

Your profile

* 1. Country

* 2. Institution

* 3. Category of respondent

- Institutional staff and management
- Teacher
- Student
- Other (please specify)

Use of AEC Learning Outcomes

* 4. Do you use the AEC Learning Outcomes?

Yes

No

Please explain why (not)

5. If you use the AEC Learning Outcomes, please indicate which aspect of them you use?

1st Cycle

2nd Cycle

3rd Cycle

6. 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
- Handbook for the Implementation and the use of Credit Points in Higher Music Education
- Reflective Checklist on the Assessment Process
- Final Report on Assessments and Standards
- Handbook on 2nd Cycle HME Programmes as routes to Artistic Doctorates
- Pocketbook 'Researching Conservatoires'
- Guide - Learning from each other: Sharing good practice through benchmarking
- Report International External Examiners in Higher Music Education: Role, Purpose and Case Studies
- MusiQuE standards for institutional review, programme review and joint programme review
- Step-by-Step Guidelines for ERASMUS+ mobility actions
- Handbook for Erasmus Coordinators in Higher Music Education Institutions
- Instrumental and Vocal Teacher Education: European Perspectives
- Handbook for Work Placements in Higher Music Education Studies in Europe
- None of the above
- Other (please specify)

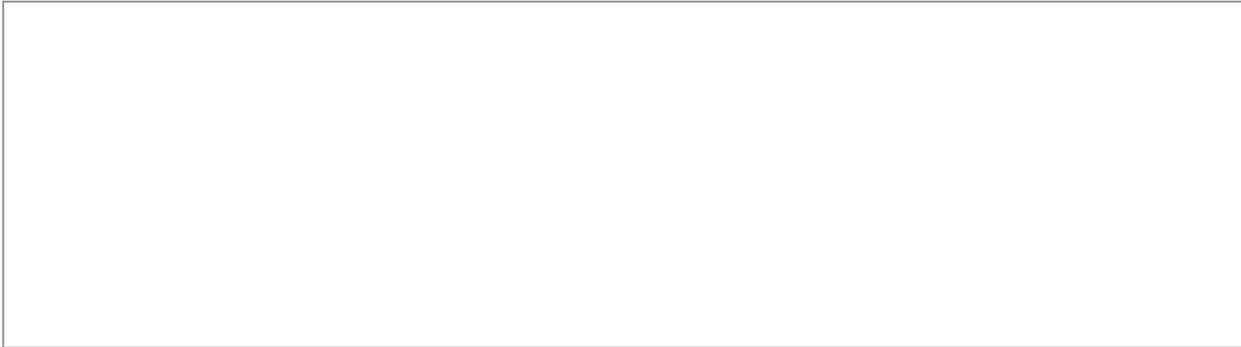
Your suggestions for the review of the AEC Learning Outcomes

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

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

9. What changes would you particularly like to see made within any review of the AEC Learning Outcomes?

10. 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?

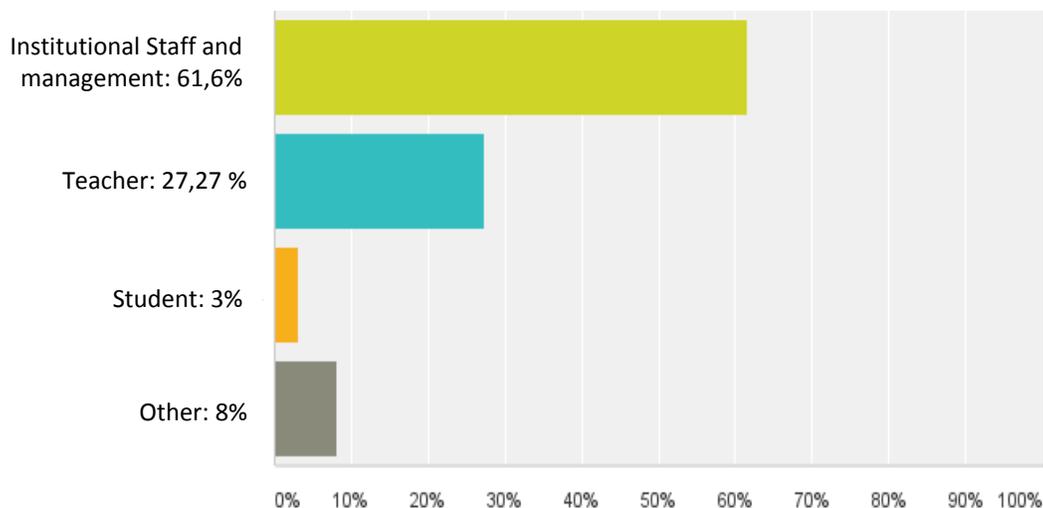


FULL SCORE Questionnaire on AEC Learning Outcomes for 1st-, 2nd- and 3rd-Cycle Studies in Music. Analysis of results

