

JOINT PROGRAMMES IN MUSIC

QUICK REFERENCE GUIDE FOR DEVELOPING JOINT PROGRAMMES IN EUROPE

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Association Européenne des
Conservatoires, Académies de
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FOREWORD

CONTEXT

This guide is an additional outcome of the ‘Polifonia’ Working Group (WG) 5: “Mobility: Recognition, Monitoring and Joint Degrees”, produced just after the end of the third cycle of the ‘Polifonia’ project¹ (2011-2014). This project was jointly coordinated by the Koninklijk Conservatorium Den Haag and the European Association of Conservatoires (AEC) supported by the ERASMUS Networks programme of the European Union.

Within the framework of the project, the WG on “Mobility: Recognition, Monitoring and Joint Degrees” was responsible for promoting mobility in higher music education (HME). In order to identify the specific mobility and recognition issues that apply in European joint degrees, the WG carried out several case-studies and site-visits looking for models of good practice in the field of higher music education. This short guide aims to describe the various steps to be undertaken when designing and implementing a joint programme, as well as outline practical details that institutions have to consider when developing such a programme. The guide also contains examples of case studies to demonstrate how these steps can be achieved.

AUTHORS OF THIS GUIDE

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¹ For more information about the project, please visit the ‘Polifonia’ website www.polifonia.eu.

ABBREVIATIONS USED IN THIS GUIDE²

AEC	Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen
CD	Curriculum Development
EMJMD	Erasmus Mundus Joint Master Degree
EU	European Union
JP	Joint Programme
JDP	Joint Degree Programme
JSP	Joint Study Programme
HEI	Higher Education Institution
HME	Higher Music Education
LO	Learning Outcome
QA	Quality Assurance

² Being able to spout abbreviations at the drop of a hat is an extra skill you will develop during this process!

ICONS USED IN THIS GUIDE



Danger - slippery surface! This icon marks something that could damage your project if overlooked.



The attention icon marks aspects that are important to consider or summarises the information given previously.



The advice corner. This icon highlights useful tips that will help you to work more efficiently.



Case study! This icon marks examples of how the topic in question has been approached in the existing Joint Programmes.

INTRODUCTION

Joint Programmes have been a priority area of the European HE sector for years. The EU system considers JPs efficient tools for promoting an attractive and unified European educational field. This is addressed in policy papers and facilitated through funding JP development. On a national level, JPs are seen to enhance further internationalisation of the HEIs. It is believed that through binding commitments between institutions and built-in mobility schemes, internationalisation efforts become more sustainable and of higher quality.



Development of a JP allows you to combine the expertise and know-how of HEIs from different countries and to provide an educational offer with an automatically integrated international component.

This guide is the product of the Polifonia Working Group 5 on “Mobility: Recognition, Monitoring and Joint Degrees” (2011-2014). Given the current state of research in this area, the field of JP is well-described and documented in a number of comprehensive publications and online resources. To create yet another Handbook on JP development would thus have meant duplication of the already available material. Hence, we decided to provide instead a non-intimidating guide with basic information and practical instructions on the key procedures, which would serve as a hands-on tool for future JP developers.



This guide does not replace any of the existing resources but offers insight into the most important aspects in a simplified and condensed format. It is a bit like learning to ride the bicycle - starting with training wheels gives the necessary security to move on to the more advanced level. We have also enclosed links to selected handbooks and guides to help you find your way later on.

We have compiled step-by-step instructions and illustrated them with tips and tricks from practitioners to smoothen the process. On top of that, we have included a comparative overview of the running JPs in the European HME sector to give an idea of how these programmes have been constructed, funded and organised. The list is not comprehensive, but will hopefully provide both inspiration and potential contact points.

TERMINOLOGY

Different resources offer alternative and even contradicting definitions of the key concepts. How have we approached the terminology in this guide? First of all it is important to distinguish different levels of “jointness”. It can range from very close cooperation within a Joint Degree Programme to a more loose collaboration with a built-in international mobility component. “Joint Programme” can likewise be used as an umbrella-term for a range of programme structures, but we have played it simple here and differentiated mainly between Joint Degree Programmes and Joint Study Programmes.

JOINT DEGREE PROGRAMME

In case of a Joint Degree Programme, all partner institutions are responsible for the entire programme and not just their own parts of it. The application process is centralised (e.g. the students apply to the programme and not to a specific institution) and the students receive a joint diploma of all partner institutions. It is a single document nationally acknowledged as the recognised award of the programme and signed by the authorities of all institutions involved in the joint degree.



You might find that the national legislations are not compatible with your partnership for joint degree award and recognition. If awarding joint degrees is not yet possible or the awarded qualification is not recognised by all relevant national authorities, you can develop a Joint Study Programme.

