Participant Reader

´Polifonia´ Annual Network Meeting

12 - 14 June 2014

Musikhochschule Lübeck

Dear 'Polifonia' colleagues,

A warm welcome to you all as we come together for the third and final Annual Joint Meeting of the working groups engaged in this third edition of 'Polifonia'!

In some respects, it feels like only yesterday that we gathered in the Royal Conservatory The Hague to hold our first joint meeting and officially 'launch' ourselves on the great adventure of yet another major European project for higher music education. But in other ways such a lot has happened since that meeting in early 2012: groups have met; surveys have been carried out; handbooks, websites and other resources have been assembled; and findings have been disseminated – across the AEC membership and beyond. Just to give some indication of this, here is a summary of the main activities the project achieved in 2013 alone:

- 8 WG meetings all over Europe
- 1 Annual Network Meeting in Barcelona
- 2 Seminars
- 3 Workshops
- EPARM 2013
- 7 Site visits
- 4 Review visits
- 2 Dissemination films

It's an impressive list, and I am very grateful to all of you for your commitment to the project and your hard work, always fitted in around your regular commitments in your institutions.

This is also an opportunity for me to re-state my gratitude to the European Commission, through its Directorate General for Education and Culture, for funding all three editions of 'Polifonia', and also my, and my colleagues', appreciation of the work of the Education, Audio-visual and Culture executive Agency (EACEA) in administering the project.

Of course, it is too early to 'rest on our laurels' – as always with an ambitious and intensive project, much remains to be done before we can truly celebrate our achievements. If anything, now is the time for redoubling our efforts and making sure not only that all the major deliverables of the project can be completed over the next few months but also that those annoying little loose ends can all be tied up. All the same, I am sure that, alongside the hard work that we shall undertaking over these days, in our separate groups and jointly, there will be opportunities to strengthen the many friendships that have grown up throughout the project and to contemplate with cautious satisfaction the array of valuable outcomes that is beginning to emerge.

I can only join you for part of the meeting but I am very much looking forward to catching up with as many as possible of you during the limited time that I shall be there. In case I miss you individually, I take this opportunity to wish you every success in your work and a thoroughly enjoyable and rewarding meeting overall.

Pascale De Groote
'Polifonia' Steering Group Chair
AEC President

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PROGRAMME

Tuesday, 10 June		
Time	**Activity**	**Location**
Evening	Arrival of 'Polifonia' team	Hotel

Wednesday, 11 June		
Time	**Activity**	**Location**
Evening	Arrival of Working Group 3	Hotel

Thursday, 12 June		
Time	**Activity**	**Location**
Morning	*Working Group (WG) members arrival*	*Hotel*
9.30 – 13.00	WG3 – Quality Assurance – session 1	Musikhochschule Lübeck (MHL) Room 1.43
13.00 – 14.30	Sandwiches available for WG3	MHL Empire Hall/yard
14:30 – 17:30	WG1 – Assessment & Standards – session 1	MHL Room 8/9
	WG2 – Artistic Research – session 1	MHL Room 1.61
	WG3 – Quality Assurance – session 2	MHL Room 1.43
	WG5 – Mobility – session 1	MHL Room 2.07
17.30 – 18.00	*Break with refreshments*	MHL Empire Hall/yard
18.00 – 18.45	*Musical introduction* Opening session (All WG MEMBERS)	Chorsaal HTH
19:30	*Dinner*	Ristorante Italia ''da Giuseppe''

Friday, 13 June		
09.30 – 11.00	WG1 – Assessment & Standards – session 2	MHL Room 8/9
	WG2 – Artistic Research – session 2	MHL Room 1.61
	WG3 – Quality Assurance – session 3	MHL Room 1.43
	WG5 – Mobility – session 2	MHL Room 2.07
9.30 – 11.30	Management meeting with EACEA representatives	Senatssaal GP4
11:00 – 11:30	*Coffee break*	MHL Empire hall/yard
11:30 – 13:00	WG1 – Assessment & Standards – session 3	MHL Room 8/9
	WG2 – Artistic Research – session 3	MHL Room 1.61
	WG3 – Quality Assurance – session 4	MHL Room 1.43
	WG5 – Mobility – session 3	MHL Room 2.07

13:00 – 14:30	*Lunch*	MHL Empire hall/yard
Afternoon	*Arrival WG4*	MHL
14:30 – 16:00	WG1 – Assessment & Standards – session 4	MHL Room 8/9
	WG2 – Artistic Research – session 4	MHL Room 1.61
	WG3 – Quality Assurance – session 5	MHL Room 1.43
	WG4 – Entrepreneurship – session 1	Senatssaal GP4
	WG5 – Mobility – session 4	MHL Eoom 2.07
16.15 – 17.45	Sight-seeing tour	Old town
17.45 – 19:15	*Reception with representatives from MHL and invited guest*	*Chorsaal HTH*
20.00	*'Polifonia' Family Dinner*	*Kartoffel-Keller*

Saturday 14, June		
09:30 – 11.00	***Optional** additional working group session*	
	WG1 – Assessment & Standards – session 5	MHL Room 8/9
	WG2 – Artistic Research – session 5	MHL Room 1.61
	WG3 – Quality Assurance – session 6	MHL Room 1.43
	WG4 – Entrepreneurship – session 2	MHL Senatssaal GP4
	WG5 – Mobility – session 5	MHL Room 2.07
11.00 – 11.15	*Coffee break*	MHL Empire hall/yeard
11.15 – 12.45	*Musical introduction (5 min)* Plenary session all WGs	Chorsaal HTH
12.45-13.30	*WG members make their good-byes (sandwich lunch)*	MHL Empire hall/yard
13:30 – 15.30	Steering Group meeting	Senatsaal GP4
Afternoon	Departures (WG members from 13.00, Steering Group members from 15.30)	MHL

BACKGROUND TO ERASMUS NETWORK FOR MUSIC 'POLIFONIA'

(Abstract from the project application, February 2011)

ERASMUS Network for Music 'Polifonia' I

The first 3-year cycle of the ERASMUS Network for Music "Polifonia" was conducted from 2004 - 2007 and jointly coordinated by the Malmö Academy of Music - Lund University and AEC. It was declared a "success story" by the Commission. ´Polifonia´ I had the following objectives:

1. To study issues connected to the Bologna Declaration Process, such as the development of learning outcomes for 1st (Bachelor), 2nd (Master) and 3rd cycle studies through the "Tuning" methodology, the use of credit point systems, curriculum development, mobility of students and teachers, and internal quality assurance in the field of music in higher education.

2. To collect information on levels in music education other than the 1st and the 2nd study cycles, in particular pre-college training and 3rd cycle (Doctorate/PhD) studies in the field of music.

3. To explore international trends and changes in the music profession and their implications for professional music training.

ERASMUS Network for Music 'Polifonia' II

To build on the successful cycle of ´Polifonia´ I, a second 3-year project cycle for the period from 2007 - 2010 was approved by the European Commission in September 2007. This cycle was coordinated jointly by the Royal College of Music in Stockholm and the AEC. With more than 60 organizations in professional music training and the music profession in 30 European countries, the project worked on three strands:

1. The "Bologna" strand continued the work on various issues related to the "Bologna Declaration", such as curriculum development and design, internal and external quality assurance and accreditation.

2. The "Lisbon" strand was concerned with continuing professional development for conservatoire management and the further investigation of instrumental/vocal teacher training.

3. The "Research" Strand aimed at studying the role of research in conservatoires, as well as setting up continuing professional development activities for conservatoire teachers.

ERASMUS Network for Music 'Polifonia' III

Aims and objectives

The overall aim of 'ERASMUS Network for Music 'Polifonia' is to promote innovation in and enhance the quality, attractiveness and accessibility of European higher music education through cooperation at the European level.

The project has the following objectives:

1. To contribute to the Modernization Agenda for Higher Education in Europe through:

- Curriculum reform by a) **promoting competence-based learning** with the use of learning outcomes for the 3 cycles in higher music education with a specific focus on how such outcomes should be assessed, b) **deepening the implementation of the 3-cycle structure** through a reflection on the content and structure of the 2nd cycle, based on the principles laid down in the European Qualifications Framework for Higher Education and c) **addressing research as a new component in study programs in higher music education** through the creation of a new European Platform for Artistic Research (EPARM), linking institutions and individuals engaged in the development of Artistic Doctorates and giving music students from all study cycles the possibility to exchange information on research activities, methodologies and progression routes to Artistic Doctoral study.

- Governance reform by a) taking the existing **European-level and subject-specific approach to quality assurance** to the next stage through the further development of expertise in this area and exploration of the feasibility for a European-level quality assurance agency for the sector and b) developing a **new model for international institutional benchmarking** specifically designed for institutions in the sector as a quality enhancement tool.

2. To promote closer cooperation between higher music education institutions and organizations in the music profession through activities that benefit from strong involvement of organizations in the music profession in identifying a) the relevance of the current study programs for the changing labor market, in line with the EU debate on 'New Skills for New Jobs', b) continuing professional development needs of professionals in the workplace, and c) examples of research partnerships between educational institutions and organizations which can serve as models for the further development of expertise in the cultural sector.

3. To **promote mobility in the higher music education sector** through the development of expertise and tools for the full recognition of student achievement gained through exchanges and multi-site learning in joint degrees.

4. To **enhance the quality and international attractiveness of the European higher music education sector** by involving as participants in the project experts from key institutions in third countries.

Dissemination

The project's **dissemination and information strategy** will use the following:

- The **project website** (www.polifonia.eu) which is currently being modernized.
- Regular trilingual **email newsflashes** sent to addresses in the extended contacts database of the AEC.
- Trilingual annual project **newsletters**
- **Seminars** on specific subjects addressed by the Network.
- **Presentations and sessions** at European conferences and events
- **Final Project documents**
- Dissemination through **channels offered by the partners** with regular updates and information on projects activities and results in publications produced by the partner institutions.

Working Group activities and products

Assessment & Standards WG (Work Package I)	Meetings, activities and products planned in application	Meetings, activities and products realised
- Ester Tomasi-Fumics (Chair - University of Music and Performing Arts, Vienna) - Jacques Moreau (Cefedem Rhône-Alpes, Lyon) - Jörg Linowitzki (Lübeck University of Music) - Jan Rademakers (Conservatorium Maastricht) - Mary Lennon (Dublin Institute of Technology - Conservatory of Music and Drama) - Cristina Brito Cruz (Escola Superior de Musica de Lisboa) - Peder Hofmann (Royal College of Music Stockholm) - Gary McPherson (Melbourne Conservatorium of Music)	9 meetings (3/year including dissemination/collection of info, etc.) - Survey of existing assessment methods and procedures (and report) "*Benchmarking exercise*" (to test the standards agreed upon) (and report) - Training seminars for external examiners (2 in conjunction with WG meetings) - European-level register of external examiners	7 WG meetings realised, 1 more planned. - Analysis of survey and Final Report in progress - Benchmarking exercise was deemed impossible because of variety of systems; Final Report provides deeper insight into this. - An online checklist for assessment systems in HMEI is being developed 24-28 April 2013, Vienna, Austria – WG meeting and training seminar in cooperation with INVITE group 07 November 2013, Palermo, Italy – 'Intensive Workshop on Assessment, Standards and Institutional policy' - Information about external examiner experience will be added to AEC register of experts (Work Package III)

Artistic Research in Music WG (Workpackage II)	Meetings, activities and products planned in application	Meetings, activities and products realised
- Peter Dejans (Chair - Orpheus Institute, Gent) - Rubén López Cano (ESMUC, Barcelona) - Miriam Boggasch (Hochschule für Musik Karlsruhe, Karlsruhe) - Tuire Kuusi (Sibelius Academy, Helsinki) - Philippe Brandeis (Conservatoire de	6 meetings (2/year including dissemination/collection of info, etc.) 2 EPARM meetings - Study on the content of 2nd cycle HME programmes as routes to artistic Doctorates (survey first, then guidelines and reference points)	5 WG meetings realised, 1 more planned 3 EPARM meetings realised (one additional meeting was organised in February 2014) - Survey (carried out by selected interviews) completed autumn 2012. Results used to inform planning of contents for handbook on 2nd Cycle.

Paris, Paris)		Contents to be finalized and chapters commissioned in 2014.The writing process is meant to be finished before the Annual Network meeting in June, where the case studies will be chosen.
▪ Gerhard Eckel, Henk Borgdorff, Anna Lindal (SAR, Bern) ▪ Stephen Broad (Royal Conservatoire of Scotland, Glasgow) ▪ Lina Navickaite-Martinelli (Lithuanian Academy of Music and Theatre, Vilnius) ▪ Huib Schippers (Queensland Conservatorium Griffith University Brisbane, Brisbane) ▪ Sean Ferguson (McGill University Schulich School of Music, Montreal) ▪ Jeremy Cox (AEC, Brussels)	▪ European register for peer reviewers for artistic research in music	▪ Various options for format of European register considered. Eventually, decision taken to approach objective from different angle: register of student research projects at Masters and Doctoral level will be used (among other purposes) to gather data on conservatoire teachers carrying out supervision of these projects. Fields required for data have been agreed. Discussions have begun with SAR as to whether data might eventually be housed within Artistic Research Catalogue (ARC) database.

