



Application

Programme	Erasmus+
Action Type	KA220-SCH - Cooperation partnerships in school education (KA220-SCH)
Call	2024
Round	Round 1

Table of contents

Context.....	3
Project Summary.....	4
Applicant organisation.....	5
Partner organisations.....	5
Work package.....	6
Budget Summary.....	7
Participating Organisations.....	8
Applicant - Ylä-Savon musiikkiopisto (E10102365 - FI).....	8
Applicant details.....	8
Profile.....	8
Background and experience.....	9
Partner Organisations.....	11
Academie Muziek Woord Dans Bornem (E10132184 - BE).....	11
FONDAZIONE SCUOLA DI MUSICA DI FIESOLE ONLUS (E10012499 - IT).....	14
Lielvarde District Music and Art School (E10181791 - LV).....	18
Fundación Pública de estudios universitarios Francisco Maldonado (E10054562 - ES).....	21
Relevance of the project.....	24
Partnership and cooperation arrangements.....	30
Impact.....	33
Project design and implementation.....	35
Work package n°1 Project Management.....	35
Work package.....	37
Work package n°2 - Building a model how to create a Master Musical in a collaborative team work.....	38
Work package n°3 - Testing the model, first part: Creating the Master Musical.....	42
Work package n°4 - Testing the model, second part: Performing the Master Musical.....	48
Work package n°5 - Evaluating and disseminating the model.....	54
EU Values.....	57
Annexes.....	58
Checklist.....	59
Submission History.....	60

Context

Field	School Education			
Project Title	COMMON - Creation Of a Master Musical Of Nature			
Project Acronym	COMMON – Creation Of a Master Musical Of Nature			
Project Start Date (dd/mm/yyyy)	Project total Duration (Months)	Project End Date (dd/mm/yyyy)	National Agency of the Applicant Organisation	Language used to fill in the form
01/10/2024	27 months	31/12/2026	FI01 - Finnish National Agency for Education EDUFI	English
Project lump sum			250 000,00 €	

For further details about the available Erasmus+ National Agencies, please consult the following page: [List of National Agencies](#).

Project Summary

Please provide a short summary of your project. Please be aware that this section (or parts of it) may be used by the European Commission, Executive Agency or National Agencies in their publications. It will also feed the Erasmus+ Project Results Platform.

Be concise and clear and mention at least the following elements: context/background of project; objectives of your project; number and profile of participants; description of activities; methodology to be used in carrying out the project; a short description of the results and impact envisaged and finally the potential longer-term benefits. The summary will be publicly available in case your project is awarded.

In view of further publication on the Erasmus+ Project Results Platform, please also be aware that a comprehensive public summary of project results will be requested at report stage(s). Final payment provisions in the contract will be linked to the availability of such summary.

Objectives: What do you want to achieve by implementing the project?

Studying music is traditionally based on passive imitation, where the student's own creativity is underestimated. In this COMMON project we would like to introduce a new revolutionary pedagogical approach in music education, a model of combining art with students' creativity and expression of opinions. By choosing the theme "nature" we would like to give a voice to the innovators at school to promote the green awareness by testing the COMMON model of online/live courses with their European peers

Implementation: What activities are you going to implement?

In this COMMON project we will first make a prototype, a model, about how to create two master musicals with lyrics, music and staging in a collaborative online and live team work of our students. This model will then be tested by actually creating the lyrics and the music and then performing the result in two spectacles on stage. The outcome of this testing will then be evaluated, modified and disseminated in order to be of the best use in other European schools.

Results: What project results and other outcomes do you expect your project to have?

The result of the project is a tested COMMON model, which is meant to be a guide book for other schools to organise the same kind of courses combining art, creativity and active citizenship. The other results of the project will be
Two high quality musical spectacles performed and recorded.
148 mobilities implemented
1 revolutionary music course of combining art with creativity and expressing socially important opinions of the students.
5 renewed curriculums in the five participating schools.

Applicant organisation

OID	Legal name	Country	Region	City	Website
E10102365	Ylä-Savon musiikkiopisto	Finland	Pohjois-Savo	IISALMI	www.iisalmi.fi/musiikkiopisto

Partner organisations

OID	Legal name	Country	Region	City	Website
E10132184	Academie Muziek Woord Dans Bornem	Belgium	Prov. Antwerpen	Bornem	www.bornem.be/academie
E10012499	FONDAZIONE SCUOLA DI MUSICA DI FIESOLE ONLUS	Italy	Toscana	SAN DOMENICO DI FIESOLE FI	www.scuolamusicafiesole.it
E10181791	Lielvarde District Music and Art School	Latvia	Vidzeme	Lielvarde	www.musicartlielvarde.lv
E10054562	Fundación Pública de estudios universitarios Francisco Maldonado	Spain	Andalucía	Osuna	www.euosuna.org

Work package

Please note that it is recommended to split your projects in a maximum of 5 work packages, including the one on project management.

In this section, please do not add the work package project management already included in the previous section.

Work package id	Title	Number of activities	Grant (EUR)
WP1	Project Management		30 000,00
WP2	Building a model how to create a Master Musical in a collaborative team work	2	20 000,00
WP3	Testing the model, first part: Creating the Master Musical	2	87 000,00
WP4	Testing the model, second part: Performing the Master Musical	2	103 000,00
WP5	Evaluating and disseminating the model	1	10 000,00
Total			250 000,00

Budget Summary

This section provides a summary of the estimated project budget. The table is automatically completed taking into account the described work packages and their estimated cost.

Budget Items	Allocated amount (EUR)
Work package n°1 'Project Management'	30 000,00
Work package n°2 - Building a model how to create a Master Musical in a collaborative team work	20 000,00
Work package n°3 - Testing the model, first part: Creating the Master Musical	87 000,00
Work package n°4 - Testing the model, second part: Performing the Master Musical	103 000,00
Work package n°5 - Evaluating and disseminating the model	10 000,00
Total	250 000,00

Distribution of the grant amount among participating organisations

WP	Ylä-Savon musiikkiopisto (EUR)	Academie Muziek Woord Dans Bornem (EUR)	FONDAZIONE SCUOLA DI MUSICA DI FIESOLE ONLUS (EUR)	Lielvarde District Music and Art School (EUR)	Fundación Pública de estudios universitarios Francisco Maldonado (EUR)	Total (EUR)
Work package n°1 'Project Management'	10 000,00	5 000,00	5 000,00	5 000,00	5 000,00	30 000,00
Work package n°2 - Building a model how to create a Master Musical in a collaborative team work	2 800,00	4 300,00	4 300,00	4 300,00	4 300,00	20 000,00
Work package n°3 - Testing the model, first part: Creating the Master Musical	20 000,00	20 000,00	12 000,00	20 000,00	15 000,00	87 000,00
Work package n°4 - Testing the model, second part: Performing the Master Musical	20 000,00	20 000,00	23 000,00	20 000,00	20 000,00	103 000,00
Work package n°5 - Evaluating and disseminating the model	2 000,00	2 000,00	2 000,00	2 000,00	2 000,00	10 000,00
Total	54 800,00	51 300,00	46 300,00	51 300,00	46 300,00	250 000,00
Project lump sum (EUR)						250 000,00

Participating Organisations

To complete this section you will need your organisation's identification number (OID).

If you have an OID number please introduce it in this section.

If you are not sure if you have OID number, you can check here: [Organisation Registration System](#)

If you do not have OID number, you can create one here: [Register New Organisation](#)

According to the Programme Guide, each organisation (OID) can be involved in a total of 10 Cooperation partnerships in the fields of vocational education and training, school education, adult education and youth per application round. The maximum number includes all applications in the listed fields, regardless of whether the organisation is a coordinator or a partner. Once this limit is reached, it will not be possible to submit further applications with the same organisation (OID).

Applicant - Ylä-Savon musiikkiopisto (E10102365 - FI)

Organisation ID	Legal name	Country
E10102365	Ylä-Savon musiikkiopisto	Finland
Establishment/Registration date of the organisation		
01/09/1961		

Applicant details

Legal name	Ylä-Savon musiikkiopisto
Country	Finland
Region	Pohjois-Savo
City	IISALMI
Website	www.iisalmi.fi/musiikkiopisto

Profile

Is the organisation a public body?	Is the organisation a non-profit?
Yes	Yes
Type of organisation	School/Institute/Educational centre – General education (primary level)

Background and experience

Please briefly present the organisation (e.g. its type, scope of work, areas of activity and if applicable, approximate number of paid/unpaid staff, learners).

The Upper Savo Music Institute (Ylä-Savo music school) is a music school that provides music education in the area of five municipalities in upper Savo region in central Finland. The institute was established in 1961 and its actions are economically supported by the state and the municipalities involved. The music school is run by the city of Iisalmi, the other funding municipalities are Kiuruvesi, Pielavesi, Sonkajärvi and Vieremä. In the organization of Iisalmi, the Music Institute is part of the cultural sector. There are about 250 mainly 7 - 20 year old pupils studying in the school. In addition to the basic music studies, the institution provides early childhood education for approximately 150 children under school age. There are a dozen full-time teachers and some part time teachers working in the Upper Savo Music Institute. There are modern premises for teaching in Iisalmi at the Iisalmi Cultural Center. The Cultural Center will be totally renovated during the years 2025 -2028. Outside Iisalmi music school gives lessons in schools or parish premises after the primary school day. As a major subject, a student can choose singing or playing an instrument of her/his own choice. All the genres of music are flexibly taught without boundaries. International co-operation has been an integral part of the school's activities for many years, funded by the institution itself, by students or by European and national projects. External funding has been received, among others, from the Erasmus+ and Nordplus junior programs and from special grants of the Finnish National Board of Education.

What are the activities and experience of the organisation in the areas relevant for this project? What are the skills and/or expertise of key persons involved in this project?

Since 2014 the Ylä-Savo Music Institute has been already twice the responsible coordinator of the Nordplus junior project with an Icelandic Music School for disabled children and a Latvian Music School in Lielvarde as partners. In 2016, the North Savo Cultural Foundation awarded their Circle Award to the City of Iisalmi thanks to the active international activities of the Music Institute and the Citizen's College. Upper Savo Music Institute has coordinated several international projects funded by the National Board of Education, including a "Solo Orchestra" project. This project included orchestral visit to Hungary in cooperation with eight other music schools in Eastern Finland. The "International Chamber Music" project took young players from the music school to perform in France. A major international concert project, related to the anniversary of Finland's independence, was performed in 2017 by a huge international symphony orchestra and choir on stage. In the "Composing in Europe!" project, our teachers and students were improvising and composing together with students from our cooperation schools in Latvia, Hungary and Estonia. The last international project to so far has been a European Union funded Alchemia Erasmus+ KA2 project with four other European music schools. In this project, coordinated by the Ylä-Savo Music school, all the five participating schools shared their best pedagogic practices by creating The Best Practice Teaching Guide in Music Education including five different music pedagogy study packs in six different languages. The headmaster of the Upper Savo Music Institute has an extensive experience in international affairs both at the Music school and at the Iisalmi Civic College, where he is also the rector. In addition to this, he works also as a town twinning manager in the city of Iisalmi, and as a spokesperson for the Erasmus + / Nordplus adult education programs appointed by the National Board of Education. In December 2017, the headmaster of the music school was awarded the Iisalmi City Award for his active work in the area of internationalisation. Most of the teachers working at the music institute have international experience from various projects. The Ylä-Savo music school is an accredited Erasmus+ funded institution. Some teachers have been involved specifically in the Erasmus + projects related to improvisation. Two teachers just lately completed their higher university degrees in improvisation and in the diversification of music theory teaching.

Action Type	As Applicant		As Partner or Consortium Member	
	Number of project applications	Number of granted projects	Number of project applications	Number of granted projects
Strategic Partnerships for school education (KA201)	0	0	2	0
Partnerships for Creativity (KA227)	1	1	0	0
Newcomer organisation	No			
Less experienced organisation	Yes			
First time applicant	No			
Would you like to make any comments or add any information to the summary of your organisation's past participation?				
The Ylä-Savo music school is an accredited Erasmus+ funded institution.				



Partner Organisations

Organisation ID	Legal name	Country
E10132184	Academie Muziek Woord Dans Bornem	Belgium
E10012499	FONDAZIONE SCUOLA DI MUSICA DI FIESOLE ONLUS	Italy
E10181791	Lielvarde District Music and Art School	Latvia
E10054562	Fundación Pública de estudios universitarios Francisco Maldonado	Spain

Academie Muziek Woord Dans Bornem (E10132184 - BE)

Partner organisation details

Legal name	Academie Muziek Woord Dans Bornem
Country	Belgium
Region	Prov. Antwerpen
City	Bornem
Website	www.bornem.be/academie

Profile

Is the organisation a public body?	Is the organisation a non-profit?
Yes	Yes
Type of organisation	Local Public body

Background and experience

Please briefly present the organisation (e.g. its type, scope of work, areas of activity and if applicable, approximate number of paid/unpaid staff, learners).

