



Association Européenne des
Conservatoires, Académies de
Musique et Musikhochschulen



AEC Learning Outcomes 2017

Background to the 2017 Revision Process

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Foreword

This paper has been produced by the Learning Outcomes Working Group (LO WG) in the context of the FULL SCORE project, a 3-year-project running from September 2014 until August 2017, coordinated by the Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC) with support from the European Commission through the scheme “European Networks” of the Creative Europe programme.

The LO WG has developed this document with the aim to provide readers with background information concerning the AEC Learning Outcomes (AEC LOs) 2017. The paper seeks to offer a concise introduction to the AEC LOs, their use, structure and the rationale for their development, as well as detailed information about their revision which took place over the course of the FULL SCORE project.

The AEC started with the development of learning outcomes specific to higher music education (HME) in 2001. The AEC LOs were published initially in 2009 as part of the *Reference Points for the Design and Delivery of Degree Programmes in Music* publication.¹ The AEC LOs have now been revised to ensure their continued fitness for purpose in defining the skills, competences and knowledge required by graduating students in HME.

Those readers who are interested in learning more about the revision process carried out by the LO WG will find relevant information in the appendixes to this paper. In addition to the terms of reference underpinning the LO WG’s activities and the minutes of the four meetings held during the timespan of the project, the LO WG made the following documents available for future reference:

- a list of key documents that have been analysed by the LO WG in preparation of the revision exercise;
- the feedback on the use, relevance and format of the AEC LOs from experts and stakeholders gathered through online questionnaires, meetings and conversations during the revision process;
- a presentation delivered by LO WG members at the AEC Annual Congress 2016.

The LO WG would like to extend its sincere gratitude to all the experts, stakeholders and other respondents that have contributed to the revision process by sharing feedback, as well as to the members of the previous Working Groups which supported the initial development of the AEC LOs between 2001 and 2009.

¹ The *Reference Points for the Design and Delivery of Degree Programmes in Music* document is available for download in the publications section of the AEC website (www.aec-music.eu/publications).

The LO WG was composed of:

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- Anka AROCKIAM - Royal Conservatoire of Scotland
- Anita DEBAERE - Pearle*, Performing Arts Employers Associations League Europe
- Ingrid Maria HANKEN - Norwegian Academy of Music
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- Angelo VALORI - Conservatorio Luisa D'Annunzio, Pescara

1. Introduction

1.1. What are learning outcomes?

Learning outcomes are statements of what a student is expected to **know**, **understand** and be able to **do** at the end of a period of learning.²

Learning outcomes are the core element and focus of the European Qualifications Framework (EQF), and apply to all learning within higher education regardless of the system, country or institution where a particular qualification was acquired.

1.2. What are the AEC Learning Outcomes and why were they created?

The Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC) has developed learning outcomes specific to higher music education (HME). The development of these AEC Learning Outcomes (AEC LOs) began in 2001 and culminated in their publication in 2009 as a key part of the document *Reference Points for the Design and Delivery of Degree Programmes in Music*, one of the subject-based texts produced as part of the *Tuning* project.³ The AEC LOs have now been revised to ensure their continued fitness for purpose in defining the skills, competences and knowledge required by graduating students in HME.⁴

The AEC LOs were created to:

- assist institutions in implementing the requirements of the Bologna Process reforms and, more specifically, in (re-)designing curricula and adopting a student- and competence-oriented approach to curriculum design;
- facilitate the recognition of students' studies and qualifications, and increase compatibility and transparency within and beyond the HME sector;
- provide current or potential students, employers and other stakeholders with a clear presentation of the main aspects of a HME curriculum and its opportunities;
- serve as reference point for institutions and relevant stakeholders within quality assurance and accreditation processes in HME;
- help employers and other stakeholders to understand the competences of musicians they hire.

² Source: the European Qualifications Framework (EQF). The EQF is a common European reference framework which helps communication and comparison between national qualifications systems across Europe. More detailed information is available at www.ec.europa.eu/ploteus/content/how-does-egf-work.

³ For more information about the *Tuning* project, please visit www.tuningacademy.org.

⁴ The revision of the AEC LOs took place in the context of the *FULL SCORE* project (2014-2017). More information about the *FULL SCORE* project, as well as detailed information about the FULL SCORE Learning Outcomes Working Group and the revision process, can be found at www.aec-music.eu and in the 'AEC Learning Outcomes. Background to the 2017 Revision Process' document, which is available for download in the publications section of the AEC website (www.aec-music.eu/publications).

1.3. What are the benefits of using learning outcomes?

For all stakeholders - students, teachers, institutional managers and employers - there are demonstrable benefits to derive from engagement with learning outcomes.

*For **students**, learning outcomes increase transparency about:*

- the mission of the institution;
- the purpose and educational goals of the programme (i.e. the programme learning objectives);
- the goals they will be assessed against (i.e. the assessment criteria).

*For **teachers**, learning outcomes increase transparency about:*

- the relationship between the programme of study and the mission of the institution;
- the focus, priorities and overall objectives of the programme of study;
- options and opportunities for the development of course outlines, teaching content and/or supporting materials;
- options and opportunities for the creation of holistic assessments which enable students to achieve the intended programme learning outcomes.

*For the **institutional managers**, learning outcomes provide a framework for:*

- the development of programme-specific objectives appropriate to their institutional mission, context and purpose;
- challenging themselves and their programme teams in defining the purpose, value and nature of their offer;
- the development of curricula to support knowledge and skill acquisition and enable assessment of learning;
- the development of appropriate resources and curricular materials to support a programme's objectives;
- supporting teaching staff to enable students to achieve educational goals which meet institutional or national benchmark expectations and as scrutinised within quality management, enhancement, review and assurance processes.

*For **employers**, learning outcomes increase transparency about:*

- what knowledge, skills and competencies graduates of a particular institution will have acquired on completion of a particular programmes of study.

Essentially, learning outcomes can be used by all stakeholders as a tool to engage in discussions about what the priorities within curricula are or could be.

1.4 How are the AEC Learning Outcomes structured?

The AEC LOs are structured into:

- practical (skills-based) outcomes;
- theoretical (knowledge-based) outcomes;
- generic outcomes.

This threefold structure is used in order to provide consistency between the AEC LOs and the EQF, upon which all national qualification frameworks within the European Higher Education Area are based. Within the EQF, learning is described as acquiring:

- skills: described as cognitive (involving the use of logical, intuitive and creative thinking) and practical (involving manual dexterity and the use of methods, materials, tools and instruments);⁵
- knowledge: described as theoretical and/or factual;⁶
- competences: described in terms of responsibility and autonomy.⁷

In the tables hereafter, the AEC LOs are presented in three columns. Each of the columns corresponds to one of the three types of outcomes (practical, theoretical and generic). This structure enables the expression of three different aspects of the various areas of learning relevant to musicians (such as artistic expression, improvisation, verbal and written communication, etc.). In this way, each learning outcome is linked vertically to the other learning outcomes (each line corresponding to an area of learning), and at the same time reinforces the skills, knowledge and competences linked to particular areas of learning horizontally.

The AEC LOs are structured to express achievement arising from each of the three main cycles:

- 1st cycle (Bachelor);
- 2nd cycle (Master);
- 3rd cycle (Doctoral).⁸

The learning outcomes for each of these three individual cycles are provided in separate tables. In the tables, each learning outcome is identified by a code, for example: '2.B.8.'. The code should be interpreted as follows:

⁵ 'Skills' means the ability to apply knowledge and use know-how to complete tasks and solve problems.

⁶ 'Knowledge' means the outcome of the assimilation of information through learning. Knowledge is the body of facts, principles, theories and practices that is related to a field of work or study.

⁷ 'Competence' means the proven ability to use knowledge, skills and personal, social and/or methodological abilities, in work or study situations and in professional and personal development.

⁸ These three cycles correspond to levels 6, 7 and 8 as expressed in the EQF.

- the first number indicates the relevant cycle (1 for Bachelor, 2 for Master, 3 for Doctoral);
- the letter refers to the type of learning outcome (A for practical outcomes, B for theoretical outcomes, C for generic outcomes);
- the last number is a reference number.

The example '2.B.8' thus refers to a theoretical learning outcome in the second cycle. It should be noted that there is no implied hierarchy among the AEC LOs: the last number in each code is merely a reference number provided to facilitate referring to specific learning outcomes. The numbering does not imply relative importance.

2. AEC Learning Outcomes 2017

2.1 AEC Learning Outcomes: 1st cycle

At the completion of their 1st cycle studies, and as appropriate to their discipline or genre, students are expected to be able to:⁹

A. Practical (skills-based) outcomes	B. Theoretical (knowledge-based) outcomes	C. Generic outcomes
<p>1.A.1. Demonstrate ability to realise, recreate, create, manipulate and/or produce music as appropriate within their discipline or genre for practical purposes and settings.</p> <p>1.A.2. Demonstrate effective and professionally appropriate study, practice and rehearsal techniques.</p> <p>1.A.3. Demonstrate evidence of craft skills in relation to a variety of representative repertoire, styles, etc.</p> <p>1.A.4. Recognise, interpret, manipulate, realise and/or memorise the materials of music through notation and/or by ear.¹⁰</p> <p>1.A.5. Engage musically in varied ensemble and other collaborative contexts, including those which go beyond the discipline of music.</p>	<p>1.B.1. Demonstrate knowledge of practices, languages, forms, materials, technologies and techniques in music relevant to the discipline, and their associated texts, resources and concepts.</p> <p>1.B.2. Exhibit sound knowledge of the theoretical and historical contexts in which music is practiced and presented, including a range of musical styles and their associated performing traditions.</p> <p>1.B.3. Exhibit comprehensive knowledge of relevant representative repertoire within their area of musical study, demonstrating the ability to create and provide coherent musical experiences and interpretations.¹¹</p> <p>1.B.4. Draw upon knowledge and experience of known repertoire and styles to explore and engage with new and challenging repertoire and styles.</p>	<p>1.C.1. Demonstrate systematic analytical and processing skills and the ability to pursue these independently and with tenacity.</p> <p>1.C.2. Demonstrate strong self-motivation and self-management skills, and the ability to undertake autonomous self-study in preparation for continual future (life-long) learning and in support of a sustainable career.</p> <p>1.C.3. Demonstrate a positive and pragmatic approach to problem solving.</p> <p>1.C.4. Evidence ability to listen, collaborate, voice opinions constructively, and prioritise cohesion over expression of individual voice.</p> <p>1.C.5. Evidence flexibility, the ability to rapidly synthesise knowledge in real time, and suggest alternative perspectives.</p>

⁹ Nota bene (NB) students should be aware of the interrelationships and interdependencies between outcomes.

¹⁰ ‘Manipulate’ should be understood as ‘compose’, ‘arrange’, etc. ‘Musical materials’ include signs, symbols and structures.

¹¹ NB in this context the word ‘repertoire’ should be understood to include an original work or production created by an individual composer, performer or ensemble.

<p>1.A.6. Demonstrate improvisational fluency, interrogating, shaping and/or creating music in ways which go beyond the notated score.</p> <p>1.A.7. Identify key questions about, and undertake self-reflective enquiry into, their own artistic practice.</p> <p>1.A.8. Explore, evaluate, apply and challenge existing scholarship, research and performing practices.</p> <p>1.A.9. Utilise appropriate oral, digital and practical formats to disseminate information and ideas about music.</p> <p>1.A.10. Communicate information, ideas, problems and solutions to both specialist and non-specialist audiences through a range of media and presentation formats.</p> <p>1.A.11. Use appropriate digital technology to learn, create, record, produce and disseminate musical materials.</p> <p>1.A.12. Evidence skills in the use of new media for promotion and dissemination.</p> <p>1.A.13. Demonstrate a range of communication, presentation and self-management skills associated with public performance.</p> <p>1.A.14. Recognise and respond appropriately to a range of performing contexts, spaces and environments.</p>	<p>1.B.5. Demonstrate knowledge of practices, languages, forms, materials, technologies and techniques in music and their associated texts, resources and concepts.</p> <p>1.B.6. Recognise, internalise and respond to the fundamental processes which underlie improvisation and recreate musical materials aurally and/or in written form.</p> <p>1.B.7. Evidence understanding of the means by which musicians can develop, research and evaluate ideas, concepts and processes through creative, critical and reflective thinking and practice.</p> <p>1.B.8. Demonstrate knowledge of - and ability to gather and utilise relevant information found within - libraries, internet repositories, museums, galleries and other relevant sources.</p> <p>1.B.9. Identify a range of strategies to interpret, communicate and present ideas, problems and arguments in modes suited to a range of audiences.</p> <p>1.B.10. Display knowledge of a range of ways that technology can be used in the creation, dissemination and performance of music.</p> <p>1.B.11. Demonstrate knowledge of appropriate communication theories and their applications.</p>	<p>1.C.6. Recognise the relevance of, and be readily able to adapt, previously learned skills to new contexts.</p> <p>1.C.7. Develop, research and evaluate ideas, concepts and processes through creative, critical and reflective thinking and practice.</p> <p>1.C.8. Respond creatively and appropriately to ideas and impetus from others, exhibiting tenacity and the ability to digest and respond to verbal &/or written feedback.</p> <p>1.C.9. Exhibit ability to utilise and apply a range of technology in relation to their music making, including the promotion of their professional profile.</p> <p>1.C.10. Project a confident and coherent persona appropriate to context and communicate information effectively, presenting work in an accessible form and demonstrating appropriate IT and other presentational skills as required.</p> <p>1.C.11. Making use of their imagination, intuition and emotional understanding, think and work creatively, flexibly and adaptively.</p> <p>1.C.12. Recognise and reflect on diverse social, cultural and ethical issues, and apply local, national and international perspectives to practical knowledge.</p>
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<p>1.A.15. Recognise, reflect upon and develop their own personal learning style, skills and strategies.</p> <p>1.A.16. Lead and/or support learning and creative processes in others, creating a constructive learning environment.</p> <p>1.A.17. Engage with a range of audience and/or participant groups across a range of professional working contexts.</p> <p>1.A.18. Exhibit awareness of, and actively engage with, issues affecting the personal (physical and mental) health and wellbeing of musicians.</p> <p>1.A.19. Develop artistic concepts and projects and the capacity to present these professionally to potential clients and audiences.</p>	<p>1.B.12. Identify a range of professional working environments and contexts, reflecting on the role of the musician in contemporary society.</p> <p>1.B.13. Recognise the skill demands of local, national and international music markets.</p> <p>1.B.14. Display knowledge of key financial, business and legal aspects of the music profession.</p> <p>1.B.15. Exhibit familiarity with concepts and practices of pedagogy, in particular strategies to motivate and facilitate musical creativity and learning.</p> <p>1.B.16. Demonstrate awareness of the legal and ethical frameworks relating to intellectual property rights, and the ability to take appropriate steps to safeguard innovation.</p>	<p>1.C.13. Engage with individuals and groups, demonstrating sensitivity to diverse views and perspectives, and evidencing skills in teamwork, negotiation, leadership, project development and organisation as required.</p> <p>1.C.14. Recognise and respond to the needs of others in a range of contexts.</p> <p>1.C.15. Recognise the physiological and psychological demands associated with professional practice, and evidence awareness of - and preparedness to engage with as needed - relevant health and wellbeing promotion initiatives and resources.</p> <p>1.C.16. Exhibit a long-term (life-long) perspective on individual artistic development, demonstrating an inquiring attitude, and regularly evaluating and developing artistic and personal skills and competences in relation to personal goals.</p>
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2.2. AEC Learning Outcomes: 2nd cycle

*Building on the skills acquired in the 1st cycle, at the completion of their 2nd cycle studies, and as appropriate to their discipline or genre, students are expected to be able to:*¹²

A. Practical (skills-based) outcomes	B. Theoretical (knowledge-based) outcomes	C. Generic outcomes
<p>2.A.1. Realise, recreate, create, manipulate and/or produce music to a high professional level, expressing their own artistic concepts and reflecting a well-developed musical personality.</p> <p>2.A.2. Evidence sophisticated craft skills in relation to the repertoire, styles, etc. of their discipline or genre.</p> <p>2.A.3. Demonstrate breadth and/or depth of specialist knowledge in relation to their area of study evidencing fluency across a range of styles and/or a distinctive and individual voice in one particular style.</p> <p>2.A.4. Demonstrate ability to create, realise and express their own artistic concepts, ensuring that any areas of relative weakness in relation to practise, rehearsal, reading, aural, creative and re-creative skills have been addressed.</p>	<p>2.B.1. Demonstrate sophisticated knowledge of practices, languages, forms, materials, technologies and techniques in music relevant to their core and, as appropriate, related disciplines, and their associated texts, resources and concepts.</p> <p>2.B.2. Exhibit comprehensive knowledge of repertoire within their area of musical study,¹³ demonstrating a sophisticated level of skill in creating and providing coherent musical experiences and interpretations which engage with both well- and lesser-, or unknown repertoire.</p> <p>2.B.3. Develop and extend their knowledge of the theoretical and historical contexts in which music is practiced and presented.</p> <p>2.B.4. Exhibit knowledge of musical styles and a sophisticated and critical understanding of their associated performing traditions.</p>	<p>2.C.1. Exhibit sophisticated skills in critical thinking and critical awareness.</p> <p>2.C.2. Demonstrate independence in all aspects of learning, social interaction, and opportunity identification.</p> <p>2.C.3. Exhibit confidence and competence in the use of a range of communication and social skills as appropriate to context.</p> <p>2.C.4. Exhibit appropriate leadership, teamwork, negotiation and/or coordination skills, taking account of a variety of artistic contexts.</p> <p>2.C.5. Evidence ability to integrate knowledge drawn from a variety of contexts or perspectives.</p> <p>2.C.6. Demonstrate independent thought supported by rational and evidence-based application of knowledge in undertaking tasks that may be:</p> <ul style="list-style-type: none"> - extended and complex - in new or unfamiliar contexts - based upon incomplete or limited information.

¹² NB students should be aware of the interrelationships and interdependencies between outcomes.

¹³ NB in this context the word ‘repertoire’ should be understood to include an original work or production created by an individual composer, performer or ensemble.

<p>2.A.5. Play a leading role in ensemble and/or other collaborative activity.</p> <p>2.A.6. Demonstrate a high level of improvisational fluency.</p> <p>2.A.7. Evidence ability to develop, research and evaluate ideas, concepts and processes as appropriate within their discipline, genre, area of study, and/or own artistic practice.</p> <p>2.A.8. Demonstrate excellent command in a range of communication modes associated with their practice and its presentation to both specialist and non-specialist audiences.</p> <p>2.A.9. Exhibit competence in technological utilisation and application.</p> <p>2.A.10. Take responsibility for the engagement between context, audience and musical material, projecting their ideas fluently and with confidence in a wide variety of performance settings.</p> <p>2.A.11. Within the context of the musical learning environment, recognise and identify individual learners needs, and exhibit the ability differentiate and facilitate activity accordingly.</p> <p>2.A.12. Engage with a significantly level of critical self-reflection in relation to their own personal learning style, skills and strategies.</p>	<p>2.B.5. Develop, present and realise programmes that are coherent and suitable to a wide range of different performing contexts.</p> <p>2.B.6. Exhibit sophisticated and embodied knowledge of improvisational patterns and processes, and the ability to apply these freely in a variety of contexts.</p> <p>2.B.7. Evidence understanding of a range of sophisticated investigative techniques, enabling the application of selected approaches to develop, frame, research and evaluate ideas, concepts and processes as appropriate within their discipline, genre, area of study and/or artistic practice.</p> <p>2.B.8. Identify and utilise relevant literature and/or other resources as appropriate to inform their practise and development within their discipline, genre, and/or area of study.</p> <p>2.B.9. Identify and employ sophisticated research, study, communication and presentation techniques to independently develop and deliver an extended and/or in-depth artistic project.</p> <p>2.B.10. Utilise specific technologies to enable the creation, dissemination and/or performance of music appropriate to their discipline, genre, area of study and/or artistic practice.</p>	<p>2.C.7. Recognise the interrelationship between theory and practice, and apply such knowledge to underpin and strengthen their own artistic development.</p> <p>2.C.8. Demonstrate ability and willingness to communicate knowledge and ideas through modes other than notation, performance and/or other musical outputs (recordings, etc.).</p> <p>2.C.9. Consistently analyse, interrogate, utilise, and respond creatively and appropriately to verbal &/or written feedback, ideas and impetus from others.</p> <p>2.C.10. Initiate activities or projects, and work with others through interaction or collaboration.</p> <p>2.C.11. Exhibit sophisticated and appropriate public presentation skills in all aspects of their practice and activity.</p> <p>2.C.12. Exhibit a sensitivity to the learning styles and needs of others and ability to motivate and facilitate creativity and learning.</p> <p>2.C.13. Engage with individuals and/or groups as appropriate and in relation to both their own, and a wider variety of, cultural contexts.</p> <p>2.C.14. Engage and share information with specialist and non-specialist musicians and audiences across a broad spectrum of society, demonstrating awareness of individual and/or group reactions to such information and the ability to respond appropriately.</p>
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2.A.13. Evidence ability to translate theoretical knowledge into practical activities to enable musical learning and creative processes in others.

2.A.14. Demonstrate sensitivity with regard to the subjects of their research, respecting diversity in the characteristics of individuals and contexts, and considering the ethical dimensions of their work.

2.A.15. In relation to relevant self-identified professional pathways or opportunities, demonstrate sophisticated understanding of the working field, and identify and formulate strategies for developing engagement with them.

2.B.11. Demonstrate a thorough understanding of pedagogical theories relevant to music education in one or more specific educational contexts.

2.B.12. Demonstrate a thorough understanding of the role of the musician in contemporary society, researching, engaging with and reflecting upon specific relevant professional working environments and contexts.

2.C.15. Exhibit confidence in using their own psychological understanding - and their sense of their own wellbeing, and that of others - to underpin decision making in a variety of situations associated with professional practice.

2.C.16. Demonstrate a positive attitude towards, willingness to engage and interest in, on-going (life-long) personal and professional development.

2.3. AEC Learning Outcomes: 3rd cycle

Building on the skills acquired in the 1st and 2nd cycles, at the completion of their studies (where appropriate, and according to the individual nature of the 3rd cycle curricula) students are expected to be able to work autonomously in the pursuit of new knowledge to:¹⁴

A. Practical (skills-based) outcomes	B. Theoretical (knowledge-based) outcomes
<p>3.A.1. Identify and contextualise dynamic research questions from their artistic practice or their musical domain to extend understanding and create new knowledge and research outputs.¹⁵</p> <p>3.A.2. Define, plan, manage and deliver research activities and projects, selecting and justifying appropriate methodological processes and resources, including possible funding opportunities, while recognising, evaluating and minimising any identified risks and/or negative impacts.</p> <p>3.A.3. Support, collaborate with and lead colleagues, using a range of practical, facilitative, communication and networking skills to influence practice and policy in diverse environments.</p> <p>3.A.4. Systematically and critically analyse and evaluate their own and others' research outcomes.</p> <p>3.A.5. Identify the value of their research outputs in social, cultural, ethical and economic terms.</p> <p>3.A.6. Document and demonstrate original insights and innovative solutions in the realisation, recreation, creation, manipulation and/or production within their musical activity/practice.</p> <p>3.A.7. Consider the impact of their research on diverse audiences and facilitate insight for both specialist and non-specialist audiences.</p> <p>3.A.8. Seek opportunities to exploit and further develop knowledge deriving from their research.</p>	<p>3.B.1. Recognise, engage with, and help to maintain standards of excellence in their research field.</p> <p>3.B.2. Seek, discover, access, retrieve, sift, interpret, analyse, evaluate, manage, conserve and communicate knowledge derived from relevant literature and/or other resources as appropriate within their area of study and/or artistic practice.</p> <p>3.B.3. Identify, select and employ effective and appropriate research inquiry and dissemination techniques and methods, taking account of the needs of a range of target audiences.</p> <p>3.B.4. Engage with professional standards in research practice, acknowledging ethical, legal, and health and safety implications of the research undertaken, its national and international context, and the ownership rights of all those affected by their research.</p>

¹⁴ NB students should be aware of the interrelationships and interdependencies between outcomes.

¹⁵ I.e. the products of research which can be published through any form of public dissemination, presentation, performance or exhibition.

C. Generic outcomes¹⁶

3.C.1. Exercise professional standards in research and research integrity, adhering to and encouraging development of research and artistic practice.

3.C.2. Identify key questions in relation to their area of study, consider these critically and produce innovative solutions.

3.C.3. Engage with the wider community of researchers, practitioners and creators, be responsive to critical engagement with the ideas of others and receptive to critique of their own work.

3.C.4. Establish and maintain cooperative relationships with peers, senior colleagues, students, artistic collaborators and other stakeholders, with sensitivity to equality, diversity and cultural context.

3.C.5. Engage in research with impact and communicate its outcomes to diverse specialist and non-specialist audiences, enabling public understanding of the subject and/or wider artistic insight.

3.C.6. Approach research tasks with enthusiasm, perseverance and integrity and devise strategies to unlock their own full potential.

3.C.7. Recognise the transferability of their skills as researchers, and prepare, plan and manage their career development, optimising opportunities and seeking support as required.

¹⁶ During the revision process, the Learning Outcomes Working Group decided to retain the original structure of the 3rd cycle learning outcomes. Therefore, these are provided in two separate tables: one table with practical and theoretical outcomes, and a second table with generic outcomes.

3. Why are institutions encouraged to make use of the AEC LOs?

First and foremost, the AEC LOs are designed to stimulate reflection, innovation and creativity within curriculum review and development within the HME sector, as well as to encourage individual institutions - and their quality assurance agencies and ministries - to recognise and celebrate good and pioneering practice in the development and delivery of learning within national systems. If embraced as a key curriculum enhancement tool, the AEC LOs:

- can aid dialogue between students, teachers, institutional managers and employers;
- stimulate new approaches to delivering, supporting and assessing learning;
- underpin the development of new partnerships and associations between HME institutions and employers;
- ensure that recent developments in the subject area, society and music industry are taken into appropriate consideration when designing educational programmes.

Importantly, however, institutions offering programmes of study in HME are also encouraged to engage with the AEC LOs because they are designed to support the sector in implementing the Bologna Process reforms. The AEC LOs aim to provide a shared understanding across the European Higher Education Area of what graduates will have achieved at any given level. At national level, ministries and quality assurance agencies have inevitably approached the creation of frameworks for the management of higher education quality from a generic perspective. Institutions within the HME sector can sometimes struggle to interpret or implement these more generic approaches, and there is an increased likelihood that different national systems - when interpreted at subject-specific level, and alongside particular national HME traditions - may unhelpfully appear far more differentiated than is necessary or indeed accurate. Such differentiation can quickly inhibit (international) student mobility - whether during an individual's study within any given cycle, between cycles, or upon entry to the workplace - and thus inhibit the future success of students and institutions alike. This can be avoided by referencing directly to the common European music-specific AEC LOs when writing institutional or programme learning outcomes.

It should be noted that the AEC LOs are not a 'one size fits all' tool: the protection and preservation of individual institutional autonomy and diversity was a key principle of the *Tuning* project; at the same time, the independence of the academics, teachers and other subject specialists who lead curriculum development and delivery across AEC member institutions and participate in quality enhancement and review processes at local, national and international levels is prerequisite to excellence. HME institutions uphold the principles of shared and celebrated values and standards which derive from the *Tuning* project, but equally they rightly claim the ability to determine what is important to them in light of their unique national and institutional perspective, mission, vision and context. It is helpful to HME institutions to assess if, as part of their quality assurance processes, they are meeting their

benchmarked goals and to provide transparency about them for all stakeholders through the learning outcomes articulated for any given programme of study. The AEC LOs seek to provide a framework which assists institutions in the HME sector in this aspiration.

Finally, institutions should be aware that the development of the AEC LOs has taken place in full synergy with the other strands of AEC's ongoing work to support and enhance the European HME sector:

- the AEC LOs have been drafted following the consultation of a wide range of stakeholders within the AEC membership and in its partner organisations. As such, they are explicitly designed to take account of the interests of the various AEC Working Groups, member institutions and partners;
- the AEC LOs have specific relevance and applicability to institutions considering to make use of the review and accreditation services of AEC's partner organisation MusiQuE - Music Quality Enhancement. MusiQuE is an independent external evaluation body which aims to assist HME institutions in their own enhancement of quality and to improve the quality of HME across Europe and beyond. Through MusiQuE, the HME sector possesses its own *Standards for Institutional Review, Programme Review and Joint Programme Review*, which make explicit reference to the AEC LOs;¹⁷
- the development of learning outcomes specific to HME by the AEC is a significant credit to the sector, which is relevant also beyond the confines of HME.

4. How can institutions use the AEC LOs to create programme-specific learning outcomes?

The creation of programme-specific learning outcomes is an engaging process which has been approached in diverse and creative ways in countries across the European Higher Education Area. The AEC's 2007 handbook *Curriculum Design and Development in Higher Music Education* provides a useful framework for institutional consideration when undertaking programme design, including the creation of appropriate learning outcomes.¹⁸ Building upon the principles outlined in this handbook, the following points should be particularly kept in mind when designing programme-specific learning outcomes:

- **The AEC LOs can be used as source of inspiration for the development of programme-specific learning outcomes:** Just as each individual institution possesses its own unique identity, the AEC LOs are not designed to be adopted in their entirety by any particular programme, or to be 'copy-

¹⁷ More information about the review and accreditation services of MusiQuE and the *Standards for Institutional Review, Programme Review and Joint Programme Review* can be found at the MusiQuE website (www.musique-ge.eu).

¹⁸ The *Curriculum Design and Development in Higher Music Education* handbook is available for download in the publications section of the AEC website (www.aec-music.eu/publications).

pasted' directly into the curriculum. They should in no way be understood as focusing on the fulfilment of a set of prescriptive normative expectations, but rather be used as a source of inspiration: as examples to support and drive dialogue about the content of an institution's programmes. This dialogue should involve all stakeholders (students, teachers, institutional managers and employers) to ensure that all needs are addressed.

The AEC LOs represent an overarching set of skills and competences with relevance to HME:

The AEC LOs address a range of different areas of learning: artistic expression, repertoire, practise (rehearsal, reading, aural, creative and re-creative), ensemble, improvisation, artistic research, verbal and written communication, technology, public performance, musicians in society, learning and teaching, and self-management (sometimes called entrepreneurship). These areas are, however, not specifically named or labelled within the AEC LOs to avoid preconceived assumptions about their relevance or relative importance within specific programme contexts. The AEC LOs should instead be read as an overarching set of skills and competences, within which each learning outcome can potentially be addressed at some point - to a greater or lesser extent as appropriate - within the programme. It should be noted that there are no compulsory learning outcomes: each institution must evolve and agree upon its own set of learning outcomes for each given programme. It is not expected that every, or indeed any, programme should or could embody all of the articulated AEC LOs. However, it is equally encouraged that institutions utilising the AEC LOs within curriculum review, design and/or enhancement processes should engage with each and every learning outcome. Doing so will ensure not only that the aspirations, assumptions and concerns of all stakeholder groups may be met in full, but also that individual institutions can explore creative solutions to more challenging and/or new areas of competence within the curriculum development process.

The AEC LOs are a tool to develop programme-specific learning outcomes to address specific study profiles: The AEC LOs aim to address competences relevant to most HME programmes; they are not designed to differentiate between or express in detail outcomes associated with specific programme specialisations within the broadly defined discipline of music. Institutions therefore need to develop their own more specific learning outcomes for such specialised study programmes.¹⁹

¹⁹ In the case of music pedagogy specialist programmes, there are a number of existing learning outcomes formulations which may serve as an inspiration to programme teams alongside, and in complement to, the AEC LOs: a set of learning outcomes for music teachers in schools have been developed within the framework of the *Music Education Network* project. They are available at www.menet.info. Similarly, a set of learning outcomes for vocal and instrumental teachers have been developed by the *Polifonia* Working Group INVITE - International Network for Vocal and Instrumental Teacher Education in the 2010 Handbook *Instrumental and Vocal Teacher Education: European Perspectives* which is available for download in the publications section of the AEC website (www.aec-music.eu/publications).

- **Learning outcomes should reflect the institutional vision:** Consistency between the institutional vision and mission, the programme goals and the curriculum is an essential underpinning in the work to create learning outcomes. The learning outcomes, whether developed for a programme as a whole or for a specific curriculum element or course, should reflect the institutional context, priorities and strategy.
- **Learning outcomes should be clearly expressed and communicated:** The use of clear and simple language to express learning outcomes supports their communication and comprehension to the great benefit of all stakeholder groups associated with or involved in the programme of study. Further, it is evident that the clear and well communicated LOs allow transparency in the creation of admission and assessment criteria.
- **The AEC LOs use a broad definition of ‘entrepreneurship’:** Underpinning the AEC LOs is an understanding of entrepreneurship as a transversal key competence as defined by the European Commission’s EntreComp conceptual model: “Entrepreneurship is when you act upon opportunities and ideas and transform them into value for others. The value that is created can be financial, cultural, or social.”²⁰ Entrepreneurship is therefore understood not only as a set of ‘hard skills’, such as business planning and marketing, but also as the ability to develop creative and purposeful ideas, to believe in one’s ability, and other ‘soft skills’ closely associated with artistic practice. For this reason, entrepreneurship is therefore an integrated aspect of many of the AEC LOs.²¹

²⁰ Source: www.ec.europa.eu/jrc/en/entrecomp.

²¹ The work of the *Polifonia* Working Group on entrepreneurship provides a further useful source for developing learning outcomes in this area. More information about musical entrepreneurship is available at www.aec-music.eu/musicalentrepreneurship.

5. Appendices

Appendix 1. Learning Outcomes Working Group Terms of Reference

FULL SCORE Project

B1. AEC Learning Outcomes Working Group

Terms of Reference - Review of AEC/Polifonia Learning Outcomes for 1st-, 2nd- and 3rd-Cycle Studies in Music

Background:

As part of its on-going work to assist the development and enhancement of European higher music education, AEC is undertaking a major review of its AEC/Polifonia Learning Outcomes for 1st-, 2nd- and 3rd-Cycle studies in Music. These Learning Outcomes were originally developed across a period of several years, beginning in 2001 and culminating in their publication in 2009 as a key part of the document: '*Reference Points for the Design and delivery of Degree Programmes in Music*', one of the subject-based texts produced as part of the Tuning Project (<http://www.unideusto.org/tuningeu>).

