

FEATURES OF THE ERASMUS+ PROGRAM IN THE SYSTEM OF TRAINING SPECIALISTS-MUSICIANS

CARACTERÍSTICAS DO PROGRAMA ERASMUS+ NO SISTEMA DE FORMAÇÃO DE ESPECIALISTAS-MÚSICOS

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Abstract. The article represents an attempt to comprehend the features of music higher education internationalization within the landscape of students' mobility (exchange) program Erasmus+. The methodological basis of the study, within the framework of an interdisciplinary paradigm, was made up of the leading provisions of the system-activity approach in education, the philosophical concept of human activity as an active form of creative exploration of the world, as well as elements of the theory of soft power. In particular, it is shown that the current state of international music education cannot be interpreted in isolation from objective socio-historical patterns, which reveal themselves in the form of certain trends determined by global processes, in particular, increasingly powerful vectors of soft power.

Keywords: Erasmus+; international music education; musicians; soft power; students' mobility

Resumo. O artigo representa uma tentativa de compreender as características da internacionalização do ensino superior musical no contexto da mobilidade (intercâmbio) de estudantes do programa Erasmus+. A base metodológica do estudo, dentro de um paradigma interdisciplinar, foi composta pelas principais premissas da abordagem sistêmico-ativa na educação, pelo conceito filosófico da atividade humana como forma ativa de exploração criativa do mundo, assim como elementos da teoria do poder brando (soft power). Em particular, mostra-se que o estado atual da educação musical internacional não pode ser interpretado de forma isolada de padrões socio-históricos objetivos, que se manifestam em tendências determinadas por processos globais, como os vetores cada vez mais fortes do poder brando.

Palavras-chave: Erasmus+; educação musical internacional; músicos; poder brando; mobilidade estudantil

1. INTRODUCTION

The current state of music education cannot be interpreted in isolation from objective socio-historical patterns, which reveal themselves in the form of certain trends determined by the conditions of place and time. In recent years, an increasing number of researchers have focused on the need for holistic, versatile training of a musician with high professional skill in a wide range of types of musical and creative activities. Experts today agree that the content of higher music education should be focused on a wider range of educational and practical tasks than just the specialized training of musicians in specific profiles.

One of the significant personality traits of a generalist musician, which allows him to master the variable, multifunctional nature of musical activity, is universalism. From a general



scientific point of view, universalism is interpreted as a complex of abilities, knowledge, and skills that provide the necessary spatial and temporal mobility of the individual in accordance with the requirements of constantly accelerating scientific, technical, and social transformations in the modern world (Almeida, 2020). According to experts in the field of sociology of education, the essence of universality does not lie in the mechanical combination of the various functions of an individual, but in such a movement, the interpenetration of his essential and natural forces, which “allows one to change the “givenness”, one-pointedness of a person and ensures the development of his abilities in new directions” (Shkoler et al., 2020).

Universalism helps a musician transform the knowledge, skills, and abilities acquired during the learning process into a variety of areas of musical and creative activity, freely perform various professional functions, master related specialties, and adapt to dynamically changing socio-economic conditions. This allows him to appear in society in several ‘guises’, the demand for which is determined by modern social relationships, cultural priorities, and educational needs.

In turn, versatility as a personality quality presupposes that a specialist (in any field and music in particular) has such a property as professional mobility, which allows to quickly switch from one type of activity to another, combine the performance of different functions, and rationally distribute available resources. Training specialists capable of professional mobility is one of the most important problems of modern professional education, including music education. In the content of professional training of a musician or music teacher, mobility is determined by the universal, multifunctional nature of musical and creative activity. In this context, academic mobility and exchange programs in the training of music specialists become very important.

