



MUSICATION – MUSIC & EDUCATION

REPORT OF THE LEONARDO PARTNERSHIP PROJECT

THIS PROJECT WAS MADE POSSIBLE WITH THE SUPPORT OF THE LIFELONG LEARNING PROGRAMME

Table des matières

Table des matières	2
Preambular	3
Summary of the project	5
Genesis of MUSICATION.....	5
Partners of the project.....	6
Aims of MUSICATION	8
Activities.....	9
Seminar #1 – Amateur Practices	10
Seminar #2 – Teaching, Pedagogy and audience awareness	10
Seminar #3 – Ambassadors definition.....	12
Seminar #4 – Europeanisation of projects and finalisation of the results	12
Results Expected	13
Results of the project	13
Identification of activities and of occupations’ profiles	13
The toolbox	16
Terminology and common definition.....	17
Curriculum – Ambassadors	20
Methodology of work – Critical feedbacks about MUSICATION	21
Leonardo Da Vinci partnership Lifelong learning Programme	21
MUSICATION: the first joint project.....	22
The idea.....	23
The application.....	23
The agency’s reply.....	25
The kick-off meeting	25
Implementation of the project.....	27
Organisation of the seminars	27
Cooperation and communication between partners.....	29
Communication about the project.....	29
Production of the results.....	30
Evaluation process.....	31

Preambular

The European Union (EU) is a cultural melting pot. One word may be used to define the EU: diversity. Diversity is a richness, we have to promote it and safeguard it. The EU is very diverse, in terms of territory, languages, culture but also in cultural practices, cultural creation and offer. Diversity means richness for EU but also for its citizens.

Culture is a fundamental right for European citizens. In 1992, the word culture is incorporated in the Maastricht treaty. The article 151 states that the *“Community shall contribute to the flowering of the cultures of the Member States while respecting their national and regional diversity, and shall take cultural aspects into account in its action under other provisions of the Treaty”*.

In *European cultural value*¹, some figures show that culture is a significant component of citizens' life: 77% say that culture is a large part of their life. National culture is significant for 69%, 57% are opened to culture from other European countries and 56% to world-wide culture. Another fact to be noted, 39% of European are connecting the word culture to performing arts, 24% to language, traditions, literature and poetry and 20% to education.

If citizens think that culture has is important in their life, what about their cultural practices?

According to the study *Cultural statistics 2011*², nearly 45% of European aged 25-64 have regular cultural practices (i.e. attends to a theatre performance, concert, go to the cinema...). Such practices can be seen as “passive”. Active practices, as playing an instrument, being part of an amateur theatre troupe is rarer and concern only 15% of European. Figures also show us that the level of education is a relevant indicator to grasp the cultural practices of European citizens. In fact people educated to 20 and beyond (89%) considerably more likely say that culture is important to them, people who were educated up to the age of 15 are only 66%. People who consider culture as an important thing in their life were initiated by educative system. The initiation is very important because it helps people feeling legitimate.

Education is often considered as a formal frame. However, there are several kind of education. Informal learning is also important in cultural awareness and sensitivity. MUSICATION is supported by Leonardo da Vinci funds, Lifelong learning programme which helps the recognition of all kind of education. In cultural field, community education is important, it is often the first step towards the first cultural experimentation. Educational activities are well developed in few cultural sector as theatre or heritage. We can't deny the importance of such activities in the whole cultural field. Spectators have to be taught in order to be an active part of audience. Cultural workers have to stimulate the curiosity, critical spirit and inspire the audience to go further in their cultural discovery.

Popular music are in Europe a fertile ground for experimentation and innovation. These cultural practices are highly involved in the community, and concern many and diverse people. They are particular because they represent an opportunity to learn about oneself and others via strong aesthetics, and aren't limited to the consumption of music. Live music venues are often only considered as entertainment places, however they have a significant role in the society. People working in these venues

¹ http://ec.europa.eu/culture/documents/summary-report-values-en_fr.pdf

² http://epp.eurostat.ec.europa.eu/cache/ITY_OFFPUB/KS-32-10-374/EN/KS-32-10-374-EN.PDF

are promoting cultural diversity and trying to safeguard it. The music sector is very diverse. One can find private organisations (e.g. producers, booking agencies, labels, media...), author rights and professional organisations, non-profit organisations... They develop market orientated activities (ticketing, bar, production...), but they often also implement activities which are of general interest.

Originally, these organisations were created to respond to increasing needs of the population for fully equipped venues, dedicated to a specific category of activities (music concerts), with a common aspect which is amplified music. If the organisation of concerts still remains the main activity of most of the current music venues, more and more of these venues are committed to educative processes and the passing on of know-how. At first, many venues developed rehearsal services via dedicated studios, or by lending their stage.

Live music venues are part of the awareness and education of many kind of audiences as amateur practitioners, future professionals and also classical and non-classical audiences (young people, students, elderly people and neglected or excluded audiences). Cultural workers bring them to an active or passive musical practice, showing them new styles of music, underground artists, and promote the diversity of cultural offer and audiences. Live music venues are defending values like artistic emergence, intellectual curiosity, improving of better common values, in a non-market value output. Partners of MUSICATION and their members (live music venues and festivals) are promoting "culture for all of us" in a respectful approach of diversity of practices and audiences and with an idea of general interest. Partners of the project wanted to share their knowledge, experiences and good practices in the field of educative activities. Their aim is to set up more educative activities in live music venues in order to raise audiences' awareness to popular music.

During the past five years, new categories of jobs seem to appear in European popular music venues. Alongside their main activity which is organising concerts, many of them also develop educative and social activities, meaning that new kinds of professionals are working in these venues. This is a major issue for music venues, for professionals who work in these organisations and for the audience. Educative activities in music venues and festivals are numerous: rehearsal, artistic coaching and teaching, training, information, transmission, public awareness... Alongside artistic matters, other topics are concerned by these educative activities, like sound design, physiology, hearing risks, visual arts and multimedia, history of music, musicology... They constitute a very diverse panel of activities, which is also complex because related to the needs of the populations, different from one territory to another.

Educative activities and artistic education is linked to national policies. Some countries are involved since decades in this kind of actions, some other want to develop it in their countries. We aren't all at the same level of development, but we have the common will to develop new activities for the audiences in live music venues. Partners of the project identify a need of professional training and of supporting tools in order to help cultural worker to develop educative activities in their venues.

MUSICATION plans to build a cooperation network and a frame for exchanges between the professionals in charge of educative activities in popular music organisations in the partner countries, collate the partners' experiences, and conceive and experiment a common pedagogical frame aiming at professionalising the employees in charge of these educative activities.

Summary of the project

Genesis of MUSICATION

MUSICATION is a project carried by 5 popular music organisations from 5 European countries -Netherlands, Spain, Portugal, Belgium and France-. These organisations are part of the Live DMA network – European network of venues and festivals in Europe – representing today more than 800 venues and festivals on the European territory.

The network is a cooperative framework of professionals, organised around an ethical charter³ and shared goals. Members of Live DMA are working together on common political, artistic and economic objectives.

Live DMA and its members sustain and participate actively in artistic discovery, emergence of new artists and innovation, therefore playing a key role in structuring the live music sector. They also base their activities on a global approach towards artistic and cultural practices, both amateur and professional. Projects and activities set up by organisations within the network have to support the diversity of artistic forms as well as cultural practices, be it current or future. The networks (and their own members) associated with Live DMA are committed to having a precise vision of the different organisational structures of the popular music sector in each country. They are aiming at identifying the actors of the sector, particularly the venues, the professionals and the artists they support. Moreover, the members of Live DMA share a common objective that is the professionalisation of the live music sector.

This project was written in 2011, it was a first step forward an enhanced cooperation for the members of the network. Live DMA wanted to provide a dedicated area to share, discuss and have a global reflection between European professionals. The members of Live DMA decided to apply to a Leonardo partnership grant – Lifelong Learning Programme.

The partners took into account a simple fact: Since few years new categories of jobs are appearing in European live music venues. Alongside their main activity which is organising concerts, many of them also develop educative and social activities, meaning that new kinds of professionals are working in these venues. Partners identify that it was a major issue for the venues, for the professionals who work in these organisations, for the audiences: what does this mean in terms of professionalisation, and what is the impact on the audiences, the venues' projects and the territories?

