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FINAL REPORT

# HIGHER MUSIC EDUCATION: A GLOBAL PERSPECTIVE

'MUNDUS MUSICALIS' WORKING GROUP



Association Européenne  
des Conservatoires,  
Académies de Musique  
et Musikhochschulen (AEC)



Education and Culture

ERASMUS MUNDUS



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Education and Culture

**ERASMUS MUNDUS**

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**'MUNDUS MUSICALIS' WORKING GROUP**

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# 'TOWARDS AN INTERNATIONAL HIGHER MUSIC EDUCATION AREA'

## STATEMENT OF THE 'MUNDUS MUSICALIS' WORKING GROUP

### Introduction

'Mundus Musicalis' project aimed at creating a greater understanding of issues on higher music education and training in and outside Europe, with an intent to remove obstacles currently preventing the recognition of music studies and qualifications, and thus facilitate an increase and enhancement of mobility and employability of students, teachers and professionals. The project also sought to improve the quality of professional music training in Europe through an exchange of information regarding professional music training and the music profession at the international level. The 'Mundus Musicalis' project, which was coordinated by the Norwegian University of Science and Technology (NTNU) and the European Association of Conservatoires (AEC), was conducted from 2005 to 2007 with 10 partner organisations world-wide supported by the ERASMUS MUNDUS programme of the European Union.

### Project results

- The Final Report *Higher Music Education: A Global Perspective*, which contains information regarding international cooperation in higher music education, global trends in music and music education, and conclusions and recommendations.
- A set of descriptions of national higher music education systems in more than 36 countries world-wide.
- The handbook *The International Recognition of Studies and Qualifications in Higher Music Education*.
- The study *Quality Assurance and Accreditation in Higher Music Education – an International Comparison*.
- The website [www.studymusicineurope.org](http://www.studymusicineurope.org), which contains information regarding studying music in Europe.

### Conclusions

The 'Mundus Musicalis' working group considers international mobility of students, teachers and professionals as a vital component of a vibrant global musical landscape and observes that:

- Both in- and outside Europe, successful models and practices that facilitate international mobility in music are already in place based on informal and formal agreements. In addition, various tools that can facilitate mobility exist or are being developed. For example, a) credit point systems compatible to the European ECTS system now exist in most countries and b) many programs are organised into three cycles with defined learning outcomes. In addition, existing and emerging quality assurance and accreditation structures at national levels are enhancing comparability and recognition. These initiatives provide a solid basis for the continuing development of the mobility between and within cycles, and in the formation of joint programmes.
- At the same time, there are still structural, institutional, financial and cultural challenges to

mobility at all levels. Existing regulations, systems and procedures often are not compatible, the costs of study abroad can be prohibitive (particularly for those coming from developing countries), and the encounter with different cultures of organisation, communication and pedagogy can be alienating instead of stimulating if not appropriately supported.

In addition to issues regarding international cooperation, the working group identified the following shared concerns:

- The continuous challenge faced by higher music education institutions to prepare graduates for an increasingly diversified music profession.
- Changes in the role of art music in our societies, the emergence of new 'players' such as world music and web-based music, and continuous questions raised by choosing positions in an increasingly globalised, mediatised, and commercialised musical arena.
- A lack of consideration and therefore respect for cultural diversity and its interaction with the forces of globalisation, as addressed for example in the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions.
- The necessity to recognize higher music education institutions as central and fundamental players in the maintenance of the artistic landscape and the development of arts communities.

### **Recommendations**

Based on these observations and conclusions, the 'Mundus Musicalis' working group would like to make the following recommendations to the various stakeholders.

*It is recommended that regional and national governments:*

1. Recognise the capacity of music to be a powerful non-verbal tool for intercultural dialogue.
2. Recognise higher music education institutions as central and fundamental players in the maintenance of the artistic landscape and the development of music communities.
3. Recognise study programmes in music at all 3 cycle levels of higher education.
4. Stimulate validating and accrediting authorities to overcome structural barriers to student mobility.
5. (Further) develop a discipline-specific approach to quality assurance and accreditation processes and support international cooperation in this area.
6. Avoid barriers to mobility caused by rigid visa regulations, excessive tuition fees for international students and inflexible recognition procedures.
7. Introduce the Diploma Supplement as an efficient tool for academic and professional recognition.
8. (For countries participating in the 'Bologna' process) strengthen the global dimension of the 'Bologna' process by supporting the distribution of information on 'Bologna' process developments worldwide and paying greater attention to discipline-specific approaches and cooperation as next steps in this process.

*It is recommended that institutions for higher music education and training:*

9. Invest additional time and resources in international cooperation.
10. Communicate clearly to institutions and students involved in mobility and exchange information regarding content, practical and recognition issues.



11. Insist on the autonomy of music administrative units as part of larger higher education institutions to be able to make final decisions on the admission of international students.
12. Approach real or perceived differences of formal aspects of the study programme creatively with the aim of establishing equivalence of comparable learning experiences.
13. Take into account explicit and implicit cultural differences between visitors and the home institution, realising the benefits of mutual dialogue.
14. Seek to avoid or remove structural barriers to student mobility when designing and reviewing programmes of study.

*It is recommended that the European Association of Conservatoires (AEC):*

15. Confirms the intention of the European higher music education sector to maintain and further develop contacts with institutions all over the world by initiating a follow-up project addressing international cooperation in general, including specific issues such as 3rd cycle programmes in higher music education, opportunities and challenges caused by tensions among local, regional and global dimensions of music training, and the ongoing dissemination of information on Bologna Declaration developments at the global level.
16. Maintains and develops further close ties with other regional and national organisations in higher music education, such as NASM, CUMS and NACTMUS.

*It is recommended that the European Commission:*

17. Recognises the role of music as a powerful non-verbal tool for intercultural dialogue and supports an active role for culture in general, and music in particular, in the international policies of the European Union – thus supporting one of the ambitions described in the EU Communication for a European Agenda for Culture in a Globalising World.
18. Recognises in the design of its international cooperation programmes the value of cultural diversity and exchange as a highly beneficial outcome of ‘two-way traffic’, both inwards to EU institutions and outwards to non-EU institutions.
19. Focuses further developments regarding international cooperation in higher education on the support given to discipline-specific initiatives (e.g. by providing more opportunities to existing European projects in higher education to extend their work internationally) and approaches to quality assurance and accreditation in higher education.

#### **Final statement**

As a final general observation, the ‘Mundus Musicalis’ working group concurred that, in addition to the discussions and analysis of formal structures and regulations, a fundamental factor in the success of international cooperation in higher music education is flexibility on the part of all stakeholders, taking into account that considerable cultural diversity in content, organisation, and approaches to learning are at the core of enriching international experiences in the pursuit of musical excellence.

*For more information about the ‘Mundus Musicalis’ project,  
please visit [www.aecinfo.org/mundusmusicalis](http://www.aecinfo.org/mundusmusicalis) or contact Mr Martin Prchal (AEC Chief Executive) at  
[aecinfo@aecinfo.org](mailto:aecinfo@aecinfo.org).*



## PREFACE

The project entitled 'Mundus Musicalis' was the first project in the field of music supported by the EU programme ERASMUS MUNDUS. The project, which was coordinated jointly by the Norwegian University of Science and Technology – Department of Music (NTNU) and the European Association of Conservatoires (AEC), was designed to study trends and the comparability of international systems and qualifications in the field of higher music education.

The project, which was conducted from 1 December 2005 to 1 December 2007, realised an ambitious working programme with meetings and conference presentations in Europe, South America, North America and Asia. The working group members collected a substantial amount of information regarding higher music education systems worldwide and issues related to mobility and international cooperation. Other issues, such as the latest trends in higher music education and the music profession, and the enhancement of attractiveness of higher music education in Europe, were also addressed.