2. THEORETICAL FRAMEWORK OR LITERATURE REVIEW

The internationalization of higher education is a relatively new phenomenon, but at the conceptual level it can have different and quite broad interpretations. Over the past thirty years, the main driver for the development of a comprehensive and strategic approach to the internationalization of European higher education has been pan-European scientific and educational scholarship programs, most notably Marie Curie and Erasmus, the implementation of which was made possible by socio-economic globalization and the strengthening of the role of knowledge in society. In addition, the internationalization of higher education is developing due to dynamically evolving political, economic, sociocultural, and academic factors. The combination of these factors, depending on the region, country, university or specific educational program, takes different forms. There is no universal model of internationalization. The existing regional and cross-country differences in internationalization are constantly changing, as are the differences between the approaches to internationalization used in different universities. The study, carried out by CIHE in partnership with the International University Association and the European Association for International Education and commissioned by the European Parliament and aimed at studying internationalization strategies implemented in Europe and identifying the main trends in this area, examined reports from 17 countries (10 European and 7 from other regions), formulating key findings on current internationalization strategies and expected trends.

Internationalization as a strategic direction began in Europe with the Erasmus program. Thanks to this program, a common understanding of internationalization and the drivers of its development was formed, which contributed to the success of the transition to the Bologna system. Internationalization, both at the national and institutional level, is becoming a key element in the development of higher education in most countries of the world, especially in Europe. Theorists talk about comprehensive and strategic approaches to internationalization, but in reality this is still a long way off in most cases. Even in Europe, which has one of the



most successful experiences in internationalization in the world, the situation is not uniform across countries, and much remains to be done in Southern and especially Central and Eastern Europe.

In the meantime, preparing musicians for the twenty-first century necessitates a plan for guaranteeing graduate success. Universities want their students to graduate with a good degree defined in the UK as first-class or upper second-class by giving them the adaptable, creative, and professional skills necessary to thrive in a global music industry that is constantly evolving, digitizing, and fiercely competitive. Like the higher education (HE) environment, the music business is evolving quickly, and in order to provide students and staff a relevant and worthwhile educational experience, they must stay up to date on these developments. The benefits of a music degree are extensive and include not just music-specific talents but also a wide range of transferable abilities, such as management and communication abilities, which are highly valued by employers.

In addition to providing examples that support equality, diversity, and inclusion, Minors et al. (2017) examine instances of teaching the abilities, knowledge, and variety of creativity that are valued in preparing musicians to pursue a variety of occupations. The writers discuss diverse creativities and cite recent writings that argue that in order to meet the challenges of the modern music industry, creativity must be expanded to “embrace the world of the internet” and include creative endeavors marked by rapid change, the need for networking and innovation, and the requirement to be able to navigate cultural differences.

Moreover, the investigation of virtual reality technology in music education, the application of image processing technology to improve online instruction, the incorporation of 5G mobile communication technology in music education, and the focus on comprehensive development and all-around music education are some of the current trends and innovations in music education concepts. These developments are intended to raise the standard of education, extend students’ perspectives and cultural horizons, foster aesthetic awareness, and provide them access to a wealth of varied and rich teaching resources as well as adaptable learning environments.

Music education is going through a revolutionary change as we enter a new era of technical developments and shifting social standards. To meet the demands of contemporary students, conventional music education has changed recently, bringing in cutting-edge techniques and tools. Simultaneously, a prevalent trend in the field of music education is the amalgamation of technology with conventional teaching techniques. With the use of online resources and virtual classrooms, students may now interact with teachers anywhere in the world, increasing the accessibility of music education. Technology has also made interactive learning experiences possible. It provides tools for music production, virtual practice sessions, and real-time feedback, all of which improve learning as a whole.

The use of personalized learning paths in music education is growing. This methodology guarantees that every pupil gets customized instruction, optimizing their capabilities and cultivating a more profound bond with music. In academic mobility, the quality of academic freedom is most clearly present, as a set of powers of subjects of the educational process, granted to independently determine the content of education in the disciplines of a component of their choice, additional types of training and the organization of educational activities in order to create conditions for the creative development of students, teachers and the use of innovative technologies and teaching methods, the relationship between theoretical and practical training, aimed at perceiving the holistic musical, pedagogical, and performing process as an object of professional activity of a musician.

