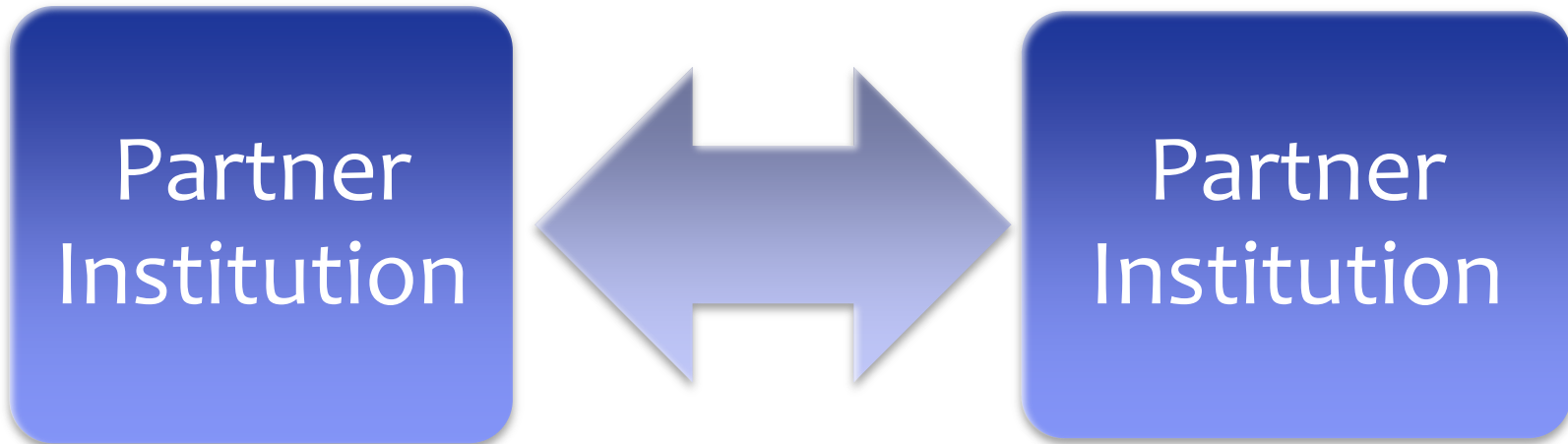
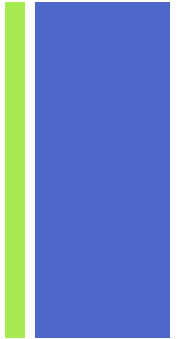




ERASMUS + traineeships for Musicians



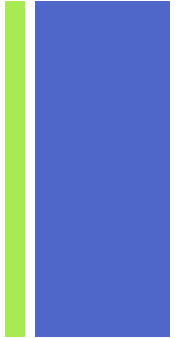
+ ... Where?



**Inter-institutional agreement** is not compulsory!

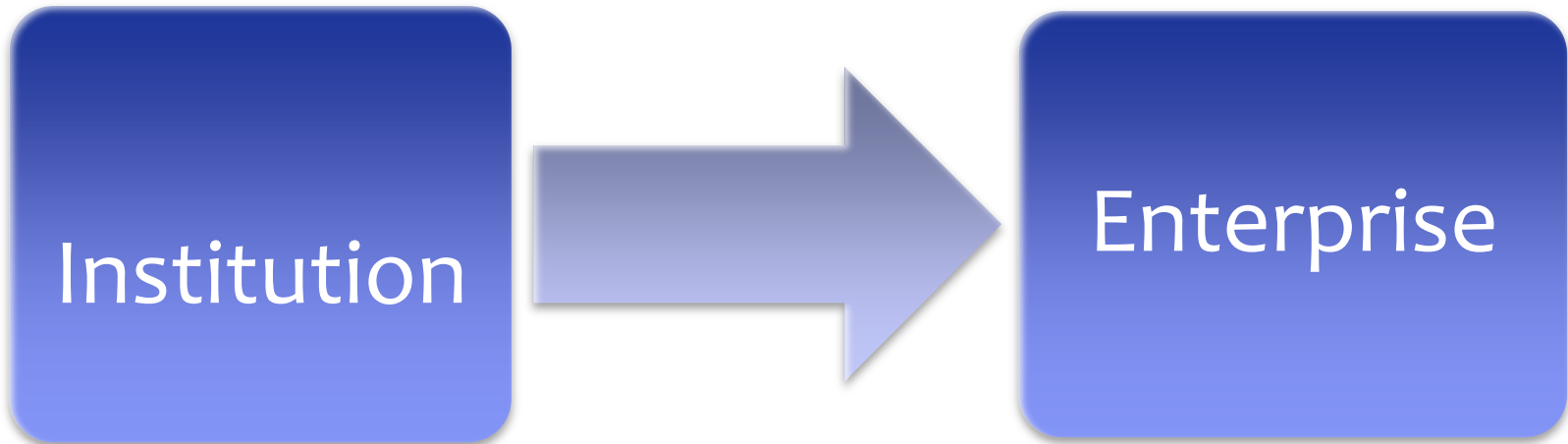
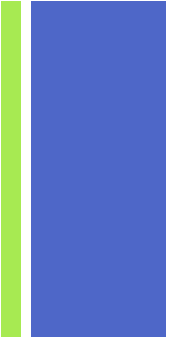