A working group was established with representatives from each partner institution, which collected and analysed relevant information, and contributed to the drafting of the final documents. The working group members were:

- Mr. Erling Aksdal (chair): Department of Music, Norwegian University of Science and Technology (Trondheim, Norway)
- Prof. David Saint: Birmingham Conservatoire, Birmingham City University (Birmingham, UK)
- Prof. Don McLean: Schulich School of Music, McGill University (Montreal, Canada)
- Mr Nicolas Desjardins : Le Conservatoire de musique et d'art dramatique du Québec (Québec City, Canada)
- Prof. Charles Bodman Rae and Dr. David Lockett: Elder Conservatorium, University of Adelaide (Adelaide, Australia)
- Prof. Huib Schippers: Queensland Conservatorium, Griffith University (Brisbane, Australia)
- Prof. Seung-Sun Lee: College of Music & Performing Arts, Keimyung University (Daegu, Korea)
- Mrs Karen P. Moynahan: National Association of Schools of Music – NASM (Reston, USA)
- Prof. Liane Hentschke: Institute for the Arts, Universidade Federal do Rio Grande do Sul (Porto Alegre, Brazil)
- Ms Christine Masure and Mr Martin Prchal: European Association of Conservatoires – AEC (Utrecht, The Netherlands)

A word of gratitude should be extended to NTNU for hosting this project, to the working group members for their tireless work and contributions, to all those that supported the project by providing information and replying to the various questionnaires and surveys, and to the European Commission for financing this important project.



# 1 INTRODUCTION

## 1.1 THE BACKGROUND AND AIMS OF 'MUNDUS MUSICALIS'

Music, as a field, a common language, and a practice, has moved across international borders with great freedom. International concert tours and world-wide distribution of recorded music through various technological means are essential activities in the music profession today. Many musicians move to other countries to find work. As a consequence, musicians receiving training today must be offered an environment in which they are adequately prepared for such an international reality.

It was with this reality in mind that the 'Mundus Musicalis' project was created to achieve the following aims:

- To create a greater understanding of issues regarding professional music training within and outside Europe, leading to the removal of obstacles to the recognition of music studies and qualifications, thus facilitating an increased mobility and employability of students, teachers and professionals
- To improve the quality of professional music training in Europe through the structured exchange of information regarding professional music training and the music profession at an international level
- To strengthen the unique capacity of music, as the ultimate form of non-verbal communication, to contribute to an effective intercultural dialogue.
- To enhance the attractiveness of the European professional music training sector through a) the development of a dedicated informative website portal focusing on the study of music in Europe and b) the collection of information related to the participation of non-European students in European music programmes

The project built on the successful outcomes of another international project in the field of higher music education, entitled 'Music, Study, Mobility and Accountability'. This project, which was supported by the EU/USA Programme, was conducted from 2002 until 2004 and explored (for the first time) issues related to the cooperation between American and European higher music education institutions. It produced an impressive set of documents and tools that provided an excellent basis for further work on international cooperation on higher music education, not just limited to Europe and the United States but also to other countries and regions world-wide.

## 1.2 THE METHODOLOGY OF THE PROJECT

As mentioned in the preface, a working group was formed to collect, analyse and synthesise information relevant to the aims of the project. The work of the group revolved around the following tasks:

<sup>1</sup> See for more information about this project <http://msma.arts-accredit.org>

1. The study of issues related to the mobility and cooperation in higher music education, such as benefits, factors that challenge or support mobility and cooperation, and concrete tools to be developed and used. The mobility of music professionals was also discussed, as well as implications for the employability of musicians.
2. Collecting information about national higher music education systems and identifying the latest general trends in higher music education and the music profession. This was necessary in order to address the previous point and through discussions during the meetings and research undertaken throughout the duration of the project by the working group members, a large amount of information was collected, and put into a structured and downloadable format for easy reference.
3. In addition to the information on higher music education systems, information was also collected on formal issues relating to international mobility, such as the recognition of studies and qualifications, regulated professions and quality assurance and accreditation systems. It was seen as essential that this (often rather technical) information would be presented in a way that was relevant and accessible to the higher music education and music profession sectors.
4. Members of the working group presented information about the project at various international conferences, including those of the European Association of Conservatoires – AEC (Vienna September 2006, Salzburg November 2006 and Strasbourg November 2007), the National Association of Schools of Music – NASM (Chicago November 2006), the Canadian University Music Society – CUMS (Montreal May 2007), the National Council for Tertiary Music Schools – NACTMUS (Brisbane July 2007), the International Music Council – IMC (Beijing October 2007) and the International Society of Music Education – ISME (Kuala Lumpur July 2006, Bangkok July 2007 and Campo Grande October 2007). This provided the unique opportunity to present information and ongoing findings to large groups of experts in the field of music education all over the world.

The working group met four times during the project period to discuss progress and tasks: in Trondheim (19-21 May 2006), Montreal and Québec City (19-22 November 2006), Daegu (25-27 May 2007) and Beijing (11-13 October 2007)<sup>2</sup>.

### 1.3 THE PROJECT OUTCOMES

The 'Mundus Musicalis' project produced the following outcomes:

- The Final Report *Higher Music Education: A Global Perspective* addressing issues on international cooperation in higher music education and global trends in music and music education with conclusions and recommendations. The Final Report is printed in English, French and German.
- A set of descriptions of national higher music education systems in more than 36 countries world-wide.
- The handbook *The International Recognition of Studies and Qualifications in Higher Music Education*.
- The study *Quality Assurance and Accreditation in Higher Music Education – An International Comparison*.

<sup>2</sup> Reports of these meetings can be sent upon request.

- A report with results of a survey regarding the current status of students from outside Europe studying music in institutions in European Union member states.
- The website [www.studymusicineurope.org](http://www.studymusicineurope.org) with information regarding studying music in Europe.
- 2 project newsletters, each printed in English, French and German.

These documents can be found on the project webpage [www.aecinfo.org/mundusmusicalis](http://www.aecinfo.org/mundusmusicalis).

## 2. BENEFITS OF INTERNATIONAL MOBILITY AND COOPERATION

### 2.1. INTRODUCTION

Institutions offering professional music training are welcoming foreign students and teachers in increasing numbers today. Many institutions conduct such activities in various ways: ranging from the recruitment of international students on an individual basis to the development of highly structured bilateral or multilateral exchange programmes.

Before delving into specific issues related to international mobility and cooperation, the working group considered the following question “What benefits can be realized by higher music education institutions if they participate in extended dialogue and activity regarding international mobility and cooperation?”

The ‘Mundus Musicalis’ working group, however, would like to underline that institutions successful in developing programmes holding more structured places in the curriculum realise that the greatest benefits are obtained when international avenues are used in a variety of creative ways and include attention to issues such as student and faculty exchanges and programme development activities. The presence of foreign students and teachers alone does not necessarily give an institution a truly international outlook or presence. An international perspective ensues from the existence of a dialogue and interaction among students, teachers and staff, but also from the intellectual exchange of ideas and thinking among these individuals and the sharing of operational structures and successful examples. The nature of an institution’s disposition toward collaboration among students and teachers, and its openness to information exchange tends to be a major indicator of an institution’s approach, and therefore indicative of its interest in constructive and beneficial exchange. It is this principle of ‘two-way traffic’ that, according to the working group, should be further explored by higher music education institutions world-wide.

Listed below are several of the many benefits of international exchanges.

#### 2.1.1 Enrichment of the internal culture at institutions.

The presence of foreign students and/or teachers provides institutions with an ability to expand internal cultures: opinions developed by students and teachers at local, regional, and national levels can be enhanced by ideas which benefit from the perspectives of cultural diversity. Encounters (and sometimes even confrontations) with unfamiliar musical cultures and content, new styles of playing and interpretation, and especially different pedagogical approaches, can enrich the philosophies and practices of the receiving institution. Furthermore, the community within an institution will reflect on a small scale the reality of the increasingly international music profession.



### **2.1.2 Enhancement of an institution's external image.**

An active and engaging portfolio of international activities may assist institutions more readily to attract potential students and teachers, as well as heightening the perception of local communities and increasing their support. A report of two national surveys regarding international education conducted by the American Council on Education (ACE) supports this view:

*The importance given to international learning opportunities by both students and the public suggests that institutions with robust international offerings will have a competitive advantage in attracting future students.<sup>3</sup>*

This document notes that 70 percent of the students consider it important that the institution they attend makes available foreign language and international coursework, study abroad programmes, and opportunities to interact with foreign students. Nearly 8 out of 10 respondents remarked that the presence of international programmes would positively influence the choice of college or university for them or their children. Although it is important to keep in mind that these figures are not specific to music students and their parents, they are indicative of current sentiment regarding the choice of educational institution. Similar broad surveys have not been conducted yet in Europe, although it is possible that individual European states may have conducted such studies.

Opportunities for student mobility may therefore assist institutions whose strategic plans focus on increased enrolment. Offering study abroad options in less populated music areas can serve to reinforce interest in such areas and thereby attract students who might not otherwise be interested. A review of student activity after participation in European exchange programmes shows that students who have spent a short study period abroad in an exchange programme, often return as regular students after graduation in their home institution.