Quality Enhancement, Accreditation and Benchmarking WG (Workpackage III)	Meetings, activities and products planned in application	Meetings, activities and products realised
▪ Stefan Gies (Chair - Hochschule für Musik Dresden, Dresden) ▪ Janneke Ravenhorst (Koninklijk Conservatorium Den Haag, The Hague) ▪ Claire Michon (CESMD de Poitou-Charentes, Poitiers) ▪ Terrell Stone (Conservatorio "Arrigo Pedrollo", Vicenza) ▪ Grzegorz Kurzynski (Karol Lipiński Academy of Music, Warsaw) ▪ Dawn Edwards (Royal Northern College of Music, Manchester) ▪ Valentina Sandu Dediu (National University of Music Bucharest, Buchrest) ▪ Orla McDonagh (Royal Irish Academy of Music, Dublin)	▪ 9 meetings (3/year including dissemination/collection of info, etc.)	▪ 7 WG meetings realised, 2 meetings planned, as well as a sub-group meeting
		▪ 1 training seminar "Being a member of an AEC Peer-Review Team - Training and experience-sharing
		▪ Meeting of WG members with representatives of Italian evaluation agency ANVUR to discuss a possible cooperation, cooperation with Austrian agency and Armenian agency in discussion
	▪ 9 institutional and programme reviews	▪ 7 reviews in 2012-2013 (Moscow, Brisbane, Reykjavik, The Hague, Tallinn [CoPeCo programme], Yerevan, Lyon) ▪ 5 reviews for 2014: Barcelona, Prague, Brussels and 2 other Belgian institutions
	▪ 3 working group members taking part in an accreditation visit organized by the NASM in the US 1/year	▪ 3 WG members took part in NASM's 'Workshop for Visiting Evaluators', on 22-23 November 2013 ▪ 1 WG member observed an NASM accreditation procedure on 3-4 February 2014

▪ Vit Spilka (Janaček Academy of Music and Performing Arts, Brno) ▪ Sam Hope NASM (National Association of Schools of Music) – *retired on 31 December 2013. Replacement to be determined* ▪ Linda Messas (AEC, Brussels)	▪ Feasibility plan for European-level accreditation agency for higher music education	▪ Feasibility plan finalised in September 2013 ▪ Action Plan for 2014 designed to set up an independent agency and organise its external review by NASM by end of December 2014 ▪ Possible extension of 'Polifonia' eligibility period and reallocation of funds would allow for the NASM review to be organised and funded within Polifonia. A positive result would lead to the application of this new entity to be listed on the European Register for Quality Assurance.
	▪ Development of an international benchmarking system (methodology + test procedures in 3rd project year)	▪ Work in progress. It has been decided to write a Short Guide to Benchmarking based on 2 existing models observed (RNCM Manchester and project in Leuven). The guide should be finalised at the June WG meeting.

Lifelong learning: Educating for Entrepreneurship WG (Workpackage IV)	Meetings, activities and products planned in application	Meetings, activities and products realised
▪ Gretchen Amussen (Chair - Conservatoire de Paris, Paris) ▪ Renate Böck (European Federation of National Youth Orchestras, Klosterburg-Weidling) ▪ Anita Debaere (Pearle, Brussels) ▪ Helena Maffli (European Music Council (EMC), Bonn) ▪ Helena Gaunt (Guildhall School of Music & Drama, London) ▪ Hans-Ole Rian (International Federation of Musicians, Paris) ▪ Raffaele Longo (Conservatory of Music of Cosenza, Cosenza) ▪ Timo Klemettinen (European Music School Union (EMU), Utrecht) ▪ Mark Lambrecht (European String	▪ 3 meetings (3/year including dissemination/collection of info, etc.)	▪ 4 WG meetings realised ▪ 1 WG meeting planned
	▪ 7 site visits	▪ Siècles – FR ▪ Rock City Namsos – NO ▪ SIE & The Red Note Ensemble - UK, ▪ IP European Creative Future, - NO ▪ Collegium 1704, CZ, ▪ Pop Akademie Mannheim, DE, ▪ Asko-Schoenberg NL
	▪ 3 Interactive Workshops at European level	▪ 2 Workshops realised ▪ 1st workshop: Palermo, 07 November 2013 – 'Entrepreneurship in Music, a "Hands-On" Workshop' ▪ 2nd workshop in Vienna during the EFNYO Annual conference on 6-8 December, 2013 ▪ 1 workshop planned during the ESTA Conference on 11 April 2014

	Report with examples of good practice on cooperation between HMEIs and organisations in the profession on lifelong learning and research and development	7 Reports from site visits (incl. interviews, videos) produced
Teachers Association (ESTA), Bromma) ▪ *Third country partner to be confirmed* ▪ Ángela Domínguez (AEC, Brussels)	▪ Handbook on entrepreneurship in HME	▪ Instead of a handbook, the group is working on developing a website on entrepreneurship. ▪ It will include the group's outcomes, such as site visit reports ▪ Whether the website will be part of the AEC-site, or become an independent site which can be taken over by third parties after the end of 'Polifonia', is currently being discussed.
	▪ Conference 'The Musician as Creative Entrepreneur' - bringing together HMEIs, employers' organisations, professional associations, musicians, unions, etc.	▪ 19-20 September 2014, Royal Conservatoire the Hague. The conference will include a 'boot camp' for students/alumni wishing to start up their own project. ▪ Preparations have started.

Mobility: Recognition, Monitoring and Joint Degrees WG (Workpackage V)	Meetings, activities and products planned in application	Meetings, activities and products realised
▪ Rineke Smilde (Chair - Prins Claus Conservatorium, Groningen) ▪ Keld Hosbond (Co- Chair - RAM Aarhus /Det Jyske Musikskonservatorium, Aarhus) ▪ Ioannis Toulis (University of Corfu - department of music, Corfu) ▪ Christopher Caine (Trinity Laban, London) ▪ Hanneleen Pihlak (Estonian Academy of Music and Theatre, Talinn) ▪ Aygül Günaltay (State Conservatory of Istanbul, Istanbul) ▪ Maarten Weyler (Conservatorium Hogeschool Gent, Gent) ▪ John Galea (Università tà Malta, Malta)	▪ 6 meetings (2/year including dissemination/collection of info, etc.)	▪ 5 WG meetings realised, 2 sub-group meetings realised, 1 WG meeting planned
	▪ 9 site visits to study good practice, counsel institutions or test the result of the study below	▪ 5 site visits (Lyon, Bologna, Amsterdam, The Hague, Reykjavík) ▪ 4 in preparation (Sofia, Trieste, Bergen, Cyprus)
	▪ Code of good practice for Recognition of Student Achievement during Mobility	▪ After consultation with the IRC WG, the WG has decided to rework the existing Code into a webpage on the AEC website, including links to important documents and other relevant material.
	▪ Study to facilitate reciprocal external examining arrangements in higher music education	▪ Short report about external examining ▪ Includes case study reports and information from surveys
		▪ 2 CPD workshops for IRCs during AEC IRC meeting

| | Martin Prchal (Koninklijk Conservatorium Den Haag)
Shane Levesque (HK Academy of Performing Arts, Hong Kong)
Eleonoor Tchernoff (KC, The Hague - AEC, Brussels) | • Report on mobility and recognition issues in European joint degrees | • Handbook based on previous AEC publication, including new case studies.
• Final format has been agreed upon during recent meeting in Prague |

Network management (Workpackage VI)	Meetings, activities and products planned in application	Meetings, activities and products realised
• Pascale de Groote (Chair - Principal Koninklijk Conservatorium - Artesis Hogeschool Antwerpen, Belgium) • Ester Tomasi-Fumics – (Chair of WP1 - University of Music and Performing Arts Vienna, Austria) • Peter Dejans (Chair of WP2 - Orpheus Institute, Belgium) • Stefan Gies (Chair of WG3 - Hochschule für Musik Dresden, Germany) • Gretchen Amussen (Chair of WP4 - Le Conservatoire de Paris, France) • Rineke Smilde (Chair of WG5 - Prins Claus Conservatorium, Netherlands) • Keld Hosbond (Co- Chair - RAM Aarhus /Det Jyske Musikskonservatorium, Aarhus) • Henk van der Meulen/ Martin Prchal (Project contractor - Koninklijk Conservatorium Den Haag, Netherlands) • Jeremy Cox – Polifonia project coordinator (European Association of Conservatoires (AEC) Belgium)	• 6 Steering group meetings (i.e. with chairs of the five working groups mentioned above) including two with the project external evaluator	• 4 steering group meetings realised, 2 planned
	• Administrative and practical tools (partner contracts, reimbursement form, staff hour declaration form, database, etc.)	• Partner contracts set up, sent out and received back; reimbursement forms set up; staff hour declaration form set up, sent out and in process of receipt; 'terms of reference' for partners set up
	• Project schedule	• → Timeline
	• 2 reports to EU (interim and final)	• Interim report realised and approved • Second instalment received (Instalments received so far: 80 % of the grant) • Final report is due three months after the end of the project

Dissemination (Workpackage VII)	Meetings, activities and products planned in application	Meetings, activities and products realised
▪ European Association of Conservatoires (AEC), Belgium	▪ Newsletters, website, newsflashes	▪ Newsflashes, Polifonia 2012 and 2013 leaflet ▪ Website is being updated
		▪ 'Polifonia' dissemination film realised and distributed, shown at various events
	▪ Collecting information on dissemination activities performed by all working groups' members	▪ See below
	▪ Presentations of the project activities and outcomes at AEC and external conferences	▪ See below

Evaluation and monitoring (workpackage VIII)	Meetings, activities and products planned in application	Meetings, activities and products realised
	▪ Council meetings	▪ 5 council meetings – At each meeting one session is dedicated to 'Polifonia'
	▪ Reports external evaluator	▪ 1 report realised ▪ External evaluator invited to Annual Network Meeting in June 2014
	▪ Evaluation questionnaires after events	▪ Evaluation questionnaires after network meetings and workshops/seminars
	▪ (Yearly questionnaires to WG members)	▪ Questionnaire sent out in January 2014, limited response, overall positive feedback

Exploitation and valorization (workpackage IX)	Meetings, activities and products planned in application	Meetings, activities and products realised
	▪ Plan / Strategy for 'Polifonia' valorisation activities	▪ In progress
	▪ Implementing the plan	▪ In progress

Project schedule

MEETINGS					
Date			**Place**	**Time/Comments**	**Type of activity**
Assessment & Standards WG (Work Package I)					
27-29 February 2012	Meeting all WGs	1	The Hague, the Netherlands	2 days	Group meetings, joint group meeting and steering group meeting
15-17 June 2012	WG meeting	2	Vienna, Austria	2 days	Group meeting
28-30 September 2012	WG meeting	3	Maastricht, Netherlands	2 days	Group meeting
12-14 January 2013	WG meeting	4	Zagreb, Croatia	2 days	Group meeting
7-9 March 2013	Meeting all WGs	5	Barcelona, Spain	2 days	Group meetings, joint group meeting and steering group meeting
24-27 April 2013	WG meeting	6	Vienna, Austria	3 days	Group meeting + seminar
4-5 October 2013	WG meeting	7	Corfu, Greece	2 days	Group meeting, joint group meeting (with WG5)
24-25 January 2014	WG meeting	8	Lyon, France	2 days	Group meeting
12-14 June 2014	*Meeting all WGs*	*9*	*Lübeck, Germany*	*2 days*	*Group meetings, joint group meeting and steering group meeting*
Artistic Research in Music WG (Workpackage II)					
27-29 February 2012	Meeting all WGs	1	The Hague, the Netherlands	2 days	Group meetings, joint group meeting and steering group meeting
3-5 December 2012	WG meeting	2	Barcelona, Spain	2 days	Group meeting
7-9 March 2013	Meeting all WGs	3	Barcelona, Spain	2 days	Group meetings, joint group meeting and steering group meeting
12-14 December 2013	WG meeting	4	Ljubljana, Slovenia	1.5 days	Group meeting
5 March 2014	WG meeting	5	Stockholm, Sweden	1 day	Group meeting
12-14 June 2014	*Meeting all WGs*	*6*	*Lübeck, Germany*	*2 days*	*Group meetings, joint group meeting and steering group meeting*

Quality Enhancement, Accreditation and Benchmarking WG (Workpackage III)					
27-29 February 2012	Meeting all WGs	1	The Hague, the Netherlands	2 days	Group meetings, joint group meeting and steering group meeting
23-25 May 2012	WG meeting	2	Bucharest, Romania	2 days	Group meeting, preparation expert training
8-10 November 2012	WG meeting	3	Saint Petersburg, Russia	2 days	Group meeting + seminar
7-9 March 2013	Meeting all WGs	4	Barcelona, Spain	2 days	Group meetings, joint group meeting and steering group meeting
4-6 June 2013	WG meeting	5	Luxembourg, Luxembourg	2 days	Group meeting
5-6 November 2013	WG meeting	6	Palermo, Italy	2 days	Group meeting
11-13 February 2014	WG meeting	7	Rome, Italy	3 days	Group meeting
23 April 2014	Subgroup meeting		Manchester, UK	1 day	Subgroup meeting
11-14 June 2014	*Meeting all WGs*	*8*	*Lübeck, Germany*	*3 days*	*Group meetings, joint group meeting and steering group meeting*
	WG meeting	9	*tbc*		
Lifelong learning: Educating for Entrepreneurship WG (Workpackage IV)					
27-29 February 2012	Meeting all WGs	1	The Hague, the Netherlands	2 days	Group meetings, joint group meeting and steering group meeting
7-9 March 2012	Meeting all WGs	2	Barcelona, Spain	2 days	Group meetings, joint group meeting and steering group meeting
19 September 2013	WG meeting	3	Brussels, Belgium	1 day	Group meeting
4 March 2014	WG meeting	4	Brussels, Belgium	1 day	Group meeting
12-14 June 2014	*Meeting all WGs*	*5*	*Lübeck, Germany*	*1.5 days*	*Group meetings, joint group meeting and steering group meeting*
Mobility: Recognition, Monitoring and Joint Degrees WG (Workpackage V)					
27-29 February 2012	Meeting all WGs	1	The Hague, the Netherlands	2 days	Group meetings, joint group meeting and steering group meeting
13-15 September 2012	WG meeting	2	Naples, Italy	2 1/2 days	Group meeting, presentation IRC meeting
10 December 2012	WG subgroup meeting		Utrecht, the Netherlands	1 day	Subgroup meeting with IRC WG

7-9 March 2013	Meeting all WGs	3	Barcelona, Spain	2 days	Group meetings, joint group meeting and steering group meeting
23 May 2013	WG subgroup meeting		Brussels, Belgium	1 day	Subgroup meeting with IRC WG
4-5 October 2013	WG meeting	4	Corfu, Greece		WG meeting and Joint WG meeting (with WG1)
18-19 March 2014	WG meeting	5	Prague, Czech Republic	2 days	WG meeting, subgroup meeting with representatives of IRC WG
12-14 June 2014	Meeting all WGs	6	Lübeck, Germany	2 days	Group meetings, joint group meeting and steering group meeting

Steering group (Workpackage VI)					
27-29 February 2012	Meeting all WGs	1	The Hague, the Netherlands	2 days	Group meetings, joint group meeting and steering group meeting
24 September 2012	WG meeting	2	Utrecht, the Netherlands	1 day	Group meeting
7-9 March 2013	Meeting all WGs	3	Barcelona, Spain	2 days	Group meetings, joint group meeting and steering group meeting
26 September 2013	WG meeting	4	Brussels, Belgium	1 day	Group meeting
12-14 June 2014	Meeting all WGs	5	Lübeck, Germany	2 days	Group meetings, joint group meeting and steering group meeting
19 September 2014	WG Meeting	6	The Hague, the Netherlands	1 day	Final group meeting

INSTITUTIONAL AND PROGRAMME REVIEW VISITS 2011-2014 (WORKPACKAGE III)				
Nr.	Date	Place	Time/Comments	Review Team members
			9 accreditation visits; duration 2-3 days	
1	13-18 February 2012	Moscow, Russia	(not in Polifonia budget but counted as WP3 outcome)	G. Kurzynski, L. Stuchevskaya, A. Zielhorst
2	2-4 April 2012	Brisbane, Australia	(not in Polifonia budget but counted as WP3 outcome)	M. Thorkelsdottir, B. Lanskey, M.Prchal, C. Fitz-Walter (student) and L. Messas (secretary)
3	7-10 May 2012	Reykjavík, Iceland		J. Wallace, O. McDonagh, G. Dupsjobacka. Jón Gunnar (student) and L. Messas (secret.)
4	11-13 June 2012	The Hague, The Netherlands		J. Ritterman, H. Jorgensen, S. Scholz, S.Wilson, D.McLean, H. Vercauteren (student)
5	4-6 September 2013	CoPeCo programme, Tallinn	(only a small part is in Polifonia budget but counted as WP3 outcome)	H. van der Meulen, M. Thorkelsdottir, C. Finderup and L. Messas (secr.)