# UNIVERSITIES-CONSERVATOIRES- HOCHSCHULEN?



- It is possible to carry out a traineeship in a higher education institution located in one of the Programme Countries.
- BUT NOT FOLLOWING COURSES!

+ ... Where?



# + What kind of Enterprises?

a public or private, small, medium or large enterprise (including social enterprises);

a public body at local, regional or national level;

a social partner or other representative of the working life, including chambers of commerce, craft/professional associations and trade unions;

a research institute;

a foundation;

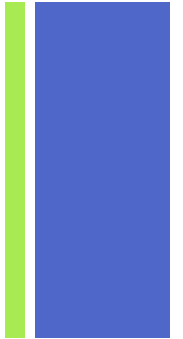
a school/institute/educational centre (at any level, from pre-school to upper secondary education, and including vocational education and adult education);

a non-profit organisation, association, NGO;

a body providing career guidance, professional counselling and information services.



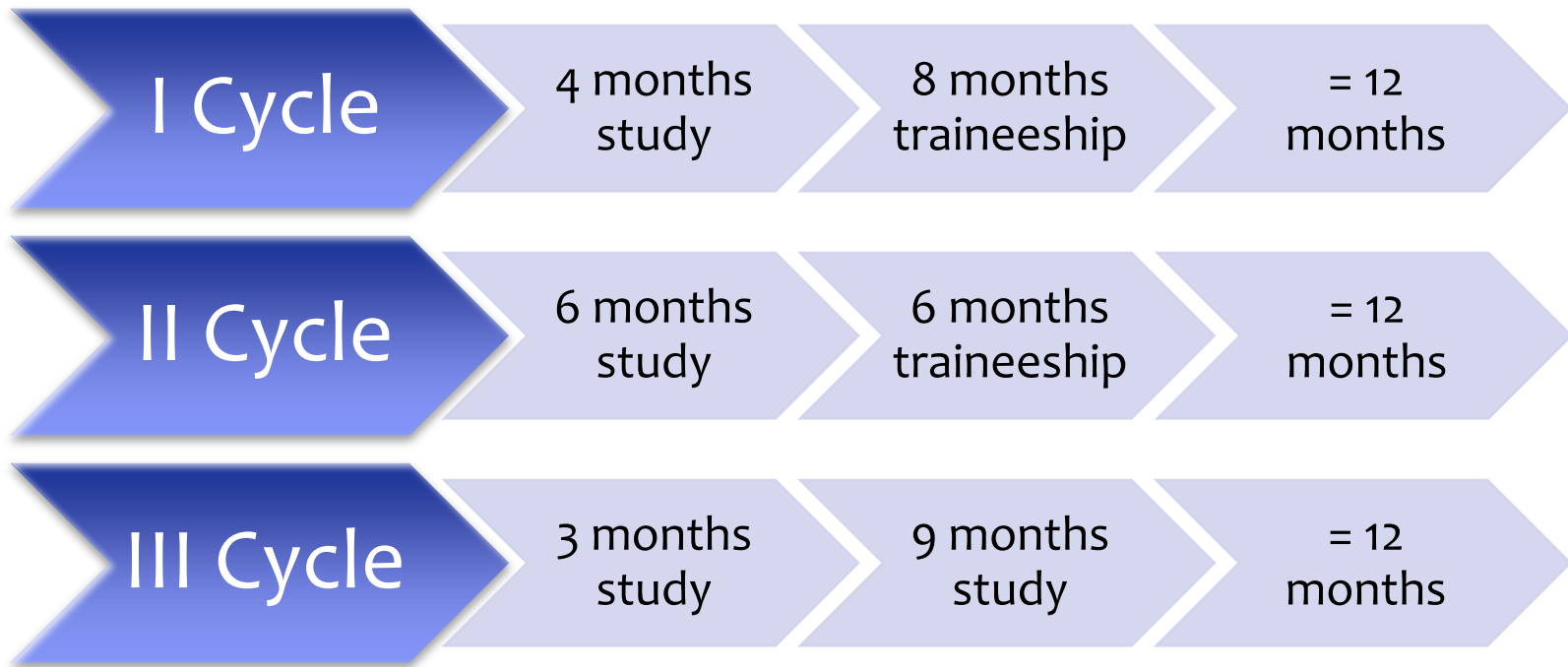
Is it possible to have more than one mobility experience with Erasmus+ as higher education student?



