who serves as the primary point of contact for the course within their institution. This role may be combined with teaching responsibilities where appropriate.
- **BIP Teaching Team:** Two facilitators, ideally from different partner universities, will collaboratively develop and lead the Blended Intensive Programme. They will work in close cooperation with the relevant Course Coordinator and the Course Leader.
- **Partner Liaison:** The partner university hosting the BIP holds responsibility for identifying and establishing relationships with appropriate partner organisations – social enterprises, charities, or NGOs – who will present a genuine real-world challenge to student teams during the intensive week.

Operational Considerations and Budget Implications

The successful implementation of this course requires thoughtful attention to several practical matters:

Budget and Resource Planning

- The organising partner university must budget dedicated hours for the Course Leader's development and maintenance of the online platform, as well as ongoing institutional coordination.
- Each participating partner university should allocate a reasonable number of hours for their Course Coordinator's administrative and pastoral responsibilities.

- The partner university hosting the BIP will require enhanced budget allocation in that specific year to support the increased coordination demands of the intensive programme.
- Two partner universities will need to budget staff time for BIP curriculum development and teaching delivery.
- Erasmus+ funding will support the costs of the BIP itself.

Documentation and Governance

- An Annual Plan, created by the Course Leader following coordination meetings, will align institutional calendars, define BIP project themes, establish budget parameters, and establish frameworks for information sharing, student feedback, and grade reporting.
- A Statement of Work will be drafted collaboratively between each partner university and its designated social partner, clearly outlining mutual expectations, project timelines, and evaluation criteria.

Institutional Integration and Student Enrolment

- Should a partner university decide not to participate in a given year, its students will be unable to enrol in that academic cycle.
- Student selection will operate on a first-come, first-served basis within each partner university, with the option to maintain waiting lists should applications exceed capacity.
- A maximum of five students per partner university may be enrolled in any given year.
- As this is a full-year course, students undertaking single-semester exchanges will not be able to participate, with the exception of those on semester-long exchanges at the BIP-hosting partner university for their first semester.

Challenges and Critical Considerations

Several practical challenges warrant careful attention during implementation:

Academic Calendar Alignment

Different academic calendars, semester schedules, and examination periods across partner universities create significant coordination challenges. The Course Leader must gather detailed information from each partner each year to ensure that course dates remain feasible and aligned across all partner universities.

Partner universities must commit to confirming their participation by November, enabling sufficient time for planning. Phase 1 and Phase 2 will run from October through December, with Phase 3's project implementation spanning January to April, and final assessment concluding in May.

A particular consideration arises from the fact that most partner universities operate two-year Master programmes where students select electives before the summer break, whilst others offer one-year Master degrees with elective selection occurring in October. To ensure adequate cohort size, a minimum of ten student applicants from two-year Master institutions (excluding the BIP host) must be secured, particularly if one-year Master institutions yield fewer participants. Partner universities may, however, enhance participation numbers by enrolling sufficiently advanced Bachelor or doctoral students, should they choose to do so.

Curriculum Integration and Language Provision

The course will be delivered in English. However, not all partner universities retain legal permission to deliver courses in English across all study levels; in such cases, the course may be offered as additional, non-credit-bearing education.

Each partner university retains autonomy in determining how best to embed the course within its own curricular structure, mindful of varying ECTS allocations and differing elective package frameworks.

PHASE 1: LECTURE SERIES

Format and Duration

- **Delivery:** Asynchronous, subtitled video lectures
- **Timing:** October–November
- **Duration:** Approximately 7 hours of content

Phase 1: Overview and Process

Course administrators will enrol students through their local Course Coordinators, whose names will be transmitted to the Course Leader for addition to the online platform. An introductory online kick-off meeting will then welcome all participating students and teaching staff, setting the tone for the course and establishing community norms.

Through the platform, students will have asynchronous access to eight carefully curated video lectures spanning topics designed to inspire, inform, and provoke thoughtful conversation. Initially, each partner university will contribute one video; however, the intention is to expand this library progressively comprising an extensive variety of topics, allowing students to select eight lectures according to their particular interests and intellectual curiosity. All videos will be produced in English or the creators' mother tongue with subtitles provided for accessibility.

Assessment

Phase 1 employs formative rather than summative assessment. Students will be monitored via the online platform to confirm their engagement with the lecture content and participation in the kick-off session, though no formal evaluation will be conducted at this stage.

Practical Implementation: Phase 1 Pilot in 2025

In May 2025, Working Group members proposed video topics reflecting their institution's distinctive expertise and comparative strengths, deliberately creating thematic variety to offer students intellectual breadth. Institutions were invited to develop videos according to their preferred style and format, with an indicative length of approximately twenty minutes per lecture.

The videos are not intended to be followed in a specific order, as such the table below lists the created videos in alphabetical order by topic:

Partner university	Topic
Conservatoire National Supérieur de Musique et de Danse de Paris, France	Budget methodology for a music project
University of the Arts Helsinki, Finland	Introduction to socially engaged arts
Universitatea Națională de Muzică din București, Romania	Management and Leadership in Cultural Projects: A UNMB Dialogue with New Europe College
Stichting Hogeschool der Kunsten Den Haag, The Netherlands	Product-based planning
Universität für Musik und darstellende Kunst Wien, Austria	Professional Competencies for Artists/Musicians in Healthcare Settings
Univerzitet umetnosti u Beogradu, Serbia	(Re)Positioning of artistic production, management and PR in the contemporary mass media context
Norges musikkhøgskole, Norway	Social innovation through music
Escola Superior de Música de Catalunya, Spain	The importance of data in the development of artists' careers

Reflections and Learning from the Pilot Phase

This initial implementation has yielded several important insights:

- A clearly defined budget framework for video production must be established in advance and agreed unanimously by all partner universities, accounting for significant variations in whether teaching staff may be remunerated for their production time.
- Production timelines are most accurately calculated in terms of total clock hours rather than teaching hours, as the additional percentage of preparation time added to each teaching hour varies considerably across institutional contexts.
- The production timeline required considerably more time than initially anticipated, warranting more generous future scheduling.