³ http://www.live-dma.eu/wp-content/uploads/2012/07/LIVE-DMA_PROTOCOL_OK.pdf

Partners of the project

MUSICATION is a project carried by 5 popular music organisations from 5 European countries (Netherlands, Spain, Portugal, Belgium, and France). These organisations are part of Live DMA network, representing 800 venues and festivals on the European territory.

LA FEDELIMA – France

FEDELIMA is the result of the recent (December 2012) merging between “Fédurok” (popular music venues network) and “FSJ” (french jazz venues network). FEDELIMA is a national network of music venues whose current projects revolve around the distribution and support of artistic practices in the area of live music. It is now gathering over 140 venues spread across French territory. The network conducts observation, analysis and support tools to help the operators to professionalize and to grow around in partnership with their political, economic and civil environment. The new activities project of FEDELIMA are divided into three areas of work: artistic, territories and environment of the venues, and cultural policies for the venues.



ACCES – Spain



ACCES was founded in late 2005 to bring together the popular music scene in Spain. It is intended to help to structure the sector reflecting the specific national identities that coexist within the Spanish State, to establish associations and regional authorities in the Autonomous Communities, to represent places with public partners, including the State and civil society, promote the dissemination of new directories and / or minority, to work for the sustainability of places up and support the creation of suitable places. Today, ACCES is a network of 167 music venues Spain. These venues organize more than 10.000 concerts per year and welcome almost 1.500.000 visitors on a yearly basis. The line-up is very diverse programming all styles in Popular Music.

D'Orfeu – Portugal

d'Orfeu is a cultural association founded in 1995 with the aim of promoting and fostering the musical practices in a logical expression trans disciplinary. d'Orfeu outlined his plans for promoting education, research, creation and dissemination of music, in an ongoing exchange with other disciplines. d'Orfeu gradually extended by supporting initiatives such as festivals and educational programs.



Court Circuit – Belgium

Club Plasma BY COURT-CIRCUIT

Founded in 1992, Court-Circuit is a non-profit organisations whose purpose is to promote and improve the popular music scene (pop, rock and electronics) in the French Speaking part of Belgium. Court-Circuit works both with musicians and with professionals (organizers of concerts and music festivals, promoters, bookers,...) as ressources and informations center. It also organizes meetings, seminars, national contests, residencies... Since 2006, Court-Circuit coordinates the network “Club Plasma” which aims to professionalize the activities specifically focused on music in venues. Club Plasma gathers 12 venues (Atelier Rock-Huy, Ateliers 210-Bruxelles, Belvédère-Namur, Entrepôt-Arlon, Coliseum-Charleroi, Ferme du Biéreau-Louvain-La-Neuve, Magasin 4-Bruxelles, Manège-Mons, Ardentes-Liège, Recyclart-Bruxelles, Rokerill-Charleroi, Salon-Silly). It represents more than 1000 concerts a year and more than 200.000 visitors for all kind of music.

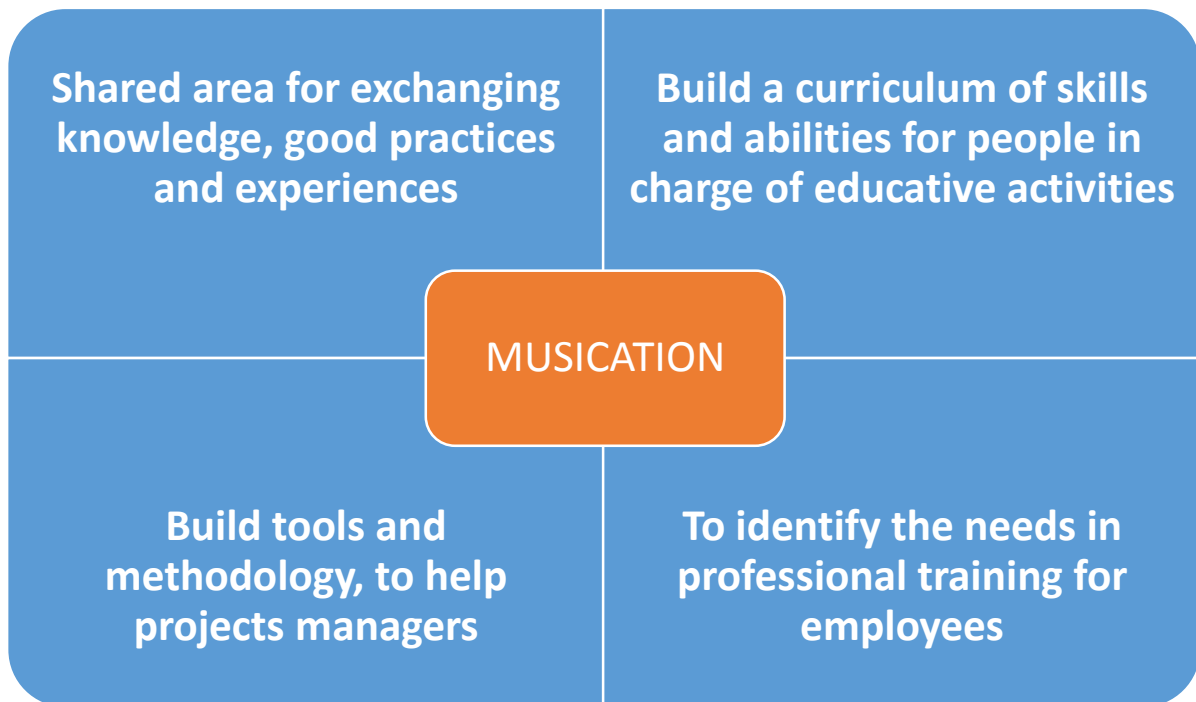
VNPF – Netherlands

Association of Dutch Pop Venues and -Festivals (Vereniging Nederlandse Poppodia en Festivals) is an organisation serving an established venue and festival community, focused on creating and driving platforms that service fundamental industry needs. VNPF is an association of 81 music venues and festivals, representing 17000 music activities (concerts and dance nights) and attracting over 3.000.000 visitors annually. VNPF unites almost all (small and big) more important venues and festivals in the Netherlands. Objectives of VNPF are serving the common interests of the venues towards government (cities, provinces and state), audiences and performing artists, serving its members and promoting their professionalism, promoting pop culture as a performing arts in general, organising network meetings. Serving the common interests of venues lobbying on relevant government policy in general (social, fiscal, environmental, economical) on a local, national and when possible international (European) level lobbying national, regional and local cultural policy.



vereniging
nederlandse
pop | podia
en festivals

Aims of MUSICATION



> **Creation of a cooperation network between professionals on a European scale.**

One important aim for Live DMA and its members is to create partnerships and bridges between live music venues and festivals throughout Europe. The European and international cooperation between stakeholders is a big issue to promote cultural diversity. It allows the circulation of artist, professionals and create a common European culture and identity. MUSICATION was structured around seminars in each partners' countries. The participants were invited to follow the whole project in order to visit several European countries to be aware of the differences of the live music sector in Europe and also to know each other better and better in order to create new partnerships at the end of the project.

> **Give the partners the possibility to collate their experiences about educative activities**

MUSICATION is an area for exchanging experiences, good practices and tips for European professionals of educative activities. The seminars were built to leave some place to discussion and reflection. One of the big problematic for professionals working in venues is that most of the time they have the head on the grindstone. These four seminars allow them to take some time to exchange and to work together on their jobs and on the issues of educative activities in live music venues.

> **Elaborate and experiment a common frame aiming at professionalising the employees in charge of educative activities in popular music organisations**

The partners of the project promote peer to peer learning, all the participants of the project are professionals from several European country. Sharing their experience and knowledge with their European colleagues was a good way to learn about educative activities, the approach of this topic in

each country but also about the theory of education.

The approach chosen during the project was very concrete: the topics were defined, some projects were presented – with a local, national or international focus – then the attendees had to work in small intercultural groups to start designing a project linked with the topic of the seminar. After this phase the heart of the matter was identified and the participants worked on the conceptualisation and terminology of this matter.

> **Promote cultural diversity and European citizenships**

This project is focused on educative activities' professionals in live music venues; once these professionals are aware of the issues of cooperation, have a better knowledge about live music sector in Europe, discover new way of working and new culture they will be able to get the message to a wider audience. They are the first link in the chain. Some of them were already part of European projects and some other it was a first experience. MUSICATION was a positive experience for most of the partners and today they want to follow this work on several levels: developing more educative activities on a local scale, working in a cooperative on a national scale, create new international partnerships and develop tools to support them in their daily work. All these results will have a direct impact on the audiences of their venues, and on the professionals of the countries involved in the project.