6	29 Sept – 4 Oct. 2013	Yerevan, Armenia		M. Thorkelsdottir, G. Kurzynski
7	18-21 November 2013	Cefedem Rhone-Alpes, Lyon, France		S. Gies, C. Goncalves, G. Mayer, Claire Lapalu (student) and L. Messas (secr.)
8	*September 2014*	*ESMUC, Barcelona, Spain*		*Tbd*
9	*October 2014 (if project period is extended)*	*Prague, Czech Republic*		*Tbd*
10	*22-28 October 2014*	*Brussels, Belgium*	*Joint evaluation procedure with Belgian evaluation agency AEQES – not in Polifonia budget*	*J. Moreau, P. De Groote, M. Weyler, M-O. Dupin, B. Meier, F. De Ruiter, E. Jarojewski (secr.), a student*
11	*26-28 November 2014*	*Mons, Namur or Liège, Belgium*	*Joint evaluation procedure with Belgian evaluation agency AEQES – not in Polifonia budget*	*J. Moreau, P. De Groote, M. Weyler, M-O. Dupin, B. Meier, F. De Ruiter, E. Jarojewski (secr.), a student*
12	*16-19 December 2014*	*Mons, Namur or Liège, Belgium*	*Joint evaluation procedure with Belgian evaluation agency AEQES – not in Polifonia budget*	*J. Moreau, P. De Groote, M. Weyler, M-O. Dupin, B. Meier, F. De Ruiter, E. Jarojewski (secr.), a student*
SITE VISITS 2011-2014 (WORKPACKAGE III)				
1	*23-25 November 2013*	*NASM workshop on evaluation*	*Participation in the NASM workshop 22-23 Nov and in the NASM annual meeting on 24-25 November*	*T. Stone, O. Mcdonagh and D. Edwards*
2	*2-5 February 2014*	*NASM Review visit*	*3 days - Observation of an NASM review*	*S. Gies*

SITE VISITS 2011-2014 BY WG4 EDUCATING FOR ENTREPRENEURSHIP MEMBERS (WORKPACKAGE IV)				
Nr.	DATE	PLACE	COMMENTS	NR OF PERSONS
1	12-13 October 2012	Ensemble Les Siècles, Paris, France	Models of Good Practice	3
2	3-6 November 2012	Rock City, Namsos, Norway	Models of Good Practice	2
3	4-7 December 2012	Scottish Institute for Enterprise (SIE) Red Note Ensemble, Glasgow/Edinburgh, UK	Models of Good Practice	3
4	19-20 January 2013	The Norwegian Academy of Music, Oslo, Norway	Models of Good Practice	2
5	26-27 February 2013	Collegium 1704,Prague, Czech Republic	Models of Good Practice	2

6	18-19 June 2013	ASKO|SCHÖNBERG, Amsterdam, The Netherlands	Models of Good Practice	2
7	26 June 2013	Popakademie Baden-Wurttemberg, Mannheim/ Germany	Models of Good Practice	2

SITE VISITS 2011-2014 BY MOBILITY WG MEMBERS (WORKPACKAGE V)				
Nr.	**Date**	**Place**	**Time/Comments**	**Nr of persons**
	9 site visits to study good practice, counsel institutions or test the result of the study below			**1/2 per visit**
1	3-4 April 2012	Lyon CNSMD, France	Site visit, interviews with teachers, students & staff - report	Aygül Günaltay Sahinalp
2	13 June 2012	JOI.CON conference, Bologna, Italy	Attendance conference –report	Maarten Weyler
3	6 November 2012	Conservatorium van Amsterdam, Amsterdam, Netherlands	Site visit, interviews with teachers & staff - report	Maarten Weyler, Hannah Hebert
4	21-22 March 2013	Koninklijk Conservatorium Den Haag, Netherlands	Site visit – international external examiner for the final Master research presentations	Aygül Günaltay
5	August/September 2013	Reykjavik, Iceland	Site visit - to explore, investigate JP NAIP (New Audiences and Innovative Practice)	Rineke Smilde
6	27-29 April 2014	Larnaca, Cyprus	Site Visit – Learn more about local mobility issues and internationalisation and provide counsel	Hanneleen Pihlak, Keld Hosbond
7	1-3 June 2014	Leeds, UK	Site visit – observer during examination procedures; investigate external examining practices and report on assessment	Maarten Weyler
8	*Summer 2014*	*Tbilisi, Georgia*	*Site visit – Learn more about local mobility issues and internationalisation and provide counsel*	*Hanneleen Pihlak, Keld Hosbond*
9	*25-26 August 2014*	*Bergen, Norway*	*Site visit – to learn more about NOAS joint application system*	*Ioannis Toulis, Nerea Lopez de Vicuna (AEC)*

ORGANISATIONAL VISITS BY MANAGEMENT TEAM MEMBERS				
Date	**Persons involved**	**Place**	**Time/Comments**	**Subject**
2012				

Date	Person/groups involved	Place	Time/Comments	Subject
23-24 January 2012	HH, JC	Brussels		ERASMUS Coordinators' Meeting 2012 (for 2011 beneficiaries)
19-20 November 2012	HH	Brussels		ERASMUS Thematic cluster meeting
10-11 December 2012	HH	Brussels		ERASMUS Coordinators' Meeting 2012

'POLIFONIA' WORKSHOPS/ CONFERENCES/ SEMINARS				
Date	**Person/groups involved**	**Place**	**Time/Comments**	**Subject**
2012				
10-12 May 2012	WG2 Artistic Research on Music	Rome, Italy	Participants: 130; Duration: 2 day Languages: EN	EPARM Conference 2012
10 November 2012	WG3 Quality Enhancement, Accreditation and Benchmarking WG	Saint Petersburg, Russia	Participants: 16; Duration: 1 day Languages: EN	1 training seminar "Being a member of an AEC Peer-Review Team - Training and experience-sharing
2013				
18-20 April 2013	WG2 Artistic Research on Music	Lyon, France	Participants: 91; Duration: 2 days Languages: EN	EPARM Conference 2013
26-27 April 2013	WG1 Assessment & Standards WG/INVITE	Vienna, Austria	Participants: 30; Duration: 2 days Languages: EN	Seminar 1 (training for external examiners)
12-13 September 2013	WG5 Mobility: Recognition, Monitoring and Joint Degrees WG	Antwerp, Belgium	Participants: 30; Duration: 1 day Languages: EN	CPD for IRCs - 'Interactive Workshop on International Strategies in Conservatoires – creating, implementing and sustaining'
7 November 2013	WG1 Assessment & Standards WG	Palermo, Italy	Participants: 25; Duration: 1 day Languages: EN	Seminar 2 (training for external examiners)
7 November 2013	WG4 Lifelong learning: Educating for Entrepreneurship WG	Palermo, Italy	Participants: 32; Duration: 1 day Languages: EN	Entrepreneurship in Music, a "Hands-On" Workshop
7 December 2013	WG4 Lifelong learning: Educating for Entrepreneurship WG	Vienna, Austria	Participants: 15; Duration: 1 day Languages: EN	Entrepreneurship in Music, a "Make your project come true" Workshop

2014				
6-8 March 2014	WG2 Artistic Research on Music	Stockholm, Sweden	Participants: 68, Duration: 2 days Languages: EN	EPARM FORUM 2014
18-19 September 2014	Lifelong learning: Educating for Entrepreneurship WG	*The Hague, the Netherlands*	Participants: max 15 Duration: 2 day Languages: EN	'Boot Camp' – Make your project come true – intensive programme
19-20 September 2014	*Lifelong learning: Educating for Entrepreneurship WG*	*The Hague, the Netherlands*	*Participants: 80-120; Duration: 1.5 days Languages: EN*	*Conference 'The musician as Creative Entrepreneur'*
25 September 2014	*Mobility: Recognition, Monitoring and Joint Degrees WG*	*Aarhus/Aalborg, Denmark*	*Participants: max 30; Duration: 1 day Languages: EN*	*CPD for IRCs - 'Interactive Workshop'*

DISSEMINATION ACTIVITIES (WORKPACKAGE X)				
Date	**Persons/Groups involved**	**Place**	**Time/Comments**	**Subject**
2011				
April 2011	WG member	Exeter, UK	Participants: xxx; Duration: xxx Languages: EN	"Polifonia" Paper Presentation - 'Instrumental and Vocal teacher Education: European Perspectives' - 7th International Conference for Research in Music Education, University of Exeter
November 2011	WG member	Lucerne, Switzerland	Languages: EN	"Polifonia" Paper Presentation - 'Piano Teaching: Roles and Competences for the 21st Century' - 33rd International EPTA Conference
10-12 November 2011	WG Members + Management team	Valencia, Spain	Participants: 250-300; Duration: 3 days Languages: EN, DE, FR	AEC Congress - Plenary session and break-out sessions for launch of third cycle Polifonia
2012				
27 January 2012	WG member	Poitiers, France	Languages: FR	Conference of the directory staff of the French "pôles supérieurs"
20-21 April 2012	Management team	Bremen, Germany	Participants: 150-170; Duration: 2 days Languages: EN	AEC Early Music Platform (EMP)
10-12 May 2012	WG members	Rome, Italy	Participants: 150-170; Duration: 2 days	EPARM conference

			Languages: EN	
30 August 2012	Management team	Vilnius, Lithuania	Languages: EN	"Polifonia" presentation 'Many voices, one song: Creating the AEC 'Polifonia'– at workshop International Experience in Subject Field Descriptors
14-16 September 2012	WG members	Naples, Italy	Participants: 150-170; Duration: 2 days Languages: EN	AEC International Relations Coordinators' Meeting – WG5 presentation
10-12 November 2012	WG Members + Management team	Saint Petersburg, Russia	Participants: 250-300; Duration: 3 days Languages: EN, DE, FR	AEC Congress – plenary session
12-13 November 2012	WG member	Istanbul, Turkey	Participants: xxx; Duration: xxx Languages: EN	"Polifonia" presentation at ECTS Seminar organised by Coimbra Group Universities "Education, Training and Mobility Task Force" hosted by Istanbul University
22-24 November 2012	Management team	Tallinn, Estonia	Participants: 250-300; Duration: 3 days Languages: EN	Presentation of results of review visit in Moscow in cooperation with Russian agency NCPA
2013				
15-16 February 2013	Management team	Mannheim, Germany	Participants: 150-170; Duration: 2 days Languages: EN	'Polifonia' presentation at the AEC Pop&Jazz Platform
18-20 April 2013	WG members	Lyon, France	Participants: 150-170; Duration: 2 days Languages: EN	'Polifonia' presentation at the EPARM conference
18 April 2013	WG members	Glasgow, UK	Participants: xxx; Duration: 2 days Languages: EN	EMC Forum – 'Bridging the gap from education into employment and training'
26-27 April 2013	WG members	Vienna, Austria	Participants: 30; Duration: 2 days Languages: EN	'Polifonia' session at the WG1 Seminar for external examiners)
27-28 June 2013	Management team / WG members	Manchester, UK	Participants: 30; Duration: 2 days Languages: EN	Principals Forum Manchester
12-13 September 2013	WG members	Antwerp, Belgium	Participants: 150-170; Duration: 2 days Languages: EN	'Polifonia' presentation at the AEC International Relations Coordinators' Meeting
7-8 November 2013	WG Chairs	Palermo, Italy	Participants: 150; Duration: 1 days Languages: EN	'Polifonia' plenary session at the AEC Annual Congress 2013
2-3 December 2013	Evaluation team	Yerevan, Armenia	Participants: 80; Duration: 2 days Languages: EN	Conference of Armenian National Quality Assurance Agency

6-8 December 2013	Management team / WG members	Vienna, Austria	Participants: 20; Duration: 1 day Languages: EN	'Polifonia' session at the ENFYO Annual Conference 2013
2013	Management team/WG members		Dissemination Film	'Polifonia' Film published on 'Polifonia' website and used as dissemination tool at various events
2014				
13 January 2014	Management team	Utrecht, the Netherlands	Participants : 9	Presentation of AEC review system to Dutch Conservatoires Network
03 February 2014	WG4 member	The Hague, the Netherlands	Participants : 15, Duration : 1 day	Polifonia' WG4 presentation and Workshop at the Royal Conservatoire
12-13 February 2014	Management team/WG member	Trieste, Italy	Participants: 120 Duration: 2 days Languages: EN	'Polifonia' presentation at the AEC Pop&Jazz Platform
24 February 2014	WG4 Member	Oslo, Norway	Participants: 100, Duration: 1 day Languages: EN	'Polifonia' WG4 presentation at the FIM Annual Conference 2014
6-8 March 2014	Management team/WG members	Stockholm, Sweden	Participants: 68, Duration: 2 days Languages: EN	'Polifonia' presentation at the EPARM Forum
4-5 April 2014	Management team	*Vicenza, Italy*	*Participants: 60, Duration: 2 days Languages: EN*	'Polifonia' presentation at the *AEC Early Music Platform*
10-11 April 2013	Management team/WG member	Dresden, Germany	Participants:130, Duration: 2 days Languages: EN	'Polifonia' project presentation at the ESTA Conference and 'Polifonia' WG4 session
14-17 May 2014	Management team	Kragujevac, Serbia	Participants: 20, Duration: 2 days	The Third Forum of Music Higher Education Institutions
23 May 2014	WG4 Member	Helsinki, Finland	Participants: 30, Duration: 1days	'Polifonia' WG4 presentation at *Pearle* Annual Conference*