- University resources differ markedly; some partner universities maintain in-house recording studios whilst others must commission external technical expertise. These variations have direct budgetary implications.
- A written agreement must be established with teaching staff confirming their consent to cross-institutional use of their video lectures.
- Institutional coherence requires the production of standardised introductions and conclusions, consistently applied across all video content.

Recommendations for Future Implementation

- Greater consideration could be given to video lecture design that creates visual and stylistic coherence despite the diversity of topics represented. However, partner universities may wish to repurpose previously produced materials, thereby reducing the pressure for entirely new content each year.
- We strongly recommend the establishment of a shared digital repository for sustainable careers resources accessible to all partner universities. This centralised bank would enable partner universities to host resources on their own platforms whilst simultaneously making them available through a single access point, eliminating the need for students to maintain multiple institutional logins. The Course Leader might appropriately assume responsibility for annual review and addition of updated or new materials.
- An early 2026 student consultation panel should be convened to evaluate the current video offerings, gathering feedback on format consistency, content quality, delivery approaches, and overall course architecture.

PHASE 2: BLENDED INTENSIVE PROGRAMME

Format and Duration

- **Structure:** Synchronous, in-person intensive
- **Timing:** November–December
- **Duration:** 40 hours of structured activity

Phase 2: Overview and Pedagogical Approach

In this phase, students from all participating partner universities gather for a week-long Blended Intensive Programme (BIP) held at a partner university – a decision made collaboratively during the preceding year and rotated annually.

The week centres on a genuine challenge presented by an external partner organisation – a social enterprise, NGO, community organisation, or charity – to which students will propose, and may subsequently develop, creative solutions. Through structured facilitation, students will acquire practical methodologies, theoretical frameworks, and applied tools for project management, community engagement, and strategic communication. The BIP architecture combines carefully sequenced workshops, field visits, design-thinking laboratories, and expert mentoring. For instance, morning sessions may introduce key frameworks such as Theory of Change, Stakeholder Mapping, Value Proposition Canvas, and Impact Evaluation methodologies, whilst afternoons are devoted to collaborative teamwork and iterative prototyping.

Working in deliberately cross-institutional teams, students will thoughtfully develop and articulate potential solutions to the partner organisation's challenge, simultaneously considering evaluation methods and impact measurement. The week culminates in a formal pitch presentation to the partner organisation and relevant stakeholders, from which one team may be selected to advance their concept into a realised project during Phase 3.

Benefits for Student Learning

- Students gain substantive experience in addressing real-world complexity through theory, facilitated discussion, practical methodologies, and applied tools.
- Working within multicultural, cross-institutional teams cultivates interpersonal skills, diplomatic competence, and nuanced awareness of cultural context and sensitivity.
- Students develop a range of professional competencies including goal definition, challenge articulation, value proposition framing, design thinking, prototyping and iteration, long-term initiative development, scaling strategies, sustainability planning, funding mechanisms, digital communication, public presentation, and impact evaluation methodologies.
- The BIP rejects a top-down pedagogical model; students bring substantial capacity and insight that they apply strategically to address the challenge at hand, learning through active contribution rather than passive reception.

Assessment and Evaluation

Each team will develop a formalised project proposal articulating their proposed solution to the challenge. This proposal will be presented to the partner organisation through a public pitch session.

Evaluation at this stage will concentrate on dimensions of creativity, practical feasibility, collaborative effectiveness, and ethical awareness. Assessment will be conducted jointly by teaching staff and partner organisation representatives, employing a pass/fail framework.

Assessment criteria will be collaboratively defined by the teaching team, drawing upon the CALOHEX framework as a reference tool for evaluating learning outcomes.

Implementation Challenges and Considerations

The implementation of Phase 2 presents several substantive challenges deserving thoughtful attention:

- Student cohorts will inevitably reflect varied educational backgrounds and prior experience. Differences in foundational knowledge regarding project management methodologies and local working practices require acknowledgement and careful facilitation.
- The intensity of the schedule, while educationally valuable, carries inherent risk of privileging measurable outputs over reflective learning processes.
- Ensuring meaningful alignment between partner expectations, educational objectives, and realistic student output requires ongoing negotiation and clarity of communication.
- Partner university diversity – encompassing different academic calendars, grading systems, and administrative procedures – creates coordination demands.
- Erasmus+ funding parameters establish that a BIP must include a minimum of 10 and maximum of 20 mobile student participants from partner universities, with no ceiling on participants from the hosting university. This regulatory constraint shapes team composition and inclusive participation.
- Maintaining pedagogical and content consistency across successive iterations – held in different countries with different partner organisations – presents a meaningful challenge.
- The CALOHEX evaluation framework is not yet established practice within all partner universities, requiring additional orientation and training.
- Standardised evaluation methodologies do not yet exist across the alliance, necessitating collaborative development.

Future Recommendations and Considerations

- Clarification is required regarding the extent and nature of partner engagement throughout the BIP week. Must partners be continuously present, or is their involvement appropriately limited to challenge exposition and solution evaluation?
- Common evaluation methodologies must be collaboratively developed across partner universities. An evaluation matrix should be jointly designed by the teaching team and reviewed in advance with partner organisations.
- Institutional responsibility must be clearly determined: which partner universities will fund the development and delivery of BIP content, and will this expense be distributed collectively or borne by individual teaching staff home university?