JOINT STUDY PROGRAMME

A Joint Study Programme is a programme offered jointly by several HEIs. The programme is developed and managed jointly but each institution is responsible for a specific part of the curriculum (e.g. one semester, a specific module) and “owns” its students. Most often the students apply to one institution and receive the diploma of that institution. In some cases they might have to apply to all institutions to broaden their chances of being accepted to the programme.



The current European JPs in music are Joint Study Programmes. The students have one home institution throughout their studies and spend the semesters abroad as exchange students. The graduates receive a degree certificate and diploma supplement of their home institution as well as a certificate stating that they have completed a joint programme.

STEP BY STEP GUIDE

PREPARATORY PHASE

1. STEP: DEFINE THE AREA

The music scene is changing rapidly and in order to prepare students adequately for contemporary artistic processes, academic institutions need to tune into the new requirements, focussing also on domains that are currently not sufficiently covered.

As a starting point you should discuss and define what expertise your institution can offer, and what fields would be strategically important to develop, both institutionally and regionally. The goal of the process should be to correspond to the needs of students, and to develop an improved educational offer. A needs analysis in the form of discussions with representatives of students, alumni and employers could prove to be useful. The new programme should not duplicate something already on offer - you should find your niche!

2. STEP: CREATE A WELL-FUNCTIONING CONSORTIUM

As a next step you should set the requirements for the consortium. What kind of an academic profile could bring added value to the output you want to accomplish? Which institutions offer such a profile? It might be beneficial to start from the existing networks and institutions you have cooperated with earlier.

How big should the consortium be? The funders might set a minimum number of partners for the application to be eligible (in most cases three institutions from three countries). Keep in mind that the bigger the consortium, the more labour-consuming the coordination of the project!

During the selection process, a preliminary compatibility check in several fields is recommended. What are the national requirements and regulations for JPs? Are all institutions able to award the same degree? You should also make sure that the overall strategies of the involved institutions match. For the sustainability of the JP, strategic anchoring in all partner institutions is crucial.



The word “joint” is in there for a reason! Developing the programme will only be successful if it is the common goal of all partners!

3. STEP: APPLY FOR FUNDING

In the application form you will be asked to demonstrate and describe the relevance of the programme and how it corresponds to the relevant needs in the regional/national/international contexts. You should clearly state: What is the added value of the programme? What are the innovative features? How will the specific academic strengths of the consortium be combined into an integrated curriculum? What is your target group and through which measures do you plan to reach them? And last but not least - how will you guarantee the sustainability of the programme, in other words, how do you make sure that the initiative does not terminate with the external funding?

Remember that the experts evaluating the application might not be specialists of the field in question - you need to find a good balance between jargon and clarity!

And if that does not give you enough grey hair, there is the second part: the budget. You are expected to assess accurately all cost items and amounts: how many people participate in the project, what deliverables will be produced, which activities and how many meetings will be organised etc. You really need to put your clairvoyant skills in practice because the decisions made now will affect the whole lifespan of the project.

Sounds overwhelming? Indeed, putting all this together is an effort, but keep in mind that the more concrete you are in formulating your visions and the more realistic in calculating the budget in advance, the more it will help your project and partnership later on!



The jointness of the programme needs to reflect in the application writing process. Avoid the slippery road of putting together the whole application including defining all activities yourself. Otherwise it might happen that you also need to carry out everything ... yourself.



The content needs a lot of attention but don't leave the financial part to the last minute! If you don't allocate sufficient time for the compilation of the budget you might later find yourself in a situation with no or not enough funds for some key activities. The funders might set strict rules for transferring costs between headings and you don't want to do a substantial project and pay for the majority of the costs yourself!

EXTERNAL FUNDING SOURCES

EU Funding

An EU project grant might cover a substantial part of the project budget but keep in mind that these applications are highly complex and bureaucratic! The grant will be awarded for a longer time period, usually 2-3 years.

JPs as an intellectual output can be developed within a Strategic Partnership under Erasmus+ Key Action 2. Addressing innovation and quality in higher education and thus supporting

curriculum development, Strategic Partnerships enable to develop, test and implement innovative practices relating to JPs and joint curricula as well as common modules.

You can find a description of aims, requirements and the award criteria in the [Erasmus+ Programme Guide](#).



Note that the funding scheme Erasmus Mundus Joint Master Degrees (EMJMD) under Erasmus+ Key Action 1 is not meant for JP development. At the application stage you are already required to present a fully developed programme that is ready to run immediately after the selection. Therefore you might consider applying this Action after taking all preparatory steps, provided your JP and consortium correspond to EMJMD criteria.