### **2.1.3 Benefits to students.**

Key benefactors of student exchange are the students. Whilst those who travel abroad clearly have a unique chance to become acquainted with different cultures, musical traditions, languages and teaching approaches, they also have the rich experience of dealing with challenging situations and international issues. These experiences will have positive effects not only on the development of the student as a musician, but also on the development of the student as an individual contributor to society, providing a broader perspective of the world and its multitude of cultures and diversity. Having the opportunity to attend a foreign institution, study with master teachers, live and be assimilated into a foreign culture, and be exposed to different languages can assist students to develop inner strength, cultural understanding, and respect for different values and methodologies. Moreover, such participation may provide the student with a new found perspective of his home-based programme and country, leading to a broadening of his or her perspective of the world at large.

<sup>3</sup> Fred M. Hayward and Laura M. Siaya, "A Report on Two National Surveys about International Education," American Council on Education 2001, page 3 ([www.acenet.edu](http://www.acenet.edu)).

It is important to note that any opportunities to study abroad through exchange schemes should not delay completion of the 'home' programme. Well-structured student exchange programs should enhance, not obstruct, a student's course of study and an extension of time required for programme completion should not be an unintended consequence of exchanges.

Reasonable tuition rates, tuition assistance, loans, grants and avenues of financial support dealing with tuition and living abroad should remain available to students wishing to study abroad. If international study is seen as a financial burden, it may be less desirable in the eyes of parents and students.

Of course, international exchange may not be an appropriate option for all students. Institutions and the students themselves should ensure that they have the ability and desire to benefit from exchange, and the temperament and disposition to embrace diversity of thought and culture.

Student exchange can sometimes be a good way to strengthen the morale of 'lost' students or students who are having temporary difficulties. Department heads, in cooperation with major subject teachers, must play an active role in discerning the best course of action. All institutions and faculty members should be able to assess during intermediate examinations, for example, whether a student would benefit from spending some time abroad. Often, when students are having difficulties, they abandon their educational pursuits. This may not always be the best course of action and in such cases it is important that heads of departments point out the possibility of studying abroad if this is appropriate for the particular student. A period abroad can help prevent premature departures, sparking renewed enthusiasm for the study of music and appreciation of the importance of education. It is important that heads of departments point out the possibility of studying abroad if this is appropriate for the particular student.

Students not involved in international exchange opportunities may also benefit from participation at the home campus with students from other countries. Exchange opportunities should be two-way, embracing the give and take that each party in the exchange has to offer. Through bringing in foreign students and teachers and organising international projects, benefits for those staying in the home institutions can be invaluable.

#### **2.1.4 Benefits to teachers.**

Many of the tangible benefits realized by students are the same as those available to teachers. Teachers participating in foreign exchange have the opportunity to enhance their own knowledge and skills through being in contact with ideas of peoples and influences of diverse cultures. In this context, it is worthwhile and beneficial to the home institution to offer teachers exchange abroad opportunities in the framework of their own continuing professional development.

Another benefit of sending teaching staff on exchanges is the opportunity for expanded international exposure, with positive effects in terms of student recruitment and institutional reputation. Some excellent teachers fail to attract foreign students simply because they are not known outside their own country or region. Exchange visits, including master classes at foreign institutions, may broaden these teachers' exposure and therefore, enhance their international reputations. Such practices could result in heightened student interest in a particular teacher, consequently leading to institutional realization of expanded enrolment. Faculty exchanges may become a conscientious part of an institutional policy to build or reinforce certain areas of study.

Visiting teachers are important aspect of the international character of the entire institution, giving students and teachers not able to travel the benefit of contact with new perspectives and impulses. Experiences in the European situation seem to indicate, however, that few institutions of higher music education have succeeded in combining their programmes for guest teachers and master classes with the activities in their exchange programmes. There are many reasons: complexity, the nature of personal interaction among various music specialists, availability, preparatory time, and organisational structures and cultures all are factors. Department heads and staff are usually responsible for the guest teachers/master classes, while officials for international relations make arrangements for students and teachers who participate within exchange programmes. If the master classes can be organised to take into account the framework of an exchange programme, there can be several advantages for content and finance.

Visiting artist series and guest lectures within the context of foreign exchange may provide extensive benefits from new opportunities they create. Through lectures and meetings, guest teachers can develop contacts with local teachers who may be able to repay the visit in the guest teacher's country. The exchange programme may finance a reciprocal visit. Moreover, the students of the local teacher may decide to spend a study period abroad at the guest teacher's studio. If the teachers can develop and cultivate an ongoing rapport, they can freely discuss the progress of the mutual exchange student, focusing specifically on the student and not associated worries such as loss of student from a private studio. Thus a much closer and more permanent contact between the guest teacher and local teacher is established. Students may especially benefit from a regular guest teacher, who possibly visits once a year. For example, the guest teacher will have a different perspective on student progress because of the greater length of time between lessons or evaluations.

Inviting well-known artists to give master classes provides many attractive benefits. A formal exchange programme may provide few opportunities for this type of interaction; however, such initiatives can be encouraged concurrently. Although the visits of these artists do not usually result in the possibility of an exchange of students or teachers, such visits can be useful in many respects including the exchange of culture, thought and idea at the highest level of intellectual discourse.

Examination committees, juries, or boards may also benefit by inviting external experts from abroad to provide broader perspectives and whose costs may be covered by an exchange programme.

When organising the exchange of teachers, it is essential that institutions maintain a flexible attitude towards practical arrangements. For example, course content, teaching workloads and salary levels may differ from country to country. Much will depend on the financial and practical framework in which such an activity is taking place, but it is clearly good practice to agree on such matters beforehand<sup>4</sup>.

#### **2.1.5 Benefits to the curriculum.**

One of the main benefits of structured international cooperation (as opposed to incidental international activities) could be lasting positive effects on the development of study programmes. By comparing curricular content and teaching methods, new insights and perspectives may be gained. In Europe, joint curriculum development has been pursued through European cooperation programmes and through bilateral relationships outside the framework of the programmes. Many lasting developments have been realized in terms of new modules, new teaching techniques, and even entirely new study programmes. The latest development in this area is the establishment of the first joint European programmes in the field of music at the Master and PhD level<sup>5</sup>. These are integrated programmes developed by small consortia of institutions that include substantial mobility components and a far-reaching cooperation in terms of content and the organisation of the study programme<sup>6</sup>. Through the cooperation in these European programmes and the support given to joint curriculum development at the international level by programmes such as the EU/USA, EU/Canada, EU/Australia and the ERASMUS MUNDUS programmes, it is anticipated that this form of cooperation will have a global reach.

#### **2.1.6 Financial benefits**

Setting up structural links with one or more partner institutions might also provide financial benefits. By developing a cooperation agreement to which both institutions have to contribute financially, costs of the various activities can be shared and therefore lessened for each participating institution. Typically, the incidental master classes are the most expensive of all: usually the hosting institution has to cover all costs, ranging from travel and subsistence expenses to sometimes hefty teaching fees.

#### **2.1.7 Where to find more information?**

Institutions interested in learning more about setting up structured international mobility and cooperation activities can find more information in Chapter 4.

<sup>4</sup> See for more information on such practical issues Chapter 4.

<sup>5</sup> Examples of these courses are 'Music Masters for New Audiences and Innovative Practice' (see [www.jointmusicmasters.org](http://www.jointmusicmasters.org)) and 'Doctoral Curriculum in Musical Arts – DoCuMa' ([www.documa.org](http://www.documa.org)).

<sup>6</sup> To support this possibility provided by European cooperation, the AEC has published in cooperation with the Prince Claus Conservatoire in Groningen a handbook entitled 'How to develop a Joint Master in Music?': see [www.doremifasocrates.org/coordinators](http://www.doremifasocrates.org/coordinators).

## 2.2. INDIVIDUAL STUDENT MOBILITY

In higher music education, many students travel to institutions abroad to study as regular students in full degree courses outside the framework of exchange programmes. In order to gain some understanding of the situation and motivation of these students, the 'Mundus Musicalis' working group circulated a questionnaire to students from outside the European Union currently studying music in institutions within European Union member states<sup>7</sup>. Questions were asked in the survey on entry level, length of study, future plans, the choice of institution, admission procedures, and challenges and benefits.