AMWD (Academie voor Muziek, Woord en Dans) Bornem is celebrating its 55th birthday in the school year 2023-2024. It was founded by the municipality of Bornem. It started originally with a focus on classical music. The remuneration of teachers is covered by the Flemish Agency of Education. The infrastructure is organized by the municipality of Bornem. The school is integrated in the Cultural Centre of the municipality. AMWD Bornem today is organizing education in three different domains: music, drama and dance. In the domain of music there are programs in a variety of genres. The school offers programs in the genres of classical music, jazz/pop/rock, folk music and old music. Recent reorganization of the programs by decree of the Flemish government offers the opportunity to organize programs such as DJ, musical and Urban Dance.

The school has one director, 3 staff members, 70 teachers and 1000 students. The program for music, drama and dance starts at the age of 6, has 4 degrees up to 18 years. Shorter programs in a specialized domains are available. Besides, the educational programs are open to students of all ages, meaning anyone can start on whatever age with or without background.

What are the activities and experience of the organisation in the areas relevant for this project? What are the skills and/or expertise of key persons involved in this project?

Although AMWD Bornem has no history in international projects, a vast number of teachers combine an outstanding performing career (in early music, contemporary music) with their teaching activities. Some of them have skills in instrument making (violin making, recorder making, baroque musette and bagpipe).

The dance department has a specialised program in the 4th degree for outstanding talents: B Compagnie. They focus on contemporary dance with the aim to take part in 6 competitions/year at national and international level.

AMWD Bornem also collaborates with Villa Viola (violin school following Suzuki Method). Children can start at a very young age playing the violin and connect this training with programs in AMWD Bornem.

Director Christine Wauters was member of the VLOR (Flemish Educational Board, the official advisory board of the Agency of Education). As part of this board, she was active from 2007-2012 in the commissions drawing the outlines of the new decree. This new decree is active since 2018. This decree is meeting new demands in the arts education such as enrolling at the age of 6, connection with the social context of each school, the use of new media, aiming for more horizontal orientation in order to develop an open-minded learning. It means the AMWD Bornem very recently added new programs and is developing methods to meet the actual demands of students.

Action Type	As Applicant		As Partner or Consortium Member	
	Number of project applications	Number of granted projects	Number of project applications	Number of granted projects
Strategic Partnerships for school education (KA201)	0	0	2	0
Partnerships for Creativity (KA227)	0	0	1	1
Newcomer organisation	No			
Less experienced organisation	Yes			



FONDAZIONE SCUOLA DI MUSICA DI FIESOLE ONLUS (E10012499 - IT)

Partner organisation details

Legal name	FONDAZIONE SCUOLA DI MUSICA DI FIESOLE ONLUS
Country	Italy
Region	Toscana
City	SAN DOMENICO DI FIESOLE FI
Website	www.scuolamusicafiesole.it

Profile

Is the organisation a public body?	Is the organisation a non-profit?
No	Yes
Type of organisation	Foundation
Main sector of activity	Organising cultural activities and involvement possibilities with local communities

Background and experience

Please briefly present the organisation (e.g. its type, scope of work, areas of activity and if applicable, approximate number of paid/unpaid staff, learners).

Established in 1974 by Piero Farulli, violist of the legendary 'Quartetto Italiano', the Scuola di Musica di Fiesole is one of the most famous Italian music schools. It offers a wide range of training courses, including a music kindergarten, a pre-academic music school, bachelor's, master's and post-graduate courses, with annual masterclasses given by leading artists from all over the world.

The Scuola di Musica di Fiesole is also home to the Orchestra Giovanile Italiana, and has active collaborations with other world-class universities and conservatories. These include the "G. Verdi" Conservatory in Turin, the University of Music and Performing Arts in Vienna, the Norwegian Academy of Music, the Royal Conservatory in The Hague, the Lithuanian Academy of Music and Theatre, the Royal Northern College of Music, the Conservatoire National Supérieur de Musique et de Danse de Paris and many others.

The school's awards include the First Annual Abbiati Prize in 1981 for the "most outstanding musical initiative", the President of the Republic National Award from President Carlo Azeglio Ciampi in 2005 and the Praemium Imperiale Grant for Young Artists from the Japan Art Association in 2008. Students at the Scuola di Musica di Fiesole have the unique opportunity to embrace and experience this culture at first hand, studying with internationally respected and renowned professors, guardians of the Italian and Western musical traditions, and visiting some of the world's finest collections of paintings, statues and frescoes in the city's many museums, as well as attending concerts given by excellent ensembles such as the Orchestra del Maggio Musicale Fiorentino, the Orchestra da Camera Fiorentina and the Orchestra della Toscana, among others.

Graduates of the Scuola di Musica di Fiesole will be well prepared to carry on the torch of our common cultural heritage. They will be ready to enter their chosen professional musical environment with a broadened world view and appreciation of the performing arts, and a keen sense of artistic expression coupled with technical refinement.

The city of Fiesole is located in the foothills surrounding Florence and was founded by the Etruscan civilisation around the 9th-8th centuries BC. It has been continuously inhabited since then it has been controlled by the Roman civilisation, the Florentine Republic and finally the Italian Republic. The Scuola di Musica di Fiesole is housed in a 16th century villa, easily accessible by public transport, 6 km from the Duomo and the historic centre of Florence.

Following Piero Farulli's idea that "Music is a treasure to be shared", another important project involves the best groups, who will be invited to come and teach the young ensembles of the Scuola di Musica di Fiesole. Small chamber music groups from the Sistema delle Orchestre e dei Cori Giovanili e Infantili (Network of Youth and Children's Orchestras and Choirs), set up in Italy on the model of M^o Abreu's Venezuelan orchestras, were involved to pass on their knowledge.

The Scuola di Musica di Fiesole is totally dedicated to music and has about 1,500 students, divided into the various fields of study, with a little more than 150 teachers and about 20 staff members.

What are the activities and experience of the organisation in the areas relevant for this project? What are the skills and/or expertise of key persons involved in this project?

The Scuola di Musica di Fiesole has a long and storied experience in chamber music and orchestra. These two subjects are fundamental in the process of learning music and are mandatory courses for all students in the pre-academic and academic programs within the School. From the very beginning, students at the Scuola di Musica di Fiesole are involved in chamber music groups and in the various orchestras. There are 7 orchestras, from first-year novice students in violin, cello, piano and double-bass (Micromusici), graduating to a group in the second year that integrates harp students (Piccolissimi Musici), graduating to the other orchestras according to the students' age group and proficiencies (Crescendo, Orchestra dei Ragazzi, Orchestra Galilei), and arriving at the 'Orchestra Giovanile Italiana', the Italian Youth Orchestra, one of the most productive and prolific group educational projects at the school.

The primary aim is to stimulate the youngest students through group musical experiences. This is because group lessons increase motivation and the desire to continue learning. The school has activated a completely free educational experience with the possibility of learning in a multiethnic environment in a peripheral area of Florence, constituting one of the nuclei of the Italian system of youth orchestras and choirs. Moreover, from Fiesole - in collaboration with the Florentine Ateneo - a first-level postgraduate master's course has been conceived, aimed at creating more operators in this sector. From these experiences, a new didactic method was born in which each participating instrumental student shares music lessons with other students and involves them in chamber music ensembles and orchestra.

Throughout its 50-year history, the Scuola di Musica di Fiesole has produced many musical theatre titles, either through the participation of one of its orchestras, choirs or soloists, or through new opera productions, from Britten's Noah's Ark to titles from the Mozart trilogy, Rossini, but also Verdi, Puccini and new contemporary productions. Both undergraduate and

postgraduate students are involved, as well as younger students, contributing to their human and social development.

The creative process of composition has always been of great importance in the educational offer of the Scuola di Musica di Fiesole. Since a while ago, the composition classes of the school are among the busiest, which testifies to the interest of the students and their families in the creative aspect.

For ten years now, the Veretti Prize has been an important event in which many students, even the youngest, take part. It is a moment when new compositions performed by SMF students are evaluated by a panel of experts. The best compositions are then published and performed in various Italian festivals or musical series.

The project leader for SMF is Maestro Riccardo Cecchetti, Erasmus coordinator and long-standing member of the working group, first of ALCHEMIA and now of COMMON. With him are Valentina Trambusti and Gabrio Bencini, the academic and international secretary, and various teachers involved in the project. Among them are M° Aldo Tarabella, the school's opera staging teacher and an important Italian opera director and composer with important titles for young and very young people (most recently his acclaimed opera production of "Pinocchio"), and M° Andrea Portera, a leading international composer and passionate teacher.

Action Type	As Applicant		As Partner or Consortium Member	
	Number of project applications	Number of granted projects	Number of project applications	Number of granted projects
Strategic Partnerships for school education (KA201)	3	1	0	0
Partnerships for Creativity (KA227)	0	0	1	1
Newcomer organisation	No			
Less experienced organisation	Yes			



Lielvarde District Music and Art School (E10181791 - LV)

Partner organisation details

Legal name	Lielvarde District Music and Art School
Country	Latvia
Region	Vidzeme
City	Lielvarde
Website	www.musicartlielvarde.lv

Profile

Is the organisation a public body?	Is the organisation a non-profit?
Yes	Yes
Type of organisation	School/Institute/Educational centre – General education (primary level)

Background and experience

Please briefly present the organisation (e.g. its type, scope of work, areas of activity and if applicable, approximate number of paid/unpaid staff, learners).

Lielvarde Music and Art School (LMAS) is founded by Ogre Municipality. The LDMAS is implementing professional music and art education at the primary school stage (from 7 to 16 years of age). Currently, the LMAS is implementing 15 programmes; the total number of students in 2024 is 186. The LMAS is also implementing 19 programmes of informal learning for students of various ages from pre-school (1 year olds) to adults (life-long learning) with about 250 students in total. There are 35 teachers working at the LMAS, 12 of them – full time. The programme is being implemented both in Lielvarde town and in civil parishes – Jumprava and Lēdmane. Remuneration of teachers is covered by the state, the infrastructure of the LMAS – by the municipality, but the programmes of informal learning – both from state and as a paid service. External funding has been received, among others, from the Nordplus Junior programmes and Erasmus+.

What are the activities and experience of the organisation in the areas relevant for this project? What are the skills and/or expertise of key persons involved in this project?

The LMAS has participated as a partner organisation in two Nordplus Junior projects and one Erasmus+ project, it has also been a base school for another Erasmus+ project. The headmistress of the LMAS has participated in implementation of a Grundtvig project and has gained broad experience in project management of national scale. In 2018, Marite Purina has been awarded with a state decoration of Latvia – the Cross of Recognition – for special services in public, culture and education. Most of the teachers working at the LMAS have international experience from various projects. Some of teachers have recently participated in Erasmus+ training courses, but 14 teachers took part in Erasmus+ project ALCHEMIA (2021-2023). Most importantly, the department of choir singing has received international recognition. In last 5 years (2018-2023), the children choir “Lielvarde” of the LMAS has participated in 5 international choir competitions winning a Grand Prix in 4 of them and the title of the best children choir as well. In addition, the conductors of the choir have received awards as the best conductors (Evita Konusa).

LMAS will involve in the project the following key personnel:

Mrs. Marite Purina (born 1957) has graduated from both Jāzeps Vītols Latvian Academy of Music and University of Latvia. She has been working as a professional choir singer (State choir “Latvija”) and a music teacher as well. Since 2001 Marite Purina has been working as an expert of choir music and vocal ensembles in Latvian National Centre for Culture. In 2013 she became a director of Lielvarde Music and Art School. M. Purina has an experience to manage different projects – both national and international (Grundtvig, Nordplus Junior, Erasmus+, Latvian Nationwide Song and Dance Celebration etc.). She is the artistic director of wellknown vocal ensemble “Anima Solla”, the winner of many contests. In 2018 Marite Purina was awarded with the State award - The Cross of Recognition (Croix de la reconnaissance) for faithful service to Fatherland and outstanding merits in constitutional and public work, culture, science, sports, and education. For COMMON, she will be in charge of project management.

Mrs Evita Konuša (born 1981) has been working as a choir conductor and music school teacher since her graduation from Jāzeps Vītols Latvian Academy of Music in 2005. With extensive experience as a choir singer herself she feels at home among the singers as well as in front of them. As a conductor Evita is both demanding and joyful thus with her devotion towards music and attention to detail captivating singers and music lovers alike. In addition to being engaged with the Cēsis Castle Choir, currently she is also working with two other choirs of Latvia - “Grīva” in Ogre and Lielvārde Music and Art school Children’s Choir “Lielvārde”. In year 2018 Evita Konuša was honoured as the best conductor both in the Kaunas Cantat competition in Lithuania and in the V Children and Youth World Choral Championship in Saint-Petersburg, Russia. The same year Evita Konuša was awarded a special prize for conducting by the jury of the International Music Festival Bratislava Cantat in Slovakia. In 2023 Evita Konuša was honoured as the best conductor in Kaunas Cantate competition. For COMMON she will be in charge of the educational coordination of the project.