NAIP and CoPeCo were developed with the support of European Commission as LLP Erasmus Multilateral Projects, a particular funding scheme no longer available under Erasmus+.

Nordic/Baltic Funding

With a Nordic/Baltic consortium it is possible to develop a JP in the framework of the Nordplus Higher Education programme under one of the existing genre-based networks (classical music, jazz, folk, opera). The benefits of the Nordplus funding scheme include flexibility, low level of bureaucracy, as well as easy application and reporting systems. You can apply Nordplus funding for the development for the same JP three times but annual applications have to be submitted. Stay in contact with the coordinators of the Nordic networks through www.nordplusmusic.net.



The majority of the current JPs in music, NOMAZZ, GLOMAS, NOFO and NOCOM have been funded through the Nordplus Higher Education programme.

Consortia of Nordic HEIs with JPs that are ready to start and recruit students can apply for the Nordic Master, a funding scheme initiated by the Nordic Council of Ministers (www.cimo.fi/programmes/nordic_master). The successful applicants will receive a maximum grant of approximately 50 000 EUR for a 5-year period. The major part should be used for funding implementation and mobility but the grant can also be used for planning and preparation measures. Therefore this funding scheme could be considered after the Development Phase (Step 7).



Keep in mind that no external funding source covers all project costs, you have to include own financing in the budget to some extent in order to cover a part of the project expenses (e.g. staff costs or costs exceeding the ceilings set by the funder). Make sure that the institutions accept the financial commitment!

Without External Funding

This option is actually also possible. Who wouldn't want to be free from all - often bureaucratic - requirements set by the external funding scheme? However, at the same time this is the most cost-consuming option for the consortium. Therefore, the majority still apply for an external grant as it helps to cover a significant part of the project expenses.



EUJAM is currently the only JP in music developed with no external funding.

DEVELOPMENT PHASE

Congratulations! After the application hassle and polishing your best Eurolingua your project has secured funding and work on developing the actual JP can start. A sufficient development period is usually 2-3 years, giving you enough time to define and refine the programme from the more general aims and objectives to the specific learning outcomes and practicalities.

4. STEP: MAKE A GOOD ORGANISATIONAL SET-UP

First of all it is important to find a good and smoothly running organisation of the work. Who should meet? Do the selected working group members represent all important levels in the participating institutions and countries (management = link to the strategy, teachers = link to the core content, students = future “customers”, labour-market representatives = link to the profession)? Make sure that your team consists of key players with an easy and reliable access to decision-making!



Often, starting a project is the initiative of a small core group of people. Although dedicated staff is an important driving force, too few involved people make the project fragile - should the “main motivators” leave their positions, a situation might arise where nobody is interested or informed about the “institutional” initiative. The involvement of a sufficient number of people from different structures guarantees the anchoring of the project within the institution vital for the success of the project and the programme.



You are developing an academic project so the project team should mainly consist of teachers working on curriculum content, right? Wrong! Don't underestimate the importance of administrative staff to guarantee correspondence to national and institutional legislation and accreditation requirements. A study programme is developed on different levels and enough specialists need to be involved on all of them!



One possible setup is a “triangle approach” where each partner is represented by a core group of at least 3 members: one from management level, one from the content area (most often a teacher, possibly the head of the department) and a representative from the study administration to secure the successful implementation of the JP later on.



CoPeCo started initially with only one administrator and one academic representative (and in some cases all in one!) from each partner institution. However, we can tell you that it is impossible for one person to fulfil the roles of a whole team (surprise!) and the small institutional teams were the main source of difficulties encountered during the project lifespan. Over the course of the project the partners expanded their teams and invested more resources when necessary during programme development. This was a vital factor in guaranteeing the success of the project and the implementation of the programme.

The next question is: how often and where should the team meet? This of course depends on ambitions and time pressure, but a construction of a jointly developed timeline is recommended. Online time-management and process planning tools (e.g. Freedcamp, Teamwork, Asana etc.) are easily accessible, but a simple Excel file with a visual illustration of the process could also be sufficient.

Furthermore, the creation of a central “document-bank” is highly recommended. Tools like Google Drive or other shared document resources can be used. It is important that the key documents are continuously uploaded, updated and easily accessible through a logical chronology. A task leader could be assigned to monitor the progress, but the overall success and efficiency requires input from all consortium members.



Common project situation: you are having an intensive meeting and all partners are active, contributing with ideas and take on tasks to be fulfilled after returning home. And the next time you hear from each other is... at the next project meeting several months later. There is a danger that active work goes on only during actual meetings and the project activities are at standstill in between.