At the same time, there are three main problems with student exchange. The first problem is insufficient motivation of students. The problem of student motivation exists in all universities and within all programs. The second problem is language. The third problem is

failure to pass subjects studied abroad. The student studies and takes exams in both universities, and therefore lacks the motivation to study fully abroad, which turns mobility into educational tourism (Moreira & Antao, 2017).

Meanwhile, data from an analysis of the processes of global academic mobility of students allows talking about the growth in the power of this process and its uneven nature both in countries that send their students to study abroad, and in terms of admission rates for foreign students. Countries that began to develop effective, targeted policies for inclusion in the international educational space earlier than others receive advantages in both human (sociocultural) capital and political and economic dimensions (Shkoler et al., 2020). Thus, global academic mobility is a natural process that has its own history and relevance in the modern globalized world.

Higher education institutions that specialize in music are beginning to understand the educational benefits of cross-cultural learning opportunities. It can be difficult to deliver such learning opportunities in a way that gives music students a deep cultural and musical education as opposed to a surface-level one, especially when it comes to short-term “mobility” or “study-abroad” programs. In order to tackle this problem, Bartleet et al. (2020) examine how students might benefit from a variety of foreign study experiences, or “global mobility programs”. Music students’ educational experiences and the identities they form, both musical and non-musical, during this period have a significant impact on their future lives and careers as musicians and citizens (Elliott et al., 2016). An increasing amount of research highlights the possible long-term advantages of a socially and culturally engaged postsecondary music education for individuals, professionals, and society as a whole (Baxter, 2007; Elliott, 2012; Vaugeois, 2009). Here, several academics highlight the unique benefits of international music education, which may help students reconsider and broaden their ideas about what it means to be a musician and to create music, among other things (Bartleet & Carfoot, 2016; Grant, 2018; Harrop-Allin, 2016). Furthermore, since these relationships have curricular and pedagogical implications as well as wider implications for students’ lives and careers, it seems important that music educators comprehend the relationships between the intercultural learning experiences they provide and their students’ beliefs, values, and practices relating to music (Westerlund, 2019). In order to do this, the global mobility program—a specific type of intercultural learning experience offered by tertiary music institutions—is examined in this article along with related difficulties.

Mobility programs provide students with the chance to learn via real experience as opposed to “imagined” involvement with “others”. These programs involve students traveling both locally and globally for an immersive learning experience (Bartleet & Carfoot, 2013). Relationship building and intercultural reconciliation are two well-established advantages of such music and arts programs (Bartleet et al., 2016); they also promote introspection and self-reflection (King, 2004), encouraging students to be interculturally humble, for instance, by having them reflect on themselves (Bartleet et al., 2016), promoting artistic citizenship (Bartleet & Carfoot, 2016); helping to meet the needs of community (Harrop-Allin, 2016), and fostering in students a feeling of global citizenship (Grant, 2018). According to research on music mobility programs, creating music may “transcend other communication methods and involve a wordless knowing of others that become a basis for relations and interactions” and can be “a particularly democratic medium” for learning (Adkins et al., 2012, p. 203). This may be especially true for intercultural mobility programs, which place the learning in culturally diverse environments and require participants to comprehend and engage with individuals from backgrounds different from their own (Jones et al., 2018).

Programs for global mobility have the potential to be effective venues for embodied learning and knowledge, and they may have a significant impact on students’ musical identities and practices. These programs provide opportunities for individualized instruction and can



accomplish more general learning objectives that align with current trends in postsecondary music education, such as a renewed focus on helping students develop their intercultural competencies, social awareness and responsibility, and sense of global citizenship (Grant, 2018; Arvanitakis & Hornsby, 2016). Global mobility programs have the potential to instill cultural and educational variety into music curriculum, as well as foster an awareness and respect for novel musical aesthetics and genres. These programs exemplify this.