Timeline ERASMUS Network Music 'Polifonia' 2011-2014

2012	January	February	March	April	May	June	July	August	September	October	November	December
WP1		Annual network meeting + sessions per WP **The Hague (NL)**	WP1 AHELO conference participation **Paris (FR)**			WP1 meeting 2/9 **Vienna (AT)**			WP1 meeting 3/9 (+in test 1of benchmarking system in host institution) **Maastricht (NL)**			
WP2		Annual network meeting + sessions per WP **The Hague (NL)**			EPARM 2012 - WP2 1/2 **Rome (IT)**							WP2 meeting 2/6 **Barcelona (ES)**
WP3	*WP3 QA review* **Moscow (RU)**	Annual network meeting + sessions per WP **The Hague (NL)**		*WP3 QA review* **Brisbane (AU)**	WP3 meeting 2/9 **Bucharest (RO)** *WP3 QA review* **Reykjavik (IS)**	*WP3 QA review* **The Hague (NL)** WP3 Participation in ECA Conference **Madrid (ES)**					WP3 Training session + meeting 3/9 **St Petersburg (RU)**	
WP4		Annual network meeting + sessions per WP **The Hague (NL)**								WP4 Site visit 1/6 Ensemble Les Siècles **Paris (FR)**	WP4 Site visit 2/6 Rock City Namsos **Namsos (NO)**	WP4 Site visit 3/6 Red Note Ensemble/Scottish Institute for Enterprise **Edinburgh (UK) Glasgow (UK)**
WP5		Annual network meeting + sessions per WP **The Hague (NL)**			WP5 counseling/study visit 1/9 **Lyon (FR)**	WP5 counseling/study visit 2/9 **Bologna (IT)**			WP5 meeting 2/6 **Naples (IT)**		WP5 counseling/study visit 3/9 **Amsterdam (NL)**	WP5 subgroup meeting **Utrecht (NL)**
WP6 Steering group		Annual network meeting/Steering group meeting 1/6 **The Hague (NL)**							Steering group meeting 2/6 **Utrecht (NL)**			

2013	January	February	March	April	May	June	July	August	September	October	November	December
WP1	WP1 meeting 4/9 (+in test 2 of benchmarking system in host institution) **Muzicka Akademija Sveucilista U Zagrebu (HR)**		Annual network meeting+ sessions per WP **Barcelona (ES)**	WP1 meeting 6/9 & Training seminar External examiners **Vienna (AT)**						WP1 meeting 7/9 **Ionian University (EL)** Joint WG meeting with WP5	WP1 Training seminar External examiners **Palermo (IT)**	
WP2			Annual network meeting + sessions per WP **Barcelona (ES)**	EPARM 2013 - WP2 2/2 CNSMD **Lyon (FR)**								WP2 meeting Academy of Music in **Ljubljana (SL)**
WP3			Annual network meeting+ sessions per WP **Barcelona (ES)**			WP3 meeting 5/9 (+in test 3 of benchmarking system in host institution) Conservatoire de **Luxembourg (LU)**			*WP3 QA review* Review of the CoPeCo Joint Master Programme **Tallinn, (EST)**	*WP3 QA review* **Yerevan Conservatoire, Armenia)**	WP3 meeting 6/9 **(Palermo,IT)** NASM accreditation visit **(US)** *WP3 QA review* **Cefedem Rhône-Alpes**	
WP4	WP4 Site visit 4/6 IP European Creative Future Norwegian Academy of Music **Oslo, (NO)**	WP4 Site visit 5/6 Collegium 1704 **Prague (CZ)**	Annual network meeting+ sessions per WP **Barcelona (ES)**			WP4 Site visit 5/6 and 6/6 to Askoschoenberg **Amsterdam (NL)** and to the PopAkademie of Music in **Mannheim (DE)**			WP4 meeting in **Brussels (BE)**		WP4 workshop 1/3 **(Palermo,IT)**	WP4 Workshop 2/3 at the EFNYO Annual conference **(Vienna, AT)**

WP5			Annual network meeting+ sessions per WP **Barcelona (ES) AND** WP5 counseling/study visit 4/9 **The Hague (NL)**		WP5 subgroup meeting **Brussels (BE)**			WP5 counseling/study visit 5/9 Iceland Academy of the Arts, **Reykjavik (IS)** and WG5 Chair meeting **The Hague (NL)**		CPD for IRCs **Antwerp, (BE) AND** WP5 meeting 4/9 **Ionian University in Corfu (EL)** Joint WG meeting with WP1		
WP6 Steering group			Steering group meeting 3/6 **Barcelona (ES)**	30.04.2013 progress report deadline					steering group meeting 4/6 **Brussels (BE)**			

2014	January	February	March	April	May	June	July	August	September	October	November	December
WP1	WP1 meeting 8/9 CEFEDEM **Lyon (FR)**					Annual network meeting + sessions per WP **Luebeck (DE)**						
WP2			WP2 meeting 5/6 Academy of Music in **Royal College of Music, Stockholm** EPARM FORUM			Annual network meeting + sessions per WP **Luebeck (DE)**						
WP3		WG3 Review visit NASM, **Florida (US)**		WP3 meeting in **Manchester (UK)**		Annual network meeting + sessions per WP **Luebeck (DE)**			WG3 Review visit to ESMUC, **Barcelona (ES)**			
WP4		*WP4 presentation/workshop* ***the Hague (NL)***	*WP4 meeting* ***Brussels (BE)***	WP4 session at the ESTA Conference **Dresden (DE)**	WP4 presentation in Pearle Annual Meeting **Helsinki (Fi)**	Annual network meeting + sessions per WP **Luebeck (DE)**			WP4 meeting + conference"The Musician as Creative Entrepreneur" **The Hague, (NL)**			

WP5			WP5 meeting in **Prague (CZ)**	WP5 counseling visit 6/9 **Cyprus (Cy)**	WP5 site visit visit 7/9 **Leeds (UK)**	Annual network meeting + sessions per WP **Luebeck (DE)**		WP5 counseling visit 8/9 **Tiblisi (GA)** and WP5 site visit 9/9 **Bergen (NO)**	WP5 Workshop for IRCs - IRC Meeting in **Aalborg (D)**		
WP6 Steering group						Annual network meeting/Steering group meeting 5/6 **Luebeck (DE)**			Steering group meeting 6/6 **The Hague (NL)**	30.11.2014 **final report deadline**	

Agenda for 'Polifonia' Opening Session (all Working Groups' members)

ERASMUS NETWORK FOR MUSIC
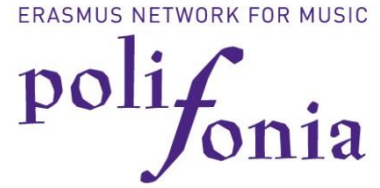
poli*f*onia

Location	**Musikhochschule Lübeck**
	'Polifonia' Annual Network meeting
Date	**12th of June 2014**
Time	**18:00 pm – 18.45 pm**

1. Musical Introduction

2. Word of welcome by Prof. Rico Gubler, President of the Musikhochschule Lübeck

3. Word of welcome and presentation by Jeremy Cox (AEC)

4. Practical announcements by the 'Polifonia' management team

Agenda for 'Polifonia' Closing Session (All Working Groups' members)

Location	**Musikhochschule Lübeck**
	'Polifonia' Annual Network meeting
Date	**Saturday 14th of June 2014**
Time	**11:15 pm – 12.45 pm**

1. Musical Introduction

2. Plenary Session all WGs

    a. WG chairs present outcomes

    b. Feedback External Evaluator Harald Jørgensen

3. 'Polifonia/ AEC news

4. Closing remarks by Pascale de Groote – Steering Group chair

5. Practical announcements by the 'Polifonia' management team

Meeting Schedule for Polifonia WG1
Assessment & Standards
12-14 June 2014 Lübeck

ERASMUS NETWORK FOR MUSIC

polifonia

Participants

- Ester Tomasi-Fumics, University of Music and Performing Arts Vienna (chair)
- Jörg Linowitzki, Musikhochschule Lübeck
- Jacques Moreau, Cefedem Rhone-Alpes
- Cristina Brito da Cruz, Escola Superior de Música de Lisboa
- Mary Lennon, Dublin Institute of Technology (DIT) - Conservatory of Music and Drama
- Jan Rademakers, Conservatoire of Maastricht
- Peder Hofmann, Kungliga Musikhögskolan i Stockholm
- Jenny Simone Pirault, Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen) (AEC)
- Eleonoor Tchernoff, Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen) (AEC)

Apologies: Gary McPherson, Melbourne Conservatorium of Music

Agenda

1. Report Working Group meeting Lyon, January 2014 [to be approved]
2. Final Report
3. Seminar report
4. Seminar model
5. Checklist
6. Glossary of terms
7. Dissemination
8. Presenting outcomes on AEC website
9. Editing, translation and lay-out [for information]
10. Presentation during Closing Session
11. Planning next steps

´Polifonia´ Working Group 1 on Assessment and Standards

Draft page of content of the Final Report

Introduction and background to the project

    Context of the project

    Objectives of the project

    Members of the working group on Assessment and Standards

    Background

    Historical context

    Current project

    Overview of working process

    Outcomes

1. Assessment Practices in European Higher Music Education Institutions

    1.1 Survey of Existing Assessment Methods and Procedures

    1.2 The Online Questionnaire

        1.2.1 Focus on Performance

        1.2.2 Learning Outcomes (LO)

        1.2.3 Use of assessment criteria

        1.2.4 Composition of assessment panels

        1.2.5 Training of panels

        1.2.6 Panel grading and decision making processes

        1.2.7 Grading scales

        1.2.8 Feedback to Students

        1.2.9 Strengths and weaknesses of current systems

    1.3 Summary of Key Points

2. Developing a shared understanding

    'Standards' in European Higher Music Education

    Towards a shared understanding of 'standards'

        Standards of student achievement: Consensus moderation in practice

    Assessment processes and procedures: Emerging issues

        Assessment Panels

        Assessment Criteria

        Panel dynamics and process

        Grading Procedures

        Feedback for students

        'Standards'

        Training issues

    Seminar Outcomes and Implications

3. Examiners/Assessors: Roles, contexts and challenges

3.1 Rationale

3.2 Core elements for effective assessment practices

3.3 Roles of assessors

    3.3.1 Examples for composition of panels

    3.3.2 Number of panel members

3.4 External examiners

    3.4.1 Possible Profile for External Examiners

3.5 Student involvement in panels

3.6 Training of assessors

3.7 Recommendations

4. Assessment within HME and looking towards the future

Suggestions for Higher Music Institutions regarding Assessment Principles

5. Student involvement in and learning from assessments [text may be included in other chapter]

5.1 Explicit learning outcomes enhance transparency and enables student engagement in assessments

5.2 Student engagement in assessments

Literature

Appendices

Draft report - WG1 Assessment & Standards Meeting 8/9 Lyon 24-25 January 2014

Participants

- Ester Tomasi-Fumics, University of Music and Performing Arts Vienna (chair)
- Jörg Linowitzki, Musikhochschule Lübeck
- Jacques Moreau, Cefedem Rhone-Alpes
- Cristina Brito da Cruz, Escola Superior de Música de Lisboa
- Mary Lennon, Dublin Institute of Technology (DIT) - Conservatory of Music and Drama
- Jan Rademakers, Conservatoire of Maastricht
- Gary McPherson, Melbourne Conservatorium of Music
- Eleonoor Tchernoff, Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen) (AEC)

Apologies: Peder Hofmann, Kungliga Musikhögskolan i Stockholm

Report: Eleonoor Tchernoff

Agenda

1. Report Working Group meeting Corfu, October 2013 [to be approved]

2. Report Joint WG meeting Corfu, October 2013 [to be approved]

3. 1st Seminar Vienna, Report: how to proceed?

4. 2nd Seminar Palermo, Report: how to proceed and reflections?

5. Final report Drafts – progress, feedback and open questions: -
Introduction (Ester)

    - Survey analysis/Assessment principles (Jan, Ester, Mary)

    - Shared understanding of standards incl. seminars (Mary)

    - Examiners/Assessors: Roles, contexts, challenges (Ester)

    - Student involvement – case study KMH (Peder)

    - Assessment in HME: Towards the future (everybody)

    - Checklist (Jan, Jacques)

Format of the report (online)

6. Questionnaire on external examiners Palermo: results and report

7. European-level register of external examiners: how to conclude?

8. Planning next steps and information on last WG meeting 12-14 June 2014

Welcome, work plan

- Ester welcomes all group members present. She is very sorry that Peder can't be with us – a sentiment that is shared by the whole WG. Ester thanks Jacques for hosting us at Cefedem.
- Eleonoor, who is replacing Hannah Hebert during her maternity leave, is welcomed to the group.
- Ester discusses the work plan and the aims for the meeting.

1. Report WG1 meeting Corfu
Issues discussed and decisions made:

- The report is approved without further changes.
- Ester confirms that the WG reports as they stand are not made public on the 'Polifonia' (or any other) website.

2. Report Joint WG meeting Corfu
Issues discussed and decisions made:

- The report is approved without further changes.
- The report states that both WG 1 and 5 support the proposal to develop a position paper about the use of ERASMUS Teaching staff mobility for the purpose of exchanging international external examiners. It is unclear to the WG which document is referred to. Eleonoor has verified with Linda that this was a document intended to be written before the launch of Erasmus+, by a member of the AEC office. This has not been done, and at the moment, no further actions are being planned.

3. Vienna seminar report
Issues discussed and decisions made:

- The group feels the Vienna report is coming together, but still needs further work. There is information missing and some sections could be shortened. Eleonoor will finalise the report in consultation with Mary and Ester.
- Eleonoor will contact the presenters from both the Vienna and Palermo seminar and ask them for a short summary of their presentation, to be added in the reports.
- The WG decides that both reports should be sent to seminar participants, together with the group's final report, and should be made available online. The reflections from participants shall be worked into the public report, while the reflections by WG members shall be worked into the group's final report.