PHASE 3: REALISATION, REFLECTION, AND ASSESSMENT

Format, Timeline, and Intensity

- Structure:** Flexible, accommodating local, online, or hybrid delivery approaches
- Project realisation:** January–April
- Final assessment and reflection:** May
- Total duration:** Approximately 88–100 hours of engagement

Phase 3: Process and Student Agency

At the conclusion of Phase 2, teams are reformed based on shared intellectual interest and collaborative commitment. Students maintain agency in team membership decisions, selecting peers aligned with their particular interests and professional aspirations; however, this autonomy may carry logistical implications regarding potential international travel costs should teams work with geographically dispersed partners. Alternatively, students may choose to form teams consisting solely of peers from their home universities, thereby minimising geographical complexity.

Teams will identify a thematic focus aligned with genuine challenges articulated by prospective partner organisations. They will then establish direct communication with these potential partners, negotiating project parameters, defining the specific challenge to be addressed, and articulating their proposed solution. Over a four-month implementation period, teams collaborate intensively with their partner organisations, bringing their artistic expertise and project management capacity to bear on real community needs. Projects culminate in concrete outputs – whether performances, publications, digital documentation, or other forms of cultural or social intervention.

Throughout implementation, Course Coordinators remain available to provide guidance and pastoral support. Two structured online check-in sessions, facilitated by the Phase 2 teaching team, will enable teams to reflect on their progress, troubleshoot emerging challenges, and receive professional feedback.

In May, a concluding gathering brings the full cohort together online to celebrate their work. Teams share documentary videos and present their projects to one another, facilitating peer and teaching staff feedback in a celebratory, communal context.

Benefits for Student Learning

- Students become active architects of social inclusion, community strengthening, and intercultural dialogue, moving beyond theoretical learning to tangible impact.
- Working on self-directed projects enables students to align personal and professional values with partner organisations and causes they genuinely care about, creating meaningful professional identity formation.
- Drawing on methodologies and frameworks acquired during Phase 2, students apply these tools in authentic contexts, testing their capacity for real-world project leadership under skilled mentorship.

Assessment and Evaluation

Phase 3 assessment comprises three components:

Project Documentary Video

Each team will produce a video documentary of their project, approximately ten minutes in length, which will be shared with the full student cohort prior to the May closing seminar. All teams will present their projects during this culminating gathering, receiving feedback from peers and teaching staff.

The video will be assessed by the Phase 2 teaching team according to a pass/fail framework. Assessment criteria – which may include narrative coherence (dramaturgy), credibility and plausibility, appropriate target audience orientation, and cultural sensitivity – will be collaboratively defined by teaching staff.

Guided Self-Evaluation

Each student will complete a structured self-evaluation instrument reflecting upon their personal learning, contribution, and professional development across the project cycle. Course Coordinators will assess these reflections using a pass/fail framework.

Assessment criteria will be defined by the teaching team, drawing upon the CALOHEX framework to ensure consistency in evaluating learning outcomes and competency development.

Partner Organisation Feedback

Each team will receive written feedback from their partner organisation, reflecting the partner's assessment of student collaboration, responsiveness, deliverables, and impact. This feedback serves formative purposes, supporting student learning and institutional quality review.

Implementation Challenges and Considerations

Several practical challenges warrant attention:

- Students organised into cross-institutional teams may require travel to collaborate with geographically dispersed partners; such travel expenses typically fall to students themselves, though strong proposals may attract partner organisation or alternative funding support.
- Securing consistent institutional support and effective partner engagement throughout Phase 3 can prove challenging, particularly when initial enthusiasm wanes or competing institutional pressures emerge.
- Differing institutional calendars, teaching periods, and examination schedules may complicate timing negotiations for cross-institutional student teams, potentially resulting in scheduling conflicts or coordination difficulties.

Future Recommendations and Fostering Sustainable Impact

- For self-guided evaluation and partner organisation feedback assessment, development of shared evaluation tools – including social impact scorecards, qualitative observation templates, and participant feedback instruments – would enable meaningful comparison of outcomes across institutions.
- Collaborative guidelines for ethical partnership should be co-created, explicitly addressing power dynamics, authorship conventions, community consent for artistic outputs, and equitable benefit-sharing arrangements.
- Rather than treating partner organisation relationships as transactional, partner universities should actively cultivate long-term connections, transforming one-off collaborations into enduring strategic partnerships. These relationships may ultimately generate transnational student placement opportunities.

- Partner organisations deserve formal recognition – through certificates, joint publications, networking events, or academic acknowledgment – ensuring that their consistent contributions to student learning are appropriately valued.
- An archive of project outputs – encompassing performances, videos, written reports, and artistic documentation – should be established and maintained, accessible to future student cohorts and partner organisations alike.
- Alumni from the course should be systematically engaged as mentors, multipliers, and knowledge-carriers, ensuring continuity and meaningful knowledge transfer between successive course iterations.

SHARED RESOURCES

The development of a robust, accessible digital learning commons represents a significant opportunity for long-term alliance collaboration. We envision a shared platform or joint resources bank that consolidates digital learning materials, evidence-based case studies, and documented good practices across all partner universities. Such a centralised infrastructure would enable each partner university to maintain resources on its own digital platform whilst simultaneously making them available through a single, user-friendly access point – eliminating the institutional fragmentation that would require students to maintain multiple logins. The Course Leader might appropriately assume ongoing responsibility for annual review and the integration of updated or newly developed materials.

Should a dedicated shared platform not yet be feasible, we recommend a transitional approach:

- Each partner university creates a discreet, password-protected webpage listing available resources and learning opportunities for IN.TUNE student access, with links to these resources shared via each university's internal learning platform or portal system.
- Each partner university designates a contact person with authority to grant external students access to institutional digital resources and materials.
- A visually engaging infographic is produced – ideally by one of the participating marketing departments – consolidating direct links to the institutional resource pages and contact information for each designated access facilitator.
- Students take initiative in contacting the relevant facilitator at partner universities where they wish to access resources, thereby establishing direct communication channels.

