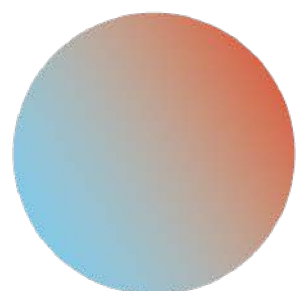


# Music and transversal skills

*Ideas and good practices  
from university and college  
orchestras and choirs*



MUSIC  
IN HIGHER EDUCATION  
TO DEVELOP  
TRANSVERSAL SKILLS



## Partners & Associated Partners



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Music and transversal skills |



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## I Music and transversal skills

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# Table of content

I   Music and transversal skills	
Acknowledgments	4
1   Introduction to the relevance of orchestra and choir activities to build transversal skills	10
2   Mapping of university and college orchestras' and choirs' activities in partners' countries and beyond, including good practices in fostering the development of transversal skills	14
2.1 Overview of orchestra and choir initiatives in universities and colleges	14
/ 1 General overview	
/ 2 Ensembles in the Nordic countries	
/ 3 Ensembles in Southern Europe	
/ 1 Ensembles in Spain	
/ 2 Ensembles in Italy	
/ 4 Choirs in Europe	
2.2 Use of orchestras' and choirs' activities to build transversal skills	24
/ 1 General overview	
/ 2 Ensembles in the Nordic countries	
/ 3 Ensembles in Southern Europe	
/ 1 Ensembles in Spain	
/ 2 Ensembles in Italy	
/ 4 Choirs in Europe	
2.3 Impact, implementation and interest of the new set of transversal skills	31
/ 1 General overview	
/ 2 Ensembles in the Nordic countries	
/ 3 Ensembles in Southern Europe	
2.4 Validation methodologies to identify and document the acquisition of transversal skills during music-based activities	34
/ 1 General overview	
/ 2 Ensembles in the Nordic countries	
/ 3 Ensembles in Southern Europe	
/ 4 Choirs in Europe	
3   Lessons learned and recommendations	40
4   Annexes	
/ 1 Defining transversal skills included IO1 (Activity 1)	42
/ 2 Overview output data web-based search IO1 (Activity 2)	50
/ 3 Summarising report output data questionnaire IO1 (Activity 3)	58

# 1 Introduction to the relevance of orchestra and choir activities to build transversal skills

Participating in music in the form of playing or even listening to music is a community-based activity. When you play alone, you produce something - a sound - that vibrates in the common space. Even more, when you play in a group, no matter its size, the relation between the sound, the common space and the people involved builds a community with a special kind of multicultural and ethic dimension.

Many group activities build and define relationships between individuals. Music, as a collective and performative discipline, provides those practicing it with the opportunity to establish also a deep relationship with “the outside”, the audience, generating, in turn, more of these relationships and fostering a 360-degrees self-development. Moreover, the level of emotionality (in addition to the purely technical part) makes this activity an all-encompassing experience, meaning that it invests the totality of the individual and his relationship with space-time. The ability to be “present for things”, to be fully aware of choices to be made and, at the same time, open to the unexpected and to diversity, is the foundation of a human being capable of creating positive relationships, of building community, of drawing up a better future.

Education is one of the pillars upon which we build our society. The adoption of a predominant focus on knowledge, often sub-divided into separate disciplines, risks to prevail over other aspects of the educational practice. Nonetheless, it is the performative aspect, the learning-to-learn aspect, which distinguishes us as thinking beings, capable of constructing thoughts and abstractions. Music is a discipline that, even during higher education (HE), can contribute to forming better human beings. Even if the study and the practice of music is not aimed at becoming professional musicians, music can contribute, next to other disciplines, to complete the educational pathway of anyone. Music has the intrinsic potential of providing students with skills that are not taught formally but that are, nevertheless, fundamental in their personal and professional life ahead. This is the main idea underpinning this project.

In this sense, after having collected the ideas and reflections of musicians, teachers and managers of musical ensembles from all over Europe (this report offers a summary of that work), we hypothesise that music can achieve - even in practical experience - the transition from the idea of ‘individual’ to the idea of ‘con-dividual’. Everyone becomes a part of the whole, not only in a philosophical sense, but especially in a practical sense, carrying out an activity that requires exactly

this total connection with the others. Probably, the aesthetics of making music together (and therefore the development of the aesthetic sense in the members of the ensemble) lies precisely in consonance, which is first and foremost a co-presence. In this co-presence, which is more than just empathy, many skills are developed that relate not only to the modalities of living together, but also to the awareness of what happens in relationships.

Being part of a music ensemble appears, therefore, to be a very useful practice for stimulating young people’s thinking and action in the processes of socialization, cooperation, negotiation and community building. Moreover, because of all the collateral activities that the musical production of an ensemble implies (scheduling rehearsals, organizing concerts, communication, bureaucratic aspects), students are required to take responsibility in front of the group, to make choices and to harmonize people’s preferences. In particular, the community aspect of music playing develops in students a natural inclination to inclusion, respect for different identities, sharing of ideas and cultures and creating new ways of living together.

The final goal of the MEETS project is to understand if the study of music during the years of university education facilitates the development of transversal skills, which today are considered crucial for accessing the labour market. The study of music is understood here as a practice that runs in parallel with university courses’ students are enrolled in, as a subject that is part of the overall training of individuals, even if, in life, they will undertake a completely different profession, which music has no direct connection with.

The main questions this research aimed to explore were:

1. if transversal skills (also known as soft skills) are, in any way, involved in the educational pathways of students practicing music;
2. which transversal skills are developed in particular and whether they are developed consciously;
3. and finally, how their development can be measured over time.

The pivotal idea was to understand whether music helps develop some “special” skills that other activities do not develop. Or if it helps develop traditional transversal skills in a particular way. But, above all, we tried to understand if traditional transversal skills are not too “narrow” for the training potential that music offers.

In order to reach our goals, we performed the following activities:

#### Activity 1

Identify and collect the transversal skills we wished to include in our research taking into account the more traditional set of skills, as well as incorporate a set of skills we believe to be vital for a further working career but we foresee to be predominantly trained through music (See Annex 1).

#### Activity 2

A web-based search focusing on some initial parameters indirectly connected to soft skills, e.g. the size of the ensemble, other activities available at the higher education institute that could contribute to develop transversal skills, etc., are purely based on the information available online (See Annex 2 for the guidelines and Annex 3 for the output).

#### Activity 3

Create and distribute a questionnaire focusing on some background/identifying parameters characterizing the respondent as well as introducing the concept of transversal skills by questioning the degree of development (conscious or unconscious) of the set of skills pre-defined in activity 1 based on a Likert scale.

#### Activity 4

Conduction of in-depth interviews with the respondents of the questionnaire that had expressed a particular interest in our research. With these deeper conversations, we aimed to find out if they are consciously or unconsciously training transversal skills, in what way and how they measure the success rate of their developmental activity, in order to identify good practices we would like to include in our MEETS method.

The institutions we focused on are mainly university orchestras and choirs but also conservatories were included and in particular music ensembles of any size. The interviewees are conductors, teachers, students, musicians and choristers, managers, and staff members of these organizations. We attempted to reach out to as many HE institutions spread equally all over Europe to be able to provide a more robust overview of the current situation with respect to the mapping of the development of transversal skills within various types of music ensembles.

Given the nature of this type of research we want to highlight that the understanding of transversal skills differs widely among European countries, given the broad variety of interpretations of what these skills are, how they can be developed and to what extent their development is promoted in current education. This was confirmed during our transnational project meetings given the cultural background and musical experience of the partners involved in this project. The diversity in our team with regards to the role everyone plays within an ensemble - conductor, part of the management team, active orchestra member - gave an insight into which skills stand out for each individual. This might even differ based on the type of ensemble one conducts e.g. the use of body language requires to be more explicit when conducting a choir than an orchestra. Interpreting the

concept of transversal skills from this multi-aspect view can already give us an indication of what we can expect as output representing Europe as a whole.

From that perspective, we consider that, among the traditional transversal skills, those that are most involved in a music activity are primarily: communication (with a strong training in listening, as a relational practice); the ability to build relationships, the ability to deal with cultural diversity and organisational consequences, conflict management and sense of responsibility. Essentially, these transversal skills are part of the “big five” domains, which is the supporting structure of the entire set of transversal skills. In addition to these competences, there are those typical of the management of group activities (i.e. time building, time management, planning and organising, negotiation... ) which we foresee to be mainly developed by musicians also involved in the management team of the music ensemble.

To our understanding, however, what characterises the most activities related to music is a set of skills that we foresee might be difficult to define with clarity. These are:

- the aesthetic sense;
- the ability to transform stress into a positive element during the performance;
- the ability to live fulfillment in the practice of music, including learning to live and manage the “flow” state, during the performance;
- the multitasking ability.

About the latter point: singing in a choir or playing in an orchestra helps develop a “special” multitasking. It is not just a matter of performing more than one task at the same time, but of consciously exercising more than one type of function parallelly, such as perceptual functions (listening, observing, body language), technical and performing functions (singing or playing music), and strictly cognitive functions (reading music, etc.). In other words, it is a “holistic” multitasking activity. But of course, there are many differences depending on the role in the ensemble: conductor, musician, composer, organiser, staff...

No matter the position one has in an ensemble, no matter the background the members have with respect to their cultural inheritance as well as their currently ongoing studies, it is possible to consider that individuals, actively and voluntarily deciding to be part of an ensemble, do this, besides their passion for music, to grow as an individual. To this end, the enhancement of transversal skills becomes fundamental.



## 2 Mapping of university and college orchestras' and choirs' activities in partners' countries and beyond, including good practices in fostering the development of transversal skills

### 2.1 Overview of orchestra and choir initiatives in universities and colleges

#### 2.1.1 General overview

*Responsible partners: European Network of University Orchestras (ENUO) & Tallinn University Symphony Orchestra*

During our web-based research it soon became clear that the task of gathering the selected information of interest (see Annex 2) was going to be challenging. Some of the influential factors contributing to this are: 1) the language barrier, as not all ensembles have a website that is available in English, 2) the accessibility to good sources, as not all ensembles are regularly updating their information on their website or social media pages, 3) the lack of information, as not all ensembles consider it to be relevant to express their history of origin or details like the size of the orchestra. With this part of the mapping we have really identified that there is a general need to communicate the importance of providing information and therefore the concept of publicity or marketing. This is definitely an area many ensembles need to evolve in or continue improving. One of the partners, the European Network of University Orchestras, believes they can contribute to spreading the message of the relevance of this and will consider coming up with some tips and tricks on how to advertise an ensemble. One of the main explanations for this is the fact that many ensembles are run by students and might not have access to resources.

From our findings in general we can also confirm that, when looking at Europe as a whole, the knowledge and implementation of transversal skills varies a lot between European countries given the wide variety of interpretation/methods these skills can be developed by. This part of the mapping soon turned out to be very time consuming and we therefore included some of the most important parameters in our questionnaire. One of the conclusions that can be drawn when investigating the presence of transversal skills' activities at HE institutes is that the majority of events specifically designed to enhance the development of transversal skills are connected to studies in Business and Management especially within the universities in Central and West-Europe indicating that they are actively paying attention to their development.

When setting up the questionnaire, we have decided not to opt for a detailed explanation of each soft skill prior to the questions with an exemption of the non-traditional skill set we have incorporated. On one hand, this strategy avoided a very long survey, which we believed would have a negative impact on our response rate; on the other, however, it allowed for a blind process where the participant could have an open mind and interpret a certain skill solely based on her/his own judgement. With regards to the questionnaire, more details can be found in the summarizing report available in Annex 4 as well as the responses of each ensemble in Annex 5. Below, we present some of our findings.

The response rate was above average with 26% of the contacted ensembles (a total of 64 participants) showing interest by filling in our survey. Of these about 45% indicated they were interested in having an in-depth interview which is a good indication for the support to our project and the potential of further implementation of the MEETS method. The majority of the respondents are from Central- and South-Europe (see Figure 1) and fall within the category of symphonic orchestra (54%), followed by mixed choirs (25%).

