



Conservatorio di Musica *Licinio Refice* di Frosinone  
Istituzione di Alta Cultura

## **EUROPEAN POLICY STATEMENT**

The first initiative regarding European policy was undertaken by the Conservatory of Frosinone in 2004; this marked the beginning of our Erasmus programme. The results achieved during the first years – the enrichment of courses, the development of relationships over time, the network of contacts for students which have led to work experience in many instances – have all grown progressively: within a few years, about 50 inter-institutional agreements have been drawn up, and all departments of our Conservatory have been involved in student and faculty mobility.

The opportunities for new experiences (student placements, staff training, and mobility from enterprises) have been immediately taken up by the Conservatory.

We have been the promoting institution in bringing to fruition a project dedicated to the formation of instrumental music teachers, “Instrumental teacher training in the European process of reform of music education” within the context of the Leonardo da Vinci Programme; we are also the promoters and coordinators of the “Working with Music” project, now in its third season; sponsored by the Leonardo da Vinci Programme, its aim is to establish placements for our ex-students. This project is unique in Italy and in Europe in that it is for recent graduates of the Conservatories of Music, and thus it is followed with particular interest by all those involved in the music profession. We are determined to continue with this significant project.

The activities which have been developed in the course of the LLP have brought about important results in terms of understanding and faith in the validity of these international projects in music, leading to the creation of a strong network of partners in all of Europe. The results obtained have brought to light their capacity to positively influence the professional and personal lives of students and ex-students as well as the institution itself.

We therefore prepare to enter the new Programme with both enthusiasm and understanding based on considerable past experience and many prestigious international contacts.

The increase in number of our various activities brings us increasingly in touch with new partners, such as European conservatories, universities, and private organizations. Our international agreements, while usually initiated by the single departments for specific purposes, can be extended to the entire

institute and subjected to monitoring on the basis of the results of the initial mobilities (i.e., travel for work/study of students or professors). The geographic distribution of these mobilities, covering nearly all European countries, will enable us to offer students and faculty members a wide range of possibilities for work and for study, covering many areas of professional, cultural, and linguistic necessities.

Particular attention will be reserved for choosing the organizations and institutions which will host placements for students and for young graduates: orchestras, theaters and musical companies providing work opportunities for orchestral instrumentalists, singers, conductors, piano accompanists, etc.; academies providing opportunities for the performance of orchestral and chamber music and opera, and other types of performance; also, institutions providing opportunities for teaching and research in music-related fields, as well as recording studios offering opportunities for sound technicians and composers of electronic music.

The mobility activities will continue to be open to all students of our Institute for both the first and the second cycle as well as to all staff members (teachers and administrators). And we will also continue on the path of the masterclasses held by invited staff from enterprises, which are important links with the world of work.

In the new Programme, we plan to gradually increase the types of activities undertaken. In particular, we propose to develop projects leading to a double degree. This implies a considerable level of good faith and understanding between partner institutions. The exchanges which have been enacted up to now have laid the groundwork for us to work in this direction. Our department of Jazz, one of the best in Italy, has begun a feasibility study. Our Department of Electronic Music, another point of pride for our institute, is programming a series of multi-lingual teaching modules in collaboration with similar departments in foreign partner institutions.

With regard to non-EU countries, our Conservatory welcomes a large number of Asian students and is developing a particularly strong relationship with China, aimed at the on-site preparation of students who will eventually participate fully in our course of study.

Finally, after the successful completion of the projects realized by the Department of Percussion in collaboration with the University of Algiers and Nairobi, we foresee the strengthening of relationships with other Mediterranean countries.

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The excellent results of our international collaboration projects is linked to several key points:  
quality of organization and contents;  
publication of announcements for participation and selection of candidates according to explicit criteria;

monitoring and evaluation of activities;  
promulgation of the results.

The modalities of participation in the mobility projects are described in calls which are published annually, in January for Erasmus, and in September for Leonardo da Vinci. Calls and application forms are made available to all through placing them in specified bulletin boards and on our websites. Events announcing the projects and explaining application procedure are held frequently. The Office for International Activities is always open to whomever might require information or support in filling out the applications.

Criteria for selection to participate are as follows.

For students: merit in musical study, language proficiency, strong motivation.

For teachers: valid proposals, C. V., language proficiency.

The assignment of the scholarships/fellowships is dependent on the consent of the host institution, which will receive a video/recording (for students) or a teaching project (for teachers). Following the approval of the selection by the host institution, the participant and the host institution enter into direct contact to work out the details of the mobility, with the support of the Coordinator.

All activities are followed and monitored in all the various phases. At the end of the mobility, there is an evaluation involving the use of interviews and questionnaires.

Our websites are effective tools for communication, both for the distribution of information for those who wish to participate, and for the publication of the results of the projects, giving visibility to the students and teachers who are involved. Photos, videos, and reports contribute to the increase in value and growth of the activities.

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The Italian Music Conservatories are currently involved in a period of profound and radical transformation. Previously an entire musical education, from an early age, was entrusted entirely to these institutes. Now, however, the Conservatories have been made into music schools of higher learning. The structure of the courses, the organization and the programmes of study are currently evolving in order to meet new national norms still not well-defined, and in order to meet the new needs of the labour market.

The constant commitment of our Conservatory is to provide our students with a comprehensive and efficient education which will allow them to become competent and up-to-date professionals in the music world.

Within this context, international activities are a precious source of inspiration and experience; teachers can share diverse repertoires and didactic methods; invited staff from enterprises bring the world of occupation into the Conservatory; staff training mobilities bring about professional enrichment which can be applied in administrative office organization too; the mobility programs for study allow for the enhancement of knowledge and skills, as well

as greater language proficiency. The placements abroad serve to put oneself to the test in a real professional environment, and to gain confidence in one's abilities, as well as to acquire an approach to the world of music characterized by curiosity, adaptability, and an open mind.

In the new Programme, we propose to enhance as much as possible the participation of students and staff, striving to improve the quality of the mobilities, while increasing the number of students and teachers coming to us. We are committed to increasing the types of activities, particularly focusing on the development of double degrees. We will also increase our commitment and resources to our relationship with musical organizations outside the academic circuit.

Among our chief objectives is also a greater attention to the suggestions expressed in the questionnaires and interviews at the end of each period of mobility by the participants, in order to improve what we can offer and to make it more suitable to the demands of the professional world.

Our participation in the Programme can make use of our recent connection to the high-speed fiber-optic network; this will enable us to engage in master classes and performance at a distance, in support of collaboration with foreign institutions.

In conclusion: The priorities of the European Community are also those of the Conservatory of Frosinone. Our institute can only be considered competitive if the education it offers is of high quality and if it conforms to the requirements of Europe. We can do this using international mobility and cooperation, re-enforcing our relationships with the world of work through our connections with institutions and companies and through better governance, as well as the capacity to attract and to manage adequate financial means.