Despite the relatively modest number of responses, certain trends can be extrapolated from the answers given. All of the respondents were students in full-time programmes outside the framework of any exchange programme. A majority of students already possessed degrees or qualifications gained in their home country, but it was noted that a vast majority of these students were enrolled in 1st cycle programmes. This may indicate that some students arrive with entry levels lower than those required by the host institution, but possibly also an inflexible attitude by institutions in the recognition of previous study. Quite a large percentage was not sure whether their European qualification would be recognised in their home country, although a small majority did not seem to see this as problematic. Interestingly, a large majority of students expressed the ambition to look for work in Europe after having finished their studies.

When asked about their choice of the institutions, a clear majority indicated that they had chosen the institution because of a particular teacher; this confirms the individual nature of professional music training, with its strong emphasis on one-to-one teaching, especially in the field of classical music. Another important reason was the attraction of a specific programme of study or degree. Less important were the reputations of the institution, the city or the country. It is interesting to compare these outcomes with the replies given to a similar questionnaire circulated to the institutions: in their replies, the institutions gave much more prominence to the reputation of the institution as a point of attraction to international students. When asked how they had found information about the institution, the students mentioned teachers, other students and the internet as their main sources of information, which was confirmed by the replies from the institutions.

Very few of the students had applied for any scholarships or grants. Most of the respondents either supported themselves by working or were supported by their parents. These replies may be somewhat coloured by the fact that several replies were received from students studying in European countries where tuition fees do not exist or are very low. Nevertheless, when asked for the challenges of international study, the students mentioned high costs as the biggest challenge, followed by the (high but sometimes also low) level of work required by the institution in which they were studying, the lack of language skills and inflexible administrative procedures at both national and institutional levels. When asking the same question of the institutions, the main challenge mentioned was the lack of language skills and social integration. In general, the students believed that the international

<sup>7</sup> A detailed report with the survey results can be found at [www.aecinfo.org/mundusmusicalis](http://www.aecinfo.org/mundusmusicalis).

study experiences would be important for their development as musicians and beneficial to their future careers.

Institutions were also asked for the benefits of the presence of international students. The benefit mentioned most often was the positive effect on the internal culture of the institution. Another point often made was that the presence of international students increases the overall quality of the institution (one respondent observed that international students are generally highly motivated, which influences the approach of domestic students); it was also found to be a positive factor in the advertising of the institution.

### 3 CURRENT ISSUES OF INTERNATIONAL MOBILITY AND CO-OPERATION

#### 3.1. CHALLENGES AND FACTORS CONDUCTIVE TO THE INTERNATIONAL COOPERATION AND MOBILITY IN HIGHER MUSIC EDUCATION.

The working group identified key issues that challenge or support the mobility of students and teachers in higher music education at international level. These issues are described and summarised below in the following categories: structural, institutional, financial, cultural and geographical.

<i>Factors challenging international mobility and cooperation</i>	<i>Factors enabling international mobility and cooperation</i>
<ul style="list-style-type: none"> <li>• <b>Structural issues:</b></li> <li>- Inflexible governmental regulations for higher education</li> <li>- Incompatible higher education structures and lack of use of recognition tools</li> <li>- Complex procedures for the recognition of studies and qualifications</li> <li>- Complex visa procedures</li> <li>- A lack of recognition of professional music training programmes at higher education levels in some countries</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Structural issues:</b></li> <li>- Governmental support (in some countries)</li> <li>- Credit point systems compatible with ECTS</li> <li>- Successful models and practices of mobility and cooperation</li> <li>- Programmes organised into three cycles with defined learning outcomes</li> <li>- Existing and emerging national quality assurance and accreditation systems structures enhancing comparability and recognition</li> </ul>
<ul style="list-style-type: none"> <li>• <b>Institutional issues:</b></li> <li>- Lack of information on educational systems in other countries</li> <li>- Lack of flexibility in programme design</li> <li>- Inconsistencies in pre- and post-visit recognition</li> <li>- Great variety in the length of and progression in study programmes</li> <li>- Great variety of approaches to entry at all cycles</li> <li>- Different approaches to artistic practice and research in the 3rd cycle</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Institutional issues:</b></li> <li>- Increased access to information on and an enhanced shared international understanding of educational systems and approaches</li> <li>- Existence and emergence of curricula showing some form of modularization (and often semesterisation)</li> <li>- Increased understanding of the benefits international cooperation can bring</li> </ul>
<ul style="list-style-type: none"> <li>• <b>Financial issues:</b></li> <li>- High costs for travel, living and fees for students, teachers and institutions</li> <li>- Additional costs for institutions, in particular for music academies, where teachers are often hired on a hourly basis to provide one-to-one teaching</li> <li>- Lack of (external) funding for international cooperation</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Financial issues:</b></li> <li>- In some countries, the availability of scholarships, grants and various other types of financial aid cover cost of international study and cooperation</li> <li>- A record of working bilateral institutional agreements based on the 'closed purse' principle</li> </ul>

<ul style="list-style-type: none"> <li>• <b>Cultural issues:</b></li> <li>- Language difficulties</li> <li>- Confusion of terminology regarding higher music education</li> <li>- Different formal and informal learning environments</li> <li>- Confrontation with other pedagogical approaches</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Cultural issues:</b></li> <li>- The language of music eases communication across language barriers</li> <li>- Increased efforts towards defined educational terminology at the international level</li> <li>- Emerging awareness and engagement with diverse pedagogical models</li> </ul>
<ul style="list-style-type: none"> <li>• <b>Geographical issues:</b></li> <li>- Academic years northern and southern hemisphere do not match</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Geographical issues:</b></li> <li>- An increased ease of travel</li> <li>- Fast and reliable communication through email and the Internet</li> </ul>

### 3.1.1 Structural issues

At the national level, governmental regulations and practices exist that are often not helpful to international mobility and cooperation. These can be regulations related to the higher education systems themselves, such as a requirement for students to learn the local language or higher educational structures that are so specific they cannot be related to structures existing in other countries. Some countries have in place highly bureaucratic and complicated procedures for the recognition of foreign qualifications or do not use tools that can facilitate mobility, such as credit points or the diploma supplement. In addition, a global trend seems to be that political pressures cause national governments to tighten visa regulations, making it difficult for prospective students to gain access to the higher education systems. Finally, in some countries the status of professional music training is unclear: institutions for professional music training are often not acknowledged at all levels of the 3-cycle (Bachelor/Master/Doctorate) or equivalent structure, and in some cases their status is not even recognised at all at the general higher education level.

On the other hand, there are many instances of structural support for international mobility and cooperation. Some national or even local governments offer financial support to individuals or institutions willing to undertake international mobility and cooperation activities. The use of credit point systems comparable to the ECTS is now widespread, which greatly facilitates the transparency and the recognition of studies, whether these systems are based on workload or on contact hours. The number of successful models and practices of mobility between and within cycles, and through joint programmes is also impressive, both inside and outside the EU. Political initiatives undertaken over the past few years aiming at increasing transparency and comparability of study programs have led to the organisation of many programmes into three cycle structures and to the definition of learning outcomes as benchmarks determining what students are expected to have achieved when finishing a certain programme. The existence and emergence of quality assurance and accreditation structures at the national level also contributes to this aim by increasing the levels of comparability and compatibility between the mechanisms for the assurance and enhancement of the study programmes.



### 3.1.2 Institutional issues

At institutional level too there are many issues which function as factors that either challenge or enable international mobility and cooperation activities.

An important hurdle to international mobility and cooperation is the lack of up-to-date information regarding educational systems in other countries, which hinders comparability and therefore recognition of studies. This is particularly the case in situations where students seek access to study programmes with studies or qualifications already completed in their home country. Despite the existence of various recognition tools, such as credit points, transcripts and learning agreements, it is ultimately the responsibility of institutions to take responsibility for the recognition of international mobility. A similar responsibility to recognise previous studies obtains when admitting foreign students to any of the three cycles. This recognition can be complicated by a lack of knowledge of other national higher music education systems. In addition, institutions sometimes show inflexibility in programme design: for example, progressive full year (or even full programme) courses with strict course sequences may be a hindrance for shorter periods of mobility, such as semester or year abroad periods. Some programmes are very full and show a lack of modularisation.