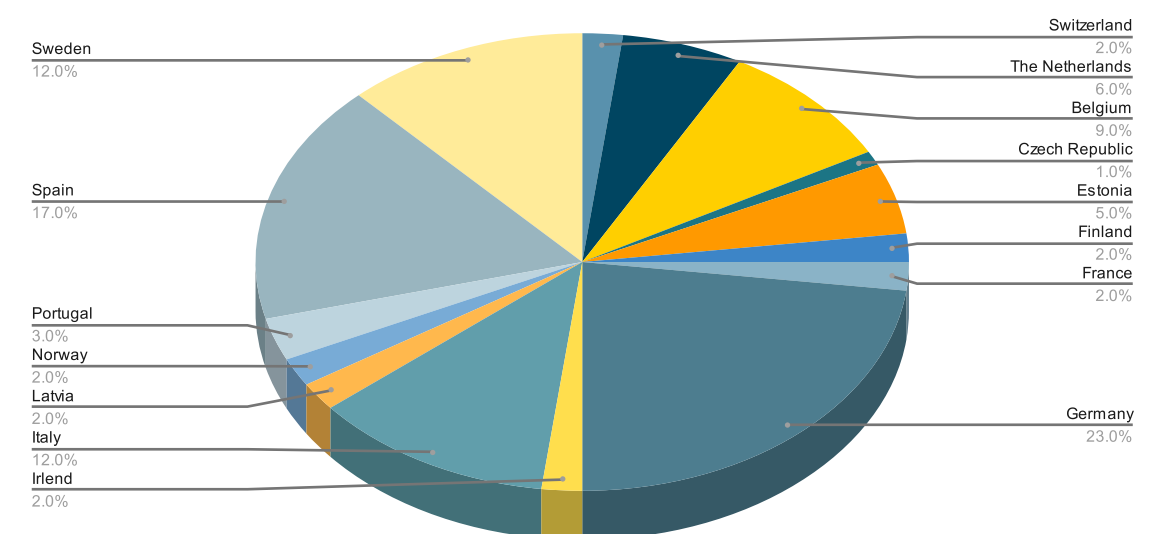


Figure 1: Number of responding ensembles per country represented in percentage



The size of the majority of the ensembles varies between 30 and 80 musicians that are students, staff or Erasmus students enrolled in the respective HE institute.

On average, the year of foundation of the participating ensembles is 1964 indicating that the majority has a long experience in working with higher education students and involving them in non-formal music activities that run parallel to the main formal education activities. The number of concerts given per year is maximum 10 in 81% of the cases. With regard to touring, we can see that this activity is not even in place in 33% of the cases, presumably because of financial reasons. However, 30% of the ensembles do tour: either in their own country every year (30%) or abroad every other year (27%).

To the questions about to what extent the ensembles’ management teams regarded their members to train transversal skills during ensemble activities, the respondents were asked to score on a scale of 1 (not at all) to 7 (very much) or indicate “not applicable” = 0. When looking at all participants in Europe, we can state that the majority of the skills scoring the highest on average are related to performing and community building (see Table 1).

Transversal Skill	Average score
Ability to perform under pressure	5.6
Responsibility	5.6
Performance <sup>1</sup>	5.6
Listening	5.5
Social abilities	5.5
Aesthetic sense <sup>1</sup>	5.5
Team building abilities	5.2
Ability to handle feedback in a constructive way	5.2
Ability to experience or to live fulfilment <sup>1</sup>	5.2
Openness to other ways	5

Table 1: Overview of the transversal skills with the highest score taking into account all participating ensembles in Europe

On the contrary, the skills scoring the lowest on average are: risk assessment skills (score of 2.5), public speaking (score of 2.9), coaching skills and ability to formulate and communicate strategies (score of 3.1) and negotiation skills (score of 3.2).

The ENUO has interviewed four University orchestras to represent West- and Central-Europe: UCD Symphony Orchestra (Ireland), Ghent University Orchestra (Belgium), Passauer Universitätsorchester and Collegium Musicum Orchestra of RWTH Aachen (Germany). Among them, the cultural variety between the different countries was pronounced as well as the

organizational structure. The crucial role of the conductor to unify the orchestra and the impact of a good social atmosphere amongst the musicians were identified as the key factors to reach a higher level of quality within the music as well as personal growth. The Tallinn University Symphony Orchestra, has complemented this by conducting in-depth interviews with three university symphony orchestras: Orchestra of Charles University Prague (Czech Republic), Orquestra Académica da Universidade de Coimbra (Portugal) and Junges Sinfonieorchester an der WWU Münster (Germany). The number of members in these orchestras is between 70 and 85, orchestras are established between 1986 and 2016, and perform from 4 to 8 concerts per season.

2.1.2 Ensembles in the Nordic countries

Responsible partner: Linköping Academic Orchestra

During the initial web-based mapping of orchestras and choirs associated to HE institutes in the Nordic countries, we had a look at the activities of 21 ensembles (8 symphony orchestras and 13 choirs), of which most of them are based in Sweden (good for 71%).

Looking at the information on the individual ensembles’ web pages, nothing could be found on activities regarding transversal skills. In general, there was a big difference in how the ensembles depicted themselves, how much and which kind of information could be found on them. Of the 21 ensembles, we got 10 ensembles to answer our questionnaire, of which 8 from Sweden, 1 from Norway and 1 from Finland. Half of them were symphonic orchestras and the rest were mixed, female and male choirs.

There’s a wide spread in age of the ensembles, from the oldest founded in 1627 to the youngest founded in 2002. All ensembles work with a professional conductor. The ensemble members consist of a mix between students at the HE institute, alumni from the HE institute, music students and staff at the HE institute with some variations. Out of the 10 ensembles, 8 have staff that is paid by the HE institute of which 4 of them (3 orchestras and 1 choir) does not have any staff on a voluntary basis. The other 2 (both choirs) have their conductor paid by the ensemble. Our conclusion is that the latter have a lesser grade of association to their HE institute than the other ensembles, who have one or more staff paid by the institution.

Five of the ensembles stated in the questionnaire that they are aware of some courses or programs focusing on transversal skills at their own HE institute, but only one ensemble estimated that their HE institute have more than 4 such courses/programs. Interestingly, one of the choirs answered that they do not know what transversal skills are. With regards to what extent the ensembles’

management teams foresee their members to train transversal skills during ensemble activities, the respondents’ answers gave us the following ranking.

Transversal Skill	Average score
Responsibility	6
Ability to perform under pressure	5,8
Performance <sup>1</sup>	5,6
Ability to handle feedback in a constructive way	5,6
Aesthetic sense <sup>1</sup>	5,4
Trust building abilities	5,0
Team building abilities	4,9
Social abilities	4,9
Ability to interpret and communicate through body language	4,9
Intuition <sup>1</sup>	4,9
Ability to experience or to live fulfillment <sup>1</sup>	4,8
Listening	4,8
Self-control	4,6

Table 2: Transversal skills with the highest average score in training during ensemble activities, according to the respondents from the Nordic countries

Among the highest ranked transversal skills, some of them stood out in the sense that they were marked with a 7 (the highest score) by more than two ensembles: ability to perform under pressure (4 ensembles put a 7 on this particular skill), responsibility, ability to handle feedback in a constructive way and self-control (3 ensembles marked those skills with a 7). Amongst the lowest ranked transversal skills on average not considered so relevant to ensemble activities by the respondents were: ability to formulate and communicate strategies (score of 2.1), conflict management (score of 2.1), risk assessment skills (score of 2.2), public speaking (score of 2.3) and negotiation skills (score of 2.5).

In-depth-interviews have been difficult to organise with the Nordic ensembles, leading us to interview managers from two Swedish and one German orchestra: Kungliga Akademiska Kapellet in Uppsala, Akademiska Kapellet in Lund and Freies StudentenOrchester Rostock e.V. in Rostock. The Swedish orchestras are both managed by staff employed by their universities. They have a long history of being a part of and incorporated with the university organization. The German orchestra, on the contrary, is totally student-based and managed, as well as founded in 2005. It has been very interesting to perform interviews with representatives from ensembles with such different backgrounds and conditions in which they perform their activities especially because of the role the interviewees had. We got the impression that an orchestra run by and for students has a

different insight or interpretation of the current status of transversal skills development compared to an orchestra run by a management team within the university organization. To be able to map this diversity we attempted to incorporate as many points of view within an ensemble by inviting representatives from both members from the organization as well as active musicians during our in-depth interviews.

2.1.3 Ensembles in Southern Europe

2.1.3.1 Ensembles in Spain

Responsible partners: Orquestra Filharmònica de la Universitat de València & the ENUO

Creation and promotion of orchestras in Spanish universities is a relatively recent phenomenon; most of them were created in the 1990s and more than 25 orchestras are currently active. Universities have invested heavily on their ensembles, even during these times of strong economic crisis. They have sustained and even created new musical formations of students. This has rewarded these forward-looking HE institutions, allowing them to organise innovative and risky productions (operas, ballets, great symphonic-choral works, etc.) with a very tight budget and joyous approval by the public.

In 2015, the University of Valencia launched the SINERGIA network to establish a stable collaboration framework between Spanish university orchestras to share information, management, production, training and experiences, as well as a platform for collaboration between our orchestras. At this moment, the network has its own webportal ([www.sinergia.red](http://www.sinergia.red)) with 24 registered orchestras.

On the other hand, the university choirs, despite that we are sure they are much higher in number than university orchestras, do not have a stable network of collaboration and we are not aware of an updated census that can give us a real framework of what the current situation is.

In our research for university musical associations for this study, we started with the 24 orchestras in the SINERGIA network, to which we sent information about the questionnaire and, to encourage their active participation, we even met with them in a kick-off meeting in which Jessica Colombo, manager of the MEETS project, also participated as a guest. This effort has led to 11 ensembles responding to the survey (9 symphonic orchestras and 2 choirs, managed by the same directors of the orchestras in the same university), of which 7 ensembles (78%) also participated in an in-depth interview: Coral de la Universidad de Alicante, Orquestra Filarmónica de la Universidad de Alicante, Orquestra de la Universidad de Alcalá, Orquestra de la Universidad de Murcia, Orquestra de la Universidad de Granada, Orquestra de la Universidad Rovira i Virgili and Orquestra de la Universidad de Barcelona.

From the survey we can conclude that the responding ensembles were established on average in 2003, have a size of about 50 musicians and that the majority is run by paid staff. In 45% of the cases, the ensembles have indicated that they are aware of available transversal skill activities at the HE institute, while 36% said they are not aware of this and even 9% does not know what transversal skills are. With respect to the development of the transversal skills, the following skills were scored high on average as presented in the table below knowing that the maximum score is 7.

Transversal Skill	Average score
Responsibility	6.2
Social abilities	6.2
Ability to handle feedback in a constructive way	6
Aesthetic sense <sup>1</sup>	6
Knowledge of cultural background	6
Professional ethics	6
Listening	5.9
Time management	5.9
Ability to experience or to live fulfillment <sup>1</sup>	5.7
Openness to other ways	5.7
Ability to perform under pressure	5.6
Team building abilities	5.6
Performance <sup>1</sup>	5.5
Self-control	5.5
Stress management <sup>1</sup>	5.5
Resilience	5.5
Empathic abilities	5.4

Table 3: Transversal skills with the highest average score in training during ensemble activities, according to the Spanish ensembles

The skills that were particularly low in score are: risk assessment (score of 3.2), project management (score of 3.8), coaching skills (score of 3.8) and the ability to formulate and communicate strategies (score of 3.9).

2.1.3.2 Ensembles in Italy

Responsible partners: Almo Collegio Borromeo di Pavia & the ENUO

After an extensive search on the web, aimed at identifying Italian institutions that made mention of transversal skills or similar topics in their programs, we proceeded with a screening of the results. From the selection process, 17 institutions emerged which, within their programs, mention transversal skills in the activities of their choirs or orchestras. We administered questionnaires to these institutions.

Specifically, there are

**12 Conservatories:** Conservatory Guido Cantelli of Novara, Conservatory Girolamo Frescobaldi of Ferrara (choir), Conservatory of Italian Switzerland, Conservatory Giuseppe Verdi of Turin, Conservatory Niccolò Paganini of Genoa, State Conservatory of Music Bruno Maderna of Cesena, Conservatory Luisa D’Annunzio of Pescara, Conservatory Gioachino Rossini of Pesaro, Conservatory Egidio Romualdo Duni of Matera (choir), Evaristo Felice Dall’Abaco Conservatory of Verona, Conservatory Giuseppe Verdi of Milan (Symphonic Orchestra), Luigi Cherubini Conservatory of Florence

**4 institutes linked to universities:** PoliEtnico Choir of Turin, Polytechnic of Turin; University of Perugia Choir; Laboratory of Music Studies, University of Cassino; and Choir of the Faculty of Musicology of Cremona

**a musical foundation:** Italian Youth Orchestra, part of the School of Music of Fiesole.

The skills considered to be developed the most belong to the category of adaptability and innovative thinking as shown in Table 4. On the contrary, the skills that were particularly low in score are: risk assessment (score of 3.1) and the ability to formulate and communicate strategies (score of 3.2).