Activities

To reach our aims and objectives we planned several activities, originally we planned the organisation of a thematic seminar in the six partners' country and one final conference in France.

However we organised only four seminars, two partners were rejected.

The schedule of the project was as follow:



Each seminar was a significant step in the project, here is a summary of each seminar and of their results:

Seminar #1 – Amateur Practices

The first seminar was an introductory meeting for the participants, it allowed them to know each other and begin to work together.

As we explained, the common language of work was English, however no participants were English native. The first challenge of this project was to facilitate communication and mutual understanding between the attendees.

The seminar proceed as follow:

1. Round of introductions
2. Workshop in small intercultural work to define our field of activity and the topic of work
 - a. Popular music definition
 - b. Amateur and professionals musicians
3. Project presentation linked with the work's topic
 - a. JMI – Jeunesses Musicales international
 - b. Poppunt – Flanders
4. Presentation of national projects – identification of national differences
 - a. Atelier Rock // Grand Tremplin – Wallonia
 - b. D'Orfeu – Portugal
 - c. Collectif RPM – France
 - d. Overview of Music education // presentation of Popsport – Netherlands
 - e. Bilbo rock – Spain
5. Visit of Louvain La Neuve and La Ferme du Biéreau

As a conclusion we could say that the artistic education scene, concerning popular music is really wide.

Our approach during this seminar was to work on several facets of the amateur issue:

- > Amateur practices
- > Teaching popular music
- > Accompanying

We saw that we have different point of view about these activities, some of us are well supported by their local authorities, some other not at all. Moreover our vision of artistic activities for education are different too, some consider it as general interest, this is their first activity, some other consider it like something in bonus, and this bonus is also an added workload.

However we all agree about the necessary to transmit music practices, love of music, to youths because they're the audience of tomorrow.

Seminar #2 – Teaching, Pedagogy and audience awareness

After the first seminar, attendees get to know each other, the aim of this seminar was to continue to identify the several ways of working in each country but moreover to focus on what we have in common and how we can work together.

The seminar proceed as follow:

1. Round of introductions
2. Workshop in small intercultural work to define the several topics we will work on
 - a. Teaching
 - b. Tutoring
 - c. Audience awareness
3. Workshop on tutoring
 - a. Identification of exemplar devices in each country – Residencies, tutoring, contests -
 - b. Design a project
 - c. Focus on methodology – Sharing of good practices, tips...-
4. Presentation of European funds
 - a. 2020 Strategy
 - b. Culture Programme / Creative Europe
 - c. Lifelong Learning Programme
 - d. ESF / ERDF / Interreg
5. Workshop on Audience awareness
 - a. Identification of exemplar devices in each country
 - b. Identification of the several audiences
 - c. Design a project
 - d. Focus on methodology – Sharing of good practices, tips...-
6. Workshop on teaching
 - a. Identification of exemplar devices in each country
 - b. Legal frame and relations with the official music teaching system
 - c. Design a project
 - d. Focus on methodology – Sharing of good practices, tips...-

As a conclusion we could say that we work with a wide sort of audiences and the activities we organise in our venues are linked to their needs:

- > Audience awareness: Young people, elderly people, neglected audiences... the aim of this activities is to allow them an access to music and a better knowledge of the music environment.
- > Teaching popular music: the pedagogical frame depends of national and / or regional policies. The relationships between the official music education system – conservatories – and popular music sector is sometime difficult.
- > Tutoring: Tutoring is a well-developed activity in live music venues, because cultural projects and tutoring emergent bands is really close to our core business. We identify several activities: Coaching, project support, residencies.

If some topics were more difficult to share – audience awareness – we notice a common will to develop more and more educative activities. Some participants change their point of view about some activities and will develop new kind of activities in their venues – i.e. work with children and scholars -

Attendees became about the necessity of occupations or people in charge of this activities, we identified the “ambassador” profile at the end of the seminar. However due to different economic context we know that these “ambassadors” won’t have the same status in each partner’s countries.

We also identify a common need: an area to share documents, methodology, and projects.

Seminar #3 – Ambassadors definition

During the second seminar we identify some common needs: a profile of people in charge of educative activities, an area to share tips, methodology and projects after the end of MUSICATION.

This seminar focused on more practical activities, it proceeded as follow:

1. Visit of exemplar venues
 - a. MusyQ – Presentation of AMACK methodology
 - b. Presentation of Dutch live music sector
 - c. Visit of Paradiso and Melkweg
2. Workshop in small intercultural groups
 - a. Work on practical project linked with all the topics we worked during the previous seminars
 - b. Identification of the resources we need
 - c. Identification for each project of the type of “ambassador”
3. Draft of the tool box
 - a. The categories
 - b. Information we need to share
 - c. Format
4. Draft of “ambassadors” profile
 - a. Proximity ambassadors
 - b. Lobby ambassador

During this seminar we focused on what we could build together in order to develop educative activities, to disseminate the results of the project and the work me made together. For the first time the attendees wanted to develop concrete common projects.

The draft was built in small intercultural groups and then we summarise each group’s results in a common frame. The drafting of the common frame was interesting because each participants doesn’t have the same expectation about the tool box. We succeed after many negotiations to design the tool box.

Seminar #4 – Europeanisation of projects and finalisation of the results

This was the final seminar of the project, all project long, participants worked on several projects and topics linked to educative activities. Here the idea was to identify a project they could set up in their venues or on a national level and try to find a way to develop it on a European scale.

The final seminar proceeded as follow:

1. Finalisation of definitions (see [results](#))
2. Finalisation of Ambassadors profile (see [results](#))
3. Finalisation of the tool box (see [results](#))
4. Europeanisation of projects
 - a. Presentation of national projects to be implemented
 - b. Adaptation of the project to an international scale and see if it’s relevant or not
5. Presentation of the Escuela de la Musica Creativa – Madrid
6. Work on the next step, Musication 2?
 - a. Develop a formal frame to continue the work together using existing tools

- b. Open the results and the future work on an extended network (Live DMA members)

During this last seminar we finalised the results and try to adapt national project to a European extended project, we saw that several projects are an answer to very local problematic and it wasn't relevant to develop it on a wider scale. We learned that each of us weren't at the same level of development concerning educative activities. The common tools are relevant because we can share resources, ideas, methodology... That's a support for organisation that are not used with these activities but that want to develop it. It's also useful for the others because it cans change the point of view and the audiences we work with. The tolls developed during MUSICATION will be used by participants and will be extended in October 2013 in order to create a common space of work extended to people interested in the project.

Results Expected

The results expected of MUSICATION were identified as follow:

- > **Shared research about the topic of educative activities in modern music organisation in each participating country**

The aims are the identification of the several educative activities developed in partners' countries, identify the several level of development of educative activities in live music venues and identify the profile of people working on these activities.

- > **Creation of a common website to exchange widely on the project and disseminate the results**

An online platform was the best solution to disseminate the results of the project, it is a flexible tool and it can be extended for the sustainability of the project.

- > **Propositions for a frame of competencies for educative activities in popular music**

Once the profile of people in charge of educative activities in live music venues identified, the participants will work on the minimum skills needed to work on this kind of activities.

- > **Conception and experimentation of a curriculum for training the employees in charge of educative activities in the music sector**

- > **Organisation of a conference aiming to share the results of the cooperation with a wide audience of professionals including music, VET and social fields and build common strategies for the training and professionalisation of the stakeholders.**

Results of the project

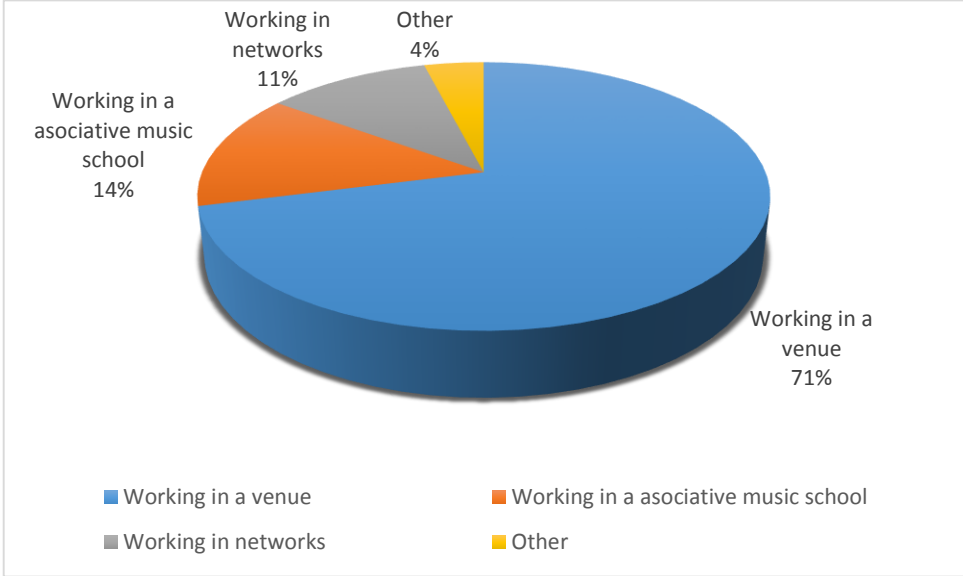
Identification of activities and of occupations' profiles

During the project and after hours of discussions between participants we identified the activities that were organised in partners' countries and the profile of people in charge of these activities.