In that document, it was stated that '*The European Association of Conservatoires (AEC) intends to review and update the document on a regular basis*'. After the passage of some six years, it is clear that the time for such a periodic review has arrived.

The six principal aims of the Tuning document - aims which, in the main, apply also to the Learning Outcomes themselves - were expressed at the time as follows:

- To assist institutions in implementing the requirements of the Bologna Declaration and, more specifically, in (re-)designing curricula and adopting a student- and competence-oriented approach
- To facilitate the recognition of studies and qualifications and increase compatibility and transparency in the higher music education sector by defining reference points in terms of learning outcomes and competences
- To provide current or potential students with a clear presentation of the main aspects of a higher music education curriculum and its opportunities
- To offer a clear overview of the higher music education sector to a wider audience by using the 'Tuning' methodology and providing a musical translation of the 'Dublin Descriptors'
- To assist institutions and relevant stakeholders in quality assurance and accreditation processes in higher music education
- To help employers and other stakeholders to understand the competences of musicians they hire

It is implicit in all these aims that the information provided should be up-to-date since, without its retaining its currency, the aims themselves would be compromised. Moreover, the passage of time since 2009 means that some of the aims themselves might be expressed differently today. In particular, the reference to the Bologna Declaration would probably now be re-expressed in terms of the Modernisation Agenda for Higher Education and that to the 'Dublin Descriptors' in terms of the European Qualifications Framework. Nevertheless, with certain modifications, these aims remain fundamentally relevant for a review of the Learning Outcomes.

In order to conduct a review of the AEC/Polifonia Learning Outcomes, AEC wishes to appoint a suitable team of experts. In assembling the team it is seeking to balance a certain continuity from the thinking that inspired the original Outcomes with the introduction of fresh and contemporary perspectives. It also believes it important that the expertise of the panel should embrace more specifically the viewpoints of stakeholders in the profession, so that they can not only ‘understand the competences of the musicians they hire’, as expressed in the aims quoted above, but have a voice in shaping them.

With this in mind, the present document has been created suggesting Terms of Reference for the review team and offering some suggestions as to its working methods (although the team itself should have appropriate autonomy in defining these). The document also sets out the principles that have governed the choice of experts to form the review panel. Finally, as an appendix to the document, an initial list, has been drawn up of suggestions for possible individuals to be approached with a view to their agreeing to serve as panel members.

Terms of Reference for the review of the AEC/Polifonia Learning Outcomes:

The AEC/Polifonia Learning Outcomes are now well-embedded in the practices of curriculum design and quality enhancement found across higher music education in Europe. In view of this, there is a strong argument not to be any more radical than necessary in reviewing them. Where they continue to serve their original purposes satisfactorily, retaining their present formulation will reinforce continuity and will reassure the higher music education community. However, this should not be taken as discouraging frank appraisal of their suitability or, where felt to be necessary, going back to first principles to ensure their continuing efficacy.

The team of experts carrying out the review should first:

- **Consider the wider European higher education context and any major trends, initiatives and developments that have taken place since 2009.** This should include, but not necessarily be limited to, the *2013 Report to the European Commission on improving the Quality of Teaching and Learning in Europe’s higher Education Institutions* (http://ec.europa.eu/education/library/reports/modernisation_en.pdf), the *EUA Trends 2015 Report* (http://eua.be/Libraries/Publications_homepage_list/EUA_Trends_2015) reports and publications of the Bologna Follow-up Group (BFUG) and developments relating to the Europe Qualifications framework and to national Qualifications Frameworks in Europe
- **Consider developments that have occurred during the same period within the sector and/or the higher arts education sector in Europe and beyond.** This should include, but not necessarily be limited to, the results of the SQF HUMART project (<http://www.unideusto.org/tuningeu/sqf-humanities-and-arts.html>) and the *Australian Learning and Teaching Academic Standards Statement* (2010)
- **Consider sector skills statements that have appeared since 2009.** This should include, but not necessarily be limited to, the *Music Blueprint* (2011) published by the sector skills council for creative and cultural skills (www.ccskills.org.uk)

Armed with this and other contextual information, the team should then:

- **Review the overall structure of the Learning Outcomes, with its division into Practical (skills-based), Theoretical (Knowledge-based), and Generic Outcomes.** The suitability of this structure and terminology should be considered in the light of wider frames of reference, including the EQF
- **Review the use of the terminology of Learning Outcomes and Competences** and consider whether this is consistent with most recent practice
- Subject to any modifications made in the light of these first two considerations, **consider each statement of the Learning Outcomes, line by line and level by level.** In particular consideration may be given to whether the relationship suggested between outcomes of the 1st and 2nd Cycles continues to meet the current situation and whether the substantial developments in 3rd-Cycle programmes in higher music education require a re-framing of the Learning Outcomes for this Cycle

The Team should operate by consensus and, as far as possible, should debate differences of viewpoint to the stage where full internal agreement can be reached. As with the original Learning Outcomes, the aim should be to produce an ‘ecumenical’ set of statements that are respectful of diversity, within which any institution delivering higher music education will be able to recognize significant aspects of itself, as well as potentially identifying areas which it might wish to develop further.

Once a set of statements has been generated that has the support of the whole Team, **these statements should be put to consultation across the sector, using the membership network of AEC.** The nature and duration of this consultation may be determined at an appropriate time, with the Team liaising with AEC Council to agree this.

Any suggestions for change arising from the consultation should be considered by the Team and, where possible, accommodated within the statements prior to their finalisation and dissemination to the sector. The aim should be to complete the entire process within a maximum of two years from the first meeting of the Team.

Membership of the Team:

The Team of experts to carry out the review has been constructed according to the following principles:

- A good geographical balance across the regions and pedagogical traditions of Europe
- A balance between individuals associated with the production of the first set of Learning Outcomes and those with no previous connections to the work
- A balanced representation of expertise across the sub-disciplines represented in higher music education: classical, pop & jazz, world music; instrumental/vocal teaching, history/musicology, music technology, pedagogy, research, etc.
- A balance between those whose experience is embedded in higher music education itself and those in the profession whose experience is centred on how graduates from higher music education meet, or fall short of, their professional expectations
- A good balance of age and gender
- Having at least one native speaker for each of the three languages in which the statements will be published: English, French and German

- Ensuring that all Team members have the personal commitment and, where relevant, institutional support necessary to contribute fully during and between meetings

In order to fulfil these principles, a Team consisting of 7 members has been composed. Funding for this number has been allocated within the FULL SCORE budget; if more members are required some support might be requested from their institutions. Much of the work of the review team could be conducted by email but the budget is designed to cover two meetings per year over 2 years (2015-6 and 2016-7).

The Team should have a Chair who will be responsible for the conduct of meetings and, supported by the individual responsibilities of all members, for the maintaining of appropriate progress from start to finish of the review process. The Chair shall receive administrative support from the AEC Office.

Appendix. Composition of the Team:

Claire MERA-NELSON (Chair)	Trinity Laban Conservatoire of Music and Dance
Ankna AROCKIAM	Royal Conservatoire of Scotland Students' Union
Anita DEBAERE	Pearle*, Performing Arts Employers Associations League Europe
Ingrid Maria HANKEN	Norwegian Academy of Music
Jacques MOREAU	CEFEDM Rhône-Alpes
Ester TOMASI-FUMICS	Universität für Musik und darstellende Kunst Wien
Angelo VALORI	Conservatorio Luisa D'Annunzio, Pescara

Appendix 2. Overview and minutes of the meetings held by the Learning Outcomes Working Group

Overview of meetings

Meeting 1 - London, 07-01-2016

The main goals of the meeting included:

- to provide the Working Group (WG) members with the opportunity to share their views on the AEC Learning Outcomes (AEC LOs) in the current version, and to discuss and agree on a method and principles to revise the AEC LOs;
- to agree on areas for further exploration in order to facilitate the revision.

The key outcomes of the first WG meeting were:

- the approval of a set of key principles for the revision of AEC LOs, and a timeline which covers the entire review process;
- the creation of a framework action plan, which will serve as a basis for a division of tasks and responsibilities among the WG members in the preparation of the next WG meetings and the line by line revision of the AEC LOs.

Meeting 2 - London, 09-06-2016

The main goals of the meeting were:

- to analyse a set of key documents considered to be relevant for the revision of the current version of the AEC LOs;
- to study the feedback collected from specific AEC WGs, relevant bodies and teachers on the use, format and relevance of the AEC LOs;
- to prepare the line-by-line revision of the AEC LOs by considering core topics for revision of the text and discussing the division of tasks amongst the LO WG members.

The key outcome of the WG meeting was:

- the approval of an updated structure for the AEC LOs, in line with the design of the European Qualifications Framework (EQF).

Meeting 3 - Brussels, 26 & 27-09-2016

The main goals of the meeting included:

- to discuss comments on the AEC LOs received from AEC WGs, experts identified by the LO WG and stakeholders;
- to discuss the preparation of a session to be delivered at AEC Annual Congress in 2016 and at other events in 2017;
- to revise the first cycle of the AEC LOs line by line, based on the preparatory work completed by the LO WG members between June and September 2016.

The key outcome of the first WG meeting was:

- a strategy to finalise a draft revised version of the three cycles of the AEC LOs, to be shared with the AEC Council and members in advance of the LO WG's next meeting.

Meeting 4 - London, 10-05-2017

The main goals of the final WG meeting were:

- to consider the feedback from AEC members and stakeholders on the draft revised AEC LOs (version 18-04-2017);
- to agree on an outline of the text for the leaflet presenting the revised AEC LOs;
- to develop a long-term dissemination strategy for the revised AEC LOs.

The key outcome of the final WG meeting was:

- the finalisation the revised AEC LOs for the three cycles.

Minutes of meeting 1 - London, 07-01-2016

FULL SCORE Project

B1. AEC Learning Outcomes Working Group (AEC LO WG)

Meeting Minutes

Trinity Laban Conservatoire of Music and Dance London, 07-01-2016

9:30 am - 4:00 pm

PARTICIPANTS

Working group (WG)

- Claire MERA-NELSON (Trinity Laban Conservatoire of Music and Dance) - Chair
- Anita DEBAERE (Pearle*, Performing Arts Employers Associations League Europe)
- Ingrid Maria HANKEN (Norwegian Academy of Music)
- Jacques MOREAU (CEFEDM Rhône-Alpes)
- Ester TOMASI-FUMICS (Universität für Musik und darstellende Kunst Wien)
- Angelo VALORI (Conservatorio Luisa D'Annunzio, Pescara)

AEC office

- Jef COX (AEC staff member)

Minute taker

- Jef COX (AEC staff member)

MEETING AIMS

The main goals of the meeting included:

- to provide the WG members with the opportunity to share their views on the AEC Learning Outcomes in the current version, and to discuss and agree on a method and principles to revise the Learning Outcomes;
- to agree on areas for further exploration in order to facilitate the revision.

The key outcomes of the first WG meeting were:

- the approval of a set of key principles for the revision of Learning Outcomes, and a timeline which covers the entire review process;
- the creation of a framework action plan, which will serve as a basis for a division of tasks and responsibilities among the WG members in the preparation of the next WG meetings and the line by line revision of the Learning Outcomes.

MINUTES

1. Welcome & Introductions

After welcoming words from the Chair, the WG members were invited to introduce themselves to each other. The introductions underscored the balanced composition of the team and demonstrated that the required competences and areas of expertise are well covered by the profiles of the appointed WG members. The WG expressed their conviction that an apt amount of knowledge and experience is available among the WG members. Because of the broad pallet of different backgrounds, the WG is confident in its ability to revise the AEC Learning Outcomes (AEC LOs) as experts.

Following careful consideration by the AEC Office to ensure the assembly of a well-balanced group, and after a selection procedure including an open call to all AEC members to identify additional suitable profiles, the AEC has composed the AEC LO WG with the following members:

- Claire Mera-Nelson, AEC Council member, has been appointed as Chair of the LO WG to coordinate and steer the revision process. Claire is director of music at Trinity Laban Conservatoire of Music and Dance, London, United Kingdom. Claire is responsible for the leadership of the learning, teaching, research and performance activity of the faculty of music of Trinity Laban;
- Jacques Moreau, AEC Council member, is director at CEFEDM Rhône-Alpes, Lyon, France. Jacques has been closely involved in the development of the current version of the AEC LOs as a member of the 'Polifonia' Tuning WG (2004-2007) and a Co-chair of the 'Polifonia' Bologna WG (2007-2010);
- Ester Tomasi-Fumics is responsible for academic affairs management and curriculum development at the Universität für Musik und darstellende Kunst Wien, Austria. Ester has gathered first-hand experience in working with the AEC LOs as a Co-chair of the 'Polifonia' Bologna WG (2007-2010);
- Ingrid Maria Hanken is a researcher and international expert in pedagogy who has been active as professor and Pro-rector at the Norwegian Academy of Music, and as director of the Centre of Excellence in Music Performance Education (CEMPE) in Oslo. As a researcher, Ingrid focuses on teaching and learning in higher music education. Therefore Ingrid has a suitable profile and relevant background knowledge to assist the WG in finding ways to embed both research and pedagogy more firmly in the next version of the AEC LOs;
- Angelo Valori is professor of pop and rock composition, music theory and film scoring at the Conservatorio Luisa D'Annunzio in Pescara, Italy. As he is working in a non-classical music context and as he is rooted in various Southern European music education networks, Angelo is well placed to broaden the perspective of the LO WG and to provide insights from area's which remained rather neglected in the current version of the AEC LOs;
- Anita Debaere is director of Pearle*, Performing Arts Employers Associations League Europe. As different sectors of the music industry feel different about what a student's competences should be when graduated, Anita has been asked to join the WG in order to give advice on the current needs of the wider music sector, and on how these needs should be properly reflected in the AEC LOs;
- a student from the AEC FULL SCORE Student WG will be invited to assist the LO WG in the revision of the LOs from a student perspective.

Although the WG is still anticipating the selection of a student, the members are confident that the composition of the WG maintains a good balance with regards to regional representation, native speakers in AEC's three official languages (English, French and German), age, gender, and the representation of different genres and sub-disciplines in the group. Furthermore, the WG's composition maintains a balance between individuals associated with the production of the first set of LOs and those with no previous connections to the work, and includes, next to teaching and institutional management profiles, also members representing the profession and students.

2. Discussion of the WG's Terms of Reference

The WG members share the opinion that after the passage of six to seven years since the initial publication of the *'Reference Points for the Design and delivery of Degree Programmes in Music'*, produced as part of the 'Tuning' project in which the current version of the AEC LOs were taken up, the time for a review of the AEC LOs has come.

The six principal aims of the 'Tuning' document were expressed at the time as follows:

- to assist institutions in implementing the requirements of the Bologna Declaration and, more specifically, in (re-)designing curricula and adopting a student- and competence-oriented approach;
- to facilitate the recognition of studies and qualifications and increase compatibility and transparency in the higher music education sector by defining reference points in terms of learning outcomes and competences;
- to provide current or potential students with a clear presentation of the main aspects of a higher music education curriculum and its opportunities;
- to offer a clear overview of the higher music education sector to a wider audience by using the 'Tuning' methodology and providing a musical translation of the 'Dublin Descriptors';
- to assist institutions and relevant stakeholders in quality assurance and accreditation processes in higher music education;
- to help employers and other stakeholders to understand the competences of musicians they hire.

When revising the AEC LOs, the WG will consider whether the aims might be expressed differently today. In particular, the reference to the Bologna Declaration can be re-expressed in terms of the Modernisation Agenda for Higher Education, presented by the European Commission in the context of the European Union's 2020 strategy, which entails the European Union's action plan for growth, and which makes knowledge an essential element in supporting sustainable and inclusive growth. Higher education institutions should play a major role in this process. Also the reference to the 'Dublin Descriptors' might need to be re-expressed in terms of the European Qualifications Framework, which is a tool that enables to make comparisons between qualifications systems in Europe. Its eight common European reference levels are described in terms of LOs (knowledge, skills and competences), and its eight levels can be used to understand and compare qualifications awarded in different countries and by different education systems.

The Terms of Reference provide the WG with a strong rationale for the revision of the current AEC LOs. The text of the Terms of Reference will still be updated with the final composition of the WG and will be considered for approval at the next WG meeting.

3. Confirmation of timeline

In order to be able to review the AEC LOs with background knowledge, the WG agrees that a number of actions should be taken first. Key elements in the preparation of the line by line revision of the LOs include the analysis of the results of a questionnaire about the AEC LOs, which was sent to the AEC member institutions to collect preliminary suggestions for the revision in December 2015, and, as a follow up to this analysis, a continued consultation of the AEC community and the various AEC WGs. In addition to the analysis of the questionnaire results (*cf. infra*) and the consultancy, national LO frameworks should be considered by the WG members, in order to identify good practices. Finally, the WG should consider the major developments that have taken place in the European higher music education context, by studying key documents, such as:

- the 2013 Report to the European Commission on improving the Quality of Teaching and Learning in Europe's higher Education Institutions;
- the Trends 2015 report of the European University Association (EUA);
- reports and publications of the Bologna Follow-up Group (BFUG);
- the results of the SQF HUMART project;
- the results of the Australian Learning and Teaching Academic Standards Statement;
- the Music Blueprint (2011) published by the sector skills council for Creative and Cultural Skills;
-

A full list of relevant documents that should be taken in account by the LO WG during the revision process will be listed in the Framework Action Plan (*cf. infra*).

The above mentioned actions should provide the WG members with sufficient contextual information to review the overall structure of the AEC LOs (and its division into practical, theoretical and generic outcomes), its terminology, and its relevance for 1st, 2nd and 3rd Cycle programmes.

The study of (a first set of) key documents and the analysis of such national LO frameworks as have been identified as suitable for this exercise will be prepared by the time the working group will start the line by line revision of the AEC LOs after its second meeting in June 2016. The consultation of stakeholders within the AEC community and in its partner organisations will be performed on an ongoing basis throughout the revision process. By June 2016 the LO WG will have been in touch with the relevant AEC WGs to gather feedback on the use, language, format and relevance of the AEC LOs. Afterwards, the LO WG members will consider which groups have been underrepresented in the consultancy round, and will identify specific regional groups, institutions, or individuals, who need to be contacted in order to ensure that the WG is able to obtain full-scale picture of the relevance of AEC LOs for the AEC members.

By September 2016, the LO WG will prepare a first draft of the revised AEC LOs. The draft version will be presented to the AEC members in a session at the AEC Annual Congress in Gothenburg, Sweden, on 10-12 November 2016, which will be prepared by the LO WG at its third meeting. In this session, participants will be able to suggest further changes. The draft revision will also be disseminated by e-mail after the Congress in order to gather further comments.

The LO WG will consider all the remarks from the AEC members in February 2017 at its final meeting, in order to be able to agree on a finalised version of the revised AEC LOs. The final version will be translated and printed by May 2017. After their publication, the revised AEC LOs will be presented, together with the outcomes of the FULL SCORE Evaluation WG, to the Board of MusiQuE - Music Quality Enhancement at its spring meeting in 2017.

4. Review of Learning Outcomes questionnaire results

In December 2015, a questionnaire was sent to the AEC member institutions to collect preliminary suggestions for the revision of the AEC LOs. The analysis of the results attests a broad response from AEC member institutions. The results underscore the mandate of the WG to revise the AEC LOs as suggested in the Terms of Reference with confidence.

33 % of the respondents indicated that they have not previously used the AEC LOs. The WG considers it as an important sign that even though these respondents have not worked with the AEC LOs as a tool, they still believe it is important to suggest how the AEC LOs can be further improved. This element demonstrates the relevance of the AEC LOs for the AEC community.

The fact that the 1st Cycle LOs are used by a majority of respondents (83 %), followed by a smaller number who use the 2nd Cycle LOs (69 %), and that only a small minority (18 %) has worked with the 3rd Cycle LOs, is no matter of concern to the LO WG, as these numbers broadly reflect the proportion of 1st Cycle, 2nd Cycle and 3rd Cycle study programmes offered within AEC member institutions.

The majority of respondents (61 %) described themselves as institutional or management staff, while only 27 % of the respondents were teachers. As teachers are the ones who integrate LOs in their daily teaching activities, it is crucial that they don't become alienated from the AEC LOs. The LO WG therefore believes it is necessary to consult directly with teachers in order to establish how the AEC LOs could be adapted to ensure that they are optimally designed for teacher engagement. To this end, a questionnaire will be developed.

5. Overview of Working Group's personal feedback on Learning Outcomes

The LO WG recognises that the AEC LOs as they were published in the *'Reference Points for the Design and delivery of Degree Programmes in Music'*, were rather 'heavy to digest'. It is crucial that the AEC LOs are available in an easy accessible form for the entire AEC membership. Therefore, ideally, the revised AEC LOs should take shape in a short publication (maximum 15 pages). Such a type of publication might increase the use of the AEC LOs among AEC member institutions. In addition to a short publication, the LO WG might consider to draft a longer report to explain its methodology in more detail.

The revised AEC LOs will be made publically available on the AEC website, and the LO WG will make suggestions for a dissemination strategy later on in the revision process.

6. Agreement of key areas for further exploration by Working Group members

The LO WG believes that the current version of the AEC LOs is characterised by a classical music terminology. Genres including pop and jazz have remained underrepresented. The WG therefore believes that the AEC LOs should be revised with a more neutral, non-classical music focused language, which could correct this imbalance and would allow the AEC LOs to be a useful tool for a larger constituency of institutions and programmes.

For example the AEC LO covering improvisation might seem to be ambitious in the eyes of some classical music students, but for jazz students it might be utterly unambitious. The ‘political’ solution to this may be to explain that classical music students are able to reach this LO, and that jazz students succeed as well, but in addition they transcend this level by miles. This would lead to the characterisation of the LOs as ‘threshold’ rather than ‘absolute’ criteria, and thus potentially offer greater flexibility. The challenge for the LO WG will be to find a wording that is acceptable and welcomed by both jazz and non-jazz musicians without diluting the quality and value of the guidance provided. Ideally, in the final version, the AEC LOs should be phrased in a terminology which expresses an ‘equality of genres’.

In the current version of the AEC LOs, there is almost no reference to pedagogy. The place of pedagogy in music programme curricula tends to differ widely among institutions and programmes across Europe: in some institutions, pedagogical elements are interwoven with other elements throughout the programmes, while in other institutions there is only attention to pedagogy at the end of the curricula. It will therefore be a challenge for the LO WG to adapt the AEC LOs in such a way that the pedagogical aspect can be broadly supported by the AEC members.

Health and wellbeing (including hearing loss) have been neglected to a large extent so far. The revised AEC LOs should contain a part which explains how music students should be able to prevent injuries and physical pain, how to treat health problems if they occur, and how to develop healthy practices so that physical and mental stress and injury can be avoided.

Music curricula are often very dense and students are expected to gain a lot of skills and competences within a limited timeframe. In this context, students should be enabled to take care of their own development in a thoughtful and proactive manner, both during their study and afterwards. Self-management and lifelong learning should therefore also be considered in the revision of the AEC LOs.

Finally, also topics such as music production, music technology, music business, entrepreneurial skills, interdisciplinary arts, the role of music in society and audience engagement will need to be considered during the revision process.

The AEC LOs are designed to provide institutions, managers, teachers and students with a clear presentation of the competences that should ideally be attained by students when completing a part of their curriculum. The AEC LOs should therefore naturally demonstrate what is expected from an average student. It will be a challenge for the WG to identify examples of good practice in conservatoires which are able to show in LOs that students can achieve a basic standard, but at the same time are able to go beyond average, in different ways. In that context, it is important to understand that students should be able to acquire the skills and competences they are expected to obtain in their programme, but at the same time should have the freedom to deviate from what is expected in their curriculum.

7. Creation of framework action plan

The framework action plan will serve as a basis for a division of tasks and responsibilities among the WG members and AEC Office in the preparation of the next WG meetings and the line by line revision of the AEC LOs. It lists the various steps mentioned above, including concrete tasks. The framework action plan will be updated at future WG meetings whenever appropriate.

Timeframe:	Actions:	Action to be carried out by:	Status:
December 2015	Consultation of AEC member institutions about use and relevance of AEC LOs with questionnaire	AEC Office	Complete
WG meeting January 2016	Analysis questionnaire sent out to AEC member institutions in December 2015	LO WG	Complete
January 2016	Development of questionnaire to consult teachers within the AEC member institutions	LO WG members (Ingrid and Ester)	Complete
January - March 2016	Selection of a student from the FULL SCORE Student WG to support the LO WG in the revision process	AEC Office	Complete
January - May 2016	Consulting relevant AEC WGs and bodies, including: <ul style="list-style-type: none"> • AEC Council • PJP WG • EMP WG • FULL SCORE Student WG • FULL SCORE Evaluation WG • MusiQuE Board 	AEC Office & LO WG members	Complete
January - May 2016	Collection of examples of national LO frameworks	LO WG	Complete
April 2016	Briefing of the student member	AEC Office	Complete
January - May 2016	Studying key documents, such as: <ul style="list-style-type: none"> • the 2013 Report to the European Commission on improving the Quality of Teaching and Learning in Europe's higher Education Institutions; • the EUA Trends 2015 report; • reports and publications of BFUG such as the Yerevan Communique; • Humarts EQF Level Descriptors Music; • the Australian Learning and Teaching Academic Standards Statement; • the Music Blueprint (2011) published by 	LO WG members	Complete

	<p>the sector skills council for Creative and Cultural Skills;</p> <ul style="list-style-type: none"> • Deutscher Bühnenverein skills profile for training orchestra musicians; • European Skills / Competences, qualifications and Occupations (ESCO) for music; • the Bonn Declaration of the European Music Council (EMC); • meNet and EAS Learning Outcomes Music Teacher Training for Specialists and Generalists; • ECA Learning Outcomes in Quality Assurance and Accreditation 2013; • the list of competencies developed by the USA National Association of Schools of Music (NASM) (available online), derived from NASM accreditation standards for professional and liberal arts undergraduate degrees in music; • Pre-college music training: Evaluation standards and guidelines, to be developed by the FULL SCORE Evaluation WG; • QAA Music Benchmark Statement 		
January - October 2016	Organisation of session at AEC Annual Congress 2016, in cooperation with the AEC Congress Committee	AEC Office	Ongoing
WG meeting June 2016	Approval of the WG's final Terms of Reference	LO WG	To be done
WG meeting June 2016	Analysis of feedback collected from AEC WGs and relevant bodies	LO WG	To be done
WG meeting June 2016	Commenting on key documents, to be studied in the preparation of the line by line revision of the AEC LOs	LO WG	To be done
WG meeting June 2016	Commenting on relevant examples of national LO frameworks	LO WG	To be done
WG meeting June 2016	Agreement on division of sections of the current AEC LOs to be revised by individual LO WG members	LO WG	To be done

WG meeting June 2016	Identification of underrepresented groups and relevant individuals to be consulted	LO WG	To be done
From June 2016 onwards (ongoing basis)	Consultation of relevant individuals within the AEC community and in its partner organisations	LO WG members	To be done
June - September 2016	Line by line revision of the AEC LOs	LO WG members	To be done
WG meeting September 2016	Analysis of comments from relevant individuals within the AEC community and in its partner organisations	LO WG	To be done
WG meeting September 2016	Agreement on a draft version of the revised AEC LOs	LO WG	To be done
WG meeting September 2016	Practical preparation of session at AEC Annual Congress in 2016	LO WG	To be done
November 2016	Delivery of session at AEC Annual Congress in 2016 to gather feedback on draft revised AEC LOs	LO WG members	To be done
November 2016	Dissemination of draft revised AEC LOs to gather feedback	AEC Office	To be done
WG meeting February 2017	Analysis of feedback on draft revised AEC LOs	LO WG	To be done
WG meeting February 2017	Finalisation of revised AEC LOs	LO WG	To be done
WG meeting February 2017	Agreement on a dissemination strategy	AEC Office & LO WG	To be done
February -	Translation, proofreading and publication of	AEC Office & LO	To be done

May 2017	the revised AEC LOs	WG	
Spring 2017	Presentation of the revised AEC LOs by to the MusiQuE Board	AEC Office	To be done

8. Closing and scheduling next meeting

The next meeting of the LO WG will take place in London on Thursday 9th June 2016. Members will be asked to travel on Wednesday 8th June in the evening. The third meeting will take place in the AEC Office in Brussels on a date to be agreed later.

Signature:

Jef Cox
London, 9 June 2016

Minutes of meeting 2 - London, 09-06-2016

FULL SCORE Project

B1. AEC Learning Outcomes Working Group (AEC LO WG)

Meeting Minutes

Trinity Laban Conservatoire of Music and Dance London, 09-06-2016

9:30 am - 4:00 pm

PARTICIPANTS

Working group (WG)

- Claire MERA-NELSON (Trinity Laban Conservatoire of Music and Dance) - Chair
- Ankna AROCKIAM (Royal Conservatoire of Scotland Students' Union)
- Anita DEBAERE (Pearle*, Performing Arts Employers Associations League Europe)
- Ingrid Maria HANKEN (Norwegian Academy of Music)
- Jacques MOREAU (CEFEDM Rhône-Alpes)
- Ester TOMASI-FUMICS (Universität für Musik und darstellende Kunst Wien)
- Angelo VALORI (Conservatorio Luisa D'Annunzio, Pescara)

AEC office

- Jef COX (AEC staff member)

Minute taker

- Jef COX (AEC staff member)

MEETING AIMS

The main goals of the meeting were:

- to analyse a set of key documents considered to be relevant for the revision of the current version of the AEC Learning Outcomes (AEC LOs);
- to study the feedback collected from specific AEC WGs, relevant bodies and teachers on the use, format and relevance of the AEC LOs;
- to prepare the line-by-line revision of the AEC LOs by considering core topics for revision of the text and discussing the division of tasks amongst the LO WG members.

The key outcome of the WG meeting was:

- the approval of an updated structure for the AEC LOs, in line with the design of the European Qualifications Framework (EQF).

MINUTES

1. Welcome

After welcoming words from the Chair, Ankna Arockiam was invited to introduce herself to the LO WG members. Ankna is a young mezzo-soprano who recently graduated from the Bachelor of Music programme at the Royal Conservatoire of Scotland (RCS), Glasgow, Scotland, United Kingdom. Ankna is currently the Students' Union President at the RCS. Originally from India, Ankna has been drawn to music and dance since her childhood and from the age of ten has sung Indian classical music. She is also a trained Indian classical dancer. Ankna has sung with several choirs in Scotland, and has performed in various prestigious concerts in India.

As President of the RCS Students' Union and as a member of the AEC FULL SCORE Student WG, Ankna is well placed to join the LO WG as a full member in order to assist the LO WG during the revision process by providing insights from a student perspective. The LO WG members welcome Ankna and are confident that her experience in different committees, forums and boards at the RCS including the Equality and Diversity Forum, the Health and Wellbeing Board, various Programme Committees, the Academic Board and the Board of Governors, will enable Ankna to contribute to the LO WG as an expert in the matter.

2. January 2016 WG meeting minutes

Following a number of minor corrections (including modifications to Ingrid Maria Hanken's biography, an update of the location of the next meetings and limited changes to the Framework Action Plan), the report is approved.

The formulation of the last sentence of the last paragraph on page six of the report is discussed in detail: "[...], it is important to understand that students should be able to acquire the skills and competences they are expected to obtain in their programme, but at the same time should have the freedom to deviate from what is expected in their curriculum." The LO WG stresses that there is not just one model teachers can apply to shape their students into artists. Neither there is one single definition of the 'artist' that institutions can adopt and implement in their programme descriptions. Therefore, students should be offered the opportunity to commence their studies with an open idea of their own possible futures potential as young artists. The revised AEC LOs should be a tool that properly reflects such openness to AEC member institutions and their students as a means of encouraging an open and contemporary approach to conservatoire education.

3. LO WG's Terms of Reference

The text of the Terms of Reference has been updated with the final composition of the WG and the FULL SCORE logo has been added. The Terms of Reference are approved by the LO WG.

4. Analysis of feedback collected from AEC WGs and relevant bodies

In order to be able to review the AEC LOs with an appropriate amount of background knowledge and to have sufficient support from the AEC community, the LO WG decided at its first meeting that an extensive consultation of teachers and various AEC WGs was desirable in order to get a more complete picture of the use and relevance of the AEC LOs. As teachers are the ones who integrate LOs in their daily teaching activities, it is crucial that they don't become alienated from the AEC LOs. Therefore, teachers were addressed in particular.

From January until May 2016, the LO WG has been in contact with several AEC WGs and relevant bodies, including the AEC Council, the Pop and Jazz Platform (PJP) Preparatory WG, the FULL SCORE Evaluation for Enhancement WG and the Board of MusiQuE - Music Quality Enhancement. (The consultation of the Early Music Platform (EMP) Preparatory WG has been postponed and will be

completed during the preparations for the next LO WG meeting.) The LO WG has aimed to reach certain members of these WGs as *representatives* of their WG, but also in their capacity as individual *teachers* and experts in their field of expertise. A questionnaire was developed by the LO WG immediately following the January meeting, which has been used by the representatives of the various AEC WGs to discuss the AEC LOs with members of the teaching staff within their own institutions, their students and with the other members of their WG. Teachers, students and WG members were invited to reply to the following questions:

- The use of the AEC LOs: *Is the teacher familiar with the AEC LOs? Does (s)he use them in any way? Would a translation into the teacher's subject specific context be possible, if this has not already happened?*
- The relevance and comprehensiveness of the AEC LOs described: *Outcomes that are missing? Outcomes that are perceived as unnecessary/irrelevant etc.*
- The language of the document: *Amount of text, readability, clarity of concepts? etc.*
- The format of the document: *Running text versus other formats? The division into "Practical (skills-based) outcomes", "Theoretical (knowledge-based) outcomes" and "Generic outcomes"?*

The comments and suggestions made by the AEC WGs representatives based on their conversations with colleagues, teachers and students have been gathered by the AEC Office.

At its first meeting in January 2016, the LO WG agreed on a list of key areas which the LO WG would like to give explicit attention to during the revision process. These key areas included improvisation, pedagogy, health and wellbeing, self-management and lifelong learning. Furthermore, also topics such as research, music production, music technology, music business, entrepreneurial skills, interdisciplinary arts, the role of music in society and audience engagement should be considered during the revision process. After analyzing the comments and suggestions received from the various AEC WGs representatives, the LO WG indicated that the collected feedback reflects well the list of key areas identified by the LO WG at its first meeting, and that it reconfirms the LO WG's initial assumptions.