Transversal Skill	Average score
Listening	6
Social abilities	6
Resilience	6
Aesthetic sense <sup>1</sup>	5.8
Ability to handle feedback in a constructive way	5.6
Ability to adapt to behaviour and communication techniques	5.6
Ability to perform under pressure	5.6
Openness to other ways <sup>1</sup>	5.6

Table 4: Transversal skills with the highest average score in training during ensemble activities, according to the Italian ensembles

On the basis of the questionnaires and, as a result of the interest expressed by the interviewees, we conducted 7 in-depth interviews with conductors, managers and teachers together with students from the orchestras or choirs.

1. For the choir of the Conservatory of Matera (founded in 2007, 20 musicians), we spoke with the teacher of music pedagogy, music education methodology, body awareness techniques, communication techniques (as well as a singer in the choir). The very presence of such teaching subjects indicates the attention of the institute towards a complete education of the students, next to the musical one. In addition, the choir is composed of students and teachers from the Conservatory.
2. For the Ferrara Conservatory Choir (founded in 2018, 26 musicians), we spoke with the conductor. In the choir, pieces in different languages are performed and the sonority of the language is analyzed as an aesthetic element, in order to develop a particular sensitivity in the singers.
3. For the Symphonic Orchestra of the Milan Conservatory (founded in 1801, 60 musicians), we spoke with the conducting teacher. The curriculum includes the subject "Body Awareness", which covers mindfulness, yoga, the Alexander technique etc.
4. For the "PoliEtnico", choir of the Politecnico di Torino (founded in 2014, 100 musicians), we spoke with the conductor and a board member. The choir is made of members from all parts of the world and each new member can propose a piece to be performed by the choir.
5. For the Cremona Musicology Faculty Choir (founded 2002, 35 musicians), we spoke with the conductor. The members of the choir are also part of the management; the chosen pieces are in line with the subjects studied at the Faculty.
6. For the Choir of the University of Perugia (founded in 1987, 35 musicians), we spoke with the conductor, the president and vice-president, and a member of the board. The singers are also part of the management or the team that organises concerts, deals with communication, public relations and so on.
7. For the School of Music of Fiesole, we spoke with the conductor; for its Italian Youth Orchestra (founded in 1984, 74 musicians), with the manager. In some performances, the audience is involved in singing together, creating a connection between musicians and non-musicians.

#### 2.1.4 Choirs in Europe

*Responsible partners: Tallinn University Symphony Orchestra & the ENUO*

Mapping university and college choir initiatives in partner countries and beyond, including good

practices in fostering the development of transversal skills, 26 choirs from 10 different countries (Belgium, Estonia, Germany, Italy, Latvia, Netherlands, Norway, Portugal, Spain, and Sweden) submitted the questionnaire. Majority of these choirs are mixed choirs (19), female choirs (4), male choirs (1) and chamber choirs (2) also contributed. Although choirs from Italy, Spain, Sweden and Norway are included in different sections of this report, to give a versatile overview of choirs implementing transversal skills in their day-to-day activities, their responses are also being analysed in this section.

University choirs in Europe have a very different background, as some of them have 200 years of history and others have been active for only 3 years (choirs established between 1817 and 2018); the range of members varies between 20 to 170 and number of concerts per season between 2 and 25. An in-depth interview was conducted with Leuven Universitair Koor from Belgium, founded in 1969 with 94 singers and about 3 concerts per academic year. Leuven Universitair Choir has a strong emphasis on not only being a student organisation but also being a good choir - working only with young professionals, the conductor changes every five years, being age-wise very close to choir members. The board of five students is in charge of organizing both daily activities and concerts, but also maintaining good communication (weekly email from the president of the choir) and making sure that everyone is included which also benefits from members setting an example - the other members also want to contribute as everyone around them is doing that.

Estonia is a well-known singing nation. Most Estonian schools have choirs for different age groups, and both children and adults are motivated by the wish to get into song celebration. While there are hundreds of amateur choirs, there are only two amateur symphony orchestras in Estonia: both are university relatively young orchestra's, established between 2009 and 2013. Choirs are also very keen on participating in different (inter)national competitions and festivals; at the same time, there are no competitions for symphony orchestras and only a few international festivals for amateur orchestras. Estonian experience through two choirs and two orchestras has been reflected in this analysis. In the context of this study, half of the choir ensembles declared their lack of knowledge either about what transversal skills are or of such activities/courses in their universities, or indicated there are not any such activities. At the same time, the other half of ensembles have many or some activities that focus on the development of transversal skills.

With regard to the skills the choirs foresee to be developed during ensemble activities, mainly unconsciously, we can see a trend that the skills scoring the highest are related to performing and listening as well as the impact of individual responsibility and community building (see table 5). This is not so unexpected given the nature of this ensemble, where the importance of social abilities and the skill of listening to each other is vital for lifting up the music to a higher artistic level. Furthermore, choirs are more likely to participate in contests than symphony orchestras as well as perform more concerts on average given that the instrument of singers is their voice and not an instrument which has a positive impact on the logistical organisation to accommodate a concert.



Transversal Skill	Average score
Responsibility	5.6
Listening	5.3
Social abilities	5.3
Performance <sup>1</sup>	5.2
Openness to other ways <sup>1</sup>	5.1

Table 5: Transversal skills with the highest average score in training during ensemble activities, according to all types of choirs

The skills that scored the lowest on average are: risk assessment skills (score of 2.4), coaching skills (score of 2.9), ability to formulate and communicate strategies and negotiation skills (score of 3.1); public speaking and conflict management (score of 3.2).

## 2.2 Overview of orchestra and choir initiatives in universities and colleges

### 2.2.1 General overview

*Responsible partner: European Network of University Orchestras (ENUO)*

Based on the responses on the survey and the in-depth interviews one can conclude that the knowledge and implementation of transversal skills varies a lot, even within countries. Interestingly, over 50% of the respondents are aware of activities in their HE institute that have specific courses/activities to develop transversal skills. On the other hand, 28% are not aware of such activities and approximately 8% do not even know what transversal skills are. This group is kind of concerning and clearly shows the need of further distributing the concept of transversal skills. We have to therefore be critical and aware that this group might be leading to a further misinterpretation of the rest of the survey. This could possibly be because of a language barrier or because of the lack of background information to each skill.

Despite all of this, it is clear that the majority of the ensembles (61%) have not actively considered developing transversal skills into their activities even though they are familiar with the concept, and this especially under the name of “soft” skills. On the positive side, 22% of the ensembles indicate that they are already actively developing them, while 17% are not interested in developing soft skills.

Many agree that they are developing the majority of the traditional skills indirectly during their normal rehearsals and concerts. The skills that are acknowledged by most are the ones part of the category Communication and Relationship building. With concern to the organisational structure of the ensembles, one can say that it is mainstream to have an ensemble run by students, where you have some taking on more responsibility than others. In addition, having paid staff taking care of all the logistics and other organisational duties running an orchestra, performing a concert inholds are more a rarity than the norm adding also to the factor of cultural/organisational diversity between different HE institutes.

Also, the role of the artistic director seems to vary a lot between ensembles despite the main responsibility to be taking care of conducting an orchestra that delivers a piece with a certain interpretation on stage. Some conductors are very engaged in contributing to the further evolution of the social structure within an orchestra with the belief that is the key to be able to elevate the music. The in-depth interviews have also resulted in some crucial characteristics a conductor should embody: openness to feedback, openness to showing emotion, promote collaboration and community building by unifying the musicians and highlighting the impact of social relationships to be able to reach that feeling of achieving a goal as a group/team.

In general, one can conclude that the following skills are scoring high with regards to the development in ensemble activities when considering all musicians: 1) the majority of the subskills concerning communication, apart from public speaking; 2) the majority of the subskills concerning relationship building, apart from professional ethics and conflict management as the opinions were divided from a score of 2-6; 3) within the category of adaptability, the ability of performing under pressure scored very high with many referring to the concerts. This actually portrays the interviews with orchestras, where all respondents pointed out the importance of communication in different sections of the orchestra (e.g. 1st and 2nd violins, oboes, clarinets etc) where you have to build relationships with various individuals that have different cultural and social background in order for your smaller group within the orchestra to play together and work together well. Another interesting trend that has been identified is that on average the ability to handle feedback in a constructive way scored 5.2, while the ability to give constructive feedback only scored 3.9 clearly demonstrating that there is still room for improvement amongst the skill set of the European musician.

The following categories: strategic thinking, decision making and leadership were mostly assigned to be specifically developed by the musicians that are also part of the orchestral management team. Some of the skills that scored low are: negotiation skills and project management skills, as well as risk assessment skills, without any clear trend with regards to the location of the ensemble

in Europe. We can therefore conclude that these skills are in general less prone to be developed at all, although most likely by the members involved in the organisational part.

2.2.2 Ensembles in the Nordic countries

*Responsible partner: Linköping Academic Orchestra*

The impression you get from reading our respondents’ answers to questions about whether they perform any conscious training of transversal skills within their ensemble activities or not and also from the in-depth-interviews is that there is some training of certain skills but not with the sole purpose of training transversal skills. The training seems to come more from a natural necessity in learning certain skills, in order to be able to take part in the activities, than an aim to give the ensemble members skills that are useful in a context outside the ensemble’s realm. That shows in particular in the survey question “Are you consciously working with the development of transversal skills within your ensemble?” Only one of the ensembles has answered “yes” to that question. When asked about in what way they are performing the training, the management of that ensemble (a choir) answered: “In the process of developing the ensemble and the singers to be able to perform at an even higher level, transversal skills of different kinds are critically important. The board, as well as the conductor is very aware of this and therefore include training of these skills in the music studies, rehearsals and in taking part of project management and such.”

The interesting thing is that, on the question “Within your ensemble activities, are you currently performing any conscious training of one or more of the communication skills mentioned in this section?”, followed by a list, almost all of the ensembles taking part in the survey, have stated that they performed conscious training of several of the listed skills. The skills that more than half of the respondents marked correspond with the skills they also think their members train unconsciously while taking part in the ensemble activities (see Table 6).

Transversal Skill	Average score
Listening	7
Team building abilities	7
Planning and organizing	7
Ability to interpret and communicate through body language	6
Aesthetic sense <sup>1</sup>	6
Time management	6
Performance <sup>1</sup>	6
Responsibility	6
Ability to handle feedback in a constructive way	5
Accountability	5
Assessment and evaluation skills	5
Ability to perform under pressure	5

Table 6: Transversal skills that are trained consciously by half of the respondent ensembles or more in the Nordic countries, according to the survey.

From the answers in the survey there were also some thoughts on the training of particular skills.

About communication skills:

“Choir singing in general, and public concerts in particular are great ways to learn communication, both verbally and physically, and also develops the singers’ ability to listen and adapt/react to their direct surroundings. Even if we do not consciously train empathic or social skills, these are a great part of singing in an ensemble at this level and are therefore developed as well.”

About relationship building skills:

“Choir singing in itself develops the skills mentioned above, even if they are not trained in rehearsals or concerts. Working with an ensemble you come across conflicts that need to be solved and in those situations you are prone to develop conflict solving skills.”

## 2.2.3 Ensembles in Southern Europe

### 2.2.3.1 Ensembles in Spain

*Responsible partner: Orquestra Filharmònica de la Universitat de València*

To resume the data from the interviews done with the Spanish orchestras and choirs, these are the most common or interesting actions:

Communication: to promote active listening during the rehearsals, the conductors ask the other sections to listen carefully and take over the style of playing in a passage that another section is playing in this moment.

Relationship building: playing together inside the choir or the orchestra is in fact a team effort. As members of the group, the musicians build unconsciously and naturally personal relationships with the other members. To increase these relationship abilities, it helps a lot by working in different spaces and according to different schedules, like for instance stages or concert tours.

Trust building, deal with feedback and strategic thinking are more specifically developed within the board team and the section leaders. They develop their responsibilities in communication with the group and with the conductor; they must develop empathy, active listening and be able to give and receive constructive feedback to themselves as well as within the group.

Aesthetic sense: the conductors, seeking for the desired sound, recreate images and situations, real or unreal, searching with the musicians to define this common image of the desired sound.

In general, for all the interviewed groups, the more unconsciously developed transversal skills are strategic thinking, adaptability, assessment and evaluation. In one of the interviews they answered that all these transversal skills must be organised in different subtypes as emotional, intellectual or physical abilities; and even other subtypes in function of the role within an ensemble: musicians, conductor or even composer. As a general conclusion, we believe that after the interviews all of us are more conscious about the abilities that we work consciously or unconsciously on, and we have changed our mind with regards to integrating the development of these abilities in the future given the realisation that today they are undervalued and lack incorporation in our activities.