Mrs Inese Medne (born 1977) has been working as a music school teacher of music theory since 2000. She graduated Jāzeps Vītols Latvian Academy of Music in 2003 as a musicologist. She has a long – term experience in an administrative work as a headmaster of Jumprava’s Music and Art School (2011-2016) and as a deputy headmaster of Lielvarde Music and Art School (2016 – now). Out of working time Inese has been organizing and leading different children’s camps since 2012, and her leisure activities are related to a choir singing. In COMMON, she will be in charge of the administrative coordination.

Action Type	As Applicant		As Partner or Consortium Member	
	Number of project applications	Number of granted projects	Number of project applications	Number of granted projects
Strategic Partnerships for school education (KA201)	0	0	2	0
Partnerships for Creativity (KA227)	0	0	1	1
Newcomer organisation	No			
Less experienced organisation	Yes			



Fundación Pública de estudios universitarios Francisco Maldonado (E10054562 - ES)

Partner organisation details

Legal name	Fundación Pública de estudios universitarios Francisco Maldonado
Country	Spain
Region	Andalucía
City	Osuna
Website	www.euosuna.org

Profile

Is the organisation a public body?	Is the organisation a non-profit?
Yes	Yes
Type of organisation	School/Institute/Educational centre – General education (primary level)

Background and experience

Please briefly present the organisation (e.g. its type, scope of work, areas of activity and if applicable, approximate number of paid/unpaid staff, learners).

The Osuna Conservatory of Music was founded in 2011, attached to the Francisco Maldonado University Studies Foundation. It has laid the groundwork for an artistic education to allow the continuity and musical development of the students who live in the cities part of the Region of Osuna, such as Estepa, Marchena, Écija, El Saucejo, Los Corrales, Aguadulce, Casariche, Gilena, Herrera, La Roda de Andalucía, Lantejuela, Algámitas, Lora de Estepa, Martín de la Jara, Pedrera and, of course, Osuna, among others. In this way, we can affirm that the ultimate goal of this academic institution is to boost the rural environment through musical culture and education. After its thirteenth year of life, Osuna's Professional Conservatory of Music has reached a solid foundation. It has firmly grown up the necessary maturity as a project and it has announced its activities and the values on which it is based. To the great number of activities that are carried out each academic year with the intention of energizing the culture and creating communication channels between all the educational centers, we must add "May, Month of Music in Osuna", an initiative that since 2015, it seeks to disseminate the educational project as well as reach the interprovincial and national level.

As relevant activities we must highlight that Osuna's Professional Conservatory of Music has held the Chamber Orchestra of the University School of Osuna, Competitions to enhance the talent of young people, conducting Music and Education Workshops involving educational centers in Osuna (schools, university, and other conservatories) and has completed its training through the development of Masterclasses starring prestigious international musicians who are part of the aforementioned Orchestra, 'International Meeting of Music and Youth City of Osuna', participating in the Scuola di Musica di Fiesole (Italy) as a guest orchestra.

Once this initiative has been developed, as an educational strategy the Conservatory's next step contemplates continuing its commitment to internationalization promoting the exchange of students, teachers and professionals. experiences and methodologies with other similar institutions to ours located in surrounding countries, mainly in Europe. The ultimate goal is to incorporate the experience related to internationalization into our studies and academic program. In this regard, the basic needs of the Conservatory in the field of European mobility and cooperation are:

- To deepen the strategy of revitalization of the rural environment through musical culture and education.
- To offer a minimum of experience related to the internationalization of our studies, giving our students the opportunity to make create a new contact with other musical realities.

What are the activities and experience of the organisation in the areas relevant for this project? What are the skills and/or expertise of key persons involved in this project?

With regard to previous experience in organizing relevant areas we must highlight the celebration International Meetings of Music and Youth City of Osuna, Cooperation with Orchestras as the Galilei di Fiesole Orchestra, Cartama Orchestra, Metropolitan Orchestra, San Fco de Paula Young Orchestra and Professors of renowned Professors as Michael Thomas, Vicente Huerta, Jordi Gonzalez, Joaquín Clerch, Maria Rosaria D'Aprile, Carmen María Elena, José Enrique Bouché, etc. During this meetings a Chamber Music Cycle was held both in Osuna and in different localities of the region. In addition, masterclasses are regularly offered by well renowned internationally musicians. The appropriate meeting in addition to our students could attend concerts, rehearsals, master classes and share their musical experience with the students of the other Schools who stayed in the location throughout the meetings. In 2019, Osuna's Professional Conservatory of Music obtained approval for the realization of an Erasmus + KA102 program by the European Commission. In this program 7 students will stay in the Scuola di Musica di Fiesole (Italy). It has obtained the Erasmus+ accreditation 2021-2027 and A highly successful Erasmus program has been developed, with a positive impact on the students of the Conservatory (Reach International Music Experience I-II-III editions). Furthermore, this initiative has motivated other students in the region to study Music and learn about other educational contexts in Europe.

The most relevant people involved in the execution of this project are:

- Francisco Maldonado, Foundation's president
- Ms. Rosario Andújar Torrejón being the maximum responsible for the cultural impulse that is happening in Osuna and the region.
- Mr. Carlos Chavarría, the Osuna University School's manager, an organism on which Osuna's Professional Conservatory of Music depends. He has been in charge of promoting and publicizing University School as well as supporting the Conservatory.
- Mr. Serafín Arriaza Vargas is the director of Osuna's Professional Conservatory of Music. Its direction together with the support of the municipal and university institutions has allowed the development of a wide number of projects to connect Music with other Knowledge areas and new activities that have transformed Music Education in Osuna with an important impact in neighboring cities.

Action Type	As Applicant		As Partner or Consortium Member	
	Number of project applications	Number of granted projects	Number of project applications	Number of granted projects
Partnerships for Creativity (KA227)	0	0	1	1
Strategic Partnerships for school education (KA201)	0	0	1	0
Newcomer organisation	No			
Less experienced organisation	Yes			

Relevance of the project

Priorities and Topics

All project proposals under the Erasmus+ Programme should contribute to one or more of the programme's policy priorities.

Please select the most relevant priority according to the objectives of your project.

SCHOOL EDUCATION: Development of key competences

If relevant, please select up to two additional priorities according to the objectives of your project.

HORIZONTAL: Environment and fight against climate change

SCHOOL EDUCATION: Supporting innovators at school

How does the project address the selected priorities ?

Our Erasmus project COMMON, focused on creating a new musical with music school students aged 12-17, effectively develops the following key competencies crucial for their overall development.

Thinking: Environmental issues cause a lot of concern among the young people. However, they face difficulties in taking an active part in society because of their age. This project is developed to give them a voice by using the language of music. By doing this we try to encourage their critical thinking and creative problem-solving, letting them actively engage in the imaginative process to express their green awareness..

Relating to Others: Creating a musical is collaborative teamwork, where effective communication, empathy, and the ability to work harmoniously within a diverse group are basic elements of a successful project.

Using Language, Symbols, and Texts: The creation of a musical involves a multifaceted use of language and symbols, from creating expressive storylines to composing music, allowing students to explore the expressive power of the combination of these elements.

Managing Self: The participants in this project will learn self-management, because they have to improve skills such as time management, resilience and personal motivation in line with the interests of an organisation working in a dynamic creative environment.

Participating and Contributing: Actively engaging in a musical production empowers students to take ownership of their learning journey, fostering responsibility, commitment, and pride in their collective achievement.

The project's relevance lies in its deliberate integration of these competencies into the creative process, aiming to equip participants with both artistic skills and essential life skills for personal growth and future success.

In this project we would like to find the young innovators among our students and give them a chance to become active citizens who could also encourage their peers and teachers to join them and be part of the green movement. Our project is also an attempt to tackle climate change by raising the awareness of environmental issues through art. We are also aiming to create a model of how the same procedures could be copied elsewhere.

Please select up to three topics addressed by your project

Creativity, arts and culture

New learning and teaching methods and approaches

Creating new, innovative or joint curricula or courses

Project description

Please describe the motivation for your project and explain why it should be funded.

Our initiative is the result of a desire to continue the collaboration developed between the 5 partner institutions during the ALCHEMIA project, which culminated in a creativity event in Finland. We therefore want to focus our efforts on the creation and encourage the use of imagination in young students. Our aim is to develop an innovative pedagogical approach that places creativity at the heart of learning, focusing also on training teachers in this area. The result of this project will be the writing and staging of a musical, created by our students, creating a model for other similar experiences among young students and teachers in other European schools.

Performing a musical is part of the current curriculum in many European music schools, but creating it yourself in teamwork is something totally new, especially when the process encourages the participants to express their own participation in the society. Art could be a powerful tool in influencing people about the chosen societal and environmental topics. We have chosen to dedicate the creation of this new musical to the theme of nature. All topics related to nature and environmental sustainability are already extremely important for the younger generations - for a good reason. By focusing on musical theatre, we intend to involve students in the creation of a performance that explores environmental protection and highlights the importance of preserving nature for the future.

Our aim of stimulating creativity in young people is that we try to develop the traditional educational approach that often neglects the creative aspect of musical education. Music schools often focus on technical learning and interpretation of the musical repertoire, leaving a marginal role for personal creativity. We believe that by integrating the creative component into music education, we can enrich the students' experience and enable them to grow not only as technical performers, but also as innovative artists.

Our project involves the implementation of creativity-focused thematic classes, where students will be guided by experts in various artistic disciplines relevant to music production. Through practical activities, collaborative workshops and brainstorming sessions - live and online - our aim is to equip students with the necessary tools to express their ideas through artistic innovation. The nature focused musical will be the culmination of this creative process. Students will actively participate in the creation of the story, libretto, music, stage movements, costumes, lighting, making their learning a memorable experience. We want the students not only to learn about protecting the environment, but to become true environmental ambassadors through artistic expression.

We should also not underestimate the power of art in giving a voice to young students to act as active citizens. This way also the minors will also be heard in the environmental discussion even when they are too young to vote in elections.

What are the objectives you would like to achieve and concrete results you would like to produce? How are these objectives linked to the priorities you have selected?

The concrete results of the COMMON project will be:

Two musicals created in a teamwork of music school students instructed professionally by their teachers. However, in the process the voice of the students will be amplified, not muted!

A work model of a collaborative method of composing a piece of art.

Updated curriculums and new courses offered in the five participating schools. Creating the musical is at the same time testing a model of creating a spectacular piece of art by the students themselves. This model would then not only benefit the curriculum of the participating schools, but also give guidelines to other European schools to do so. Giving the students a voice in order to participate in a social debate is also a new approach in music education.

In the COMMON-project 130 students and teachers will travel to another European country and get in contact with their European peers and colleagues.

Two public performances of the two musicals created

Two video recordings of the two musicals, subtitled in six languages.

Our COMMON project has the following priorities:

Development of the key competences
thinking,
relating to others,
using language, symbols, and text
managing self
participating and contributing

Environment and fight against climate change
Supporting innovators at school

In addition the topics addressed by our project are:

Creativity, arts and culture, new learning and teaching methods and approaches.
Creating new, innovative or joint curricula or courses.

COMMON is a creative and artistic culture project, where the participants are encouraged to develop their thinking abilities when using text, music and other arts in a fine balance of both managing self and participating plus contributing with others in order to reach the COMMON goal. We support the innovators at school to start to use their voice to support environment protection and the fight against climate change.

For the teachers this project will also offer a new exciting approach to use digitality and group teaching methods in order to manage a COMMON work process. The method developed in this project will be adopted to the curriculum of each school and widen the selection of creativity based courses for the students.

What makes your proposal innovative?

Our proposal demonstrates its innovative strength through a number of key elements.

Firstly, the multidisciplinary nature of the musical represents an in-depth integration of various art forms, including music, singing, acting, writing, stage movements, digital art, light design, and costumes. The synergy of these disciplines offers students a comprehensive and diverse experience, allowing them to express their creativity in multiple ways and to acquire interdisciplinary skills. By encouraging young music students to develop their creativity in disciplines other than music.

Talking specifically about music, another unique element of our project is to encourage young students not to neglect the innate creative element in their studies but to integrate it into their education.

True uniqueness and innovation come from the direct participation of students in the whole creative process with their European peers. The creation of the musical is in the hands of the students themselves, from writing and composing to directing and scenic design, always guided in the creative process by the teachers. This model not only promotes active involvement, but also the enhancement of their thinking, co-operation and management skills.

The focus on nature and green awareness is equally important. In the modern world, where the youth is increasingly aware of environmental challenges, our project takes a pioneering role in integrating sustainable issues into an artistic production. This not only offers students an opportunity to explore and understand the complexity of environmental issues, but also gives the minors a stronger voice and underlines the power of art in spreading messages of awareness and change.