The experiences of the students show how they are forced to (re)create their art and reweave their webs in order to modify their previously learned creative schema in response to certain multicultural settings and contexts. In order to accomplish this effectively, the students must consider dynamic, action-based processes and investigate methods to integrate them in their bodies and minds while also acknowledging and respecting the processes and values they come across in the field. According to Buchanan (2017), performance study and group involvement outside of the Western art music realm offer a remarkable chance for life-changing educational experiences that help people embrace, embody, and perform the moral precepts of tolerance, respect, and inclusion while also softening the sharp edges of social difference. Through these kinds of cross-cultural learning opportunities, which are enhanced by music-making, students may also gain a fresh perspective on what they might be able to contribute to other communities as well as their own.

One of the well-established and successful programs of academic mobility for future specialists-musicians is Erasmus+, which is considered in detail below.

3. METHODOLOGY

The methodological basis of the study included the leading provisions of the system-activity approach in education, the philosophical concept of human activity as an active form of creative exploration of the world, the concept of culture as a means, method, and result of human activity, the psychological and pedagogical theory of educational activity, provisions on the open, dynamic, purposeful nature of educational systems development, the concept of music education as a process of communication with spiritual values, as well as elements of the theory of soft power. In addition, the methodological basis of the study was: communication-oriented and contextual approaches in education, the doctrine of musical communication and ways of implementing interpersonal interaction in musical activity.

4. RESULTS AND DISCUSSION

From the perspective of theoretical foundations, the process of student development in academic mobility is considered as overcoming barriers to participation in academic mobility. Therefore, it is advisable to structure students' readiness for academic mobility as a unity of the following interconnected components: motivational-evaluative, informational, activity-creative, sociocultural, communicative. The motivational and evaluative component of readiness for academic mobility ensures the holistic nature of this education. It reflects confidence and activity in choosing a position in determining the educational trajectory of the future teacher, stimulates interest and desire to succeed, the need to successfully complete the task. Moreover, it allows analysis and critical thinking. Comprehension creates favorable conditions for the formation of readiness for activity. The information component of students' readiness for academic mobility is represented by a body of knowledge – knowledge of basic terms, regulatory framework, development of academic mobility, understanding of the process of academic mobility in the context of a single European educational space, necessary for a student to effectively solve problems that arise when preparing for academic mobility. The activity-creative component of readiness includes creative potential. It provides mobilization of forces, focus, self-control, and the ability to manage actions, encourages search, the ability

to set goals, find means to achieve them, independence in choosing a program and route. The sociocultural component represents an adequate perception of the traditions of another culture, provides a high level of intercultural competence, ability to analyze, compare, and generalize knowledge about traditions and mentality. The communicative component includes both a language component and the ability to communicate in a group and with foreign colleagues.

The first publications on the results of Erasmus were mainly based on the results of self-assessment of students who took part in the program and its coordinators in universities. Researchers studied the content of programs and curricula, the experience gained by students, and living conditions. For example, research has shown that studying at a European university tripled the likelihood of a program participant working abroad (Maiworm, 1996).

More recent publications have intensified criticism of the program's impact on the employability of university graduates. Researchers have not found a direct relationship between the starting salaries of young professionals and their participation in an exchange program during their student years. In particular, Messer and Wolter (2007) noted that a direct cause-and-effect relationship between the Erasmus experience and work abroad is difficult to establish. It is possible that students who were initially focused on working abroad took part in exchange programs more actively than others.

Researchers' assessments of the sociocultural effects of program participation have varied over time. Strengthening ties between universities and the opportunity to complete part of their studies in another European country led to the emergence of the concept of the "Erasmus generation" young people who perceive the idea of a united Europe as part of their identity, as they were given the opportunity to experience other European cultures, lifestyles and education system. Publications have repeatedly pointed out the key role of ERASMUS in the creation of a "Europe of citizens" and the formation of European identity.

After analyzing the accumulated empirical data, Oborune (2013) concluded that participation in Erasmus did not contribute to the formation of European self-identity, since it already existed and largely determined the choice of program. At the same time, participation in internships strengthened the students' European identity. According to Oborune, in this situation more attention should have been paid to students who do not plan to take part in exchanges and do not perceive the idea of Europe.