### 2.2.3.2 Ensembles in Italy

*Responsible partner: Almo Collegio Borromeo di Pavia*

In some cases, there is an intentional search for experimentation and activities that develop transversal skills, in other cases it is up to the sensitivity of single conductors or teachers.

The most common transversal skill addressed is leadership, though always strongly connected with empathy and teamwork: these three transversal skills represent the backbone of the relationship between the conductor and the musicians. None of these skills can be fully developed without the development of the others. In addition, given the varied nature of musical ensembles (in terms of gender, age, social background, geographical origin), the sense of acceptance and relationship with diversity is highly developed, which - with reference to the transversal skills identified in this study - can be identified in cultural adaptability.

There are also skills typical of a physical and performing group activity, such as body language (being able to read messages and transmit them in real time) and the ability to perform under pressure, which is an integral part of music activities. In addition to these skills, in cases where the organisation of the activities of the orchestra or choir is also carried out by students, management skills such as planning, organising and time management are also involved. In some specific cases, students in representative and managerial positions also improve public speaking, networking and conflict management skills.

As a last remark, despite few of the interviewees have made it explicit, the ability to multitask is inherent in the musical activity of the group, both in rehearsals and, above all, during concerts: each element of the ensemble must in fact coordinate several activities at the same time, for instance singing and listening, controlling the aesthetic performance and movements, possibly reading the text and understanding the conductor's gestures.



### 2.2.4 Choirs in Europe

*Responsible partner: Tallinn University Symphony Orchestra*

By looking at the survey results, it is evident that choirs see some skills as highly relevant and others not relevant at all. Among the communication skills, listening and social abilities stood out, at the same time public speaking and ability to communicate effectively even with a language barrier not so much. Even though most of the ensembles have international students participating, most of the choirs provide only rough English translation during the rehearsals or rely on section members to help international students to stay on track. With regards to being able to communicate through body language, the conveying of emotions through facial expressions and body position is somewhat being taught in choirs, through learning to (for example) seem happy or positive during songs.

In most musical ensembles, students are involved on a voluntary basis in organizing concerts and day-to-day activities of either a choir or an orchestra. Especially with sub-skills in relationship building – teamwork and strategic thinking, it was pointed out repeatedly that these skills are being developed on members who participate in committees or the board. Team building abilities, knowledge of cultural background and ability to handle feedback in a constructive way but also planning and organising, time management were seen as most developed abilities. Interviews with the ensembles confirmed the importance of being able to function as a team in order to assign tasks and manage the workflow: for instance, during certain rehearsals, depending on the repertoire, certain sections of the ensemble might have lower occupancy than others, meaning they can perform tasks also during the rehearsal.

Conflict management was seen as one of the skills less developed in this section, as one the choirs pointed out they do not encounter many conflict situations in their ensemble. At the same time orchestras reflect on the importance of discussing decisions through and finding common ground and (if nothing else helps) voting.

Ability to change actions and strategies was also seen as one of less developed skills by both choirs and orchestras. Resilience and ability to perform under pressure were identified as most developed although ensembles try to avoid schedules where concerts are too close together or on the same day and plan rehearsals in a way that gives enough time for rehearsing the repertoire so that players/singers feel confident on stage. The source of resilience is seen arising from the student's voluntary choosing to join a musical ensemble and that makes them more committed. Those who are more committed musically, are also more committed to their musical ensemble, opposed to those who's list of priorities music is in lower ranking.

Singing in a choir teaches respect for others, that is why responsibility and readiness to change

are highlighted. Within the orchestra this applies especially to wind players and percussionists to whom the great trust relies and they know that missing a rehearsal or training weekend means letting down your friends and colleagues.

Overall, it can be said that music ensembles have an impact on the development of transversal skills, although, perhaps, not consciously. For instance, the importance of being on time develops time management skills; the need to read the sheet music, watch the conductor and listen to other instrument groups at the same time (plus play the instrument) develops multitasking, and so on.

## 2.3 Impact, implementation and interest of the new set of transversal skills

### 2.3.1 General overview

*Responsible partner: European Network of University Orchestras*

For this newly defined set of transversal skills we did opt to further explain the reason why we consider them to be relevant and present during music activities especially. To our surprise, many of the ensembles indicate that they are developing this set of skills to a large extent. Especially aesthetic sense (score of 5.5), performing (score of 5.6) and the ability to experience fulfillment (score of 5.2) can be considered skills that are predominantly trained in a music activity.

One skill, stress management, really resulted in a divided output, despite it being a common situation musicians are exposed to during, for instance, a solo part or when playing a concert. However, some ensembles did make the remark that the difference between stress management and performance is very thin and could be interpreted as equal, giving us valuable feedback on the importance of defining them more clearly.

Skepticism scored the lowest (score of 3.7) presumably due to the fact that this a very abstract skill. Another explanation could lay in the fact that German orchestras are highly represented as respondents to the survey and, as one of the German orchestras put it, "Germans are already very skeptical by nature that there is no need to develop that with specific care".

During the conducted interviews, none of the interviewees questioned really why these supposedly new skills were included in the research. As we expected, many experience these skills as a norm within music activities. Some even addressed that the artistic director plays the most important role to push the development of this set of skills forward. It is all about the way of expression and the sense of freedom a musician is given to interpret music on their own depending

on the stage of preparation towards a concert. In the end it is the conductor that carries the final responsibility to deliver a successful concert.

### 2.3.2 Ensembles in the Nordic countries

*Responsible partner: Linköping Academic Orchestra*

Out of the last categories of transversal skills in our survey, i.e. the “new set” of transversal skills, our respondents marked “performance” and “aesthetic sense” both for conscious and unconscious training. Those two skills stood out, even though also skills like “stress management”, “intuition” and “ability to experience or to live fulfillment” were marked in the field of unconscious training.

During the interviews we asked the interviewees to give input on the specific skills from the new set of skills that they marked as essential, either in being able to take part in ensemble activities or in training through taking part in the ensemble activities. One thing that all agreed on is that the performance training takes place during concerts, but also in rehearsals. Keys that the interviewees identified to make the training effective was “to feel safe in the group”. That would suggest that the training of the transversal skill “performance” is dependent on some of the relationship building skills. One of the conductors we interviewed believes strongly in the idea that “If someone watches you perform something you know how to do, you’ll perform better than expected. If someone watches you perform something you don’t know how to do, you’ll perform worse than expected”. His method is therefore to always rehearse in a way that the members of the orchestra feel that they will be successful in their playing. The student organised orchestra also trains performance in smaller groups, on evening parties during rehearsal weekends under less formal circumstances than regular rehearsals and concerts.

Regarding the aesthetic sense, the interviewees seem to agree that this skill is partly trained indirectly through the rehearsals and partly by those members who take part in music programming committees.

The flow state was also discussed in one of the interviews. The interviewee says: “the flow state is very difficult to discuss in an orchestra, because not everybody is always feeling the flow at the same time in such a huge group.” “Maybe the reason we don’t really train it consciously, is because it’s very difficult to be conscious in a flow of progress. You can of course talk about it afterwards, but it’s also difficult to describe.”

### 2.3.3 Ensembles in Southern Europe

*Responsible partners: Almo Collegio Borromeo di Pavia and Orquestra Filharmònica de la Universitat de València*

All respondents were very interested in the new set of transversal skills, both conductors and managers, and students and musicians. All of them agree that they have never or to a very limited degree consciously worked on their development, but they consider them to be very important and valuable for the future.

Definitely, the most solicited skill is sensitivity to aesthetic sense. It comes not only from exposure to beauty, through music, but also from the ability to perceive the consonance of the voices in the choir (in particular, it was appreciated by the choristers), the balance of the different voices, the right measure of volumes and so on. The aesthetic sense goes beyond empathy, because it helps to build a unitary and harmonic product (which in this case is a sound) that reflects at the same time every single element of the choir and the collective of the choir.

The ability to live and manage the flow state and the ability to experience or to live fulfillment are also very intriguing, even if everyone interprets these skills in a slightly different way. Someone finds it useful to practice silence, as a discipline of listening, as a tool for concentration and then, in music, as proper attention to pauses: in all these cases, an awareness is developed that approaches the state of “flow” and that of fulfillment, during performance.

Others have pointed out that, particularly in choirs, the individual is “naked” in front of others and in front of the audience, since the only instrument is one’s own voice. This leads to a greater closeness with other members of the group and to a way of communication that is close to telepathy. At this level of communication, one experiences the convergence of all towards a single goal and, once again, this contributes to soliciting a state of emotional fulfillment.

Everyone seems to agree that the greater the awareness of the performance, the stronger is the state of flow. Therefore, it is not a question of a real “detachment from oneself”, but rather of an interpenetration of the subject with her/his performance so strong as to perceive an unseen dimension.

What all respondents have in common is the belief that practicing ensemble music involves exercising relationships and thus also compromise and negotiation, but at the same time it involves experiencing the fullness of meaning that collective sound is able to bring back to the musicians

and the audience. This is different from a simple common goal to be achieved, as it is an outcome that in turn generates relationship, awareness, and fulfillment.

Finally, skepticism is identified by many with divergent thinking, that is, the ability to be subversive, which art solicits.

## 2.4 Validation methodologies to identify and document the acquisition of transversal skills during music-based activities

### 2.4.1 General overview

*Responsible partner: European Network of University Orchestras*

Unfortunately, the available validation methods are very limited. However, one can agree that it is challenging to develop a one-fits-all method, especially given the variety in the types of ensembles, activities and the cultural differences that are present. It would be advisable to create a tool based on the type of skills one wishes to develop joined by a set of activities that can contribute to its respective development with a certain degree of flexibility towards the difficulty level as well as level of depth aimed to reach.

Potential methods that could work are:

- having external observers that evaluate the impact of a certain activity on the ensemble
- base a validating methodology on the expectations from the participants in an activity, as for instance expected learning outcomes, which are mainly personal

Questions that arose:

- **to inform or not to inform:** it would be interesting to see the impact of previous knowledge on the learning experience of a specific skill compared to briefing after an activity, as the power of the subconscious training cannot be overlooked.
- **is the validation really the most important part of the whole experience?:** creating the need for developing transversal skills, the feeling of necessity to become a better person, is followed by acceptance and understanding that you are part of a process by taking part in such events. In our opinion, we do not think this is the most important but most of all valuable for one's personal and professional life ahead. Not just because you can provide a kind of certification, but because, by making you aware of your potential, you become more empowered.

Within the in-depth interviews the majority of the interviewees expressed that the purpose of developing transversal skills should mainly be focused on becoming a better person rather than creating the perfect employee, but that having a broad set of developed skills definitely contributes to enhance students' employability. However taking into consideration the potential of transversal skills, we cannot express it enough that our intention is mainly to prepare our youth to live a fulfilling professional and personal life as well as enhance their social and civic engagement in society.

### 2.4.2 Ensembles in the Nordic countries

*Responsible partner: Linköping Academic Orchestra*

None of the respondents to the questionnaire had any thoughts or suggestions on methods to identify and document the acquisition of transversal skills.

When doing the interviews, we discussed the difficulties in measuring the progress in transversal skills. Some input from our interviewees on the subject of evaluation in regards of transversal skills is quoted here:

"I think it's very difficult to see it in the whole group in the orchestra. You would have to focus on the individual. I think one of the main points is noticing where they stand when they join the orchestra. If you don't know that, you can't see any improvement or no change, so that's where you have to start. To assess what skills each member of the orchestra has when they enter."

On measuring the skill of listening:

"If you do a test then everybody knows they have to listen, so maybe to really find out whether they're listening in the rehearsal you would have to do a little questionnaire afterwards. Asking questions like: "What were you thinking in the last 20 minutes?" or "Did you notice anything that stuck out?"; so that they give their thoughts on their experience during a short time interval of the rehearsal.... I think it's more realistic than doing a test."

On measuring the skills through self-evaluation:

"Self-assessment can differ from what other people think, but you notice whether you listened well today or not. If nothing depends on it... then it's not as much pressure to score well. It would just be interesting for themselves to find out and, of course, be profitable for the orchestra. I think self-evaluation would work quite well, if the people take the time to do it."

On knowing where someone learned a certain skill set:

“It is very difficult to isolate individual phenomena from each other in society, how do you measure someone individually? How do I know that John, who sits and plays the clarinet in my orchestra, does not actually learn even more about interaction through the handball club or stamp club or the new girlfriend’s family or “I’m just getting older”? When do I ever know what factors come into play? I have to identify them in some way, and I think that is very difficult.”

Finally a problematizing notion from the conductor in Lund:

“We who are into music, we as leaders, we want to believe that music is a positive force in society and playing in orchestra is good. Universities must have a basic belief, that when we give the opportunity to aesthetic practice for students, it has a positive effect. But it’s always hard when you want to prove it. Then you end up with cultural heritage issues and things that are also important from the student aspect.”