Our proposal is innovative in that it transforms art into a vehicle for interdisciplinary learning and creative expression for students, linked to a clear and profound environmental awareness. This offers the students, teachers and audience a unique COMMON experience

How is this project complementary to other initiatives already carried out by the participating organisations?

The COMMON project continues the path begun by ALCHEMIA, whose last study pack focused on the theme of creativity. It also picks up on the themes of several other study packs of ALCHEMIA, such as those related to musical performance and the development of ensemble music activities. It also offers a renewed perspective on creativity, multidisciplinary arts and environmental engagement.

Building on the path traced by the previous project, the new one stands out for its ability to broaden the horizon through an integrated approach to the arts and a focus on environmental sustainability.

This strong will to continue working together was demonstrated at a live meeting in Helsinki in the second half of January 2024. The project itself took shape from an intensive brainstorming process. The very composition of the project is the result of the joint work of all the partners involved.

The choice of the environmental theme and the other objectives of the project was also a joint decision. Aware of the younger generation's concern for nature conservation and climate change, we have made it the main theme of the project. The concern of the environment will be expressed through a musical performance, ensemble music activities, singing and theatre performance.

This new initiative is a continuation of the tested joint path. It maintains the collaborative approach, but incorporates new objectives. This new project is not just a continuation, but a step forward, an opportunity to combine creativity and environmental awareness in a unique educational synergy that transcends the boundaries of different disciplines and embraces the complexity of today's challenges.

How is your proposal suitable for creating synergies between different fields of education, training, youth and sport or how does it have a strong potential impact on one or more of those fields?

Our proposal seeks to create deep and meaningful links between the different sectors of education. The strength of the proposal is that it can have a positive impact and potential to be copied onto other sectors, using artistic creativity as a vehicle for educational and social change.

Our COMMON project aims to transcend traditional boundaries by offering an interdisciplinary approach to theatrical musical production, in the specific case of musicals. Students not only acquire specific skills in writing music and the performing arts, but also develop skills essential for their own future. Furthermore, the staging of the artistic/musical creation and the planned performances are intended to develop the students' skills of performing in public. These skills are very useful for the success in the labor market to overcome the impact with the audience and accomplish the best performance at a given time. There is also a dynamic aspect to all of this. We can say that performing in a musical has a sporting side, certainly a performing side.

As regards to the young, the project emphasises the empowerment of the students by involving them in peer-to-peer activities. They become not only recipients of education, but key players in their own learning, helping to renew the educational approach and opening up new, essential perspectives.

The integration of peer to peer activities extended to schools outside the participating organisations makes our project a bridge between different communities of learners and teachers. Our aim is to involve students of the surrounding general education schools to take part not only as spectators but as performers as well. This sharing of experiences and knowledge between schools further enhances the social impact of our actions, amplifying the positive influence of our project.

The project aims to propose a push for change through education, emphasising the transformative power of art and collaborative education.

How does the proposal bring added value at European level through results that would not be attained by activities carried out in a single country?

The aim of the joint project effort is to bring together the different skills of each of the participating countries. We are aware that none of the partner institutions alone has all the skills needed to carry out such a project. This union, this synergy, guarantees a result that goes far beyond what could be achieved within a single country.

All the participating schools have strengths, but nobody alone is capable of implementing such a project. Italy has experience in orchestra and opera, Latvia in choir and singing, Belgium in digitality, Finns in creativity and Spain has expertise in working with language and words. Unfortunately, renovation work at the cultural centre in Iisalmi (Finland) makes it impossible to organise a local production of the musical and the Latvian school is also not able to organise a musical, because of the lack of suitable premises for that. We need each other to implement this project.

We strongly believe that the model created in this project needs to be tested European wide. Green awareness and the means of giving a voice to the minors to protect their right for an optimistic future should be supported. That's why we think that our COMMON project needs to be implemented European wide.

At the end the impact of the project European wide will be much stronger and wider when we put our COMMON resources together to ensure that the impact of the project goes beyond national borders, leaving a lasting mark on the European cultural and educational landscape.

Needs analysis

What needs do you want to address by implementing your project?

Our project responds to a wide range of needs and urgencies in the educational and social fields. It introduces creativity courses that recognise the importance of using the potential of creativity combined with education, music, literature, staging and performance. By integrating creativity in a musical production with all these elements our students need to deal with various demands including sets and costumes developing a dynamic palette for self-expression.

Another key aspect is the promotion of European awareness. The creation of COMMON courses with students from different countries, working and growing with each other, fosters a shared identity and understanding of different European cultures, contributing to the development of a European awareness among the younger generation.

Digitality and working online play a transformative role in the project, with Belgian expertise guiding participants in the use of modern technologies in music. This integration improves musical competence and provides students with the necessary skills for the digital age. The exploration of hybrid composing offers participants a multifaceted journey—one that encompasses artistic innovation, technological exploration, critical citizenship, and cross-cultural exchange. By embracing this intersection of creativity and technology, participants not only expand their artistic horizons but also cultivate essential skills and perspectives needed to navigate an increasingly complex and interconnected world. Through their collective efforts, they contribute to shaping a future where creativity thrives, technology serves humanity, and critical citizenship guides our interactions in the digital age.

Empowering children's voices on human rights and environmental awareness is a key objective. By involving students in the creation of a musical that addresses these issues, the project empowers them to express their perspectives and fosters a sense of sharing and social responsibility by addressing the urgent need for improved environmental awareness.

The project seeks to meet these different needs by combining them, by providing a comprehensive educational experience that combines creativity, intercultural awareness, technological competence and a platform for young voices fighting for human rights and environmental sustainability. Through this multifaceted approach, the project aims to prepare the students for active participation in a complex, but interconnected world.

It's also important for us to be the trendsetters to create a pedagogic model not only for us to multiply in our own schools, but to imitate in other European schools.

What are the target groups of the project?

Our project is aimed at different audiences to promote learning, creativity and participation through music and art. At the centre of the activities are the young students of the music schools involved in the project, aged between 11 and 17 years old. They are the main protagonists of the whole project, actively involved in creating and performing the musical. The teachers, the families and the various staff members of the partner institutions have a fundamental role in the guidance and support of the students in the creative process. The audience and the teachers of the other educational institutions who will attend the musical performances, will be able to create an even closer bond with the school community. They will be inspired to realise similar projects, building on the specific know-how and curriculum developed, and will be able to share results and good practices resulting from COMMON's educational research.

The project also aims to involve primary school pupils aged between 8 and 12 by offering them learning opportunities adapted to their needs and abilities. They will be actively involved in the production of the musical and will directly benefit from the collaborative experience offered. This will be a concrete dissemination initiative aimed at encouraging innovative approaches to teaching music and other arts in a way that helps even the young people be active citizens and start to build up their civic skills.

How did you identify the needs of your partnership and those of your target groups?

The new project is the result of a collaborative process that started before the pandemic and has been active since the design and implementation of the ALCHEMIA project. We can therefore say that this project is the result of identifying the needs and wishes of all the partner institutions.

Before the end of the last active project between the partners, online brainstorming sessions were initiated in order to highlight the different needs and to look for common themes and points for joint development. We identified the need of both our students and teachers to use their creativity and own activity in their work and studies. When working and when in discussion with our students we also understood that there's a lack of ways for minors to express their opinions in important social, local and global matters. Understanding this helped us to design the new project and to include the perspectives of both students, teachers and administrators. It was easy to identify the theme of environmental protection and sustainability as the most relevant for the younger generation. Equally important was the desire to develop the musical, artistic, individual and collective creativity as the central educational theme of the new COMMON joint project.

This inclusive and collaborative approach has allowed us to develop a project that effectively meets the needs of our

partnership and target groups, making the best use of available skills and resources.

How will this project address these needs?

We are all aware of the growing trend among younger generations to be increasingly concerned about environmental protection and sustainability. At the same time, human beings are born to be open and ready to be creative, to invent and to learn. Young students' minds are open, flexible and ready to think freely and without prejudice.

Through an interdisciplinary approach that integrates different art forms, students will have the freedom to explore and develop innovative solutions. The open learning environment will encourage the free expression of ideas and creative thinking and will stimulate mental flexibility and experimentation. With an active student participation model, the project will promote leadership and responsibility, preparing them to become active and aware citizens. Intergenerational sharing will enrich the educational experience, allowing adults to learn from the youth's flexibility and students to benefit from the adults' experience.

The new project aims to be a stimulating space for exploration, creation and expression, encouraging students' mental flexibility, creativity and active participation.

Even though this COMMON project will be a unique opportunity for all participants, all our five music schools have an urgent need to establish in their schools new student-oriented courses in creativity and active citizenship. That's why designing a model of doing so is the main aim of our COMMON project. We are very optimistic that this model could then be copied not only in other European music schools, but also in schools in other educational sectors.

Partnership and cooperation arrangements

Partnership composition

Organisation ID	Legal name	Country	City	Organisation type	Newcomer
E10102365	Ylä-Savon musiikkiopisto	Finland	IISALMI	School/Institute/Educational centre – General education (primary level)	No
E10132184	Academie Muziek Woord Dans Bornem	Belgium	Bornem	Local Public body	No
E10012499	FONDAZIONE SCUOLA DI MUSICA DI FIESOLE ONLUS	Italy	SAN DOMENICO DI FIESOLE FI	Foundation	No
E10181791	Lielvarde District Music and Art School	Latvia	Lielvarde	School/Institute/Educational centre – General education (primary level)	No
E10054562	Fundación Pública de estudios universitarios Francisco Maldonado	Spain	Osuna	School/Institute/Educational centre – General education (primary level)	No

Cooperation arrangements

How did you form your partnership? How does the mix of participating organisations complement each other and what will be the added value of their collaboration in the framework of the project? If applicable, please list and describe the associated partners involved in the project.

Our partnership was established through the implementation of the Erasmus+ funded ALCHEMIA project. This project created a strong and cohesive team that overcame difficulties and achieved its goals during the complicated pandemic period. As explained above, a live brainstorming meeting in Finland, followed by online meetings and collaborative project work on a shared drive, led to the creation of our new project. Each partner institution brings unique expertise and strengths to the collaboration. They complement each other in increasing the impact of the project.

Finland's role as project leader is central to the management and organisation of the project. Furthermore, the Finnish team will continue its work in demonstrating its innovative teaching approach to creativity. The concert hall in Iisalmi will be under renovation in the coming years and this brings extra interest for the Finns to be able to participate in a musical even during that period.

Belgium will introduce their skills to use new digital technologies into the music education process, including making music online and adding creative and hybrid elements in composition using these innovative technologies. This will complement Finland's focus on creativity. Finland will integrate the latest pedagogical techniques and tools in the musical composition.

Italy, with its vast experience in orchestral and chamber music as well as in musical theatre staging, will contribute its expertise in stage realisation of the performances while Spain will lead the creation of the story and libretto of the musical. Spain will also play a central role in the evaluation of the project whilst Italy will be the leader of dissemination of the project.

Latvia's own history and tradition is linked to collective singing and the celebration of its traditions. Therefore, the Latvian partner will enrich the activity with not only its expertise in singing, but also in costume design. The Latvian team will also lead the process of the realisation of digital scenes, completing the staging of the musical. The Latvian school is situated in a little city without the possibility of staging any spectacles. That's why this COMMON project in a European context is a great opportunity for this school.

Together, our partnership forms a complete and synergetic team, with each organisation playing a crucial role in achieving the project's objectives. This synergetic and constantly active approach will free up energy and time to control the process and disseminate the innovative educational and creative work of the project through online monitoring meetings (every two weeks).

Through the use of each partner's networks and communication channels and the involvement of pupils from local primary schools in the production of the new musical, we aim to reach a wide audience and inspire other organisations to adopt similar educational approaches in their educational initiatives and integrate them into their curriculums.

What is the task allocation and how does it reflect the commitment and active contribution of all participating organisations (including the associated partners, if applicable) ?

The task allocation in this project is based on the knowledge, traditions and experience that each partner has acquired over the course of its history:

Italy: Opera, orchestra and staging. Dissemination
Latvia: Singing and visualisation(costumes) Social media
Finland: Creativity and general management. Budget control.
Belgium: Digitality, hybrid composing
Spain: Creating a libretto. Evaluation

The Finnish lead partner will be responsible for the general management and coordination of the whole project. It will also focus on the development of creativity in young students. The Belgian partner will be in charge of providing the digital tools for composition. It will contribute its experience in the use of the most modern digital and computer techniques applied to musical creativity and especially on online ensemble playing. Italy will contribute with its decades of experience in teaching and producing an orchestral and chamber music repertoire using the skills it has developed in staging musical theatre productions. Latvia in turn will help train the singers as well as producing the scenes to be realised through image projections, all performed by the young and very young students. Finally, Spain will be in charge of creating the story and plot on which the libretto will be based, combining musical creativity with literary creativity and adapting new texts to musical rhythms.