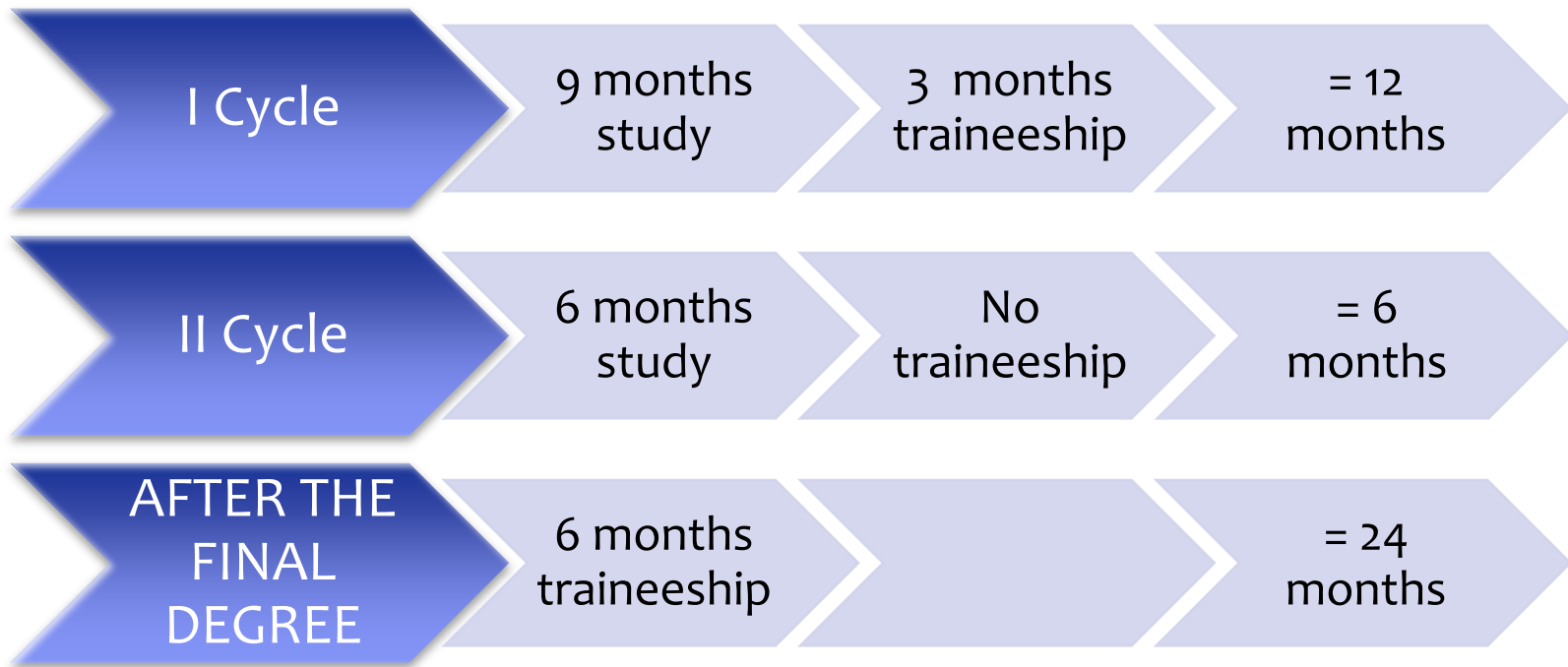
**combining studying and training abroad in a single mobility is a new possibility offered by Erasmus+.**