4. Palermo seminar report
Issues discussed and decisions made:

- The Palermo report hasn't been written yet. The WG decides that it should take the same format as the Vienna report. Eleonoor is asked to start working on it.
- Ester asks all WG members to share their thoughts on the Palermo seminar.
  - The WG feels the Vienna and Palermo seminars had a different dynamic, which most likely occurred because of the different composition of the group of participants (Vienna: teachers, Palermo: higher management).

- o There were issues with criteria and grading
- o Palermo showed how assessors can be biased or influenced by a 'strong voice' in the panel.
- All WG members are asked to send any further thoughts they may have to Eleonoor.
- The WG decides to look into the possibility to create a seminar model which can be put on the AEC-website, so that institutions interested in assessment can organise their own training seminar. It would also provide the group with an additional outcome. Eleonoor will discuss this with AEC's General Manager Linda Messas and report to Ester.

5. Final report
Issues discussed and decisions made:

Content:
- The WG's publication will be called a 'final report', not a handbook. The report shall describe the WG's working process and present its findings.
- Each chapter shall include a short summary of key findings and if feasible some reflective questions.
- It is important that the final report clarifies how the WG has understood certain terms, such as LOs, benchmarking etc. The report could include a short glossary of terms.
- The WG is asked to contribute to the existing AEC Glossary of terms by checking relevant terms, and adding new terms if necessary. Eleonoor will inform the WG how to proceed.
- Both questionnaires that the WG has implemented have led to challenges (e.g. Misunderstanding of terminology, not enough representative answers). The WG therefore decides to treat the outcomes not as 'scientific evidence', but as input for their thoughts (please also see agenda item 6). Together with the knowledge gained from the group's own experience and background, and the two seminars, it has formed the context for the WG's discussions.
- A few language issues arise: the WG decides **not** to use the term 'jury' but 'assessment panels' instead, and **not** to use the term 'conservatoire' but 'higher music education institution' (or HMEI).
- Gary and Mary, being native speakers, offer to go through the final draft version of the final report to check the language.

Overview of chapters final report

Title	WG member responsible for writing
Introduction and background to the project	Ester
1. Assessment Practices in higher music education in Europe	Ester, Gary (second part)
2. Towards a shared understanding of standards	Mary, Gary
3. Examiners/Assessors: Roles, contexts, challenges	Ester
4. Student involvement – case study KMH	Peder

5. Assessment practices in HME: Towards the future	Ester (outlines), all WG members

Checklist:

- Jan and Jacques have worked on a checklist for institutional assessment. Jan explains that it is meant to be a tool for institutions who want to develop or evaluate their assessment system.
- The WG feels that document should have an even stronger reflective approach. This may require some rewriting. Possibly, an introduction should be added. Jan and Gary will work on a new version of the document.
- The 'Polifonia' Team will work on the lay-out of the final check list.
- The checklist will not be part of the final report, but will be an extra online tool within the WG online pages on the AEC/'Polifonia' website.

Format:
- The final report will not be printed but made available in a .pdf format on the AEC and 'Polifonia' websites.
- The group will create a subheading entitled 'assessment' under 'work and policies' on the AEC-website, where all the group's outcomes will be presented. The same format (with minor moderations) can be used for the 'Polifonia' website.
- The websites could act as a resource, with short introductory texts linking to other documents such as workshop reports, questionnaires, reflective questions/key points, and the checklist.
- Jacques has come up with a basic outline for the website. This needs to be further developed before the meeting in June.

6. Questionnaire on external examiners Palermo
Issues discussed and decisions made:

- Eleonoor has put all answers into a database, and AEC's new intern, Jenny Pirault, has worked on a basic draft analysis of the results.
- Some WG members share suggestions for improvement:
  o The database needs to be 'cleaned up' (remove double answers etc.)
  o Some institutions gave answers that WG members know for a fact to be untrue. They may have misinterpreted the questions. The analysis needs to reflect on this.
  o A geographical analysis would be helpful.
- The WG decides that Eleonoor and Jenny will do further work on the database and analysis, and that Cristina and Ester will give feedback on a new draft version.

7. European-level register of external examiners: how to conclude?
Issues discussed and decisions made:

- During the meeting in Corfu, the WG had decided to add details of external examiners to the AEC database. The WG decides that Ester will get in touch with Linda Messas to discuss how these can be implemented.

8. Any other business

- The WG decides how to proceed with the writing process:
    - WG members circulate texts;
    - WG members send concrete feedback, preferably using 'comments'. Give concrete suggestions for changes;
    - Texts are rewritten and circulated again;
    - Then set Skype-meeting. Eleonoor will circulate a Doodle.
- Texts should be ready soon after the Annual Network Meeting in June, because of editing, translation and (possibly) lay-out.

To do list *(please note that this is the updated version [31 March] of the original to-do list that was circulated right after the Lyon meeting)*

Responsible	*Action*	*Deadline*
Eleonoor	Contact presenters Vienna and Palermo seminars, get abstract of presentations	done
Ester	Call Peder to discuss his texts	done
Jacques	Circulate outline of website design to whole WG	done
All WG members	Give concrete feedback to Jacques' website outline	done
Eleonoor	Talk to WG5 about their possible input in work of WG1, inform Ester	done
All WG members	Give concrete feedback on new draft Checklist, circulated by Gary on 26 January and reworked by Ester	30 April
Ester	Get in touch with Linda about External Examiners in AEC database	done
All WG members	Send any reflections on the Palermo seminar you may still have to Eleonoor	done
Eleonoor	Circulate new version analysis Palermo questionnaire to Ester and Cristina	2 April
All WG members	Give concrete feedback on questionnaire analysis	30 April
Eleonoor	Send new draft of Vienna report to Mary	7 April
Mary	Send feedback on new draft Vienna report to Eleonoor	30 April
All WG members writing chapters of final report	Circulate new draft of your chapter	7 April

All WG members	Give concrete feedback on new drafts final report	30 April
Eleonoor	Check with AEC office how to deal with possible 'workshop model', video material etc. Inform WG.	done, Ester has been informed
Eleonoor	Send first draft of Palermo report to Ester and Mary, contact WG members for contributions if necessary	7 April
Ester	Write short text for final report about External Examiners info in AEC database	done
Ester	Write outline for final chapter of final report Assessment practices in HME: Towards the future	30 April
Mary	Start glossary of terms	9 April

Agenda 'Polifonia' WG2 Artistic Research in Music

ERASMUS NETWORK FOR MUSIC

polifonia

Meeting location: Musikhochschule Lübeck, Germany

Participants:

- Mirjam Boggasch, Hochschule für Musik Karlsruhe, Germany
- Stephen Broad, Royal Conservatoire of Scotland, UK
- Peter Dejans, Orpheus Institute, Belgium (WG Chair)
- Tuire Kuusi, Sibelius Academy, Finland
- Lina Navickaite, Lithuanian Academy of Music and Theatre, Lithuania
- Henk Borgdorff, Society for Artistic Research (SAR), Switzerland
- Sean Ferguson, McGill University Schulich School of Music, Canada
- Huib Schippers, Queensland Conservatorium Griffith University Brisbane, Australia
- Jeremy Cox, Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC), Belgium

Apologies:

- Philippe Brandeis, Conservatoire National Supérieur Musique et Danse de Paris, France

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Agenda: **Thursday 12 June,14;30 – 17:30**

Database of student projects and supervisors

1. Update on arrangements for hosting database (SAR/ARC)
2. Presentation of database fields in spreadsheet format
3. Plans to provide data from a) WG2 members b) members of WGs 1,3,4 &5
4. Timsecales and deadlines

Handbook

1. Review of current state of a) Section One b) original case studies c) revised and new case studies
2. Formation of writing groups to complete remaining sections
3. Dissemination opportunities (AEC Congress, Budapest, Orpheus Instituut November 19th and others)

Friday 13 June, 09:30–11:00 & 11:30-13:00

1. Work in separate groups on handbook
2. Preparation of feedback to full group

Friday 13 June, 14:30-16:00

1. Feedback from writing groups

2. Agreement on writing tasks and deadlines for June/July

Saturday 14 June, 09:30-11:00

1. Planning for presentation at plenary session

2. A.O.B.

'Polifonia' Working Group 2: Artistic Research in Music
Project deliverables and their state as at June 2014

Project deliverable 1:

Two meetings of the European Platform for Artistic Research in Music (EPARM)

- Two meetings were held, the first in Rome in May 2012, the second in Lyon in April 2013
- In addition, a meeting in the new Forum format was held Stockholm in March 2014
- This Forum also achieved a multiplier effect from the cooperation with the Society for Artistic Research (SAR) within the project (SAR is a WG partner)
- Sustainability of EPARM is assured at least for 2015, with the Künstuniversität (KUG) Graz agreeing to host the event
- Thematic introductions for all three events held under the auspices of 'Polifonia', plus a draft theme and introduction for Graz, are included here

Project deliverable 2:

Handbook on 2nd Cycle programmes and their role in preparing for 3rd Cycle study

- The handbook examines how 2nd Cycle programmes might retain their relevance as the finishing phase of professional preparation for many music students whilst increasing their value and relevance as preparations for 3rd Cycle study
- It is divided into two sections, the first setting out the approaches identified by the working group as best suited to achieving this dual goal, the second featuring case studies by other contributors reflecting existing or planned practice that shows how these approaches can work effectively in a conservatoire environment
- About half of Section One is complete and the rest planned in some detail but requiring to be written out in full
- Eight case studies have been assembled for Section Two
- An outline of the handbook, indicating its current state of completion, is included here

Project deliverable 3:

Database of Student Projects, including Details of Supervisors

- This deliverable seeks to achieve the original project goal of compiling a register of potential supervisors/external examiners with expertise in areas relating to artistic research. It does this indirectly by indicating areas where individuals are already supervising students
- Changing the nature of the deliverable in this way preserves the original aim but removes one problem and adds an additional benefit: unlike with a register, it is not necessary to make value judgements about who should be included; moreover, the database includes information on current and recent student projects which is valuable in itself
- The initial intention was to launch a pilot version of the database on the AEC website, with a view to migrating it at a later stage to the Artistic Research Catalogue (ARC) managed by SAR. This plan has now been modified and work is underway to launch the pilot version directly on the ARC
- An outline of the fields that will be employed in the database is included here

Second Meeting of the European Platform
for Artistic Research in Music (EPARM)

Hosted by the Academia Belgica and the
Conservatorio Santa Cecilia, Rome, 10-12 May 2012

Fuelling Creative Enquiry: sources and resources for artistic researchers

The resources available to scientifically-oriented researchers in music are varied and plentiful. To offer a far from exhaustive list, they range across:

- musical manuscripts and published scores
- recordings of musical performances
- accounts by composers
- performers and concert attendees
- preserved instruments and images of them in a range of iconographical artefacts
- details of concert programmes
- financial accounts itemising costs and a host of other details associated with musical events, and even dating clues provided by watermarks in the paper used by composers.

More recently, new technology has permitted, amongst other things, minutely detailed spectrographic analysis of recordings and the scanning of musicians' brain activity while performing or listening to music.

Artistic research in music is predicated upon the crucial acceptance into this list of a very different kind of resource – the subjective understanding of the composer or performer him- or herself, both as it functions in the midst of the music-making act and as it can be re-captured in subsequent reflection. But is this merely a matter of adding one further implement to the music researcher's toolkit, or might the reactions of artistic researchers to the toolkit as a whole differ from those in the music sciences? Indeed, does the very philosophy of artistic research demand a re-appraisal of all existing approaches and resources? What special resources do artistic researchers in music need and what should music academies and other institutions supporting artistic research be expected to provide? What are the roles of the historic collections of scores, musical instruments, images and documents held by many music academies in relation to artistic research; is the new discipline a distraction from these collections, or an opportunity for them to take on unprecedented relevance? At the other end of the historical spectrum, how should music academies refine their investment in new technologies so as best to serve the needs of artistic research; is technology an area where scientific and artistic researchers in music can find a common ground or just another domain for territorial rivalries?

The 2012 conference of the European Platform for Artistic Research in Music (EPARM) seeks to provide a stimulating environment for informed debate about these issues. It will take place in Rome, a city rich in musical associations, and where confrontations between past, present and future are especially apposite. Included in the conference itinerary will be a visit to the internationally significant, but potentially vulnerable, musical collections of the Conservatorio Santa Cecilia in Rome.

In preparation for the conference, proposals are now being invited for presentations relating to the theme outlined above. Proposals should take the form of a brief abstract of 300-400 words and should align with one of the categories below:

- Case studies showing novel or distinctive uses of resources by artistic researchers in music, working at Masters, Doctoral or post-Doctoral levels

- Proposals for dedicated training approaches in research methodology suitable for Masters and Doctoral students embarking upon artistic research projects

- Examples from those responsible for research and study resources in music academies of ways in which their priorities are being shaped by, or are helping to shape, the emergence of artistic research in their institutions

- Views from institutional leaders as to how artistic research impacts upon their responsibilities as overall resource providers and managers – as an extra burden or as a potential source of fresh income streams

- Presentations of a polemical nature addressing the pros and cons of music academies adapting to the requirements of artistic research alongside their established commitments to learning and teaching and, where relevant, to more traditional research. Into this category might fall presentations suggesting collaborative models and/or coordination at national and European levels concerning the development of an appropriate infrastructure for artistic research

- Other proposals falling outside any of the above categories but making a convincing argument for their relevance to the conference theme

Abstracts should be accompanied by an indication of which category the proposal addresses, a list of six keywords and short biography of the presenter(s). They should reach the selection committee by Monday 12th March 2012. The selection committee is formed from the EPARM Preparatory Working Group established following the inaugural meeting of the Platform in 2011 and coordinated by the *Association Européenne des Conservatoires Académies de Musique et Musikhochschulen (AEC), currently as part of its ERASMUS Network for Music 'Polifonia' 2011-14.*

All presenters selected whose home institution is a member of the AEC will be eligible for a reduced registration fee; student presenters from AEC member institutions will have their fees waived. Some assistance may be provided with travel and accommodation costs for presenters from member institutions, especially student presenters. Other selected presenters, not from AEC member institutions, will be offered a reduction on the non-member registration rate normally applicable.