As for the impact of the program on universities, it should be noted that it led to the development of internationalization. The number of courses and educational programs in English has increased, information support and the quality of services provided to students in general have improved. The development of links with other universities and the increase in the number of foreign students contributed to the development of international services in European universities that were willing to teach foreign students, and thus prepared universities for a new stage of cooperation with countries outside the EU. At the same time, the Erasmus program revealed differences in national educational systems, which became an obstacle to the development of inter-university cooperation. In the academic community, which sought to expand cooperation, Brussels had a strong ally.

As researchers note, transnational activities in higher education stimulated the further development of supranational regulation to coordinate these activities and increased the role of supranational bodies (Almeida, 2020). Thus, transnational academia and EU higher education policy have developed simultaneously, stimulating each other. Consequently, the role of the European institutions expanded from supporting mobility and cooperation to creating new broader structures and policies to facilitate mobility in general, in particular the Educational, Cultural and Audiovisual Executive Agency.

In November 2013, the European Parliament approved a new EU program for education, training, youth, and sport called Erasmus+. In order to enable students, faculty, and administrative staff of the institutions to carry out exchange projects in Europe, the Federal

Council has approved an interim solution in response to the suspension of discussions with the EU to join the Erasmus+ program. Exchanges between Swiss institutions and universities in Erasmus+ member states with an Erasmus+ University Charter will be made possible by the “Swiss-European mobility program” (SEMP).

In music education, in particular, JAM MUSIC LAB Private University specifically endorses the goals outlined in European educational agendas, which include the internationalization of courses offered, the ongoing enhancement of higher education’s quality, and the emphasis on graduates’ employability through collaboration with non-educational institutions. In the fall of 2017, JAM MUSIC LAB Private University was granted an Erasmus Charter for Higher Education (ECHE), granting them the right to take part in all of the ERASMUS+ Program's events. Newly established JAM MUSIC LAB Private University is a stand-alone music school for popular and jazz music, as well as many forms of applied media music.

It was established to provide a very high-quality, practically-focused music education. It is Austria’s first institution dedicated solely to these areas of style. JML Private University focuses on providing graduates and students with the education, training, and know-how required in today’s workplace. The students are at the center of it all, working with their professors to build and progress creative advancements. The curriculum places a strong emphasis on music instruction, music creation, and research into the promotion and appreciation of the arts. International collaborations and institutionally funded artistic endeavors many of which focus on raising public awareness provide students with the foundational support they need to launch successful careers. These collaborations and initiatives support academic programs as a means of providing vocational field orientation and focused training for the demands of the cutthroat music industry.

Exchange programs can also help individual learning processes by providing chances to live, study, or carry out research in the field of music education abroad. Attending or giving a presentation at international conferences perhaps as part of a panel discussion or collaborative research project can also be helpful, not just for networking and meeting new people but also for understanding the culture of international conferences. In general, it is vital to note that different nations have different research cultures in addition to variances in music instruction in educational institutions (Shkoler et al., 2020). One might get information and understanding about this by familiarizing oneself with worldwide music education through publications and conferences. Being involved in international music education also entails cultivating a certain level of international mindedness and the ability to adapt well to variations in academic culture and music instruction.

The development of global music education brings up the topic of mentors and role models, which is something that is frequently disregarded in music education as a whole. The globalization of music education may serve as an excellent springboard for thinking more broadly about the value of mentors in the careers of aspiring academics. Having a mentor and eventually being oneself is a common component of being a good student. In addition to fostering future generations of academics, mentors who are well-versed in the global music education community also support the further globalization of music education, which enhances music education globally.

However, there is important concern which is not paid much attention to, but which, at the same time, has multidirectional vector of influence on music education.