### 2.4.3 Ensembles in Southern Europe

*Responsible partners: Almo Collegio Borromeo di Pavia and Orquestra Filharmònica de la Universitat de València*

None of the respondents affirmed that they are currently using a method of measuring improvement in transversal skills during music activities. However, they all expressed the need to find a suitable method of measurement, which could go beyond the simple administration of questionnaires at the beginning and end of the activity.

During the interviews, some useful insight emerged on how to build a new tool, based on parameters suitable for this activity. In fact, artistic activities are difficult to measure according to standard criteria. Here is a list of the considerations that came up.

- Make a test-retest in the beginning and at the end of the academic season to all the orchestra members, in which they could express their personal opinion about the acquisition and improving in their transversal skills.
- Invite ex-members of the orchestra to leave a 2-minute testimony in which they can reflect upon the importance of their time in the orchestra as a prior step to professional life. University or college alumni and ex-members of their orchestras and choirs, now employed successfully, could provide testimonials on how being in the orchestra helped them to acquire or improve transversal skills that had been useful in their professional development. This way we can directly build that bridge between being part of an ensemble during their

studies and the success rate of one’s professional career as well as their look upon life.

- Before starting the academic season, prepare a planning with all the actions related to the program that the conductor, the manager and the board team consider would help to improve musicians’ transversal skills (webinars, master classes, social activities, conferences, expression and antistress technical, etc.). If the activities are planned, it would be easier to control and post-evaluate them. (in the planning, should be included the validation method and expectations).
- At the end of the season, the conductor, the manager and the board team should pass an anonymous test to rate and evaluate each one of the activities planned to improve the transversal skills planned in the beginning, and even the others not planned that can surge by the way. If year by year we make the plan and we rate it, finally we will potentially turn unconscious training into conscious training, that’s the final path
- The evaluation grid of competencies should cover both musical and logistical-managerial competencies.
- It is essential to reflect with the students on the measurement problem itself, making them aware of it. One could start with specific questionnaires, with questions such as: “what changed in yourself after the performance?” “What changed in yourself after the rehearsal?” and then try to link a theoretical level of reflection to what everyone perceives and feels. Using already existing applications for sending instant surveys that are compatible with all types of smartphone devices could be an easy way to implement this kind of survey.
- Looking at the improvement of the musical performance of the group (i.e. group cohesion, empathy, teamwork, etc.) as well as self-confidence, you could sample the sound of the ensemble at different times to understand vocal efficiency at different stages of the studio, in rehearsal and in concert.
- Compare the responses of the traditional satisfaction survey administered to students with the quality of the execution or performance in concert: frequently, a good artistic result corresponds to a high index of satisfaction with the experience.
- Involve the audience among the elements of evaluation and measurement.

#### 2.4.4 Choirs in Europe

*Responsible partner: Tallinn University Symphony Orchestra*

Only four choirs shared their methods on developing transversal skills via the questionnaire. In their opinion transversal skills are being developed naturally and intuitively with creating a good and open atmosphere where both singers and conductor feel free to share their opinions and thoughts with the group. Newer members rely on experienced members not only musically but to develop their transversal skills via musical activities and organizing day to day activities of their musical ensemble.

Suggestions to validate the development of transversal skills:

- Introduce transversal skills and their development through music at orientation week and centrally by the university channels to make music ensembles more attractive to students;
- When new member joins the orchestra or choir, provide them with information about the musical ensemble (rehearsals, schedule, sheet music, etc.) but also send information about transversal skills and how to keep track of their development;
- Offer opportunities for students to share their experiences through university communication channels (e.g. blog, vlog, newsletter).



# 3 Lessons learned and recommendations

The most recurring keywords in the interviews are:

- accountability/responsibility; community
- equality
- awareness
- interconnection
- play
- sharing
- coexistence
- being naked

Some teachers and conductors have suggested that it would be helpful to include theater workshops in the music school curriculum because it is a practice that fosters awareness of one's body, space, and relationships.

In many cases, interviewees are inclined to say that transversal skills are developed almost “naturally” while playing music, but no one is able to pinpoint the mechanisms that develop them. We might think that every group activity helps to develop the same transversal skills, but the perception that everyone has is that this is not the case. Music is different.

The need to think about a method of measurement forces us to think about these mechanisms, causes us to think about what is activated within ourselves (individually) and within the group (collectively) when we make music. And it forces us to think about how these interactions change over time.

The risk is that measurement usually implies the analysis of separate elements, eventually depriving transversal skills, which are intertwined and integrated into each other, of their unity and strength.

If then the assessment of progress is based on music (rehearsals and/or concerts, individual and collective performances), the separation into different elements is even more tricky. Perhaps the measurement must itself be “holistic” or at least must also be holistic.

In the end, the fundamental problem is that no one is willing to reduce the overall development of the person to parameters of efficiency, and especially no one is willing to do so with the help (or justification) of music, that is art.

Thanks to these common feelings, several suggestions emerged from the questionnaire and in-depth interviews about how a system of metrics and measurement of transversal skills, developed through music practice, could be set up.

Perhaps not all transversal skills will be measurable, or perhaps the type of measurement will have to be a combination of subjective and objective (including statistical) parameters. Or again, perhaps the measurement will have to be assigned to panels of external judges, “trained” over time and with experience to capture changes in the state of a choir or orchestra and consequently its members as individuals.

In addition, it seems clear that measuring skills that by nature are “out of the box” is difficult, if not paradoxical: how do I measure critical thinking? How do I measure skepticism? That is: how is it possible to place divergence from a standard on a graduated scale, without including the divergence itself in the reference standard (and thus reducing it to the standard itself)?

These are the doubts that arise at the end of our research and interviews. But these are doubts that can illuminate our path, in the construction of a good method to teach transversal skills through music and to measure their development over time.

*To avoid having a too detailed and extensive report we have added all of our supportive materials, e.g. guidelines as well as data from our different activities, as Annexes to allow the reader to analyze the findings into further detail.  
In case of any questions, feel free to contact us via [info@meetsproject.eu](mailto:info@meetsproject.eu).*

# Defining Transversal Skills | Annex 1

## Music and transversal skills

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In total we will take into consideration 7 categories within our research. Apart from the traditional transversal skills we have also identified a group of skills we foresee to be predominantly developed during a music activity e.g being part of a music ensemble, despite their relevance for anyone's future career or to become a better human.

Each category consists of a subdivision we have specified with a definition to support or reasoning why we have selected them in the first place to be part of this project.

### 1 Communication (all from a social and musical perspective)

#### Listening

listening to others, what they are saying but also how/what they are playing

#### Empathy

being able to show emotions but also to relate/read other individuals' emotions, being able to detect other individuals' emotions and anticipate on their emotional state when attempting to build a relationship

#### Being able to communicate effectively even with a language barrier

being able to address concerns or feedback to individuals in an understandable way

#### Public speaking

being able to convey information in front of a larger group of individuals, but also being able to represent for instance an orchestra on public events

#### Social abilities

being able to build relationships with various individuals that have different cultural and social backgrounds

#### Body language

being able to recognize and use own body language, but also being able to read another person's standpoint based on their body language, learning specific gestures custom in music like a type of "sign language", as well as learning that certain gestures can have different meanings in different cultures

### 2 Relationship building - teamwork

#### Conflict management

being able to identify a conflict/reason behind a conflict, and being open to solutions and feedback, being able to mediate a conflict resolving discussion

#### Networking

being able to establish a network with individuals from different backgrounds and on various occasions

#### Team building

being able to function as a group/team by keeping in mind the group interest and being able to put that group interest above one individuals' interest to a certain extend

#### Trust building

being able to trust one another by sharing responsibilities and tasks

#### Knowledge of cultural background

stay up-to-date with what is happening in the world and be aware/acknowledge different cultural backgrounds when making conversation, but also understanding the underlying story behind a certain composition to reach to a deeper connection with the music



### Professional ethics

being aware of and able to behave in a certain way depending on the status of an institute or representative individual you are communicating with or playing/signing for, as well as the relationship you have with your fellow musicians, the conductor, the audience and the composer

### To deal with feedback

being able to receive both positive and negative constructive feedback as well as being able to act upon that given feedback

## 3 Strategic thinking

### Delegating

being able to pass on tasks with different levels of difficulty/responsibilities to individuals in a motivating way by highlighting the ultimate goal

### Planning and organising

being able to identify the different tasks, fix logistics and set up a realistic plan involving multiple people

### Time management

being able to set deadlines that fit the time plan, monitoring that the deadlines are followed, but also being able to prioritize different tasks according to urgency based on the previously set deadlines

### Multitasking

being able to juggle multiple tasks at the same time, in parallel and synesthetically, based on multiple responsibilities one has

### Project management

being able to set up an effective and realistic plan, monitor all aspects included, or take corrective actions, to stick to the plan as well as motivate all actors involved to reach the common set goal

## 4 Adaptability

### Cultural adaptability

being able to identify cultural differences depending on the environment, also being able to take into account cultural differences in a social setting

### To adapt behavior and communication techniques

being able to adjust behavior and communication techniques to allow for more individuals to be understood, but also depending on the environment and on the people, one has to communicate with, to ensure of being understood properly

### To change actions and strategies

being able to adjust to newly given information (for instance Covid-19), as well as being able to prepare for different scenarios in advance

### Resilience

being able to recover quickly from challenging/difficult situations

### Ability to perform under pressure

being able to function/deliver even under pressure given the needed preparation

## 5 Decision making and problem solving

### Negotiation

being able to listen to everyone's opinion and mediate a constructive negotiation

### Analytical skills

being able to analyze own and other's behavior, capabilities, strengths, weaknesses and decision making

### Assessment and Evaluation

being able to search for information to found stand points taken during the decision-making process as well as being able to assess the value/relevance of information found during the search, being able to reflect on made decisions and their outcome, from a personal and collective point of view

### Critical thinking

being able to question certain decisions/ stand points without following necessarily the mainstream

### Readiness to change

being able to identify and construct a clear overview of potential solutions for various scenarios

### Risk assessment

being able to identify potential risks depending on various scenarios

### Take responsibility

being able to take responsibility for stand points taken during the decision making as well as made decisions as a whole

## 6 Decision making and problem solving

### Formulate and communicate strategies

being able to transfer strategies in a concise way to others

### Self-awareness

being able to maintain integrity, as well as being aware of how and what one addresses and stands for

### Accountability

being able to take responsibility for one's actions and standpoints

### Coaching skills based on feedback

being able to provide tools that help individuals to improve one's performance/personal growth based on received constructive feedback

### Planning

being able to arrange for a general plan, follow up with the progress and prepare for future group meetings e.g. rehearsals

### Self-control

being able to maintain calm and in control of emotions especially considering body language

We have various concepts of leadership:

- **Adaptive leadership:** the ability to work and to run a business while remaining in an area of uncertainty, more creative and maintaining an overview of the situation in the best possible way.
- **Leadership for innovation:** "collective genius" where supposingly the conductor would give the freedom to the musicians to talk a piece by their own musical interpretation.

However, for these specific skills we have to specify the different levels of leadership that are present in a choir/orchestra:

- Conductor
- Soloist
- A front man of a section (woodwinds, violin!, II, violas etc.) or a group depending on vocal range (sopranos, altos, bass)
- Every musician can also be seen as a teacher
- Temporary leadership when playing a solo for 4 bars

That is why we have chosen to deconstruct the concept of leadership by defining all relevant basic skills that contribute to becoming a leader applicable in any kind of field. OBS! we are aware that not every individual has the intention to take on a leading role in the future, but by taking it to such a basic level, we aim to reach as large a crowd as possible.