4.1 Comprehensiveness of the AEC LOs

Based on an analysis of the feedback, the LO WG shares the following observations concerning the comprehensiveness of the AEC LOs:

- Students in Higher Music Education (HME) are expected to acquire an extremely broad and diverse pallet of essential skills and competences in only a small number of years. In order to be able to respond to the needs of the profession, students are generally expected to obtain additional or enhanced knowledge, even after graduation. Moreover, the needs of society and the music profession are continuously changing. As a consequence, young artists should be able to familiarize themselves during their studies with educational approaches which promote learning beyond traditional schooling and encourage a positive attitude to, and the skills to enable, the continuation of learning throughout an individual's professional life. Therefore, lifelong learning requires special attention in all of the three cycles of the revised AEC LOs, as suggested in the feedback gathered by one of the AEC Council members.
- The FULL SCORE Evaluation WG, the MusiQuE Board and one the AEC Council members stressed the need for further expanding the weight (or presence) of research and the

acquisition of research skills in the AEC LOs. In this context, the LO WG recognized the need for students to have a research *attitude* from the first cycle onwards. Institutions should be encouraged to teach students how to face new challenges and unusual artistic environments, to provide young artists with the tools needed to remain confident in such situations, and to acquire a ‘just do it’ mentality. Therefore, an additional LO for research and ‘creative risk taking’ will be inserted in the revised version of the AEC LOs.

- As mentioned in the feedback collected by one of the AEC Council members, world music and ethnomusicology have remained blind spots in the AEC LOs, and should be considered during the revision process.
- The LO WG acknowledges the need to make a strong statement on improvisation and the relevance of improvisation for all genres in all of the three cycles. Therefore, improvisation will need to be firmly embedded in the revised AEC LOs, in line with the comments received from the PJP WG, though not exclusively in relation to non-classical musical disciplines. It was, however, also acknowledged that this area may be challenged within more traditional conservatoire contexts, wherein the acquisition of improvisational competencies is not a skillset currently expected of many ‘traditional’ classical musicians.

4.2 Use of the AEC LOs

The LO WG welcomes in particular one of the comments on the use of the AEC LOs made by the FULL SCORE Evaluation WG and the MusiQuE Board, in which it was suggested that “there could be more guidance on how these LOs should be used. People need to understand that there is flexibility in the system [...]. They can take particular competences and use these in their own context.”

Taking this comment into consideration the LO WG decided to add an introductory text to the AEC LOs, mentioning the following elements in particular:

- Institutions are asked to use the AEC LOs as a *reflexive* tool to question and reconsider the context, and thus content, of the programmes they offer.
- Institutions will be recommended to make use of the AEC LOs as a starting point to help shape the LOs for each of their programmes, depending on their specific context, rather than to implement the AEC LOs as such.

4.3 Language and structure of the AEC LOs

The LO WG made the following comments concerning the language and structure of the AEC LOs:

- As mentioned in the reflections by PJP WG, the world of work and the professional environment in which today’s students will be employed are rapidly changing. As a consequence, the language and nature of the revised AEC LOs should reflect the changing nature of the profession by showing an increased flexibility and openness to the reality of the world of work. Teachers have the responsibility to prepare students to be fit for a diverse job market, not just for one job in particular, and to acknowledge that the job opportunities available to any individual will change during their professional lives. For certain employers, music students just have to master their instruments. However, teachers need to acknowledge that not all students will end up in artistic careers. Therefore, students should be offered the opportunity to obtain a diverse set of skills and competences that provides them with the flexibility to tackle different kinds of professional challenges. The language of the revised AEC LOs should therefore not be too prescriptive or focused on leading students towards one particular type of (performing) job. Rather, the

AEC LOs should encourage teachers both to educate students to be excellent performers and at the same time to offer them, or support their institution in offering to them, a broad pallet of other relevant skills and competences.

- The LO WG reiterates that the revised version of the AEC LOs should be characterized by an ‘ecumenical’, neutral terminology that is acceptable for all institutions in the European HME sector. The AEC LOs are designed to be a useful tool for all AEC members and it is crucial that the revised AEC LOs will cover the wide diversity of genres and programmes offered by AEC member institutions. It is therefore a deliberate choice of the WG not to break the AEC LOs down into genre-specific LOs, but to maintain an overarching generic structure instead.

5. Comments from FULL SCORE Student WG

The LO WG approached Ankna as a representative of the FULL SCORE Student WG to gather comments on the current version of the AEC LOs and suggestions for improvement from a student perspective. The following comments were shared:

- Lifelong learning is a key competence for graduates in their ongoing development as young artists. It should be given more attention in the revised version of the AEC LOs.
- More emphasis should be given to entrepreneurial skills and competences under ‘Knowledge and understanding of context’ in the first 2 cycles.
- In the introductory text to the revised AEC LOs, it could be indicated that institutions ideally should involve student representatives in defining the LOs of each curriculum, by asking students open questions such as ‘What do you expect to learn during your studies?’, or ‘Which skills are essential for your development as an independent artist?’. An institution should be open for proposals from students and willing to consider and adopt them. After all, students are not ‘clients’ of the institutions but rather stakeholders who have a legitimate right to claim the ownership over their own LOs.

The LO WG suggests Ankna to consult the other members of the Student WG in preparation of the next LO WG meeting. The Student WG members will be asked to answer open questions, similar to the questions mentioned above, and to indicate any further suggestions for the revision of the AEC LOs.

6. Comments on studied literature and key documents

The LO WG decided at its first meeting to study a list of key documents about the major trends that occurred within the HME sector and about developments in the wider European higher education context since the publication of the AEC LOs. The LO WG chose to include the following key documents in this list:

- *The 2015 Trends Report* of the European University Association (EUA);
- *The Report to the European Commission on improving the Quality of Teaching and Learning in Europe’s Higher Education Institutions*;
- Reports and publications of Bologna Follow-up Group such as the *Yerevan Communiqué*;
- *The Humarts European Qualifications Framework (EQF) Level Descriptors Music*;
- *The Australian Learning and Teaching Academic Standards Statement*;
- *The Music Blueprint* published by the sector skills UK Council for Creative and Cultural Skills;
- *The Deutscher Bühnenverein Skills Profile for Training Orchestra Musicians*;

- The *European Skills / Competences, Qualifications and Occupations (ESCO) for Music*;
- The *Bonn Declaration* of the European Music Council (EMC);
- The *Music Education Network (meNet) and European Association for Music in Schools (EAS) Learning Outcomes for Music Teacher Training for Specialists and Generalists*;
- The *European Consortium for Accreditation (ECA) Learning Outcomes in Quality Assurance and Accreditation*;
- The *EQUIP Comparative analysis of the Standards and Guidelines for Quality Assurance in the European Higher Education Area (ESG) 2015 and ESG 2005*;
- The list of competencies developed by the USA National Association of Schools of Music (NASM) (available online), derived from NASM accreditation standards for professional and liberal arts undergraduate degrees in music;
- The *Standards for Pre-college Music Education*, developed by the FULL SCORE Evaluation WG;
- The *Quality Assurance Agency for Higher Education (QAA) Music Benchmark Statement*;
- The European Commission's note on its new *Skills Agenda for Europe*.

All documents have been read by the Chair of the WG and at least one other WG member. To facilitate the reading exercise, the WG members were provided with a reporting template. The completed reporting templates were distributed among the LO WG members in preparation of the WG meeting and were discussed one by one. Comments on the *EUA Trends Report*, the *Yerevan Communique* and the *Report on improving the Quality of Teaching and Learning in Europe's Higher Education Institutions* were shared verbally by the WG members during the meeting. The *Standards for Pre-college Music Education*, developed by the FULL SCORE Evaluation WG and the *European Skills / Competences, Qualifications and Occupations (ESCO) for Music* were still in progress in the months preceding the meeting. They will be added to a list of additional literature to be consulted during the line by line revision of the AEC LOs.

After discussing the selected literature concerning the recent development in the higher education sector, the LO WG shared the following observations:

- As part of its new *Skills Agenda for Europe*, the European Commission has been preparing a number of actions to ensure that the right training, the right skills and the right support are available to people in Europe.²² A key element of the new *Skills Agenda* is the review of the current European Qualifications Framework (EQF) for a better understanding of qualifications across Europe. The compatibility of the AEC LOs with the EQF remains important for comparability, recognition and quality assurance purposes. Because of the European Commission's renewed attention on the EQF and its increasing importance, the LO WG has decided to restructure the AEC LOs in line with the design of the EQF to demonstrate the relation between the two documents. The structure of *Humarts EQF Level Descriptors Music* document will be used as a helpful example.
- The *meNet and EAS Learning Outcomes for Music Teacher Training for Specialists and Generalists* document reflects on the fundamental issues relating to the competences, knowledge, abilities and skills expected of future music teachers. As in the current version of the AEC LOs there are only limited references to pedagogy, the LO WG commits to consider the formulation of the LOs developed by meNet and EAS when adapting the AEC LOs to correspond to many types of music teacher education (on different levels of teaching), in such a way that the pedagogical aspect of the AEC LOs can be broadly supported by the AEC members.

²² The European Commission's new *Skills Agenda for Europe* is announced to be published on 10 June 2016.

- According to the *Music Blueprint* published by the sector skills UK Council for Creative and Cultural Skills, employees in music businesses often lack key business skills such as IT, marketing and communications skills, as well as sector-specific management skills (for example copyright and licensing management skills). The LO WG will therefore consider rephrasing the knowledge of ‘financial, business and legal aspects of the music profession’ students are expected to acquire.
- The AEC LOs have not been developed as threshold standards that students in HME institutions are required to meet. As such, the LO WG will not list a set of minimum attainment levels for graduates (as provided in for example the *QAA Music Benchmark Statement*), but only formulate LOs for the *typical* student.

The LO WG reiterates that the AEC LOs are now well-embedded in the practices of curriculum design across the European HME sector and that retaining the present formulation of the AEC LOs will reinforce continuity. Therefore, the LO WG commits not to be any more radical than necessary in updating them in line with the most recent developments in the sector.

7. Comments on relevant examples of LO frameworks

The curriculum handbook submitted by the Chair of the MusiQuE Board were identified by the LO WG as a good example of how different programmes within an institution can make reference to the AEC LOs and use them in different ways. It would be useful to gather a range of similar examples concerning the implementation of the AEC LOs and to present them to the AEC members as examples as good practice.

8. Preparing the line by line revision

The LO WG agreed to revise the text of the AEC LOs according to the following timeline and task division:

- Step 1: From July onwards, every WG member will be invited to insert his/her personal comments into the current version of the AEC LOs (in word format). Everyone is asked to make use of track changes and/or comment boxes, instead of directly altering the text, and to refer to the discussions about the studied literature or to the comments received from various AEC WGs. Each time new comments are added, the text will be circulated to the other WG members. As such, all comments will have been inserted in one single document.
- Step 2: Based on these comments, Claire and Angelo will start working on the reformulation of the text, while Jacques, Ingrid and Ester are asked to rethink the structure of the AEC LOs in line with the EQF, until the end of August.
- Step 3: In the first week of September, the LO WG members will switch roles: Jacques, Ingrid and Ester will work on the line-by-line revision of the text, while Claire and Angelo will further consider the structure.
- Step 4: A cleaned version of the draft revised AEC LOs will be prepared during the week of 19 September, in preparation of the WG meeting in Brussels, scheduled on 26-27 September.
- Step 5: The LO WG will discuss the draft version collectively at the next WG meeting with all WG members, including Anita and Anka, who will be asked to share their views from their specific backgrounds and perspectives. During the meeting, a first draft revised

version of the AEC LOs will be agreed upon. This draft will be used as a basis for a parallel session at the AEC Annual Congress.

9. Identification of underrepresented groups and relevant individuals to be consulted

In preparation of its third WG meeting, the LO WG has identified a longlist of individuals to be contacted for further consultation in order to obtain a more complete picture of the relevance of the AEC LOs for AEC members and stakeholders. The list contains a set of profiles with a specific interest or expertise in working with LOs. It is only indicative and more names might be added at any time during the revision process. The LO WG members will invite individual experts to provide feedback on the AEC LOs by e-mail (an e-mail will be prepared by the AEC Office).

In addition to this longlist, the LO WG aims to consult stakeholders that have been underrepresented in previous consultancy rounds, such as the European Music Schools Union (EMU) and Pearle*-Live Performance Europe (the Performing Arts Employers Associations League Europe). The HME sector is located in a pivotal position in relation to the pre-college musical education sector and the music profession: its students generally enter from pre-college training and leave into the profession. For this reason, the LO WG considers the members of EMU and Pearle*-Live Performance Europe as key stakeholders to be contacted during the revision of the AEC LOs.

The AEC Early Music Platform Preparatory WG, as well as the European Platform for Artistic Research in Music (EPARM) WG, will be invited to share comments on the current version of the AEC LOs by e-mail through the questionnaire developed by the LO WG. The PJP WG will be provided with the draft revised AEC LOs in October and will be asked to have an in-depth discussion and share comments with the LO WG by e-mail. Only few composers, arrangers, and specialist in world music, traditional music and music therapy have been reached so far. They will be addressed in particular as far as is possible prior to the completion of the first steps of the review process.

The LO WG agreed to invite Frans Koevoets (Codarts, Rotterdam, The Netherlands) to join the next WG meeting as an external advisor because of his specific expertise concerning the most recent developments in the revision of the LO frameworks in The Netherlands.

10. Discussion of dissemination activities at AEC events

The LO WG commits to contribute to the dissemination of the revised AEC LOs at the following AEC events:

- ‘Knowledge, skills and competences: the revised AEC Learning Outcomes’ parallel session at the AEC Annual Congress, Gothenburg, 10-12 November 2016, to be prepared at the next LO WG meeting
- PJP, London, 17-18 February 2017
- EMP, The Hague, 24-25 March 2017
- EPARM, Antwerp, Belgium, 20-22 April 2017
- Teaching and Learning event, Oslo, Norway (to be confirmed)

The participation in the events will be divided in such a way that travel of the LO WG members is limited to a minimum.

11. Closing and scheduling next meeting

The next meeting of the LO WG will take place at the AEC Office in Brussels, Belgium. Depending on the expected duration of the meeting, the meeting will take either one or two days. The LO WG members are asked to block Monday 26 and Tuesday 27 September 2017 in their calendars. The fourth and final meeting will take place in February 2017 in London at Trinity Laban Conservatoire of Music and Dance.

Signature:

Jef Cox

Brussels, 26 September 2016

Appendix. Framework action plan

Timeframe:	Actions:	Action to be carried out by:	Status:
December 2015	Consultation of AEC member institutions about use and relevance of AEC LOs with questionnaire	AEC Office	Complete
WG meeting January 2016	Analysis questionnaire sent out to AEC member institutions in December 2015	LO WG	Complete
January 2016	Development of questionnaire to consult teachers within the AEC member institutions	LO WG members (Ingrid and Ester)	Complete
January - March 2016	Selection of a student from the FULL SCORE Student WG to support the LO WG in the revision process	AEC Office	Complete
January - May 2016	Consulting relevant AEC WGs and bodies, including: <ul style="list-style-type: none"> • AEC Council • PJP WG • EMP WG • FULL SCORE Student WG • FULL SCORE Evaluation WG • MusiQuE Board 	AEC Office & LO WG members	Complete

January - May 2016	Collection of examples of LO frameworks	LO WG	Complete
April 2016	Briefing of the student member	AEC Office	Complete
January - May 2016	<p>Studying key documents, such as:</p> <ul style="list-style-type: none"> • EUA Trends 2015 report; • Report to the European Commission on improving the Quality of Teaching and Learning in Europe's Higher Education Institutions; • reports and publications of BFUG such as the Yerevan Communiqué; • Humarts EQF Level Descriptors Music; • the Australian Learning and Teaching Academic Standards Statement; • the Music Blueprint (2011) published by the sector skills council for Creative and Cultural Skills; • Deutscher Bühnenverein skills profile for training orchestra musicians; • the Bonn Declaration of the European Music Council (EMC); • meNet and EAS Learning Outcomes Music Teacher Training for Specialists and Generalists; • ECA Learning Outcomes in Quality Assurance and Accreditation 2013; • EQUIP Comparative analysis; • the list of competencies developed by the USA National Association of Schools of Music (NASM) (available online), derived from NASM accreditation standards for professional and liberal arts undergraduate degrees in music; • QAA Music Benchmark Statement; • European Commission's note on its new Skills Agenda for Europe. 	LO WG members	Complete
January - October 2016	Organisation of session at AEC Annual Congress 2016, in cooperation with the AEC Congress Committee	AEC Office	Ongoing
WG meeting June 2016	Approval of the WG's final Terms of Reference	LO WG	Complete

WG meeting June 2016	Analysis of feedback collected from AEC WGs and relevant bodies	LO WG	Complete
WG meeting June 2016	Commenting on key documents, to be studied in the preparation of the line by line revision of the AEC LOs	LO WG	Complete
WG meeting June 2016	Commenting on relevant examples of national LO frameworks	LO WG	Complete
WG meeting June 2016	Agreement on division of tasks to revise the AEC LOs line by line among the individual LO WG members	LO WG	Complete
WG meeting June 2016	Identification of underrepresented groups and relevant individuals to be consulted	LO WG	Complete
From June 2016 onwards (ongoing basis)	Consultation of relevant AEC WGs, experts and stakeholders	LO WG members	Ongoing
June - September 2016	Line by line revision of the AEC LOs	LO WG members	Ongoing
WG meeting September 2016	Analysis of comments from relevant AEC WGs, experts and stakeholders	LO WG	To be done
WG meeting September 2016	Agreement on a draft version of the revised AEC LOs	LO WG	To be done
WG meeting September 2016	Practical preparation of session at AEC Annual Congress in 2016	LO WG	To be done
November 2016	Delivery of session at AEC Annual Congress in 2016 to gather feedback on draft revised AEC LOs	LO WG members	To be done

November 2016	Dissemination of draft revised AEC LOs to gather feedback	AEC Office	To be done
WG meeting February 2017	Analysis of feedback on draft revised AEC LOs	LO WG	To be done
WG meeting February 2017	Finalisation of revised AEC LOs	LO WG	To be done
WG meeting February 2017	Agreement on a dissemination strategy	AEC Office & LO WG	To be done
February - May 2017	Translation, proofreading and publication of the revised AEC LOs	AEC Office & LO WG	To be done
February - May 2017	Presentation of the revised AEC LOs at various AEC events	AEC Office & LO WG	To be done
Spring 2017	Presentation of the revised AEC LOs by to the MusiQuE Board	AEC Office	To be done

FULL SCORE Project

B1. AEC Learning Outcomes Working Group (AEC LO WG)

Meeting Minutes

AEC Office, Brussels, Belgium, 26 & 27-09-2016
5:30 pm - 7:30 pm, 9:30 am - 4:30 pm

PARTICIPANTS

Working group (WG)

- Claire MERA-NELSON (Trinity Laban Conservatoire of Music and Dance) - Chair
- Anita DEBAERE (Pearle*, Performing Arts Employers Associations League Europe)
- Ingrid Maria HANKEN (Norwegian Academy of Music)
- Jacques MOREAU (CEFEDM Rhône-Alpes)
- Ester TOMASI-FUMICS (Universität für Musik und darstellende Kunst)
- Angelo VALORI (Conservatorio Luisa D'Annunzio)

External advisor

- Frans KOEVOETS (Codarts, Rotterdam)

AEC office

- Jef COX (AEC staff member)

Apologies

- Ankna AROCKIAM (Royal Conservatoire of Scotland)

Minute taker

- Jef COX (AEC staff member)

Approval of report

- Date of approval by Chair: 10 May 2017
- Date of approval by WG: 10 May 2017

MEETING AIMS

The main goals of the meeting included:

- to discuss comments on the AEC Learning Outcomes (AEC LOs) received from AEC Working Groups (WGs), experts identified by the LO WG and stakeholders;

- to discuss the preparation of a session to be delivered at AEC Annual Congress in 2016 and at other events in 2017;
- to revise the first cycle of the AEC LOs line by line, based on the preparatory work completed by the LO WG members between June and September 2016.

The key outcome of the third WG meeting was:

- a strategy to finalise a draft revised version of the three cycles of the AEC LOs, to be shared with the AEC Council and members in advance of the LO WG's next meeting.

MINUTES

1. Welcome

The Chair welcomed the WG members and congratulated them with the progress achieved so far.

Frans Koevoets who was invited to participate in the meeting by the LO WG was introduced to the LO WG. Frans is Head of Academics at Codarts Rotterdam and is currently chairing a WG in The Netherlands responsible for the revision of the national LOs for music studies. As the WG he is chairing is making use of the AEC LOs as an example, he was invited by the LO WG to observe the discussions and share advice.

The Chair wrapped up the comments and suggestions for improvement made by the FULL SCORE external evaluator in the evaluation report for the second year of the FULL SCORE project.

2. Approval of the June 2016 WG meeting minutes

The June 2016 WG meeting minutes were approved.

3. Analysis of feedback collected from AEC WGs, experts and stakeholders

In order to be able to review the AEC LOs with an appropriate amount of background knowledge and to draw in appropriate levels of interest and support from the AEC community, the LO WG decided to carry out an extensive consultation with AEC WGs and various stakeholders. In addition to previous consultations completed by the WG, the WG identified a list of individuals with a specific interest and expertise in working with LOs to be contacted for further consultation in preparation of its third meeting. The experts were invited in September 2016 to share their comments on the current version of the AEC LOs and to submit suggestions for improvement.

The LO WG also approached stakeholders that were underrepresented in previous consultancy rounds in spring 2016, such as the European Music Schools Union (EMU). The AEC Early Music Platform Preparatory WG and European Platform for Artistic Research in Music (EPARM) WG were invited to submit their remarks and comments as well.

The majority of consultations took place by e-mail. Representatives of Pearle*-Live Performance Europe discussed the AEC LOs with the Chair of the LO WG in person during a specially-convened Pearle*-Live Performance Europe partners meeting. The full responses can be found in meeting documents 'B - Comments gathered after consultation of experts and stakeholders, 'C - Minutes meeting with Pearle*-Live Performance Europe representatives' and 'D - Consultation of the FULL SCORE Student Working Group'. Prior to the meeting, LO WG member Angelo Valori gathered comments from several Italian experts, which were shared orally during the meeting.

From an analysis of the feedback received, it is apparent that the main strengths of the AEC LOs comprise their subject-specific nature, their adaptability to national and institutional contexts, and their usefulness as a source of inspiration in curriculum design. The main weaknesses of the current version of the AEC LOs are, according to several respondents, their general (not genre-specific) character, their weak connection to the world of work, the elaborate language used, and the fact they are outdated and do not sufficiently anticipate future challenges in the music industry and employability issues. There is also a widespread agreement that several skills are missing or under-emphasised in the current version, including artistic research, career management, contemporary communication skills, entrepreneurship, international and intercultural competencies, musicians as creators and new technologies.

The analysis of the feedback reinforced the LO WG's initial assumptions. The LO WG reiterated that it is not viable to make multiple versions of the LOs to acknowledge the particular specialist demands within music education. The AEC LOs should remain acceptable for all institutions in the European HME sector and as such, it is crucial that the revised AEC LOs cover the wide diversity of genres and programmes offered by AEC members.

4. Discussing the overall format and approach for the line by line revision of the AEC Learning Outcomes

The LO WG members intended to complete the revision of the first cycle LOs to the extent possible during the meeting, based on the drafts circulated among the WG members between June and September. A focus group consisting of three working group members (Claire, Jacques and Ester) agreed to meet at the AEC Annual Congress to finalize the draft revised first cycle and to start working on a proposal for the revision of the second and third cycles. The proposals for the three cycles will be shared among the LO WG members, who will be asked to submit comments on the text by e-mail. The Chair of the WG will coordinate the process and implement the requested changes.

As soon as all WG members will have approved the draft revised version of the three cycle by e-mail, the AEC LOs will be shared with the AEC Council and the AEC members for consultation. To facilitate the comparison between the original text from 2009 and the revised AEC LOs, the document which will be shared with the AEC members will display the original and revised versions

of the text next to each other. The LO WG will process all feedback received during its next meeting.

It is agreed that the repetition of the generic text “at the completion of their studies, students are expected to be able to ...” should be avoided in the revised version, and that more active verbs should be used to make the document easier to read. The skills identified as missing will be inserted. An introductory text to the revised version will be prepared in advance of the WG’s next meeting. The text will indicate that institutions ideally should involve student representatives in defining the LOs of each curriculum, and will stress that institutions can use the AEC LOs to drive a dialogue about the content of their programmes leading to the production of programme-specific LOs. As such, the AEC LOs will seek to support the continued diversity of programme design across the higher music education sector, while at the same time offering a common framework for benchmarking and a lens through which accreditation bodies such as MusiQuE - Music Quality Enhancement can interrogate content decisions at an institutional level.

5. Line by line revision of the AEC LOs

The first cycle of the AEC LOs was revised line by line by the WG. The proposed changes to the text are provided in appendixes 1 and 2 to this report:

- in appendix 1, the column at the left contains the original text of the first cycle LOs, and the column at the right shows the changes suggested by WG members;
- appendix 2 presents the draft revised first cycle in reformatted structure, showing the practical (skills-based), theoretical (knowledge-based) and generic outcomes next to each other to reinforce their interconnection.

6. Discussion of dissemination activities at AEC events (preparing a presentation at the AEC Annual Congress)

The LO WG discussed the content of a presentation to be delivered at the upcoming AEC Annual Congress in Gothenburg, Sweden. The session will aim to encourage AEC members to implement the AEC LOs, to explain to AEC members in which context the AEC LOs were initially drafted, how AEC members can benefit from using the AEC LOs in curriculum design, and, finally, how members can further contribute to the revision process. The presentation will include examples of draft revised statements from the first cycle of the AEC LOs and will offer participants the opportunity to share feedback on the WG’s ongoing work.

The presentation will be entitled “Knowledge, skills and competences: the revised AEC Learning Outcomes” and will be delivered by LO WG members Claire Mera-Nelson and Jacques Moreau on Friday 11 November 2016. The session will be structured as follows:

- Introduction

- Context
- Working with the AEC LOs in practice
- Revision process
- Discussion

AEC office will prepare an abstract for the session to be inserted in the Annual Congress' reader. The presentation will be circulated among the LO WG members and will be made available for download at the WG's dedicated page of the AEC website.

A similar session will be delivered at the AEC's Early Music Platform in The Hague, The Netherlands, in March 2017. The AEC office will further investigate the possibility to disseminate the revised AEC LOs at other events such as the AEC Pop and Jazz Platform in London (in February 2017) and the Conference on entrepreneurship in music organized by the Norwegian Academy of Music in Oslo (in April 2017). The participation in the events will be divided in such a way that travel of the LO WG members is limited to a minimum.

The WG will consider strategies for the promotion of the use of the revised AEC LOs and further dissemination opportunities beyond the duration of the FULL SCORE project at its next meeting. The final version of the revised AEC LOs will be presented at the AEC Annual Congress in Zagreb in November 2017.

7. Closing and scheduling next meeting

The next meeting of the LO WG will take place at the Trinity Laban Conservatoire of Music and Dance in London. A doodle poll will be circulated among the WG members to identify a suitable date.

Signature:

Jef Cox

London, 10 May 2017

Appendix 1. AEC Learning Outcomes Review: 1st Cycle First Redraft

At the completion of their studies, students are expected to have developed the necessary skills to express, create and manifest [realise] artistic concepts, as follows:

A. Practical (skills-based) outcomes

		1 st cycle original text	1 st cycle revised text
			<i>At the completion of their studies, students are expected to be able to²³:</i>
1.1	Skills in artistic expression	At the completion of their studies, students are expected to be able to create and realise their own artistic concepts and to have developed the necessary skills for their expression.	<i>Demonstrate ability to realise, recreate, create, manipulate and/or produce music as appropriate within their discipline or genre.</i>
1.2a	Repertoire skills	At the completion of their studies, students are expected to have studied and performed representative repertoire of the area of musical study.	<i>Demonstrate evidence of craft skills in relation to a variety of representative repertoire, styles, etc. of their discipline or genre.</i>
1.2b		In the process, they are expected to have had experience of a variety of appropriate styles.	
1.3	Ensemble skills	At the completion of their studies, students are expected to be able to interact musically in ensembles, varied both in size and style.	<i>Engage musically in varied ensemble and other collaborative contexts, including those which go beyond the discipline of music. [possibly move down list?]</i>
1.4a	Practising, rehearsing, reading, aural, creative and re-creative skills	At the completion of their studies, students are expected to have acquired effective practice and rehearsal techniques for improvement through self-study.	<i>Demonstrate effective and professionally appropriate study, practice and rehearsal techniques.</i>
1.4b		In the process, they are expected to have embedded good habits of technique and posture which enable them to use their bodies in the most efficient and non-harmful way.	<i>Exhibit awareness of, and actively engage with, issues affecting the personal health and wellbeing of musicians. [Move to next to rehearsal skills]</i>
1.4c		At the completion of their studies, students are expected to have acquired appropriate skills for the transmission and communication of notated musical structures, materials and ideas.	<i>Recognise, interpret, manipulate,²⁴ realise and/or memorise the materials [signs, symbols and structures] of music through notation and/or by ear.</i>

²³ NB students should be aware of the interrelationships and interdependencies between all the elements above, in particular between practical (skills-based) and theoretical (knowledge-based) outcomes.

²⁴ Meaning compose, arrange, etc.