The 'Mundus Musicalis' working group also identified an inflexible attitude on the part of institutions towards recognising studies before and after the mobility period. This was often the result of poor agreements on the content of the study period beforehand and an inconsistent attitude towards the recognition afterwards. In institutions using a grading classification based on student performance throughout the entire programme, the performance of the student on his/her study abroad period is often not included. Another significant hurdle to international mobility and cooperation is the diversity of programme lengths and progression from one country to another, which makes the comparison and the recognition of studies more difficult and demands of students a high degree of adaptability. Finally, there is a considerable variety of approaches and levels of access to education, particularly into the first cycle. Music training at the pre-tertiary level differs strongly from country to country, but the same is the case in relation to mobility from one cycle to the next.

Among the issues enabling international mobility and cooperation, it is important to mention that the amount of information available on educational systems and approaches has significantly increased thanks to studies realised worldwide, such as the information collected by the 'Mundus Musicalis' working group on higher music education systems in 36 countries<sup>8</sup>. These descriptions can assist institutions to find information about systems in other countries, e.g. when they are faced with the admission of a student from a country about which little or no information is available. The availability and dissemination of such information contributes to an increased understanding of various educational systems and approaches by stakeholders in different countries of the world.

<sup>8</sup> See §4.3.3. for more information.

There is also a visible trend towards some form of modularization and often semesterisation of curricula in most countries. In addition, the positive feedback of individuals and institutions having experienced international mobility and cooperation also contributes to promoting these activities by making other individuals/institutions aware of the benefits international mobility and cooperation can bring in terms of expertise and profile. But above all, it seems that it is crucial that, in order to promote and sustain international mobility and cooperation, institutions must adopt flexible attitudes towards cultural diversity, educational differences and recognition.

A final institutional obstacle for mobility for or during the third cycle is the variation of approaches to work at this level. In some countries across the world, only traditional, extensive, text-based theses will be accepted. In others, a 3rd cycle qualification can be granted for advanced performance without a text-based research component. An emerging practice constitutes a combination of the two. The alignment of student approach and programme philosophy among the three approaches can pose challenges, but also in fact stimulate student mobility, offering choices that may not be accessible in the home country. During the course of the project, it became clear that these and other recent developments and complexities at the 3rd cycle level need to be investigated further, with a focus on higher doctorates in music, research doctorates in music, and professional doctorates in music.

### **3.1.3 Financial issues**

Financial issues can represent an important obstacle to international mobility and cooperation. Indeed, students or teachers will have to take into account various types of expenditure when going on exchange, such as room/board, books and supplies, living expenses, medical insurance, instrument insurance and round trip airfare (with possible extra charges for the instrument!). When mobility is not organised in the framework of formalised exchange programmes, students might even have to pay tuition fees in addition to fees in their home institution.

International mobility and cooperation can also be costly for institutions, and this is especially the case for music academies, as teachers are often hired for a fixed number of students and any additional (exchange) student requiring one-to-one tuition may have to be budgeted additionally. Part of these costs are sometimes financed with the help of external funding for international cooperation, such as for example European funds available for individuals or institutions based in countries of the European Union, but such essential assistance is unfortunately not available in all countries. The degree of financial assistance provided to the institutions highly differs from country to country, as does the level of financial aid provided to students in the form of scholarships, grants or any other types of funding. As a consequence, there are still many countries where this aid is not sufficient to allow for an equal access of individuals and institutions to international mobility and cooperation.

In other countries, students and institutions have the opportunity to receive scholarships, grants or other types of funding from governmental as well as non-governmental organisations, contributing to some or most of the expenses linked to international mobility and cooperation. Finally, institutions can also rely on the 'closed purse' principle, which has been progressively introduced in bilateral institutional agreements. This way, costs for (for example) hosting students and teachers can be shared.

### 3.1.4 Cultural issues

Cultural issues are amongst the least tangible, but probably most decisive factors for fruitful experiences in international mobility and cooperation. As musicians, students profit from the fact that their subject is not heavily language dependent, but a great deal of the interaction surrounding their learning experience is. While in most situations formal language requirements exist (such as TOEFL<sup>9</sup>), these do not test music-specific language, which causes considerable confusion for many students. Next, there is the terminology regarding higher music education, which is frequently inconsistent within countries, and very much so between countries. Terms like *module*, *course* and *programme* have different meanings in different settings, as does a degree in music, which could be composition, performance, musicology, music technology or music education. This can largely be resolved by anticipating possible misunderstandings in the communication between countries and institutions.

Of even greater impact are issues of the culture of learning. These are often not explicit, but profoundly influential for the student experience. The underlying values and attitudes of the institutional structure, curriculum and learning environments are usually understood implicitly by those who have grown up in its culture, but may prove challenging or even alienating for those coming from outside. Where some institutions stimulate a great deal of independent action and thinking in their students, others may not. This is probably most prominent in the interaction in actual teaching and learning situations, where expectations of the relationship may vary from master/disciple to much more trainee/coach interaction, or even facilitated peer learning and independent exploration as the core of the learning experience.

However, some cultural aspects have the potential to promote or at least facilitate international mobility and cooperation. Compared to other disciplines, music has the strong advantage of using sound as its primary language, and a substantial number of musical traditions utilising staff notation. These factors can allow for an efficient communication between musicians beyond language barriers. In addition, an important amount of work has already been achieved at the international level towards establishing and using definitive educational terminology. Thus, there already exists a developed vocabulary specific to music, which is used worldwide and allows for a better understanding of issues on all sides.

### 3.1.5 Geographical issues

Finally, geographical issues must also be taken into consideration. On the one hand, international mobility and cooperation are difficult to organise when academic years differ considerably, as is the case for academic years of northern and southern hemispheres. On the other hand, international mobility and cooperation are encouraged by the increasing facility to travel from one place to another thanks to an increasing number of reachable destinations, to a wider access to transportation at a lower cost, etc. Furthermore, international mobility and cooperation are strongly encouraged and facilitated when individuals are able to communicate through fast and reliable tools such as the Internet and e-mails.

<sup>9</sup> TOEFL = Test of English as a Foreign Language – see [www.ets.org/toefl](http://www.ets.org/toefl).

## 4. TOOLS TO SUPPORT INTERNATIONAL MOBILITY AND CO-OPERATION IN HIGHER MUSIC EDUCATION AND TRAINING

### 4.1 INTRODUCTION

In this chapter, several tools are described and information is provided that can support international mobility and cooperation activities. Firstly, several practical documents for setting up international mobility and cooperation activities by higher music education institutions are introduced with the aim of supporting institutions interested in international activities in a practical way. Secondly, information is provided on an issue that is crucial to any international mobility activity: academic recognition. Neither issue is explored in depth, but briefly introduced with references to documents in which more detailed information can be found.

### 4.2 PRACTICAL INFORMATION FOR THE DEVELOPMENT OF INTERNATIONAL ACTIVITIES

Institutions interested in (further) developing their international dimension will be interested to know that several documents are available that can assist them with this development. These documents mainly address practical issues related to the exchange of students and teachers on a bilateral basis; for information on more advanced forms of international cooperation, such as joint curriculum development, institutions are referred to information given in §2.1.5. The following documents can be used as useful information sources:

- A document entitled *10 Steps How to Develop Your International Exchange Programme*<sup>10</sup> was developed in the 'Music Study, Mobility and Accountability' project and updated in the 'Mundus Musicalis' project. The '10 Steps' serve as a practical handbook, in which higher music education institutions are taken step by step through the development of international activities. The document is particularly useful for institutions new to international activities or for new members of staff taking on the task of dealing with such activities. It is divided in three phases: the preparatory, implementation, and exit phases. One characteristic makes this advisory paper unique: it addresses the specificities and needs of higher music education.
- International exchanges of students and teachers between institutions are most commonly formalised in a *bilateral agreement*<sup>11</sup>. Such an agreement is a contract between two institutions that lays down the basis of cooperation in student and/or staff exchanges, and (if appropriate) other types of activities. Important issues to keep in mind when working with bilateral agreements are:
  - What will the financial arrangements be? Especially in light of the great difference in amount of tuition fees internationally, it is crucial to decide in advance how this will be handled. Most exchange agreements are based on 'closed purses', where students continue to pay the regular fee to their home institution while studying abroad. Students do not pay any additional fee to the host institution during their exchange period.

<sup>10</sup> This document can be found at [www.aecinfo.org/mundusmusicalis](http://www.aecinfo.org/mundusmusicalis) and <http://msma.arts-accredit.org>.

