

2.7.2 Promuse

A enumeration of what skills musicians need in their professional life and what the industry wants, for the benefit of the lectorate 'Lifelong Learning in Music', derived from a report called: **Promuse, professional integration of musicians and continuing education in music** (2001, A European project in the field of music, supported by the Leonardo Programme of the European Union.).

The aim of the **Promuse** project is the reinforcement of professional music education and of the professional music world in Europe by researching the areas of professional integration of musicians and of continuing music education in order to offer students and professional musicians the best professional prospects. The group of partners that was involved in the project existed of: AEC; Stichting PodiumKunstwerk; Sibelius Academy Continuing Education Centre; Association of British Orchestras; Centre de Resources Musiques et Danse de la Cité de la Musique; Koninklijke Nederlandse Toonkunstenaars Vereniging; European Music Office; Nederlands Impresariaat. During the two-year project, two working groups have studied these topics:

1. One working group has worked on the topic *professional integration of musicians*
2. The other group has worked on *continuing education for musicians*

Professional integration of musicians:

This working group has looked at how students are prepared for professional life and their employment mobility throughout Europe. To support this research a questionnaire was sent to European Symphony Orchestras about recruitment procedures.

84 orchestras answered the questionnaire: 42% from Germany, 12% France, 11% Finland, 11% UK, 8% Italy, 7% Denmark, 6% Sweden, 1% Belgium, 1% Netherlands, 1% Spain.

Audition:

Kind of tests required during selection rounds.

Percentage of orchestras that require at least one of the following tests within each round:

	Solo works	Orchestral excerpts	Sight-reading	Chamber music
Round 1	95%	28%	8%	0%
Round 2	59%	63%	10%	5%
Round 3	15%	88%	12%	8%

Assessment of extra-instrumental skills:

Three questions were asked: Do you assess applicants' other skills? Do you assess the musician's personality? Does the panel interview the musician?

	Percentage
Other skills assessed	11%
Personality assessment	33%
Interview	20%

Description of 'other skills' assessed: number of orchestras assessing each of the following skills:

	Total
Communication	6
Education/Community work	3
Chamber music	3
Baroque instr.	1
Baroque style	1
Second instr.	1
Total number of orchestras concerned	13

Means of assessing the musician's personality: number of orchestras using each of the following means:

	Total
Indirect assessment	14
Interview	9
Trial period	5
Total number of orchestras concerned	28

Main criteria for the final decision:

Main skills being considered for the final decision (be they ranked or not ranked by order of importance):

	Percentage of orchestras having quoted the item
Soloist skills	91%
Ensemble skills	65%
Knowledge of orchestral repertoire	58%
Ability to fit in the orchestra	38%
Sight-reading	20%
Musical background	16%

Level of preparation of applicants:

Do you find that applicants are generally well prepared for their auditions?

	Percentage
Yes	66%
No	23%
Yes and No	6%
Missing	6%

Areas likely to be improved according to the 24 dissatisfied orchestras:

	percentage of orchestras having quoted the item
Orchestral excerpts	87%
How they play:	83%, of which:
<i>technical skills</i>	68%
<i>stylistic adequacy</i>	63%
<i>artistic expression</i>	79%
Solo excerpts	35%
Sight-reading	17%
Mastering of 20th century repertoire	9%

(Former) Student's point of view: Also (former) students were questioned about what they think of the recruitment procedures within European

Symphony Orchestras. 46 students have answered the questionnaire, among whom 41% play violin, 33% french horn, 26% oboe. Countries: 28% from Germany; 20 % UK; 13% Finland; 7 %: Austria, Denmark, France, Italy, 4%: Netherlands, Sweden; 2%: Belgium, Portugal.

Percentage of former/current students finding they were well prepared for the following tests:

	percentage
Orchestral excerpts	76%
solo test	91%
sight-reading	68%

Percentage of former/current students thinking they still have to improve the following skills, given their last audition outcomes:

	percentage
Psychological skills	63%
Orch. repertoire knowledge	58%
Performance skills	45%
Sight-reading skills	36%
Social skills	22%
Musicianship	13%

Continuing Education:

This working group devoted itself to work on statistical research and the development of tools and policies with regard to continuing education in music at a European level. Two questionnaires were developed concerning continuing education: one for providers (conservatoires and other providers) and one for former students within 15 EU countries.

Providers:

86 Questionnaires were returned of which 53 from conservatoires and 33 from other providers. Continuing Education provision was divided by areas as follows:

All providers: **Info Exchange** 63.3%; **Pedagogical Skills** 37.8%; **Performance Skills** 34.5%; **Life Skills** 23.9%.

Former Students:

64 Questionnaires were returned and represented a good mixture of disciplines (instrumental, vocal, etc.).

Problems after graduation: A wide variety of problems are mentioned, nearly all of which relate to the difficulty of finding work. The main problem for former students is adjusting to the "real" world after graduation, as they have little or no experience of the professional music sphere. Also mentioned frequently is a lack of training in **management/self management skills**

Skills provision:

Former students were asked to indicate areas in which they have had training since graduation, and skills provision that should be available during their studies and after graduation (regardless of whether it is provided or not already):

	The skill which the majority of former students have had training in since graduation:	Top 3 skills that should be available during studies:	Top 3 skills that should be available after graduation:
Life Skills	Understanding international languages (29,7 %)	* Health (38) * Cross-arts workshops (32) * Law, tax (29)	*Marketing (38) * Fundraising (31) * Law, tax (31)
Pedagogical Skills	Teaching new repertoires (29,7%)	* Teaching young children (27) * Teaching new repertoires (27) * Teaching adults (25)	* Further dev't of teaching skills (34) * Non-western music (22) * Workshop leadership (22) * Teaching adults (22)
Performance Skills	Further instrumental and technical perfectionnement (48.4%)	* Improvisation (35) * Participation in chamber music and larger ensemble performance (32) * Application of analysis and musicology to performance practice (30)	* Further instrumental and technical perfectionnement (45) * Performing new repertoires (25) * Stage presentation (23)
Information Exchange	Using local opportunities	More national information exchange	Availability international opportunities

Additional skills suggested by those responding, and not listed in the questionnaire, include **Career planning** and **Audition preparation**.

The individual skills from any area that need to be provided for most urgently. Top three:

- * Management (46 students)
- * Health (31)
- * Further instrumental and technical perfectionnement (24)

The order of Continuing Education provision by area needed is (calculated by the total number of mentions):

Life Skills (110); **Performance Skills** (77); **Pedagogical Skills** (42) and **Information Exchange** (18). (Notice the difference in order compared to the order of the providers!).

Staff Development:

Conservatoires all over Europe were asked questions about their staff development. 76 Schools returned the questionnaire.