The project management related responsibilities are also shared. Finland is in charge of the general management and budget control, Spain about evaluation, Latvia of social media and Italy for the planning of dissemination. Belgium helps then by trying to find the best digital tools for all of this.

There are named responsibilities in the project, but as our project name COMMON reflects, nobody will be left alone with her/his task. That was our strength in the previous ALCHEMIA-project and that will be the principle of COMMON as well.

Describe the mechanism for coordination and communication between the participating organisations (including the associated partners, if applicable)

Because of the previous ALCHEMIA-project we are already like a family, which is used to working together. The administrative team of 1 - 3 members of each school has already a practice of having online meetings at least twice a month. The meetings take place using the Jitsi video conference platform. We like Jitsi, because it doesn't require passwords, it's enough only to click oneself into the online meeting room. In addition to that we use the PEDANET website to collect and share material as well as Google Drive to work and share ideas together. The administrative team in each country then communicates regularly with teachers, who are also invited to take part in the administrative meetings according to their expertise. Teachers could also have European work meetings together on Jitsi when needed.

The topics in the administrative meetings are mostly management centred: we control the general flow of the project. The main issues in these meetings are budget control, planning of the accurate implementation, ensuring the availability of sufficient resources, the actions needed for evaluation of the project and the dissemination of the results. In every school there are specialists for the bookkeeping, but the team mainly responsible for finance is the Ylä-Savon musiikkiopisto, which in turn relies on the expertise of the financial office of the city of Iisalmi. Spain is responsible for giving guidelines for the evaluation when Italy in turn takes care of the dissemination of the project. Belgium is the leader of digitality and Latvia for keeping the social media updated. Even though there are named leaders for different tasks, all the partners try to help in all possible ways to fulfil the requirements of the project.

Teachers in different schools form a flexible team, which work in functional compositions online using Jitsi, Google Drive, PEDANET, Jamulus and other suitable platforms and applications in order to create the pedagogical material and build up the real musicals together with the students.- pedagogic team, administrative persons when needed. The group of teachers works in a close connection with the administrative team and the progression of the project is continuously monitored in the regular online Jitsi-meetings.

Impact

How are you going to assess if the project objectives have been achieved?

The evaluation of the project will be planned and organised by the Spanish school.

In each country, the three different groups of participants (staff, teachers, and students), must complete the required documentation after each work package. To achieve this, three evaluations will be conducted:

Evaluation by the administrators

Evaluation by the students

Evaluation by the teachers

After this the Spanish school will organise Feed back discussions with the leaders of these groups in different schools. (Partner Evaluation)

At the end of each work package there will be a General Evaluation Meeting with all the partners. In this meeting all the evaluation data of the work package will be presented and analysed in order to get information to benefit the next work package

The same kind of evaluation process will be conducted during and after each work package. The participants are asked to keep a study diary during their learning process to help them answer the evaluation questions at the end of the period.

We will also implement a Kahoot online evaluation by the audience immediately after each performance in order to get to know the reactions of the audience

When all the work packages are completed, a Final Evaluation Meeting will be organised with representatives from each school to summarise the project and make suggestions about the further dissemination activities.

Explain how you will ensure the sustainability of the project: How will the participation in this project contribute to the development of the involved organisations in the long-term? Do you plan to continue using the project results or implement some of the activities after the project's end?

During the project we will create and test a model of connecting individuals, groups and schools to work online and create an interdisciplinary piece of art. The model will be presented on our COMMON website on the PEDANET-platform. The model created in the COMMON project will be then be added to the curriculum of all of the participating schools and it will be used for then on in the future to replenish the course tray of each school. We are also positive that the COMMON-workmodel of creating art online together will be adapted to many other studies other than making spectacular events. Also little musical exercises can be solved together - and also on a European level. Our European dream is to be able to work together on digital platforms as a group of European schools sharing expertise and offering online courses open, not just these schools but other similar schools.

Please describe the potential wider impact of your project: Will the impact be equally spread among the involved organisations? What is the potential impact of the project on each participating organisation as a whole? Are there other groups or organisations at local, regional, national or European level that will benefit from your project? Please explain how.

The impact of the creation process of the musicals will be equal in all of the participating schools. All of the students will be encouraged to give their voice and influence the final result - even if not everyone could take part in the live learning activities. An exhibition about nature and its protection will be organised in public libraries in all partner cities exposing the collected ideas during the libretto creation of the project. The performances of the musicals in the COMMON project will take place in Spain and Belgium only, but the musicals will be streamed online and live stream concerts will be organised in all of the participating schools. It's very rare that the students of a music school are encouraged to participate in social discussion. In this sense our project is revolutionary. Our COMMON model of making this possible not only develops the music pedagogy in all of our schools, but also makes the students more active citizens. We believe that this attitude and the model of it will benefit not only our schools but a also other national and European music schools and also other types of schools like general education schools and other art schools and civic colleges.

Please describe your plans for sharing and promoting the project results: How do you intend to make the results of your project known within your partnership, in your local communities and in the wider public? Who are the main target groups you intend to share your results with?

The results of the COMMON project are

The model of creating an interdisciplinary piece of art in a collaborative European teamwork by our students. This model will be presented on our PEDANET-website, on the EPALE platform and on the EU project platform.

Two musicals performed and staged in Belgium and in Spain. These performances will be open public performances, but they will also be streamed to other participating music schools, where a public event is organised in a hall for that purpose. The performances will also be videorecorded and opened to the public. The performances will in this way serve us as powerful dissemination events of the COMMON project at the same time.

The COMMON website on PEDANET will consist of all the evaluation material as well.

The main objective of our dissemination efforts is to reach as many teachers as possible.

After the performances separate dissemination events will be organised in every participating country in different ways: lectures, seminars, video conferences, visits to the events for national music teachers. The aim is to reach fifty teachers in the dissemination events in every country.

Project design and implementation

In addition, subcontracting of services is allowed as long as it does not cover core activities on which the achievement of the objectives of the action directly depends. In such cases, the amount budgeted for subcontracting must be included in the description of the activities covered by the subcontract.

Work package n°1 Project Management

How will the progress, quality and achievement of project activities be monitored? Please give information about the involved staff, as well as the timing and frequency of the monitoring activities.

Online Jitsi meetings will be organised every second week by an administrative team consisting of 1-3 members of each organisation. More participants will be invited, when the stage of the project requires it.

The composition of the administrative team

Finland:

headmaster Tapani Lakaniemi and these four teachers

Petri Herranen and Adam Vilagi: composing and improvising

Marjo Suhonen: strings and orchestra

Timo Turunto: singing and vocal

Teachers will take part in the monitoring according to their expertise and involvement in the project.

Latvia:

principal Marite Purina: project management, singing, choir

Inese Medne: administrative coordination, visualisation

Evita Konusa; educational coordination, singing, choir, social media

Belgium: Belgium: Digital/Hybrid Composing and First performance

Three teachers are part of the staff for improvising and composing. Each of these teachers has a wide experience in improvising and composing as an artist as well as didactic and pedagogical experience.

Here's how each teacher can contribute:

Artistic Mentorship and Guidance: MIDI-controlled instruments and live coding software.

Pedagogical Support and Instruction: pedagogical experience to the project.

Cultural Exchange and Cross-Cultural Understanding: fostering cross-cultural exchange and collaboration.

Spain:

Headmaster, four teachers and one staff person.

Area of responsibility: Libreto and Evaluation

Artistic Mentorship and Guidance: Serafin Arriaza

Pedagogical Support and Instruction:

Singin: Maria Bocardo

Strings: Julia Elena

Wind band: Daniel Maldonado

Libretto: Yolanda Boragno

Staffing Coordinator: José Manuel Pérez

Teachers and staff will engage in monitoring based on their expertise and level of involvement in the project.

Italy: Erasmus coordinator Riccardo Cecchetti, three teachers and two staff persons Valentina Trambusti, Gabrio Benchini.

All the teachers together with the Erasmus coordinator (as teacher himself) will follow the realisation of all the work packages. Teachers and staff will engage in monitoring based on their expertise and level of involvement in the project.

How will you ensure proper budget control and time management in your project?

Finland takes responsibility of the budget control of the project management in general, with the help of the economic department of the city of Iisalmi.

After receiving the 80 % of the funding, Finland will make partner agreements with each and every participating school. In the agreement there are dates for the payments of the shares of each school. The 80 % share of each partner will be paid in one or two parts. Every partner is committed to use its share according to the ErasmusPlus rules and advice given by the coordinator and the Finnish National Agency. Every partner school gets help in organising their bookkeeping and budget control from their finance office often linked to a municipality or a larger educational unit. The administrative members of the administrative team of COMMON are obliged to report the balance of their budget in the management meeting after each work package - or after a period of three months.

The time management has started already by collecting the information of working and holiday seasons of the academic year in each participating school. According to that information we have already created a draft schedule for our project.

activities. When starting the project we will again study this plan and make the necessary and possible corrections to the plan. The implementation of work packages 3 and 4 requires on time and strict commitment from each team and again the regular monitoring sessions of the administrative team play a significant role in the management.

What are your plans for handling risks for project implementation (e.g. delays, budget, conflicts, etc.)?

Even though we have implemented previously a successful ErasmusPlus project ALCHEMIA during the pandemic, we are fully aware that there are always risks in implementing a project.

Identifying potential risks prior to facing them is the key of tackling them.

We recognise these potential risks:

1. Risks related to the partner organisations:

Partner agreements will be made.

2. Changes in the staff of the partners

Solution: We name at least three persons in the administrative team and all the important documents will be collected onto a Pedanet website, openly or under a password

3. Risks related to participants:

Solution: All the tickets will be bought by the organisation. A participation agreement will be signed with the participants or their families

4. Changes or actions in and by the higher administration of the schools

We have a constant dialog with our administration, management and political decision makers in order to make them understand the benefits of this project not only to our organisation, but also to large number of people outside of it.

5. Health issues of the participants.

We will ensure that all the participants take travel and health insurance to cover costs caused by the health issues of the travelling participants. We will consider buying changable or refundable tickets and make refundable and financially sound bookings when possible.

6. Changes in the security situation in Europe and especially in the participating countries.

Everything cannot be controlled and the safety of the participants comes always first. We are ready to change the timing of our activities, or move them to a safer location. Virtual activities could also be one solution.

7. Other political or economic changes or crisis in Europe beyond our control.

Everything cannot be controlled, but in case of general crises we will first contact our national agency for advice.

How will you ensure that the activities are designed in an accessible and inclusive way?

Even though we would like to offer a participating possibility in learning activities for as many participants as possible it is not realistic to involve all our students into this project. We plan to organise in total 130 mobilities, which is a remarkable number. However we are happy to encourage all our students to take part in the online activities and use both their voice for creating the lyrics to the musicals and their musical skills for composing the music. The COMMON project will be introduced to all teachers and students openly when the application is accepted. The main suggested teachers for the project are already informed about the application and have accepted it. The selection of teachers happens according to their qualifications and interest to commit to the project. In case of competition, the administrative team of the project will choose the participating teachers. The teachers of each school will pay special attention to trying to pick the students who could benefit the most from this COMMON project. The advantage of music schools is that students have also private lessons and lessons in small groups where their teachers have a good opportunity to understand the potential of young students, also the strength of the introvert, vulnerable or those with different kinds of restrictions. We understand this as an opportunity to offer an accessible and inclusive opportunity to all of our students to participate in the project.

How does the project incorporate the use of digital tools and learning methods to complement the physical activities and to improve cooperation between partner organisations?

The integration of MIDI-controlled instruments and software developed by Belgian musicians and engineers, particularly proficient in algorithmic music and for example algoraves, marks a significant milestone in the evolution of music composition and performance. This integration not only blurs the lines between AI-driven manipulation of data input and human creativity through live coding but also fosters a dynamic dialogue in music creation that transcends physical distance, opening up a wide diversity of collaborative possibilities. This integration empowers musicians and composers to engage in real-time collaboration regardless of their physical locations, igniting a vibrant exchange of ideas and musical motifs that enrich the creative process.

At the heart of this transformative process lies the symbiotic relationship between AI algorithms and human artistic input.

While AI algorithms manipulate data inputs to generate musical content, human creativity shines through live coding, infusing the compositions with nuances and emotions that are distinctly human. Belgian musicians and engineers, renowned for their expertise in algorithmic music, play a pivotal role in enhancing this dialogue by imbuing the software with intricacies that mirror the complexities of human expression.

In the realm of hybrid composing, the limitations of physical distance become inconsequential, fostering collaboration among musicians from diverse backgrounds and locations with unparalleled ease. Whether jamming in real time across continents

or seamlessly integrating live performances with algorithmically generated music, this innovative approach to composing fosters a sense of interconnectedness and collaboration that transcends traditional boundaries, opening up new horizons for musical exploration and expression.

Benefitting digital technologies gives our teachers and students a powerful tool to work together as one European team. Students are given a new platform for expressing their COMMON and unanimous concern about nature and share their artistic thoughts about it among peers. Working online will also break the barriers between the participants already when they are preparing for the live learning activities of the project.