1.4d		At the completion of their studies, students are expected to have fluency in recognising by ear, memorising and manipulating the materials of music.	
1.4e		At the completion of their studies, students are expected to have acquired the skills to compose and arrange music creatively within practical settings.	<i>Create, arrange and/or recreate musical material for practical purposes and settings.</i>
1.5	Artistic Research skills		<i>Identify key questions about, and undertake self-reflective enquiry into, their own artistic practice.</i>
1.6[a]	Verbal [& Communication] skills	At the completion of their studies, students are expected to be able to talk or write intelligently about their music making.	<i>Devise and sustain reflective arguments about their music making and its wider context in written and spoken forms.</i>
1.6b			<i>Communicate information, ideas, problems and solutions to both specialist and non-specialist audiences through a range of media and presentation formats. [locate with written/spoken skills or public presentation skill?]</i>
1.6c			<i>Locate, gather and critically interpret relevant source material.</i>
1.6d			<i>Utilise appropriate oral, digital and practical formats to disseminate information and ideas about music.</i>
1.7	Technological skills		<i>Use appropriate digital technology, to create, record, produce and disseminate musical materials.</i>
			<i>Evidence skills in the use of new media for promotion and dissemination.</i>
1.8	Public Performance skills	At the completion of their studies, students are expected to be able to deal with the behavioural and communicative demands of public performance.	<i>Recognise and respond appropriately to a range of performing contexts, spaces, and environments.</i> <i>Demonstrate a range of communication, presentation and self-management skills associated with public performance.</i>
1.7	Improvisational skills	At the completion of their studies, students are expected to be able to shape and/or create music in ways which go beyond the notated score.	<i>Demonstrate improvisational fluency, interrogating, shaping and/or creating music in ways which go beyond the notated score.</i>
1.8	Pedagogical skills	Where they receive basic pedagogical training, ... , students are expected to be able to teach music at a variety of levels.	<i>Recognise, reflect upon and develop their own personal learning style, skills and strategies. [Lifelong learning - attitude to CPD in future.]</i>

			<i>Lead and/or support learning and creative processes in others, creating a constructive learning environment.</i>
	Entrepreneurial skills		<i>Recognise the skill demands of local, national and international music markets.</i>
			<i>Develop artistic concepts and projects and the capacity to present these professionally to potential clients and audiences.</i>
			<i>Articulate and present a sound business proposition, capturing and evidencing value and sustainability of concept.</i>
	Community / Musicians in Society		<i>Identify a range of professional working environments and contexts, reflecting on the role of the musician in contemporary society.</i>
			<i>Engage with a range of audience and/or participant groups.</i>

B. Theoretical (knowledge-based) outcomes

		1 st cycle original text	1 st cycle revised text
2.1a	Knowledge and understanding of repertoire and musical materials / Practising, rehearsing, reading, aural, creative and re-creative knowledge	At the completion of their studies, students are expected to know the mainstream repertoire of their area of musical study and at least some of its more specialist repertoire, together with the repertoire of associated instruments where appropriate.	<i>Exhibit knowledge of relevant representative repertoire of their area of musical study, demonstrating the ability to create and provide coherent musical experiences and interpretations.</i>
2.1b		Students are expected to know the common elements and organisational patterns of music and understand their interaction.	<i>Draw upon knowledge and experience of known repertoire and styles to explore and engage with new and challenging repertoire and styles.</i>
2.1a	Knowledge and understanding of context / Public Performance knowledge / Ensemble knowledge	At the completion of their studies, students are expected to know and understand the main outlines of music history and the writings associated with it.	<i>Exhibit sound knowledge of the theoretical and historical contexts in which music is practiced and presented, including a range of musical styles and their associated performing traditions.</i>
2.1b		Students are expected to be familiar with musical styles and their associated performing traditions.	
2.1c	Technological knowledge	Students are expected to have a broad understanding of how technology serves the field of music as a whole and to be aware of the technological developments applicable to their area of specialisation.	<i>Display knowledge of a range of ways that technology can be used in the creation, dissemination and performance of music.</i>
2.1d	Knowledge and understanding	Students are expected to have knowledge of the key financial, business and legal aspects of the music	<i>Display knowledge of key financial, business and legal aspects of the music profession.</i>

		profession.	<i>Demonstrate awareness of the legal and ethical frameworks relating to intellectual property rights, and the ability to take appropriate steps to safeguard innovation.</i>
2.1e		At the completion of their studies, students are expected to be aware of the interrelationships and interdependencies between all the elements above and between their theoretical and practical studies. [Incorporate substance in overarching text.]	
	Research knowledge		<i>Understand the means by which musicians can develop, research and evaluate ideas, concepts and processes through creative, critical and reflective thinking and practice.</i>
			<i>Demonstrate knowledge of, and ability to gather and utilise relevant information found within, libraries, internet repositories, museums, galleries and other relevant sources.</i>
	Verbal knowledge		<i>Identify a range of strategies to interpret, communicate and present ideas, problems and arguments in modes suited to a range of audiences.</i>
2.2	Improvisational knowledge	At the completion of their studies, students are expected to understand the fundamental patterns and processes which underlie improvisation.	<i>Demonstrate the ability to recognise, respond to, internalise and reconstruct musical materials aurally and/or in written form.</i>
2.3	Pedagogical knowledge	Where they receive basic pedagogical training, ... , students are expected to be able to be familiar with the basic concepts and practices of pedagogy, especially as they relate to music education.	<i>Exhibit familiarity with (minimally) the basic concepts and practices of pedagogy, in particular strategies to motivate and facilitate musical creativity and learning.</i>

C. Generic outcomes

		1 st cycle original text	1 st cycle revised text
3.1	Independence	At the completion of their studies, students are expected to be able to work independently on a variety of issues, <ul style="list-style-type: none"> - Gathering, analysing and interpreting information - Developing ideas and arguments critically - Being self-motivated and self-managing 	<i>Demonstrate strong self-motivation and self-management skills, and the ability to undertake autonomous self-study in preparation for continual future (life-long) learning and in support of a sustainable career.</i>

3.2	Psychological understanding	<p>At the completion of their studies, students are expected to be able to make effective use, in a variety of situations, of</p> <ul style="list-style-type: none"> - their imagination - their intuition - their emotional understanding - their ability to think and work creatively when problem-solving - their ability to think and work flexibly, adapting to new and changing circumstances - their ability to control and, where possible, prevent anxiety and stress, as well as the interaction of these with physiological demands associated with performance. 	<p><i>Demonstrate a positive and pragmatic approach to problem solving.</i></p> <p><i>Making use of their imagination, intuition and emotional understanding, think and work creatively, flexibly and adaptively.</i></p> <p><i>Recognise the physiological and psychological demands associated with professional practice, and evidence awareness of - and preparedness to engage with as needed - relevant health and wellbeing promotion initiatives and resources.</i></p>
3.3	Critical awareness / Research skills Community / Musicians in Society	<p>At the completion of their studies, students are expected to be</p> <ul style="list-style-type: none"> - critically self-aware - able to apply their critical capabilities constructively to the work of others - able to reflect on social, scientific or ethical issues relevant to their work 	<p><i>Develop, research and evaluate ideas, concepts and processes through creative, critical and reflective thinking and practice.</i></p> <p><i>Recognise and reflect on social, cultural and ethical issues, and apply local and international perspectives to practical contexts.</i></p> <p><i>Explore, evaluate, apply and challenge existing scholarship, research and performing practices within the discipline.</i></p>
	Practising, rehearsing, reading, aural, creative and re-creative skills		<p><i>Routinely exhibit tenacity, ability to digest and respond to verbal &/or written feedback, and the ability to respond creatively and appropriately to ideas and impetus from others.</i></p> <p><i>Exhibit a long-term (lifelong) perspective on individual artistic development, demonstrating an inquiring attitude, and regularly evaluating and developing artistic and personal skills and competencies in relation to personal goals.</i></p>

3.4	Communication and collaboration skills / Pedagogical skills	<p>At the completion of their studies, students are expected to have effective communication and social skills, including the ability to</p> <ul style="list-style-type: none"> - work with others on joint projects or activities - show skills in teamwork, negotiation and organisation - integrate with individuals in a variety of cultural contexts - present work in an accessible form - have appropriate Information Technology (IT) skills. 	<p><i>Engage with individuals and groups, demonstrating sensitivity to diverse views and perspectives, and evidencing skills in teamwork, negotiation, leadership, project development and organisation as required.</i></p>
	Public Performance / Presentation skills		<p><i>Project a confident and coherent persona appropriate to context and communicate information effectively, presenting work in an accessible form and demonstrating appropriate IT and other presentational skills as required.</i></p>
	Improvisational skills		<p><i>Evidence flexibility, the ability to rapidly synthesise knowledge (in real time) and to suggest alternative and sometimes challenging hypotheses.</i></p>

Appendix 2. AEC Learning Outcomes Review: 1st Cycle Redraft Reformatted

At the completion of their studies, students are expected to be able to:

	D. Practical (skills-based) outcomes	E. Theoretical (knowledge-based) outcomes	F. Generic outcomes
Artistic expression	A1 Demonstrate ability to realise, recreate, create, manipulate and/or produce music as appropriate within their discipline or genre.	B1 Demonstrate knowledge of practices, languages, forms, materials, technologies and techniques in music relevant to the discipline and their associated texts, resources and concepts.	
Repertoire	A2 Demonstrate evidence of craft skills in relation to a variety of representative repertoire, styles, etc. of their discipline or genre.	B2 Exhibit knowledge of relevant representative repertoire of their area of musical study, demonstrating the ability to create and provide coherent musical experiences and interpretations. B3 Draw upon knowledge and experience of known repertoire and styles to explore and engage with new and challenging repertoire and styles.	
Practise, rehearsal, reading, aural, creative and re-creative	A3 Demonstrate effective and professionally appropriate study, practice and rehearsal techniques.	B4 Exhibit sound knowledge of the theoretical and historical contexts in which music is practiced and presented, including a range of musical styles and their associated performing traditions.	C1 Demonstrate strong self-motivation and self-management skills, and the ability to undertake autonomous self-study in preparation for continual future (life-long) learning and in support of a sustainable career.
	A4 Recognise, interpret, manipulate, ²⁵ realise and/or memorise the materials [signs, symbols and structures] of music through notation and/or by ear.	B5 Demonstrate knowledge of practices, languages, forms, materials, technologies and techniques in music relevant to the discipline and their associated texts, resources and concepts.	C2 Demonstrate a positive and pragmatic approach to problem solving.

²⁵ Meaning compose, arrange, etc.

	<i>A5 Create, arrange and/or recreate musical material for practical purposes and settings.</i>		
Ensemble	<i>A6 Engage musically in varied ensemble and other collaborative contexts, including those which go beyond the discipline of music.</i>		
Improvisation	<i>A7 Demonstrate improvisational fluency, interrogating, shaping and/or creating music in ways which go beyond the notated score.</i>	<i>B6 Demonstrate the ability to recognise, respond to, internalise and reconstruct musical materials aurally and/or in written form.</i>	<i>C2 Evidence flexibility, the ability to rapidly synthesise knowledge (in real time) and to suggest alternative and sometimes challenging hypotheses.</i>
Artistic Research	<i>A8 Identify key questions about, and undertake self-reflective enquiry into, their own artistic practice.</i>	<i>B7 Understand the means by which musicians can develop, research and evaluate ideas, concepts and processes through creative, critical and reflective thinking and practice.</i>	<i>C3 Explore, evaluate, apply and challenge existing scholarship, research and performing practices within the discipline.</i>
Verbal [& Written Communication]	<i>A9 Devise and sustain reflective arguments about their music making and its wider context in written and spoken forms.</i>		<i>C4 Develop, research and evaluate ideas, concepts and processes through creative, critical and reflective thinking and practice.</i>
	<i>A10 Communicate information, ideas, problems and solutions to both specialist and non-specialist audiences through a range of media and presentation formats. [locate with public presentation skill?]</i>	<i>B8 Identify a range of strategies to interpret, communicate and present ideas, problems and arguments in modes suited to a range of audiences.</i>	<i>C5 Routinely exhibit tenacity, ability to digest and respond to verbal &/or written feedback, and the ability to respond creatively and appropriately to ideas and impetus from others.</i>
	<i>A11 Locate, gather and critically interpret relevant source material.</i>	<i>B9 Demonstrate knowledge of, and ability to gather and utilise relevant information found within, libraries, internet repositories, museums, galleries and other relevant sources.</i>	

	<i>A12 Utilise appropriate oral, digital and practical formats to disseminate information and ideas about music.</i>		
Technology	<i>A13 Use appropriate digital technology, to create, record, produce and disseminate musical materials.</i>	<i>B10 Display knowledge of a range of ways that technology can be used in the creation, dissemination and performance of music.</i>	
	<i>A14 Evidence skills in the use of new media for promotion and dissemination.</i>		
Public Performance	<i>A15 Recognise and respond appropriately to a range of performing contexts, spaces, and environments.</i>		<i>C6 Making use of their imagination, intuition and emotional understanding, think and work creatively, flexibly and adaptively.</i>
	<i>A16 Demonstrate a range of communication, presentation and self-management skills associated with public performance. [see A10 and consider editing?]</i>		<i>C7 Project a confident and coherent persona appropriate to context and communicate information effectively, presenting work in an accessible form and demonstrating appropriate IT and other presentational skills as required.</i>
Community / Musicians in Society	<i>A17 Identify a range of professional working environments and contexts, reflecting on the role of the musician in contemporary society.</i>		<i>C8 Recognise and reflect on social, cultural and ethical issues, and apply local and international perspectives to practical contexts.</i>
	<i>A18 Engage with a range of audience and/or participant groups.</i>		<i>C9 Engage with individuals and groups, demonstrating sensitivity to diverse views and perspectives, and evidencing skills in teamwork, negotiation, leadership, project development and organisation as required.</i>

Pedagogy	A19 Recognise, reflect upon and develop their own personal learning style, skills and strategies.	B11 Exhibit familiarity with (minimally) the basic concepts and practices of pedagogy, in particular strategies to motivate and facilitate musical creativity and learning.	
	A20 Lead and/or support learning and creative processes in others, creating a constructive learning environment.		
Self-management / Entrepreneurship	A21 Exhibit awareness of, and actively engage with, issues affecting the personal health and wellbeing of musicians.		C10 Recognise the physiological and psychological demands associated with professional practice, and evidence awareness of - and preparedness to engage with as needed - relevant health and wellbeing promotion initiatives and resources.
	A22 Recognise the skill demands of local, national and international music markets. [possibly move to B 'theoretical knowledge'?]		C11 Exhibit a long-term (lifelong) perspective on individual artistic development, demonstrating an inquiring attitude, and regularly evaluating and developing artistic and personal skills and competencies in relation to personal goals.
	A23 Develop artistic concepts and projects and the capacity to present these professionally to potential clients and audiences.	B12 Display knowledge of key financial, business and legal aspects of the music profession.	C12 Demonstrate strong self-motivation and self-management skills, and the ability to undertake autonomous self-study in preparation for continual future (life-long) learning and in support of a sustainable career.
	A24 Articulate and present a sound business proposition, capturing and evidencing value and sustainability of concept.	B13 Demonstrate awareness of the legal and ethical frameworks relating to intellectual property rights, and the ability to take appropriate steps to safeguard innovation.	

Appendix 3. Framework action plan

Timeframe:	Actions:	Action to be carried out by:	Status:
December 2015	Consultation of AEC member institutions about use and relevance of AEC LOs with questionnaire	AEC Office	Complete
WG meeting January 2016	Analysis questionnaire sent out to AEC member institutions in December 2015	LO WG	Complete
January 2016	Development of questionnaire to consult teachers within the AEC member institutions	LO WG members (Ingrid and Ester)	Complete
January - March 2016	Selection of a student from the FULL SCORE Student WG to support the LO WG in the revision process	AEC Office	Complete
January - May 2016	Consulting relevant AEC WGs and bodies, including: <ul style="list-style-type: none"> • AEC Council • PJP WG • EMP WG • FULL SCORE Student WG • FULL SCORE Evaluation WG • MusiQuE Board 	AEC Office & LO WG members	Complete
January - May 2016	Collection of examples of LO frameworks	LO WG	Complete
April 2016	Briefing of the student member	AEC Office	Complete
January - May 2016	Studying key documents, such as: <ul style="list-style-type: none"> • EUA Trends 2015 report; • Report to the European Commission on improving the Quality of Teaching and Learning in Europe's Higher Education 	LO WG members	Complete

	<p>Institutions;</p> <ul style="list-style-type: none"> • reports and publications of BFUG such as the Yerevan Communiqué; • Humarts EQF Level Descriptors Music; • the Australian Learning and Teaching Academic Standards Statement; • the Music Blueprint (2011) published by the sector skills council for Creative and Cultural Skills; • Deutscher Bühnenverein skills profile for training orchestra musicians; • the Bonn Declaration of the European Music Council (EMC); • meNet and EAS Learning Outcomes Music Teacher Training for Specialists and Generalists; • ECA Learning Outcomes in Quality Assurance and Accreditation 2013; • EQUIP Comparative analysis; • the list of competencies developed by the USA National Association of Schools of Music (NASM) (available online), derived from NASM accreditation standards for professional and liberal arts undergraduate degrees in music; • QAA Music Benchmark Statement; • European Commission's note on its new Skills Agenda for Europe. 		
January - October 2016	Organisation of session at AEC Annual Congress 2016, in cooperation with the AEC Congress Committee	AEC Office	Ongoing
WG meeting June 2016	Approval of the WG's final Terms of Reference	LO WG	Complete
WG meeting June 2016	Analysis of feedback collected from AEC WGs and relevant bodies	LO WG	Complete
WG meeting June 2016	Commenting on key documents, to be studied in the preparation of the line by line revision of the AEC LOs	LO WG	Complete
WG meeting	Commenting on relevant examples of national	LO WG	Complete

June 2016	LO frameworks		
WG meeting June 2016	Agreement on division of tasks to revise the AEC LOs line by line among the individual LO WG members	LO WG	Complete
WG meeting June 2016	Identification of underrepresented groups and relevant individuals to be consulted	LO WG	Complete
From June 2016 onwards (ongoing basis)	Consultation of relevant AEC WGs, experts and stakeholders	LO WG members	Ongoing
June - September 2016	Line by line revision of the AEC LOs	LO WG members	Ongoing
WG meeting September 2016	Analysis of comments from relevant AEC WGs, experts and stakeholders	LO WG	Complete
WG meeting September 2016	Agreement on a draft version of the revised AEC LOs	LO WG	Complete
WG meeting September 2016	Practical preparation of session at AEC Annual Congress in 2016	LO WG	Complete
November 2016	Meeting of a focus group at the AEC Annual Congress	LO WG members	Complete
November 2016	Delivery of session at AEC Annual Congress	LO WG members	Complete
March 2017	Delivery of session at AEC Early Music Platform	LO WG members	Complete

Spring 2017	Dissemination of draft revised AEC LOs among AEC Council and members to gather feedback	AEC Office	Complete
WG meeting Spring 2017	Analysis of feedback on draft revised AEC LOs	LO WG	To be done
WG meeting Spring 2017	Finalisation of revised AEC LOs	LO WG	To be done
WG meeting Spring 2017	Agreement on a dissemination strategy	AEC Office & LO WG	To be done
Spring 2017	Translation, proofreading and publication of the revised AEC LOs	AEC Office & LO WG	To be done
Spring 2017	Presentation of the revised AEC LOs at various AEC events	AEC Office & LO WG	To be done

Minutes of meeting 4 - London, 10-05-2017

FULL SCORE Project

B1. AEC Learning Outcomes Working Group (AEC LO WG)

Meeting Minutes

Trinity Laban Conservatoire of Music and Dance, London, 10-05-2017

9:30 am - 5:00 pm

PARTICIPANTS

Working group (WG)

- Claire MERA-NELSON (Trinity Laban Conservatoire of Music and Dance) - Chair
- Ankna AROCKIAM (Royal Conservatoire of Scotland)
- Anita DEBAERE (Pearle*, Performing Arts Employers Associations League Europe)
- Ingrid Maria HANKEN (Norwegian Academy of Music)
- Jacques MOREAU (CEFEDM Rhône-Alpes)
- Ester TOMASI-FUMICS (Universität für Musik und darstellende Kunst Wien)
- Angelo VALORI (Conservatorio Luisa D'Annunzio, Pescara)

AEC Office

- Jef COX (AEC staff member)

Minute taker

- Jef COX (AEC staff member)

Approval of report

- Date of approval by Chair: 23 August 2017
- Date of approval by WG: 23 August 2017

MEETING AIMS

The main goals of the final WG meeting were:

- to consider the feedback from AEC members and stakeholders on the draft revised AEC Learning Outcomes (AEC LOs) (version 18-04-2017);
- to agree on an outline of the text for the leaflet presenting the revised AEC LOs;
- to develop a long-term dissemination strategy for the revised AEC LOs.

The key outcome of the final WG meeting was:

- the finalisation the revised AEC LOs for the three cycles.

MINUTES

1. Welcome

The Chair welcomed the WG and thanked all the members for their constructive contributions to the several e-mail discussions over the past months and their engagement in all aspects of the revision process since the start of the WG's activities.

2. Approval of the September 2016 WG meeting minutes

Ankna's position was adapted in the minutes, as she indicated that she was no longer President of the Students Union at the Royal Conservatoire of Scotland following the completion of her term of office and her return to doctoral study within the same Institution. Following a small number of minor corrections, the report was approved. Following a small number of minor corrections, the report was approved.

3. Analysis of the feedback on the draft revised AEC LOs

Following its September 2016 meeting, the LO WG had prepared a draft revised version of the 1st, 2nd and 3rd cycle of the AEC LOs. The document, which can be found as an appendix to the minutes of this meeting (dated 18-04-2017), displays the 2009 AEC LOs in the left-hand column and the revised text in the right-hand column to facilitate the comparison between the original and the revised text. In preparation for its final meeting, the document was shared with the AEC members in order to collect feedback.

During the meeting the WG studied the feedback first collectively, considering each of the comments raised by the respondents. Then, the WG split up to work in smaller groups in order to further adapt the wording of the relevant learning outcome statements.

A number of reflections and changes made based on substantive feedback from respondents can be found below:

- Taking into account the comments made by **Mary Lennon** about the learning outcome statements concerning pedagogical skills and competences, the WG suggested making reference in the AEC LOs to the existing learning outcomes formulations for music teachers in schools developed by the *Music Education Network* project, and for vocal and instrumental teachers developed by the *Polifonia Working Group INVITE* - International Network for Vocal and Instrumental Teacher Education).

- In response to the remark made by **Georg Schulz** stating that “the LOs for bachelor are quite high and ambitious”, the LO WG stressed that the aspired level reflected in the AEC LOs for 1st cycle studies corresponds to level 6 of the European Qualifications Framework (EQF). It should be noted that the EQF specifies that at the completion of level 6, students should have acquired the *advanced* skills needed to “manage complex technical or professional activities or projects, taking responsibility for decision-making in unpredictable work or study contexts; take responsibility for managing professional development of individuals and groups”.
- Following a comment from **Ingeborg Radok Žádná** concerning the lack of clarity of AEC LO AA11 (“Demonstrate sensitivity to personal or collective circumstance, characteristics and/or context”), the formulation was changed to “Demonstrate sensitivity with regard to the subjects of their research, respecting diversity in the characteristics of individuals and contexts, and considering the ethical dimensions of their work”.
- Inserting a learning outcome concerning ‘inspiration’, as suggested in the feedback collected during discussions in break-out groups following a presentation of the draft revised AEC LOs (version 05-03-2017) at the **AEC’s Early Music Platform (EMP)** in The Hague on 24th March 2017, is not realistic as each learning outcome statement should remain clearly assessable and not based upon concepts which are difficult to express coherently in words.

A number of further amendments of a more editorial and/or semantic questions raised by all respondents were also addressed by each group.

Based on the changes proposed during the work in groups, the Chair of the LO WG agreed to prepare a final version of the three cycles of the revised AEC LOs, to be shared after the meeting by e-mail among the WG members for approval.

The draft revised AEC LOs (version 18-04-2017) were also discussed by the Chair of the LO WG with the Chair of the **Board of MusiQuE - Music Quality Enhancement** in advance of the final LO WG meeting. The LO WG agreed to respond to MusiQuE with a message containing the following elements:

- In the opinion of the LO WG, it would be helpful if MusiQuE could set the expectation that institutions should engage with the AEC LOs in a more proactive way than the *MusiQuE Standards for Institutional and (Joint) Programme Review* currently suggest.
- The LO WG believes that the question related to the AEC LOs in the *MusiQuE Standards* as it is currently expressed (“What are the learning outcomes of the programme and how do they take into account the various aspects of the ‘Polifonia Dublin Descriptors’ (PDDs) and/or the AEC learning outcomes?”) does allow a higher music education institution (HMEI) to ignore the AEC LOs to a certain extent. The LO WG believes that whilst this is not problem as such, it would

seem preferable that institutions should not do this without having at least considered the AEC LOs and having a clear rationale for omitting them.

4. Comments on additional literature shared by LO WG members

In addition to the literature considered by the LO WG in advance of the previous meetings, the *European Commission's 2016 EntreComp conceptual model* was identified as a key document to be studied to further underpin the revision process. From the feedback gathered during the various consultation rounds, it was apparent that there is a wide consensus concerning the need to give more importance to entrepreneurial skills in the revised AEC LOs. In this context, the *European Commission's 2016 EntreComp conceptual model* offers a helpful definition of entrepreneurship as a transversal competence: "Entrepreneurship is when you act upon opportunities and ideas and transform them into value for others. The value that is created can be financial, cultural, or social."

In line with this definition, entrepreneurship can be understood not only as a set of 'hard skills', such as business planning and marketing, but also as the ability to develop creative and purposeful ideas, to believe in one's ability, and other 'soft skills' (closely associated with artistic practice). For this reason, the LO WG decided to use an understanding of entrepreneurship as a *transversal* key competence in the revised AEC LOs. As such, entrepreneurship is an integrated aspect of many single AEC LOs.

The LO WG also took note of the *Application of learning outcomes approaches across Europe: A comparative study*, published in 2016 by the European Centre for the Development of Vocational Training (CEDEFOP).

5. Finalisation of revised AEC LOs

To facilitate the navigation through the AEC LOs, the WG agreed to link each learning outcome statement to a new, unique code. The new codes should be interpreted as follows: the first number indicates the relevant cycle (1 for Bachelor, 2 for Master, 3 for Doctoral), the letter refers to the type of learning outcome (A for practical outcomes, B for theoretical outcomes, C for generic outcomes) and the last number is a reference number.

The WG also decided to delete the left column indicating the different areas of learning in the tables containing the three cycles of the revised AEC LOs. The revised AEC LOs address a range of different areas of learning: artistic expression, repertoire, practise (rehearsal, reading, aural, creative and re-creative), ensemble, improvisation, artistic research, verbal and written communication, technology, public performance, musicians in society, learning and teaching, and self-management. In the WG's opinion, HMEIs should engage with all the learning outcomes statements linked to these various areas

of learning, and not skip those statements that do not seem immediately relevant to their context without taking them into consideration first. Therefore, the areas of learning are not mentioned explicitly in the tables.

A draft of the introductory text to the revised AEC LOs which was prepared by WG members in advance of the meeting was tabled at the meeting and discussed. The WG members agreed to use parts of this introductory text to produce a leaflet (entitled *AEC Learning Outcomes 2017*) for the dissemination of the final revised AEC LOs. It will contain a concise text with guidance for AEC members on how to optimally use the AEC LOs. The text will explain that, although it is not mandatory to adopt the AEC LOs, they can be used as source of inspiration: ideally, considering the AEC LOs will help to drive a dialogue about the content of an institution's programmes leading to the production of programme-specific LOs. Indeed, institutions are not expected to merely copy the AEC LOs into their own curricula, but rather to take ownership over them and adapt them to the specific character of their own programmes. The text will mention that all stakeholders (including students, institutional managers, teachers and employers) should be duly involved in this process.

The leaflet will have the following structure:

1. Introduction

1.1. What are learning outcomes?

A short paragraph containing the definition of learning outcomes, and explaining their relation to the European Qualifications Framework (EQF).

1.2. What are the AEC Learning Outcomes and why were they created?

An overview of the history and aims of the AEC LOs.

1.3. What are the benefits of using learning outcomes?

An overview of the benefits of using learning outcomes for all stakeholders: students, teachers, institutional managers and employers.

1.4 How are the AEC Learning Outcomes structured?

A clarification of the division between practical (skills-based), theoretical (knowledge-based) and generic outcomes, in line with the EQF.

2. AEC Learning Outcomes 2017

The revised AEC LOs for 1st cycle, 2nd cycle and 3rd cycle.

3. Why are institutions encouraged to make use of the AEC LOs?

How the AEC LOs are designed as a tool to support the higher music education sector in implementing the Bologna Process reforms and to stimulate reflection in the context of curriculum development.

4. How can institutions use the AEC LOs to create programme-specific learning outcomes?

A number of instructions for HMEIs on how to engage with the AEC LOs, including:

- *a reference to the principles explained in the AEC's 2007 handbook Curriculum Design and Development in Higher Music Education;*
- *an illustration of how the AEC LOs can be used as source of inspiration for the development of programme-specific learning outcomes;*
- *references to existing learning outcomes formulations which may serve as an inspiration in complement to the AEC LOs (such as the learning outcomes for music teachers in schools developed by the Music Education Network project, and the set of learning outcomes for vocal and instrumental teachers developed by the Polifonia Working Group INVITE);*
- *the understanding of entrepreneurship as a transversal key competence.*

WG members Claire and Angelo will jointly prepare parts 1 and 3 of the leaflet, while Jacques and Ingrid will work on part 4. Anita will be asked to revise the entire text once a draft has been completed. The draft text will be circulated to Ester, Ankna and all the other WG members to approve of the final version.

The leaflet will be produced in English, French and German. The French and German translations will be proofread by LO WG members Jacques and Ester and by AEC staff members. Although it would be optimal to translate the AEC LOs 2017 leaflet in other languages, the LO WG recognizes that there is no possibility to fund other translations at this stage.

6. Discussion of a strategy for the dissemination of the AEC LOs

In addition to the leaflet mentioned above, a second document will be created for the dissemination of the revised AEC LOs, entitled *AEC Learning Outcomes. Background to the 2017 Revision Process*. The document will seek to provide those readers who would like to know more about the context in which the revision process took place with further details and background information. It will be made available online only in English through the publications section of the AEC website. WG member Ester will be asked to compile this document with support from the AEC Office.

The *AEC Learning Outcomes. Background to the 2017 Revision Process* document will contain the following elements:

- a foreword (about the structure, aims and content of the document. The foreword will mention the names of the LO WG members and will include a reference to the work completed by previous AEC WGs who have contributed to the development of the AEC LOs.);
- the ‘AEC Learning Outcomes 2017’ leaflet;
- a set of appendixes, including:
 - the terms of reference of the WG;
 - an overview of the key aims and outcomes of the four LO WG meetings, followed by the minutes of these meetings;
 - a list of key documents that have been analysed by the LO WG in preparation of the revision exercise (mentioning that these documents can be made available in pdf-version by the AEC Office on request);
 - an overview of the several consultation rounds that have been undertaken by the LO WG. The WG agrees with the remark made by the *FULL SCORE* external evaluator in the *FULL SCORE Project Evaluation Year 2* report that the feedback and comments gathered from experts during these consultation rounds might be not only relevant to meeting the objectives of the *FULL SCORE* project. In order to recognize the efforts that experts and AEC members have made to share their views, and to make the gathered feedback available to future WGs and project teams, all the collected feedback will be provided in full-length;
 - the presentation delivered by LO WG members at the AEC Annual Congress 2016.

To ensure the effective dissemination of the AEC LOs 2017 beyond the duration of the *FULL SCORE* project, the LO WG decided to develop a model for a workshop, entitled ‘Working with the AEC Learning Outcomes 2017: from theory to practice’. The aims of the workshop will include both to familiarize participants with the AEC LOs 2017 and to offer participants the opportunity to share and discuss challenges and examples of good practice in using learning outcomes in curriculum design and development.

The workshop will introduce participants to the AEC LOs 2017 and provide context and background to their aims and structure. Participants will learn how the AEC LOs can be used as a tool and source of inspiration for the development of programme-specific learning outcomes. The workshop will also highlight the benefits and added values of working with learning outcomes. The programme of the workshop will include both a plenary part of approximately 30 minutes, building on presentations delivered by the LO WG previously, and a part with practical exercises (including the presentation of case-studies, offering institutions the opportunity to show how they worked with the AEC LOs as examples of good practice) of minimum 90 minutes. A detailed programme will be prepared in advance of the first edition of the workshop.

The first edition of the ‘Working with the AEC Learning Outcomes 2017: from theory to practice’ workshop will be planned at the AEC Annual Congress 2017. Ideally, the workshop could be scheduled as an annually returning feature of the AEC Congress and, in addition, it could be organized at various AEC events in the upcoming months and years.

The workshop can be delivered by LO WG members and guest speakers. In this context, the LO WG identified the following peers who could be approached to make a contribution:

- Mary Lennon, who has provided extensive feedback on the AEC LOs and the progress made by the LO WG during the revision process;
- Eleonor Tchernoff, who could be invited to present examples of how different programmes within her institution (the Royal Conservatoire The Hague) made reference to the AEC LOs and used them in different ways;
- Jeremy Cox, who wrote the AEC 2007 handbook *Curriculum Design and Development in Higher Music Education*, which includes a practical guide for institutions on how to use LOs in curriculum design;
- Chris Fictoor, who worked with the AEC LOs at the Hanze University of Applied Sciences Groningen.

7. Closing

During its meeting on 7th April 2017, the AEC Council requested that the LO WG provides AEC member institutions with the opportunity to still share suggestions for further improvement until the AEC Annual Congress, which will take place in November 2017. In case any further suggestions to improve the AEC LOs 2017 would be made, the Chair of the LO WG will consider together with the AEC Office if these suggestions should be implemented. Requests for fundamental changes to the AEC LOs 2017 will not be taken into account at that stage as AEC members have had several previous opportunities to share feedback.

Signature:

Jef Cox

London, 10 May 2017

Appendix 1. Draft revised AEC LOs (version 18-04-2017)

1st Cycle First Redraft

C. Practical (skills-based) outcomes

		1 st cycle original text	1 st cycle revised text
		<i>At the completion of their studies, students are expected to have developed the necessary skills to express, create and manifest [realise] artistic concepts, as follows:</i>	<i>At the completion of their studies, students are expected to be able to²⁶:</i>
1.1	Skills in artistic expression	<u>At the completion of their studies, students are expected to be able to create and realise their own artistic concepts and to have developed the necessary skills for their expression.</u>	<i>Demonstrate ability to realise, recreate, create, manipulate and/or produce music as appropriate within their discipline or genre.</i>
1.2a	Repertoire skills	<u>At the completion of their studies, students are expected to have studied and performed representative repertoire of the area of musical study.</u>	<i>Exhibit knowledge of relevant representative repertoire of their area of musical study,²⁷ demonstrating the ability to create and provide coherent musical experiences and interpretations.</i>
1.2b		<u>In the process, they are expected to have had experience of a variety of appropriate styles.</u>	
1.3	Ensemble skills	<u>At the completion of their studies, students are expected to be able to interact musically in ensembles, varied both in size and style.</u>	<i>Engage musically in varied ensemble and other collaborative contexts, including those which go beyond the discipline of music.</i>
1.4a	Practising, rehearsing, reading, aural, creative and re-creative skills	<u>At the completion of their studies, students are expected to have acquired effective practice and rehearsal techniques for improvement through self-study.</u>	<i>Demonstrate effective and professionally appropriate study, practice and rehearsal techniques.</i>
1.4b		<u>In the process, they are expected to have embedded good habits of technique and posture which enable them to use their bodies in the most efficient and non-harmful way.</u>	<i>Exhibit awareness of, and actively engage with, issues affecting the personal health and wellbeing of musicians.</i>

²⁶ NB students should be aware of the interrelationships and interdependencies between outcomes.

²⁷ NB in this context the word 'repertoire' should be understood to include an original work or production created by an individual composer, performer or ensemble.