1. Respondents per country:

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

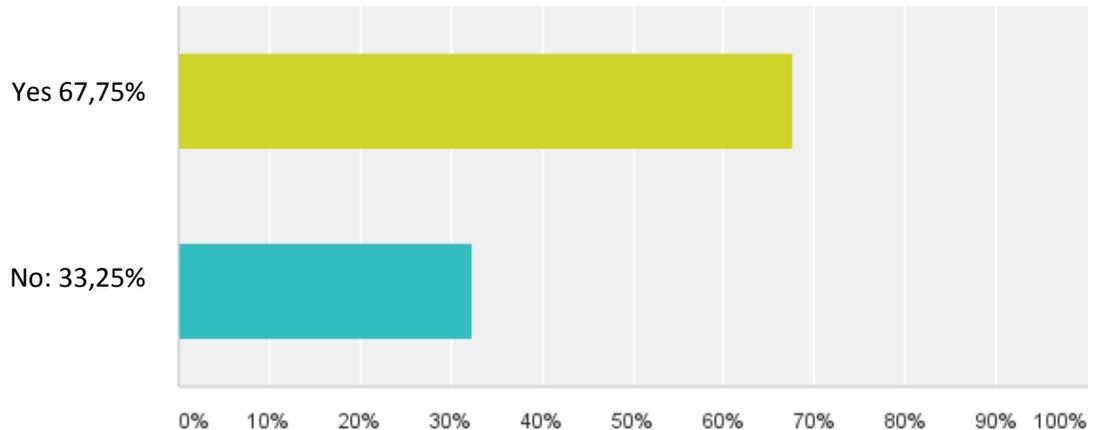
2. Profile of the respondent:



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?

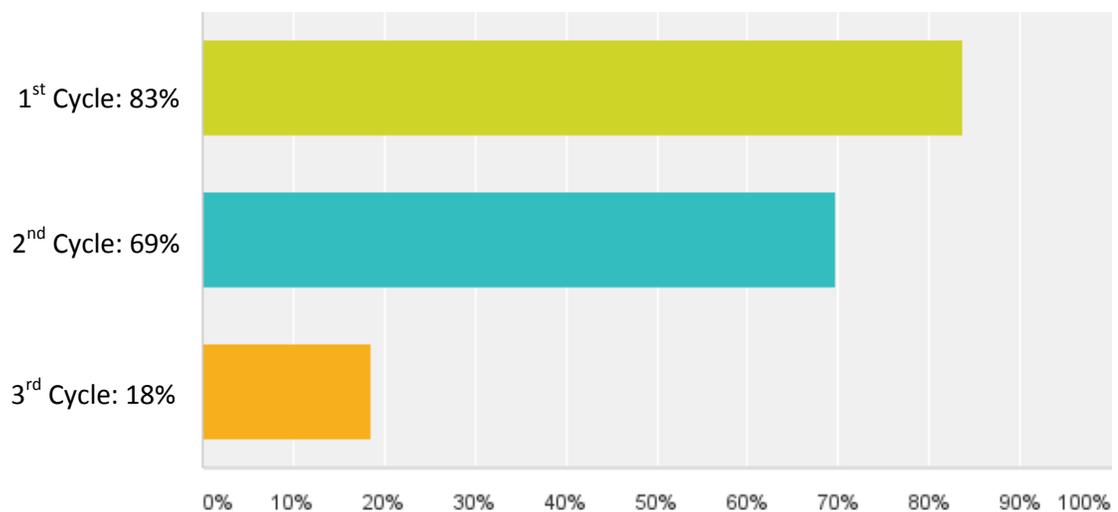


Additional comments:

- 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, therefore 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.