Organise regular Skype (or other online) meetings for example once every two weeks preparing and sending out an agenda of discussion topics in advance. This guarantees that people join the meeting prepared and there is a constructive atmosphere. And at the next actual meeting you can move on instead of returning to the discussions held months ago.



Compile a Project Agreement stating the tasks of the coordinator and partners as well as the financial conditions and procedures for possible conflict situations or the termination of project participation. The agreement should be signed by the management of all partner institutions and is a legally binding document. In case of an EU project, a template may be forwarded by the National Agency. Several adaptable templates can be found at: <http://www.european-project-management.eu/index.php?id=104>.

JPs have been called the most advanced form of cooperation and this extends also to the development process. Bringing together a group of people does not automatically mean ensuring an efficient project team. Both coordinating and participating in a multilateral project includes traps and challenges and sometimes you need to tread carefully!



As a project manager you have a big responsibility towards the funder and it is natural you are concerned with the success of the project. Just be careful not to fall into the trap of trying to be an effective leader but coming across as the ... whip. Are you worried about meeting the deadlines? Is the overall efficiency lower than it should be? Communication is the key - talk about the situation from both perspectives and try to find a win-win solution together. We can't repeat enough: it is not your individual mission but a joint effort. And don't sweat the small stuff!



Intercultural communication! A project team contains a whole range of different personal characteristics, organisational environments and cultural backgrounds. This makes the cooperation interesting and rewarding but also tricky at times. The ways of working, communication and approach to deadlines can be different and even contradictory. You will benefit from open non-judgmental attitude and curiosity - the experience is bound to add to the richness and variety of your intercultural competence skills. However, the situation can indeed sometimes become frustrating. Keep in mind that the "problems" might arise from different cultural communication patterns and not a lack of dedication or sense of duty!

5. STEP: CURRICULUM DEVELOPMENT

Curriculum Development is what the whole project is about and where you finally get the chance to discuss the actual content. It is crucial to leave sufficient space for this in the planning of the process!

If your consortium consists of three or more partners, a good starting point might be to identify the strengths and weaknesses of the partner institutions concerning the topic in

question. We recommend soft benchmarking tools like Creative Benchmarking (www.oulu.fi/w5w/tyokalut/creative%20bm2N.pdf), where you make a matrix comparing the partners on selected parameters.

You might then move on to developing the shared Learning Outcomes of the JP. In order to give the programme a distinctive artistic and intellectual profile it is vital that all partners agree on these outcomes. There will surely be local variations in the implementation of parts of the programme, but the overall LOs need to be agreed on.

But this is not all! Each subject needs its specific LOs that should contribute to the achievement of the programme LOs. Sounds complicated? That's why you need to get those study administrators involved - this is what they are dealing with on a daily basis!

Be sure to circulate regulations regarding student administration, quality assurance, tuition fees, accreditation, recognition, etc. at an early stage! Institutional regulations might be adaptable, but it might be more difficult to change national regulations. And some parts really can't be adapted - the rules are and remain different. Of course, an ideal JP would mean equal conditions, requirements and criteria for all accepted students in spite of their home institution. But reality means challenges related to jointness. If differences remain, make sure that the applicants are aware about them!



Even the best intentions cannot always erase differences in regulations within your partnership. But a bigger problem would be not communicating them. Make the institutional regulations clearly visible on the programme webpage and information material!

You should see how much new content could be created and to which extent the programme should be compiled from the already existing subjects. You might want to build a brand new programme fully from scratch but keep in mind that developing and running new subjects requires additional funding also after the project grant terminates. Compiling a “best-of” from the syllabi of the partner institutions is already an added value for the students.



The CoPeCo curriculum consists mainly of subjects already available in partner institutions. However, each school adapted their educational offer to some extent for the JP, both through adding a few new subjects and increasing the general flexibility of subject content.

You should also consider how the semesters/modules/courses of the future programme would be divided between the institutions and who is responsible for which semester or module etc. This connects to the mobility flow - the pattern of student and teacher mobility you decide to use.



The existing JPs use different mobility patterns: from one semester at each partner institution (CoPeCo, NOFO, NOMAZZ), to two semesters home and two abroad (NOCOM, EUJAM), to one semester at a partner institution complemented by short courses abroad during the rest of the study period (NAIP, GLOMAS). There is no fixed way - it's up to your consortium to decide!

Pilot before take-off!



Before fixing and accrediting the curriculum it is advisable to test the envisaged outputs on a smaller scale. Piloting can take place during the project lifespan in a scope that is financially and administratively suitable for the consortium. For example, CoPeCo project team held an intensive Pilot week in the form of a residency while NAIP organised a Pilot year with each partner piloting different modules.