This maximum of 12 months per study cycle also includes former mobility experiences under the previous Erasmus-Lifelong Learning programme.

# + Some Examples



# + Examples (my preferred plan of mobility)

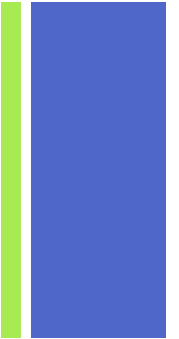






I did a Leonardo placement under the Lifelong Learning programme; can I study or do a traineeship abroad with Erasmus+?

- Yes, participation in other actions of the Lifelong Learning programme (e.g. Leonardo) or other programmes such as Youth in Action is not taken into account for participation in Erasmus+ higher education mobility activities.





## Partner Countries Neighbouring the EU (for traineeship from 2017/18 onwards )



Eastern Partnership Countries: Armenia, Azerbaijan, Belarus, Georgia, Moldova, Ukraine

Southern Mediterranean countries: Algeria, Egypt, Israel, Jordan, Lebanon, Libya, Morocco, Palestine, Syria, Tunisia

Western Balkans: Albania, Bosnia and Herzegovina, Kosovo, Montenegro, Serbia

Other: Russian Federation



# An Example of ingoing traineeship (Conservatoire Nino Rota -Monopoli)



## ■ The CNR BAROQUE ENSEMBLE

[file:///localhost/Users/domenicotagliante/Desktop/Baroque Ensemble  
ITMONOPOLo2-Partner\\_Search.pdf](file:///localhost/Users/domenicotagliante/Desktop/Baroque%20Ensemble%20ITMONOPOLo2-Partner_Search.pdf)

# + What kind of traineeship for a musician?

Vocal coach (piano accompaniment)

Chorister

Instrumentalist in Ensemble or Orchestra

Sound Engineer/Tonmeister

Organist / Continuo Player

Librarian

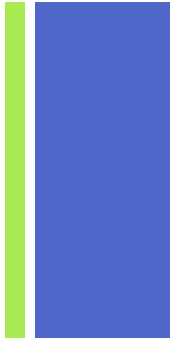
Assistant to Conductor/to Choirmaster

Arranger/Composer

Teaching traineeship



As regards students, trainees, apprentices, young people and volunteers, the mobility activities supported under the Key Action 1 are meant to produce the **following outcomes**:



- improved learning performance;
- **enhanced employability and improved career prospects;**
- **increased sense of initiative and entrepreneurship;**
- **increased self-empowerment and self-esteem;**
- **improved foreign language competences;**
- **enhanced intercultural awareness;**
- more active participation in society;
- better awareness of the European project and the EU values;
- increased motivation for taking part in future (formal/non-formal) education or training after the mobility period abroad.