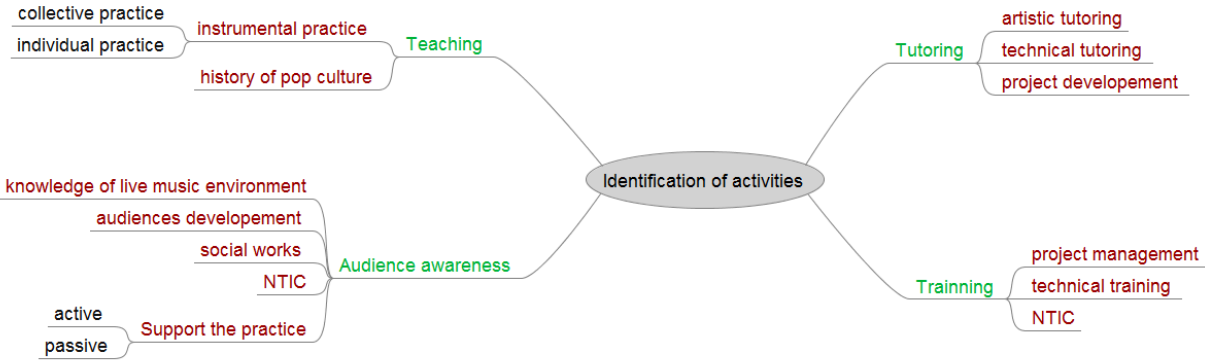
We also identify gaps between some countries and several level of recognition and development of popular music and educative activities in Europe. The results presented here represent the discussion between professionals who attends the seminars, it doesn't have a scientific value. However it gives us a first idea of the state of educative activities in european live music venues.

We have to note that the participants came from several fields of activities, all linked with popular music. It had an impact of the results of discussions.

Panel of participants



The first step was the identification of activities:



All the activities represented in this map are set up in at least on partner’s country. Some activities are better developed than others.

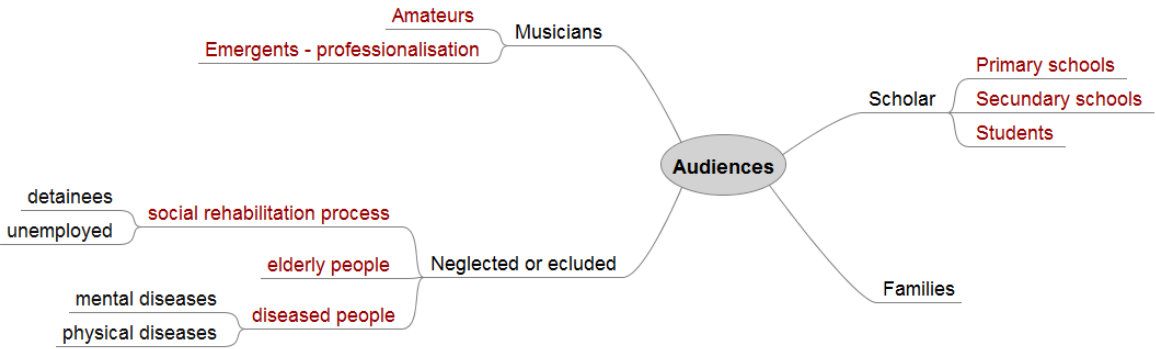
We note that most of the participants are more inclined to develop activities linked to tutoring and training. We can explain that because their core business is dedicated to music diffusion and support of emerging cultural production. Partners who aren’t use with these activities in their venues are now developing this kind of activities i.e. Portugal.

Teaching had a specific place in the project because some of the organisations involved are associative music school as l’Atelier Rock in Belgium and d’Orfeu in Portugal. They were focused on the pedagogy topics and on the instrumental practice. However, most of the participant were people working in live music venues. Their approach of teaching was more focused on teaching history of popular music and explanation of the music environment i.e. Netherlands.

Audience awareness was a difficult notion, during the first discussion about this topic French explained their activities around its notion. The other partners understood, but due to a lack of funds and supports they aren't able to develop these kind of activities. However they are really interested in developing audience development activities with schools, like Belgium and Spain, or to develop some social works and try to have funds from health or justice authorities like in Netherlands.

During MUSICATION, the difficulty we faced is the lack of recognition of popular music in general and the difficulty for some countries to develop some educative activities projects. The share of experiences between professionals allow them to be conscious of their chance for some of them and for some other to try to find some different ways to fund cultural activities with specific audiences.

The second step was to identify the several kind of audiences we are working with:



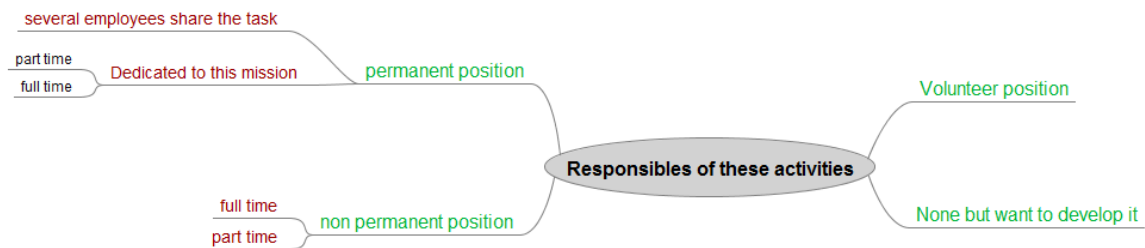
The common audiences we are all working with are professionals and amateur musicians. They have a strong relation with the venues or the associations. Tutoring activities such as training are dedicated to this kind of audience. However we identify some other audiences we are working with:

Scholar, youth and families are often a target group, they are our future audience, working with them seems more logical to the venues. The organisations as Music schools are used to work with young people, they provides them music classes from 6 year olds. However for live music venues it's sometime difficult to bring them in the venue. Most of the partners if they weren't involved in projects with schools or youth are now developing such activities in their venues or networks. Belgium and Spain are developing projects with students.