<sup>11</sup> Models of such agreements can be found at [www.aecinfo.org/mundusmusicalis](http://www.aecinfo.org/mundusmusicalis).

- How many students will be exchanged per semester/year?
- Which services are included for the host student? Although students live independently in many countries, in other countries student campuses provide food, housing and social and other activities. An agreement needs to be clear about what the host university can offer to the exchange student: e.g. on-campus housing, host family accommodation, finding independent accommodation, meals, language courses, social activities, and sports facilities. Normally, in an exchange programme working on the basis of the 'closed purses' principle mentioned above, admission and tuition fees should be waived by the host institution.
- In several countries, students could be asked to sign a declaration of finances with proof of funds in form of a bank statement or a guarantee letter from a sponsor.
- The bilateral agreement should also contain an article on the use of learning agreements for every student going on exchange; this will help to avoid problems with the academic recognition of study periods later on.

#### 4.3. TOOLS FOR ACADEMIC RECOGNITION

A crucial component of international (exchange) activities is academic recognition. Whenever a student spends time in another institution in the framework of a study abroad programme or on an incidental basis, mechanisms must be in place to ensure that this study period is recognised within the study programme in the home institution, so that the student does not lose valuable study time due to his/her international experience.

It is important to mention that when international recognition in higher education is being addressed, a distinction is usually made between academic recognition (for the continuation of studies abroad or for a study period abroad as part of the regular studies) and professional recognition (to be allowed to work in a certain profession). Professional recognition is discussed in more detail in Chapter 5, while in this Chapter information is given on academic recognition, which is the main type of recognition when dealing with (short-term) exchange activities. In this context, it is important to make a distinction between 'horizontal' and 'vertical' mobility. With 'horizontal' mobility is meant the mobility of students between degree programmes within one cycle, e.g. in the framework of an exchange programme or when students decide to transfer to another institution in or outside their own country. With 'vertical' mobility is meant consecutive mobility between degree programmes, e.g. when a student decides to continue with a 2nd cycle (Master) degree in another institution or in another country after having finished the 1st cycle (Bachelor).

Several tools for the academic recognition in the framework of these types of mobility have been developed. For 'horizontal' mobility, the use of a credit point system can greatly facilitate recognition and comparability. For 'vertical' mobility, the Diploma Supplement can be an important tool for recognition and comparability. In several countries, a start has also been made with the formulation of competences and learning outcomes for (parts of) degree programmes to provide further

transparency and comparability<sup>12</sup>. For each of these tools, a short description is given below. In addition, information is given on national higher music education systems and on the role of quality assurance and accreditation procedures.

Please note that more information about both academic and professional recognition can be found in the 'Mundus Musicalis' handbook *The International Recognition of Studies and Qualifications in Higher Music Education*<sup>13</sup>.

#### 4.3.1 Credit Point Systems

Credit point systems are used to facilitate flexible curricula for students and easy transfer of academic credit for exchanges. Credit systems, however, differ greatly. When exchanging students within an exchange agreement, credit points and grades gained abroad should be converted into home credit points, so students will not experience any study delay. To achieve this, before the student's departure, the home institution should approve the student's preliminary study plan and establish a learning agreement with the host institution that arranges the recognition in advance. It is common practice to list the courses realized abroad on the home institution's final degree or diploma.

In the above-mentioned handbook *The International Recognition of Studies and Qualifications in Higher Music Education* further information about credit point systems is provided, such as an overview of credit point systems in higher music education in 30 countries world-wide, and a concrete example how different credit systems can be converted.

#### 4.3.2 Diploma Supplement

The Diploma Supplement (DS) is a document attached to a higher education diploma aiming at improving international transparency and facilitating the academic and professional recognition of qualifications (diplomas, degrees, certificates etc.). It is designed to provide a description of the nature, level, context, content and status of the studies that were successfully completed by the individual named on the original qualification to which this supplement is appended. The DS is composed of eight sections (information identifying the holder of the qualification, information identifying the qualification, information on the level of the qualification, information on the contents and results gained, information on the function of the qualification, additional information, certification of the Supplement, information on the national higher education system). A description of the national higher education system within which the individual named on the original qualification graduated has to be attached to the DS. Although the Diploma Supplement is being introduced mainly in Europe, other countries (e.g. Australia) are considering introducing the Supplement as well.

More information about the Diploma Supplement can also be found in the handbook *The International Recognition of Studies and Qualifications in Higher Music Education*.

<sup>12</sup> See for more information about the use of learning outcomes and competences in higher music education in Europe [www.bologna-and-music.org/learningoutcomes](http://www.bologna-and-music.org/learningoutcomes).

<sup>13</sup> This handbook can be found at [www.aecinfo.org/mundusmusicalis](http://www.aecinfo.org/mundusmusicalis).

#### 4.3.3 National descriptions of higher music education systems

Another factor complicating the recognition of studies and qualifications is often a lack of information on national higher music education systems in other countries; this is especially the case in relation to the above-mentioned 'vertical' mobility. To address this situation, the 'Mundus Musicalis' working group compiled an unprecedented amount of information about higher music education systems world-wide in the form of national descriptions, which have been developed following a set format to achieve maximum comparability. This format includes information on structures, qualifications, number of institutions, funding mechanisms, admission requirements, credit point systems, quality assurance and accreditation procedures, and academic calendars. 36 of such national descriptions have been produced: 28 European, 1 Latin American (Brazil), 2 North American (US and Canada), 3 Asian (Korea, Japan and Vietnam) descriptions, as well as descriptions from Australia and New Zealand<sup>14</sup>. As the international mobility of music students constantly grows, institutions and future students will be helped by having access to such information.

#### 4.3.4 Quality assurance and accreditation

The 'Mundus Musicalis' project also addressed another issue important for international mobility and cooperation: quality assurance and accreditation. The exchange of information on quality assurance and accreditation procedures is essential to the development of the mutual trust necessary to underpin an effective international recognition of studies and qualifications. As a result, the 'Mundus Musicalis' project produced a comparative study entitled *Quality Assurance and Accreditation in Higher Music Education: An International Comparison*, which lists, compares and analyses the existing procedures for quality assurance and accreditation in higher music education in 34 countries world-wide.

This study shows clearly that currently in many nations varying systems of accountability may be a) both firmly rooted and in place, b) in nascent stages of development, or c) are at least being contemplated. Existing, well-established systems operating successfully for decades and the Bologna Declaration have been driving forces behind most recent activity, but so too have pressures from outside the university circle. Today, institutions are expected not only to submit to quality assurance activities, but also to be reviewed in some cases by multiple entities both internal and external to the institution, and on multiple levels. Many constituencies now have a stake in higher education. Each seems interested in access to information which provides assurance that education systems are delivering what they claim to deliver. From the information collected, it is clear this is a global trend.

These developments pose new challenges which require thoughtful consideration of issues such as common bodies of knowledge, student competency expectations, student and faculty mobility, faculty credentials, global competitiveness and competitive advantage. In addition, despite its awareness of the role quality assurance and accreditation can play in providing transparency and accountability, as well as in supporting quality enhancement of higher education institutions, the 'Mundus Musicalis' working group highlighted the need for quality assurance and accreditation systems that are based

<sup>14</sup> These national descriptions can be accessed through [www.aecinfo.org/mundusmusicalis](http://www.aecinfo.org/mundusmusicalis).

on subject-specific reviews conducted by individuals with subject-specific expertise. Only then can the specific needs and specificities of the higher music education sector be taken into account. Examples of such subject-specific approaches to quality assurance and accreditation can be found in the US<sup>15</sup> and (developed only recently) in Europe<sup>16</sup>.

<sup>15</sup> See <http://nasm.arts-accredit.org> for more information on accreditation procedures in music in the US.

<sup>16</sup> See [www.bologna-and-music.org/accreditation](http://www.bologna-and-music.org/accreditation) .



## 5 THE INTERNATIONAL MOBILITY AND EMPLOYABILITY OF PROFESSIONAL MUSICIANS

### 5.1 WHY ARE QUALIFICATIONS IMPORTANT IN MUSIC?

Qualifications are increasingly important in the field of music as a result of changes in the music profession. In some countries, it used to be quite normal for a professional musician to get a fixed position in a music school or a performance ensemble. One would never become rich, but there was a certain security. This situation is changing rapidly. State funding for music is decreasing in virtually all countries and so is the number of formally organised jobs. There is a different attitude towards music styles: whereas classical music organisations dominated the music scenes for many years, other styles of music (jazz, world music, pop, rock, etc) have developed strongly over the years and the employment market of these styles is organised differently from the traditional music styles. Changing technologies have resulted in a diminished role for the recording industry as a source of income for musicians.