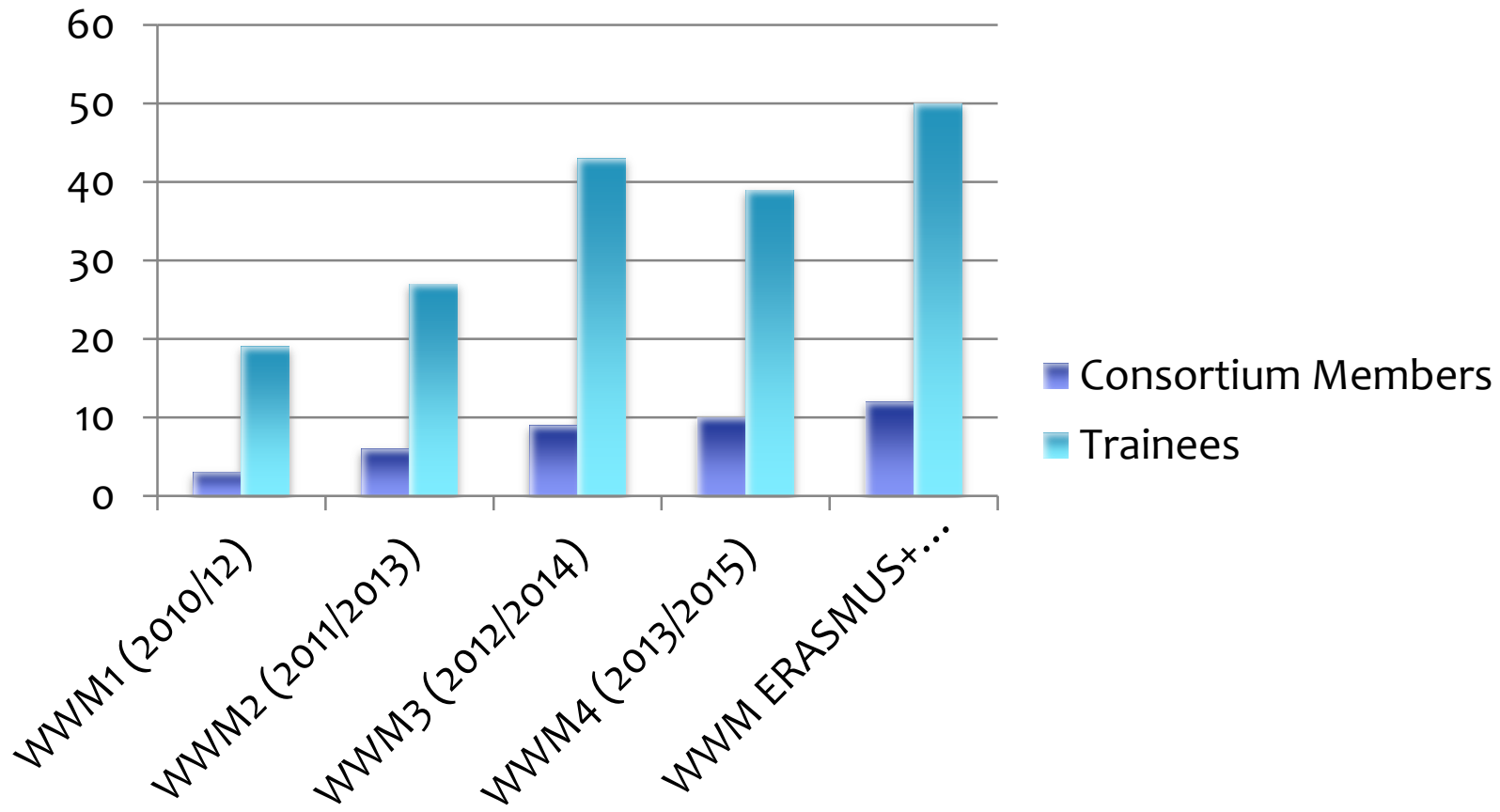


As regards staff, youth workers and professionals involved in education, training and youth, the mobility activities are expected to produce the **following outcomes:**



- improved competences, linked to their professional profiles (teaching, training, youth work, etc.);
- broader understanding of practices, policies and systems in education, training or youth across countries;
- **increased capacity to trigger changes in terms of modernisation and international opening within their educational organisations;**
- **greater understanding of interconnections between formal and non-formal education, vocational training and the labour market respectively;**
- better quality of their work and activities in favour of students, trainees, apprentices, pupils, adult learners, young people and volunteers;
- Greater understanding and responsiveness to social, linguistic and cultural diversity;
- Increased ability to address the needs of the disadvantaged;
- Increased support for and promotion of mobility activities for learners;
- **Increased opportunities for professional and career development;**
- **Improved foreign language competences;**
- increased motivation and satisfaction in their daily work.