CONCLUSION

Social Innovation Through Music: Community-Driven Practice represents an ambitious yet grounded response to a genuine educational imperative. This course proposal reflects the IN.TUNE Alliance's unwavering commitment to preparing musicians not merely as excellent artists but as thoughtful, engaged citizens capable of mobilising their creativity toward social and environmental flourishing.

By creating spaces where students collaborate across partner universities, work with experienced mentors, and engage meaningfully with community partners, we move higher music education beyond the conservatoire's traditional boundaries. The three-phase structure – beginning with knowledge-building, progressing through intensive practice-based learning, and culminating in self-directed real-world project work – reflects a sophisticated pedagogical philosophy rooted in active learning and authentic professional engagement.

We acknowledge the implementation challenges inherent in this ambitious undertaking. Partner university variation, calendar misalignment, resource constraints, and the sheer complexity of cross-border collaboration present genuine obstacles. Yet it is precisely because these challenges exist that this initiative matters. By developing practical solutions collaboratively, we strengthen not only the course itself but the alliance's capacity for innovation.

What emerges from this proposal, then, is not merely a course and resource platform but a blueprint for what happens when diverse institutions choose to act in concert toward shared educational purposes. *Social Innovation Through Music: Community-Driven Practice* charts a course toward a future where artistic excellence and social responsibility are understood not as competing values but as mutually reinforcing dimensions of a meaningful life in music.

REGISTER OF TRANSNATIONAL PLACEMENTS

Preamble

As part of its commitment to supporting sustainable careers for students and recent graduates in the cultural and creative sector, the WG Sustainable Careers developed a Register of Transnational Placements, which is intended as a living document, annually extended and updated (see [Annex 3](#)). This register is conceived as a shared tool among the partner universities to facilitate and promote internships abroad within the framework of the Erasmus+ Student Mobility for Traineeships program (SMT). The register will be a service provided by the alliance to students, offering them an overview and information about organisations where they could find study-relevant internships.

This activity responds to the observation made in the Needs Analysis in the Description of Action (DoA, part B) of the alliance, where it is observed that the ERASMUS+ scheme for transnational placements is widely underused in the sector due to a lack of a coordinated effort to develop a transnational offer from which students can choose placements.

Applicants must either be enrolled in a degree programme or have recently graduated. In the latter case, the application must be submitted before graduation, and the internship must be completed within 10 months of graduation. ERASMUS+ interns receive a mobility grant (the amount varies depending on the host country) and a travel allowance of approximately EUR 300-400 from their universities, partners of the IN.TUNE alliance. In compliance with the ERASMUS+ requirements, the internship must be a full-time position lasting between a minimum of 2 and a maximum of 12 months.

Preparation and methodology

In the preparation phase, challenges arose for some partner universities due to limited staff capacity or internal organisational structures, such as the absence of dedicated international offices, which affected their ability to establish or update contacts with potential partner organisations. As a result, the development of new placement opportunities progressed at different speeds across the alliance but also encouraged structural adaptations within some partner universities.

The register is prepared through collaboration between the IN.TUNE partner universities and their International Relations Coordinators (IRCs), in consultation with associate partners. Each institution identifies relevant cultural and creative organisations that can offer suitable and study-relevant environments for internships through the ERASMUS+ placements scheme.

When discussing participation with potential associate partners, the following key aspects need to be addressed: the nature and duration of possible placements, the kinds of activities and

skills involved – both required and acquirable –, and the support and working conditions offered. Further aspects include the organisation's recruitment practices, the criteria and processes used for selecting interns, and any seasonal or institutional factors that may affect internship availability.

As a next step, in preparation for integrating information into the register, associate partners are invited to fill in a form (see [Annex 2](#)). One of the partner institutions, the mdw, has created a [form](#), now available to all partner universities, to collect consistent information from their (potential) associate partners. This structured approach ensures that all entries in the register meet shared quality standards and provide comprehensive information for both students and sending institutions. It also ensures that the requirements of the ERASMUS+ Programme are met before stipulating a partnership. This form replaces the initial stage of data collection by the WG, which was conducted through a shared [Excel file](#).

The register is reviewed and updated annually by an employee at mdw. Each year, in October, new partnerships established during the year are added to the register. Additionally, during this review, each IRC, who is the responsible employee at each institution, contacts their respective associate partners to confirm whether they wish to continue offering internship placements or to update any information related to their offers.