As a consequence, the emergence of the 'portfolio career' in the music profession means that musicians combine several types of professional activities in order to make a living. They must perform music at the highest level, but also be able to teach, to engage in management and to operate in a constantly changing and increasingly international professional environment. In this situation, the musician will be self-employed and might never have a fixed contract with a particular organisation, which puts a much greater demand on the entrepreneurship of the individual.

Because of the 'portfolio career' of the future professional, the recognition of formal qualifications (which until now has not received much attention in the music profession) is suddenly seen with a new sense of urgency. The AEC regularly receives emails from musicians, who, for whatever reason, have moved to a different country to build a professional life there, only to find out, for example, that teaching in a music school or a private teaching practice (one of the pillars that would give them the possibility to function professionally) is not possible due to problems with the recognition of their qualifications.

### 5.2 PROFESSIONAL RECOGNITION IN THE FIELD OF MUSIC

As explained in §4.3, when addressing international recognition in higher education, a distinction is made between academic recognition (for the continuing of studies abroad or for a study period abroad as part of the regular studies) and professional recognition (to be allowed to work in a certain profession). For the recognition for academic purposes, several tools have been created (e.g. credit point systems and the diploma supplement), which are described in Chapter 4.

In relation to professional recognition, an important distinction is also being made between professions that are regulated from the standpoint of qualifications and non-regulated professions. A profession

is said to be regulated when there is a *statutory requirement to hold a diploma or other occupational qualification in order to pursue the profession in question*. For regulated professions, countries have established strict procedures that govern the recognition of the qualifications for these professions; in the European Union, a set of directives have been developed for this purpose. For non-regulated professions, these procedures or directives are applicable and professionals will be subject to the rules of the labour market.

In the field of music, regulated professions exist as well. These professions can mainly be found in the area of teaching (both music teachers in schools and instrumental/vocal music teachers), but also other professions, such as music therapist and organist, are regulated in some countries. In other countries, musicians are required to register as members of musicians' unions to be able to work.

To assist individuals and institutions interested in professional recognition in the field of music, the 'Mundus Musicalis' project has produced a document entitled *The International Recognition of Studies and Qualifications in Music*<sup>17</sup>, in which issues relates to the recognition of qualifications are addressed in more detail with a special focus on the music profession. Among other topics, the document includes information on regulated professions in the field of music in 36 countries world-wide, as well as some information about the relevant recognition procedures.

<sup>17</sup> This document can be found at [www.aecinfo.org/mundusmusicalis](http://www.aecinfo.org/mundusmusicalis).

## 6 OBSERVATIONS AND RECOMMENDATIONS

### 6.1 THE NEED FOR FLEXIBLE ATTITUDES

International mobility of students, teachers and professionals lies at the basis of a vibrant global musical landscape. Successful models and practices that facilitate international mobility for music are already in place realised by informal and formal agreements. In addition, various tools that can facilitate mobility exist or are being developed. At the same time, as can be seen in Chapter 3, there is a number of challenges to mobility at structural, institutional, financial and cultural levels. Existing regulations, systems and procedures are often not compatible, the costs of study abroad can be prohibitive (particularly for those coming from developing countries), and the encounter with a different culture of organisation, communication and pedagogy can be alienating instead of stimulating. The dialogue between all stakeholders needs to be intensified and ongoing.

As a general statement, the 'Mundus Musicalis' working group concurred that, in addition to the discussions and analysis of formal structures and regulations, a fundamental factor for the success of international cooperation in higher music education is flexibility on the part of all stakeholders, taking into account the considerable cultural diversity in content, organisation, and ways of learning that are at the core of enriching international experiences in the pursuit of musical excellence.

### 6.2 IMPROVING THE QUALITY OF PROFESSIONAL MUSIC TRAINING IN EUROPE

One of the original aims of the project was *to improve the quality of professional music training in Europe through the structured exchange of information regarding professional music training and the music profession at the international level*. It has become clear from the collected information and the discussions in the working group, that this is an issue that needs further understanding and support from policy makers in Europe, as it clearly indicates the need for a 'two-way traffic' in international mobility. The 'Mundus Musicalis' working group considers that, in addition to the benefits of international cooperation listed in Chapter 3, institutions could improve their quality through a two-way information exchange at international level in areas such as the following:

- Specific information about music genres which originated in other parts of the world and that are increasingly popular with European audiences.
- Experiences with subject-specific accreditation in the US, which could be of interest to developments in the field of quality assurance and accreditation in- and outside Europe.
- Experiences in other parts of the world with music programmes at the 3rd cycle (higher doctorates in music, research doctorates in music and professional doctorates in music) level. The 3rd cycle is currently an important issue in the Bologna Declaration process and many European institutions are interested in developing 3rd cycle courses in music.
- Experiences in other parts of the world with multi-disciplinary work, e.g. music and technology, music and psychology, and music management.

### 6.3 'MUNDUS MUSICALIS' AND THE BOLOGNA DECLARATION PROCESS

In the Bologna Declaration<sup>18</sup>, the Ministers agreed on the objective of increasing the international competitiveness of the European system of higher education and on the need to “ensure that the European higher education system acquires a worldwide degree of attraction”. A ninth action line was therefore added at the meeting of ministers of education in Prague (2001) to the original Bologna Declaration: promoting the attractiveness of the European Higher Education Area to students from Europe and other parts of the world and the cooperation with other parts of the world. Ministers particularly stressed that “the quality of higher education and research is and should be an important determinant of Europe’s international attractiveness and competitiveness” and that “more attention should be paid to the benefit of a European Higher Education Area (EHEA) with institutions and programmes with different profiles”. At the ministerial meeting in London (2007) the ministers decided to take forward work in the core policy areas: improving information on and promoting the attractiveness and competitiveness of the EHEA, strengthening cooperation based on partnership, intensifying policy dialogue, and improving recognition. Their decision was based on a substantial report entitled “Looking out: The Bologna Process in a Global Setting – On the “External Dimension” of the Bologna Process”<sup>19</sup>. It is also important to mention that several countries and regions outside the ‘Bologna’ region (e.g. Latin America and Australia) have shown considerable interest in the Bologna Declaration process, which may be an early indication that one day the Bologna process will have a global reach.

These conclusions are supported by the need identified by the ‘Mundus Musicalis’ project for information about the Bologna Declaration process outside the ‘Bologna’ region. It has been one of the aims of the working group meetings to update the members on the latest ‘Bologna’ developments relative to higher music education and to disseminate this information through their contacts at national level.

Another positive aspect of this project was its close synergy with other European projects in the field of higher music education. The ‘Mundus Musicalis’ working group was invited to comment on the European sectoral qualifications framework developed in the ERASMUS Thematic Network for Music ‘Polifonia’ and the subject-specific framework for quality assurance and accreditation in music developed in the project ‘Accreditation in European Professional Music Training’<sup>20</sup>. Thus, ‘Mundus Musicalis’ offered a unique opportunity to compare these frameworks at the international level, which it is hoped will facilitate the recognition of these frameworks in the future. By making this connection between work being done in the ‘Bologna’ process and the international dimension, the ‘Mundus Musicalis’ project has already put into practice what is being discussed by politicians and governmental officials as the “external dimension” of the Bologna process. This shows the leading role of the music discipline in these important developments.

<sup>18</sup> Please find more information on the Bologna Declaration process at [www.bologna-and-music.org](http://www.bologna-and-music.org).

<sup>19</sup> This report can be found at [www.bologna-and-music.org/externaldimension](http://www.bologna-and-music.org/externaldimension).

<sup>20</sup> See for more information on these frameworks on [www.polifonia-tn.org/tuning](http://www.polifonia-tn.org/tuning) and [www.bologna-and-music.org/accreditation](http://www.bologna-and-music.org/accreditation).

The 'Mundus Musicalis' working group has noted the many interesting developments in the framework of 'Bologna' and their implications for higher music education. It seems to be essential for the further development of the 'Bologna' process that the stakeholders involved in the process strengthen its global dimension by supporting the distribution and exchange of information on 'Bologna' process developments worldwide based on a mutual dialogue. In addition, more attention should be paid to discipline-specific approaches and cooperation both in- and outside the 'Bologna' region, which would lift the process to another level now as it will be entering a new phase after 2010.