# + From Leonardo Placement to Erasmus+ Traineeship

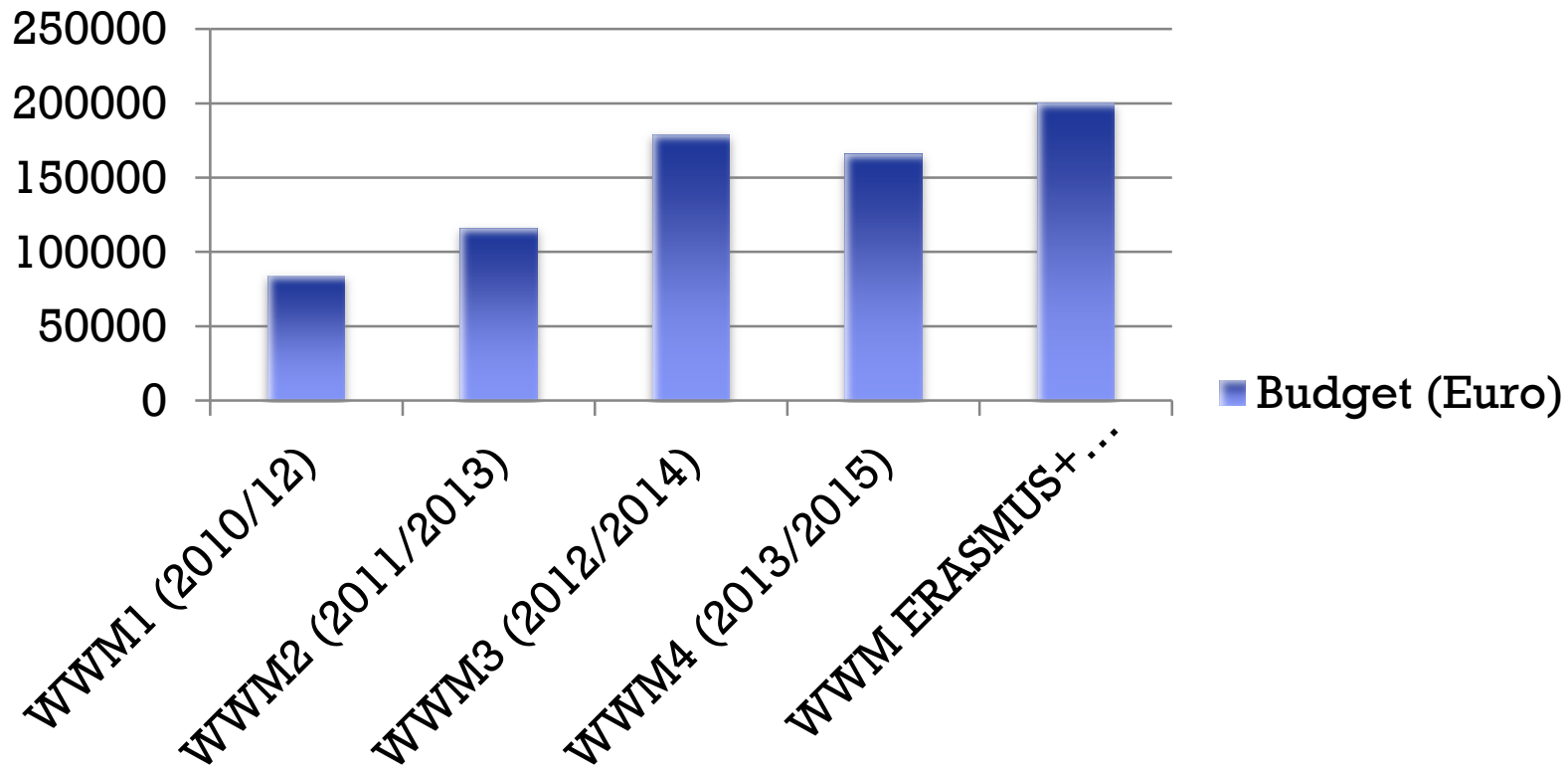




# From Leonardo Placement to Erasmus+ Traineeship



**Budget (Euro)**

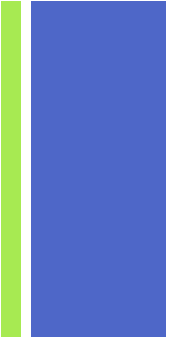




+

A tool for the job and traineeship search:

- <http://musiclaboris.blogspot.it>





# SWOT (the coordinator point of view)

## STRENGTHS

Stronger links between educational environment and labour market.