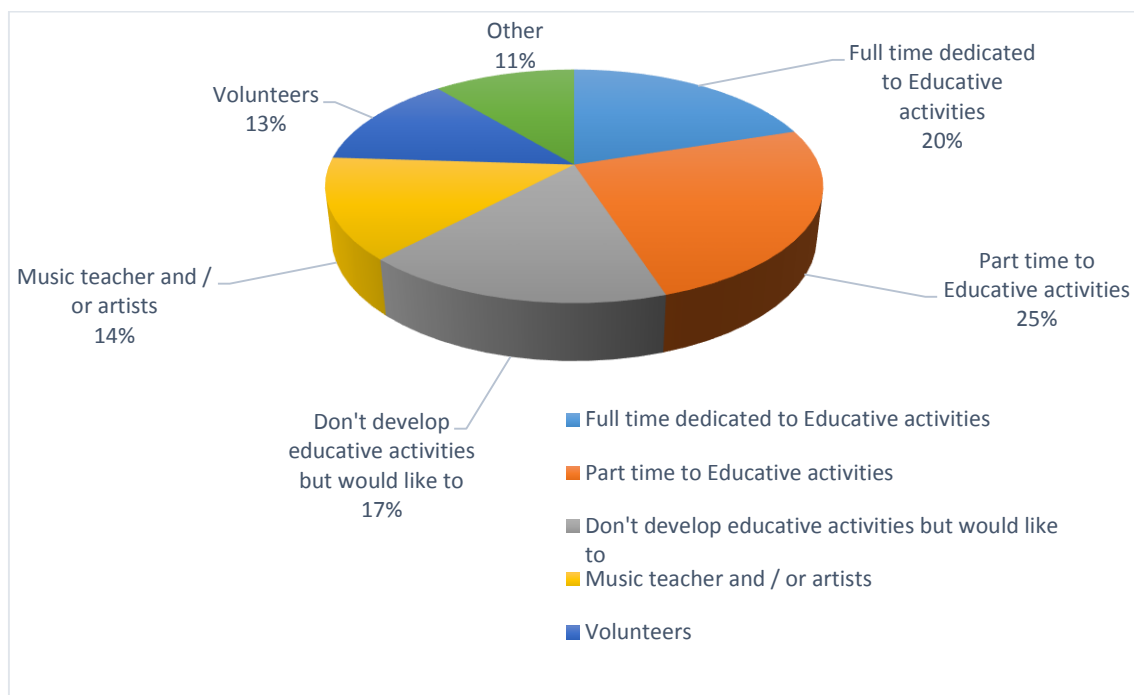
Work with neglected or excluded audiences is more difficult, it's well developed in France because the people working on these projects are often dedicated to these kind of activities. They have more time to develop projects and partnerships. Public authorities are also a big financial support for Live Music venues in France and they have the official mission to develop educative activities with all kind of audiences.

Due to a lack of support and financial means a lot of people in Europe can't access to culture. Cultural operators are working to develop new activities from general interest, but the non-recognition of popular music as culture or as a social need by the authorities make this work very difficult.

The third step was the identification of the occupations:



The participants had several profiles, all the people present were linked to educative activities or would like to develop some.



We can see that the population was very diverse but they had one common aim develop educative activities in live music sector. This panel of professionals can give us a good idea of the state of occupations linked with educative activities in partner's countries.

The toolbox

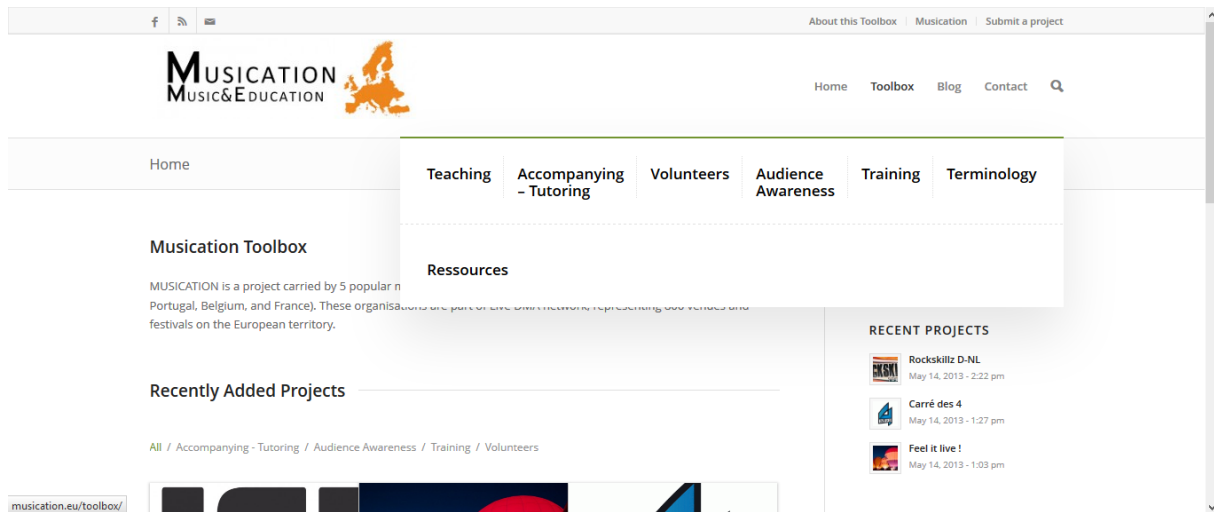
The toolbox appears as a need during the second seminar of the project. People developing educative activities and those who wants to, identify a lack of information and training. We know that "ambassadors" or project holder need some specific skills, they need some support and tools in order to broaden their abilities and knowledge. The toolkit we developed in the frame of MUSICATION is an answer to their needs.

This toolkit is a free and online tool that can help them to set up educative activities. It is built as a simple and efficient tool collating results of the project:

- > Common definitions of concepts (see : Glossary)
- > Professional frame of ambassadors of proximity and advocacy (see : Ambassadors)
- > Educative activities factsheets (examples of project with methodology)

- > Training directory (with training courses identified in each country)

The toolbox is now available online : <http://musication.eu/>



It is a free online resource open to the public. Responsible of educative activities are contributors, as we designed MUSICATION as a peer to peer learning methodology, the results of the project are designed by professionals for professionals.

This tool bow collate inspiring projects for each kind of activities, readers can contribute and submit their own project. There is a more conceptual part in the tool box with the other results of the project as the terminology we wrote together, the profile of ambassadors and their skills and ability description.

We envisage to extend this tool box in October 2013, we will add a part where you need to be registered. In this part you will find:

- > A Partner finding part with proposal of new projects
- > A mailing list to exchange information
- > Monitoring about European funds and summary of the eligibility criterias

This tools formalise the partnerships created during the project and the will to continue to work together. This professional's network is sustainable, partnerships were initiated during MUSICATION, and today participants are developing some bilateral projects.

Terminology and common definition

The first issue in a multicultural project is to understand each other, the common language of work was English. However, all the participants were non English native the participants decided to write a common glossary in order to use the same sense behind a word or a concept.

These definitions are the results of discussions between professionals of educative activities in live music venues, they don't aim to have a scientific value.

The first step was to define our fields of activities, we all agreed on the fact that we are working in the live music sector, but each country has its own official name to define it, musiques actuelles in France, musiques

non classiques in Belgium, Musica actuals in Spain... The first step was to find a common name and a common concept. We choose "Popular Music"

Popular music

We consider that popular music includes 3 types of aesthetics:

- > **Jazz music (improvised and assimilated)**
- > **Traditional music, world music, reinterpretation of our musical roots**
- > **Amplified music (rock, pop, metal, electronic, reggae, hip hop...)**

We can summarize and say that popular music includes all kind of music except classical and "serious" music.

If we are often considered as a subculture, however we have a history. The music and projects we are promoting already exists since 50 or 60 years.

Popular music has grown with the rise of electric instrument, technical evolving, and the electric amplification of music. The sector we are working for is often assimilated to youth. Youth is important in our construction, we have to notice that young people often practice music, and their cultural activities are often linked to this art.

The basis of pop music is the practice; we know that before to be on stage and facing an audience a band have to pass some steps.

Amateurs and professionals

We work with several types of audiences and musicians; we can consider that there are two categories of musicians: amateurs and professionals. Amateurs have two profiles, the first is a person who love music and practice it for his own pleasure, as a hobby. The second is somebody who begins music, who may become a professional musician one day.

We consider a musician as professional when he lives of his art and music is his first income.

Between these two statuses, there is a step we can call "emergent". For us emergent is not a real status, it is a transition between amateur and professional. This transition is the moment when people begin to play in venues as opening band, begins to earn money but this activity is not his first income.

Teaching

Teaching is a process and a relation between a teacher and its students, we define several audiences we work with – professionals, amateurs – and the topics we are teaching are varied – i.e. instrument practices, music business, pop music history, pop culture, how is functioning a live music venue and what are the occupations in these venues ...

We all recognise the importance of the musical teaching on an individual and also a collective practice. The most important is to improve the skills of the student.

We agreed on this common concept however, due to the diversity of our countries and cultures, we identify some differences: We are not at the same level of recognition of popular music studies and the status of musician and / or music teacher isn't recognised everywhere.

Tutoring

Tutoring is related to a band or an artist who already has an artistic project and who need some support and coaching to improve its practice:

Technical skills and know how (sound, lights, backline...)

Artistic skills and attitude (how to develop its own sound, how to act on stage...)

Management skills (how to deal with contracts, author rights, social security, promotion of the band, record your music...)

Tutoring is an adoption, it's a partnership between a professional organisation (venue or association) and an artist or a band. The role of the venue is to support the project of this emerging band and tutor them until their professionalisation.