6. STEP: ESTABLISHING A JP QUALITY ASSURANCE SYSTEM

There is a risk that Quality Assurance falls second to Curriculum Development. It's all about the content, isn't it? But the hard work on the content might be in vain if you do not pay enough attention to QA!

When a JP is established it will often be treated as an exception in each partner institution. Due to its international character it will be different from most other programmes and there

is a risk that the existing administrative support system might not fully cover the JP or that some procedures might fall between chairs (“oh, we thought that this was taken care of by country x”). Therefore it is important to make decisions about QA mechanisms during the development phase. You should find an answer to questions like: How and by whom are student evaluations (questionnaires, interviews etc.) being made? How are they followed up? Who will be dealing with ECTS questions and possible complaints? How can you make a joint system to ensure the students that the different parts of the programme will be recognised at all partner institutions? Are all language questions solved? IS it really possible to hold all courses in English as you plan to state in your PR material? When do you evaluate the QA system itself?

Accreditation is another crucial matter. This of course depends on the nature of the programme. Developing a joint degree will most likely require a unique accreditation for which the AEC and the newly formed MusiQuE QA body (www.musique-ge.eu) might be helpful. But if you are forming a JP with decentralised awarding of degree certificates, the accreditation procedures will most likely differ from country to country and you will have to stay in close contact with the relevant National Agencies and accreditation bodies and structures.

7. STEP: SOLID PR AND RECRUITMENT EFFORT

Hopefully you are not too exhausted after the first time-consuming and seemingly bureaucratic steps, because now you need to prepare for another challenge! How do you reach out to your future students? You need to set up a PR and recruitment plan. And in a globalised educational world with a atomisation of programmes and possibilities it might not be an easy task to reach the students with the message why your new and innovative JP is what they have been looking for!

The PR and recruitment plan might require competencies and expertise other than programme development and you could consider to involve additional people at this stage. If

the institutions have dedicated PR departments, these would be the natural stakeholders here.

Set up the programme webpage and social media presence - that's the first thing the potential applicants will check! You might look into some online recruitment agencies like www.masterstudies.com, www.studyportals.com etc., but for small-scale institutions with limited budgets like most music academies this option might be too costly. Targeted recruitment activities on a smaller scale can also be sufficient. Use your already existing contacts and networks - the AEC is a great channel for disseminating info about your new programme. You might also consider Alumni Days, newsletters (MailChimp is a fun and easy online marketing solution), video-flashes on social media, information meetings for your own students (don't forget that they are the best ambassadors of your programmes!), advertisements in professional musicians' magazines, etc. Your imagination is the limit, but don't underestimate this step. Otherwise you might end up with a perfect JP - only without any students!

IMPLEMENTATION PHASE

The years of hard work and preparation have finally paid off and your JP is fully developed and ready to run. Can you now relax and rest on your laurels? Sorry, but the answer is No - reality hits sooner than you realise!

8. STEP: INTAKE

An important feature of all music and higher arts education is entrance examination tests for all programmes, including JPs. This creates an extra challenge for the planning and running of JPs in the music sector. The planning committee/steering group needs to make decisions on how and where to arrange entrance examinations, how to compose the jury and set up guidelines for the acceptance of students.

For joint degrees, this would have to happen in a unison agreement since all students are accepted into one single programme. But in any case you will need to find a way to agree on the intake procedures. Will you accept the results of each institution? Will you make a jury committee that will attend the entrance examinations in all countries?



The consortium might be inclined to cast aside the option of sending teacher representatives to attend the entrance examinations of the other institutions as too costly but before saying No, see if Erasmus+ or Nordplus funding could be used to support these visits!

Especially in the early years of a JP it is highly recommended to have selected jury members attend the entrance examinations of the other institutions. This is beneficial both for securing an equal and coherent level of the intake but also as a possibility for a built-in external evaluation system. Having external eyes on the procedures and standards can be highly valuable for the institutions, and on a personal level it is an excellent way to give the involved teachers a chance to shape and sharpen the identity of the JP together.



CoPeCo institutions hold the entrance examinations locally but make recordings of the auditions that will then be evaluated by a joint international panel which establishes the general ranking list. GLOMAS and NOMAZZ institutions have created a joint jury team system where the jury members "tour" the institutions. These visits are funded partly by Nordplus teacher mobility and partly from institutional budgets.

9. STEP: LOGISTICS AND PRACTICALITIES

The devil is in details and aspects like visa/residence permits, grants, accommodation, mentoring systems, welcome meetings, access to student counselling, etc., services that are crucial for the well-being of students and therefore also for the success of your JP.

The curricular structure of most of the existing JPs in music means that the home institution does not see their own students very often. If you select the model where the group spends one semester in each partner school, it might happen that the only semester the students actually spend in their home institution is the final one. This creates a risk that they will be forgotten by the day-to-day administration. It is recommended to have at least two appointed contact points: one from the content side (most often head of the department or another teacher) and another from the administrative side.