Crucial test to explore the “music production” point of view and not only the “academic” point of view. (what they need?/what we offer?)

Enterprises take advantage of low-cost contributors, tutors, assistants etc...

## OPPORTUNITIES

Build a network between UNI and Enterprises.

Refocusing curricula for better employment opportunities

## WEAKNESSES

The Erasmus coordinator works ALONE!  
(like a gold digger)

There is a lack of communication between International office initiative for traineeship and departments/teachers/governance

BECAUSE

The Erasmus traineeship is not implemented in the students' curricula

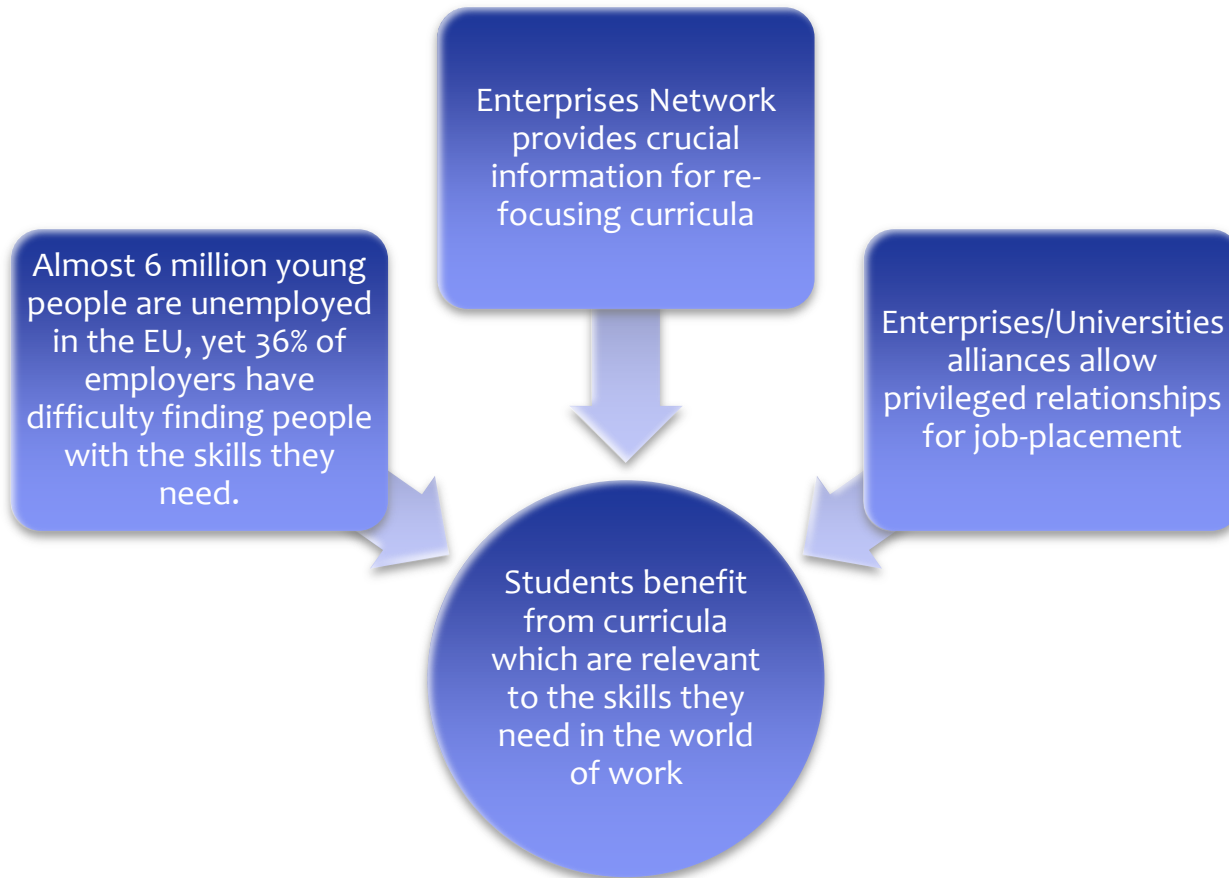
NO SUPPORT FROM EACEA in order to ENDORSE THE traineeship to the Enterprises

## THREATS

Traineeship period abroad could not give the expected results, due to a lack of “communication” between Institutions and Enterprises.