We can also notice a step in the tutoring process, the residency. Residency can be an intensive work shop on a specific topic during few days or few weeks. A venue can also host a band and provide him a professional rehearsal conditions (stage, lights, sound...)

Audience awareness

For us the first aim is to make people aware of several music style and to show them artists and band with different level of professionalisation. Show them the diversity of musical offer.

It's also a way to bring the attention of the audience on your artistic programme and on your venue. Moreover, audience awareness is important for the venue because it shows to the community and authorities the social importance and role of a venue on a territory.

The targeted audience is an important part of the project, we define several type of population we work with and who are targeted by this kind of projects:

Citizens: several ages (youngsters, students, elderly people...), with different social backgrounds (living in disadvantage areas...); considered as restricted audiences (people with disabilities, people in jails...)

Musicians: Amateurs , emergent and professionals

Stakeholders: local government, funders, sponsors...

As a venue you have some missions (promote cultural diversity, provide an access to culture...) and you transcribe it in the project of your venues and in your activities.

Audience awareness is a way to show the work of your organisation to demonstrate the importance of popular music in society, and the place of cultural worker in the social work.

The type of partnerships you made as a political meaning. The audience we are working with today, are our tomorrow's audiences.

Training

We defined training in this project as a short moment, on a specific topic. The aim is to acquire specific skills for specific occupations. The audiences targeted are musicians, staffs, or volunteers. It's part of the improvement of its professional skills.

Volunteers

Volunteers are a specific audience, they are part of the venue but they aren't hired by the venue. They often have specific occupations (Bar tenders, technicians, host/esses). They are a support and an important resource for the venue.

The status of volunteer depends a lot from one country to another, in Spain there is no Volunteers in the venues but they sometimes have some interns to support the team.

In Netherlands, Belgium, Portugal and France Volunteers are numerous, they work on voluntary basis (no wage) but sometime they receive compensations (free drinks, food, tickets for concerts, T shirts...) or some money to cover their expenses. It really depends of the national legislation.

We all agreed on the fact that for those who have volunteers involved in their venues, volunteers have an important role to play:

For the public, they are the face of your venue

They are part of your communication strategy (social network, personal network, diffusion of flyers...)

They can be your Ambassador

But most important, they are here on a voluntary basis, they want to have good time and be part of the project.)

This work on definitions was a big part of our work during the project, it was an unexpected results, but it was really helpful for the participants and the communication between them. Once a definition was written, each participant was sure of the meaning of the word, it was the same for each of us, and they could begin to work on practical exercise together.

You can download the double sided brochure with these definitions on the website.



<http://musication.eu/wp-content/uploads/2013/07/terminology-Musication.pdf>

Curriculum – Ambassadors

The Ambassador is a notion that appears during our discussions, some of the attendees have dedicated positions in their venue for people in charge of education, and some other don't. The attendees agreed on the necessary of a dedicated position with special skills, abilities and missions. The big issue is that in the economical context of crisis it's difficult to create new positions. For us an ambassador is a profile, it can be an occupation (employee of a venue) or it can be a volunteer involvement.

We focused our work on the identification of the various profiles that are needed in venues implementing educative activities and on their skills and abilities.

We defined three profiles and occupations of ambassadors

You can download the profiles of ambassadors and their skills and ability description on the website.



<http://musication.eu/wp-content/uploads/2013/09/job-descriptions-Results.pdf>

Methodology of work – Critical feedbacks about MUSICATION

As an evaluation method we choose to present you a good methodology to write and implement a European project and show you the strengths and weaknesses of MUSICATION. We will take some practical examples, our success and our mistakes, to illustrate the methodology.

MUSICATION is a project funded by Leonardo da Vinci funds – Lifelong learning programme. This project was the first experience of cooperation for most of the partners involved in MUSICATION. We are conscious we have made some mistakes and we learned of it. You will read here the process we choose with the successful points and the mistakes we made. You will find some tips about European cooperation projects if you want to rush into a partnership project. The frame of this project is a Leonardo partnership Lifelong learning programme, however these tips can help you to avoid some failures in other European projects.

Leonardo Da Vinci partnership Lifelong learning Programme

Here is the European commission's description of the programme, read it and you will know if your project idea falls within the framework of Leonardo Da Vinci partnerships.

A Leonardo da Vinci Partnership is a framework for small-scale cooperation activities between organisations working in the field of vocational education and training ("VET") which will be cooperating on themes of mutual interest to the participating organisations. Projects can focus more on the active participation of trainees, while others will concentrate on the cooperation between teachers, trainers or VET-professionals. The cooperation shall not only include VET schools or institutions but also enterprises, social partners or other VET stakeholders. They can cooperate at national, regional or local level, but also at sector level, such as within VET-fields or economic sectors.

The partnership should include partners from at least 3 participating countries. One of the partners must act as coordinator. It is strongly advised to indicate at application stage which of the partners volunteer to act as replacement coordinators, should the original coordinator be rejected in the selection.

Partnership projects fill a gap between the two major decentralised Leonardo da Vinci actions, i.e. the mobility projects and the bigger transfer of innovation projects, as they allow for cooperation in VET beyond mobility activities without, however, demanding large scale cooperation involving big budgets as in the Transfer of Innovation. Partnerships could also be used to continue to cooperate on results achieved in a previous project or be a first step towards a mobility or transfer of innovation project. However, LdV partnerships should not be used to carry out pure mobility projects or to prepare a transfer of innovation project.

Partnerships are an excellent way of enabling peer learning activities for the use of common tools as described in the Helsinki Communiqué, such as transparency, EQF, ECVET, quality assurance, excellence of skills, competences for key sectors.

Leonardo da Vinci Partnerships follow the objectives of the Leonardo da Vinci programme as set out in Article 15.1 of the Programme Decision, which reflect the general political goals of VET policy at European level. This includes the objectives linked to the Copenhagen process and its 2- year updates. The main

priorities for VET as reviewed in the Bruges Communiqué in December 2010 set an excellent framework for Leonardo da Vinci partnerships.

More specifically, Leonardo da Vinci partnerships are differentiated from the partnership actions in the Comenius and Grundtvig programme on the basis of the content of the activities, which have to be clearly VET related. A second particularity of Leonardo da Vinci partnership is the participation of other stakeholders than just VET schools, such as enterprises, social partners, regional, local or even national decision makers.

The following examples of topics which could be covered within a Leonardo da Vinci partnership are based on the Bordeaux communiqué reflecting present priority topics in common VET policy:

- > Development of guidance and advice on VET;
- > Opening VET to flexible pathways and create better conditions for transition to working life;
- > Reinforce or create closer links of VET with working life;
- > Promoting the recognition of non-formal and informal learning;
- > Responding to the needs of the labour market, particularly of SMEs, anticipation of skills needed in labour market;
- > Improve the qualification of teachers and trainers;
- > Support the implementation of Quality assurance in VET;
- > Cooperate in the area of transparency of VET systems (i.e. ECVET, EQF, Europass...);
- > Support the development of national qualifications frameworks in relation to EQF;
- > Cooperate to test and apply common concepts developed at European level with the aim to achieve a spreading at the level of the actors "on the ground".

The Leonardo da Vinci Partnership will produce an outcome or results which allow later dissemination and further application of the results of the cooperation. This can be descriptive or tangible, take the form of a common report, a conference, a CD, a tangible product as developed for / on behalf of / with the involvement of trainees, a training concept in a specific VET field, ...etc.

Some countries have set national administrative rules for 2013 Partnership applicants. You should always check the website of your own National Agency before making an application.

MUSICATION: the first joint project

MUSICATION was the first project written and implemented by European partners in the frame of Live DMA. This project was written in January 2011. At that time Live DMA was in a structuration process, it did not exist as a legal structure. Since 2008 organisations in live music sector were working together to set up a European network. The aim was to develop cooperation, exchanges of knowledge and good practices between professionals, organisations and live music venues throughout Europe.

In 2011, Live DMA was an informal network gathering France, Denmark, Belgium, Spain, Portugal and a new partner from Netherlands. They were exchanging information and experiences since few years and needed a concrete project to formalise the cooperation and to involve their own members (live music venues and festivals) in a cooperation process.

In January 2011, they met in Brussels and decided to work on a common project involving all the partners of Live DMA.