How does the project incorporate green practices in different project phases?

Green awareness is at the very heart of this project. The musical will be created fully around the theme "Nature". That's why the project encourages both students and teachers to learn more about the topic. The project will also include lectures and excursions to raise the knowledge about the environmental issues among the participants. Digitality is also part of the project and working online will decrease the need of travelling more than necessary. Because of the long distances, flying cannot be avoided in the project, but using trains or other environment friendly means of transport will always be considered whenever possible.

How does the project encourage participation and civic engagement in different project phases?

Our COMMON-project does not only raise the green awareness among the participants, but it also gives a voice to our young students to show their concern about the environmental issues and act as active citizens in order to fight climate change and pollution. Our students are minors without suffrage, they don't have a right to vote in public elections. However, creating a spectacular multi-art musical gives them an opportunity to express their ideas, concern, message and solution proposal by throwing their two cents into the environmental debate. The traditional creation process of pieces of art is individual centred. Compositions and lyrics are made mainly by individuals. In this project - on the contrary - the creation of the musical is professionally led team work, where we encourage each and every participant to step forward and take her/his stand as powerful environmentalists.

Grant amount allocated to Project management

30 000,00 €

Work package

Work package n°2 - Building a model how to create a Master Musical in a collaborative team work

What are the specific objectives of this work package and how do they contribute to the general objectives of the project?

The main objective of the project is to create a universal model on how to offer students which are minors an opportunity to use art as a tool to express their opinions and influence the society. We would like to give young students a voice and see them as powerful and active citizens demonstrating their important values like fighting the climate change and generate a green awakening in the society. The aim of this work package is to make a prototype of a COMMON model on how to combine a collaborative expression of opinion with art in an educational context. This prototype includes instructions on how to use digital, virtual platforms and live meetings. This model for using creative art will then be ready for testing in the further work packages. This model introduces a new pedagogic approach, supporting the innovators at school. The chosen topic gives room for discussion about environmental issues and the fight against climate change. The model is also a prototype in becoming a basis for new courses in renewed curriculums of our schools.

What will be the main results of this work package?

The main results of the package are
A kick-off meeting in Finland with two staff participants of each school.
A double-checked plan with named responsibilities and timetable for the coming actions in the project
A COMMON model of creating a Master Musical in a collaborative team work will be made ready for the testing activities. (Work packages 3 and 4). The model includes technical and pedagogic details of the method and it will be put on our PEDANET COMMON website in six languages: English, Finnish, Spanish, Italian, Latvian and Dutch.

What qualitative and quantitative indicators will you use to measure the level of the achievement of the work package objectives and the quality of the results?

Qualitative indicators: The COMMON model will undergo an evaluation process by teachers and a test group of students before the implementation of work packages 3 and 4.

Quantitative indicators: Two administrative mobilities of administrative persons and/or teachers of four countries will attend a kick-off meeting in Finland, eight mobilities will be implemented altogether.
One COMMON-model containing a method of creating a musical in a collaborative online and live teamwork by students will be created and published in six languages.

Please describe the tasks and responsibilities of each partner organisation in the work package.

Finland will host the kick-off meeting, where all the other four partner organisations will take part sending two participants to the meeting.
Finland will open a COMMON platform on Pedanet and invite other partners to join. With the help of Google Drive, Spain and Italy will describe the plan of creating the libretto and music, whilst Belgium and Italy will describe the procedures of the coming performances. Finland and Latvia will act as the key opponents in appraising the plan and developing it further.
Belgium is responsible for constructing the digital resources and guidelines for the online working.
Kick off meeting in Finland for two members of each team. (Finland)
Description of the plan and method of creating lyrics for the two musicals (Spain)
Description of the plan and method of creating the music for the two musicals. (Italy and Finland)
Description of the plan of combining the words with music in an effective way (Latvia)
Description of the plan and method of providing the essential technical base for the online work of students (Belgium)
Description of performing and staging the musicals. (Italy, Latvia, Finland, Spain, Italy)

Please explain how you define the amount dedicated to the work package and how the work package is cost-effective ?

It's important to have a live kick-off meeting for building a COMMON team for co-operation. Two people from each country, ten people altogether for three working days is a reasonable and effective administrative team to start the project. Travelling is expensive, but in case the 750 € per participant for a three day trip is not enough the organisation will cover the rest.

In addition to the three working days per person (3 days x 10 people) for the kick-off meeting we allocate eight working days for all of the five teams (8 d x 10 teams) for preparing their part of the COMMON-plan in English and to translate the whole plan of all these parts into each team's own language.

Activities (2 - Building a model how to create a Master Musical in a collaborative team work)

In the following sections, you are asked to provide details about each activity of the work package.

You are asked to provide information about each planned activity as a whole (e.g. its venue, duration, estimated number of participants etc.), to define the activity's lead organisation, and optionally to list the other participating organisations. The lead organisation is typically the one organising the activity. The other participating organisations are all other project partners who will also take part in the particular activity. The estimated activity start and end dates can be changed during implementation.

Please specify each of the planned project activities in the table below

Activity title	Venue	Estimated start date	Estimated end date	Leading Organisation	Participating Organisations	Amount allocated to activity (EUR)	Expected results
Kick off meeting of the COMMON project	Finland	02/10/2024	05/10/2024	Applicant - Ylä-Savon musiikkiopisto (E10102365 - FI)	Academie Muziek Woord Dans Bornem (E10132184 - BE) , FONDAZIONE SCUOLA DI MUSICA DI FIESOLE ONLUS (E10012499 - IT) , Fundación Pública de estudios universitarios Francisco Maldonado (E10054562 - ES) , Lielvarde District Music and Art School (E10181791 - LV)	12 000,00	Kick-off administrative meeting with min two participants of each partner school. The guidelines for the whole COMMON-project will be set in this meeting including a schedule and a draft of the COMMON model.
The creation of a test version of the COMMON model	Virtual activity	01/10/2024	31/10/2024	Applicant - Ylä-Savon musiikkiopisto (E10102365 - FI)	Academie Muziek Woord Dans Bornem (E10132184 - BE) , FONDAZIONE SCUOLA DI MUSICA DI FIESOLE ONLUS (E10012499 - IT) , Fundación Pública de estudios universitarios Francisco Maldonado (E10054562 - ES) ,	8 000,00	The COMMON model of creating a Master Musical in a collaborative team work will be made ready for the testing activities.

Lielvarde District Music and
Art School (E10181791 - LV)

Total	Sum of grant (EUR)	20 000,00
-------	--------------------------	-----------

Description of the activities

Describe the content of the proposed activities.

Kick off meeting in Finland for two members of each team.

Description of the plan and method of creating lyrics for the two musicals (Spain)

Description of the plan and method of creating the music for the two musicals. (Italy and Finland)

Description of the plan of combining the words with music in an effective way (Latvia)

Description of the plan and method of providing the essential technical base for the online work of students (Belgium)

Description of performing and staging the musicals. (Italy, Latvia, Finland, Spain, Italy)

Explain how these activities are going to help reach the WP objectives.

The idea of this project is to amplify the voice of young people in showing their ideas, creativity and social participation using art as the tool. Good planning is essential for the success of the whole COMMON project. The model will be the main permanent result of the project and that's why it should be clear, well-thought and profound in order to help implementing the testing base. Every team will work first individually making their description of the model, before we combine the parts and tune and develop it together online and during the kick-off meeting.

Describe the expected results of the activities.

The results will be

A successful kick-off meeting in Finland with two participants from each school, ten people altogether.

An inbuilt COMMON-spirit between the partners to be motivated to make an excellent project.

A clear plan of implementing this project and giving our students the possibility to demonstrate their ideas about nature by encouraging their self confidence and creativity

A test version of a pedagogic COMMON model including methods of participating students in a collaborative creation of an artistic master piece to express their ideas and identity.

Expected number and profile of participants.

Two people from each country, administrative people and leading teachers, will take part in the kick off meeting. Creating the model will occupy another five pedagogists in every school.

Please keep in mind that the Erasmus+ Programme is offering co-financing for your project. This means that the EU grant can only cover a part of the project costs, while the rest must be covered by the participating organisations either in form of additional funding, or in form of invested goods, services and work.

Work package n°3 - Testing the model, first part: Creating the Master Musical

What are the specific objectives of this work package and how do they contribute to the general objectives of the project?

This Work Package is dedicated to a creation process, which tests the COMMON model for the creation of a new musical by music students.

Our students are at the center of this WP, we encourage them to use their individual voice, but in a COMMON choir with peers, developing their key competences and taking part in the social discussion about the environment and climate change using art and creativity as a tool.

We aim to attract the innovators of schools to participate by offering them a totally new approach and new courses.

This WP will be dedicated to:

1. Creating the story, the plot and the libretto (texts);
2. Creation of music (score).

This process will start through COMMON online and live lessons between the different participating schools. These two courses about text and lyrics are designed to stimulate the imagination and creativity of the young people involved, and to guide them in creating environmentally significant texts and scores that will then be performed and staged in the subsequent phases of our project.

Two live learning activities are also planned at the end of these two creative online courses.

a. The first mobility will take place in Spain, at the end of the period of training and creative work, online and in the different institutions. It will verify and bring together the work carried out during the online lessons. The lyrics of the songs of the musical itself will also be produced. During the same mobility, work will begin on the creation of scenes using digital techniques.

b. The second learning activity, to be carried out in Italy, will be aimed at completing the creative musical work. We will also make trials to combine text, music, instrumental and vocal performance and acting for the first time. It will be an opportunity to verify in a concrete way the work shared online between the different institutions, to see if everything created is sufficient to proceed to the next step or if adjustments/changes are needed.

What will be the main results of this work package?

The outcomes of this work package are closely linked to the objectives of our project. Firstly, the main outcome sought is the stimulation of creativity in young music students through the creation of specific teaching programmes that can be continued in the years to come, making the subject, an integral part of young people's musical education.

One essential result of this work package is to let our young people to express themselves not only artistically, but also as strong influencers in using their voice about environmental issues and fight against climate change.

Those who decide to study an instrument have to face and overcome many difficulties. It is often the case that this complex didactic path tends to put a damper on the natural creativity of the young person. The activation of classes dedicated to poetic and musical creativity would create the missing bridge between a serious and thorough instrumental-musical education and the development of the creative side of the future artist and citizen.

In addition, the creation of a libretto and score, which will constitute the new musical, will allow the complete staging of a new musical theatre title, involving the students in the musical performance (singers and orchestra), but also in the staging, as well as in the creation of costumes, sets and lighting. It is also our aim that as many students and teachers could participate and get this unique possibility to develop.

What qualitative and quantitative indicators will you use to measure the level of the achievement of the work package objectives and the quality of the results?

Qualitative indicators: In this Work package the participating students create lyrics and music for two musicals that will be performed later in the WP 4. This first testing part of our COMMON model will then undergo an evaluation process by students and teachers. The indicator is that most of the students and teachers find this method effective, interesting and encouraging for their self esteem.

Our indicator for a quantitative success is that the following plans will be implemented in full or exceeded.

Lyrics and music made for two musicals, five exhibitions about the lyrics shown in public city libraries of each school. Four online courses organised about A. creation of lyrics for a musical B. creation of music for a musical C. Creation of costumes and scenes and learning the music. Ten or more participants on each online course from each country. In total 85 participants on LIVE learning activities in Spain and Italy and 67 mobilities implemented.

The WP 3 contains altogether 100 working days for the work during the LIVE activities, 10 working days per school. In addition to this we allocate another 15 working days per team to implement the ONLINE courses, but this resource comes from the budget of each school.

Please describe the tasks and responsibilities of each partner organisation in the work package.

General management: Finland

Creation of the libretto ONLINE course, Responsibility: Spain
Creation of the libretto LIVE course. Responsibility: Spain
Creation of the music ONLINE course. Responsibility: Belgium and Finland
Creation of Costumes /Scenes. Responsibility: Latvia
Learning the music, ONLINE,"Responsibility: Italy
Creation of the music LIVE Responsibility: Italy
Digitality: Belgium

Please explain how you define the amount dedicated to the work package and how the work package is cost-effective ?

In the COMMON project we value highly equality and solidarity, that's why we allocate the same 200 € for a working day for all the staff working in the project from whatever school or country they come from. The same lump sum 1000 € is calculated for the cost of each participant, In this WP we implement 67 mobilities and 100 working days funded by this project. In addition to this we cover an estimated 15 working days to plan and organise online course before the LIVE activities. These 75 working days in total will be covered from the budget of each country as own contribution.

Activities (3 - Testing the model, first part: Creating the Master Musical)

In the following sections, you are asked to provide details about each activity of the work package.

You are asked to provide information about each planned activity as a whole (e.g. its venue, duration, estimated number of participants etc.), to define the activity's lead organisation, and optionally to list the other participating organisations. The lead organisation is typically the one organising the activity. The other participating organisations are all other project partners who will also take part in the particular activity. The estimated activity start and end dates can be changed during implementation.