## 7 Innovative thinking and creativity

### Aesthetic sense

being able, based on pure emotion and sensation, to determine what is beautiful and ugly with respect and recognition to the environment the composition was created (the composer and time in history), the environment the music is played (concert hall), the conductor, fellow musicians, audience, own emotional state etc. This will of course depend very much on an individual's perception. In any case, the development of the aesthetic sense helps to capture the overall picture of a situation, even in relation to its emotional impact

### Skepticism

being able to question anything, being doubtful about someone's and/or your own ability to play/sing, being unsure about someone's interpretation of a composition which would be mostly questioned during a rehearsal and directly addressed to the section leader or even the conductor. Consequently, be ready to imagine unexpected solutions

### Stress management

being able to deal with the (high) pressure of performing at a specific moment in time e.g. playing a solo of 4 bars during a concert, but also being able to deal with stress for longer periods of time: concerts can take multiple hours, several times a day, several days in a row. It is about understanding your resistance to stress, and the resistance of others and using this awareness for your own benefit and for your environment

### Performance

being able to deliver at a specific moment in time like on a concert, after a certain period of preparation meaning all the rehearsals in group and individual practising, being able to be fully committed/dedicated to that moment/contribute with high intensity "give it your all mentality" (both as an individual and a group) referring to for instance that moment right before getting on stage where you are encouraging each other. It can also include how you motivate and acknowledge each other's performance during the concert/rehearsal

### Openness to other ways

being able to create for instance a certain mood or feeling during playing/singing based on metaphors given by the conductor and therefore by allowing yourself to interpret something from an artistic point of view by creating something from your own imagination, for instance something has to be playing more aggressively, then the conductor will give

you a metaphor that is easily understandable that gives you that feeling resulting you to play more aggressively. Also, as a conductor let the orchestra play the music initially to get a feel of what kind of individual interpretation comes from the musicians themselves before taking the absolute lead on the final sound

### Intuition

being able to instinctively, based on a personal feeling, understand something without involving the conscious mind, being able to just know that something has to sound in a specific way for instance absolute hearing or perfect pitch (they associate notes/chords with colour patterns), some rhythms are for instance associated with various styles of playing

### Ability to experience or to live fulfillment

being able to reach or even exceed your own or other's expectations after having spent hours practicing alone or in sections with or without help of a tutor, being able to experience intense pleasure from being able to play your part in the best possible way you could have e.g. during a concert. It is a matter of feeling and living in the fullness of an action and of self

### Ability to live and manage the flow state

being able to reach that state of "delirium" by losing consciousness (figure of speech), completely surrender to the music and basically let go of any state of control but just enjoy, live the music in the moment. This state is most likely to be reached during a concert as then all are supposedly most focused, all should then fall into place which automatically gives a feeling of confidence and calmness. It means, being able to perceive (and act) even at a level where you have little control, in a powerful non-rational (but real) connection with what is happening

Web-based search output | Annex 2

Music and transversal skills

Name of the orchestra/choir	Category	Country	Name of associated University/College	Year of foundation
Universitätsorkester Innsbruck	Symphonic orchestra	Austria	University of Innsbruck	1920
Universitätsorchester Salzburg	Symphonic orchestra	Austria	University of Salzburg	1989
TU Orchester Wien	Symphonic orchestra	Austria	University of Technology Vienna	1984
ASO Wien	Symphonic orchestra	Austria	Vienna University of Economics and Business	1991
Grazer Universitätsorchester	Symphonic orchestra	Austria	University of Graz and Graz University of Technology	1992
Orchestre de l'ULB	Symphonic orchestra/ Brazz Band	Belgium	Université Libre de Bruxelles	N.A.
VUBorkest	Symphonic orchestra	Belgium	Vrije Universiteit Brussel	1970
Gents Universitair Symphonisch Orkest	Symphonic orchestra	Belgium	University of Ghent	2006
Arenbergorkest	Symphonic orchestra	Belgium	University of Leuven	2006
Het Universitair Symfonisch Orkest van de KU Leuven	Symphony orchestra	Belgium	KU Leuven	N.A.
Orchestra of Charles University of Prague	Symphonic orchestra	Czech Republic	Charles University of Prague	N.A.
Københavns Universitets Symfoniorkester	Symphonic Orchestra	Denmark	Københavns Universitet	2007
Tallinna Ülikooli Sümfooniaorkester	Symphony orchestra	Estonia	Tallinn University	2013

Name of the orchestra/choir	Category	Country	Name of associated University/College	Year of foundation
Tartu Ülikooli Sümfooniaorkester	Symphony orchestra	Estonia	University of Tartu	2009
Tallinna Ülikooli Meeskoor	Mens choir	Estonia	Tallinn University	1999
Tallinna Ülikooli Naiskoor	Womens choir	Estonia	Tallinn University	1948
EKA kammerkoor	Mixed choir	Estonia	Estonian Art University	N.A.
TTÜ Akadeemiline Naiskoor	Womens choir	Estonia	TallTech	N.A.
Tartu Ülikooli Naiskoor	Womens choir	Estonia	University of Tartu	N.A.
Tartu Ülikooli Kammerkoor	Mixed choir	Estonia	University of Tartu	N.A.
Akademiska Orkestern, Åbo	Symphonic orchestra	Finland	Åbo Akademi	1928
Akademiska damkören Lyran	Women's choir	Finland	Helsingfors Universitet, Helsinki	1945
Akademiska sångföreningen, Akademien	Male choir	Finland	Helsingfors Universitet, Helsinki	1838
Ylioppilaskunnan Soittajat	Symphony orchestra	Finland	Helsinki University	1926
"Brahe Djäknar Studentkören rf"	Male choir	Finland	Åbo Akademi University	N.A.
Orchestre Universitaire de Lille	Symphonic orchestra	France	Université de Lille	2008

Name of the orchestra/choir	Category	Country	Name of associated University/College	Year of foundation
Orchestre Symphonique Étudiant de Toulouse	Symphonic orchestra	France	Université de Toulouse	2011
Orchestre Universitaire de Strasbourg	Symphony orchestra	France	Universitaire de Strasbourg	N.A.
UniOrchester Duisburg-Essen	Symphonic orchestra	Germany	Universität Duisburg-Essen	1965
Akademischdes Orchester Freiburg	Symphonic orchestra	Germany	Albert-Ludwigs Universität	1964
Chor der Universität Hamburg	Mixed choir	Germany	University of Hamburg	1961
Orchester der Universität Hamburg	Symphony orchestra	Germany	University of Hamburg	1961
UCD Symphony Orchestra	Symphonic orchestra	Ireland	University College Dublin	2002
Conservatorio Guido Cantelli	Conservatory	Italy	N.A.	1996
Conservatorio Vivaldi Alessandria	Conservatory	Italy	N.A.	1858
Scuola musica di Fiesole	Conservatory	Italy	N.A.	1974
Coro PoliEtnico di Torino	University chorus	Italy	Politecnico di Torino	2013
Coro dell'Università di Perugia	University chorus	Italy	University of Perugia	1996
Conservatorio Giuseppe Verdi Torino	Conservatory	Italy	N.A.	1866
Conservatorio Niccolò Paganini Genova	Conservatory	Italy	N.A.	1829
Conservatorio Statale Di Musica Bruno Maderna Cesena	Conservatory	Italy	N.A.	1970
Conservatorio Luisa D'Annunzio di Pescara	Conservatory	Italy	N.A.	1969

Name of the orchestra/choir	Category	Country	Name of associated University/College	Year of foundation
Conservatorio Rossini di Pesaro	Conservatory	Italy	N.A.	1882
Conservatorio di Matera	Conservatory	Italy	N.A.	1965
Conservatorio di Verona	Conservatory	Italy	N.A.	1878
Conservatorio G.Verdi di Milano	Conservatory	Italy	N.A.	1808
Conservatorio Luigi Cherubini Firenze	Conservatory	Italy	N.A.	1849
Master's degree in music and entertainment sciences	Master's degree	Italy	University of Milan	N.A.
Laboratorio di studi musicali unicas	research programme	Italy	Unicas - University of Cassino e Lazio Meridionale	N.A.
Liepaja University Female Choir "ATBALSS"	Womens choir	Latvia	Liepaja University	1959
Male choir "Kariūnas"	Male choir	Lithuania	General Jonas Žemaitis Military Academy of Lithuania	N.A.
Vytauto Didžiojo universiteto kamerinis orkestras	Chamber orchestra	Lithuania	Vytautas Magnus University	N.A.
VUorkest	Symphonic orchestra	Netherlands	Vrije Universiteit Amsterdam	1962
Nijmeegs Studentenkoor Alphons Diepenbrock	Mixed choir	Netherlands	N.A.	1974
Universitetets Symfoniorkester, Oslo	Symphonic Orchestra	Norway	Universitetet i Oslo	1837
Tromsø Akademiske kvinnekor	Women's choir	Norway	Norges Arktiske Universitet, Tromsø, Norway	2010
Chopin Mucic University Chamber Choir	Mixed choir	Poland	Chopin Music University	2017



Name of the orchestra/choir	Category	Country	Name of associated University/College	Year of foundation
Orfeón Universitario de Valencia	Choir	Spain	Universitat de València (UV)	1947
Orquesta De La Universidad Rey Juan Carlos	Orchestra	Spain	Universidad Rey Juan Carlos	2001
Orquesta Sinfónica Universidad de Navarra	Orchestra	Spain	Universidad de Navarra	2017
Orquesta de la Universidad "Rovira i Virgili"	Orchestra	Spain	Universitat Rovira i Virgili de Tarragona	1999
Orquesta de la Universidad de Granada	Orchestra	Spain	Universidad de Granada	2007
Joven Orquesta de la Universidad Miguel Hernández de Elche	Orchestra	Spain	Universidad Miguel Hernández de Elche	N.A.
Orquesta y Coro de la UAM (OCUAM)	Choir and Orchestra	Spain	Universidad Autónoma de Madrid	1995
Orquesta da Universidade de Santiago de Compostela	Orchestra	Spain	Universidade de Santiago de Compostela	N.A.
Orquesta de la UAH	Orchestra	Spain	Universidad de Alcalá de Henares	2008
Orquesta Filarmónica De La Universidad De Alicante	Orchestra	Spain	Universidad de Alicante	2005
Orquesta de cámara de la Universitat Pompeu Fabra	Orchestra	Spain	Universitat Pompeu Fabra	1994
Orquesta Universitaria de Murcia	Orchestra	Spain	Universidad de Murcia	1996
Orquesta Clásica Universitaria de Zaragoza	Orchestra	Spain	Universidad de Zaragoza	2001
Orquesta de la Universitat de Barcelona	Orchestra	Spain	Universitat de Barcelona	2002

Name of the orchestra/choir	Category	Country	Name of associated University/College	Year of foundation
Ehuorkestra Sinfonikoa	Orchestra	Spain	Universidad del País Vasco	2016
Orquesta de la UAB	Orchestra	Spain	Universitat Autònoma de Barcelona	1996
Orquesta Sinfónica de la Universidad Complutense de Madrid	Orchestra	Spain	Universidad Complutense de Madrid	2012
Orquesta Universitaria Maestro Valle (OUMV)	Orchestra	Spain	Universidad de las Palmas de Gran Canaria	2009
Orquesta UC3M	Orchestra	Spain	Universidad Carlos III de Madrid	N.A.
Joven Orquesta de la Universidad de Valladolid	Orchestra	Spain	Universidad de Valladolid	1998
Orquesta Juventudes Musicales-ULE	Orchestra	Spain	Universidad de León	N.A.
Orquesta Universitaria de Oviedo	Orchestra	Spain	Universidad de Oviedo	1979
Royal Academic Orchestra Uppsala	Symphonic Orchestra	Sweden	Uppsala University (UU)	1627
Linköpings akademiska orkester	Symphonic Orchestra	Sweden	Linköpings universitet	1993
Akademiska kapellet	Symphonic Orchestra	Sweden	Lunds universitet	1745
Malmö akademiska orkester	Symphonic Orchestra	Sweden	Malmö universitet	N.A.
KTH:s Akademiska Kapell	Symphonic Orchestra	Sweden	Kungliga tekniska högskolan	N.A.
Akademiska orkestern, Örebro	Symphonic Orchestra	Sweden	Örebro universitet	N.A.
Den akademiska damkören Linnea	Women's choir	Sweden	Linköpings universitet	1997
Linköpings Studentsångare	Male choir	Sweden	Linköpings universitet	1972
Lunds akademiska kör	Mixed choir	Sweden	Lunds universitet	1927

Name of the orchestra/choir	Category	Country	Name of associated University/College	Year of foundation
Stockholms Studentsångare	Male choir	Sweden	Stockholms universitet	1905
Stockholms akademiska damkör	Women's choir	Sweden	Stockholms universitet	2013
Umeå studentkör	Mixed choir	Sweden	Umeå universitet	1960
Snapsakademien	Male choir	Sweden	Luleå tekniska universitet	1995
Allmänna Sången	Mixed choir	Sweden	Uppsala universitet	1830
Kongl. Teknologkören	Mixed choir	Sweden	Kungliga tekniska högskolan, Stockholm	1930
Malmö akademiska kör	Mixed choir	Sweden	Malmö universitet	2000
Conservatorio della Svizzera Italiana	Conservatory	Switzerland	Scuola universitaria professionale della Svizzera italiana (SUPSI)	1988
Swansea University Choral Society	Mixed choir	United Kingdom	Swansea University	N.A.



# Questionnaire

## summarizing report | Annex 3

### Music and transversal skills

In this report below, we will present our statistical analysis more into detail with regards to the information gained from our questionnaire.