1.4c		<u>At the completion of their studies, students are expected to have acquired appropriate skills for the transmission and communication of notated musical structures, materials and ideas.</u>	<i>Recognise, interpret, manipulate,²⁸ realise and/or memorise the materials [signs, symbols and structures] of music through notation and/or by ear.</i>
1.4d		<u>At the completion of their studies, students are expected to have fluency in recognising by ear, memorising and manipulating the materials of music.</u>	
1.4e		<u>At the completion of their studies, students are expected to have acquired the skills to compose and arrange music creatively within practical settings.</u>	
1.5	Artistic Research skills		<i>Identify key questions about, and undertake self-reflective enquiry into, their own artistic practice.</i>
1.6[a]	Verbal [& Communication] skills	<u>At the completion of their studies, students are expected to be able to talk or write intelligently about their music making.</u>	<i>Devise and sustain reflective arguments about their music making and its wider context in written and spoken forms.</i>
1.6b			<i>Locate, gather and critically interpret relevant source material.</i>
1.6c			<i>Utilise appropriate oral, digital and practical formats to disseminate information and ideas about music.</i>
1.6d			<i>Communicate information, ideas, problems and solutions to both specialist and non-specialist audiences through a range of media and presentation formats.</i>
1.7	Technological skills		<i>Use appropriate digital technology, to create, record, produce and disseminate musical materials.</i> <i>Evidence skills in the use of new media for promotion and dissemination.</i>
1.8	Public Performance skills	<u>At the completion of their studies, students are expected to be able to deal with the behavioural and</u>	<i>Recognise and respond appropriately to a range of performing contexts, spaces, and environments.</i>

²⁸ Meaning compose, arrange, etc.

		communicative demands of public performance.	<i>Demonstrate a range of communication, presentation and self-management skills associated with public performance.</i>
1.7	Improvisational skills	<u>At the completion of their studies, students are expected to be able to</u> shape and/or create music in ways which go beyond the notated score.	<i>Demonstrate improvisational fluency, interrogating, shaping and/or creating music in ways which go beyond the notated score.</i>
1.8	Pedagogical skills	Where they receive basic pedagogical training, ... , <u>students are expected to be able to</u> teach music at a variety of levels.	<i>Recognise, reflect upon and develop their own personal learning style, skills and strategies.</i>
			<i>Lead and/or support learning and creative processes in others, creating a constructive learning environment.</i>
	Entrepreneurial skills		<i>Develop artistic concepts and projects and the capacity to present these professionally to potential clients and audiences.</i>
			<i>Articulate and present a sound business proposition, capturing and evidencing value and sustainability of concept.</i>
	Community / Musicians in Society		<i>Engage with a range of audience and/or participant groups.</i>

B. Theoretical (knowledge-based) outcomes

		1 st cycle original text	1 st cycle revised text
			<i>At the completion of their studies, students are expected to be able to:</i>
2.1a	and musical materials / Practising, rehearsing, reading,	<u>At the completion of their studies, students are expected to know</u> the mainstream repertoire of their area of musical study and at least some of its more	<i>Exhibit knowledge of relevant representative repertoire of their area of musical study, demonstrating the ability to create and provide coherent musical experiences and interpretations.</i>

		specialist repertoire, together with the repertoire of associated instruments where appropriate.	<i>Draw upon knowledge and experience of known repertoire and styles to explore and engage with new and challenging repertoire and styles.</i>
2.1b		<u>Students are expected to</u> know the common elements and organisational patterns of music and understand their interaction.	<i>Demonstrate knowledge of practices, languages, forms, materials, technologies and techniques in music relevant to the discipline and their associated texts, resources and concepts.</i>
2.1a	Knowledge and understanding of context / Public Performance / Ensemble knowledge	<u>At the completion of their studies, students are expected to</u> know and understand the main outlines of music history and the writings associated with it.	<i>Exhibit sound knowledge of the theoretical and historical contexts in which music is practiced and presented, including a range of musical styles and their associated performing traditions.</i>
2.1b		<u>Students are expected to be</u> familiar with musical styles and their associated performing traditions.	
2.1c	Technological knowledge	<u>Students are expected to</u> have a broad understanding of how technology serves the field of music as a whole and to be aware of the technological developments applicable to their area of specialisation.	<i>Display knowledge of a range of ways that technology can be used in the creation, dissemination and performance of music.</i>
2.1d	Knowledge and understanding of context / Entrepreneurial knowledge	<u>Students are expected to</u> have knowledge of the key financial, business and legal aspects of the music profession.	<i>Display knowledge of key financial, business and legal aspects of the music profession.</i>
			<i>Demonstrate awareness of the legal and ethical frameworks relating to intellectual property rights, and the ability to take appropriate steps to safeguard innovation.</i>

2.1e		At the completion of their studies, students are expected to be aware of the interrelationships and interdependencies between all the elements above and between their theoretical and practical studies. [NB substance incorporated in overarching text.]	
	Research knowledge		<i>Evidence understanding of the means by which musicians can develop, research and evaluate ideas, concepts and processes through creative, critical and reflective thinking and practice.</i>
			<i>Demonstrate knowledge of, and ability to gather and utilise relevant information found within, libraries, internet repositories, museums, galleries and other relevant sources.</i>
	Verbal knowledge		<i>Identify a range of strategies to interpret, communicate and present ideas, problems and arguments in modes suited to a range of audiences.</i>
2.2	Improvisational knowledge	At the completion of their studies, students are expected to understand the fundamental patterns and processes which underlie improvisation.	<i>Demonstrate the ability to recognise, respond to, internalise and reconstruct musical materials aurally and/or in written form.</i>
2.3	Pedagogical knowledge	Where they receive basic pedagogical training, ... , students are expected to be able to be familiar with the basic concepts and practices of pedagogy, especially as they relate to music education.	<i>Exhibit familiarity with (minimally) the basic concepts and practices of pedagogy, in particular strategies to motivate and facilitate musical creativity and learning.</i>
	Entrepreneurial knowledge		<i>Recognise the skill demands of local, national and international music markets.</i>

	Community Engagement knowledge		<i>Identify a range of professional working environments and contexts, reflecting on the role of the musician in contemporary society.</i>
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C. Generic outcomes

		1 st cycle original text	1 st cycle revised text
			<i>At the completion of their studies, students are expected to be able to:</i>
	Skills in artistic expression		<i>Demonstrate systematic analytical and processing skills and the ability to pursue these independently and with tenacity.</i>
	Ensemble		<i>Evidence ability to listen, collaborate, voice opinions constructively, and prioritise cohesion over expression of individual voice.</i>
3.1	Independence	<p><u>At the completion of their studies, students are expected to be able to work independently on a variety of issues,</u></p> <ul style="list-style-type: none"> - Gathering, analysing and interpreting information - Developing ideas and arguments critically - Being self-motivated and self-managing 	<i>Demonstrate strong self-motivation and self-management skills, and the ability to undertake autonomous self-study in preparation for continual future (life-long) learning and in support of a sustainable career.</i>

3.2	Psychological understanding	<p><u>At the completion of their studies, students are expected to be able to</u> make effective use, in a variety of situations, of</p> <ul style="list-style-type: none"> - their imagination - their intuition - their emotional understanding - their ability to think and work creatively when problem-solving - their ability to think and work flexibly, adapting to new and changing circumstances - their ability to control and, where possible, prevent anxiety and stress, as well as the interaction of these with physiological demands associated with performance. 	<p><i>Demonstrate a positive and pragmatic approach to problem solving.</i></p>
			<p><i>Making use of their imagination, intuition and emotional understanding, think and work creatively, flexibly and adaptively.</i></p>
			<p><i>Recognise the physiological and psychological demands associated with professional practice, and evidence awareness of - and preparedness to engage with as needed - relevant health and wellbeing promotion initiatives and resources.</i></p>
3.3	Critical awareness / Research skills / Community / Musicians in Society	<p><u>At the completion of their studies, students are expected to be</u></p> <ul style="list-style-type: none"> - critically self-aware - able to apply their critical capabilities constructively to the work of others - able to reflect on social, scientific or ethical issues relevant to their work 	<p><i>Develop, research and evaluate ideas, concepts and processes through creative, critical and reflective thinking and practice.</i></p>
			<p><i>Recognise and reflect on social, cultural and ethical issues, and apply local and international perspectives to practical contexts.</i></p>
			<p><i>Explore, evaluate, apply and challenge existing scholarship, research and performing practices within the discipline.</i></p>
	Practising, rehearsing, reading, aural, creative and re-creative skills		<p><i>Routinely exhibit tenacity, ability to digest and respond to verbal &/or written feedback, and the ability to respond creatively and appropriately to ideas and impetus from others.</i></p>

			<i>Exhibit a long-term (lifelong) perspective on individual artistic development, demonstrating an inquiring attitude, and regularly evaluating and developing artistic and personal skills and competencies in relation to personal goals.</i>
3.4	Communication and collaboration skills / Pedagogical skills	<p><u>At the completion of their studies, students are expected to have effective communication and social skills, including the ability to</u></p> <ul style="list-style-type: none"> - work with others on joint projects or activities - show skills in teamwork, negotiation and organisation - integrate with individuals in a variety of cultural contexts - present work in an accessible form - have appropriate Information Technology (IT) skills. 	<i>Engage with individuals and groups, demonstrating sensitivity to diverse views and perspectives, and evidencing skills in teamwork, negotiation, leadership, project development and organisation as required.</i>
	Public Performance / Presentation skills		<i>Project a confident and coherent persona appropriate to context and communicate information effectively, presenting work in an accessible form and demonstrating appropriate IT and other presentational skills as required.</i>
	Improvisational skills		<i>Evidence flexibility, the ability to rapidly synthesise knowledge (in real time) and to suggest alternative and sometimes challenging hypotheses.</i>

2nd Cycle First Redraft

A. Practical (skills-based) outcomes

	2 nd cycle original text	2 nd cycle revised text
	At the completion of their studies, students are expected to have a profound understanding of the interrelationship between their theoretical and practical studies and to have a sense of how to use this knowledge to strengthen their own artistic development. [Skills in artistic expression]	<i>Building on the skills acquired in the 1st cycle, at the completion of their 2nd cycle studies, and as appropriate to their discipline or genre, students are expected to be able to²⁹:</i>
Artistic expression	At the completion of their studies, students are expected to emerge as well-developed personalities, having developed to a high professional level their ability to create, realise and express their own artistic concepts. [Skills in artistic expression]	<i>AA1 Realise, recreate, create, manipulate and/or produce music to a high professional level, expressing their own artistic concepts and reflecting a well-developed musical personality.</i>
Repertoire	At the completion of their studies, students are expected to have built upon their experience of representative repertoire within the area of musical study either by broadening it to a comprehensive level and/or by deepening it within a particular area of specialisation. [Skills in artistic expression]	<i>AA2 Evidence sophisticated craft skills in relation to the repertoire, styles, etc. of their discipline or genre.</i>
	Students are expected to be fluent across a range of styles and/or to have developed a distinctive and individual voice in one particular style. [Skills in artistic expression]	<i>AA3 Demonstrate breadth and/or depth of specialist knowledge in relation to their area of study evidencing fluency across a range of styles and/or a distinctive and individual voice in one particular style.</i>
Practise, rehearsal, reading, aural, creative and re-creative	2 nd cycle curricula usually assume that students have already acquired [practising, rehearsing, reading, aural, creative and re-creative] skills. At the completion of their studies, students are expected to have ensured that any areas of relative weakness have been addressed. Through independent study	<i>AA4 Demonstrate ability to create, realise and express their own artistic concepts, ensuring that any areas of relative weakness in relation to practise, rehearsal, reading, aural, creative and re-creative skills have been addressed.</i>

²⁹ NB students should be aware of the interrelationships and interdependencies between outcomes.

	they are also expected to have continued to develop these skills sufficiently to support their ability to create, realise and express their own artistic concepts. [Practising, rehearsing, reading, aural, creative and re-creative skills]	
Ensemble	Where students have engaged in ensemble activity as part of their 2 nd cycle study, at the completion of their studies they are expected to be able to take a leadership role in this activity. [Ensemble skills]	<i>AA5 Play a leading role in ensemble and/or other collaborative activity.</i>
Improvisation	At the completion of 2 nd cycle curricula where improvisation is relevant to the specialisation, students are expected to have acquired a high level of improvisational fluency. [Improvisational skills]	<i>AA6 Demonstrate a high level of improvisational fluency.</i>
Artistic research		<i>AA7 Evidence ability to develop, research and evaluate ideas, concepts and processes as appropriate within their discipline, genre, area of study, and/or own artistic practice.</i>
Verbal [& Written Communication]	Where required, students are expected to be able to demonstrate their command of verbal skills in extended written or spoken presentations. [Verbal skills]	<i>AA8 Demonstrate excellent command in a range of communication modes associated with their practice and its presentation to both specialist and non-specialist audiences.</i>
Technology		<i>AA9 Exhibit competence in technological utilisation and application.</i>
Public performance	At the completion of their studies, students are expected to be able to take responsibility for the engagement between context, audience and musical material, projecting their musical ideas fluently and with confidence in a wide variety of performance settings. [Public Performance skills]	<i>AA10 Take responsibility for the engagement between context, audience and musical material, projecting their ideas fluently and with confidence in a wide variety of performance settings.</i>

Community / Musicians in Society		<i>AA11 Demonstrate sensitivity to personal or collective circumstance, characteristics and/or context.</i>
Pedagogy		<i>AA12 Engage with a significantly level of critical self-reflection in relation to their own personal learning style, skills and strategies.</i>
	Where they receive basic pedagogical training, be it in the 1 st or 2 nd cycle studies, students are expected to be able to teach music at a variety of levels. [Pedagogical skills (where applicable)]	<i>AA13 Within the context of the learning environment, recognise and identify individual learners needs, and exhibit the ability differentiate and facilitate activity accordingly.</i>
	Where pedagogy is taught in 2 nd cycle studies as a continuation of courses in the 1 st cycle, students are expected to usually have demonstrated that they can deal with the ... practical application of pedagogical theory at a high level. [Pedagogical skills (where applicable)]	<i>AA14 Evidence ability to translate theoretical knowledge into practical activities to enable learning and creative processes in others.</i>
Self-management / Entrepreneurship	Students are expected to have a comprehensive knowledge of the music profession. [Skills in artistic expression]	<i>AA15 In relation to relevant self-identified professional pathways or opportunities, demonstrate sophisticated understanding of the working field, and identify and formulate strategies for developing engagement with them.</i>

B. Theoretical (knowledge-based) outcomes

	2 nd cycle original text	2 nd cycle revised text
	At the completion of their studies, students are expected to have a profound understanding of the interrelationship between their theoretical and practical studies and to have a sense of how to use this knowledge to strengthen their own artistic development. [Skills in artistic expression]	<i>Building on the knowledge acquired in the 1st cycle, at the completion of their 2nd cycle studies, and as appropriate to their discipline or genre, students are expected to be able to³⁰:</i>

³⁰ NB students should be aware of the interrelationships and interdependencies between outcomes.

Artistic expression		BB1 Demonstrate sophisticated knowledge of practices, languages, forms, materials, technologies and techniques in music relevant to their core and, as appropriate, related disciplines, and their associated texts, resources and concepts.
Repertoire	At the completion of their studies, through individual in depth research and study, students are expected to have acquired comprehensive knowledge of repertoire within their area of musical study. [Knowledge and understanding of repertoire and musical materials]	BB2 Exhibit comprehensive knowledge of repertoire within their area of musical study, ³¹ demonstrating a sophisticated level of skill in creating and providing coherent musical experiences and interpretations which engage with both well- and lesser-, or unknown repertoire.
	Students are expected to be able to apply their knowledge about the common elements and organisational patterns of music to express their own artistic concepts. [Knowledge and understanding of repertoire and musical materials]	
Practise, rehearsal, reading, aural, creative and re-creative	At the completion of their studies, students are expected to have extended their contextual knowledge, developing it independently in ways relevant to their area of specialisation. [Knowledge and understanding of context]	BB3 Develop and extend their knowledge of the theoretical and historical contexts in which music is practiced and presented.
	Based upon knowledge of musical styles and a critical understanding of their associated performing traditions, students are expected to be able to develop, present and demonstrate programmes that are coherent and suitable to a wide range of different performing contexts. [Knowledge and understanding of context]	BB4 Exhibit knowledge of musical styles and a sophisticated and critical understanding of their associated performing traditions. BB5 Develop, present and [realise] programmes that are coherent and suitable to a wide range of different performing contexts.
Ensemble		

³¹ NB in this context the word ‘repertoire’ should be understood to include an original work or production created by an individual composer, performer or ensemble.

Improvisation	At the completion of 2 nd cycle curricula where improvisation is relevant to the specialisation, students are expected to have a deep knowledge of improvisational patterns and processes that are sufficiently internalised for them to be able to apply them freely in a variety of contexts. [Improvisational skills]	<i>BB6 Exhibit sophisticated and embodied knowledge of improvisational patterns and processes, and the ability to apply these freely in a variety of contexts.</i>
Artistic research		<i>BB7 Evidence understanding of a range of sophisticated investigative techniques, enabling the application of selected approaches to develop, frame, research and evaluate ideas, concepts and processes as appropriate within their discipline, genre, area of study and/or artistic practice.</i>
Verbal [& Written Communication]		<i>BB8 Identify and utilise relevant literature and/or other resources as appropriate to inform their practise and development within their discipline, genre, and/or area of study.</i>
		<i>BB9 Identify and employ sophisticated research, study, communication and presentation techniques to independently develop and deliver an extended and/or in-depth artistic project.</i>
Technology		<i>BB10 Utilise specific technologies to enable the creation, dissemination and/or performance of music appropriate to their discipline, genre, area of study and/or artistic practice.</i>
Public performance		
Community / Musicians in Society		<i>BB9 Demonstrate a thorough understanding of the role of the musician in contemporary society, researching, engaging with and reflecting upon specific relevant professional working environments and contexts.</i>

Pedagogy	Where they receive basic pedagogical training, be it in the 1 st or 2 nd cycle studies, students are expected to be familiar with the basic concepts and practices of pedagogy, especially as they relate to music education. [Pedagogical skills]	
	Where pedagogy is taught in 2 nd cycle studies as a continuation of courses in the 1 st cycle, students are expected to be able to demonstrate that they have a thorough understanding of pedagogical theory relevant to music education. [Pedagogical skills]	BB10 <i>Demonstrate a thorough understanding of pedagogical theories relevant to music education in one or more specific educational contexts.</i>
Self-management / Entrepreneurship	Students are expected to have a comprehensive knowledge of the music profession. [Knowledge and understanding of context]	

C. Generic outcomes

	2 nd cycle original text	2 nd cycle revised text
		<i>Building on the skills and knowledge acquired in the 1st cycle, at the completion of their 2nd cycle studies, , and as appropriate to their discipline or genre, students are expected to be able to³²:</i>
Artistic expression	Building on the skills acquired in the 1 st cycle, students are expected to have fully internalised their critical awareness. [Critical awareness]	CC1 <i>Exhibit sophisticated skills in critical thinking and critical awareness.</i>

³² NB students should be aware of the interrelationships and interdependencies between outcomes.

Repertoire		
Practise, rehearsal, reading, aural, creative and re-creative	<p>Building on the skills acquired in the 1st cycle, students are expected to have become confident and experienced in their communication and social skills, including the ability to:</p> <ul style="list-style-type: none"> - Initiate ... work with others on joint projects or activities - Show skills in ... negotiation and organisation ... <p>[Communication skills]</p>	<p>CC2 <i>Demonstrate independence in all aspects of learning, social interaction, and opportunity identification.</i></p> <hr/> <p>CC3 <i>Exhibit confidence and competence in the use of a range of communication and social skills as appropriate to context.</i></p>
Ensemble	<p>Building on the skills acquired in the 1st cycle, students are expected to have become confident and experienced in their communication and social skills, including the ability to:</p> <ul style="list-style-type: none"> - Initiate and work with others on joint projects or activities - Show skills in leadership, teamwork, negotiation and organisation ... <p>[Communication skills]</p>	<p>CC4 <i>Exhibit leadership, teamwork, negotiation and/or coordination skills, as appropriate and at all times taking account of context.</i></p>
Improvisation	<p>Building on the skills acquired in the 1st cycle, students are expected to [be] able to integrate knowledge ...</p> <p>[Independence]</p>	<p>CC5 <i>Evidence ability to integrate knowledge drawn from a variety of contexts or perspectives.</i></p>
Artistic research	<p>Building on the skills acquired in the 1st cycle, students are expected to [be] able to integrate knowledge and to undertake in an organized manner tasks that may be:</p> <ul style="list-style-type: none"> - Extended and complex - In new or unfamiliar contexts - Based upon incomplete or limited 	<p>CC6 <i>Demonstrate independent thought supported by rational and evidence-based application of knowledge in undertaking tasks that may be:</i></p> <ul style="list-style-type: none"> - <i>Extended and complex</i> - <i>In new or unfamiliar contexts</i> - <i>Based upon incomplete or limited information.</i>

	information. [Independence]	<i>CC7 Recognise the interrelationship between theory and practice, and apply such knowledge to underpin and strengthen their own artistic development.</i>
Verbal [& Written Communication]	At the completion of their studies, students are expected to have a profound understanding of the interrelationship between their theoretical and practical studies and to have a sense of how to use this knowledge to strengthen their own artistic development. [Skills in artistic expression]	<i>CC8 Demonstrate ability and willingness to communicate knowledge and ideas through modes other than notation, performance and/or other musical outputs (recordings, etc.).</i>
	Building on the skills acquired in the 1 st cycle, students are expected to have become confident and experienced in their communication and social skills, including the ability to: <ul style="list-style-type: none"> - Initiate and work with others on joint projects or activities - Show skills in leadership, teamwork, negotiation and organisation - Integrate with other individuals in a variety of cultural contexts - Present complex work in accessible form [Communication skills]	<i>CC9 Consistently analyse, interrogate, utilise, and respond creatively and appropriately to verbal &/or written feedback, ideas and impetus from others.</i>
Technology		
Public Performance	Building on the skills acquired in the 1 st cycle, students are expected to have become self-confident and experienced in the use in a variety of situations of their psychological understanding. [Psychological understanding]	<i>CC10 Initiate, respond to and work with others within joint projects or activities.</i>
		<i>CC11 Exhibit sophisticated and appropriate public presentation skills in all aspects of their practice and activity.</i>
Community / Musicians in Society	Building on the skills acquired in the 1 st cycle, students are expected to have ... the ability to	<i>CC12 Engage with individuals and/or groups as appropriate and in relation to both their own, and a wider variety of, cultural contexts.</i>

	<ul style="list-style-type: none"> - initiate and work with others on joint projects or activities - show skills in leadership, teamwork, negotiation and organisation - integrate with other individuals in a variety of cultural contexts - ... <p>[Communication skills]</p>	<p>CC13 <i>Engage and share information with specialist and non-specialist musicians and audiences across a broad spectrum of society, demonstrating awareness of individual and/or group reactions to such information and the ability to respond appropriately.</i></p>
Pedagogy		
Self-management / Entrepreneurship	<p>Building on the skills acquired in the 1st cycle, students are expected to have become self-confident and experienced in the use in a variety of situations of their psychological understanding.</p> <p>[Psychological understanding]</p>	<p>CC14 <i>Exhibit confidence in using their own psychological understanding - and their sense of their own wellbeing, and that of others - to underpin decision making in a variety of situations associated with professional practice.</i></p>
	<p>Building on the skills acquired in the 1st cycle, students are expected to have fully internalised their critical awareness.</p> <p>[Critical awareness]</p>	<p>CC15 <i>Engage fully with, and exhibit autonomy within, all aspects of the learning process.</i></p>
	<p>Building on the skills acquired in the 1st cycle, students are expected to have become fully autonomous learners ...</p> <p>[Independence]</p>	<p>CC16 <i>Demonstrate a positive attitude towards, willingness to engage and interest in, on-going (life-long) personal and professional development.</i></p>

3rd Cycle First Redraft

A. Practical (skills-based) outcomes

	3 rd cycle original text	3 rd cycle revised text
	Competence profile (where appropriate, and according to the individual nature of the 3 rd cycle curricula)	<i>Building on the skills acquired in the 1st and 2nd cycles, at the completion of their 3rd cycle studies (where appropriate, and according to the individual nature of the 3rd cycle curricula) students are expected to be able to independently³³:</i>
Artistic expression	The skills to integrate and demonstrate original artistic insights in performing, composing, theorizing and teaching ³⁴ [Artistic development and skills]	AAA1 <i>Demonstrate original insights in the realisation, recreation, creation, manipulation and/or production of music and/or music pedagogy.</i>
	The development and realisation of artistic autonomy [Artistic development and skills]	
Repertoire		
Practise, rehearsal, reading, aural, creative and re-creative		
Ensemble		AAA2 <i>Support, collaborate with and lead colleagues, using a range of practical, facilitative, communication and networking skills to influence practice and policy in diverse environments.</i>
Improvisation		
Artistic research	The capacity to frame research proposals - whether pertaining to theoretical, practical or creative issues or a combination of these - rigorously, lucidly and in terms of questions to be answered, insights to be gained, and indicators of success to be applied [Research skills]	AAA3 <i>Define, plan, manage and deliver research activities and projects, selecting and justifying appropriate methodological processes and resources while recognising, evaluating and minimising any identified risks and/or negative impacts.</i>
	The capacity to realise the goals set for one's project, through intermediary steps and appropriate methods, equipment and team members, where relevant [Research skills]	

³³ NB students should be aware of the interrelationships and interdependencies between outcomes.

³⁴ See also Practical Outcomes: Pedagogy below.

	The capacity to identify and contextualize currently dynamic issues in one's field, in the sense of open questions, new topics and trends [Research skills]	AAA4 Identify and contextualise dynamic research questions to enable the creation of new knowledge and production and documentation of innovative solutions.
	The capacity to document, analyse and summarise the interim and final outcomes of one's projects [Research skills]	
Verbal [& Written Communication]	The capacity to extend in a significant way our artistic understanding and to communicate those insights in a fully realized manner [Artistic development and skills]	AAA5 Extend understanding and facilitate insight for both specialist and non-specialist audiences.
Technology		
Public performance		
Community / Musicians in Society		AAA6 Consider the impact of their research on diverse audiences.
Pedagogy	The capacity for critical analysis and evaluation of one's own and other's outcomes [Research skills]	AAA7 Systematically critically analyse and evaluate their own and others' research outcomes.
Self-management / Entrepreneurship	The capacity to use project funding and evaluation systems in the development of one's own work [Research skills]	AAA8 Appreciate the need to engage in research with impact and seek opportunities to exploit and further develop knowledge deriving from their research.

B. Theoretical (knowledge-based) outcomes

	3 rd cycle original text	3 rd cycle revised text
		<i>Building on the skills acquired in the 1st and 2nd cycles, at the completion of their 3rd cycle studies (where appropriate, and according to the individual nature of the 3rd cycle curricula) students are expected to be able to independently³⁵:</i>

³⁵ NB students should be aware of the interrelationships and interdependencies between outcomes.

Artistic expression		
Repertoire		
Practise, rehearsal, reading, aural, creative and re-creative		
Ensemble		
Improvisation		
Artistic research	Awareness of, and respect for, standards of excellence in one's own field; the capacity to distinguish between valuable and irrelevant inquiry, whether in the theoretical, practical and/or creative spheres	BBB1 Recognise, engage with, and help to maintain standards of excellence in the research field.
Verbal [& Written Communication]	The capacity to identify and utilize the relevant literature and/or other resources in connection with one's field [Research skills]	BBB2 Seek, discover, access, retrieve, sift, interpret, analyse, evaluate, manage, conserve and communicate knowledge derived from relevant literature and/or other resources as appropriate within their area of study and/or artistic practice.
	The capacity to write/present/perform/disseminate clearly and appropriately for different target audiences [e.g. research reports, journal articles, presentations, performances or other artistic events intended to have a research output] [Communication skills]	BBB3 Evidence ability to identify, select and employ effective and appropriate research inquiry and dissemination techniques and methods, taking account of the needs of a range of target audiences.
	Awareness of relevant methods and techniques of inquiry related to one's field of study	
Technology		
Public performance		
Community / Musicians in Society		
Pedagogy		

Self-management / Entrepreneurship	Awareness of ownership rights of those who might be affected by one's project [e.g. copyright, intellectual property rights, confidential information, ethical questions, etc.]	<i>BBB4 Engage with professional standards in research practice, acknowledging ethical, legal, and health and safety implications of the research undertaken, its national and international context, and the ownership rights of all those affected by their research.</i>
	Awareness of the work and health implications for those involved in one's activities; the capacity to conduct research with a strong sense of responsibility and vigilance	
	Thorough knowledge and understanding of the national and international context of activity and output into which one's work will be disseminated	

C. Generic outcomes

	3 rd cycle original text	3 rd cycle revised text
		<i>Building on the skills acquired in the 1st and 2nd cycles, at the completion of their 3rd cycle studies (where appropriate, and according to the individual nature of the 3rd cycle curricula) students are expected to be able to independently³⁶:</i>
Artistic expression	The capacity to question the legitimacy of self-serving or commonplace ideas, conventions, fashions, etc. [Critical awareness]	<i>CCC1 Exercise professional standards in research and research integrity, adhering to and encouraging development of research and artistic practice.</i>
	The capacity to recognize and challenge the standards within one's community of researchers, practitioners and creators [Critical awareness]	
Repertoire		
Practise, rehearsal, reading, aural, creative and re-creative	The capacity to pursue one's own questions and ideas [Independence]	<i>CCC2 Work autonomously in the pursuit of new knowledge.</i>
Ensemble		
Improvisation		
Artistic research	The capacity to pursue one's own questions and ideas [Independence]	<i>CCC3 Identify key questions in relation to their area of study, consider these critically and produce innovative solutions.</i>

³⁶ NB students should be aware of the interrelationships and interdependencies between outcomes.

Verbal [& Written Communication]	The capacity to respond with understanding and responsibility to critical considerations from within one's community of researchers, practitioners and creators [Critical awareness]	CCC4 Engage with the wider community of researchers, practitioners and creators, be responsive to critical engagement with the ideas of others and receptive to critique of their own work.
Technology		
Public Performance		
Community / Musicians in Society	The capacity to establish and maintain cooperative relationships with colleagues and students within one's own institution and among the wider scholarly and artistic community. [Communication skills]	CCC5 Establish and maintain cooperative relationships with peers, senior colleagues, students, artistic collaborators and other stakeholders, with sensitivity to equality, diversity and cultural context.
	The capacity to assess the effect of one's own behaviour on other team members, artistic collaborators, etc. [Communication skills]	
	The capacity to improve the public's understanding and/or artistic insight in one's field of study [Communication skills]	CCC6 Engage in research with impact and communicate its outcomes to diverse specialist and non-specialist audiences, enabling public understanding of the subject and/or wider artistic insight.
Pedagogy		
Self-management / Entrepreneurship	The capacity to see one's own shortcomings and untapped potential, and to devise strategies for maximising one's performance [Critical awareness]	CCC7 Approach research tasks with enthusiasm, perseverance and integrity and devise strategies to unlock their own full potential.
	The capacity to comprehend the transferability of one's research capabilities to other fields and to recognize any associated career opportunities [Independence]	CCC8 Recognise the transferability of their skills as researchers, and prepare, plan and manage their career development, optimising opportunities and seeking support as required.
	The capacity to sustain and deepen one's inquiring, research-oriented approach throughout one's career and, where appropriate, across all aspects of one's work and endeavour [Independence]	
	Awareness of the economic potential and utilisation of one's outputs	

Appendix 2. Framework action plan

Timeframe:	Actions:	Action to be carried out by:	Status:
December 2015	Consultation of AEC member institutions about use and relevance of AEC LOs with questionnaire	AEC Office	Complete
WG meeting January 2016	Analysis questionnaire sent out to AEC member institutions in December 2015	LO WG	Complete
January 2016	Development of questionnaire to consult teachers within the AEC member institutions	LO WG members (Ingrid and Ester)	Complete
January - March 2016	Selection of a student from the FULL SCORE Student WG to support the LO WG in the revision process	AEC Office	Complete
January - May 2016	Consulting relevant AEC WGs and bodies, including: <ul style="list-style-type: none"> • AEC Council • PJP WG • EMP WG • FULL SCORE Student WG • FULL SCORE Evaluation WG • MusiQuE Board 	AEC Office & LO WG members	Complete
January - May 2016	Collection of examples of LO frameworks	LO WG	Complete
April 2016	Briefing of the student member	AEC Office	Complete
January - May 2016	Studying key documents, such as: <ul style="list-style-type: none"> • EUA Trends 2015 report; 	LO WG members	Complete

	<ul style="list-style-type: none"> • Report to the European Commission on improving the Quality of Teaching and Learning in Europe's Higher Education Institutions; • reports and publications of BFUG such as the Yerevan Communiqué; • Humarts EQF Level Descriptors Music; • the Australian Learning and Teaching Academic Standards Statement; • the Music Blueprint (2011) published by the sector skills council for Creative and Cultural Skills; • Deutscher Bühnenverein skills profile for training orchestra musicians; • the Bonn Declaration of the European Music Council (EMC); • meNet and EAS Learning Outcomes Music Teacher Training for Specialists and Generalists; • ECA Learning Outcomes in Quality Assurance and Accreditation 2013; • EQUIP Comparative analysis; • the list of competencies developed by the USA National Association of Schools of Music (NASM) (available online), derived from NASM accreditation standards for professional and liberal arts undergraduate degrees in music; • QAA Music Benchmark Statement; • European Commission's note on its new Skills Agenda for Europe. 		
January - October 2016	Organisation of session at AEC Annual Congress 2016, in cooperation with the AEC Congress Committee	AEC Office	Ongoing
WG meeting June 2016	Approval of the WG's final Terms of Reference	LO WG	Complete
WG meeting June 2016	Analysis of feedback collected from AEC WGs and relevant bodies	LO WG	Complete
WG meeting	Commenting on key documents, to be studied in the preparation of the line by line revision	LO WG	Complete

June 2016	of the AEC LOs		
WG meeting June 2016	Commenting on relevant examples of national LO frameworks	LO WG	Complete
WG meeting June 2016	Agreement on division of tasks to revise the AEC LOs line by line among the individual LO WG members	LO WG	Complete
WG meeting June 2016	Identification of underrepresented groups and relevant individuals to be consulted	LO WG	Complete
From June 2016 onwards (ongoing basis)	Consultation of relevant AEC WGs, experts and stakeholders	LO WG members	Ongoing
June - September 2016	Line by line revision of the AEC LOs	LO WG members	Ongoing
WG meeting September 2016	Analysis of comments from relevant AEC WGs, experts and stakeholders	LO WG	Complete
WG meeting September 2016	Agreement on a draft version of the revised AEC LOs	LO WG	Complete
WG meeting September 2016	Practical preparation of session at AEC Annual Congress in 2016	LO WG	Complete
November 2016	Meeting of a focus group at the AEC Annual Congress	LO WG members	Complete
November 2016	Delivery of session at AEC Annual Congress	LO WG members	Complete

March 2017	Delivery of session at AEC EMP	LO WG members	Complete
Spring 2017	Dissemination of draft revised AEC LOs among AEC Council and members to gather feedback	AEC Office	Complete
WG meeting May 2017	Analysis of feedback on draft revised AEC LOs	LO WG	Complete
WG meeting May 2017	Finalisation of revised AEC LOs	LO WG	Complete
WG meeting May 2017	Agreement on a dissemination strategy	AEC Office & LO WG	Complete
Summer 2017	Translation, proofreading and publication of the revised AEC LOs	AEC Office & LO WG	To be done
From Autumn 2017 onwards	Presentation of the revised AEC LOs at various AEC events, including the AEC Annual Congress 2017	AEC Office & LO WG	To be done
November 2017	Delivery of the 'Working with the AEC Learning Outcomes 2017: from theory to practice' workshop at the AEC Annual Congress 2017	LO WG members and guests	To be done

Appendix 3. List of key documents considered by the Learning Outcomes Working Group

In order to further underpin the revision process, the LO WG considered a number of publications and documents concerning the most recent developments in the European higher (music) education context. These documents have been listed below and can be made available by the AEC Office on request.