EPARM 2012 is supported by funds from the European Commission delivered through its ERASMUS Lifelong Learning Programme whose support makes possible the functioning of 'Polifonia'. The organisers gratefully acknowledge this support, whilst underlining that the final shape of the conference and the content of the presentations will reflect their views and those of the presenters and that the Commission cannot be held responsible for any use which might be made of information or opinions contained therein. The organisers also thank the Academia Belgica and Conservatorio Santa Cecilia in Rome for their generous support in providing a magnificent combined venue for the event.

**Third Meeting of the European Platform
for Artistic Research in Music (EPARM)**

Hosted by Conservatoire National Supérieur de Musique et Danse, Lyon, 18-20 April 2013

Between Madness and Method: the research dimension in creativity and the creative dimension in research

Creativity and research share many characteristics - for example, they both deal with how ideas can be presented with novel variations and in new combinations. However, they reflect these shared characteristics in ways that that are shaped differently by their respective natures; so, for example, the creative impulse in research generally manifests itself in a more consciously rigorous and systematic way than the originality that expresses itself in the creativity of the artist.

Artistic research has yet to achieve a comparable stability in terms of method to the well-established norms of more traditional research. This may be something that will develop with time, but it may also reflect the special character of a research approach that is specifically rooted in the artistic sensibility and in artistic working practices. Artistic research is therefore a particularly interesting locus within which to explore the relationship between creativity and research.

With this in mind, the third edition of EPARM aims to explore the rich but ambiguous territory that exists between the 'madness' of artistic creation and the 'method' of research. In doing so, it recognises the importance of method in most artistic creation, and of inspiration – the 'Eureka' moment – in the trajectory of much research. Most importantly, it hopes to pinpoint areas in this territory where the growing range of activities that go under the name of artistic research might be located and better understood – both in relation to each other and in comparison with pure artistic practice and pure 'scientific' research.

To stimulate proposals for presentations, the following propositions are offered as encouragement and/or provocation:

- Research methods pervert artistic practice
- Artistic idiosyncrasy perverts research objectivity
- Artistic 'madness' and research 'method' are incompatible/are two sides of the same coin
- The greater the 'madness', whether in artistic creation or research, the greater the requirement for method
- Artistic development equals/does not equal artistic research
- Method in artistic research can/should never be rigorous
- There is no room for creative 'madness' in 2nd-Cycle curricula; there *is* room for creative 'madness' in 3rd-Cycle programmes

We are looking for presentations that react to one or more of these propositions and which combine verbal explanation with actual artistic demonstration. Other than some basic pre-selecting on the basis of relevance to the theme of the Platform, we propose to gather all the proposals from those

attending and have the participants make their final selection by means of the 'bar camp' technique. The intention is that all proposers will have the opportunity to make a brief 'pitch' about their presentation on the first evening and those receiving the most support from delegates will go forward to give their actual presentation during sessions timetabled throughout the remainder of the event. Only if the number of potentially relevant proposals so far exceeds the available time as to make the bar camp session unworkable will we make any further preliminary selection.

The meeting will also feature a keynote and two further presentations from specially invited guest presenters.

If you are interested in making a proposal for a presentation, please submit this to Sara Primiterra at events@aecinfo.org by 1st February 2013. Proposals should be based upon a timescale of 30 minutes with the first 10 minutes being uninterrupted presentation and the remaining 20 being interactive between presenter and audience. Your proposal should include the following:

- Name of presenter(s)
- Institutional affiliation (if any)
- Nature of artistic component: live performance, audio/video recording, etc.
- Brief description (up to 330 words) of content of presentation
- Brief explanation (up to 150 words) of how it demonstrates the use of artistic and/or research methods

You should also be ready to make a two-minute pitch on the first day of the EPARM event in April 2013, explaining why you believe your proposal should be among those chosen by delegates. Based on the votes of those present, you will either be given a presentation slot or, if unsuccessful, encouraged to attend the presentations that have been selected and, where appropriate, introduce aspects of the material you have prepared into the 20-minute interactive portions of these.

EPARM is coordinated by the *Association Européenne des Conservatoires Académies de Musique et Musikhochschulen (AEC), currently as part of its ERASMUS Network for Music 'Polifonia' 2011-14.*

EPARM 2013 will follow on immediately from the International Colloquium on Music & Dance being mounted by the Conservatoire National Supérieur de Musique et Danse de Lyon. Delegates who are able to do so are warmly invited to register for both events.

First Forum of the European Platform
for Artistic Research in Music (EPARM)

Hosted by the Royal College of Music (KMH), Stockholm, 6-8 March 2014

We are delighted to welcome you to the fourth EPARM event and the first Forum, being held in Sweden and hosted by the Royal College of Music (KMH) Stockholm. EPARM is coordinated by the *Association Européenne des Conservatoires Académies de Musique et Musikhochschulen (AEC), currently as part of its ERASMUS Network for Music 'Polifonia' 2011-14.* The event has also been planned to coincide with the annual meeting of the Society for Artistic Research (SAR) and a key element of the programme will be a joint roundtable discussion with representatives from both EPARM and SAR.

The essence of the Forum model for AEC platform meetings is that it focusses on discussions, rather than presentations. The idea is that themes identified in conferences will be given greater time for open debate, and that the alternating annual pattern of Conferences and Forums will enable the community that has formed around a platform to develop these themes more fully than is possible just within the conference format. The scheme was pioneered with the Early Music Platform and is now being applied to EPARM.

Four major themes arising out of the EPARM meeting in Lyon in May 2013 have been identified, drawn both from the presentations and from the feedback provided by delegates. They are as follows:

- Problems and solutions in developing *methodologies for artistic research in music* – sharing practical experiences

- Finding *new knowledge and understanding in standard musical repertoire* – which strategies for artistic research in music will strengthen its contribution beyond the sub-fields of contemporary and historically-informed performance?

- *Research questions* – what do these mean for artist-researchers in music and *what kinds of answers* may they be expected to generate?

- The *outputs of artistic research in music* – should they be judged *both as artistic products and as contributions to knowledge and understanding* and, if so, can we find some common ground as to the *criteria* to be used?

On the Thursday evening, 6th March, at 18:00, delegates will be asked to choose one of these four topics and join the discussion in the corresponding room. This session will focus on setting the agenda for the main discussions that will follow. Delegates will be invited to state which aspects of the theme are most relevant for them and moderators will use this information to draw up an agenda for each theme that will structure how it is dealt with. Agendas for each of the four themes will be published by the morning of the 7th March.

Throughout the morning there will be two sessions, each of 1.5 hours, on each of the four themes operating in parallel sessions. After lunch, delegates are invited to select one of the remaining three themes, other than the one they originally chose, and to attend the first of two sessions on that theme. The second session will be held on the morning of the 8th March.

In this way, every delegate will have the opportunity to shape the agenda for one debate, participate in that debate and then participate in a second debate of their choosing. We hope that this will produce a rich array of ideas and input with which to take these issues forward.

Theme for Roundtable discussion with SAR

On the afternoon of 7th March, EPARM delegates will join those attending the SAR annual meeting for a roundtable discussion on the following theme:

Islands and Bridges: how might we improve the connections between the disciplines of artistic research whilst preserving the uniqueness of each of their 'habitats', and what role do words play, either in uniting or dividing our various discipline-specific conceptions of artistic research?

Suggested Theme and Text for EPARM Conference, Graz, 2015

(Re-)processing Research: musical practice as both source and target domain for artistic research in music

Artistic research in music is a research rooted in practice; its questions and answers arise from musical practice and, ideally, should feed back into this practice in ways that enhance it for the whole community. However, in those places where artistic research is becoming established, it is by no means always the case that this cyclical and cumulative process takes place.

Artistic researchers do, in general, use their own musical practice as the source domain for their research questions; and the answers they discover to those questions may prompt them to make specific adjustments in that musical practice, perhaps relating to a particular work at a particular time. But as the discipline of artistic research grows and matures, we should also be searching out and documenting cases where the musical practice of artistic researchers can be shown to have undergone fundamental and lasting modification in the light of their research experiences. In the longer term, this documentation should extend to examples of the findings of one artistic researcher in music having a discernible impact upon the wider community of researchers – and, for that matter, upon the community of musical practitioners more generally.

A key issue here is that of the replicability of the 'results' of artistic research, given the subjective dimension of the artist's engagement with the research process. If one artistic researcher's findings only have full validity for that researcher, it seems self-evident that their usefulness to others will necessarily be limited. Therefore, the model described above of one researcher's findings being propagated outwards throughout an entire community would logically be less likely to arise than in the more 'objective' research fields of the scientific disciplines. However, the picture need not be so self-limiting; what is perhaps needed is greater attention to the way that individual research outcomes in the domain of artistic research can be fed back into musical practice.

We know that each performance that we witness of a given work adds to our accumulated experience of all previous performances and, in the process, subtly transforms them all. The same should surely be the case – arguably, even more so - with outputs of artistic research in music that are related to that work. The way in which each of us may individually apprehend the outputs of an artistic researcher will not precisely replicate the significance that these outputs had for the original researcher, but this does not mean that they are without a more general significance, even if this significance is refracted differently for each individual.

What is needed is an increased focus upon the modes and channels of dissemination by which artistic research in music may feed back into musical practice. Instead of a series of isolated and linear journeys out of musical practice into individually-framed research questions and outputs, a more cyclical model is required. We need to ensure that musical practice is not just the source domain for our research questions but also the target domain for our research answers; and we need to make sure that examples where this does take place are properly documented and shared as good practice. The many and varied challenges posed by these objectives will form the subject matter for the EPARM Conference 2015.

An important element of the structure of EPARM 2015 will be parallel sessions combining ten minutes' presentation with twenty minutes' discussion. To select presenters for these we are issuing a call for submissions in written, audio or video format or any combination of these that fall under one or more of the following four headings:

- An artistic research project currently in progress that is generating artistically relevant insights for the researcher, with thoughts as to how these might have a longer-term impact on his or her musical practice
- Outputs from a completed or well-advanced artistic research project that can be shown to be having a lasting impact on the researcher's own musical practice
- Outputs from a completed or well-advanced artistic research project that can be shown to be having an impact on the subject areas, research questions or research methods used by other researcher(s)
- Outputs from a completed or well-advanced artistic research project that can be shown to be having an impact on the musical practice of people other than the researcher(s)

A peer-review team will select those submissions that will be featured in the EPARM conference. The material submitted for these will be posted on the events page for the EPARM conference at least one month before it takes place. Text based material will be available directly on the website; audio/video material will be placed on a suitable media platform with embedded links to this from the website.

Delegates will be expected to have reviewed this material beforehand, and presenters should take this into account when deciding how to use the ten minutes at their disposal. It is hoped that this will lead to presentations with a practical emphasis, rather than spoken versions of the written material already submitted.

Submissions are welcome from Masters and Doctoral students, as well as teachers and other staff members engaged in research. The submission should make clear the status of the researcher because student presentations will be evaluated accordingly and grouped separately within the conference.

After the conference, material from the selected presentations will be archived permanently in an online format.

'Polifonia' Handbook 2014

Perspectives on 2nd–Cycle programmes in Higher Music Education: combining a research orientation with professional relevance

Contents and Summaries as at June 2014

(Text in blue represents sections already completed)

Section One: Main Text – presenting the arguments

Introduction: The 2nd Cycle – Gateway to the Profession; Bridge to the 3rd Cycle

Setting the context:

- *Why the 2nd Cycle* as the focus for a working group examining artistic research?
- The *Bologna reforms* and the *two taught cycles*
  - *How Higher Music Education adapted* to the Bachelor/Master pattern of Bologna
- *The additional challenge of the 3rd Cycle*: where being newly introduced, is it adequately prepared for in existing 1st- and 2nd–Cycle curricula? Where already existing, is it a suitable final study phase for the best practitioners passing through conservatoires?
- *The situation today*
  - *Routes beyond the 2nd Cycle* for the most successful students
- An opportunity for *re-appraisal*: is what's good for 3rd–Cycle preparation also good for developing flexible, self-reliant and inventive professional musicians?
  - Thinking *'trans-cyclically'*
- The **key is in the 2nd Cycle**

Chapter 1: The Handbook – purpose and readership

- A guide for a *period of new and second-time reviews*
- *WHO* should read this Guide? Leaders and curriculum developers, teachers, students, all of them reading at different levels
- *WHY* create another Handbook? Benefit to the discipline and a link to the practical worlds of emerging artists
  - Moving *beyond 'just enough'*
- *HOW* should readers use this guide?
  - As a *template* for approaches to 2nd-Cycle learning.
  - As a *source* of examples of good practice in 2nd–Cycle curricula.
  - As a guide with a *point of view*
  - As a stimulus to thinking *in an integrated way* when developing 3rd–Cycle programmes
  - As a way of *looking afresh at what is there*; highlighting aspects of existing practice in new ways (what is the *student's viewpoint* in terms of getting to the end of a Masters programme?)
  - Showing the evolution of *a reflective approach* as highly desirable within the conservatoire environment in general
  - Introducing the concept of *a 'research orientation'*, but avoiding an over-narrow, prescriptive sense of what this might entail at 2nd-Cycle level
- Acknowledging **the *aspirational* dimension** of the Handbook

Chapter 2: An ideal view of the development of a student in a conservatoire

- Imagining the student's experience as a single arc of development, not split up into Cycles
- What does that vision look like? Does it resemble what we actually find in conservatoires, and have the Cycles of the Bologna Reforms brought us closer to the vision or driven us

further away?

- One criterion for development in high-level work: progressing from the *acquisition* of knowledge and skills, through their *application* to their *production*
- Another criterion: on the one hand, moving from the general to the specific in terms of depth, but on the other, learning to extrapolate from the specific into a diverse range of situations
- The importance of the reflective capacity within these progressions – to what extent does such activity already exist in e.g. the teaching studio?
- The 'Ah-ha! moment' within practice, and how this might be transformed into the seeds of a research orientation
- Different modes of collecting information - research techniques – the move from practice to sources and from sources to practice
- Natural interdisciplinarity. The idea that, in the conservatoire environment, musicology might function as a sub-discipline of artistic research

Chapter 3: Students, their expectations and the nurturing of talent

- How much do students entering HME think about what will happen after graduation?
- Do they think about getting jobs, or about having identities as artists?
- What happens in the negotiation between the institutional life and the 'real' world?
- The initial need for apparently unrealistic hope in order to facilitate best development
- The value put on qualifications in a profession more interested in individual talent than titles
- The qualification as a goal, as a means to an end and as just the beginning
- How are teachers describing 'talent' and is there a sufficiently well-developed discourse around talent?
- How does that talent get nurtured and developed?
- Looking at coaching processes as a kind of joint research practice in which reflection becomes a habit
- How to capture, preserve and communicate that reflection: new kinds of writing, making the experience transferable for different people

Chapter 4: Foundations for the 3rd Cycle *and* for the profession?