#### Who are our respondents?

In total 64 ensembles participated in our survey. The distribution with regard to the country of origin as well as the total amount of respondents for each country is represented in Figure 1.

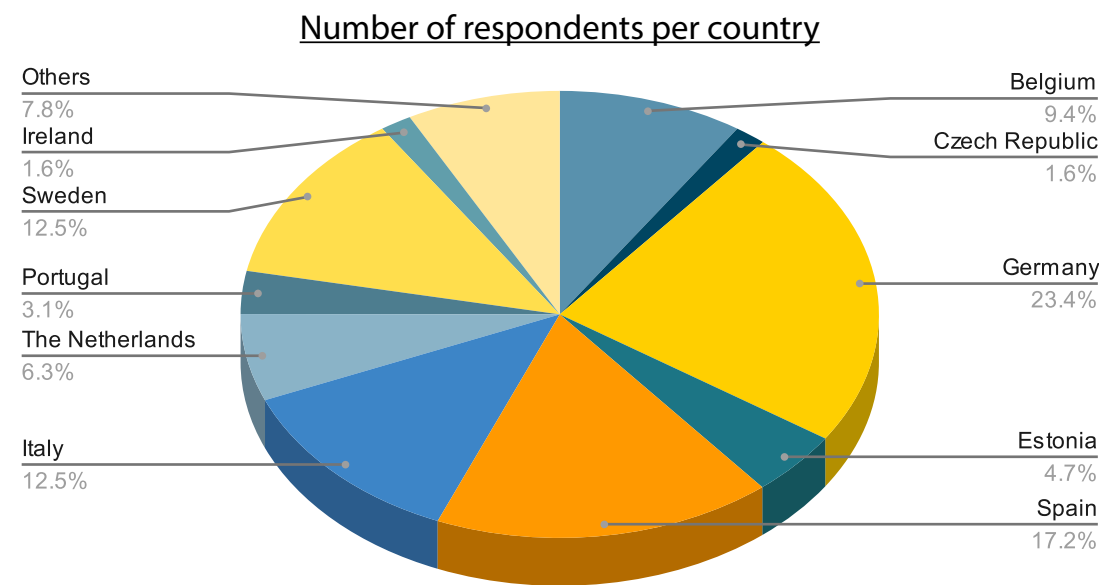


Figure 1: Overview of the number of ensembles responded per country presented in percentage as well as concrete number.

When looking closer at the representation within Europe, we have divided the participating ensembles according to their geographic locations within Europe. As seen in Figure 2, we can conclude that the representation for Eastern Europe is on the low side. On the contrary, Southern Europe and Central Europe are sufficiently represented. A possible explanation for the highest representation in Southern Europe is the fact that we have two partners in our team that are located in that area.

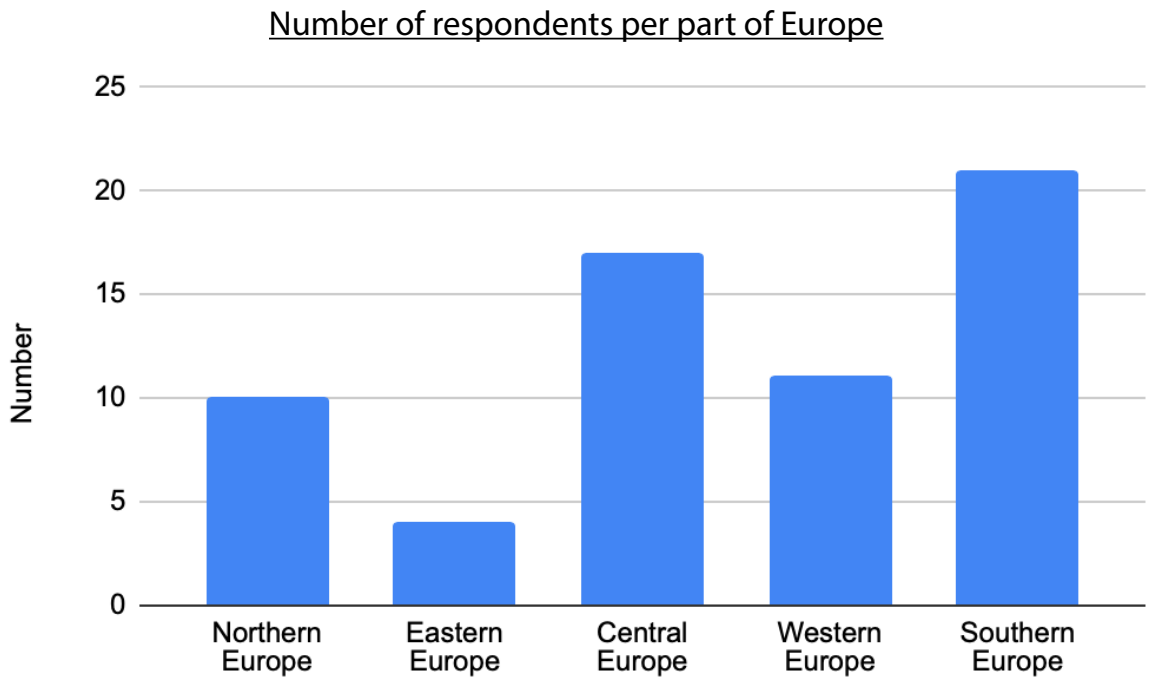


Figure 2: Number of respondents represented according to the geographical location within Europe

To continue the further diversion of our respondents we want to highlight the ensemble type they identify as to make sure we have maintained the intended diversity we aimed to reach an equal representation. As demonstrated in Figure 3, we have a higher representation of symphonic orchestras compared to mixed choirs. Furthermore, mixed choirs are more represented compared to female or male choirs. This might also be because of the more common trend to establish mixed choirs to promote musical diversity as well as to be more inconclusive on a gender-basis. The major represented country with regards to both symphonic orchestras and mixed choirs is Germany, followed by Italy, Spain and Sweden.

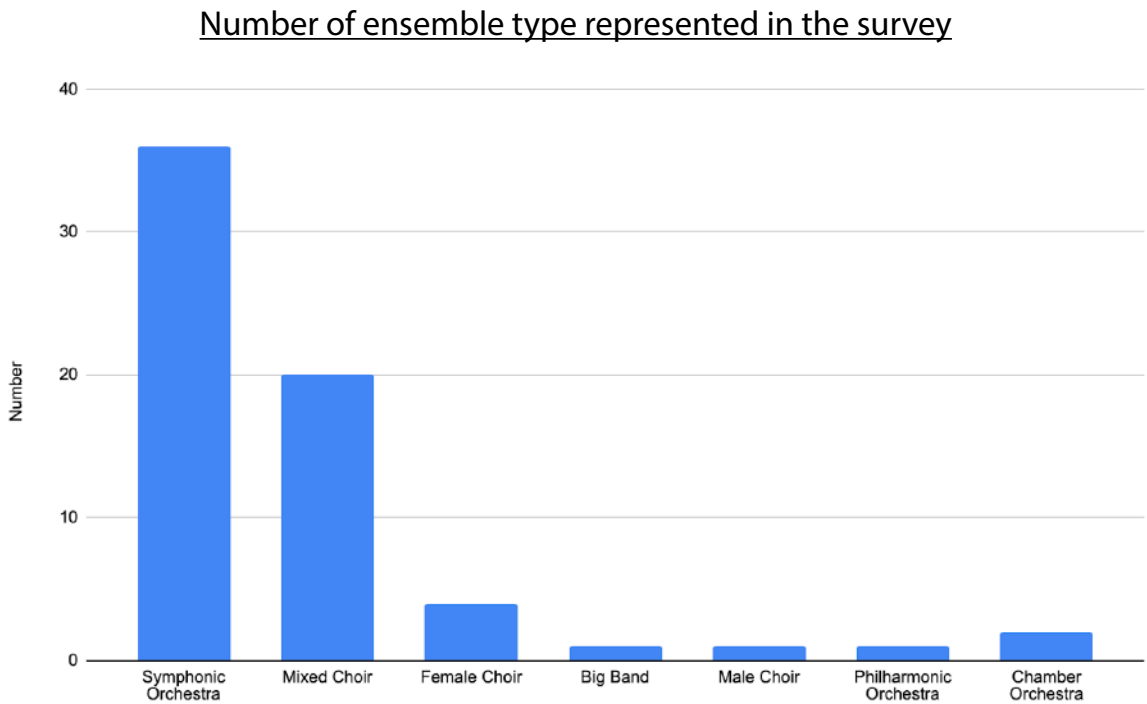


Figure 3: Representation of the different ensemble types participating in the survey

To evaluate the cultural inheritance an ensemble carries with them in their ongoing activities, we were interested in which year an ensemble was founded (See Figure 4). This parameter was also included to get an idea to what extent a HE institute values cultural and artistic activities on campus. The majority of the ensembles indicated to be founded between 1950-2000, good for 43% in total. Given the damage done during the World Wars in Europe, it doesn't seem unreasonable that the number of ensembles established between 1900-1950 is only 14%. However, we do have a third of the included ensembles that were founded after 2000, which we consider as pretty recent. It would be interesting to investigate if these ensembles have more knowledge of transversal skills as well as if they are more prone to develop them actively compared to ensembles that have been around for much longer and are driven by tradition.

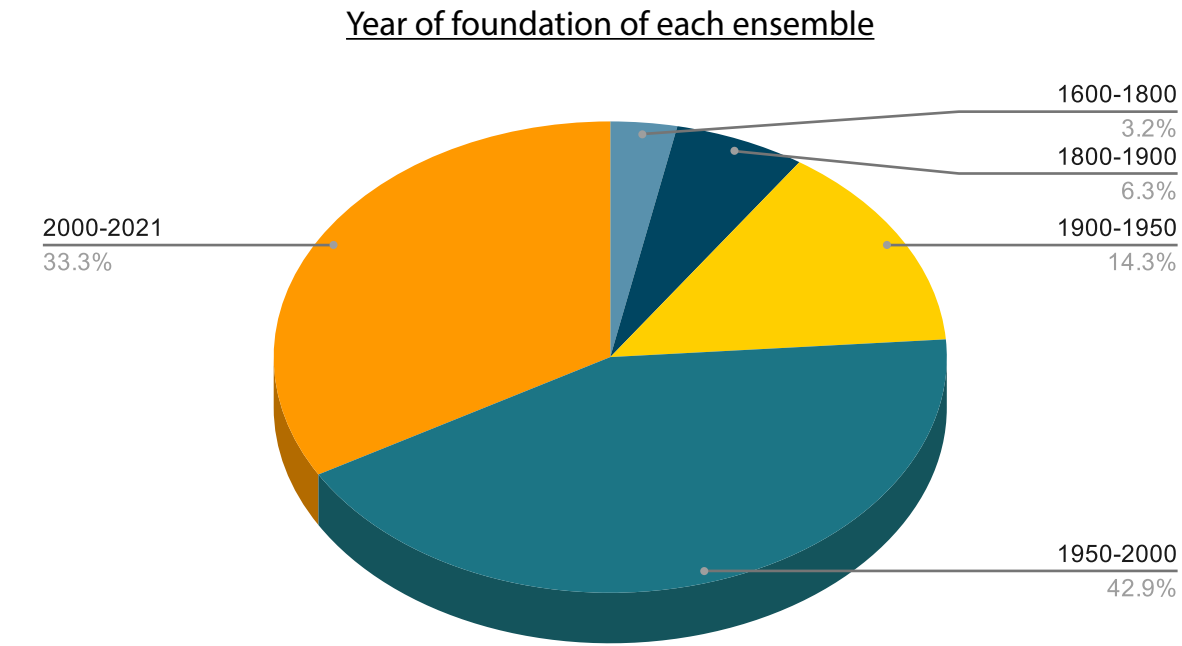


Figure 4: Year of foundation of each orchestra included in the survey

Another parameter that we believe to be a good indication of the type of transversal skills may be developed is the size of the ensemble an individual gets exposed to. The larger the group of musicians the higher the potential that challenges arise that can impact the group dynamics, the more likely transversal skills focusing on functioning as a group are developed compared to an individual where predominantly one has to adapt to the size of the group, learn how to read the room and be able to react in an appropriate way to maintain a positive group atmosphere. On the contrary, working together in a smaller group will most likely boost more skills that are particularly focused on the individual as in those situations the individual more visibly has to take responsibility for their actions.

In Figure 5, you can see that the majority of the ensembles has a size between 50-80 members this corresponds to the expected size of a symphonic orchestra, known to be represented the most. If we take this concept even further, we can even argue that the size of an ensemble also comes with a particular repertoire of music. Many musicians join an ensemble based on the available repertoire, one longs for participating in a piece that is only possible to be successfully achieved when working in a larger group. Furthermore, all ensembles indicated that their conductor had either a Degree in Music or in Choral/Orchestra direction.