The European External Action Service (EEAS) and the Directorate General for Education, Culture, Youth and Sports (DG EAC) invited a few dozen postsecondary students and recent graduates from throughout the globe to a conference in Brussels in March 2016. All of them had the experience of having taken part in an exchange program supported by the European Union, such as Erasmus or Erasmus Mundus, which were merged into the Erasmus+ Program

in 2014. The purpose of the two-day conference was to gather participants' perspectives on the potential role that (higher) education may play in EU foreign policy. The alumni of Erasmus and Erasmus Mundus who were included in the Global Strategy's recognition list, "stressed the important role the European Union plays in securing global peace and prosperity, by strengthening multilateral and bilateral partnerships and standing up for human rights, democracy and rule of law around the world". For Erasmus and Erasmus Mundus Alumni, hereinafter Erasmus Alumni, the EU's soft power emanates from its "commitment to human rights, education and cultural exchange" associated with "a perceived lower security and military profile". Indeed, for them, "The Erasmus+ Program is a prime example of a desirable soft power tool in which the EU should continue to invest. Its alumni can act as "multipliers" and "opinion leaders" in their respective countries" (Ferreira-Pereira & Pinto, 2021).

Despite being one of the biggest student exchange programs in existence, there is still a dearth of scholarly literature on the Erasmus+ Program's function and influence on European foreign policy. The European example has only been briefly examined in a few exploratory studies, most of which focused on the Union's immediate surroundings and examined Erasmus+ as a vehicle for Europeanization. The European foreign policy literature has not yet paid much attention to the specifics and consequences of the synergies between the Erasmus+ Program and the EU's external activities, notably its intrinsic soft power influence upon relations with strategic partners. To be sure, no work that highlights the importance of the Erasmus+ Program as a soft power instrument in articulating with the EU's interactions with its strategic partners has been published in scholarship devoted to the research and evaluation of the EU's strategic partnership diplomacy. But there is a lot of room for scholarly investigation because the topic of "education diplomacy" has seen fast and varied advancements.

Since its founding in 1987, Erasmus has developed into a standout initiative for the European Union and a physical representation of its goals for the continent. Numerous studies, including the 2014 and 2019 Erasmus Impact Studies, have demonstrated that the participants are among the most ardent defenders of the European project, more accepting of the prospect of relocating within the EU, and more involved in romantic or platonic relationships with fellow EU nationals. They represent the best of European pluralism and the opportunities the EU has given its citizens. The fact that education is not a domain of the EU in any way lends particular relevance to the initiative. However, in order to participate in the Erasmus+ Program, higher education institutions (HEIs) across the various member nations are required to sign the Erasmus+ Charter for Higher Education, which is a concise set of guidelines supplemented by a comprehensive manual containing numerous instructions that all HEIs must follow. Though the EU does not control education the way it controls commerce, it has managed to draw in over 5000 Higher Education Institutions (HEIs) by establishing and progressively increasing the funding of its educational program, therefore controlling a portion of their operations. In addition to these, a large number of other institutions are also indirectly impacted, including those situated in the nations with whom the EU has forged and maintained strategic alliances (Ferreira-Pereira & Pinto, 2021).

The Program underwent a revolution in 2014 when it included the majority of the EU's already-existing educational initiatives, which further enhanced its reputation. It currently includes the Jean Monnet Actions in addition to the six sectors of adult education, university education, school education, sport, and vocational education and training. The recently renamed Erasmus+ encompasses a variety of activities, including intergovernmental cooperation, traineeships, high-level university collaborations, and staff and student exchanges. The initiative has also financed university alliances that enable their students to study the courses they wish in any participating school, receiving a European diploma, with funds allocated via 14.7 billion euros for the period 2014-2020. The EU wants to achieve 12

million participants for the 2021-2027 framework period, which would more than double the number of Erasmus+ beneficiaries in only seven years. Because of this, Erasmus+ has developed into a comprehensive and multidimensional program with a great deal of unrealized potential to influence the EU's relations with strategic allies. The program's development merits further attention in the years to come, not only from a political and diplomatic standpoint but also from an academic one. Erasmus students typically become EU ambassadors (Lami & Mirta, 2021).

Quevedo-Redondo et al. (2023, p. 241) rightly note: “the literature holds that music is a universal language. Music in politics can therefore be deemed to be an identification tool that can help politicians connect with voters and bring together positions between the different actors of international relations”.