The Enterprise sometimes has to deal with young and inexperienced workers.

# + Why should I implement traineeship projects in the international office?

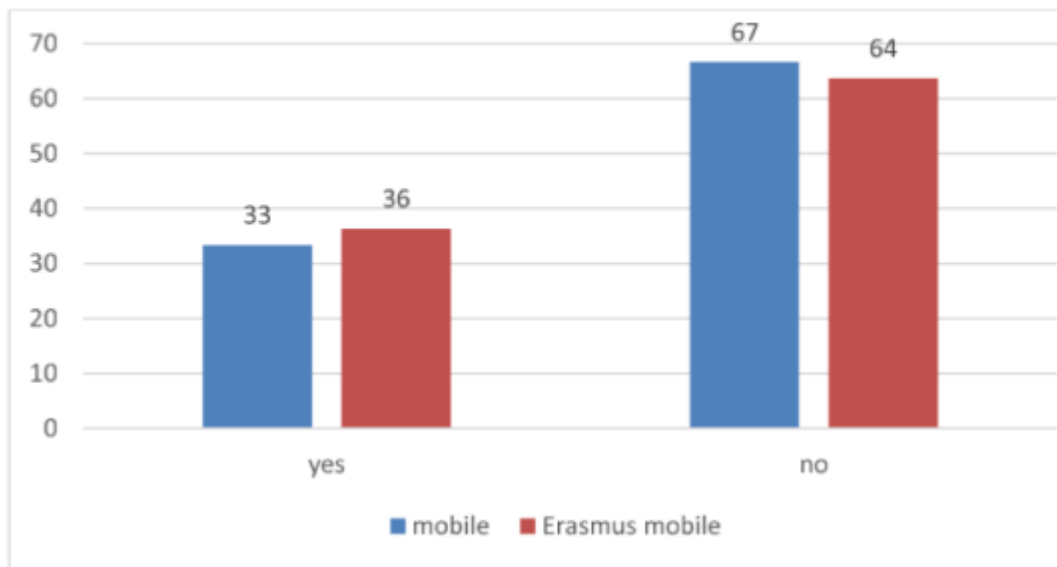




## The Erasmus Impact study

Effects of mobility on the skills and employability of students and the internationalisation of higher education institutions

**Figure 3-28 Job offer through work placement abroad (in %)**



**Host enterprises  
offered jobs to  
36% of students  
on work  
placements**



## WORK PLACEMENT



Almost **1 in 10 Erasmus trainees** who did work placements have started **their own company** and **3 out of 4** plan to or can envisage to do so

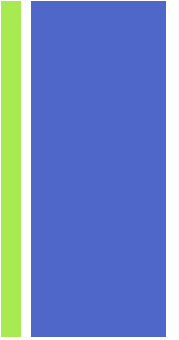


**More than 1 in 3** Erasmus trainees were offered a position at their host company

+

Are we ready for a strategic plan on  
Traineeships for musician?

???





## ERASMUS+ KEY ACTION 2: COOPERATION FOR INNOVATION AND THE EXCHANGE OF GOOD PRACTICES



- **Knowledge Alliances between higher education institutions and enterprises** which aim to foster innovation, entrepreneurship, creativity, employability, knowledge exchange and/or multidisciplinary teaching and learning;



## ERASMUS+ KEY ACTION 2: COOPERATION FOR INNOVATION AND THE EXCHANGE OF GOOD PRACTICES **FOR MUSICIANS:** some input:



- A traineeship portal for candidates and enterprises searching for trainees
- YouTube channel with demos
- EACEA support for the presentation to the Stakeholders of the E+ Traineeship project and the Institutions involved
- Open days for Enterprises
- Forums for the “ musician entrepreneur” , enterprise and job market, artist - agencies/universities alliances, “learning by doing” best practices, ...