- Reconciling different worlds: **a question of compromise or finding the best of both**?
- **Common sense, reflection and critical thinking**: learning, teaching, being in the world as an artist. Revisiting reflection and critical thinking and exploring the consequences for Masters provision, such as:
  - Developing the ability to **understand the applicability of one's own situation to that of others**
  - **Ways of writing about music** – how to convert thoughts to ideas and ideas into text
  - Attempting **some kind of transferability** – linguistic or otherwise – of one's own experience
  - **Developing consistency and clarity in arguments**, but keeping the artistic 'self' at the centre of these arguments
  - **Recognising that ideas are not solid**, but respond to new information
  - Being **able to be critical of ideologies** – one's own as well as others'
  - **Assessment** of all these aspects
  - **Practising reflection and critical thinking**
  - How do we create the 'space' to let the basic musical instincts of students grow into **a more sophisticated musical discourse**?
  - **Knowing where information is sited and how to access it**
- **Letting one's own responses create educational experiences**; if the student's experience is valued in the educational encounter it can lead to *a good research orientation for the*

student – and the teacher.

- **Research-oriented activity does not always have to have the formal name of 'research'**. We need to find ways to credit the other thoughtful, inquiring and analytical work that is done
- **Artistic research may have its *own* exigencies for critical thought**

Chapter 5: Approaches and Tools

- *Critical listening* is key part of this – listening to sounds, listening to words
- Use of case studies to foster critical listening
- Good practice examples:
  - Video collections of studio work
  - Special master classes
  - Others
- How to carry out this critical thinking without being destructive of the artistic identity.
- The possible role for interdisciplinary/joint degrees in opening up thinking
- The importance of students' being highly proactive. Having the students help each other to think in new ways

Chapter 6: Using the 'Polifonia' Dublin Descriptors and Learning Outcomes

- 'Polifonia' Dublin Descriptors adapt the DDs to music; they underpin the 'Polifonia' learning Outcomes, which exist for all three cycles – 1st, 2nd and 3rd
- Both tools describe what students are expected to achieve in these cycles
- In theory, conservatoires across Europe have programmes that are broadly compatible with the 'Polifonia' DDs and LOs
- By analysing the 2nd-Cycle statements in the 'Polifonia' DDs and LOs, it is possible to consider which of these describe a Masters programme that provides a gateway to the profession, which describe a programme that provides a bridge to the 3rd Cycle and which might describe both equally well:

Polifonia/Dublin Descriptors for 2nd Cycle awards in higher music education	Gateway to Profession	Bridge to 3rd Cycle	Both
Qualifications that signify completion of the second cycle in higher music education are awarded to students who:			
1. **have demonstrated skills, knowledge and artistic understanding in the field of music that are founded upon and extend and/or enhance those typically associated with first cycle level, and that provide a basis or opportunity for originality in developing and/or applying ideas, in the practical and/ or creative sphere, often with a research dimension;**			✓
2. **can apply their skills, knowledge, artistic understanding and problem solving abilities in new or unfamiliar environments within broader (or multidisciplinary) contexts related to their field of study;**			✓
3. **have the ability in the practical and/or creative sphere to integrate knowledge and handle complexity, to formulate judgements with incomplete or limited information, and to link these judgements to reflection on artistic and, where relevant, social and ethical responsibilities;**			✓
4. **can communicate their conclusions and/ or artistic choices, and the knowledge and rationale underpinning these, to specialist**			✓

and non-specialist audiences clearly and unambiguously;	
5. **have the learning and practical/creative skills to allow them to continue to study in a manner that may be largely self-directed or autonomous.**	✓

- Using this exercise, it can be shown that most of the Learning Outcomes fall into the third category; they describe outcomes which both equip a student with what they need to enter the profession and provide them with the foundation for further study
- This suggests that revisiting the Learning Outcomes as part of the current second phase of programme reviews may help in searching for ways in which to develop curricula which combine a research orientation with professional relevance

Chapter 7: Conclusions

- Summarising the arguments of Section One and preparing for the Case Studies

Section Two: Case Studies – illustrating the arguments

Chapter 8: Introducing the Case Studies

- An introductory text linking the case studies and drawing out the relationship between their content and the main ideas of Section One

[Order of remaining chapters to be confirmed]

Chapter 9:   **Master of Music at the Royal Conservatoire The Hague**

- [Includes a valuable template for structuring students' projects from research question to results]

Chapter 10:   **Master-after-Master in Music; a Bridge to professional Life (LUCA – Campus Lemmens)**

- [A model where it is possible for students to take two consecutive Masters programmes]

Chapter 11:   **Master of Music, Prins Claus Conservatorium, Groningen**

- [Outlines the processes of making the paradigm shift from teaching to learning]

Chapter 12:   **Sonology Masters Programme at the Royal Conservatoire The Hague**

- [Details some of the challenges surrounding a highly-specialised Masters programme]

Chapter 13:   **Practice-based research Training at the Queensland Conservatorium, Brisbane, Australia**

- [Outlines the process of developing a 'research culture' within a Masters programme]

Chapter 14:   **Staff Research Training, Prins Claus Conservatorium, Groningen**

- [Focusses on the important aspect of bring teachers into these developments]

Chapter 15:   **A Masters Curriculum with the Specialisation: Orchestral Musician (Strings), Karol Lipiński Academy of Music in Wrocław**

- [Reflects on how professionally-oriented programmes can foster students' independence]

Chapter 16:   **Curriculum for Orchestral Instruments, Sibelius Academy**

- [Provides a comparison and contrast to case-study in Chapter 15]

Database of Student Projects, including Details of Supervisors

This database will gather information about projects being undertaken by Masters and Doctoral students in conservatoires. Users of the database will be able to see which topics have been chosen by students (completed projects for Masters students and both completed and in progress for Doctoral students). This will enable other students to do two things:

- Avoid duplicating areas of work already covered – this is especially important in areas where projects are not in a traditional text-based format
- Use existing work as the point of departure for their own study – again, important where the existing material might be in the form of recordings, scores, reflective diaries, etc.

Of course, it will also help teachers who are supervising students to check that students' project proposals are not going to duplicate existing work.

For each entry, it will be possible to see the following information about the actual projects:
- What is the students main instrument
- What keywords sum up their project
- The language of any written component of the project
- The project title (original language and, where different, in English)
- An abstract of the project (original language and, where different, preferably in English too)

In addition, the name and contact details of up to three supervisors will be included (it is common for conservatoire students to have at least two supervisors – one dealing with practical issues relating to their instrument and the other to the more scholarly aspects of the project, including planning and implementation of the whole within the required timescale).

Combining the second set of information with the first, it will be possible to determining the following:
- That the supervisor(s) has/have knowledge relevant to the instrument (whether or not both are actual specialists)
- That they have knowledge of the subject areas (defined by the title, keywords and the abstract)
- That they have good knowledge of the language in which the project has been conducted
- That, where an abstract in English is provided, they are likely (although not guaranteed) to have some knowledge of English

Using this information, someone in another conservatoire looking either for an external supervisor (if the relevant specialism does not exist within his or her own institution) or for an external examiner/peer reviewer can identify likely candidates. Since they have contact details for these people, they can then get in touch directly and explore further whether they would be suitable, and available, for what is required. The database does not therefore replace personal contact and knowledge but complements it.

The table on the next page sets out the fields currently planned for the database. The aim is to establish a pilot version, mainly drawn from data provided by working group members and based on their own institutions. This exercise will show up any limitation in the fields proposed.

Countries (alphabetically) Then Member Institution(s) within country (alphabetically)	Student's name and email contact details	Doctoral Level (if applicable), then Masters level for each institution (actual title of qualification)	Credit value of project (expressed in ECTS)	Main Instrument/study – use some kind of tree with different fields arranged hierarchically	Keywords	Language	Title of project in Original Language	Abstract in original language	Title of Project in English	Abstract in English (optional)	Supervisor 1 (name and email details)	Supervisor 2 (name and email details)	Supervisor 3 (name and email details)	Date commenced (Doctoral degrees only)	Date degree conferred (Doctoral degrees only)

Meeting Schedule for Polifonia Quality Enhancement and Benchmarking WG 12-14 June 2014, Lübeck

ERASMUS NETWORK FOR MUSIC

polifonia

Polifonia WG members	
Stefan Gies, Hochschule für Musik Dresden (chair)	Janneke Ravenhorst, Koninklijk Conservatorium Den Haag
Dawn Edwards, Royal Northern College of Music	Valentina Sandu Dediu, National University of Music Bucharest
Grzegorz Kurzynski, Karol Lipiński Academy of Music	Vit Spilka, Janaček Academy of Music and Performing Arts
Orla Mc Donagh, Royal Irish Academy of Music	Terrell Stone, Conservatorio "Arrigo Pedrollo"
Claire Michon, CESMD de Poitou-Charentes	Karen Moyahan, NASM
Linda Messas, AEC	

Guests on Saturday morning
Representatives of the Kompetenznetzwerk für Qualitätsmanagement und Lehrentwicklung in Musikhochschulen (tbc)

Shedule

Thursday 12 June 2014		
09:15	**MEETING POINT: HOTEL LOBBY**	
09:30-13:00	**Meeting Session 1**	Musikhochschule Lübeck (MHL) Room 1.43
13:00-14:30	*Lunch*	*Sandwiches available MHL Empire Hall/yard*
14:30-17:30	**Meeting Session 2**	MHL Room 1.43
17:30	*Coffee break*	*MHL Empire Hall/yard*
18:00-18:45	*Opening of Annual Meeting followed by diner*	*Chorsaal HTH*
Friday 13 June 2014		
09:30-13:00	**Meeting Session 3** *(coffee break 11:00-11:30)*	MHL Room 1.43
13:00-14:30	*Lunch*	*MHL Empire Hall/yard*
14:30-16:00	**Meeting Session 4**	MHL Room 1.43
16:15-17:45	*Sightseeing tour*	
17:45-19:15	*Reception with representatives from MHL and invited guest*	
20:00	*Diner*	
Saturday 14 June 2014		
09:30 -11:00	**Meeting Session 5 (tbc) With representatives from German QA Network?**	MHL Room 1.43
11:00-11:15	*Coffee break*	*MHL Empire Hall/yard*
11:15-12:45	*Meeting all WG meetings*	*Chorsaal HTH*
	Sandwich lunch and departure / Steering Group meeting	

Agenda

A. Report of Working Group meeting Rome (February 2014)

B. AEC Review Standards

[In all sets of standards: consideration of the need to have a more music-specific orientation and the need for new areas of inquiry to be included]

    a. Standards for Programme Review

        i. Feedback from WG members on standards developed by WG3 Standards Sub-Group

        ii. Finalising Standards for Programme Review

    b. AEC institutional review criteria – to be reformulated into standards

    c. Criteria for joint programmes

        i. Discussion on document proposed by Polifonia WG5 members (with some WG5 members present briefly to explain their work)

        ii. Reformulation into standards

C. Benchmarking

    a. Short Guide to Benchmarking

    b. Suggestion to Council to build a database in future such as NASM Heads Survey

D. Evaluation agency MusiQuE

    a. Update on work done since last WG meeting Rome

    b. Action Plan for 2014 (for QE Committee)

E. Glossary of terms for AEC website

F. Finalising WG3 outcomes and ensuring their sustainability

    a. "Volunteers" and schedule for proof-reading the outputs in English, French and German

    b. How to make the WG 3 results sustainable, once the WG doesn't exist any longer?

G. U-Multirank project

    a. Update by Stefan

    b. Discussion on proposed changes to indicators

H. Session with representatives from German quality Management field - to be prepared if confirmed

I. Upcoming meetings' dates

    a. Possible Reviewers' workshop at Budapest Congress?

List of documents

POLIFONIA REPORTS AND UPDATES

1. Draft report Rome meeting February 2014
2. Abstract of Polifonia project application and overview of work achieved so far

BENCHMARKING

3. Draft Short Guide to Benchmarking – version June 2014

AEC REVIEW CRITERIA

4. AEC Criteria reformulated into standards, version of 19 May 2014 (already sent)
5. AEC criteria for institutional review
6. Proposal by Polifonia WG5 for Criteria for Joint Programme Review

SETTING UP AN EVALUATION AGENCY

7. Document on MusiQue distributed to AEC Council on 1 April
8. Report of the AEC QEC meeting 23 May 2014
9. Revised Action Plan towards application to EQAR

U-MULTIRANK

10. A-Working on UMR Indicators for Music (Workplan)

    B-UMR field-based indicators Composite

Homework

Persons in charge	Deadline	Task
ALL Polifonia WG members	By 12 June	• Read through the AEC Standards for Programme review, prepare feedback and test them in own institution (see email sent on 20 May 2014) • Read through the AEC Criteria for Institutional review and start reflecting on how they could be transformed into standards in line with the Standards for Programme review
ALL Polifonia WG members	As soon as possible	Send student satisfaction surveys used in your institution to Linda (who will forward to Ettore, for the ANVUR study)
ALL Polifonia WG members	By 13 June	Read through benchmarking Guide and prepare comments

Minutes Meeting Polifonia Quality Enhancement, Accreditation and Benchmarking Working Group

Date of meeting: **11-12/02/2014**

Meeting location: **Rome**

Working Group: **3**

Participants:

Stefan Gies, Hochschule für Musik Dresden (chair)
Dawn Edwards, Royal Northern College of Music
Grzegorz Kurzynski, Karol Lipiński Academy of Music
Orla Mc Donagh, Royal Irish Academy of Music
Claire Michon, CESMD de Poitou-Charentes
Janneke Ravenhorst, Royal Conservatoire The Hague
Valentina Sandu Dediu, National University of Music Bucharest
Vit Spilka, Janaček Academy of Music and Performing Arts
Terrell Stone, Conservatorio "Arrigo Pedrollo"
Linda Messas, Association Européenne des Conservatoires (AEC)

Apologies: Sam Hope, NASM

Guests:

Hubert Eiholzer, AEC Vice-President
Eirik Birkeland, AEC Vice-President

Minute taker: Linda Messas

Aims of the meeting:
- Comment on very first draft of short guide to benchmarking and plan further steps in this field.
- Continue the work on reformulating AEC criteria/questions to be addressed into standards (for possible use in future evaluation and accreditation procedures by AEC)
- Discuss with AEC QE Committee the plans for the agency and work on specific matters related to the agency
- Continue the discussion about ranking with the sub-group on ranking established within AEC Council

Issues discussed

Minutes of the Palermo meeting - November 2013
⇨ **The minutes are approved.**

Feedback on how the WG functions
- Initially the division of work between QE and WG3 and the responsibilities of both groups was not presented clearly and difficult to apprehend by the WG   - At the moment, the main worry is that the WG needs to stay focused on its priorities (Benchmarking Guide, Standards for Review, development of Agency), as there is a lot going on in a short period of time   - The WG feels it is a priority to distinguish between 3 areas (accreditation, benchmarking and ranking) to avoid confusion   - The WG feels it is important that the QA work develops quickly: the standards need to be finalised and the number of standards will need to be reduced *(in the UK, standards are necessary conditions and criteria are good practice, and therefore not compulsory to meet)*.   - There is a risk that the standards are used for ranking or benchmarking, although it is not the

purpose of this exercise.