The idea

The will and the need to work together was here, however partners had to agree on common idea to set up the project. The first idea was to work on artistic purpose and exchanges, but some of the partners thought that it was too early in the history of the network. The French organisation (Fédurok / FEDELIMA) explain that new jobs seemed to appear in France, “action culturelle” translated as “cultural actions”. These new jobs are growing up, their role is to develop the audience, work with specific audience like young people, emerging bands, specific audiences (detainees, disease or elderly). Some partners identify some venues in their national network that were developing this kind of activities, however “cultural actions” doesn’t mean anything for them. Define a common concept and word has been difficult. After discussions they agreed on “educative activities”, this term is wider than “cultural actions” and means something for all the partners.

The first step has been taken, the topic was chosen. The common missions of all the partners around the table are the professionalisation of the live music sector. As the “educative activities” were appearing in each country, partners decided to develop training session for the people in charge of this task in live music venues.

We identify the Leonardo da Vinci – Lifelong learning programme as an opportunity to finance our project. The difficulty we faced was that the deadline very close (20 February).

As French came with the idea, partners decide that they will lead the project.

Positive points:

- > ***The partnership is a good point, the seven partners know each other well.***
- > ***They will to work together to strengthen their partnership.***
- > ***They share common aims and common values.***
- > ***They identify the good funding programme***
- > ***Choose a “leader”***

Negative point:

- > ***The dead line was really close, one month before the application’s deadline.***

To set up a project on a European scale, you really need to know your partners, they will have an impact on the success of your project.

You need time, time is your best friend and also your worst enemy. The first phase of the project – determining the topic – is important, you need time to define it with your partners, to develop the common draft and also to be sure that everybody around the table had understood the same thing.

The application

French were designated as lead partner – Coordinator – of the project, once back in France they began to work on the application. They sent partners a draft including the elements discussed in Brussels. Once again the short deadline was a difficulty because when you are working on a transnational level, communication takes a lot of time. The point here is not the involvement of the partners, they were really involved in the project; but time of reaction is long because a project is an extra activity and you know that the daily work will be done first. Partners validated the draft, after that the coordination team of the project began to fill the application.

At that time, Fedurok / FEDELIMA was tutored by a consultant to help them in the structuration of Live DMA network, MUSICATION was a key point in the structuration, the application was written with the help of Kenneth Quiguer and that was very helpful. With the elements they had, the coordination team wrote the project and submit the application.

Remind that when you write something, you write it with your personal background. In this case the writing process and the result is a project with a “French scope”.

Positive points:

- > ***Being helped by a consultant.***
- > ***The coordinator fill its task.***
- > ***Try even if there is a risk of failing.***

Negative points:

- > ***Writing the project wasn't really collaborative – due to a lack of time –***
- > ***Submission of the application in a hurry***
- > ***Some partners validate the draft and the project too fast, they didn't have time to check if the topic answer to problems in their country. Some of us faced this educative activities issues, but too little members were concerned by the topic.***
- > ***The “French scope” of the project***

Here is the methodology we suggest if you want to set up a European project:

Remind that deadline is a big pressure, you work fast and you forget some essential steps! To organise a project like this on you need at least 3 months of preparation!

- > **A first meeting to identify some topics you could work on**
 - Partners identify if the topics answer to a problem for their members
 - Identify the funding opportunities
- > **A second meeting, partners already identified the topic which is closer of their members**
 - Identify the activities and the beneficiaries of your project
 - Share the tasks between the partners (communication, organisation of seminars, website...)
 - Draw an agenda – considering the deadlines of your partners and identifying the period they are able to host and organise the activities.
 - Give some deadlines
- > **The coordinator suggest a draft of the application to the partners and put it on a collaborative tool – google docs... -**
- > **A third meeting to amend the draft and validate it.**

Write and submit the application:

- > **Put the application on an online collaborative tool like google drive.**
 - The coordinator suggest a draft for the common parts – summary, aims, European added value... - then partners amend it and validate it.
 - Ask to each partners to fill its own part regarding the share of the task and the agenda defined during the preparation meeting.

- Read it together and try to submit it few days before the deadline because if you are in a hurry you will forget something or have a technical problem! If you face a technical problem you can react before the deadline.

We used this methodology for our current project “lighthouses” and it was efficient!

The agency’s reply

The results arrived in July 2011, that’s the stressing part of the project. The results are not given at the same time in each partner’s country.

In our case only five partners received a positive result – France, French speaking part of Belgium, Spain, Netherlands and Portugal- this is often the first difficulty you have to face to implement the project.

Even if all the partners weren’t part of the project, we decided to go further and to keep the project without any changes except the two seminars in Denmark and Flanders. We scheduled the “kickoff meeting” for September 2011 and send back the contract signed.

Positive points:

- > ***To continue the project even if some partners are refused***
- > ***Schedule the kickoff meeting as soon as possible***

Negative point:

- > ***Don’t change the project while some activities has to be cancelled***

In this case we should have organised a skype meeting in order to change some points of the project and to change the share of tasks. For instance, we wrote the application that we would do a survey about the state of educative activities in live music venues in partner’s country, we weren’t able to do it. There are several reasons:

- > One partner, in charge of the survey, was refused – Denmark -
- > The people in charge of the project underestimate the resources (human and financial) needed to do a relevant survey.
- > Partners of Live DMA tried to apply on a new programme in order to develop a methodology and a tool to do survey on a European level but we failed in 2012. This tool and methodology would have help us to reach our goal about educative activities survey but we lost a lot of time and we were unable to catch it up.

Once your application is validated, check with all your partners involved in the implementation of the project if there are some change to do in the activities, check with all your partners if they are able to fulfil their tasks, do not hesitate to cancel some activities if the loss of one partner endanger the success of the project. You also should inform your agency as soon as possible of the changes you made.

The kick-off meeting

The kick-off meeting is an important part of the project, e planned it in Spain during and were welcomed by ACCES, our Spanish partner. We scheduled the kick off meeting of the project as a part of the Live DMA’s Board meeting. That was relevant for us because MUSICATION is a structuring project for the network.

The coordination team sent to the partners a guideline with a summary of the project, the results expected, a suggestion about financial management of the grant, explanation about mobilities in order to prepare the kick-off meeting. You can download it here:



http://musication.eu/wp-content/uploads/2013/07/MUSICATION_guideline_VIC.pdf

This kick-off meeting was more a questions / answers session than a meeting to change some parts of the project. We focused on the number of mobility and the way to do the 24 needed mobilities. The two missing partners has a direct impact on the number of people we had to mobilise to use all the mobilities.

We also focused on the organisation of the seminars and how the costs will be divided. We decided that the host of a seminar will take care of the accommodations (hotels, lunch, dinner, accreditation to events...) and that each partner will take care of the travel costs for its attendees.

We define the agenda and decide where and approximately when the seminars will take place. We also choose the topics of the seminars in accordance with what as written in the application.

If we had to do it again, we shall do it in another way.

Positive points:

- > ***The date of the meeting –early in the project implementation –***
- > ***Send a guideline and a summary of the project to prepare the meeting***
- > ***Answer to all the questions of the partners***

Negative point:

- > ***Don't change the project – the share of tasks should have been modified – I.E. communication, the partner in charge of communication wasn't any more in the project and it had an impact during the project.***
- > ***Our financial management choice – it as unfair for some partners –***
- > ***The agenda and the topics of the seminars weren't well defined before the beginning of the project.***

Here is the methodology we suggest:

- > **Send a guideline before the kick-off meeting**
 - Summary of the project
 - Remind the aims and objectives
 - Remind the activities planned
 - Remind the topics identified
 - Do a scheme of the mobility
 - Remind the tasks of each partners
 - Ask your partners to send you their questions and try to find an answer for the kick off meeting.
- > **The kick-off meeting – schedule and to do list**
 - You need at least one day of work
 - The kick-off meeting can't be part of another meeting.
 - Print your application and read it with your partners
 - Follow the application and check with your partners if you are able to do what's written.
 - Change the topics of your activities in order to match with the needs of the attendees.
 - Share the tasks – the share should be as fair as possible, take into account that some of your partners doesn't have the same human resources.

- Fix the agenda with the dates and location of tour activities
- Finance – some tools are common, they should be paid by each partner regarding their financial capacity. Organise a “common pot” for the website, logos, publications...
- Check if the results expected need some external resources (expert, translator...) and identify them with your partners.
- Work on your communication strategy and share the tasks.

This is really important, if all the partners aren't accepted by their agency you have to work on a new schedule. Remember that it's better to have regular activities, because a “dead period” at the beginning of the project or in the middle can be dangerous for the dynamic of work. Try to organise your activities with a smart agenda, it should be balanced. Try not having two seminars /activities in the same month at the end of the project.