Handbooks published by the AEC

- *Curriculum Design and Development in Higher Music Education*, 2007
- *Reference Points for the Design and Delivery of Degree Programmes in Music*, 2009
- *Instrumental and Vocal Teacher Education: European Perspectives*, 2010

Documents concerning recent developments in the European higher education context

- *The European Qualifications Framework for Lifelong Learning (EQF)*
- *The Report to the European Commission on improving the Quality of Teaching and Learning in Europe's higher Education Institutions*, 2013
- *Trends 2015: Learning and Teaching in European Universities*, 2015 (published by European University Association (EUA))
- Reports and publications of Bologna Follow-up Group (BFUG) such as the *Yerevan Communique*, 2015
- The European Commission's note on its *New Skills Agenda for Europe*, 2016
- The European Commission's *EntreComp conceptual model*, 2016
- *Application of learning outcomes approaches across Europe: A comparative study*, 2016 (published by the European Centre for the Development of Vocational Training (CEDEFOP))

Documents concerning recent developments in the music (education) sector

- *Australian Learning and Teaching Academic Standards Statement*, 2010 (published by the Australian Learning and Teaching Council)
- *meNet and EAS Learning Outcomes. Music Teacher Training for Specialists and Generalists*, 2010

- *The Music Blueprint. An analysis of the skills needs of the music sector in the UK, 2011*
- *Bonn Declaration, 2011* (published by the European Music Council (EMC))
- *Trends and Skills in the European Audiovisual and Live Performance Sectors, 2016* (published by Creative Skills Europe)
- *The Music Benchmark Statement, 2016* (published by Quality Assurance Agency for Higher Education (QAA))
- *Humarts European Qualifications Framework Level Descriptors Music*
- *Deutscher Bühnenverein Skills Profile for Training Orchestra Musicians*
- the list of competencies developed by the USA National Association of Schools of Music (NASM), derived from the *NASM Handbook 2017-18*

Documents relating to quality assurance

- *Learning Outcomes in Quality Assurance and Accreditation, 2013* (published by the European Consortium for Accreditation (ECA))
- *EQUIP Comparative analysis of the Standards and Guidelines for Quality Assurance in the European Higher Education Area (ESG) 2015 and ESG 2005, 2015*
- *MusiQuE Standards for Institutional Review, Programme Review and Joint Programme Review, 2016* (published by MusiQuE - Music Quality Enhancement)

Appendix 4. Feedback on the AEC LOs gathered during the revision process

The Learning Outcomes Working Group consulted AEC members, Working Groups, partners and other stakeholders through several online questionnaires, meetings and conversations during the revision process in order to collect feedback on the use, relevance and format of the AEC Learning Outcomes. All the comments received from the various AEC stakeholders can be found on the following pages. The feedback is available in the following order:

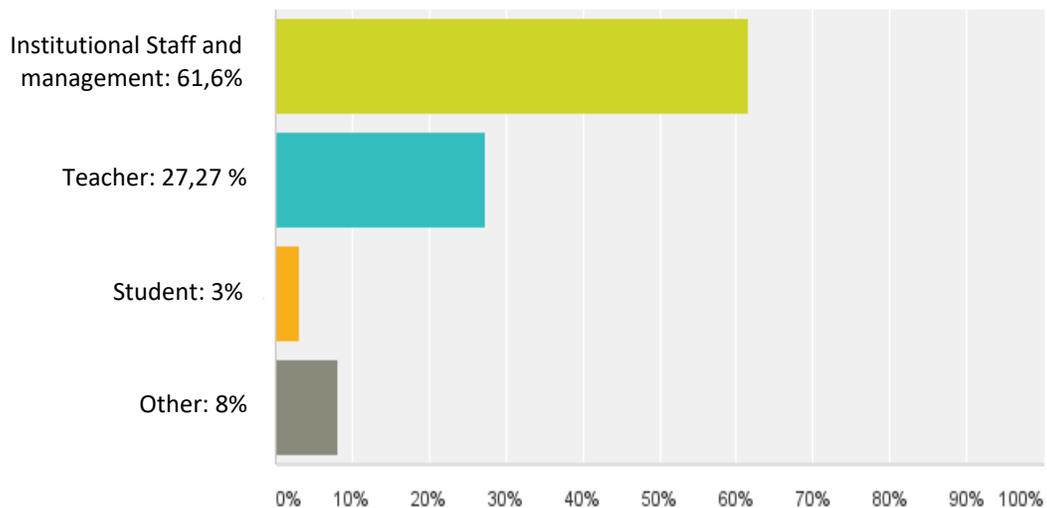
- Analysis of the results from a first feedback questionnaire sent to AEC members in December 2015 (05.01.2016)
- Second questionnaire developed to collect feedback on the use, relevance and format of the AEC LOs (12.01.2016)
- Feedback on the AEC LOs from AEC WGs and relevant bodies (09.06.2016)
- Feedback on the AEC LOs from Pearle representatives (14.09.2016)
- Feedback on the AEC LOs from the FULL SCORE Student WG (22.09.2016)
- Feedback on the AEC LOs from experts identified by the LO WG members (23.09.2016)
- Summary of the feedback on the AEC LOs collected during discussions in break-out groups at the AEC Early Music Platform 2017 (24.03.2017)
- Feedback from AEC members, Council and MusiQuE on the draft revised AEC LOs (version 18.04.2017) (08.05.2017)

A. Analysis of the results from a first feedback questionnaire sent to AEC members in December 2015 (05.01.2016)

1. Respondents per country:

Italy: 12	Sweden: 4
Germany: 10	Poland: 3
France: 8	Serbia: 3
Spain: 8	Finland: 3
Belgium: 8	Slovenia: 2 Turkey: 2
The Netherlands: 7	UK: 2
Austria: 6	Iceland: 2
Ireland: 5	Slovakia: 2
Switzerland: 4	

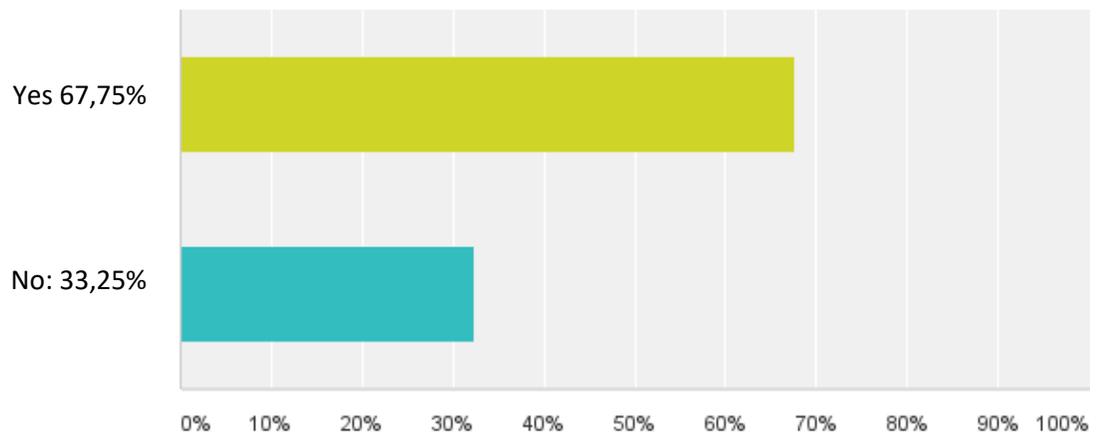
2. Profile of the respondent:



Other:

- Researcher (2)
- International relations coordinator (2)
- Institutional Manager
- Librarian
- Head of Student Affairs Office

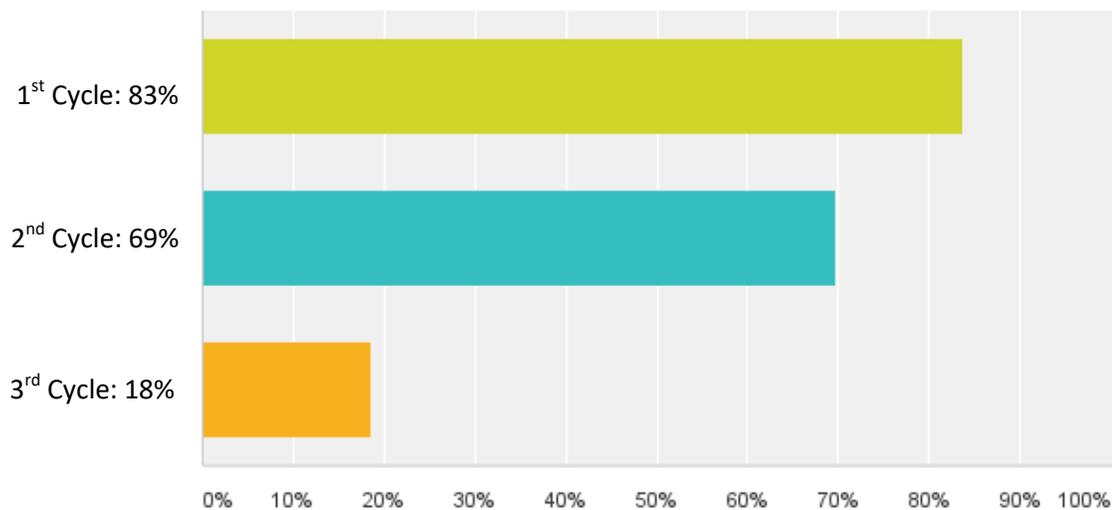
3. Have you used any of the AEC LO before?



- Benchmarking against programme/course learning outcomes and national accreditation agency descriptors
- We do not use them as they were written and we have not introduced LOs yet but we used them and the SQF competences to design some of our qualification profiles.
- We have to follow the guidelines of the accreditation organisation
- They were used as basis for the overall learning outcomes of the Music Programme.
- While preparing the accreditation materials
- We have our own learning outcomes that are based on the Learning outcomes of AEC
- Since it is the best translation of the Dublin descriptors for HME
- It's not a strong "No", but I'm too busy in stupid bureaucracy to think about this.
- The AEC Learning Outcomes were used in conjunction with the National Guidelines for preparing Learning Outcomes at the 1st and 2nd Cycle study courses.
- Still very complicated, bureaucratic, disorganized, many missing and non-functioning document links, and generally unspecific
- We have to use the learning outcomes published by the Turkish Higher Education Council
- Programmes were in place with learning outcomes prior to 2009. However, reference will be made to the learning outcomes in upcoming programme reviews.
- It depends on what you mean by "use". We know them, of course, but we define our own learning outcomes.
- We use Learning Outcomes based on the Polish Higher Education's Act
- As reference for curriculum design
- I use to use the AEC Learning Outcomes while I was working in the Tempus project InMusWB. It helped me to write several reports important for modernisation of the study process.
- They are good inspiration

- We have to use the Learning Outcomes decided by our regional administration (there are many similarities, though).
- very helpful in creating and assessing study programs
- As an inspiration for the Learning Outcomes of the Royal Conservatoire Antwerp

4. If you use them, could you please indicate which aspects of them?



5. Do you use the AEC Learning Outcomes in conjunction with any of the other AEC/Polifonia documentation listed below?

- Handbook on Curriculum Design and Development in Higher Music Education: **30 respondents use this AEC document**
- Handbook for the Implementation and the use of Credit Points in Higher Music Education: **18 respondents use it**
- Reflective Checklist on the Assessment Process: **9 respondents use it**
- Final Report on Assessments and Standards: **10 respondents use it**
- Handbook on 2nd Cycle HME Programmes as routes to Artistic Doctorates: **7 respondents use it**
- Pocketbook 'Researching Conservatoires': **7 respondents use it**
- Guide - Learning from each other: Sharing good practice through benchmarking: **6 respondents use it**
- Report International External Examiners in Higher Music Education: Role, Purpose and Case Studies: **3 respondents**
- MusiQuE standards for institutional review, programme review and joint programme review: **11 respondents use it**
- Step-by-Step Guidelines for ERASMUS+ mobility actions: **10 respondents use it**

- Handbook for Erasmus Coordinators in Higher Music Education Institutions: **14 respondents**
- Instrumental and Vocal Teacher Education: European Perspectives: **8 respondents**
- Handbook for Work Placements in Higher Music Education Studies in Europe: **4 respondents**
- None of the above: **8 respondents**
- **Other:**
 - At my national level, a WG defined the general key learning outcomes for higher music education. The basis were the AEC Learning outcomes (I was a member of the national WG). On a Conservatoire level, the learning outcomes were adapted to define the competences that the students must achieve within the evaluation criteria of the Curricula.
 - The reflective conservatoire (in another context, but I would like to mention it!)
 - Tuning document with the Polifonia/Dublin Descriptors

6. What do you feel are the main strengths of the AEC Learning Outcomes?

- They are a valuable framework to assist institutions in designing a curricula competence-oriented and useful for the students' assessment. Can help understand main aspects of high music education, be a indicator for comparison between countries to facilitate mobility.
- Comprehensive, detailed, clearly worded, benchmarked, and openly shared. An asset for institutions struggling with non-music government frameworks and descriptors across multiple levels.
- They are European agreed standards and were the basis for all later documents building on them that the AEC has created. They have therefor great political value and can be shown to every policy maker as a standard a European Higher Education Institution is committed to. They are very general and can be adapted to the institutional needs.
- They are very concrete and easy to comprehend, because they have been "translated in Music". Of course, their compatibility with the general European Learning Outcomes framework is essential.
- AEC LOs are subject specific and so useful to HME institutions
- An international view on LO's, in a specific HME context and language.
- They are specific for our field of expertise, handmade for musicians, therefor direct and useful.
- Suggested learning outcomes for the two cycles seek to define in more detail the skills which students should have acquired at the end of each cycle. Practical Outcomes are essential values.
- The strengths are that all conservatoires can rely on this AEC Learning Outcomes document so no local translations are necessary which makes joint agreements much easier to apply.
- Subject specific. Adaptable to national/local needs.
- Gives a guideline with special focus on teaching music (which helps the artists more than more general information)
- They are clear. They are well designed so that they can be applied by any higher music education institution.

- They are a good guide to know what is expected and recommended, at the European level, for music students to learn and know when they finish their studies (in our case master level).
- It gave a solid foundation for making national level learning outcomes and it shows quite clearly the level in which different institutions are similar in relation to learning outcomes and how different institutional profiles may effect on learning outcomes.
- They are appropriately worded to be high level learning outcomes and have avoided the risk of becoming overly specific, so that they can be adapted appropriately by individual institutions.
- It is a good reference to determine a standard level for the requirements of higher education music studies - It makes us feel confident about the level of our institution in the international arena - The examples and information with references about pre-college studies - The information on assessment and programme and institutional review
- They are generic and yet domain specific.
- It's good to have the international overview and compare those outcomes with the national and local standards/traditions. Also gives inspiration. It's also good to set some European standards to facilitate student exchanges.
- Gives attention to the four main fields: performance, education, research and entrepreneurship. Has a clear structure. The mentioning of improvisation as part of the toolbox of every musician.
- the fact that they were developed bottom-up with a deep knowledge of higher music education 2) that they are very complete and divided into practical, theoretical and generic skills, which gives them a very broad spectrum 3) they are general enough to be useful in various national contexts and for various genres 4) they provide an excellent example of how institutions can develop their own learning outcome
- They give a good reference to think about Learning Outcomes in general. You don't exactly need to copy the Learning Outcomes but you can consider them in thinking about Learning Outcomes in your own institution.
- Giving a European perspective in higher music education away from a canon of objects to learn to a competence orientated view.
- Can be used as a standard for quality

7. What do you feel are the main weaknesses of the AEC Learning Outcomes?

- No obvious weaknesses, aside from the need to re-benchmark against more recent EU/government expectations. Presumably, each institution must deal with a way to flexibly consider, adapt, and translate outcomes to benchmark against those of their own government agencies, and to capture/preserve the institution's points of distinction (i.e. in Hong Kong, they are considered in the context of Chinese music and Cantonese opera).
- The LOs are very general and maybe not up to date any more. They have not been revised in itself for quite a long time nor evaluated properly. Furthermore the focus is, although general, very much still on classical music in conservatoires and does not represent all of the Studies

offered in Higher Music Education. Also, the language of the Learning Outcomes could be revisited slightly.

- The "Generic Outcomes" section should be revised. E.g. learning outcomes associated with entrepreneurship and music business, music and digitalization, productizing and marketing, career development and similar.
- not so strong connection with employment
- They do not anticipate enough on (future) changes in the view on Music in our societies.
- Higher Music Education is generally accepted across Europe as a discipline appropriate to 1st and (in most countries) 2nd cycle study also. Italian Conservatoires are still missing and waiting for 3rd cycle studies.
- the context (social, national and international, demographic, professional and social demand) can change
- In some conservatoires exists departments which cannot really fit in the specific translations: such as a Music Production department or Instrument Building.
- Slightly outdated.
- Not generally. It depends on the teachers and how we convince them to take it serious ;-)
- They have to be overviewed due to the new developments in education i.e. education innovation.
- They are very general, and sometimes they need to be adapted to our cultural and political reality since we also need to meet national requirements
- The words are sometimes quite open to different interpretations. Within the context of music education the words are more or less interpreted similarly but in a multidisciplinary university problems may occur.
- As the learning outcomes were developed in 2009, they do not take account of more recent AEC work and publications. It would be useful to interrogate them further through this review for genres other than classical music and to consider the changing environment for graduates since the publication.
- May be the lack of some comparisons among institutions
- they are vague (as LO's are supposed to be...) they focus too strong on the (classical) performance programme, which is just one of the curricula on offer in many conservatoires - and not necessarily the main one
- If it becomes to be too much of a standard so that all the European music educations will be too similar.
- Very elaborate and general usage of language and application of terms. Too remote from the digital era we are living in today. Does not keep account with new forms of learning. Old fashioned. Too much emphasis on classical music.
- The issue of pedagogical skills was not well resolved in the current version. We are a few years later now and it is widely acknowledged that pedagogical skills are an essential part of the

preparation of students for future professional practice 2) research should feature more clearly in the learning outcomes.

- None
- Theoretical, abstract

8. Are there any particular documents/frameworks/individuals (particularly those which are country specific) to which you believe the FULL SCORE Working Group should refer during its review of the AEC Learning Outcomes?

- Qualification framework levels exist in Hong Kong through the HKGov EDB HKCAAVQ, but they are not specific to the performing arts. I am happy to provide further information if requested.
- E.g. this site on the Artist Revenue Streams Project, <http://money.futureofmusic.org/>
- NVAO Standards.
- International projects and consortia agreements concerning new employment opportunities and perspectives in professional music market.
- Not at this moment
- Some thoughts: Concerning Erasmus, we try to get all information through our NA (DAAD), but the AEC conferences are very helpful for direct contact to some of our 100 Partners. Developing new study programs contacting the AEC is really helpful. For colleagues being new as an IRC, the combination of NA and AEC publications helps to get into the Job. The FULL SCORE Working Group may also refer perhaps to documents published in: Assessment in Music Education: from Policy to Practice. Don Lebler, Gemma Carey, Scott D. Harrison.
- None from my current point of view.
- Yes, the Department of Education in Catalonia and AQU (the agency in Catalonia that approves curricula and monitors its quality).
- Not country specific. Please refer to topics such as mentioned above.
- It may be worthwhile to catch up with the latest developments in the Tuning Project

B. Second questionnaire developed to collect feedback on the use, relevance and format of the AEC LOs (12.01.2016)

Gaining additional information about the perceptions and use of the AEC Learning Outcomes for 1st-, 2nd- and 3rd-Cycle Studies in Music

Background

The questionnaire on perceptions of the AEC Learning Outcomes (AEC LOs) sent out to the AEC members in December 2015 provided the Learning Outcomes Working Group (LO WG) with substantial information as to how the AEC LOs are perceived and used. However, teachers in higher music education institutions represent only a small percentage of the respondents in the survey. Therefore, having conversations with teachers in higher music education institutions about the existing AEC LOs could give valuable additional information about strengths and weaknesses.

Questionnaire

We request that representatives of AEC Working Groups/Council members approach teachers, preferably representing different specialties and genres, and ask them to read through the existing document and then have a conversation with the Working Group/Council member about the following issues:

- The use of the AEC learning outcomes. Is the teacher familiar with the learning outcomes? Does s/he use them in any way? Would a translation into the teacher's subject specific context be possible, if this has not already happened?
- The relevance and comprehensiveness of the learning outcomes described: Outcomes that are missing? Outcomes that are perceived as unnecessary/irrelevant etc.
- The language of the document: Amount of text, readability, clarity of concepts? etc.
- The format of the document: Running text vs other formats? The division into "Practical (skills-based) outcomes", "Theoretical (knowledge-based) outcomes" and "Generic outcomes"?

The student representative in the Working Group will also be asked to conduct similar conversations with selected students to gain more insight into their views. However WG/Council colleagues might additionally consult with students during their review process.

C. Feedback on the AEC LOs from AEC WGs and relevant bodies (09.06.2016)

Background

In order to be able to review the AEC Learning Outcomes (AEC LOs) with an appropriate amount of background knowledge and to have sufficient support from the AEC community, the Learning Outcomes Working Group (LO WG) has taken a set of actions prior to its second WG meeting, including an extensive consultation of various AEC WGs. In this document, the comments made by the representatives of relevant AEC WGs are listed.

The LO WG has aimed to reach various AEC WG members as *representatives* of their WG, but also in their capacity of *individual teachers and experts* in their field of expertise. As teachers are the ones who integrate LOs in their daily teaching activities, it is crucial that they don't become alienated from the AEC LOs. A questionnaire has been developed by the LO WG, which has been used by the representatives of the various AEC WGs to discuss the AEC LOs with colleagues and/or students within their own institutions and networks. The anonymized comments and suggestions for the revision of the AEC LOs listed in this document are the results from such discussions.

Members of the AEC Council, the Pop and Jazz Platform Preparatory WG, the FULL SCORE Evaluation WG and the Board of MusiQuE - Music Quality Enhancement have been able to share their comments on the use, relevance, language and format of the current version of the AEC LOs. A representative of the FULL SCORE Student WG will be asked to share verbally a number of observations from a student perspective during the second meeting of the LO WG. The Early Music Platform Preparatory WG will be asked to have an in-depth discussion about the AEC LOs during their next WG meeting, which will be joined by a member of the LO WG.

In preparation of its third WG meeting, the LO WG will consider which groups have been underrepresented in the consultancy round, and will identify specific regional groups, institutions, or individuals, who need to be contacted in order to ensure that the WG is able to obtain a full-scale picture of the relevance of the AEC LOs for AEC members.

Comments from AEC Council representatives

AEC Council member 1

I have been reading the LO over again, it strikes me that they are precise, covers most of the central aspects in a good way and are quite relevant. Still, - through a revision, some key elements should be stronger emphasized or expressed clearer due to the last years' developments in HME:

- When describing the curricula and modes of learning, some words could be integrated about entrance competencies for students at 1st cycle, - not only for 2nd and 3rd.
- Creativity, - with composition and improvisation as a (possible) fundament for interpretation (and recreation) for classical performers. - I have read the American report from The College Music Society with interest: “Transforming Music Study from its Foundations: A Manifesto for Progressive Change in the Undergraduate Preparation of Music Majors. Report of the Task Force on the Undergraduate Music Major. November 2014»
- The importance of critical reflection, independence and ability to collaborate
- The importance of students “ownership to their own education” and student active learning
- The integration of entrepreneurship from the beginning of the 1st Cycle
- Increased emphasize on pathways in to academic and artistic research through 1st and 2nd Cycle
- Increased emphasize that the curriculum should be based on R&D
- The importance of the learning environment, including doctoral schools for researchers in 3rd Cycle
- Professional practice and interaction between HMEI and the “market”.
- More and more of the candidates are entering portfolio careers including different kind of music related work. This emphasizes the need for a wide spectrum of competencies and should be reflected also in the 2nd Cycle LO.
- A learning outcome from 1st, 2nd, and 3rd Cycles; *Life-long-learners*”!
- HMEI have started to open their doors for young talented performers and composers who work with concepts and new ways of expression, not based on traditional skills and competencies...
- New technology, distribution channels, multimedia expression, globalization

AEC Council member 2

I have found this work, overall of excellent quality: I have found the rationale very convincing and also the prose concise, up the point and very balanced. The language is clear and the content is tangible. The divisions are well thought too.

The AEC learning outcomes are an absolute integral part of learning and can be used to test and measure several educational goals. I have used these for over a decade to help me construct relevant courses and they are as important to the students as they are to the course designers and teachers.

- My first comment is in relation to the 2nd cycle where it states that: “*Students’ learning is predominantly autonomous, with the teacher providing guidance that is largely responsive to the individual direction in which the study progresses*”. Many institutions do not share this approach and have more “taught” rather than independent 2nd cycle goals. Perhaps a different

wording, indicating that the 2nd cycle aims to give increasingly more autonomy in preparation for the 3rd cycle, could be more inclusive.

- Also, in the "Repertoire skills" and the section relating to composers: "*although composers may or may not perform the repertoire relevant to them*". There are indeed other ways other than performing (as indicated above) to show repertoire skills, such as various types of exams focusing on stylistic familiarity. Perhaps these alternatives could be incorporated. Some institutions train composers with more practical criteria than others, so a wording reflecting this could be more inclusive. In addition to this and relevant to composers, the "ensemble skills" could be expanded as to also incorporate basic conducting techniques. This is equally important to a composer's training for some institutions as are the "ensemble skills".
- Furthermore, to many composers the notion of "World music" is equally important to these of jazz and pop, so we could expand this to areas of ethnomusicology even? Just a thought.
- For the "Practicing and rehearsing skills", I would also add for composers: score and part preparation, conducting / recording skills in the learning outcomes.
- Finally, I would like to see more weight on some key concepts such as analyzing, composing (both stylistic and free), evaluating and interpreting and the link to even more Measurable aims relating to these key concepts.

AEC Council member 3

A. Department of Theory of music, Composition, Conducting and Music Therapy:

- We use the AEC Learning Outcomes for more than 6 years (you can find them in our syllabi and the process of education is directed on reaching them). All teachers are familiar with them, but they use them in a very different way. The translation is of course possible, but existing Learning Outcomes fit more to Instrumental or Vocal Departments than to Theory of Music or Composition. From 2013 we are working on Outcomes adapted to the specificity of our specialties.
- Some time ago we have studied all Learning Outcomes in our working groups and it seems that there is no missing or unnecessary Outcomes
- The language of the document is clear, simple, concise and readable
- Generally the division is ok, though sometimes it seems to be a little artificial because it is impossible to separate the range of knowledge and skills (they often overlap each other). Instead of "Generic outcomes" we are obliged in Poland to use "Social competences".

B. Students:

- Student 1

- It's hard to determine whether teachers are familiar with the learning outcomes. From my perspective, teaching is often only focused on preparing for exams without the essential elements affecting the artistic development of students.
- The text seems to be complete, but while social skills and competencies have been described in great detail, knowledge has been generalized
- The language is official, but understandable.
- The division is in my opinion accurate.
- Student 2
 - In my opinion teachers are familiar with the Learning Outcomes, though they don't use them in a direct way. The methods of teaching by faculty, student motivation, knowledge transfer etc. lead to achieve these outcomes. I think that it is possible to "translate" general learning outcomes for the needs of lectured subject.
 - In my opinion, all effects are listed. The only effect that can be perceived as unnecessary or irrelevant is the point: verbal skills.
 - Language is accurate in every way.
 - In my opinion, the form of the document is clear and comprehensive and division into "knowledge", "skills" and "generic outcomes" entirely appropriate.
- Student 3
 - Most of teaching staff is familiar with Learning Outcomes, but their use is rather small.
 - Everything is ok, nothing is missing or is not necessary
 - The language of the document is clear, simple, concise
 - The division is correct, probably the easiest and most comprehensible possible

Comments from Pop and Jazz Platform Preparatory (PJP) WG representatives

PJP WG member 1

- Thoughts:
 - If we accept that improvisation in its most general meaning (make music ad hoc) lies at the core of making music - from early childhood to specialist professionals - I would prefer Learning Outcomes connected to improvisation to look at teaching and learning from that angle, not from a genre-based corner (such as jazz and some other music). Two quotes from the LO document:
 1. (The AEC/Polifonia Learning Outcomes) "Improvisational skills in the widest sense are relevant to all students"

2. (2nd cycle improvisational skills) "At the completion of 2nd cycle curricula where improvisation is relevant to the specialization, students are expected to have acquired a high level of improvisational fluency...."

- For me the second quote bears some contradiction with the first.... I do not believe that a student who has acquired some skills in improvisation (in the widest sense) in the 1st cycle can live without in the 2nd cycle... it sounds just like a very exclusive and somehow sad statement to me. What is the area of studies where improvisation IS NOT relevant? And if that area exists and can be defined: why do improvisational skills matter in the 1st cycle without specific study areas mentioned and NOT in the 2nd cycle (if only in areas where improvisation is relevant). I miss the general relevance throughout all three cycles
- I would strongly advise to dump the term "where improvisation is relevant" all together in the 2nd cycle, to put it drastically. Improvisation is relevant in all studies at all levels (1st/2nd/3rd).
- Improvisation belongs also into the sector "Aural, creative and re-creative skills" (1st cycle) as it represents one of the most essential aural skills. Even more so if it is assumed in the 2nd cycle that students "have already acquired these skills"
- Quote from 1st cycle improvisational skills: "...to shape and/or create music". What sets the two activities apart? I do not understand the difference between "shape" and "create" music. A better definition would help.
- Learning Outcomes: "Pedagogical skills (where applicable)". Improvisation is an accepted and valuable didactical tool for teaching, learning and practicing. So even without mentioning the term "improvisation" in this sector of LOs it seems clear that improvisational skills at all levels and in all cycles help if "students are expected to be familiar with the basic concepts and practices of pedagogy, especially as they relate to music education" (AEC/Polifonia LOs)
- LOs in improvisational skills also play into the section "Generic Outcomes - Psychological understanding" (I highlight the bullet points I consider relevant) as any kind of improvisation nurtures growth in those learning processes and will therefore enhance success in the LOs. But here the term "improvisation" probably needs no extra mentioning.
- Summary:
 - I appreciate and strongly support that "improvisational skills" find their way into general Learning Outcomes as proposed by AEC/Polifonia.

- But for me improvisation in the widest sense (as an approach to make music ad hoc, from free to pre-structured and idiomatic) seems to be present in the first cycle and then only appears as a specialist activity. I don't think that's true.
- Improvisation may be a discipline within a certain style/genre and specific Learning Outcomes can be connected to them (e.g. jazz curricula). But if AEC/Polifonia speaks of improvisation in the widest sense the logical consequence should be a representation in LOs throughout ALL THREE CYCLES
- I do not believe that the current reading of Improvisation in the Learning Outcomes has the potential to change the lack of appreciation and representation in classical curricula - but in my opinion THIS IS WHERE changes need to be made.

PJP WG member 2

I have the feeling we're trying to bring together the 'traditional' LO's of classical music together with 'traditional' LO's concerning jazz, pop, world music, whatever style. But while we're doing this the world around us is so rapidly changing. I fully agree that an important issue is: how do we learn, how do we teach, and how do we provide a learning path for the students to become 'independent professionals' as we call it in my school.

These 'new independent professionals' don't think in genre/style, don't think about composed or not composed, and even not about being a specialist on 1 instrument (it might be multi-instrumental, multi-disciplinary). The lines between performer and composer, between composed and non-composed music, between genres, between disciplines, they all get blurred. And these new ways of contextual art might need new learning outcomes.

Contextuality or connecting art, or however you want to name it, seems to me a strong item for the future. What learning outcomes are needed for these professional musicians of the future? Should we add specific LO's to the existing categories, or should we let go of the old ones and try to look at it from a totally different angle?

Should students be the owners of their own LO's, or the users of standard LO's?

That's why it makes it so hard to describe LO's: either you describe too general which makes it kind of meaningless or too specific which doesn't fit the reality of the musicians of tomorrow.

PJP WG member 3

All I can say at this point is that I was a member of the AEC Council at the time when the first AEC Learning Outcomes was made. I was, of course, consulted, but found it difficult to suggest improvements as it was clearly based on an understanding of outcomes in the classical paradigm. And it

must be said, the AEC Learning Outcomes wasn't bad at all. Its weakness was that in its attempt to be all-encompassing, it became vague. It is a good sign of a dynamic organization that it seeks to revise its strategies and recommendations. This time I think "our side" ought to be heard more clearly. "We" are more preoccupied with outcomes that focus on individual capabilities and competences, not the more general competences as musical secretaries for composers and orchestras. This needs to be addressed much clearer in the new work on Learning Outcomes. Let us not pass this opportunity to be heard.

[...]

I think there are some major deficiencies in the LO in the understanding of what music learning is all about. So, mending them with some additions like entrepreneurship, improvisation and digital music making is just going to additionally obscure core values and understandings. Our school has used the AEC LO as a reference. It has been helpful but we were unable to adapt them for the reasons stated above.

As an example I will mention that as a jazz educator I am particularly concerned about the concept of "improvisation". I think it is utterly unusable, it says nothing, it has no value in itself. It has become politically correct just like "innovation", "transcending genres" or "genreless" without any further substantiation. We all stupidly adopt these buzz words. What we need is a thorough discussion about values and how to manifest them in curricula both in specific and generalized terms.