But while students are studying at your institution, they will also turn to your institution in case they need help. Be prepared for questions about how housing is organised during the next semester or when the application procedure for a residence permit of the next country must start. Just assist in putting the student in contact with your colleagues from the partner institution - or find out the answers yourself. That makes you better prepared for the next group!



Organise a Skype meeting with the students coming to your institution some months before they arrive. This gives you a possibility to prepare them for all practicalities. If the Head of Studies participates in the meeting, the students can also prepare for the programme content.

10. STEP: COORDINATION AND MONITORING, QA AND THE FUTURE

One thing is planning - another is reality. There will surely be a need to coordinate and adjust things once the JP is running. The planning/steering group will need to keep up a certain meeting frequency, most likely the highest during the first year the programme is running.

Video meetings are highly recommended but face-to-face meetings at least a couple of times per year are to be expected (and have to be calculated into the budgets of all participating institutions).



Compile a Programme Agreement (similar to the aforementioned Project Agreement) setting the regulations for the organisation of studies and quality assurance, principles of financing and the terms and conditions for programme amendment and termination. The Programme Agreement should be signed by all partner institutions and is the legal basis for the cooperation.

The QA system will need to be tested and most probably adjusted. How will you ensure that the crucial and critical remarks from the students are received, understood and transformed into action?

After some years of running the programme, an external evaluation of the JP might be constructive and inspirational. The AEC can be a potential partner in the evaluation process, e.g. through a quality enhancement review offered by MusiQuE.

Sooner or later your JP will lose its natural sense of “newness” and some of the funding initiators might leave the programme. This is the time when the relevance and necessity of the JP will be tested. A solid QA system and clear success criteria for the programme will be helpful. Labour market and graduate surveys are important tools in this stage.

The continuous commitment and relevance to all partners can never be taken for granted and will have to be addressed throughout all phases of the lifetime of a JP.

CONCLUSION

Well - did we say non-intimidating at the beginning? Taken all at once, the journey from the idea to the implementation of a JP might indeed seem overwhelming. Just eat this elephant one bite at the time! And keep in mind that this is also a most exciting and rewarding journey. A journey that will raise your academic visibility, boost your international profile, enhance the professional development of your teachers and staff - and simply give you an extremely valuable experience.

Best of luck with your JP!

USEFUL RESOURCES

[How to develop a Joint Programme in Music](#)

<http://www.aec-music.eu/userfiles/File/aec-handbook-how-to-develop-a-joint-programme-in-music-en.pdf>

Here you find the previous AEC Handbook on JP development based on the example of the NAIP (Masters in News Audiences and Innovative Practice) programme. It is the only resource with a music focus in addition to general guidelines for JP preparation and implementation.

[Joint Programmes from A-Z](#)

<https://www.nuffic.nl/en/library/joint-programmes-from-a-to-z-a-reference-guide-for-practitioners.pdf>

This is a comprehensive practical reference guide on all aspects that need to be taken into account when developing and managing joint programmes. It is an integration of all major relevant work in the area and can therefore serve as a central guide to setting up or managing joint programmes.

[Guide to Developing and Running Joint Programmes at Bachelor and Master's level](#)

https://www.joiman.eu/ProjectResults/PublicDeliverables/JOIMAN%20template_JP_final.pdf

Here an information resource about the procedures relating to different stages (assessment, development, management and evaluation) of the work on joint programmes. It was produced by the Joiman Network, with the aim to support institutions in overcoming administrative and management challenges regarding JP development and implementation.

[Portal: Joint programmes](#)

http://ecahe.eu/w/index.php/Portal:Joint_programmes

This is an online portal providing information on the quality assurance of JPs, including accreditation issues, recognition of awarded degrees and Erasmus Mundus. In addition, it contains a check-list of the key terminology of joint programmes, practical guidelines as well as an overview of downloadable articles and publications.

[Survival kit: Managing Multilateral Projects in the Lifelong Learning Programme](#)

<http://www.european-project-management.eu/index.php?id=19>

This is a publication on the practical tools for coordinators on how to plan, organise, implement, monitor and evaluate, disseminate and sustain Multilateral Projects. It was produced to comply with the LLP Erasmus Multilateral Projects under the previous LLP Erasmus Programme, but the general project management guidelines are valid and helpful today. Enclosed you find a collection of templates for internal reporting purposes. Very low level of bureaucracy!