Promotion

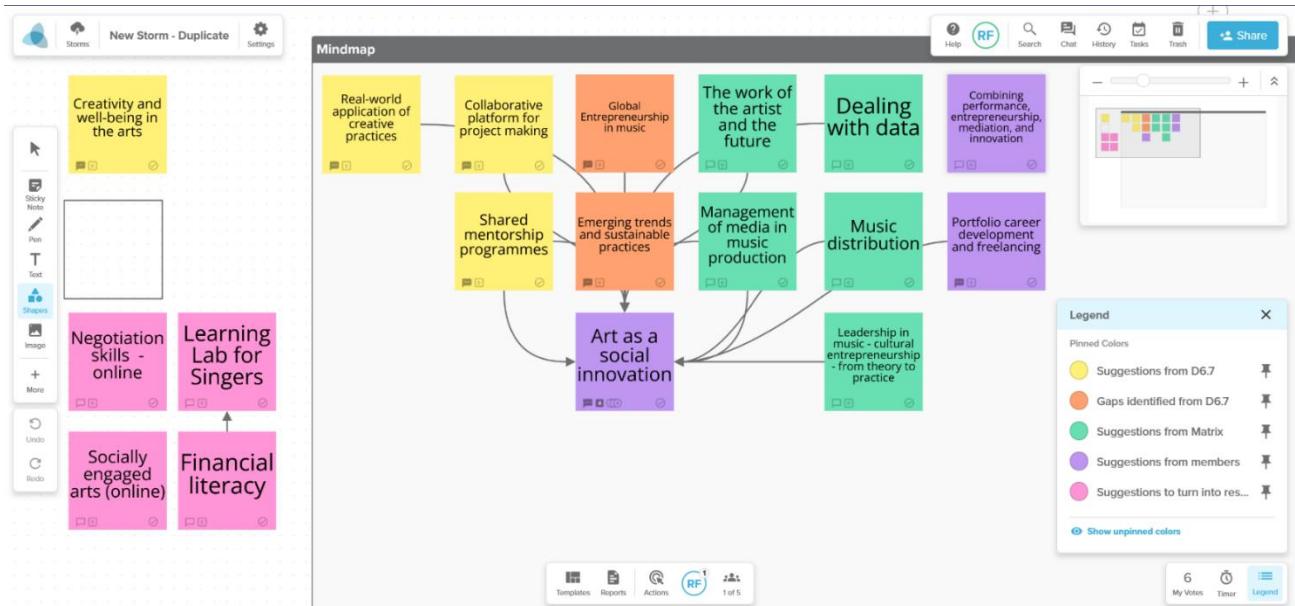
The register will be promoted collectively on the IN.TUNE mobility portal, the institutional webpages of the partner universities, particularly those dedicated to international relations and ERASMUS+ mobility, and through internal communication channels across the Alliance. Promotion will be coordinated through the IRCs of the partner universities.

Execution

Communication with potential and existing associate partners takes place individually through the respective partner universities. Students interested in undertaking an internship are encouraged to contact the host organisation directly to apply and discuss available opportunities, while all ERASMUS+ administrative arrangements are managed through the International Offices of their home institutions.

ANNEX

Annex 1: Stormboard



1. Suggestions from D6.7 - yellow
2. Gaps identified from D6.7 - orange
3. Suggestions from Matrix - teal
4. Suggestions from members – purple
5. Suggestions that could be turned into a resource - pink

Annex 2: Form for transnational placement providers

[Form for potential transnational placement providers](#)

Annex 3: IN.TUNE Register of transnational placements

IN.TUNE INSTITUTION	PARTNER	WHY IT IS IMPORTANT FOR THE STUDENT	TYPE OF INTERNSHIP	CONTENT AND TASKS	WHEN (MONTHS)	TIMEFRAME (2-12 MONTHS)	WHO CAN APPLY	LANGUAGE	SKILLS REQUIRED
Universitatea Națională de Muzică din București, Romania (UNMB)	(UCMR) Union of Romanian Composers and Musicologists	To access valuable historical and contemporary resources for research in Romanian music; supports academic, musicological, or composition-related projects.	Research internship (music archives)	Archival research; reviewing manuscripts, scores, recordings or documents; gathering material for academic or creative work (depending on student's profile).	Throughout the academic year, depending on research interest.	Flexible: 2–6 months, depending on project scope (to be discussed)	Students or graduates in musicology, composition, conducting, or related fields; preferably with interest in Romanian music heritage or archival work.	Romanian required; reading knowledge of English or French may be useful (depending on materials accessed)	Attention to detail; research and analytical skills; ability to read and understand music scores; patience and accuracy in handling archival materials;
Universitatea Națională de Muzică din București, Romania (UNMB)	ARTEXIM	An internship at Artexim offers students and graduates direct exposure to the organizational dynamics of major musical/cultural events, such as the George Enescu Festival, and valuable experience in cultural management at an international level.	Types of internships at Artexim: Artist liaison Guest management & protocol Festival scheduling & logistics Office and administrative support Communication & PR support Ticketing assistance Stage management assistance	Supporting various aspects of festival organization, including artist reception and coordination, guest management, logistics, PR activities, ticketing, and administrative tasks. Involvement in on-site coordination during events is also expected.	Throughout the year (preparation), with peak activity during the George Enescu Festival in September (held every two years, alternating with the George Enescu Competition).	2-3 Months (extension possible upon agreement)	Students or graduates in music, preferably interested in cultural/event management.	English (required); other languages (optional).	Communication skills; organizational abilities; teamwork.
Universitatea Națională de Muzică din București, Romania (UNMB)	UNMB - International Department	To gain hands-on experience in international academic cooperation and improve intercultural communication and administrative skills in a higher education setting.	Administrative and international relations internship.	Assisting with incoming/outgoing student and staff mobility; updating materials in English; supporting international events and visits; handling communication with partner institutions.	Throughout the academic year, depending on institutional needs.	3–6 months, with possibility of extension.	Students or graduates in humanities, international relations, education or related fields; preferably with an interest in academic exchange and international cooperation.	English required; Romanian and/or other languages are an advantage.	Communication skills; intercultural awareness; organizational abilities.
Universitatea Națională de Muzică din București, Romania (UNMB)	UNMB - International Department	It offers practical experience in vocal accompaniment and strengthens the student's collaborative and pedagogical skills.	Accompaniment internship (secondary voice class)	Accompanying students in secondary voice classes; participating in events and performances organized by the supervising teacher.	October–June (during the academic year)	Minimum 3 months, up to 9 months (depending on availability)	Piano students or graduates, preferably with interest in vocal collaboration and accompaniment	English required; basic knowledge of Romanian is helpful	Accompaniment skills; adaptability
Conservatoire National Supérieur de Musique et de Danse de Paris, France (CNSMDP)	CNSMDP - Library option A	This internship offers students practical experience in music librarianship. It helps develop both technical and analytical skills in a rich cultural environment.	Collections management in a music library	Integrated into the life of the team of the library, the trainee will have the same tasks: processing documents, welcoming and providing information to the public, taking part in events.	September-July	2-6 months	Students who are studying to become music librarians	French and/or English	Fluent reading or notated music; good knowledge of music history
Conservatoire National Supérieur de Musique et de Danse de Paris, France (CNSMDP)	CNSMDP - Library option B	This internship offers the opportunity to conduct in-depth research on historical music sources. It helps develop both technical and analytical skills in a rich cultural environment.	Collections management in a music library	The work placement may focus on processing a specific collection, some of which require detailed study. Tasks: inventory, cataloguing, evaluation and implementation of preservation operations where necessary, promotion, etc	September-July	3 months	Musicology students wishing to study the sources	French and/or English	Fluent reading or notated music; good knowledge of music history
Conservatoire National Supérieur de Musique et de Danse de Paris, France (CNSMDP)	CNSMDP Production Department	A hands-on internship in cultural production, offering experience in event planning, administration, and community outreach through solidarity concerts	Concert production, particularly in care and community venues	Participate in the production of concerts. Developping and monitoring the outreach concerts season, in connection with the Conservatoire's partners (retirement homes, medico-social centres, etc.) and recruit students for these off-site concerts. Tasks: Administration (drafting contracts and agreements, budget preparation and monitoring) / Production (roadmaps and production sheets, production schedules, updating work tools, identifying artistic and technical needs, drafting and monitoring calls for projects, welcoming and supervising musician students) / Communication (transmitting information for the development of communication media)	October-March	6 months	Students wishing to get a production management experience	French at a good level (B2 or C1). English is an added advantage	Writing skills, good interpersonal skills, rigorous, independent, proactive. Good communication and listening skills, able to work well in a team. Proficient in IT tools: Office 365. Knowledge of music (playing an instrument is a plus)