Comments from the FULL SCORE Evaluation WG and the MusiQuE Board

The MusiQuE Board members and the FULL SCORE Evaluation WG members shared the following observations during a joint meeting on 18 May 2016:

- There is a review of the subject benchmarks in the UK, which could feed the AEC revision process.
- There is a difficulty concerning how to deal with pedagogical skills. At the moment the document suggests that there are pedagogical skills in addition to the skills listed. We should either explain in the preamble that every LO may be applicable to the field of pedagogy or include pedagogical skills as a separate component. The relationship to the MeNET Learning Outcomes should also be addressed.
- There could be more guidance on how these LOs should be used. (For example in The Hague Conservatoire, different departments used them in a different way). People need to understand that there is flexibility in the system and should not feel that it is what they have to do. They can take particular competences and use these in their own context.
- Skills/areas currently missing in the document:

- Entrepreneurship
- Research
- Relation to international and intercultural competences
- New technologies
- We need to strengthen the idea that every musician is a creator
- There is a lack of reference to the ability to develop written skills (writing text) - so little reference is dangerous (it can be very easily addressed by adding “and in writing”)
- Improvisation skills are described rather poorly and unambitious at the moment.
- “Public performance skills” (p58) should be renamed into “Communication skills”
- In relation to the text on the repertoire:
 - It should be highlighted more that the skills are to develop a methodology to learn (and not to learn everything): currently the LOs give the feeling that students should learn everything, the whole repertoire. They should actually be their own teachers and be able to decide what they want to learn.
 - The term “mainstream” my need to be defined.
- Structure of the document
 - The structure of the INVITE LOs could be used
 - The WG should also look into the European Qualifications Framework - EQF (and perhaps connect the new version of the LOs to the EQF rather than to the Bologna process)
 - However, the LOs themselves should not change too much. The three dimensions of the LOs work really well. Many institutions all over Europe have been using them and developing their own LOs based on the AEC ones used them so there is a history which should be respected.
- Other remarks
 - The amateurs are the audience.
 - Training teachers means being attentive to talent and to the audience of the future
 - These LOs are ‘starting competences for the profession’
- The WG may want to consult experts such as Robert Wagenaar (founder of the Tuning project)

D. Feedback on the AEC LOs from Pearle representatives (14.09.2016)

FULL SCORE Project

Learning Outcomes Working Group (LO WG)

Meeting with Pearle*-Live Performance Europe representatives

Pearle Office, Brussels - 14.09.2016*

In order to get a better view on the relevance and comprehensiveness of the AEC Learning Outcomes (AEC LOs) for the wider music sector, and to learn more about the skills and competences employers expect Higher Music Education (HME) graduates to possess, the Learning Outcomes WG (LO WG) decided to consult representatives from the music business in preparation of its third meeting in September 2016. Representatives of Pearle*-Live Performance Europe (the Performing Arts Employers Associations League Europe) were invited to discuss the AEC LOs with Claire Mera-Nelson, the Chair of the LO WG, in person during a specially-convened Pearle*-Live Performance Europe partners meeting on 14 September 2016 in Brussels. The following experts took part in the meeting:

- BOBES, Alexandra (Les Forces Musicales, France)
- BRESSELEERS, Maarten (Sociaal Fonds voor de Podiumkunsten, Belgium)
- DEBAERE, Anita (Pearle*-Live Performance Europe director and LO WG member)
- GEORGIEV, Momchil (Bulgarian Association of Employers in Culture, Bulgaria)
- KOVÁCS, Géza (Hungarian National Philharmonic Orchestra and Choir, President of the Association of Hungarian orchestras, Hungary, and Vice-President of Pearle*-Live Performance Europe)

The experts participating in the meeting were asked to study the AEC LOs in advance (based on a short questionnaire developed by the LO WG) and to share their observations with the LO WG Chair. The following comments were expressed:

- The AEC LOs are a useful tool for employers:
 - The AEC LOs improve the transparency and comparability of the skills and competences graduates have acquired during their studies, and assist employers and stakeholders in the music business in understanding these skills and competences.
 - It is clear that the AEC LOs document results from an extensive consultation exercise involving a broad set of stakeholders, including HME representatives, graduates and employers.
- The revision of the AEC LOs offers an opportunity to stress to HME institutions they could be more proactive in preparing students for the reality of the world of work:
 - There is a sense among employers that institutions tend to focus on training their most talented students for performing careers. Institutions should instead be able to prepare all their students equally for different possible walks of professional life.
 - To this end, HME institutions should be encouraged to integrate internships in curricula, to make students aware of various sorts of professional pathways. Students should also be offered opportunities to reflect on the employment environment they wish to go into after graduation, and to express their future career choices to teachers in an open way.

The LO WG is recommended to give more weight to the following skills and competences when revising the AEC LOs:

- Entrepreneurial and management skills: graduates should have a notion of project management, financial reporting, funding opportunities, etc., which allows them to manage their own future businesses and to develop sustainable own careers. In this context, it should also be stressed that students need to obtain a self-management attitude before entering the profession.
- IT and new media skills: graduates should be sufficiently familiar with recording and production techniques, with new dissemination platforms and services such as streaming websites, with promotion through social media and with own website design. Closely linked to this, it the need for graduates to reflect on their self-portrayal as artists and on the audiences they want to reach.
- Knowledge and awareness about cultural diversity could be mentioned in a more explicit way, pointing out to employers that graduates are used to work in international environments.
- Although graduates are expected to acquire a broad pallet of skills during their studies, artistic skills should remain at the focal point of their curricula.

With regard to the language and format of the AEC LOs document, the following comments were made:

- For outsiders, the structure of text, and in particular the references to the Dublin Descriptors ('DD codes'), is not easy to understand.
- The distinction between the skills at first and second cycle level is often not clear and should be further elaborated (for example in the 'public performance' or the 'psychological understanding' skills).
- Drawing from experiences in the context of the development of the *European Skills / Competences, Qualifications and Occupations (ESCO) for Music* (including skill profiles for singers, musicians, conductors, choir leaders, composers, arrangers, etc.), it is not recommended to break the AEC LOs down into genre-specific LOs, but to maintain an overarching generic structure instead.

E. Feedback on the AEC LOs from the FULL SCORE Student WG (22.09.2016)

FULL SCORE Project

AEC Learning Outcomes Working Group (AEC LO WG)

Consultation of the FULL SCORE Student Working Group

AEC Office, Brussels - 22.09.2016

Following its first meeting in January 2016, the Learning Outcomes Working Group (LO WG) invited the FULL SCORE Student Working Group (Student WG) to submit comments on the current version of the AEC Learning Outcomes (LOs) and to make suggestions for improvement from a student perspective. The students shared the following observations:

- *Lifelong learning is a key competence for graduates in their ongoing development as young artists. It should be given more attention in the revised version of the AEC LOs.*
- *More emphasis should be given to entrepreneurial skills and competences under ‘Knowledge and understanding of context’ in the first 2 cycles.*

The Student WG also indicated that, ideally, institutions should involve student representatives in defining the LOs of each curriculum, by asking students open questions such as ‘*What do you expect to learn during your studies?*’, or ‘*Which skills are essential for your development as an independent artist?*’. Institutions should be open for proposals from students and willing to consider and adopt them. After all, students are not ‘clients’ of the institutions but rather stakeholders who have a legitimate right to claim the ownership over their own LOs

As the LO WG aimed to obtain a more comprehensive picture of the needs and priorities of today’s higher music education students, Anka Arockiam was asked to consult the Student WG members again by asking them to answer the questions mentioned above themselves.

The following replies were received:

- ‘What do you expect to learn during your studies?:’
 - *As a student I expect to develop my knowledge, progress both as a musician and a person, in order to find myself, ready to deal with the labour market*
 - *Teaching and pedagogy skills*
 - *More entrepreneurial skills*
 - *Community music, placement*
 - *Performance opportunities*
 - *Information on taxes and finances*
- ‘Which skills are essential for your development as an independent artist?’
 - *I believe that self-reliance is mainly what is needed for everyone’s development as an independent artist. Combined with the ability of knowing how to manage/process any adversities,*
 - *Entrepreneurial skills*
 - *Pedagogy*
 - *Networking and marketing*
 - *Improvisation*

- *Leadership skills*
- *Collaboration*
- What skills and competence are essential to students, to be a successful professional after graduating?
 - *There are many skills that consist a successful professional. Surely passion for what she/he is doing, tenacity, and confidence in order to take risks... But, as I saw, artists who during their studies had the chance to have plenty of friction with their upcoming environment are more likely to success, exactly because they “would have seen the jungle outside of their boxes”. They had the opportunities to deal with the pressure, the rejection, the competition -all these, even at their minimum, are experiences which made them to be more accurate, well prepared, focused on their goals.*
 - *More emphasis on business and cultivating strong understanding and practical awareness out with the principal study and performance strands*
 - *Work externally while studying*
 - *Community music*
 - *Performance opportunities*

F. Feedback on the AEC LOs from experts identified by the LO WG (23.09.2016)

FULL SCORE Project

Learning Outcomes Working Group (LO WG)

Comments gathered after the consultation of experts and stakeholders

AEC Office, Brussels - 23.09.2016

Introduction

In order to be able to review the AEC Learning Outcomes (AEC LOs) with an appropriate amount of background knowledge and to draw in appropriate levels of interest and support from the AEC community, the FULL SCORE Learning Outcomes Working Group (LO WG) decided at its first meeting in January 2016 that an extensive consultation with AEC Working Groups (WGs) and various stakeholders was desirable in order to get a more complete picture of the use and relevance of the AEC LOs. From January until May 2016, the LO WG has therefore been in contact with several AEC WGs and relevant bodies, including the AEC Council, the Pop and Jazz Platform (PJP) Preparatory WG, the FULL SCORE Evaluation for Enhancement WG and the Board of MusiQuE - Music Quality Enhancement. In preparation for its third WG meeting in September 2016, the LO WG identified a list of individuals to be contacted for further consultation in order to obtain a more complete picture of the relevance of the AEC Learning Outcomes (AEC LOs) for AEC members and stakeholders. The list contained a set of profiles with a specific interest or expertise in working with LOs. The experts were invited to share their comments on the current version of the AEC LOs and to submit suggestions for improvement in September 2016.

The LO WG also contacted stakeholders that were underrepresented in previous consultancy rounds in spring 2016, including the European Music Schools Union (EMU) and Pearle*-Live Performance Europe (the Performing Arts Employers Associations League Europe). The AEC Early Music Platform Preparatory WG and European Platform for Artistic Research in Music (EPARM) WG were also invited to submit their remarks and comments.

The consultation took place by e-mail. The LO WG members contacted those experts within their own institutional and professional networks and provided them with a questionnaire, developed by the LO WG in January 2016, which asked the following questions:

- The use of the AEC Learning Outcomes: *Are you familiar with the Learning Outcomes? Do you use them in any way? Would a translation into your subject specific context be possible, if this has not already happened?*
- The relevance and comprehensiveness of the Learning Outcomes: *Are there any outcomes that are missing? Do you perceive some outcomes as unnecessary/irrelevant, etc.?*
- The language of the document: *Amount of text, readability, clarity of concepts, etc.?*
- The format of the document: *Prose versus other formats? The division into “Practical (skills-based) outcomes”, “Theoretical (knowledge-based) outcomes” and “Generic outcomes”?*

Other stakeholders, such as representatives of the EMU, were contacted by the AEC Office. Representatives of Pearle*-Live Performance Europe discussed the AEC LOs with the Chair of the LO WG in person during a Pearle*-Live Performance Europe partners meeting.

1. Comments from European Music Schools Union (EMU) representatives

EMU Managing Director **Timo Klemettinen** submitted the following comments and suggestions:

- The use of the AEC LOs:
 - Are you familiar with the LOs?: Yes
 - Do you use them in any way?: *No, these LOs were made for higher music education and as such they are not useable for pre-college music education.*
 - Would a translation into your subject specific context be possible, if this has not already happened?: *In my understanding this is already partly happened with the FULL SCORE Evaluation for Enhancement Working Group. The challenge in European pre-college music education is that it is highly different in different parts of Europe. Also aims and goals are very different. For some countries e.g quality plays no role at all but social issues are most important topics. This means that for some countries these LOs are like from a “different planet”. Generally speaking these LOs are far too demanding for pre-college music education. But to answer your question, yes, I think a translation into our subject specific context is possible, but it would mean very different approach. It would be not logical to use 2nd and 3th cycle outcomes as even 1st cycle is already too “high level” comparing to pre-college music education. As a whole Practical (skills-based) outcomes are more relevant for music schools, but naturally also these outcomes should be edited totally.*
- The relevance and comprehensiveness of the LOs:
 - Are there any outcomes that are missing?: *In pre-college music education (children 0-18 year old) the joy, personal development, creativity are fundamental important. Also music education role in society is very important for us, e.g active citizenship and critical thinking. These are just few examples.*
 - Do you perceive some outcomes as unnecessary/irrelevant, etc.?: *Many of the AEC LOs are irrelevant for pre-college music education.*
- The format of the document:
 - The division into “Practical (skills-based) outcomes”, “Theoretical (knowledge-based) outcomes” and “Generic outcomes”?: *This division is logical.*

The following comments were received from EMU president **Helena Maffli**:

- *I agree with all Timo's comments related to the music school context in Europe. The FULL SCORE Evaluation for Enhancement Working Group will have adapted and tested the Standards and Guidelines for the pre-college context, but not LO's as such.*
- *Having been a teacher and sitting each year in exam boards in HME, I would like to add the following remarks based on my experience and strongly connected to the path prior to and after HME studies (often: music schools):*

- p. 57, practical skills, last bullet point: *this text should be adapted as it is not true anymore that the element of improvisation "is likely to feature most strongly in jazz and popular music..."*
- p. 58, 1st cycle, practicing and rehearsing skills, second bullet point: *"...enable them to use their bodies in the most efficient and non-harmful way..." Today students are much more aware of this aspect than 10 years ago. Actually they are actively looking for different methods and technics in this domain and expect these to be a part of their curriculum. I am wondering if and how this aspect be reinforced in the LO's?*
- p. 60, knowledge and understanding of context, 4th bullet point: *having acquired entrepreneurship skills during the studies should be more explicit here (not just "expected to have knowledge of the key financial, business and legal aspects...")*
- p. 61, pedagogical skills, 2nd bullet point: *I don't find a mention to acquiring real-time teaching practice during the studies (e.g. through internships)*
- p. 62, communication skills, last bullet point: *"Have appropriate Information Technology (IT) skills": this should be stressed much more today...*

2. Comments from AEC Early Music Platform (EMP) Preparatory Working Group members

EMP WG member **Terrell Stone** (Conservatorio di Musica "A. Pedrollo", Vicenza, Italy) submitted the following comments:

- The use of the AEC LOs:
 - Are you familiar with the LOs?: Yes
 - Do you use them in any way?: *Our institution has used them often in the organization and reorganization of courses and curricula.*
 - Would a translation into your subject specific context be possible, if this has not already happened?: *A translation to my subject specific context, Early Music, would certainly be possible but I believe the current document as is, is sufficiently complete and flexible to be applied to Early Music in a useful manner. A translation into Italian of the AEC LOs would be very beneficial.*
- The relevance and comprehensiveness of the LOs:
 - Are there any outcomes that are missing? Do you perceive some outcomes as unnecessary/irrelevant, etc.? *I somehow miss clear reference to 'Research' as a LO and a component of the 2nd Cycle.*
- The language of the document: Amount of text, readability, clarity of concepts, etc.? *The document reads well. (May I bring to your attention a small inconsistency? On page 8 under 3rd Cycle Artistic development and skills, 2nd bullet point, the word realise is spelled with a 'z' while all other appearances of the word use 's' (UK vs US). Footnote 36 precedes the point it refers to and is the same text as footnote 35. Regarding the content of footnote 35 and 36, it is stated that the INVITE working group "is currently developing a set of competences for instrumental/vocal music teachers for the 1st, 2nd and 3rd study cycles." However, a set of competences has already been published in the AEC Publications 2010 - Handbook (Instrumental and Vocal Teacher Education: European Perspectives). In addition, the link <http://www.polifonia-tn.org/invite> is non-functional.)*

- The format of the document: Prose versus other formats? The division into “Practical (skills-based) outcomes”, “Theoretical (knowledge-based) outcomes” and “Generic outcomes”? *I find the format and presentation of the document to be very logical and comprehensible.*

Greta Haenen (Hochschule für Künste Bremen, Germany) shared the following observations with the LO WG:

- General remark:
 - *I think that eventually one could weigh the different outcomes/skills and that regardless of market possibilities or conventions, the first thing is to be a good musician. Of course this needs more than motoric abilities; I would also stress the importance of artistic research as basic to the 3rd cycle (it looks a bit underrated to my opinion). Please feel free to ask me if my comments are not clear or to disagree with me. A question: Do you think a BM is really leading to a job as a professional musician? On the continent people seem to try to get a Master's degree before entering the profession, partly because they think they are not "ready for the profession" when having a BM only.*
 - *Basically the LOs such as printed are really good, I wonder if it wouldn't be a good idea to make annexes or appendices for specific study subjects. Anyway, I do hope that they kind of get in overall use in Europe, thus making the interchange between students/institutions less problematic (e.g. Germans seem to tend to not recognize complete modules if they don't respond to every subject read at their institution).*
- The use of the AEC LOs:
 - Are you familiar with the LOs?: Yes
 - Do you use them in any way?: *We do and we used them when suggesting curricula BM and MM for Early Music Studies; I don't think that the other music departments in my conservatoire did/do make (real) use of them.*
 - Would a translation into your subject specific context be possible, if this has not already happened?: *A translation into our specific subject would be possible (because of the general nature of most outcomes), although there are peculiarities which may pertain to our subject ("Early Music") only and which would need annotations or changes. They deal specifically with (1) the historicity of music (e.g. p. 6: "At the completion of their studies, students are expected to know and understand the main outlines of music history and the writings associated with it"): "main outlines" would never be enough for interpretation of early sources, even as an outcome of the 1st cycle. Source interpretation means not only reading of early music notation etc., but also the interpretation of early texts, which needs basic skills of historical method and methodology; another topic is (2) improvisation, which implies the knowledge of early music theory/harmony/counterpoint/(hexachord) solmization in order to be able to improvise "in style", meaning: according to the principles described in early sources, models found in early sources (and the ability to analyse these models so as to be able to improvise in the style described by them). Of course this can only be achieved by the end of the 2nd cycle; the basic principles however should be known at the end of the first cycle. (3) I don't know whether topics of intonation and instrumentation are included in Aural, creative and re-creative skills.*

- The relevance and comprehensiveness of the LOs:
 - Proposal for an addition: *Ensemble skills in the widest sense are important to composers and arrangers, even if they are not participating as performers. Ensemble skills are important for all musicians although for jazz and popular music performers as well as early music performers, vocal and instrumental, they may take on a significance comparable to the Principal Study in Classical music. This may be reflected in institution-specific LOs drawn from this generalized model.*
 - *Some LOs are irrelevant for certain study subjects, some miss for specific studies. I can speak only from my experience with early music curricula. The basic idea of giving general ideas in the way you do is a very good one. Maybe it would be good to diversify them and add specific LOs for specific studies if needed (e.g.: Reading Skills: right in principle, though it would be compulsory for Early Music students to be able to read and play from early notation and to be familiar with the use of facsimiles (this includes notation systems as well as specific EM problems such as instrumentation, keys, chiavette etc. as well as pitch and intonation). Specific and different intonation systems as well as their use and knowledge about them are compulsory for Early Music studies (Aural, creative and re-creative skills). These apply to both 1st and 2d cycles. Knowledge and understanding of context. Do we over- or underrate the IT bits? As far as I know most students are better than their teachers and they more or less have those skills before they start studying. Maybe it is superfluous to ask for them?*
 - Verbal skills: 2d cycle: *I would change written or spoken in written and spoken.*
- Missing from the viewpoint of early music and maybe not of overall importance for “general music studies”:
 - *Knowledge and understanding of context: One basic knowledge not yet aimed at would be the importance of acoustics and space in the interpretation of music. An outcome for the first cycle would be the connection between sound and place (including the meaning of music), inclusion e.g. of church organs (and thus churches) in church music etc.; placement of musicians in churches etc. As an outcome for the 2d cycle students should be aware of the acoustical implication of specific rooms on music; there should be awareness for the historic room and the solution one has to find if playing HIP-wise in a non-historical physical context. Basics also for 1st cycle outcomes.*
 - *One more subject pertaining to the historicity of music would be the importance of dance and gesture. I don't know whether it is meant or included in something like public performance skills? Or would that be part of “improvisational skills”?*
 - *At the completion of their studies, students are expected to have extended their contextual knowledge, developing it independently in ways relevant to their area of specialisation (2d cycle): In some specialised fields such as early music, (historical) language skills and dealing with sources uncommon to modern readers is necessary. This pertains to the second point too: “knowledge of musical styles et.”« will not be gained without some methodological skills such as those developed in history studies.*
 - *Critical Awareness: ... able to reflect on social, scientific or ethical issues relevant to their work. I would change this to: “social, scientific, historical and/or ethical...” (Adding “historical”: even new music has to be seen in an historical context).*
 - *Basically I do not see the importance of the emphasis on “economy” and thus implied “market” in the document. Music cannot be measured in terms of economic skills. Even*

the outcome of a 3d cycle would not necessarily imply something like economic success. Musicians study for a market. But the market is very different according to the kind of music one makes. I wouldn't stress the point: young people should be able to live their "dreams" or their convictions. If years ago people like Mr. Harnoncourt or Mr. Leonhardt would have answered to "the market" or to market conventions for economical reasons, the early music movement would have missed quite a bit. Young people should have the right to counteract. Maybe you imply this in your texts ("critical awareness"?).

- The language of the document: Amount of text, readability, clarity of concepts, etc.?
 - *Basically it is good to keep it the way it is: it is clear and the texts are short and general enough. With regards to the mobility of students I would perhaps include something like annexes pertaining to specific studies. Aside from the general outcomes which apply to all music students, there would also be a separate section for each field, e.g. pedagogy, church music, jazz and pop, early music etc., in order to achieve optimal interchangeability between institutions and easy transfer of modules studied.*
 - *Sometimes one gets the impression that things are repeated. The A-E-explanations need an extra sheet of paper to "look them up" in relation to specific skills.*
- The format of the document: Prose versus other formats? The division into "Practical (skills-based) outcomes", "Theoretical (knowledge-based) outcomes" and "Generic outcomes"?:
 - *Very much OK, people have clearly thought carefully about this and they did a good job. I am not sure if they work on the same level for 3rd cycle outcomes, because studies and outcomes are more individual than 1st and 2nd cycle. I would maybe rate the outcomes. I would attach more weight to practical and knowledge-based outcomes. Awareness of the economic potential and utilisation of one's outputs seems rather of secondary importance to me. Whereas 1st and 2nd cycle studies should prepare students for a career in music, market value becomes irrelevant to 3rd cycle studies as these are purely academic in nature. The capacity to comprehend the transferability of one's research capabilities to other fields and to recognize any associated career opportunities are two different things not necessarily interrelated ("career opportunities" as well as "awareness of the economic potential«: especially when dealing with culture or arts, career opportunities are not easily measured; as a scholar I know that it needs years before new ideas get known (or eventually accepted) even in the small world of scholars in one's own field. Inter- and transdisciplinarity are not per se relevant to every field of music making and research.*
 - *Awareness of ownership rights of those who might be affected by one's project (e.g. copyright, intellectual property rights, confidential information, ethical questions, etc.: this could also be relevant for 2nd cycle outcomes, especially if a paper is to be written or new musical works are presented.*

3. Comments from AEC European Platform for Artistic Research in Music (EPARM) WG members

The following suggestions were formulated by EPARM WG member Kevin Voets (Artesis Plantijn Hogeschool Antwerpen, Belgium):

- *I carefully studied the LOs. We do use them in our institution as benchmark for our own outcomes, they are very suitable for subject specific translation.*

- *The outcomes are very well formulated. I have one remark on the LOs regarding research skills. To me, it does not seem feasible to only introduce them in the 3d cycle. In Antwerp, already in the Bachelor years basic research skills are taught and research plays an important role in f.e. the master test in the 2d cycle. These basic research skills in 1st and 2d cycle are prerequisites to be able to start a 3d cycle.*

Leonella Grasso Caprioli (Conservatoire of music “A. Pedrollo”, Vicenza, Italy) shared the following observations with the LO WG members (22.09.2016):

- The use of the AEC LOs:
 - *Are you familiar with the LOs?: I became confident with this kind of language since I started to have positions of institutional responsibility within my conservatory, about four-five years ago. In that period, I entered in contact directly also with handbooks, guide-lines and general indications coming from AEC. In previous years, as a simple teacher, I confess that I had never really received stimulation or encouragement, or even organic directions to work in my classroom using these reference tools.*
 - *Do you use them in any way?: Yes. For example, as Director of the department of Singing and music theatre in the Conservatoire of Vicenza, we kept in mind the AEC LOs in the formulation of the award criteria in academic degree examinations. These are also served of inspiration to determine our criteria to qualify entry requirements to the various cycles. Furthermore, I have recently been appointed ‘Bologna Expert’ and I will work for the next two years as consultant for the Italian Ministry of education in an Erasmus+ project called ‘CHEER - Consolidating Higher Education Experience of Reform: norms, networks and good practice in Italy’, which involves mostly experts of the university sector, as well as of the Higher arts and music education area. In this context, I predict that it will be very useful the possibility to refer to both the previous work of the AEC LOs, as well your currently second project under updating, to proceed within my national working group in a grounded confrontation with the specific international perspective.*
 - *Would a translation into your subject specific context be possible, if this has not already happened?: Of course I can adapt the concepts to my specific area of intervention, theoretical and practices of music theatre disciplines, even if it does not concern a musical practice, but as well very intertwined with it. My courses are in fact considered as ‘characteristic’ in the curricula of I and II cycle of opera singing students.*
- The relevance and comprehensiveness of the LOs:
 - *Are there any outcomes that are missing?: In this regard, I propose as a topic for your discussion, to consider whether it would be appropriate to integrate and specify the necessity of skills related to acting in music for opera singers and, more generally, the acquisition of spatial awareness, control and management of gesture and bodily movement which are preconditions to a full training for instrumentalist musician and stage performers, and not only for the singer. In other words, in addition to make careful not to have forgotten this particular expertise / skills that singers must reach to varying degrees (consistent with the mastery of their repertoire), I ask also to consider whether it is not appropriate to insert a new general point in the box of ‘practical skills’ (on the*

'improvisational skill model') a new point regarding the wise management of the body, generally for musicians, and in a peculiar way for the singers-actors (paraphrasing, something that could sound like "Bodily skills (gesture and attitude) in the widest sense are relevant to all students. Opera and theatrical singers benefit from being able to work consciously of the space around them and of their own bodily presence, as individual and in interaction with other, collaboratively and spontaneously, as well as through careful planning. Opera performance embraces also acting skills and an excellent management of the bodily expressiveness. However, the element of a self-confident relation with his/her own bodily presence on stage takes on aspects of the area of musical study in terms of the realisation of artistic concepts in general). In the case of the III cycle section: I suggest to check with the more recent formulations around the theme of Doctorates developments, coming also from EUA-CDE Council for doctoral education, to verify if it is the case to improve eventually the present sentences.

- Do you perceive some outcomes as unnecessary/irrelevant, etc.?: *No.*
- The language of the document:
 - Amount of text, readability, clarity of concepts, etc.?: *Sometimes the language sounds rather wordy, and too many repetitions could risk to downgrade the impact of concepts. But unfortunately I'm not able to suggest some concrete adjustments that only an English mother-language could do. Furthermore, I'm aware how the present formulation expresses a profound work of balance and synthesis, in where each words and the general structure are relevant.*
- The format of the document:
 - Prose versus other formats?: *In my opinion, the format where prevails a verbal articulation is right and doesn't have to be changed in favour of a too schematic shape. Nevertheless, perhaps it could be improved the readability adopting some layout strategies, as instance underlining keywords and central statements of formulated criteria.*
 - The division into "Practical (skills-based) outcomes", "Theoretical (knowledge-based) outcomes" and "Generic outcomes"?: *The three separate fields of knowledge/skills are functional, in my opinion. I know that the lexicon 'AEC-Tuning' is meticulously derived, confronted and harmonized with all the literature generated by Bologna process documents, nevertheless I disagree with the definition 'generic outcomes' (and 'generic skills'). Perhaps, it is due to my Italian perception of the British term because for us the lemma 'generico' is not a synonym of 'general', but means 'undetermined'. Probably my note is irrelevant, but it is not possible to substitute the adjective 'generic' with something more refined as 'overall', for example?*

4. Comments from experts identified by the LO WG members

Suggestions made by **Peder Hofman** (Royal College of Music (KMH), Stockholm, Sweden):

- *My general reflection over the process to develop a good, relevant and sustainable system for LOs and for Quality assurance is that the LOs often goes over from describing goals to achieve, to describing processes to protect.*

- The use of the AEC LOs:
 - *KMH works a lot with LOs. This is regulated by the Swedish law. However, there are differences over the country and in the field of higher educational programmes in music as well. The System of Qualifications is regulated by the Swedish law, which means that all Universities in Sweden is expected to actively work with their LO's in their fields. At KMH we work a lot with LO's in all cycles. The faculty board is very interested in to develop and enhance the curricula right now, so your work is very good for us to know about.*
 - *The LO's as they are formulated in the System of Qualifications in Sweden, are based on the Dublin descriptors and the Tuning Project.*
 - *My experience with working with LO's for more than twenty years and not only in the field of music, is that the hard thing is to find the right detail level on describing accurate LO's. If you are too general, you will open up for one type of problem in the learning situations. And on the other hand, if you are too specific you jeopardize to perceive the you want to control the learning situations, which of course is the negation with the LOs.*

- The relevance and comprehensiveness of the LOs:
 - *This question leads me to the same answer as above. The Tuning project as it is written today, is - if you ask me - a little bit too ambitious to details. Maybe this comprehensive approach is a result from the conservatoire tradition, where the tutor was (is...) very concerned about how to make improvements. LOs is on the other hand based on that we are going from teaching to learning.*
 - *So - are we sure that Practicing skills are to be addressed as an outcome? I read this headline as a way for the teachers to "force" the students to do a process in a special way - practice. The text under the headline Practicing skills is more like abilities of working with other musicians or ensembles ("...should be proficient in reversing their music with performers"). I don't think that processes (artistic or scientific) should be formulated as goals. I think there are more examples of this in the LO's.*
 - *I think there could be some more describing text under Public performance skills. That is really a concrete outcome, not talking about the processes how to achieve and show skills. In a very rapidly changing landscape for the music industry, it's maybe more important than ever to be aware about how to communicate with your audience. And the audience is not only in the concert halls, it is definitely more and more moving in the digital arena and stages we maybe not have thought about. For next generation of musicians and composers it will be very important to be a part of the stages at the digital arenas. So, if possible, maybe something more about that... ?*

- The language of the document:
 - *If we, AEC, really want the sector to be engaged in this I think the way how we write those kinds of documents are really important. My experience is that, there is a minority who is really interested and engaged, but the majority does their business as usual. It is for sure a big challenge to make this kind of document read by everyone, and I don't have the answer to make that happen. What I think is, that if we are going to succeed and make the important work to really have some kind of penetration in the "AEC-family", I will suggest more like easy tutorial movies or presentations at the web. All the written material is required and absolutely necessary! The trick is to make a very attractive wrapping for either Power point and/or short movies on the web or for conferences.*

- *I think this is necessary for making the goals about mobility for students and staff come true. As long as we "just have" well written documents that very few read, we will have some challenges left in the field of mobility and education for the music industry of tomorrow.*
- **The format of the document:**
 - *I think that one of the most important topics to address is to create an educational environment that really takes the digital reality seriously. I'm not sure of the format as it is, is good or if we shall look for something else. I do think that we have to formulate - maybe in the LO's - more concrete that the students have to show their ability to reflect both over their own learning processes, other students learning processes, as well as reflect and discuss the music industry of tomorrow. This is important both for surviving in a very rapidly changing landscape for the music industry, and it's also very crucial for building good platforms for artistic research projects.*
 - *In Sweden we have another format as: Knowledge & understanding, Skills & ability, Judgement & approach. I think it works good, but no matter what format, it also has to be concrete in the way that different readers (students, teachers, admin staff, other stakeholders) really know how to translate the words in to fully understanding.*

Comments submitted by **Antonio Narejos** (Conservatorio Superior de Música de Murcia, Spain):

- *I will focus on the 1st and 2nd cycles, because I think the 3th should have a separate study, due at least to the following reasons:*
 - *The doctorate remains in the field of universities and LOs should be developed together with them. At least in Spain does not yet exist an artistic doctorate that does not allow us to speak, for example, of "artistic development and skills" in this level.*
 - *At international scope, there are doctorates such as Doctor of Musical Arts (D.M.A.) of United States, but does not have the PhD level. In this regard it would be highly desirable to collect information on 12 years of experience in docARTES in Ghent.*
 - *Moreover, the fundamental concept of "artistic research" is still fighting for its status in the international scientific community.*
- **About the structure of the AEC LOs:**
 - *I believe it would be preferable to express the LOs broken down by the different specialties, such as composition, performance, musicology and pedagogy. This would avoid problems such as: Some definitions are forced because they cannot properly refer to a particular specialty. For this reason must be employed expressions like "where relevant" or "where applicable". It is dramatic to see how they try to express some 'Pedagogical skills' which are incomprehensibly minimized. While trying to include them in a joint, they cannot express in its full extent.*
 - *The so-called 'Generic outcomes', in my opinion should be directed to the transversality, because it is not well appreciated its global role in the curriculum: Sometimes they repeat contents already expressed but with other words: understanding, communications skills, independent study, etc.. Moreover, there are terms that are not mentioned before and it should appear from the outset, as emotional understanding, critically self-aware, and so. A proposal would be grouped here all transversal contents, such as communication skills, joint work, the use of technologies or apply ethical criteria in decision-making, i.e..*

- About the content of the AEC LOs:
 - *It is necessary to enumerate the LO to make it possible to refer to them.*
 - *In many cases the LO of 2nd cycle are not clear: They should not be expressed as improvement of the 1st cycle. Sometimes terms are used like having extended their knowledge, reach a high level, continue courses of 1st cycle or cover areas where weaknesses have been detected.*
 - *This presents the problem that prevents a necessary condition of LO, which is to be possible to evaluate. How can you evaluate, i.e., that a student of 2nd cycle have fully internalized his critical awareness?*
 - *It should refer to National qualification frameworks, which must complete and develop European guidelines.*

Georg Schulz (Kunstuniversitat Graz, Austria) shared the following observations with the LO WG:

- General remark:
 - *The existing LOs for 3rd cycle mirror an old model of the doctoral student working on his/her project with the support of the supervisor(s). This was true in the beginning of doctoral studies of artistic research in music. In good doctoral schools today the discussion among the doctoral students with or without their supervisors becomes a crucial element in doctoral education in artistic research as well. This leads often to a more interdisciplinary approach and to a higher portion of peer-to-peer learning. What is necessary for discussing with research fellows is a high awareness of different communication approaches in different disciplines. As a second amendment in the last year came a stronger responsibility to society and the necessity to be able to communicate his/her research output to society at large and to be able do understand what this output could mean for societal development. Concerning recent developments the methodological discussion looks to unimportant in the existing LO, this discussion is so crucial to identify interdisciplinary possibilities.*
- The relevance and comprehensiveness of the LOs:
 - *curricula and modes of learning: the first bullet point is much to narrow, it should include the evolution of knowledge of the wider context within and outside of the artistic research project. Organised fora for the discussion between fellow students and supervisors are often part of the curricula as well.*
 - *third bullet point: students learn autonomous, i.e. without teacher, but the peer-group should become a more integral part. This group must not be confined to the own doctoral school but should include the international researchers in the field.*
 - *skill based; artistic development: it is an artistic quality to be able to identify a research question out of the own artistic practice, not only a research skill. Excellent artists identify these desiderata because of their critical awareness as artists.*
 - *in the research skills: the discussion about methodologies should take more place. Interdisciplinary approaches need the knowledge on other methods as well. The capacity to document must include the wider public. (Cf. “Key Concepts for AEC Members, Artistic Research, An AEC Council ‘White Paper’, 2015”: AR promotes critical dialogue within the artistic field, with other relevant fields of knowledge and between the scholarly and professional domains. AR shares relevant professional knowledge with the wider artistic*