Please specify each of the planned project activities in the table below

Activity title	Venue	Estimated start date	Estimated end date	Leading Organisation	Participating Organisations	Amount allocated to activity (EUR)	Expected results
Giving the minors a voice to participate in the society: Creating the libretto for the two musicals.	Spain	11/11/2024	17/11/2024	Fundación Pública de estudios universitarios Francisco Maldonado (E10054562 - ES)	Academie Muziek Woord Dans Bornem (E10132184 - BE) , Applicant - Ylä-Savon musiikkiopisto (E10102365 - FI) , FONDAZIONE SCUOLA DI MUSICA DI FIESOLE ONLUS (E10012499 - IT) , Lielvarde District Music and Art School (E10181791 - LV)	42 000,00	An online course of word art for the five participatin schools. A one week learnig activity for 42 participants in Spain. 32 mobilities implemented.. Created and completed lyrics for two musicals made by students in the project.
Giving the minors a voice to participate in the society: Creating the music for the two musicals.	Italy	24/03/2025	30/03/2025	FONDAZIONE SCUOLA DI MUSICA DI FIESOLE ONLUS (E10012499 - IT)	Academie Muziek Woord Dans Bornem (E10132184 - BE) , Fundación Pública de estudios universitarios Francisco Maldonado	45 000,00	Three online courses of word art for the five participatin schools. A one week learnig activity for 45 participants in Spain. 35 mobilities implemented.. Music created for two musicals made by students in the project.

(E10054562 - ES) ,

Lielvarde District Music
and Art School
(E10181791 - LV)

Total	Sum of grant (EUR)	87 000,00
-------	--------------------------	-----------

Description of the activities

Describe the content of the proposed activities.

This WP will contain:

1. An online course for all of the five schools targeted to introduce the basics of storytelling and creating poems. This activity will be organised by Spain.
2. A one week live activity in Spain about creating poems and lyrics for two musicals on the theme "Nature".
3. Three COMMON online courses to prepare for the music creating event in Italy. The topics for these three online courses are Creation of the music, Creation of costumes /scenes and Learning the music These courses will be organised by Belgium, Finland, Latvia and Italy
4. A one week live activity of creating music in Italy

Explain how these activities are going to help reach the WP objectives.

The planned activities are especially important in helping to reach the objectives of this WP 3 and of the very project. As a reminder the priorities of this project are:

Development of the key competences
Environment and fight against climate change
Supporting innovators at school
Creativity, arts and culture
New learning and teaching methods and approaches
Creating new, innovative or joint curricula or courses

Creating the lyrics about the nature is the base for the creation of the two musicals and for the self expression of the students. Words are still a powerful weapon for expression, though in music schools we do not have much experience in using them.

We organise new innovative courses both online and live. We use new digital and pedagogic methods in order to attract the innovators of schools to participate. Successful participation in the environmental debate challenges our ability to develop the the key competences and self expression of our students. These key elements

Thinking,
Relating to Others,
Using Language, Symbols, and Texts, and
Managing Self, Participating and Contributing
are at the center of all these activities where our students create musicals about nature in a collaborative team work with their European peers.

Describe the expected results of the activities.

The expected results of these activities are:

Lyrics and music made for two musicals, Five exhibitions about the lyrics shown in public city libraries of each school. Four online courses organised about A. creation of lyrics for a musical B. creation of music for a musical C. Creation of costumes and scenes and learning the music. Ten or more participants on each online course from each country. In total 87 participants in LIVE learning activities in Spain and in Italy. 67 mobilities implemented.

The WP 3 contains altogether 100 working days for the work during the LIVE activities, 10 working days per school. In addition to this we allocate another 15 working days per team to implement the ONLINE courses, but this resource comes from the budget of each school as own contribution to the project.

Expected number and profile of participants.

We expect that the four online courses will reach around 20 students from each school, 100 students altogether from our schools. We also open the online course to the students of other general education schools and hope to reach another 10 students from each country, 50 students altogether. The live activity in Spain includes 32 mobilities and in Italy 35 mobilities. Two teachers and six 11 -18 years old students from four countries will travel to take part in these activities. That means 8 participants from each school. However we added three more participants for Spain to enable a total of 11 participants from Spain to travel to Italy. This is because Spain will host two live events in the project and only travel to two learning activities In addition to this two teachers and 8 students will participate from the host organisation in both activities. The teachers to the project will be chosen according to their expertise and motivation Motivation is also the key element in picking the students. It is also important for our teachers to discover the obvious or hidden potential of out teachers to be able to choose those students who could benefit the most from this opportunity of combining their creativity with their social ambitions. It's important to involve those students who could not only express themselves, but also have the qualifications to change the thinking of other people.

Please keep in mind that the Erasmus+ Programme is offering co-financing for your project. This means that the EU grant can only cover a part of the project costs, while the rest must be covered by the participating organisations either in form of

additional funding, or in form of invested goods, services and work.

Work package n° 4 - Testing the model, second part: Performing the Master Musical

What are the specific objectives of this work package and how do they contribute to the general objectives of the project?

This Work Package is dedicated to a performing process, which tests the COMMON model in order to test the effective methods of performing the new pieces of art created by our students.

Again our students are at the center of this WP 4, when the theory and the creative work of the previous WP 3 will be transformed into two spectacular live performances on stage in front of an audience of hundreds of people. Two live performances on a public stage with orchestra, singers, choir costumes and staging will be organised. Now the common work combined of individual voices will be made real. In music schools we have expertise in music but in this WP4 we test the new approach to underline the meaning of words combined with music.

Performing musicals is not COMMON in all of our schools and we aim to offer our students a whole new course being part of this art.

Above all the objective of this work package is to give our students a feeling of being able to act, be part of the society, fight for the values that are important to them and strengthen their self confidence as both individuals and European citizens.

Our objective is also to connect with the audience in the performances. After the performances we will organise digital polls in the halls and ask for the reactions of the people watching and listening. We would really like to know if they were touched by our message of protecting the nature and how our message was heard.

What will be the main results of this work package?

The results of this WP4 will be that two musicals about nature will be staged and publicly performed in Belgium and Spain. We will offer our students an unique opportunity to express their creativity and ideas on environment protection themselves in front of a big audience. In the musical there will be an orchestra, soloists and singers and we will pay special attention to costumes, stage sets, visualisation and using digitality in the performances. Using visualisation we will also use all the five languages of the participating teams in order to make the message of our musical clear to everyone. In addition to the performances to which we expect around 300 spectators to each, we are going to stream both of the spectacles and stream the performances each time to the four other music schools to be shown in real time events. The result is also to organise one online course for our students where the final arrangements and tuning for the repertoire will be made. This course will be guided by team Finland for ten students of each country. An important result will also be that in this work package we mobilise in total 73 participants, 16 teachers and 57 students to take part in the two learning activities in Belgium and in Spain.

What qualitative and quantitative indicators will you use to measure the level of the achievement of the work package objectives and the quality of the results?

Qualitative indicators: We will conduct an evaluation during and after each activity. The main task of this activity is to give our students a sense of being able to affect the surrounding society and get heard and noticed as active citizens. This self growth will be asked in the evaluation questionnaires. Our teachers will also get a rare opportunity to guide this pedagogically rewarding process and they will also be asked about their experience. Finally we will also conduct a digital survey of the people in the audience after the performances. In this COMMON project we create a model of creating a piece of art online and face to face and then perform it to the public. Questions about this will also be posed to the participants. The indicator of success will be that most of the people replying find our method effective, interesting and encouraging for them, for their teams and for the society.

Our indicator for a quantitative success is that the following plans will be implemented in full or exceeded.

The WP 4 contains altogether 100 working days for the work during the LIVE activities, 10 working days per school per activity. In addition to this we allocate another 20 working days per team, 100 days altogether to implement the ONLINE course on arranging music (led by Finland) and also for organising LIVE training for the musical in their own schools. However this resource of 75 days comes from the own budget of each school as own contribution to the project. There will be ten participants of each school taking part in the online course and more than fifty participants in each LIVE performance. The total number of participants in the two performances is then 100, including 38+35=73 mobilities. The estimated number of live spectators is 300+300=600.

Please describe the tasks and responsibilities of each partner organisation in the work package.

General management, Online course on arranging music. Responsibility: Finland

Performance in Belgium: Responsibility Belgium

Performance in Spain. Responsibility: Spain

Orchestra management: Responsibility: Italy

Vocal, choir and visualisation management. Responsibility: Latvia

Digitality management: Belgium

Evaluation. Responsibility: Spain

Please explain how you define the amount dedicated to the work package and how the work package is cost-effective ?

In the COMMON project we value highly equality and solidarity, that's why we allocate the same 200 € for a working day for

all the staff members in every country working in the project. The same lump sum 1000 € is calculated for the cost of each participant, In this WP we implement 73 mobilities and 100 working days funded by this project. The number comes from a calculation that two teachers will work five days during the two activities. That makes ten working days per five teams in the two activities 100 days in total. In addition to this we need an estimated 20 working days to plan and organise one online course and train our students for the two LIVE activities. These in total amount to 100 working days and will be covered from the budget of each country as own contribution. The teachers for the project will be chosen according to their expertise and motivation. Motivation is also the key element in picking the students. It is also important for our teachers to discover the obvious or hidden potential of our students in order to choose those students who could benefit the most of this opportunity of combining their artistic skills with their social ambitions. It's important to involve those students who could not only express themselves, but also have the qualifications to change the thinking of other people.

Activities (4 - Testing the model, second part: Performing the Master Musical)

In the following sections, you are asked to provide details about each activity of the work package.

You are asked to provide information about each planned activity as a whole (e.g. its venue, duration, estimated number of participants etc.), to define the activity's lead organisation, and optionally to list the other participating organisations. The lead organisation is typically the one organising the activity. The other participating organisations are all other project partners who will also take part in the particular activity. The estimated activity start and end dates can be changed during implementation.

Please specify each of the planned project activities in the table below

Activity title	Venue	Estimated start date	Estimated end date	Leading Organisation	Participating Organisations	Amount allocated to activity (EUR)	Expected results
Performing the second part of the Master Musical in Belgium	Belgium	04/05/2026	10/05/2026	Academie Muziek Woord Dans Bornem (E10132184 - BE)	Applicant - Ylä-Savon musiikkiopisto (E10102365 - FI) , FONDAZIONE SCUOLA DI MUSICA DI FIESOLE ONLUS (E10012499 - IT) , Fundación Pública de estudios universitarios Francisco Maldonado (E10054562 - ES) , Lielvarde District Music and Art School (E10181791 - LV)	53 000,00	Public multi-art performance on BIG stage. Master musical of Nature created and performed by our students, part one
Performing the second part of the Master Musical in Spain	Spain	19/10/2026	25/10/2026	Fundación Pública de estudios universitarios Francisco Maldonado (E10054562 - ES)	Applicant - Ylä-Savon musiikkiopisto (E10102365 - FI) , FONDAZIONE SCUOLA DI MUSICA DI FIESOLE ONLUS (E10012499 - IT) , Lielvarde District Music and Art School (E10181791 - LV)	50 000,00	Public multi-art performance on BIG stage. Master musical of Nature created and performed by our students, part two

Total	Sum of grant (EUR)	103 000,00
-------	--------------------	------------

Description of the activities

Describe the content of the proposed activities.

During the WP 4 activities teachers and students of the five participating music schools will stage and perform two musicals with the theme "nature" one in Belgium and another in Spain. We will offer our students a unique opportunity to express their creativity realise their ideas on environment protection in front of a big audience. In the musical there will be a big orchestra, soloists and singers and we will pay special attention to costumes, stage sets, visualisation and using digitality in the performances. Using visualisation we will also use all the five languages of the participating teams in order to make the message of our musical clear to everyone. In addition to the performances to which we expect around 300 spectators to each, we are going to stream both of the spectacles and stream them to the four other music schools in real time. We will also organise one online course for our students where the final arrangements and tuning for the repertoire will be made. This course will be guided by team Finland and it is targeted towards ten students of each country. We will mobilise in total 73 participants, 16 teachers and 57 students to take part in the two learning activities in Belgium and in Spain. However including the local participants in Belgium and Spain, we expect that the both musicals will occupy 60 participants each. We also plan to invite students from the local general education schools to take part in the performances in Belgium and Spain. Before these events our students need to be prepared. We will organise not only local training in our schools but test different online playing solutions as well under the guidance of the Belgian team. We will test different software for that at least Jamulus and FarPlay software.

Explain how these activities are going to help reach the WP objectives.

