

## **2.7.1 Lifelong Learning**

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: **Lifelong Learning** ( 2001, report by drs. Rineke Smilde, North Netherlands Conservatoire Groningen, working group co-ordinator).

**Lifelong Learning** is a final report of the AEC working group on Continuing Professional Development for Musicians in the framework of the Socrates Thematic Network's Project (TNP) for Music. For this project the same target group was taken as for a parallel project called 'Caprices d'Europe' (a project that resulted in a publication on violin curricula in European institutions for professional music training): **violinists**. Both working groups shared their information and questionnaires.

Origin of the participating conservatoires: Bucharest, Geneva, Groningen, Helsinki, Lisbon, London, Madrid, Paris, Rostock.

Questions were asked to: Heads of String Departments, Former Students, Final Year Students, Directors of Conservatoires.

Questions were also asked about Staff Development.

### **Students:**

#### Questions asked to former students were:

1. In what aspects of your professional life do you now feel that you need more education?
2. Why?
3. Is this in order to cope with present needs?
4. Is this in order to improve in accordance with your wishes?

#### Question asked to final year students:

In what aspect of your professional activity do you anticipate needing further education after you have graduated?

### **Responses from former students:**

#### Students from **Bucharest** and **Madrid**:

- knowledge of instrumental technique and repertoire
- approaches to specialised repertoire
- ensemble work (chamber music and orchestral playing)

#### Students from **Northern** and **Central Europe** added:

- knowledge of physical awareness and ergonomics
- management and public relation skills
- computer skills
- pedagogical skills
- improvisation (London, Groningen, Geneva)
- working in interdisciplinary settings (London, Groningen, Geneva)
- preparation for orchestra auditions (practical and psychological) (Paris, London, Groningen, Geneva)
- recording techniques
- skills to deal with alleviating stress

Responses from final year students:

- maintaining links with their professors (London, Bucharest, Paris)
- having the opportunity to ask for advice receiving guidance in all aspects of musicianship, from pedagogy to performance (London, Bucharest, Paris)
- knowledge of orchestral repertoire (Geneva, London, Paris, Groningen)
- preparation for auditions (Geneva, London, Paris, Groningen)
- more international exchanges and/or an introduction to the European context (Rostock, Geneva)
- a more fluent transition between student and professional life (entering the market)
- development of professional network
- continue renewal of aspects of repertoire (specialised approaches)
- management of stress (Geneva, Helsinki, Paris)
- communication skills (Geneva, Helsinki, Paris)
- expansion of repertoire beyond one's instrument (London)
- continually broaden one's horizons (London)
- Improvisation
- contemporary music
- experience with chamber music and orchestral repertoire (Madrid)

Staff Development:

One of the questions conservatoires were asked about their staff development was: What do you think the future needs of your teaching staff will be?

		<u>Times mentioned:</u>
Pedagogical skills / quality assurance		11
Adjusting to new teaching methods (e.g. coaching)/ new curriculum		7
Specialist fields / individual professional skills		6
Technology: general		6
Technology: IT		5
Team teaching / working in groups		4
<u>3 times mentioned:</u> - Technology: Multimedia - Adjusting to new type of students (background, working field) - Language skills - Flexibility - Further education abroad - Further education elsewhere (other conservatoire)	<u>2 times mentioned:</u> - Postgraduate studies - Improvisation - Physical and psychological well-being - Self assessment and evaluation - Theoretic/scientific courses (sound/musicology)	<u>1 time mentioned:</u> Other forms of teaching than "1 to 1"; Teaching young children; High level teaching; Repertoire flexibility: contemporary music, world music, old music; Taking away boundaries with other performing arts; Creation, composition; Vocal training; Adjusting to changes in all areas; Structured continuing education, more time for own musical activities.