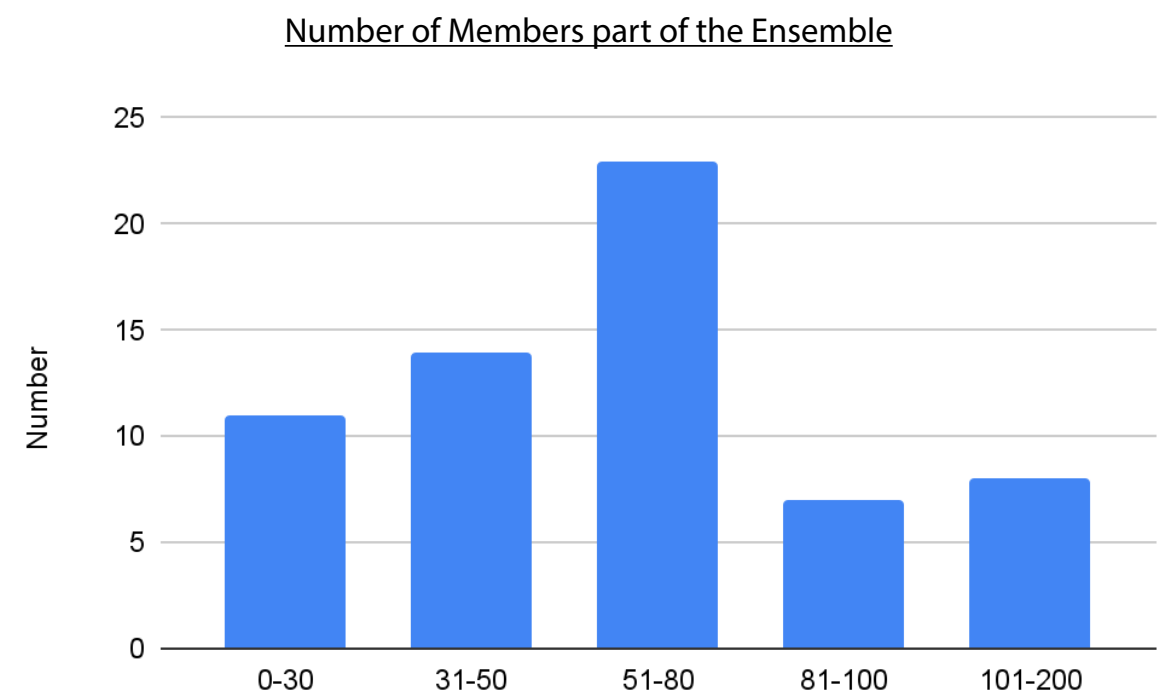


Figure 5: Number of members that are part of an ensemble

By questioning the amount of concerts per year an ensemble organizes, we attempted to get an insight into the intensity - from a perspective of pressure, planning, time management - for the musicians to commit to joining an ensemble. Having many concerts a year, will presumably result in the development of different types of skills more predominantly like for instance performance skills and stress management while working on a smaller amount of concerts might result in a higher possibility to develop skills like experiencing fulfillment or the ability to manage and live the flow-state. In addition, if the ensemble is also run by students, that will even put these engaged souls to the additional test to logistically make it possible to have several concerts per year. We assume that both the practical and the financial side of organising a concert are considered to be the most logical explanation for the majority of the respondents organizing 0-5 concerts per year. Although, 40% of the orchestras even manage to have 6-10 concerts per year. One critical note, we did not specify what we consider "a concert" as it is possible that e.g. respondents accounted for their chamber music concerts, consisting of smaller groups of orchestra members.

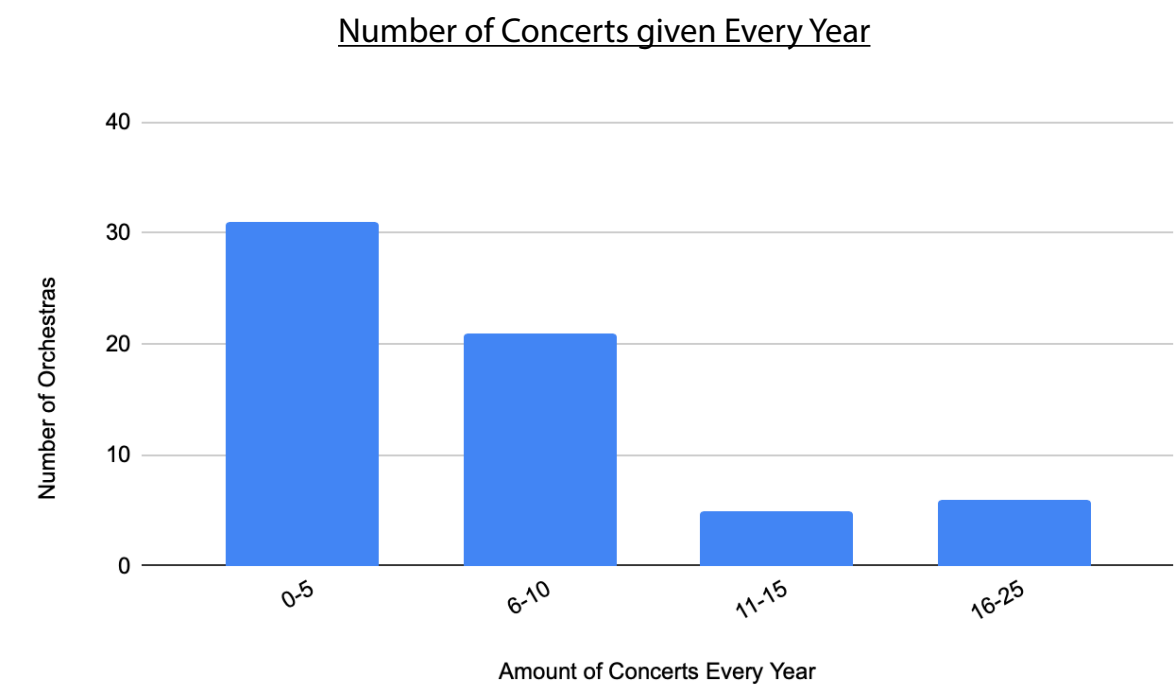


Figure 6: Number of concerts organised every year in correspondence with the amount of ensembles

In the same line, we can even see the following trends with regards to the ability of touring. The majority, 32% tours very seldom. However, 30% do indicate touring within their own country once a year. In addition, 20% of the ensembles seem to even have the resources to tour abroad every year, while 29% have indicated to do this every other year.

To which extent are they developing transversal skills?

In this section we present the average scores for each skill based on a specific group of ensembles taken into account and clearly marked at the beginning of each table.

General: all ensembles

Transversal Skill	Average score
Ability to perform under pressure	5,6
Responsibility	5,6
Performance	5,6
Listening	5,5
Social abilities	5,5
Aesthetic sense	5,5
Team building abilities	5,2
Ability to handle feedback in a constructive way	5,2
Ability to experience or to live fulfillment	5,2
Openness to other ways	5
Intuition	4,9
Stress management	4,8
Self-control	4,7
Ability to communicate through body language	4,6
Planning and organising	4,6
Resilience	4,6
Empathic abilities	4,5
Trust building abilities	4,5
Knowledge of cultural background	4,5
Accountability	4,5
Time management	4,4
Ability to adapt to behaviour and communication techniques	4,4
Self-awareness	4,4
Ability to communicate effectively even with a language barrier	4,3
Readiness to change	4,2
Ability to live and manage the flow state	4,2
Cultural adaptability	4,1
Networking abilities	4
Critical thinking	3,9
Ability to give constructive feedback	3,9
Profession ethics	3,8

Transversal Skill	Average score
Planning skills	3,8
Multitasking	3,7
Ability to change actions and strategies	3,7
Skepticism	3,7
Conflict management	3,6
Project management	3,6
Analytical skills	3,6
Assessment and evaluation skills	3,6
Delegating abilities	3,5
Negotiation skills	3,2
Ability to formulate and communicate strategies	3,1
Coaching skills	3,1
Public speaking	2,9
Risk assessment skills	2,5

Nordic countries

Transversal Skill	Average score
Responsibility	6
Ability to perform under pressure	5.8
Performance <sup>1</sup>	5.6
Ability to handle feedback in a constructive way	5.6
Aesthetic sense <sup>1</sup>	5.4
Trust building abilities	5
Team building abilities	4.9
Social abilities	4.9
Ability to interpret and communicate through body language	4.9
Intuition <sup>1</sup>	4.9
Ability to experience or to live fulfillment <sup>1</sup>	4.8
Listening	4.8
Self-control	4.6

Italy

Transversal Skill	Average score
Listening	6
Social abilities	6
Resilience	6
Aesthetic sense	5,8
Ability to handle feedback in a constructive way	5,6
Ability to adapt to behaviour and communication techniques	5,6
Ability to perform under pressure	5,6
Openness to other ways	5,6
Team building abilities	5,5
Knowledge of cultural background	5,5
Profession ethics	5,5
Empathic abilities	5,4
Intuition	5,4
Performance	5,3
Ability to experience or to live fulfillment	5,3
Cultural adaptability	5,1
Responsibility	5,1
Ability to give constructive feedback	5
Self-control	5
Stress management	5
Trust building abilities	4,9
Multitasking	4,8
Analytical skills	4,8
ability to communicate effectively even with a language barrier	4,6
Planning and organising	4,6
Readiness to change	4,6
Ability to live and manage the flow state	4,6
Time management	4,5
Ability to change actions and strategies	4,5
Ability to communicate through body language	4,4
Conflict management	4,4
Networking abilities	4,4
Critical thinking	4,4
Coaching skills	4,4
Skepticism	4,4
Delegating abilities	4,3

Transversal Skill	Average score
Project management	4,1
Public speaking	3,9
Negotiation skills	3,9
Accountability	3,9
Planning skills	3,9
Assessment and evaluation skills	3,8
Ability to formulate and communicate strategies	3,3
Risk assessment skills	3,1

Spain

Transversal Skill	Average score
Responsibility	6,2
Social abilities	6,2
Ability to handle feedback in a constructive way	6
Aesthetic sense <sup>1</sup>	6
Knowledge of cultural background	6
Professional ethics	6
Listening	5,9
Time management	5,9
Ability to experience or to live fulfillment <sup>1</sup>	5,7
Openness to other ways	5,7
Ability to perform under pressure	5,6
Team building abilities	5,6
Performance <sup>1</sup>	5,5
Self-control	5,5
Stress management <sup>1</sup>	5,5
Resilience	5,5
Empathic abilities	5,4
Critical thinking	5,4
Trust building abilities	5,3
Ability to interpret and communicate through body language	5,3
Self-awareness	5,3
Multitasking	5,1
Ability to communicate even with a language barrier	5
Planning and organising	5

Transversal Skill	Average score
Ability to adapt to behaviour and communication techniques	5
Accountability	4,9
Intuition <sup>1</sup>	4,8
Readiness to change	4,7
Conflict management	4,7
Ability to give constructive feedback	4,7
Delegating abilities	4,6
Networking abilities	4,5
Project management	3,8

Choirs

Transversal Skill	Average score
Responsibility	5,6
Listening	5,3
Social abilities	5,3
Performance	5,2
Openness to other ways	5,1
Team building abilities	5
Ability to handle feedback in a constructive way	5
Ability to perform under pressure	5
Aesthetic sense	5
Ability to experience or to live fulfillment	4,9
Self-control	4,7
Intuition	4,6
Knowledge of cultural background	4,5
Planning and organising	4,5
Self-awareness	4,5
Empathic abilities	4,3
Trust building abilities	4,3
Readiness to change	4,3
Time management	4,2
Ability to communicate through body language	4,1
Accountability	4,1
Stress management	4,1
Ability to adapt to behaviour and communication techniques	4
Resilience	4

Transversal Skill	Average score
Ability to live and manage the flow state	4
Ability to communicate effectively even with a language barrier	3,9
Networking abilities	3,9
Multitasking	3,9
Profession ethics	3,8
Cultural adaptability	3,8
Assessment and evaluation skills	3,8
Critical thinking	3,8
Analytical skills	3,7
Ability to give constructive feedback	3,7
Planning skills	3,7
Project management	3,6
Delegating abilities	3,5
Ability to change actions and strategies	3,4
Skepticism	3,3
Public speaking	3,2
Conflict management	3,2
Negotiation skills	3,1
Ability to formulate and communicate strategies	3,1
Coaching skills	2,9
Risk assessment skills	2,4



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