[Erasmus+ Programme Guide](#)

http://ec.europa.eu/programmes/erasmus-plus/documents/erasmus-plus-programme-guide_en.pdf

A thorough document on what the Erasmus+ Programme is all about. Information from a general overview of the programme to specific descriptions of the Actions and information about application process and requirements.

APPENDIX A - JOINT PROGRAMME DEVELOPMENT TIMELINE



APPENDIX B - JOINT PROGRAMMES IN MUSIC - CASE STUDIES

In contrast to bigger university programmes, the music sector is characterised by a low number of students in highly specialised fields, thus creating a risk of having too narrow learning environments. From an institutional perspective JPs could be efficient tools to create international and more sustainable learning environments. This has resulted in a number of genre-specific JPs in Europe.

CASE STUDY 1: EUROPEAN JAZZ MASTER (EUJAM)

www.ntnu.edu/eujam

EUJAM is a joint postgraduate programme for young elite jazz performers and composers at five European jazz schools in Amsterdam, Berlin, Copenhagen, Paris and Trondheim. Educating a new generation of strong contemporary jazz performers by supporting a student-driven curriculum, EUJAM provides students with a unique possibility to investigate European jazz in its broad artistic, cultural and entrepreneurial scope.

CASE STUDY 2: CONTEMPORARY PERFORMANCE AND COMPOSITION (COPECO)

www.copeco.net

CoPeCo is a two-year joint Masters programme in **C**ontemporary **P**erformance and **C**omposition between Tallinn, Stockholm, Lyon and Hamburg, offering the students an open platform for experimental artistic practice within a European setting. The students spend each of the four semesters in a different institution, moving from one to the other as a group.

CASE STUDY 3: NEW AUDIENCES AND INNOVATIVE PRACTICE (NAIP)

www.musicmaster.eu

NAIP is the first European Master in the field of music. This two-year innovative curriculum was developed with five higher music education institutions and a further seven external professional and educational organisations in four European countries. The programme aims to provide musicians with the skills and knowledge to become artistically flexible practitioners and capable of adjusting to a wide range of situations in a variety of artistic and social contexts.

CASE STUDY 4: NORDIC MA PROGRAMMES (NOMAZZ, GLOMAS, NOFO, NOCOM)

Nordic Masters in Jazz (NOMAZZ)

www.nomazz.net

NOMAZZ is a joint study programme between Aarhus, Stockholm and Helsinki. Students study and live in three countries, deepening and developing their artistry and technical proficiency, and simultaneously acquiring an advanced knowledge of existing Nordic jazz scenes. The graduates of this programme will be well prepared for professional work in the jazz music field, both in the Nordic market and internationally. The course has no pre-conceived stylistic conventions, allowing the students to focus on their personal expression.

The Nordic Master of Global Music (GLOMAS)

www.glomas.net

GLOMAS is a highly innovative interdisciplinary programme between Helsinki and Aarhus that seeks to respond to new needs arising from globalization in the field of music. In addition to studying in two Nordic countries, the students are offered opportunities for fieldwork via partner institutions in the Southern hemisphere.

Nordic Master in Folk Music (NoFo)

www.nofomaster.net

NoFo is a joint study programme between music academies from Esbjerg, Helsinki, Stockholm and Voss. The programme provides a great framework to develop and deepen one's own artistic profile as a soloist through regular individual lessons with top-level teachers at each institute. Offering a lot of mobility, Nordic networking and intensive ensemble work, this is an opportunity that ordinary folk music MA programmes cannot match.

Nordic Master: The Composing Musician (NoCom)

www.rmc.dk/en/educations/nordic-master-composing-musician

NoCom is a JP for students wishing to focus on composition. The programme is operated by Copenhagen, Oslo and Gothenburg. The programme is centred on the student, and students are encouraged to organise their own studies so that they can acquire precisely the skills that best support their artistic project.