IN.TUNE INSTITUTION	PARTNER	WHY IT IS IMPORTANT FOR THE STUDENT	TYPE OF INTERNSHIP	CONTENT AND TASKS	WHEN (MONTHS)	TIMEFRAME (2-12 MONTHS)	WHO CAN APPLY	LANGUAGE	SKILLS REQUIRED
Conservatoire National Supérieur de Musique et de Danse de Paris, France (CNSMDP)	CNSMDP Audiovisuel Department	This internship offers hands-on experience in professional audio production, from live recording to immersive post-production. It allows students to deepen their technical skills, work on diverse artistic projects, and gain autonomy within a collaborative team environment.	Sound operator	Assisting with sound recording for concerts, filmed shows and records in classical music, jazz and dance, post-production in stereo or immersive formats (3D audio), sound reinforcement, audiovisual maintenance and integration operations, archiving, etc.	September-December OR January-June	4 months OR 6 months	Students in curriculum of sound engineering or tonmeister	French and/or English	knowledge of audio technologies, sound recording and sound reinforcement, post-production, score reading, interest in contemporary and mixed music. Teamwork and autonomy
Conservatoire National Supérieur de Musique et de Danse de Paris, France (CNSMDP)	Philharmonie de Paris	This internship is an opportunity to contribute to the communication of the educational activities of a cultural institution of national and international stature. At the interface between the educational teams that produce teaching content and the communication and marketing teams, it offers a cross-disciplinary view of the field of communication.	Editorial Communications Assistant (the detailed internship offer can be provided upon request)	<p>Print and web communication</p> <ul style="list-style-type: none"> -Assistance with the coordination, proofreading and/or drafting of content on the department's activities for the institution's communication materials: brochures (for the 2027-28 season), programme notes, email campaigns, newsletters (Sendethic). -Participate in developing the department's social media presence: propose content, monitor trends, track performance and report back in close collaboration with the communications team. -Edit and update the website pages relating to educational activities (text, images). <p>Logistical and administrative management</p> <ul style="list-style-type: none"> -Assistance with the coordination of photo shoots and video shoots (drafting specifications, managing image rights authorisations, etc.) -Assisting with the management of the department's activity email accounts -Managing application forms for activity cycles (Deneb) -Assisting with the implementation 	September 2026 to June 2027	10 months	Students with four or five years of higher education (digital communication, cultural management, etc.)	minimum C1 level in French	<p>Excellent command of digital tools and social media (LinkedIn, TikTok, Facebook, Instagram)</p> <ul style="list-style-type: none"> -Good writing skills requiring a minimum C1 level in French -Rigorous, organised and proactive -Good interpersonal skills -Keen interest in music and education
Norges musikkhøgskole, Norway (NMH)	Konsertforeninga (The concert Association)	Provides real-world training in cultural production and management. Offers networking opportunities in Oslo's music and arts sector. Builds transferable project management and communication skills. Exposes students to issues of diversity, accessibility and sustainability in cultural work.	Concert production and communication	<p>Students will have the opportunity to:</p> <ul style="list-style-type: none"> Concert production logistics – planning, stage management, load-in/out, hospitality and artist support. Programming and curation – assisting with artist booking, evaluating proposals and developing event concepts. Economics and funding – exposure to budgeting, grant writing and reporting. Promotion and communication – supporting marketing campaigns, social media, newsletters and press relations. Audience development – learning about inclusion, diversity, and community outreach strategies. Evaluation and documentation – compiling reports, gathering feedback and maintaining archives. Students participate before, during and after concerts, thereby seeing the entire life cycle of an event. 	<p>Internships run for one or two semesters.</p> <p>Start periods: January (spring semester) or August (autumn semester).</p> <p>Part-time placement adaptable to study schedules.</p> <p>Some evening and weekend availability required during concerts.</p>	5 or 10 months, shorter periods also possible	<p>The internship is open to all kinds of students, especially those studying:</p> <ul style="list-style-type: none"> Music, culture and arts administration Event and project management Communication, marketing or media Social sciences or humanities with interest in culture 	English and/or Scandinavian languages	No previous industry experience is required; motivation and willingness to learn are most important.