#### 6.4 ENHANCING ATTRACTIVENESS OF EUROPEAN HIGHER MUSIC EDUCATION

Another issue addressed by the project was the enhancement of attractiveness of European higher music education. This appeared to be a sensitive issue for a group whose members represented institutions from other parts of the world. It was therefore considered vital to avoid any suggestion of 're-colonisation' or a competitive approach towards the global recruitment of students. Instead, an approach based on cooperation and networking was emphasized and the group emphatically saw mobility in the 21st century as two-way traffic. In addition, it was also underlined that any promotion of European higher education could only work when a subject-specific approach was taken, as students are more interested in academic content than in the glossy marketing campaigns for higher education promotion used by certain countries.

Nevertheless, one of the results of the 'Mundus Musicalis' project has been the launch of a website portal<sup>21</sup> with information on studying music in Europe for music students worldwide. This website portal has been developed in consultation with the project partners and includes, in addition to information about studying music in Europe, also information on recognition and other issues related to countries outside Europe to underline the principle of the 'two-way traffic' in mobility as mentioned above. The website has also been based on the feedback from a study addressing issues related to students outside the European Union currently studying music in EU member states<sup>22</sup>.

#### 6.5 THE IDENTIFICATION OF COMMON THEMES

A considerable challenge to the working group was the vast amount and diversity of information that needed to be collected and analysed. It was therefore decided during the first meeting that the project would focus predominantly on the countries represented in the group, as well as some neighbouring countries. Now that these countries have been covered, the addition of other countries will be explored after the project ends.

Despite the acknowledged diversity of educational structures and approaches, there was also a strong sense in the working group that several themes relevant to higher music education exist that are common throughout the international sector, such as:

- The continuous challenge faced by higher music education institutions of preparing graduates for an increasingly diversified music profession.

<sup>21</sup> See [www.studymusicineurope.org](http://www.studymusicineurope.org).

<sup>22</sup> The results of this study can be found at [www.aecinfo.org/mundusmusicalis](http://www.aecinfo.org/mundusmusicalis).

- Changes in the role of art music in our societies, the emergence of new 'players' such as world music and web-based music, and the continuous questions raised by choosing position in an increasingly globalised, mediatised, and commercialised musical arena.
- Challenges and opportunities caused by regional (e.g. the Bologna Declaration process) developments and their relation to global issues.
- A lack of consideration and therefore respect for cultural diversity and its interaction with the forces of globalisation, as addressed for example in the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions.
- The need to create and maintain successful pre-tertiary pathways for talented young musicians.
- Existing imbalances within tertiary music curricula caused by the need for high levels of specialisation to meet considerable competition in the professional world (especially in the field of music performance) while at the same time offering broad training programmes to prepare students for an increasingly multi-faceted music profession.
- A lack of continuing professional development for tertiary music teachers, particularly in the field of pedagogy.
- The need to pay sufficient attention to the physical and mental well being of students.
- Tensions between the artistic character of the training of quality musicians and the compliance with university/tertiary education requirements for accountability and funding.
- Distance education as an emerging mode of delivery to remote students, particularly in countries with challenging geographies
- The necessity to recognize higher music education institutions as central and fundamental players in the maintenance of the artistic landscape and the development of arts communities.

## 6.6 RECOMMENDATIONS

Based on these conclusions, the 'Mundus Musicalis' working group would like to make the following recommendations to the various stakeholders with the aim of supporting the further development of international cooperation in higher music education.

### 6.6.1 Regional and national governments are recommended to:

1. Recognise the capacity of music to be a powerful non-verbal tool for intercultural dialogue.
2. Recognise higher music education institutions as central and fundamental players in the maintenance of the artistic landscape and the development of music communities.
3. Recognise study programmes in music at all 3 cycle levels of higher education.
4. Stimulate validating and accrediting authorities to overcome structural barriers to student mobility.
5. (Further) develop a discipline-specific approach to quality assurance and accreditation processes and support international cooperation in this area.
6. Avoid barriers to mobility caused by rigid visa regulations, excessive tuition fees and inflexible recognition procedures.
7. Introduce the Diploma Supplement as an efficient tool for academic and professional recognition.

8. (For countries participating in the 'Bologna' process) strengthen the global dimension of the 'Bologna' process by supporting the distribution of information on 'Bologna' process developments worldwide and paying greater attention to more discipline-specific approaches and cooperation as a next step in this process.
9. Support higher music education institutions in their international ambitions by providing scholarships and grants.
10. Seek a balance between the development of professional musicianship and the demands of compliance with university/HE education requirements.
11. Create and maintain effective pre-tertiary pathways for talented young musicians.
12. Address the lack of continuing professional development for teachers in higher music education, particularly in the field of pedagogy.

**6.6.2 Higher music education institutions are recommended to:**

1. Divert more time and resources to international cooperation.
2. Communicate clearly with institutions and students involved in mobility and exchange about content, practical and recognition issues.
3. Insist on the autonomy of music administrative units to be able to make final decisions on the admission of international students.
4. Approach real or perceived differences of formal aspects of the study programme creatively with the aim of establishing equivalence of comparable learning experiences.
5. Take into account explicit and implicit cultural differences between visitors and the home institution, realising a mutually beneficial dialogue.
6. Seek to avoid or remove structural barriers to student mobility, when designing and reviewing their programmes of study.
7. Pay sufficient attention to the physical and mental well being of students.

**6.6.3 The European Association of Conservatoires (AEC) is recommended to:**

1. Confirm the intention of the European higher music education sector to maintain and further develop contacts with higher music education institutions all over the world by engaging in one or more follow-up projects that will address international cooperation in general, but also specific subjects such as 3rd cycle programmes in higher music education, the opportunities and challenges caused by tensions between local, regional and global dimensions of music training, and the further international dissemination of information on the Bologna Declaration development.
2. Maintain and further develop close ties with other regional and national organisations in higher music education outside Europe, such as NASM, CUMS and NACTMUS.

#### **6.6.4 The European Commission is recommended to:**

1. Recognise the role of music as a powerful non-verbal tool for intercultural dialogue and define an active role for culture in general and music in particular in the international policies of the European Union as described in the EU Communication for a European Agenda for Culture in a Globalising World.
2. Recognise in the design of its international cooperation programmes the value of cultural diversity and exchange as a highly beneficial outcome of 'two-way traffic', both inwards to EU institutions and outwards to non-EU institutions.
3. Focus the further development of international cooperation in higher education on the support to discipline-specific initiatives (e.g. by providing more opportunities to existing European projects in higher education to extend their work internationally) and to discipline-specific approaches to quality assurance and accreditation in higher education.



## 7 INFORMATION SOURCES

For those interested in finding more information about international cooperation in higher music education and training, it can be helpful to study other documents that have been developed by the 'Mundus Musicalis' project. In addition, links are provided to online sources on the Bologna Declaration process in Europe. Caution should be used in consulting this material; the situation relating to Europe and the Bologna Process at the time of writing is in a constant state of change, so it is important during the programme development to search out the most up-to-date material available.

### The 'Mundus Musicalis' publications

The following publications can be found at [www.aecinfo.org/mundusmusicalis](http://www.aecinfo.org/mundusmusicalis):

- Handbook *The International Recognition of Studies and Qualifications in Higher Music Education*
- Comparative study *Quality Assurance and Accreditation in Higher Music Education - an International Comparison*
- National descriptions of systems for higher music education and training in 36 countries
- Results Survey on the status of non-EU students in EU institutions for higher music education and training
- Newsletters I and II of the 'Mundus Musicalis' project

### The Bologna Declaration process

- The AEC Bologna & Music website: [www.bologna-and-music.org](http://www.bologna-and-music.org)
- The external dimension of the Bologna process: [http://www.bologna-and-music.org/external\\_dimension](http://www.bologna-and-music.org/external_dimension)

### Links to other organisations

- National Association of Schools of Music – NASM  
<http://nasm.arts-accredit.org/>
- Canadian University Music Society – CUMS  
[http://www.cums-smuc.ca/main\\_en.html](http://www.cums-smuc.ca/main_en.html)

- National Council for Tertiary Music Schools – NACTMUS  
[www.nactmus.org.au/](http://www.nactmus.org.au/)
- International Music Council – IMC  
<http://www.unesco.org/imc/>
- International Society of Music Education – ISME  
<http://www.isme.org/>





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