You have to be sure that your resources can implement the whole project and the work plan. Be conscious of the capacity of each partner isn't the same, the work load depend of each partner.

On the financial point, the best way to manage it is that each partner pays for its attendees (travel accommodations, dinner...). You have to think that the common tool should be paid by all the partners, the common pot decided during the kick-off meeting is a good solution.

Do not hesitate to change something in the project and inform your agency about the changes you've done.

Implementation of the project

Once we received the validation of our national agency and we organised the kick-off meeting we had to implement the project. We made some mistakes during the designing process of the project and it had a direct impact during its implementation. We faced some difficulties but we always tried to find solutions to go further.

The coordination team changed between the application and the implementation period. It has an impact on the project, MUSICATION was the first experience as coordination of European project for the employee in charge of it. This employee wasn't present during the designing and application phase and “discover” the project in its implementation phase.

Organisation of the seminars

We defined few topics during the designing phase of the project, these topics seemed relevant for us as coordinator and partners of the project.

The organisation of seminars wasn't detailed in the application, the first seminar was organised by Court Circuit – Belgian partner – with the support of the coordinator. Once the draft of schedule was written they suggest it to partners, they made some changes and amend it.

We identify some relevant approaches:

- > Terminology – define a common glossary
- > Presentation of projects
- > Work in small intercultural groups
- > Visit of a venue

However the approaches and the topics we chose didn't match with the expectation and participant's needs. After each seminars we made a debriefing with the participants in order to correct specific points, improve next seminars and identify the topics we will work on during the projects.

After the first seminar we made a satisfaction survey for the attendees, the results are following:

- > **All the participants were satisfied of the "small intercultural working groups"**
- > **They learned a lot on how it works in other countries**
- > **They wanted less presentations of projects**
- > **More concrete work : i.e. designing projects together**
- > **They wanted to go deeper in the definition process and conceptualisation**
- > **Four days of seminars is too long, they prefer a more intense seminar on two days.**

The difficulty we faced during this first seminar was that each partner had its own idea of the project. Attendees had their own culture of work, own expectations, own vision of the topics. Finding common approaches, vision and topics wasn't an easy part of the work.

After the first seminar we tried to change the methodology, each partner organised a preparation meeting with its "national team" in order to identify the topics of the next seminars. The Schedule of each next seminars were drafted in regards of the results of the satisfaction survey.

Each hosting partners drafted the schedule with the help of the coordination, then the draft was sent to the partners and amended.

For each seminars we made a round presentation, then the presentation of the proceedings of the days and ask to the participants to amend it and to suggest topics or activities. If needed we changed the seminars schedule in order to fit with their suggestions.

Positive points:

- > ***Exchange between partners about the schedule***
- > ***Work in small intercultural groups, it allows the attendees to work with other nationality and create a European dynamic. They also learned to work with several culture and methodology of work.***
- > ***Do a satisfaction survey and identify the strengths and weaknesses.***
- > ***Organise debriefing sessions at the end of each seminars***
- > ***Ask to each partner to organise preparation meetings in each country before each seminars.***
- > ***Change the schedule if needed after a discussion with the attendees.***

Negative point:

- > ***We should have done a survey before the seminar to identify the expectation and needs of the attendees.***
- > ***The duration of each seminars, some participants took some holidays to be able to attend the seminars. One week out of the venue is too much for a lot of them.***

The topics of the seminars should have been decided with the support of a survey before the first seminar, each partner should have met its attendees before the implementation of the project in order to identify their needs and expectation. We suggest regular meeting between the partners and their attendees and between project's partners.

The duration of seminars written in the project was four days, the participants told us it was too long. They prefer “bigger” days of work but on a 2 days of work seminars.

Cooperation and communication between partners

The cooperation and communication was good between the participating organisations. However it could be improved.

Every partner has organised a seminar, some organised more than one event i.e. ACCES host one seminar and 2 meetings.

Almost every partner took care of the conducting and facilitating of the meetings and seminars.

To communicate we used shared mailing list, it was efficient, when one partner ask a question or send a document each partner received it. We will use this type of tools for the next project.

Writing the report for each seminar was more difficult, we should (as coordinator) have ask to each partner to write a draft of each seminars report in order to collate the information and make it easier. For the next project each partner will do an online draft with shared and collective tools like pirate pad: <http://piratepad.net>

The problems we met are linked with coordination issues, the failures made during this project won't be repeated on the next one.

Communication about the project

The dissemination and communication of a Lifelong Learning Programme project is a big issue. The communication was a task dedicated to the Flemish partner. During the kickoff meeting we focused on logistical and financial issues, we forget that this task could not be made by the partner, because he was not selected by its national agency.

The coordination took care of the communication task. We created a logo and choose several medium of communication:

- A Blog
- A Project web site “Tool box”
- A facebook fan page
- Newsletter (5)

Each partner had to communicate about the project on its own communication medium (information in the newsletters and on the website).

We also communicated about Musication in several events, we presented the project in professionals meetings (general assembly, board of directors, festivals...)

We organised the final conference of the project during the European Professional Days of Popular Music Venues in Niort. More than 300 professionals and politics attends this professional meeting.

The initial plan was well constructed, however due to some lacks in the kickoff meeting, the implementation of the communication strategy was not efficient enough.

We should have launched the “Fan page” on facebook earlier in the project and have used more social medias. The real problem about communication in this project is that communication was centralised by the coordination, we should have share the tasks in order to have a more extensive communication. Each partner should have been administrator of the communication tools in order to collate and disseminate information about each countries.

Positive points:

- > **Several communication tools**
- > **Good oral dissemination in relevant professional events (Eurosonic, Transmusicales, Mercat de la music viva ...)**
- > **Use of social media**
- > **Logo**

Negative point:

- > **We implemented the communication strategy too late**
- > **This task was not equally shared**

Production of the results

We made some changes during the project. The production of the results evolve in order to fit with the needs of attendees, and also to fit with the capacity of each partner to achieve them.

To address the needs of attendees, we decide to develop an online tool box. This output was not originally planned in the project. This tool box contains:

- > Projects examples
- > Terminology and definitions
- > Mailing list to exchange information and tips
- > Monitoring about European calls for participation (LLP, Creative Europe, ERDF...)
- > Tool box “Management of European project”
- > Qualitative report of the project.

We planned a unique website, but we linked this toolbox with the project’s blog.

Blog : <http://musicationproject.wordpress.com/>

Tool box : <http://musication.eu/>

Positive points:

- > **The results of the project are linked with the needs of the attendees**
- > **The results are well balanced between theoretical and practical needs**
- > **The wish of the participant to continue the work in a “Musication 2” project**

Negative point:

- > **We were not able to conduct the research initially planned, due to two missing partners.**

- > ***We made the mistake of not changing the plans during the kick-off meeting***

Evaluation process

The evaluation is an important part of a project, we choose several evaluation processes: one with questionnaires for the attendees, a debriefing session at the end of each seminars, and two evaluation meetings with the partners' organisations.

The results of this intern evaluation are:

- > To achieve sustainability of the established partnership.
- > To make shorter visits but longer days of work (3 days).
- > To extend practice on language skills and terminology understanding (to prepare a glossary of the notions used during the project)
- > To organise more "practical and concrete" workshops

To continue the project, organise a "MUSICATION 2", Musication 2 will not be an exchange or mobility programme, the partners will develop the existing platform in order to add a forum and new features. The aim is to have a common exchange platform at the end of the project

The evaluation meetings with the partners helped us to identify the strengths and weaknesses in the cooperation and the coordination of the project. We made some mistakes on this first project, like the "French scope" in the writing process. This had some impacts on the whole project. The share of tasks was not efficient, we missed a step during the kick off meeting.

Each partners made what the coordination asked him to do, but the coordination had some difficulties to delegate some tasks (communication, writing the reports...) this was not cooperative enough. Some transversal tasks should be done equally by each partner like communication or writing the final report of the project. For the next project we will work on a cooperative and shared document, in order to share the tasks and represent the ideas and the work of each partner.

Positive points:

- > ***Several evaluation processes (questionnaire, debriefing sessions, meetings with partners)***
- > ***Try to improve the project after each meeting or seminar and implement some results of the evaluation questionnaire.***

Negative point:

- > ***The evaluation process was made by internal resources, we tried being as objective as possible. However for the next project we shall work with an external assessor.***