APPENDIX C - COMPARATIVE OVERVIEW OF EXISTING JPS IN MUSIC

	New Audiences and Innovative Practice NAIP	Contemporary Performance and Composition COPECO	European Jazz Master EUJAM	Nordic Master in Jazz NOMAZZ	Nordic Master of Global Music GLOMAS	Nordic Master in Folk Music NOFO	Nordic Master: the Composing Musician NOCOM
Focus area	New Audiences and Innovative Practice	Contemporary performance and composition	Jazz	Jazz, with an emphasis on Nordic Jazz	World-music / open-minded music performance, transmission and research	Nordic Folk Music	Creative performance with a focus on composition
Project funding source	LLP Erasmus Curriculum Development Project and Erasmus + Strategic Partnership as of 2014	LLP Erasmus Curriculum Development Project	No external funding	Nordplus	Nordplus	Nordplus	Nordplus
Organisational setup	As of 2014 the heads and teachers of Naip schools meet within the framework of the new SP. Rectors meet 2x pr year, teachers more frequently via working groups. Currently in the process of moving from joint programme to joint modules	Joint programme board compiled of programme co-directors from each academy, student representative, an AEC representative, an employers' representative, and a general administrative coordinator	Steering group consisting of 1 person from each academy.	Steering group consisting of 3 people from each academy. One IRC, one Head of Studies and one responsible teacher	Steering group consisting of 3 people from each academy. One IRC, one Head of Studies and one responsible teacher	Steering group consisting of the responsible person/teacher at each partner institution.	Steering group consisting of 1 person from each academy.
Mobility scheme	Mobility is mandatory as at the beginning of the course programme, all students meet for a 10-day joint introductory course. This enables the students to build up their own network and get ideas for future projects and further mobility. Students are encouraged to spend a semester abroad, and also to take short courses at the other Naip institutions.	Each semester is spent at a different partner institution, the group moving together	First and last semesters are spent at the home institution, second and third at two of the partner institutions	First 3 semesters are spent at a different partner institution, last semester in the home institution	One semester at each institution, final semester at home institution. One semester encouraging field studies outside EU	Each semester is spent at a different partner institution	Two of the programme's four semesters are taken at partner institutions

	New Audiences and Innovative Practice NAIP	Contemporary Performance and Composition COPECO	European Jazz Master EUJAM	Nordic Master in Jazz NOMAZZ	Nordic Master of Global Music GLOMAS	Nordic Master in Folk Music NOFO	Nordic Master: the Composing Musician NOCOM
Scholarships	Erasmus and Nordplus	Erasmus and Nordplus	Erasmus and Nordplus	Nordplus, from 2016 also Erasmus	Nordplus, from 2016 also Erasmus	Nordplus, from 2016 also Erasmus	Erasmus and Nordplus
Application system	Decentralised, students apply to one of the partner schools which remains their home institution throughout the studies	Decentralised, students apply to one of the partner schools which remains their home institution throughout the studies	Decentralised, students apply to one of the partner schools which remains their home institution throughout the studies. Joint admission criteria.	Decentralised, students apply to one of the partner schools which remains their home institution throughout the studies. Joint admission criteria.	Decentralised, students apply to one of the partner schools which remains their home institution throughout the studies. Joint admission criteria.	Decentralised, each institution has an own application system. Students spend each semester at a different partner institution but one school is their home institution during the studies.	Decentralised, students apply to one of the partner schools which remains their home institution throughout the studies. Joint admission criteria.
QA system	Each school works according to its own QA system. Initially there was a joint study guide. . Teachers of the Naip schools do frequently attend intake auditions and final projects of the Naip partners, serving as external examiners.	The institutions proceed from their internal regulations, legislation of the respective countries and AEC guidelines. Evaluation among the students is organised after each semester, a general programme evaluation after a 2-year period.	QA governed by local regulations + special QA components: Tutor feedback, External partner feedback, Steering group annual report	One annual evaluation with students, part of each institution's regular QA setup	One annual evaluation with students, part of each institution's regular QA setup	One annual evaluation with students, part of each institution's regular QA setup	QA governed by local regulations + special QA components: Annual evaluation, Tutor feedback and External partner feedback.
Partners	Iceland Academy of the Arts (IS), Prins Claus Conservatorium Groningen (NE), Royal College of Music Stockholm (SE), Royal Conservatoire The Hague (NE)	Estonian Academy of Music and Theatre (EE), Royal College of Music in Stockholm (SE), National Superior Conservatoire of Music and Dance of Lyon (FR), The Hamburg University of Music and Theatre (GE)	Rhythmic Music Conservatory (DK), Norwegian University of Science and Technology (NO), Amsterdam School of the Arts (NL), The Berlin University of the Arts (DE), National Superior Conservatory of Music and Dance of Paris (FR)	Sibelius Academy (FI), Royal College of Music Stockholm (SE), Royal Academy of Music Aarhus/Aalborg (DK)	Sibelius Academy (FI), Royal Academy of Music Aarhus/Aalborg (DK)	Sibelius Academy (FI), Royal College of Music Stockholm (SE), Danish National Academy of Music (DK), Ole Bull Academy (NO)	The Norwegian Academy of Music in Oslo (NO), Academy of Music and Drama at the University of Gothenburg (SE), Rhythmic Music Conservatory in Copenhagen (DK)
Starting year	2010	2014	2010	2008	2010	2007	2014
Website	www.musicmaster.eu	www.copeco.net	www.ntnu.edu/eujam	www.nomazz.net	www.gloimas.net	www.nofomaster.net	www.rmc.dk/en/educations/nordic-master-composing-musician