IN.TUNE INSTITUTION	PARTNER	WHY IT IS IMPORTANT FOR THE STUDENT	TYPE OF INTERNSHIP	CONTENT AND TASKS	WHEN (MONTHS)	TIMEFRAME (2-12 MONTHS)	WHO CAN APPLY	LANGUAGE	SKILLS REQUIRED
Norges musikhøgskole, Norway (NMH)	Barratt Due Institute of Music	The possibility of getting to work in an institution with a relatively unique portfolio. The institute offers activities from 6 months old (music kindergarten), through pre-college and studies at bachelor and master level, as well as pedagogical programs. In many cases these programs are interconnected, and both faculty and pupils/students are in synergy across the range of programs where applicable.	The institute can offer two variants: Working with string orchestra leaders in preparing rehearsals and programming, as well as offering support in rehearsals as a performer in the ensemble. The string orchestras are offered for the following age groups: 6-9; 10-13; 13-16 and 16-19. The younger orchestras rehearse weekly, whereas the oldest (high-school level) is project based. Working with the student council, the artistic director and producer preparing, programming and executing the yearly chamber music festival for students at the bachelor's and master's level. This is a yearly festival (usually week 44) combining performance, workshops, classes promoting repertoire awareness and critical thinking as well as social arenas. Students and faculty work together in all aspects of preparing, programming and executing the	Alternative one: Administrative work, artistic planning and performing. Close collaboration with the orchestra leader and parents. Alternative two: Administrative work, artistic planning and performing. Close collaboration with the artistic director, producer and students.	Alternative one: Autumn (Aug-Dec) and/or spring (Jan-Jun) semesters. Some flexibility can be discussed. Earliest possibility autumn 2026. Alternative two: Autumn semester (part-time) from August - early November. Earliest possibility autumn 2026	A whole semester; two whole semesters; or part-time (based on application)	Alternative one: String performers at a high level (the institute employs instructors who are active professional performers for all age groups). An interest in and/or experience in cultural management as well as some pedagogical training is required. In addition, according to Norwegian law, applicants must offer a police certificate of conduct when working with pupils under the age of 18. Alternative two: Singers, pianists and orchestral instrumentalists at a high level (at least matching the institute's own students). An interest in and courses and experience in cultural management is required.	Alternative one: Preferably Nordic speaking (lowest age group) or high proficiency in English. Alternative two: High proficiency in English.	
Norges musikhøgskole, Norway (NMH)	Østnorsk jazzsenter (Eastern Norwegian Jazz association)		One of several functions, or a combination: Assistant to producer to musical director, extra ensemble musician or teacher	planning/implementing concerts, preparing/organizing repertoire, composing/arranging/teaching	mid april to mid june or september to november	1-3 months	Jazz students - performance or composition/arranging	English and/or Scandinavian languages	Good knowledge of jazz repertoire. Creative, good performance and arranging/composition skills. Pedagogical competence is also very welcome. Good communication skills. The internship can also be focused on administrative tasks, in that case students from music management/administration programs would be very welcome.
Norges musikhøgskole, Norway (NMH)	Norges Musikhøgskole		Asisstant in the schools recording studios	Rigging in the studio, recording and mixing.	Mid august to mid september or mid january to mid may	2-4 months	Sound engineering/music technology students or music students who can document relevant skills		
Norges musikhøgskole, Norway (NMH)	Telemarksforskning (Telemark research Institute)		Social research on cultural policy, cultural sociology, musicians' working conditions, musicians' jobs and income conditions	Depending on the ongoing projects. Data management, interviews, academic writing, other social science research work			Music students or alumni who also has studied a social science or has a similar theoretical background	English and/or Scandinavian languages	
Stichting Hogeschool der Kunsten den Haag, The Netherlands (HdK)		Working on all phases of the project life cycle, the student gain experience in project management from one or multiple departments within the institution. With the possibility to work on simple to highly complex technological projects, as well as with external partners. Students learn how to build and manage educational projects.	Concert Production Assistant	*Project Management online module *Master course - Introduction to Project Management *Planning and facilitating projects, including: budgeting, scheduling, allocating/auditioning students, stage management, marketing and communication, quality assurance	September to January September to June (recommended to see full project life cycle)	5 months 10 months	All students who wish to gain experience in educational project management	English required; Dutch an advantage, but not necessary	Students are asked to be: pro-active, organised, clear in communication. No project management experience is required, but motivation and a willingness to learn are important.