- community and disseminates it in the public sphere to the enrichment of cultural understanding).*
- *knowledge based: it is not enough to know the methods in the own field (last bullet point). You need a broader knowledge for interdisciplinary approaches.*
 - *Generic, critical awareness: it might be considered to make different parts of the “community of researchers” more explicit (Cf. “Key Concepts for AEC Members, Artistic Research, An AEC Council ‘White Paper’, 2015”: AR is usually conducted by the artist-researcher or through the collaboration of artists within a research team.... However, given the multi-disciplinary nature of Artistic Research it is expected that much research will be based on collaboration.)*
 - *Generic, communication skills: students should be able to find new ways of communicating their result to expert and the society at large (Cf. “Key Concepts for AEC Members, Artistic Research, An AEC Council ‘White Paper’, 2015”: The outputs of Artistic Research come in a wide variety of forms and media. Any Artistic Researcher has an obligation to the research community to explain both the process and the outcome of his or her research in ways that conform to the normal standards of comprehensibility among peers that are found in more traditional research. However, he or she is free to explore new ways, more closely embedded in the artistic component, through which this elucidation may take place either partly or entirely, provided that the overriding obligation of clear communication and dissemination is always borne in mind.*
 - *Research processes and outcomes should be documented and disseminated in an appropriate manner, so that they can be communicated to the research community, the artistic community and the wider public.)*

Victor Estapé (Liceu Conservatory , Barcelona, Spain), submitted the following suggestions:

- *The use of the AEC LOs: Yes, the AEC LOs were indeed very useful to set a standard when we worked in the Working Group that created the current Spanish Curriculum for Higher Education in Music.*
- *The relevance and comprehensiveness of the LOs:*
 - *There is a recurrent problem with this kind of documents, and we have often to face it: namely, that the text is performance-oriented. The LOs are not always easily applicable to Pedagogy and Composition studies.*
 - *p. 56: “Practising skills apply to composers as well as performers; they must work at their craft through practice and they should be proficient in rehearsing their music with performers. Posture is important for composers in their work on scores or at computer monitors”: The last sentence is putting at the same level the “good habits of technique and posture (p. 58)” of an instrumental or vocal performer with the posture of someone working at a computer. I think it is too far-fetched. A good posture at the computer monitor is of course highly advisable, but it is not a relevant part of musician skills in the same way as the good posture when holding and playing an instrument is.*
 - *p. 57: “At the completion of their [1st cycle] studies, students are expected to be able to interact musically in ensembles, varied both in size and style.” “Where students have engaged in ensemble activity as part of their 2nd cycle study, at the completion of their studies they are expected to be able to take a leadership role in this activity”: From the comparison of these two statements, it can be understood that 1st cycle students are not*

- expected at all to show leadership (the word “leadership” doesn’t even appear at any 1st cycle LOs). I don’t really think this describes what is happening in the current situation: at least in the Jazz performance studies (and not only there) the students are expected (in many other institutions besides ours) to play in a graduation recital where they must take the leadership. At least some allusion to a preparation for a future leader role should appear in the 1st cycle LOs, in my opinion.*
- p. 59: “[1st cycle s]tudents are expected to know the common elements and organisational patterns of music and understand their interaction.” “[2nd cycle s]tudents are expected to be able to apply their knowledge about the common elements and organisational patterns of music to express their own artistic concepts.”: *I don’t really think that 1st cycle students are only expected to know and understand those “common elements”. Aren’t they applying their knowledge in any way? Would it be true, for example, of Composition 1st cycle students?*
 - p. 60: “[1st cycle s]tudents are expected to have knowledge of the key financial, business and legal aspects of the music profession.”: *In our own development of the 1st and 2nd cycle studies, this LO would rather fit in the 2nd cycle.*
 - p. 60: “At the completion of their studies, [1st cycle s]tudents are expected to know and understand the main outlines of music history and the writings associated with it.”: *In my opinion the phrase “the writings associated with it” is either too vague, or too ambitious. Something like “relevant writings associated with it” could be more fitting.*
 - The language of the document: *At some moments I have the feeling that the text could be slightly shorter without losing clarity and insight.*
 - The format of the document: *Prose is OK for me. The division into Practical, Theoretical and Generic is fine, if the tendency can be avoided to consider some of the aspects of the Composition craft to be “theoretical”. For example, Counterpoint, Harmony or Orchestration are as practical for a composer as instrumental performance is for a pianist.*

The following suggestions were received from **Mary Lennon** (DIT Conservatory of Music and Drama, Dublin, Ireland) (22.09.2016):

- The use of the AEC LOs: *I am familiar with the AEC LOs and they have provided reference points for curriculum design and development within my own institution.*
- The relevance and comprehensiveness of the LOs:
 - *I consider the AEC LOs to have made a major contribution to HME in Europe in the context of the implementation of the Bologna Process. They have provided reference points for curriculum design and development and have informed discussion and decision making across a wide area of issues at programme, institutional, inter-institutional, national and international levels. However, I believe that this review is a timely one as there is a need to respond to the ongoing changes which are taking place within Conservatoire programmes, within the profession and within society in general.*
 - *It is clear that the AEC LOs were written with programmes in Performance (various genres), Composition and Pedagogy being seen as central within European Conservatoires. While these disciplines are still core to the study programmes offered, many Conservatoires are responding to the rapid changes taking place in the profession / ‘music industry’ by introducing new programmes, modules and electives. The ‘music industry’ is changing rapidly with new career pathways opening up that require a range of*

- competences that go beyond those traditionally provided within many conservatoire settings. Issues of mobility and internationalisation might also be considered. Some of the areas that might be addressed in revising the LOs include:
- *Entrepreneurship*
 - *Professional skills -a wide range of areas eg PR, networking, collaborative skills, societal*
 - *Career management*
 - *Language proficiency*
 - *Reflective Practice*
 - *Research skills*
 - *Technological skills (expand)*
 - *Artistic research*
 - *Socio-cultural issues*
- *Going beyond the concepts of knowledge and skills, I believe that the Working Group might also give some consideration to the concept of ‘graduate attributes’ which are being introduced in many higher education institutions. A good example is provided by Griffith University who propose that graduates should be:*
 - *Knowledgeable and Skilled in their Discipline*
 - *Effective Communicators and Team Members*
 - *Innovative and Creative with Critical Judgement*
 - *Socially Responsive and Engaged in their Communities*
 - *Competent in culturally Diverse and International Environments*
- *The language of the document:*
 - *I consider the current document to be very ‘readable’ for native English, German and French speakers but the amount of prose text could cause problems for non-native speakers.*
 - *The language used does not always conform (particularly in the Theoretical outcomes) to ‘norms’ for writing LOs where there is an emphasis on presenting the outcomes in behavioral (and measurable) terms which demonstrate the outcomes using action verbs - (eg. perform, demonstrate, apply, communicate, describe, explain) and explicitly state the LOs in terms of what students can do.*
 - *While the work of “Polifonia” was, in a way, embedded in the Conservatoire and the language of the Conservatoire, FULL SCORE brings more focus on external players such as the audience, the industry and society in general. Perhaps the language used could reflect this shift which also reflects changes in the music profession itself?*
 - *The format of the document:*
 - *I think it would be advisable to revisit the ‘Practical’/’Theoretical’/’Generic outcomes’ structure. In practice, these elements come together in most musical activities. Also, many Conservatoires are moving towards more integrated curricula where core areas (performance, music theory/academic subjects, pedagogy,) are no longer regarded as discrete areas of knowledge, but seen as elements in a holistic education in and through music.*
 - *The letter inviting me to submit some comments stated the following: “The core aims of the AEC LOs include to assist institutions in implementing the requirements of the Bologna*

Declaration and, more specifically, in (re-) designing curricula and adopting a student- and competence-oriented approach, and to help students and teachers understand the required skills and competences of musicians.” *I would ‘boldly’ (!) and respectfully suggest that some consideration be given towards a more Competence driven approach which sets out to capture what it means to practise as a professional musician in the 21st century, bearing in mind the vast and increasing range of career possibilities open to students and the ‘portfolio career’. By analysing and responding to the changes taking place within the profession and identifying professional profiles for future graduates, a set of targeted competences could be identified and these could provide a framework around which Conservatoires could develop appropriate LOs for their specific programmes.*

- Further comments:
 - *If staying with LOs, I think that some consideration might be given to the relationship between overall Programme LOs and LOs at module/course/unit level.*
 - *I would suggest that some reference be made to assessment issues and that some guidance be provided on the relationship between LOs and Assessment processes so that there is a constructive alignment between Programme LOs and assessment of student work.*
 - *The role/purpose of the different cycles is perhaps changing with more students undertaking postgraduate studies with the result that, in some areas of specialism, the Masters degree is considered to be the entrance to the profession.*
 - *I would suggest that the 3rd cycle needs to be treated differently than the 1st and 2nd cycle - different focus, different language etc - which recognises the growth and development of the concept of ‘artistic research’ (recent AEC White Paper) but also acknowledges the multi-disciplinary nature of many PhD projects which can incorporate aspects of performance, scientific research, musicological research, historical research, pedagogical research, music therapy, music technology, new composition etc.*
 - *I would like to wish the Working Group members all the best in their endeavours.*

G. Summary of the feedback on the AEC LOs collected during discussions in break-out groups at the AEC Early Music Platform 2017 (24.03.2017)

FULL SCORE Project

B1. AEC Learning Outcomes Working Group (AEC LO WG)

Learning Outcomes in Early Music

AEC Early Music Platform (EMP), Friday, March 24th, 2017, Royal Conservatoire The Hague, The Netherlands
Summary of the discussion in break-out groups (by the AEC EMP WG Chair, Prof. Peter Nelson, Hochschule für Musik Trossingen)

The discussions on Learning Outcomes of the six breakout groups during the EMP in The Hague led to many other subjects, but still can be summarized in Certain categories guided by the 4 questions presented before the discussions. In general, Learning Outcomes, were seen as a positive aspect in today's educational curricula and the discussion platform created controversy in the following topics; advantage or restriction, responsibility (teacher-institute-student), creating standards and content especially in the preparation of career and its technical and practical aspects.

Advantage or restriction

The biggest criticism was about the incomprehensible administrative language used in the descriptions of learning outcomes for both students and teachers. The applicability to individual lessons was put to question and the need for flexibility instead of law was wished. With so many prescriptions, which learning outcomes might contain, there is a tendency to suggest that the balance in workload might become an illusion. The role and value of the learning outcomes was a major concern in giving students perspectives for a life outside of the institute and not to be used as a vehicle just to continue studying. The learning outcomes seemed to be less clearly stated in the conservatoires as opposed to other universities. The lack of transparency for the students seems prevalent and they are not informed about European qualification framework, for example in the learning outcomes in their institute. Learning outcomes can give new impulses for institutions especially for those who have already implemented quality management and learning outcome systems. Learning outcomes can be an important for transparency, enabling a dialogue between the institute and the student. The young teachers and students in the breakout groups expressed a wish that they had had learning outcomes during their studies in preparing themselves for the professional world outside of the institute. Concluding of this topic there seems to be fears or concerns that the learning outcomes can be all too rigid, hampering freedom and autonomous, intuitive self-discovery.

Responsibility Institute-Teacher-Student

The responsibility of the institute is to convey to the students an awareness of the necessity of the learning outcomes written in their curricula. On the same level, it is also necessary for teachers to convey the awareness of their own responsibility for their development and perspectives, even if it is not directly in a performance field. It is not only the teacher that should be reeducated, but also the student; students tend to be concerned about having time to practice and thus getting out of things they don't want to do. The teachers should convince them about things that are important and not about what they think are important.

How do we involve the students actively in the assessment process and also in the composition and application of learning outcomes? There were a few examples where both students and teachers sign a contract on the learning outcomes. In the assessment process some institutes provide guidelines and conversations with every student how to read them. The panel is also briefed before all examinations. The majority of the breakout groups expressed that the responsibility lies in the hands of the students. It is questionable if an institute can teach entrepreneurship. Throughout all groups was the statement that we, the teachers and institutes, should train independence. We have to help them to be autonomous learners and it is not possible to put students into a generic pot. It was also mentioned that students need more time to develop skills and competences and institutes must allow the flexibility in the implementation of the learning outcomes.

Creating standards

Many statements and questions arrived on the need of learning outcomes and whether it implies a generic standard. The concern is if it is leading to a limitation of what the profession consists of and if we are doing justice to the complexity of the field. It seems for some that the learning outcomes fit to the norm, but does not embody all of the realities. Learning outcomes should be based on “good sense”, but need to remain marginal to the actual teaching. The institutes should be more aware of what teachers want to give and what the professional would need. Finding the most manageable workload balance is an important goal for both students and institutes. It was also remarked of the importance of the interaction between higher education institutes and society in respect to the consciousness of the standards required for a career in Early Music.

Content

Since the EMP Meeting in The Hague was titled “Curious about Curricula”, the subject content was a dominant matter. Curious enough, the concern had more emphasis on the technology and practical application required to lead to a career, than on the actual topic of music. As mentioned above, many Institutes and teachers question the fact that they are not responsible for employment. On the same breath there were many suggestions and wishes expressed on how institutes can improve the preparation of a life outside of the institute. Offering more apprenticeships could be a way to fill the gap between education and the profession. Institutes should offer more practical application in preparing for the future; one example was setting out a fictive proposal for concerts, funds and projects as a reaction to schools always relying on government funding and not on third means of acquisition. Other practical strategies as creating concert venues for children or working with different kinds of audiences were suggested.

Acquiring competencies in the field of the modern technology was highly expressed and many institutes offer such seminars or courses related to career development.

In conclusion, it was communicated that an institute’s job is to give the students the tools they need to continue learning when they leave the institute. This mission is not only for musical interpretation, but also in the command of technological tools and sharing knowledge in music management. On a more philosophical level, the “Inspiration” should be incorporated as a learning outcome!

H. Feedback from AEC members, Council and MusiQuE on the draft revised AEC LOs (version 18.04.2017) (08.05.2017)

FULL SCORE Project

B1. AEC Learning Outcomes Working Group (AEC LO WG)

Collated feedback from AEC members, AEC Council and MusiQuE - Music Quality Enhancement, 8th April 2017

Comments received from Frans Koevoets, Codarts, Rotterdam, The Netherlands

We think the working group has done a great job. I am happy the Dutch Learning Outcomes are recognizably aligned with the European LOs, although they are classified and arranged in a different manner. Codarts has no further comments on the first and second cycle learning outcomes.

As for the third cycle: the LOs are very much, as one will expect, based on the idea of artistic research. The chapter is relatively short and we wonder if it needs more input. It may be interesting to look further into this, but unfortunately we did not have enough time to do so.

By the way: does AEC distinguish DMA and PhD degrees as two separate third cycle degrees? If yes, it may be interesting to make the same distinction in the LOs.

Comments received from AEC Council member Georg Schulz, KUG, Graz, Austria

Let me express my admiration and gratitude for your excellent work. These LO will influence HME for sure to better sake of students! I have not found any LO that causes any objections.

These are my comments:

1. The LO for bachelor are quite high and ambitious. It has to be stated somewhere that not all study programmes will use all LO, some are quite particular.
2. Maybe only the “sound business proposition” after 1.8 is not realistic in any bachelor of music.
3. In 3.3 the word “scholarship” may be better known in the not native speaker world for the financial promotion of gifted students. Maybe there is another word.
4. At the master level “reflecting a well-developed musical personality” sound quite challenging to me.
5. First I thought that sometimes the master is just “more of the same” comparing to the bachelor, but when reading it again, I’ve found enough distinctive LO.
6. In the third cycle I have often heard that one of the most crucial outcomes is the ability to write applications for post-doc research grants. Therefore AAA8 is not enough compared to the original text.
7. I understand why “Awareness of the economic potential and utilisation of one’s output” was taken out. On one hand this LO looks like forcing doctoral students to do research with a focus on utilisation

of outputs. On the other hand there is nothing bad with an “awareness of the possible economic potential and utilisation of one’s output”

Comments received from MusiQuE - Music Quality Enhancement

The draft revised AEC LOs were discussed with the Chair of the MusiQuE Board in advance of the LO WG meeting and will be shared orally during the meeting.

Comments received from Mary Lennon, DIT Conservatory of Music and Drama, Dublin, Ireland

Some General Observations

- The documentation is clearly presented and the WG have been successful in incorporating some important new dimensions into the LOs which have relevance for the Conservatoire sector given recent and ongoing developments both in Conservatoire education and in the music profession.
- The presentation format for 1st Cycle which shows Practical/Theoretical/Generic across the page (landscape) works well, but I found the numbering system a little confusing and was not always sure that the boxes were aligned as intended.
- Personally, I really like the language used in the text but I feel that in some places there is a lot of text (particularly in the 1st cycle) for the non-native speaker (English, German, French) to absorb. I found the text for the 2nd cycle was often shorter and clearer than for the 1st cycle - but perhaps this is because the WG felt they had explained concepts in the 1st cycle?
- The introductory text at the beginning of the 2nd Cycle (Revised) material works very well:
Building on the skills acquired in the 1st cycle, at the completion of their 2nd cycle studies, and as appropriate to their discipline or genre, students are expected to be able to: (p.14)
- I would draw attention specifically to ‘as appropriate to their discipline and genre’ as I think this is perhaps an issue for 1st Cycle also, given the wide range of specialisms and electives now available at undergraduate level within the Conservatoire. It could be argued that the structure and language of the LOs is still heavily weighted towards Performance (and to a lesser extent Composition with some reference to Pedagogy)?
- Personally, I would have welcomed a change in the overall structure and a move away from Practical/Theoretical/Generic outcomes to a more integrated approach - but that was not to be! However, I still strongly believe that the 3rd cycle requires a different approach to the 1st and 2nd cycles.

Some specific observations

1st Cycle (Revised)

(References here relate to the landscape version with Practical/Theoretical/Generic outcomes on the same page)

Improvisation (p.10)

- I found the second half of B6 a little unclear ('...and reconstruct musical materials aurally and/or in written form') and also C5

Artistic Research (p.10)

- The generic outcomes here (C6) do not come across as 'generic', but seem to be specific to '...existing scholarship, research and performing practices within the discipline'. It strikes me that C6 might possibly fit better under Practical skills, along with A8?, while the Generic outcomes might refer in some way to more generic research skills - similar to C7 which appears opposite Verbal (& Written Communication).

Verbal (& Written) Communication (p.10)

- C8 While I understand the importance of feedback and realise that communication is a two way process, C8 does not seem to have corresponding ideas under Practical /Theoretical outcomes?

Technology (p.11)

- Perhaps there could be some reference here to Technology as a 'learning tool'? (in addition to its use in dissemination, promotion, creation etc)
- I think there is room for an entry here relating to Generic outcomes in relation to technological skills?

Public Performance (p.11)

- On p.8 (which focuses on Generic outcomes only, the title used is Public Performance / Presentation skills and I think the emphasis in A16 and C10 (p.11) seems to be more on general presentation skills relating to 'information', IT etc than on presentation skills that relate to 'Public Performance', as in music performance (although I realise that, depending on the performance context, there may be information, IT etc involved).
- CC11 under 2nd Cycle (p.21) comes across more clearly to me.
- In relation to the references to Presentation skills, I feel there is an element of repetition here, as some of these issues would appear to have been dealt with under Verbal (& Written) Communication?

Community/Musicians in Society (p.11)

- It is good to see this included here. I would suggest that the word ‘community’ or the term ‘community music’ be included in the text, as a term/concept in general usage, (albeit that there are various definitions of the term!).
- A17 ‘Engage with a range of audience and/or participant groups’ - I understand where this is coming from but I think there might be some indication of contexts here? Maybe ‘Engage with a range of audience and/or participant groups *across a range of professional working contexts*’?
- C11 I think this is not immediately clear?

Pedagogy (p.12)

- Perhaps A19 could include the term ‘pedagogical skills’ ? (or maybe the WG is trying to broaden the concept and avoid any specific negative connotations associated with the term?)
- Perhaps there could be an entry under Generic outcomes referring to promoting and facilitating learning or demonstrating basic pedagogical skills?
- B12 I’m not sure about the inclusion of ‘minimally’ here? Provision for Pedagogy in undergraduate programmes varies widely across the Conservatoire sector (specialisms, compulsory modules for all students, electives etc) and, as with some of the other LOs, it will be the responsibility of individual institutions to determine the level and amount of Pedagogy included. The term ‘where applicable’ is used on p.16 under 2nd cycle.....?

Self-management / Entrepreneurship (p.12-13)

- As presented, with the self-management aspect emphasising ‘health and well-being’, the rationale behind putting these two aspects together is not really clear to me? I would suggest that Entrepreneurship be a ‘stand alone’ outcome.
- Not sure if B13 is supposed to be aligned with A20 and C13? The connection is not clear here. Perhaps B13 and B14 might go together?
- I think it would be good to include the term ‘entrepreneurial skills’ in the text?
- I think the text covers the ‘business’ side of entrepreneurship well, but perhaps there could be more emphasis (across Practical/Theoretical/Generic) on issues around ‘personal initiative’, ‘creativity’, ‘innovative’, ‘self-motivation’, ‘ideas person’ and such like? (Not necessarily these words! - but just trying to capture more of the ‘qualities’ associated with entrepreneurship.)

2nd Cycle (Revised)

As already indicated above, I think the LOs for the 2nd Cycle are presented very clearly. Just a few small points here:

Community/Musicians in Society (pp 16/18)

- AA11 (p.16) - perhaps this could be elaborated a little further? eg see BB9(p.18)
- AA12 (p.16) - not sure that this 'fits' here?
- BB9 (p.18) - I think this text works very well

Pedagogy (p.21)

- Perhaps for those specialising in Pedagogy there could be some reference here to the AEC Competences for Instrumental/Vocal Teachers (Polifonia Project)?
- However, given the wide range of specialisms now available at 2nd Cycle, I'm not sure that Pedagogy should be singled out?

Self-management / Entrepreneurship (p.21)

- As in the 1st Cycle, I'm not sure that these go together....?
- Here again, I don't quite catch the sense of 'Entrepreneurship'.....?

3rd Cycle

- As stated above, I think it would be advisable that a different structure be formulated for 3rd cycle, one which integrates Practical and Theoretical outcomes and different kinds/levels of knowledge. (However, this is not to take away from the excellent material already contained in the current structure).
- AAA1 (p.23) seems to encompass Performance, Composition and Pedagogy - but there are other areas of research and often the approach can be multi-disciplinary. I think it would be important to, somewhere, point to the range of research modes and disciplines undertaken in Conservatoires (eg 2010 AEC Pocketbook 'Researching Conservatoires') while highlighting the distinctive nature of Artistic Research (AEC 'White Paper' etc).

Appendix 5. Presentation delivered at the AEC Annual Congress 2016 about the LO WG's activities and progress

Friday 11 November 2016, Gothenburg (Sweden)

The slide features the AEC logo in the top left corner. The main title is "Learning Outcomes Working Group" in a large, bold, blue font. Below it, the subtitle "Knowledge, Skills and Competencies: the revised AEC Learning Outcomes" is displayed in a smaller blue font. The bottom of the slide has a yellow footer containing logos for FULLSCORE, UNIVERSITY OF GOTHENBURG, and the European Union.

AEC

Learning Outcomes Working Group

Knowledge, Skills and Competencies: the revised AEC Learning Outcomes

FULLSCORE UNIVERSITY OF GOTHENBURG Co-funded by the Creative Europe Programme of the European Union

The slide features the AEC logo in the top left corner. The title "Who are we?" is in a large, bold, blue font. Below the title, a list of names and their roles is provided in a standard blue font. The bottom of the slide has a yellow footer containing logos for FULLSCORE, UNIVERSITY OF GOTHENBURG, and the European Union.

AEC

Who are we?

Claire Mera-Nelson (Chair): London, UK
Jef Cox (Secretary: AEC Office)
Angelo Valori: Pescara, Italy
Ankna Arockiam (Student member)
Anita Debaere (Employer member)
Ester Tomasi-Fumics: Graz, Austria
Ingrid Maria Hanken: Oslo, Norway
Jacques Moreau: Lyon, France

FULLSCORE UNIVERSITY OF GOTHENBURG Co-funded by the Creative Europe Programme of the European Union

Session Outline

Introduction

Context

Working with the AEC LOs in practice

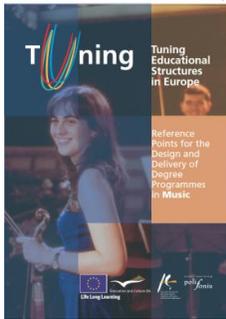
Revision process

Discussion

What are Learning Outcomes?

Learning outcomes are statements of what a learner is expected to know, understand and be able to do at the end of a period of learning.

Tuning Process



An approach to (re-) designing, develop, implement, evaluate and enhance quality first, second and third cycle degree programmes.

It enabled comparability of curricula in terms of structures, programmes and teaching.

The Dublin Descriptors

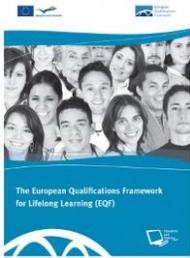
Designed to offer generic statements of typical expectations of achievements and abilities associated with awards that represent the end of each of a (Bologna) cycle or level.

Descriptors are phrased in terms of competence levels, not learning outcomes, and they enable to distinguish in a broad and general manner between the different cycles.

Level descriptors include the following five components:

- Knowledge and understanding
- Applying knowledge and understanding
- Making judgements
- Communication
- Lifelong learning skills

 **European Qualifications Framework**



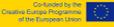
Learning outcomes: what a person holding a particular qualification actually knows and is able to do.

 **European Qualifications Framework**

The learning outcomes relevant to Level 6 are:

- advanced knowledge of a field of work or study, involving a critical understanding of theories and principles
- advanced skills, demonstrating mastery and innovation, required to solve complex and unpredictable problems in a specialised field of work or study
- manage complex technical or professional activities or projects, taking responsibility for decision-making in unpredictable work or study contexts
- take responsibility for managing professional development of individuals and groups

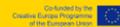
  



Why do we encourage AEC members to use the AEC LOs?

LOs provide transparency for *students* about:

- what the mission of the Institution is;
- what the goals of the programme are (i.e. the programme objectives);
- upon which goals they will be assessed (i.e. the assessment objectives/criteria).



Why do we encourage AEC members to use the AEC LOs?

LOs also allow:

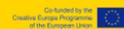
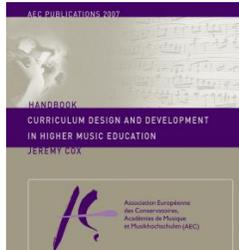
- *Institutions* to assess if they are meeting their benchmarked goals as part of the quality assurance process;
- *Teachers* to provide curriculum that matches with the programme's objectives;
- *Employers* to understand what skills and competencies students will have acquired through particular programmes of study.





Using the LOs in curriculum design

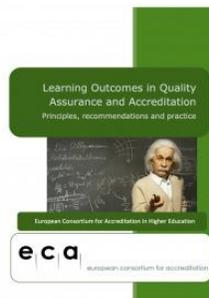
- The AEC LOs are designed to:
- assist benchmarking;
 - support quality management, enhancement and assurance;
 - help programme teams challenge themselves in defining the purpose, value and nature of their offer.



Using the LOs in curriculum design

Curriculum design and content should enable students to achieve the intended programme learning outcomes.

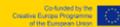
Quality review considers whether higher education institutions apply proper procedures to assess it.





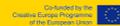
Development & Aims of the current AEC LOs

- To assist institutions in implementing the requirements of the Bologna Declaration and, more specifically, in (re-)designing curricula and adopting a student- and competence-oriented approach
- To facilitate the recognition of studies and qualifications and increase compatibility and transparency in the higher music education sector by defining reference points in terms of learning outcomes and competences
- To provide current or potential students with a clear presentation of the main aspects of a higher music education curriculum and its opportunities
- To offer a clear overview of the higher music education sector to a wider audience by using the 'Tuning' methodology and providing a musical translation of the 'Dublin Descriptors'
- To assist institutions and relevant stakeholders in quality assurance and accreditation processes in higher music education
- To help employers and other stakeholders to understand the competences of musicians they hire



Aims of the AEC Learning Outcomes Review (1)

- Consider the wider European higher education context and any major trends, initiatives and developments that have taken place since 2009.
- Consider developments that have occurred during the same period within the sector and/or the higher arts education sector in Europe and beyond.
- Consider sector skills statements that have appeared since 2009.



Aims of the AEC Learning Outcomes Review (2)

- Review the overall structure of the Learning Outcomes, with its division into Practical (skills-based), Theoretical (Knowledge-based), and Generic Outcomes.
- Review the use of the terminology of Learning Outcomes and Competences
- Consider each statement of the Learning Outcomes, line by line and level by level.

The LO revision process

- 1) Consultation on existing LOs
- 2) Analysis of feedback from stakeholder groups
- 3) Analysis of relevant sector documentation
- 4) Drafting
- 5) Consultation on revised draft LOs
- 6) Finalisation and publication



The LO revision process: feedback and consultation

Responses to the existing LOs have been sought from:

- Students
- Teachers
- HE managers
- Employers
- AEC Council
- other AEC WGs
- MusiQuE Board
- other Assocs. (EAS, EMS)



The LO revision process: feedback and consultation

Respondents to initial questionnaire per country:

Italy: 12	Austria: 6	Finland: 3
Germany: 10	Ireland: 5	Slovenia: 2
France: 8	Switzerland: 4	Turkey: 2
Spain: 8	Sweden: 4	UK: 2
Belgium: 8	Poland: 3	Iceland: 2
The Netherlands: 7	Serbia: 3	Slovakia: 2



The LO revision process: feedback comments

Do you use the LOs?

“It depends on what you mean by “use”.”

The LO revision process: feedback summary

Strengths

Subject specific, easy to comprehend,
can be relied on, adaptable to
local/national needs, give inspiration,
can be used as a standard for quality

The LO revision process: feedback summary

Main Weaknesses

Very general, not up to date, no strong connection with employment, do not anticipate enough future changes in context of music in society, difficult to fit to specific disciplines, elaborate language

The LO revision process: challenges

Are the LOs too generic?

How do we encompass different perspectives (i.e. artistic research, classical, composition, early music, jazz, music education, music technology, pop, vocal, world music etc.)?

The LO revision process: challenges

How should the LOs embrace new HE concepts and changes to the context of music in society?

What about entrepreneurship, sustainability, cultural diversity, musicians in society, R&D, technological developments, etc.?

The LO revision process: challenges

How should we expect institutions, teachers and students to engage with the LOs?

How do we acknowledge students' ownership of their education?

The LO revision process: key conclusions

Widespread agreement that several skills were missing or under-emphasised:

(Artistic research, career management, contemporary communication skills, entrepreneurship, international and intercultural competencies, musicians as creators, new technologies)

The LO revision process: key conclusions

It is not viable to make multiple versions of the LOs to acknowledge the particular specialist demands within music.

The format and presentation of the LOs needs to continue to reflect the European Qualifications Framework.

The LO revision process: progress

- Currently at stage 4 (Drafting)
- Initial redrafted presentation of 1st cycle currently under review by LO WG members

The revised LOs: Core presentational changes

- Avoidance of repetition of generic text (“At the completion of their studies, students are expected to be able to...”)
- Addition of contextual introductory text
- Use of active verbs and other textual changes
- Addition of elements identified as ‘missing’ through consultation process
- Revised presentation of tabulated format

The revised LOs: An example: Step One

1 st cycle original text	1 st cycle revised text
At the completion of their studies, students are expected to be able to create and realise their own artistic concepts and to have developed the necessary skills for their expression.	At the completion of their studies, students are expected to be able to: Demonstrate ability to realise, recreate, create, manipulate and/or produce music as appropriate within their discipline or genre.
At the completion of their studies, students are expected to have acquired effective practice and rehearsal techniques for improvement through self-study.	Demonstrate effective and professionally appropriate study, practice and rehearsal techniques.

The revised LOs: An example: Step Two

1 st cycle original text	1 st cycle revised text
At the completion of their studies, students are expected to be able to talk or write intelligently about their music making.	Devise and sustain reflective arguments about their music making and its wider context in written and spoken forms. Utilise appropriate oral, digital and practical formats to disseminate information and ideas about music.
At the completion of their studies, students are expected to be able to deal with the behavioural and communicative demands of public performance.	Recognise and respond to a range of performing contexts, spaces, and environments. Demonstrate a range of communication, presentation and self-management skills associated with public performance.

The revised LOs: An example: Step Three

1 st cycle original text	1 st cycle revised text
	Acquire appropriate skills in digital technology and music production, and be able to create, record, produce and disseminate musical materials [sound].

The revised LOs: An example: Step Four

Current format

	1 st cycle	2 nd cycle
Category	A. Practical (skills-based) outcomes	
Category	B. Theoretical (knowledge-based) outcomes	
Category	C. Generic outcomes	

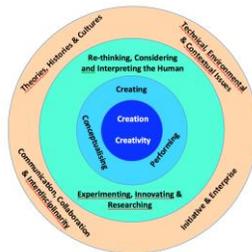
The revised LOs: An example: Step Four

Possible revised format

	1 st Cycle		
	A. Practical (skills-based) outcomes	B. Theoretical (knowledge-based) outcomes	C. Generic outcomes
Cat.			

The revised LOs: An example: Step Four

Possible additional contextual format



The LO revision process: next steps

- Finalisation of revised 1st cycle LOs and drafting of revised 2nd & 3rd cycle LOs and introductory sections to be completed by end December 2016
- Dissemination of and consultation on draft revised AEC LOs from January 2017
- Analysis of feedback received, finalisation and agreement of dissemination strategy February 2017
- Publication (including translations) by May 2017

The LO revision process: your feedback and input

Let's discuss!

What are your initial reactions to our presentation?

What is your feedback on our approach to the LO revisions?

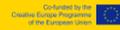


The LO revision process: your feedback and input

Let's discuss!

In groups discuss how you use LOs -
what helps/hinders you in using them?

Please identify: pros, cons & issues



The LO revision process: your feedback and input

Let's share!

Share with us some examples of how
you use LOs





The LO revision process: your feedback and input

We hope to share a full draft of the
revised LOs for all 3 cycles in
January 2017

Please respond to our consultation!

Thank you for listening.