It is no accident that the new politics must incorporate elements that appeal to the public's cultural sensibilities and draw from popular culture, music, popular films, fashion, and art all of which are prominently shown in the media in general and on social media in particular. According to this perspective, soft voters are defined as less politically engaged than other voter demographics since they often do not keep up with legislative developments and are less “sophisticated” and demanding in terms of cultural issues, habits, lifestyle, and educational attainment (Baum & Jamison, 2011). Theoretically, voters who belong to the younger, newer demographic are susceptible to new persuasive strategies and may change their vote in response to a candidate who espouses soft power and piques their sympathies. Due to the rise of pop politics and the significance of using self-segmented spaces to apply micro-targeting strategies that aid in attracting votes (Quevedo-Redondo et al., 2021), Spotify may now present an electoral opportunity. When a song may trigger socialization codes, it becomes even more beneficial politically. This impact is further amplified when the public's level of familiarity with the lyrics and melody interacts with the emotional reactions that the combination elicits (Quevedo-Redondo et al., 2023).

The exchange of musical traditions may serve as a perfect platform for international dialogue and can improve mutual understanding across civilizations. Though it is clear that soft power is morally better to hard force, there are dangers associated with seeing creative interchange as a kind of national strength. Paget (2013) asks a rational question: “Is soft power, for example, a form of soft colonialism?”

In this context, it is expedient to look at Erasmus+ members' visions and missions. Specifically, CPM Music Institute joined the Erasmus+ program in 2019 and received the ECHE for 2014–2020 and then again for 2021-2027. Becoming a part of the European initiative was necessary in order to be present internationally and to establish connections with European music institutes, which allowed us to not only publicize our instruction but also “to give our students the opportunity to carry out part of the own studies abroad. In today's society, we consider it essential to be open minded and knowledge-oriented, driven by curiosity and the desire to learn by putting ourselves on the line. The Erasmus+ project embodies this spirit: the teaching of our institute is thus enriched by comparison and exchange, reaffirming the importance of the European community spirit also in university education, as well as civic education” (CPM and Erasmus+, 2024). Liszt Academy sees Erasmus+ program as “an opportunity to expand our professional network helping the Academy to find institutions with common and inspiring vision. As a member of European Heritage Label Network the Academy strives to promote and enhance the visibility of common European values, heritage and identity thus building the pillars of European Education Area” (Liszt Academy, 2024).

Thus, research into the characteristics of Erasmus+ program, its educational, cultural, and societal results should be carried out in an interdisciplinary manner, combining methods, approaches, and provisions not only of pedagogy, music and art studies, but also of political sociology and World Affairs.

5. CONCLUSION

The modern educational landscape is undergoing significant changes under the influence of the processes of internationalization and transnationalization. One of the forms of internationalization of higher education is student academic mobility, which is often associated with the Erasmus+ program, that has a thirty-year history of successful work in the European educational space. The program is extremely highly regarded by participants as it contributes to the development of intercultural competence, professional skills and stimulates the personal growth of the future professional musician. Classes conducted at the base university together with foreign students are perceived by students as interesting and effective, since they contribute to improving the competence of intercultural communication, increase motivation, provide an incentive for self-development and are characterized by a favorable emotional background, which together allows speaking about the undoubtedly positive impact of the Erasmus+ program on educational environment, enriching the cross-cultural experience of future musicians, with undoubted expanding of the horizons of their creativity.

The focus of Erasmus+ program music cluster is actually twofold: to study music as (1) an ecosystem and (2) a lens and means to tackle societal challenges. Its scholars concentrate on a variety of issues pertaining to the creation, dissemination, and consumption of music within the context of music ecosystems. Current trends in the music industry are covered, such as digitization and festivalization, as well as concerns about resilience, diversity, and the workplace. Additionally, this cluster looks at how music may improve wellbeing, spark digital innovations, and promote understanding amongst audiences who are globalized, as well as how it can help remake and solve societal problems.

At the same time, as the study shows, the Erasmus+ program also has latent societal effects that have yet to be studied.

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