IN.TUNE INSTITUTION	PARTNER	WHY IT IS IMPORTANT FOR THE STUDENT	TYPE OF INTERNSHIP	CONTENT AND TASKS	WHEN (MONTHS)	TIMEFRAME (2-12 MONTHS)	WHO CAN APPLY	LANGUAGE	SKILLS REQUIRED
Universität für Musik und darstellende Kunst Wien, Austria (mdw)	Musethica.V., Berlin headquarters	Interns at Musethica can gain a broad range of hands-on professional experience in various fields such as cultural or event management, international cooperation, social cultural work, and public relations. They can develop skills in the following areas: - Organization and project planning (event management, logistics, scheduling) - Administrative skills: international project coordination, documentation, and monitoring - Time management and scheduling (disposition) - Intercultural competencies and communication skills (working with partners, organizers, social institutions, and artists) - Creativity and public relations: text creation, storytelling, content development - Technical skills: working with tools like Airtable, Squarespace, Mailchimp, and social media platforms	(1) production and event management and (2) international project and cultural management	(1) Production Management: support in the preparation and implementation of concert weeks (Musethica Sessions and chamber music festivals) in Germany, including: Scheduling and coordination with social institutions, including research of and outreach to new partner venues; Coordination of travel arrangements, hotel bookings, logistics, transfers, and catering; Preparation and follow-up of schedules and time plans; Artist support: coordination, communication, accompaniment, and care of participating musicians; Assistance with stage setup; Administrative preparation and follow-up of the projects; Database management. (2) Press and public relations in cultural management: Support with content creation tailored to specific platforms; Support in maintaining the German and/or international website and social media channels; Accompaniment in the planning and execution of press activities; Compilation of press reviews and social media reports; Contribution to	The period can be discussed and agreed upon individually. The period is flexible except for December and January.	Preferably two to four months	Qualified music students and graduates eligible for Erasmus + programme; (also students in cultural management would be possible)	English. Knowledge in local language (depending on the internship branch) may be helpful	Excellent command of English, both written and spoken; Empathy, an open and socially engaged personality, flexibility, and patience in working with people are especially important to us; A proactive attitude and organizational skills; Experience in new media/multimedia, particularly online, graphic design, and social media is a plus.
Universität für Musik und darstellende Kunst Wien, Austria (mdw)	Superar, Vienna Note: internships in the other six headquarters of Superar (Budapest, Munich, Zurich, Bratislava, Sarajevo, Sfântu Gheorghe) are possible but must be discussed on a case-by-case basis	To have an impact in making music accessible to children from different cultural, economic, and religious background; to develop communication skills with different communities; to learn about audience development	artistic, educational, and organisational internships	(1) Educational and (2) artistic internships: group teaching; learning and applying Superar's positive-pedagogic methods in the classroom (3) Organisational internships: event and concert management within a small team; working in an NPO - environement; insight into socially engaged arts projects.	only during the school year	Minimum 3-5 months	Students and graduates eligible for Erasmus + programme with clean criminal record	For educational and organisational internships a good command of German and English is required. Knowledge of Eastern European languages is an asset.	Knowledge of MS office; relevant language skills (cf. "language"). Previous pedagogical experience is appreciated. Other requirements: flexibility concerning time; ability to work independently; enjoyment of working with children; a connection to music education
Escola Superior de Música de Catalunya, Spain (ESMUC)	ESMUC - Production office	Learn the production of concerts by different formations from the inside: Orchestra, Big-Band, Traditional, Cobla, etc.	Concert production of "Great Ensembles"	Working with the school's production team: Pre-production (office) Rehearsal Management Preparation of spaces Department of Concerts	December, January	2	Erasmus+ eligible students with interests (and some experience) in concert production	English. Catalan is recommendable.	A highly responsible, self-sufficient, and results-driven person.
Escola Superior de Música de Catalunya, Spain (ESMUC)	ESMUC - Production office	Learn the production of concerts by different formations from the inside: Orchestra, Big-Band, Traditional, Cobla, Bachelor's degree final projects, master's degree final projects, etc.	Concert production of "Great Ensembles" and "Final Concerts"	Working with the school's production team: Pre-production (office) Rehearsal Management Preparation of spaces Department of Concerts	April, May, June	3	Erasmus+ eligible students with interests (and some experience) in concert production	English. Catalan is recommendable.	A highly responsible, self-sufficient, and results-driven person.
Escola Superior de Música de Catalunya, Spain (ESMUC)	ESMUC - Library	The student is integrated into the library service structure providing a real experience in a working environment.	Librarian support	Library resource training tutorials in English, Translation of the Library-CRAI website into English.	2 months within the academic year	2	Erasmus+ eligible students with interests in libraries, digital resources and translation.	English. Catalan is recommendable.	Music knowledge, data organization, content creation, IT skills (Office365, WordPress and graphic design tools)
Escola Superior de Música de Catalunya, Spain (ESMUC)	ESMUC - Communication Service	The student will join the Communication Service, gaining hands-on experience in institutional communication, press relations, and cultural event promotion within a higher education environment.	Communication and media support	Drafting and translating press releases and institutional texts into English; supporting the creation of content for social media, website, newsletters, and promotional materials; assisting in the preparation of the ESMUC press dossier and event communication; helping with the organization and coverage of concerts and other activities.	From February to June	3-4	Erasmus+ eligible students with interests in communication, journalism, cultural management, or public relations.	English. Catalan is recommendable.	Music knowledge, data organization, content creation, IT skills (Office365, WordPress and graphic design tools)

IN.TUNE INSTITUTION	PARTNER	WHY IT IS IMPORTANT FOR THE STUDENT	TYPE OF INTERNSHIP	CONTENT AND TASKS	WHEN (MONTHS)	TIMEFRAME (2-12 MONTHS)	WHO CAN APPLY	LANGUAGE	SKILLS REQUIRED
Escola Superior de Música de Catalunya, Spain (ESMUC)	ESMUC - Audiovisuals office	The student is integrated into the audiovisual's service structure providing a real experience in a working environment.	Audiovisual support	Maintenance, inventory, video editing, audio editing, concert recording, activity monitoring, student support, among others.	from September to July	10	Erasmus+ eligible students with interests and experience in audiovisual equipment and recording processes.	English. Catalan is recommendable.	Sufficient knowledge of audiovisual equipment, recording-mixing-editing, office software/IT skills, music.
Univerzitet umetnosti u Beogradu, Serbia (UAB)	CEBEF, Belgrade Festivals Center	CEBEF provides extensive hands-on experience within the production of several international music festivals. Students engage in the full production lifecycle—from initial programming and contracting to logistics, strategic communication, and final on-site execution at major concert venues.	Concert production, management of cultural events	Depending on their specialisation and language skills, students could work on: arranging hotel accommodation, international and local transportation for artists, communication tasks (PR releases, social media, reels, etc.), hosting tasks such as welcoming artists, supervising rehearsals and concerts, preparing masterclasses and supervising these courses, preparing programme booklets, preparing sheet music or page-turning at concerts, and more.	from September to November	2-3 months	Open to all students of music departments	English required; Serbian/Croatian/Bosnian/Montenegrin an advantage	knowledge of digital technologies, MS Office, basic knowledge of social networks, writing skills, willingness to work in a team, optional: reading musical notation, accompanist skills,