With the WP 3 concentrated on creativity of the students, this WP 4 targeted on increasing the interest in nature and environmental issues by using art as a tool to promote green awareness. At the same time we test our new COMMON model of offering our students new courses where they are able to create and perform opinionated pieces of art. We will give the best possible high quality resources to our students and teachers as well as becoming innovators and be part of something meaningful on stage. Studying and also performing music means normally imitating old traditions in the music education, but in our COMMON project our students have the possibility to express themselves and their own creations. This is a totally new approach. Using words and the universal language of music the students will get the sense of being equal citizens to participate and in a close connection with their peers and teachers they are given the stage and voice of being part of something extraordinary. We do our best to reach as many people as possible and that's why there is free entrance to our performances and we aim to make our audience think as well. Our online playing trials will serve well in reaching our objective of using modern digital techniques.

Performing the two musicals serves also as a test for our COMMON model. This testing is essential to get to know if the plan works or if we have to change something. The model and our example should be clear and attractive for afterskiers (quote by president Kekkonen) to imitate and implement not only in music schools but in other schools and institutions as well.

Describe the expected results of the activities.

The expected results of these activities are:

Two big musicals with orchestra, choir, singers and soloists will be performed on stage in public events in Belgium and in Spain. Both concerts will be streamed to the four other participating schools. An online course on orchestra and ensemble arrangements is organised in the the participating schools. for ten participants from each country. In total 120 participants (including the locals) in LIVE learning activities in Belgium and Spain. 73 mobilities implemented in this WP 4. An expected result is that all of these participants together with the 600 spectators in the audiences feel that they have just experienced something really touching and extraordinary Something that renewed their idea about art, nature, about themselves and and about combining all these three.

The WP 4 contains altogether 100 working days for the work during the LIVE activities, 10 working days per school. In addition to this we allocate another 20 working days per team from our own scholl budget to implement the ONLINE courses and especially to train the students for the musicals.

The final result of this WP 4 is a tested and corrected COMMON model of combining art with creativity and expressing socially important opinions.

Expected number and profile of participants.

We expect that the online course will reach around 10 students from each school, 50 students altogether from our schools. The live activity, musical performance in Belgium includes 38 mobilities and in Spain 35 mobilities. Two teachers and six 11 - 17 years old students from four countries will travel to take part in these activities. That means 8 participants from each school. However we added three more participants for Spain, Belgium and Italy to enable 11 participants from both Spain and Italy to travel to Belgium and also 11 participants from Belgium to travel to Spain. This is because Spain will host two live events in the project and only travel to two learning activities whilst Belgium and Italy host one activity. The teachers for the project will be chosen according to their expertise and motivation. Motivation is also the key element in picking the students. It is also important for our teachers to discover the obvious or hidden potential of our teachers in order to choose those students who could benefit the most from this opportunity of combining their creativity with their social ambitions. It's

important to involve those students who could not only express themselves, but also have the qualifications to change the thinking of other people.

Please keep in mind that the Erasmus+ Programme is offering co-financing for your project. This means that the EU grant can only cover a part of the project costs, while the rest must be covered by the participating organisations either in form of additional funding, or in form of invested goods, services and work.

Work package n°5 - Evaluating and disseminating the model

What are the specific objectives of this work package and how do they contribute to the general objectives of the project?

This Work Package 5 contains the work and efforts to continuously evaluate and disseminate the process and outcomes of the COMMON project activities during the whole cycle of the project..

The objective of the evaluation is to control and guarantee the high quality of our actions and make the necessary corrections already during the specific activity and to make possible changes to the coming events. The evaluation serves also as a tool of noticing the needs to making adjustments to our COMMON model, which is meant to be a guide book for other schools which would like to organise the same kind of courses combining art, creativity and active citizenship. The new approach is to nourish the ideas of innovators at schools by offering them new learning methods.

The objective of the dissemination is to attract public interest for our COMMON project and reach as many teachers and students as possible with the hope that they will also get excited to implement the same kind of revolutionary courses.

What will be the main results of this work package?

The main results of this Work Package are

1. A corrected COMMON model, which is tuned according to the evaluation of participating students, teachers and spectators.
2. Dissemination activities of the participants that reach at least 50 teachers in each country 250 teachers altogether.

What qualitative and quantitative indicators will you use to measure the level of the achievement of the work package objectives and the quality of the results?

Qualitative indicators

For evaluation our aim is that most of the participating students, teachers and spectators are satisfied with the course and their participation in the activities. Activities which made them think and participate are also positive indicators of the success of the project.

We will also evaluate our dissemination activities in order to present our suggestion of these kind of new courses to other schools in the most attractive way. However, we are not afraid to face also the negative feedback when it comes for a reason, because that's the only way to learn.

Quantitative indicators:

10 days of resources used in every country for evaluation and dissemination, meaning 50 days altogether during the whole project. a minimum of 50 other teachers reached in each country, 250 teachers altogether. For us a good indicator would be if more than half of these teachers showed interest in using our model in their own school.

Please describe the tasks and responsibilities of each partner organisation in the work package.

The evaluation plan will be made and the evaluation will be implemented under the guidance of the Spanish school.

The dissemination plan will be made and the dissemination will be implemented under the guidance of the Italian school.

Otherwise the work load will be shared equally with the participating schools. We have allocated the same result of 10 working days in total for evaluation and dissemination and on the other hand we expect all the teams to reach at least 50 teachers with their dissemination activities.

Please explain how you define the amount dedicated to the work package and how the work package is cost-effective ?

We estimate that 10 working days per team in total for evaluation and dissemination is a reasonable, but sufficient resource for these activities, when the resource is used effectively.

Activities (5 - Evaluating and disseminating the model)

In the following sections, you are asked to provide details about each activity of the work package.

You are asked to provide information about each planned activity as a whole (e.g. its venue, duration, estimated number of participants etc.), to define the activity's lead organisation, and optionally to list the other participating organisations. The lead organisation is typically the one organising the activity. The other participating organisations are all other project partners who will also take part in the particular activity. The estimated activity start and end dates can be changed during implementation.

Please specify each of the planned project activities in the table below

Activity title	Venue	Estimated start date	Estimated end date	Leading Organisation	Participating Organisations	Amount allocated to activity (EUR)	Expected results
Evaluation and dissemination	Other	01/10/2024	31/12/2026	FONDAZIONE SCUOLA DI MUSICA DI FIESOLE ONLUS (E10012499 - IT)	Academie Muziek Woord Dans Bornem (E10132184 - BE) , Applicant - Ylä-Savon musiikkiopisto (E10102365 - FI) , Fundación Pública de estudios universitarios Francisco Maldonado (E10054562 - ES) , Lielvarde District Music and Art School (E10181791 - LV)	10 000,00	A successful evaluation made of the project and in total 250 teachers reached in various dissemination events in all of the participating countries
Total	Sum of grant (EUR)					10 000,00	

Description of the activities

Describe the content of the proposed activities.

Both the evaluation and dissemination are continuing processes that will be carried out uninterrupted throughout the project.

The evaluation of the project will be planned and organised by the Spanish school.

In each country, the three different groups of participants (staff, teachers, and students), must complete the required documentation after each work package. To achieve this, three evaluations will be conducted:

Evaluation by the administrators

Evaluation by the students

Evaluation by the teachers

After that the Spanish school will organise feed back discussions with the leaders of these groups in different schools.
(Partner Evaluation)

At the end of each work package there will be a General Evaluation Meeting with all the partners. In this meeting all the evaluation data of the work package will be presented and analysed in order to get information to benefit the next work package

The same kind of evaluation process will be conducted during and after each work package. The participants are asked to keep study diary during their learning process to help them answer the evaluation questions at the end of the period.

We will also implement a Kahoot online evaluation by the audience immediately after each performance in order to get to know the reactions of the audience

When all the work packages are completed, a Final Evaluation Meeting will be organised with representatives from each school to summarise the project and make suggestions about the further dissemination activities.

The dissemination of the project will happen in various ways in accordance with the local circumstances. The actions could be online or live presentations, discussions, seminars conferences or professional meetings. The idea is to use creativity keeping in mind the goal: to make people interested, persuade them to take a closer look at our COMMON model and try something similar themselves.

Explain how these activities are going to help reach the WP objectives.

All the evaluation activities are absolutely necessary in order to get a clear picture of the success of the other Work packages in the project. Furthermore, success - including the necessary changes - in the testing of our COMMON module is crucial for our project and its ability to produce an attractive course suggestion for other schools to imitate. Dissemination activities are mandatory in all ErasmusPlus projects. We are committed to do our utmost in trying to share our expertise, experiences and good practices to benefit not only other music schools but other general education schools as well.

Describe the expected results of the activities.

The expected result of the evaluation activities is an awakened discourse among participants, confirmation to what we had done right and readiness to make the necessary changes to our coming activities and to the COMMON module itself.

The expected result will also be that 50 teachers are reached in five countries, 250 teachers altogether. At the top of our expectations is that schools, teachers and students outside our project would get inspired to copy us or even develop further our idea of organising the same kind of courses combining art, creativity and active citizenship.

Expected number and profile of participants.

All the participants in the project, almost 200 people will take part in the evaluation. In addition to that the 600 (300 + 300) spectators of the musical performances will also participate in a survey after the performances.

The dissemination activities will employ 5 - 10 teachers from each school with the aim of reaching 50 teachers in all five countries, 250 teachers altogether.

Please keep in mind that the Erasmus+ Programme is offering co-financing for your project. This means that the EU grant can only cover a part of the project costs, while the rest must be covered by the participating organisations either in form of additional funding, or in form of invested goods, services and work.

EU Values

The Erasmus+ programme's implementation, and therefore, the programme beneficiaries and the activities implemented under the programme, have to respect the EU values of respect for human dignity, freedom, democracy, equality, the rule of law and respect for human rights, including the rights of persons belonging to minorities, in full compliance with the values and rights enshrined in the EU Treaties and in the EU Charter of Fundamental Rights.

Article 2 of the TEU: The Union is founded on the values of respect for human dignity, freedom, democracy, equality, the rule of law and respect for human rights, including the rights of persons belonging to minorities. These values are common to the Member States in a society in which pluralism, non-discrimination, tolerance, justice, solidarity and equality between women and men prevail.

Article 21 of the EU Charter of Fundamental Rights: 1. Any discrimination based on any ground such as sex, race, colour, ethnic or social origin, genetic features, language, religion or belief, political or any other opinion, membership of a national minority, property, birth, disability, age or sexual orientation shall be prohibited. 2. Within the scope of application of the Treaties and without prejudice to any of their specific provisions, any discrimination on grounds of nationality shall be prohibited.

Subscribing to EU Values

☒ I confirm that I, my organisation and the co-beneficiaries (where applicable) adhere to the EU values mentioned in Article 2 of the TEU and Article 21 of the EU Charter of Fundamental Rights

☒ I understand and agree that EU Values will be used as part of the criteria for evaluation of the activities implemented under this project

Annexes

The maximum size of a file is 15 MB and the maximum total size is 100 MB.

Declaration on Honour

Please download the Declaration on Honour, print it, have it signed by the legal representative and attach.

File Name	File Size (kB)
DOH -Declaration of honour, COMMON, Ylä-Savon musiikkiopisto 2024.pdf	1 743
Total Size (kB)	1 743

Accession forms

Please download the accession forms, have them signed by the relevant legal representatives, and attach the signed forms here. You can attach a maximum of 90 documents.

Accession forms must be provided at the latest before the signature of the grant agreement.

File Name	File Size (kB)
ACF -Accession Form Bornem COMMON signed.pdf	39
ACF -Accession Form Fiesole COMMON signed.pdf	230
ACF -Accession Form Osuna COMMON firmado, signed.pdf	153
ACF -Accession Form_Lielvarde, signed.pdf	305
Total Size (kB)	729

Other Documents

If needed, please attach any other relevant documents (a maximum of 9 documents). Please use clear file names.

If you have any additional questions, please contact your National Agency. You can find their contact details here: [List of National Agencies](#).

File Name	File Size (kB)
Total Size (kB)	0
Total Size (kB)	2 473

Checklist

Before submitting your application form to the National Agency, please make sure that:

- ☒ It fulfills the eligibility criteria listed in the [Programme Guide](#).
- ☒ All relevant fields in the application form have been completed.
- ☒ You have chosen the correct National Agency of the country in which your organisation is established. Currently selected NA is: FI01 - Finnish National Agency for Education EDUFI

Original content and authorship

- ☒ I confirm that this application contains original content authored by the applicant and partner organisations.
- ☒ I confirm that no other organisations or individuals external to the applicant and partner organisations have been paid or otherwise compensated for drafting the application.

Protection of Personal Data

Please read our privacy statement to understand how we process and protect [your personal data](#)

Please also keep in mind the following:

Accession forms of each partner to the applicant, signed by both parties, should be submitted latest before the signature of the grant agreement. If the application is approved for funding, signed accession form will be considered as a condition for signature of the grant agreement.

The documents proving the legal status of the applicant must be uploaded in the Organisation Registration System, here: [Organisation Registration System](#)



Submission History

Version	Submission time (Brussels time)	Submission ID	Submission status
---------	---------------------------------	---------------	-------------------