Overview of the situation in the WG members' countries:
- *Romania: they have standards developed by the national accreditation agency ARACIS*
- *Italy: they are trying to establish some criteria for benchmarking (also criteria for ranking done by ANVUR so that the ministry gives funding based on that)*
- *Czech Rep: there are criteria for high school (to establish a new system)*
- *NL: there are criteria for accreditation. Benchmarking is promoted as an instrument to compare yourself with other organisations*
- *Ireland: they are in process of defining benchmarks (for the association of conservatoires and also for funding)*

How to distinguish between the three areas (accreditation, benchmarking and ranking): classification of the WG's outcomes

Benchmarking to Enhance Quality	Accreditation Achieving Minimum standards	U-Multirank Comparative evaluation
Benchmarking leaflet/guide: internal/external, too for self-evaluation, self-directed	Reformulating the AEC criteria into standards and re-organising these standards	
AEC Database (information gathering by AEC office) (option 1 requires a lot of staff so perhaps this option would help) - Numbers of admin staff - Numbers of practice rooms Benchmarking VS the use of criteria		

Topics discussed:
- Is accreditation just about achieving minimum standards? In some countries it is also linked to quality enhancement and learning, and quality enhancement is so far what AEC is striving for.
- Could the standards for accreditation and the standards for benchmarking be the same? As far as the WG is concerned, there is a clear difference: the benchmarks will be developed by the institutions for themselves whereas in the field of accreditation, the criteria are developed externally for the institutions
- To what degree does U-Multirank rank? This project aims at providing stakeholders with information allowing them to compare institutions and make their own ranking. It is quite different from making a list of the first 50 institutions. However, it is wise to wait and see what happens with U-multirank before going into an AEC databank. In any case, we can keep AEC benchmarking databank in the Benchmarking category (table above) and far away from ranking: a voluntary learning tool in a safe environment.
- AEC council is worried that the question of ranking could split the organisation and prefers this question to be addressed by the Sub-Group on Ranking created within the Council than by Polifonia WG
- The WG feels AEC should develop a document which highlights the pros and cons of each of the three concepts.
⇨ **The WG decides not to focus on how its outcomes and results could be interpreted. It is confusing to define the WG's outputs/tools in terms of what may happen or not with them!**
⇨ **This WG will not deal with U-Multirank, but Eirik and Hubert will use the work of WG3 in their discussion with U-Multirank and involve the WG in feedback sessions**

Standards
⇨ **The WG approves Dawn's suggestion that the list of standards needs to be shortened**

Benchmarking Guide

- There are links between our standards reformulated and the benchmark
⇨ **The WG decides to leave the 2 in 2 separate boxes**

AEC criteria couldn't be used as benchmarking questions as they are much wider.
We could suggest that institutions use the AEC criteria to decide on which theme to address. In benchmarking there are no standards, but standards can be used to frame the project.

The WG has received the draft benchmarking guide prepared by Dawn, Janneke and Stefan. The WG splits in 2 groups to work on separate chapters of the Guide with the aim to increase its usefulness in the context of a conservatoire.
- The objective is to add examples and produce a rather short document.
- 1 person will edit the Guide, which will then be sent around to the WG members => Orla volunteers to edit the guide
- It will then be further edited and sent around to Polifonia partners
⇨ **The WG will send the finalised Guide to colleagues (preferably not experienced with benchmarking) in order to test the document.**

Parts to be included:
- Text about the use of benchmarking as a learning tool ("Benchlearning") should be added
- Standards, QA, QE and benchmark as a process need to be defined => the Polifonia glossary of terms should be looked at
- Some introductions
- Many examples (possible hypothetical) need to be included in every heading (e.g. in the box format)
- Some text about data-collecting, and competences needed for this purpose is needed (e.g. how to ask the right questions, collect the right data, interpret all the data, which competences are needed and what are the difficulties)
- Summary of what benchmarking is not (put Stefan's word upfront)

Other changes suggested
- The WG needs to agree on a definition
- The title could be "Learning from each other" "Sharing knowledge through benchmarking"
- It is important to make the Guide appeal, attractive (e.g. "Your guide to BM in music", the "benefits of benchmarking to you", etc)
- Examples can also refer to the comparison of 2 departments within an institution
- RNCM project is about resources and how we spend our money (ended up with very different profiles)
- Process and performance are linked and intertwined. Why distinguish both types of benchmarking? It is the same thing we are looking at but from 2 different aspects. Do I want to improve a specific a process? It is more about the focus (the process or the result)? We could produce a diagram to present internal, external, process and outcome. The heading is about learning (so we avoid the possibility that this is used in ranking) => we should leave that out
- We should be able to go back to the definition easily (definition is open). Perhaps we only need to take away the notion of ranking.
- We could also briefly interview the members of the RNCM BM group
- Initially they made a list of institutions they saw as interesting. Then asking questions, and all the work with the data. As second step: you can decide that you want to go closer to the relation (we really have to learn from each other) => a first way of developing closer relationship
- A third step in AEC world (students, teachers and now institutional knowledge!)
- Useful tool that would be developed into strategic partnerships
- Reporting: mostly for internal purpose and 2nd step: to share the experience but the aim is not to write a common/joint report
- Janneke about NL system and wish of gvt to benchmark
- Good reasons for AEC institutions to collaborate in this way (we are so alike but we also have the same weakness so it is also important to look outside).
- New ERASMUS programme : how link with strategic partnership; it could be an added incentive for schools to do a benchmarking process if they are able to qualify for funding

Short report from sub-group 2
- They suggested changes within the document for clarification as well as a definition

- They suggest to take out text parts from ESMU and put together sections (3 will be put into 1 and 2), and 4 needs to be worked on.

Ranking – By Eirik and Hubert, AEC Vice-Presidents
- Traditionnal types of ranking are not an option, but Mutirank is different. It could be considered as a sub-category of ranking   - This is not clear for many AEC members => one of the main tasks for AEC Council is therefore to communicate well about AEC position and actions   - AEC Council has appointed a Sub-Group in order to look into U-Multirank, which announced its intention to evaluate music institutions in 2015: we may be in a position to suggest indicators or take a stand. The Council would appreciate having feedback regarding the aspects the WG is looking.   - Jeremy is in contact with the coordinator of U-Multirank, who stated that music would not be evaluated if AEC does not support this (at least at this point)   - The Council sub-group is now exploring the situation to see if they will recommend or not recommend conservatoires to join. Hubert and Eirik first want to assess beforehand if there is a feasibility to change some indicators or not (e.g. in the dimension Research and knowledge transfer). It is a negotiation process. If the U-Multirank team doesn't want, AEC will stay outside and inform the European Commission about this lack of flexibility. U-Multirank's interest is to have as many disciplines as possible so AEC is in a good negotiation position   - The QE Committee and the Polifonia WG3 certainly have expertise about quality and benchmarking, but it is important to keep these matters separate from the ranking and the U-Multirank question, and the latter is the responsibility of AEC Council and its sub-group. The council will decide how this process should work and will bring feedback to the institutions through its regional meetings between Council members and AEC members. The top priority of the Committee and the Polifonia WG is to build up the agency.   - Information to the members is crucial and we need to communicate separately about the agency project, the BM and the ranking
⇨ **Hubert and Eirik will talk to Jeremy and AEC Council to plan a real process, discuss how to involve the WG and the members**
⇨ **It is also suggested to talk to the European Commission representatives supporting U-Multirank at a later stage.**

AEC Review Criteria – Comments from WG members, Council members and QEC members
Section 4
- This section is mainly about artistic work and only slightly about research activity: the separation between teaching and the knowledge based might be a challenge. There is a need for some questions also in relation to research.   - It is also important to address the ability to work for review, development work in different aspects (pedagocial, institutional dvt)   - The general difficulty/obstacle is that a very high amount of faculty is employed in very small positions (for very important jobs) but most of the teachers do not take part in institutional work at all (they do not know much about what is in the study programme). We could add a question such as "Does the institution has an arena for sharing knowledge?", which would refer to: 1) the resources for research and artistic research, for pedagogical and work 2) institutional work, sharing, reflection"   - In the US, there is the notion of service to the college (part of the contract of teachers). Now in Ireland the service is highly voluntary. We could include a question about that.   - Every institution should have a <u>strategy in this field</u> (building a collegial arena for sharing) => how is the institution acting towards the development about the quality of teaching, of research activities? Is the work in exams, time to research included in the contracts? How are research and connections within the conservatoire? This is really key for our sector!
Section on students' profile:
There are also future teachers among them: how do we encourage critical reflection within

the institution?
- Perhaps this is rather for institutional reviews, but the programme should reflect the mission of the institution

Section 7.1
- What is the place of the institution in a wider context (beyond teaching)? This covers the connection with musical life in general but also:
  - How widely you are disseminating the music and knowledge you develop (large audiences)?
  - To which degree institutions are involved in quality of general education and pre-college education and lifelong-learning (interaction with the big wheel)
- Interaction with the professional musical life (life-long learning)
  - We need to include something about the educational world
  - Institutions are not just responding but also developing (the free voice)
  - Cultural engine
- We argue for a dual voice: the free voice, having an impact on the development of society and on the other side also responding.

There is a risk of having too many criteria, or having too demanding criteria on the institutions. We need a core set that we require institutions to do and then good practice indicators.

Comments from the QE Committee
- The musical aspect is sometimes missing (except sections 3 and 4 which are rather music-specific)
- We could use the column "Indicators of good practice" to ensure that the set of standards includes more musical aspects
- There is a subtle difference between standards and questions (e.g. "what is the role of research" turning into "research is integrated…")
- We need to refer to other elements than research: also artistic work, pedagogy => the delivery of the programme is informed by learning/creative work/research/development work
- The biggest knowledge within our institutions is artistic work
- We need to keep the standards open so that many institutions can meet them.

Session with Luiza Ribolzi, from the Italian agency ANVUR

L Ribolzi is in charge of AFAM sector within ANVUR.

Information about the Italian quality assurance system:
- In Italy, academies are more like universities (same tradition of HE)
- There are 78 + 4 music institutions (54 conservatoires + 4 separate campuses), 20 institutions funded by local authorities, 2 schools of jazz and schools of Milan => 51'000 students
- There are 4 different regulations (old pre-Bologna system running until 2020)
- 40% of the students are in the old system, 60% in the new, part of them at the pre-academic level: there is no link between the age and the professional qualification
- The big question is how to assess the system (which is not an organised structure)
- This is why discussion is not just about evaluation but also if an institution is at HE level and is an institution of high quality (all institutions have a pact with the students: you will have these competences and qualify at the end of the course). We will decide based on this if students do get this package or not.
- ANVUR is preparing a report: for the first time, a section will be dedicated to AFAM (artistic studies)
- ANVUR wishes to make a database: a sort of classification/mapping (photo) of the whole system. For music institutions, they used the AEC documents. They are interested also in the collection of artistic production from various kinds of institution (are making a database of artistic production)
- ANVUR WG has 4 representatives for music (+ others for fine arts and design) , who are preparing two frameworks to collect data from every institution
- In each institution in Italy, 3 persons have been appointed to form the "QA cell" (Nucleo)

- ANVUR is the external body for all university level institution in all fields , but also provides institutions with criteria for internal evaluation
- ANVUR makes a report every year and funding depends on it (ANVUR is independent, but the Ministry is responsible for running and funding schools,)
- It is a review system (not an accreditation), of which ANVUR is in charge. The review process is based on the institutions' self-assessment reports. Institutions are currently working on their reports, to be sent by March 31. The results should be known by February 2015
- Conservatories will be able to demonstrate their activity. Initially there was reticence within the conservatoires' community, so ANVUR has worked hard on promoting and explaining this system. ANVUR is working towards the improvement of the overall quality of institutions and the empowerment of institution in terms of human and financial resources.

Current work:
- ANVUR pointed a number of areas the evaluation cell (nucleo) has to have knowledge about in order to judge the quality.
- ANVUR will compare data collected by the institutions (to be filled in by the "nucleo") – see documents Scheda A and B distributed.
- 3 areas have been identified for further investigation
    o Collection of data on the artistic production?
    o What it means for a music institution to offer programmes awarding PHDs?
    o Student satisfaction survey

Cooperation with AEC
- Cooperation could be closer in future: ANVUR proposed to sign an agreement, and would like to use AEC's experience and tools in the field of evaluation
- AEC and ANVUR could exchange practices: "we can provide our experience with using the tools you made"
- The ANVUR Group could send the format/module to the WG3 (It is an online format) so that the WG3 could make comments, be informed and also possibly use what has been done
- The Benchmarking work conducted by the WG could be useful for ANVUR
- ANVUR is interested in showing to Italian conservatoires the broader picture of the developments in the field of QA in Europe (as advocacy tool). Having AEC as a partner will increase conservatoires' level of trust in ANVUR's procedures
- AEC could send experts to the review committees who will visit Italian conservatoires – to start with a higher level of internationalisation (assessment commission)
- AEC can help creating the understanding that collecting data is important (some Italian institutions have a high profile and could be set as good practice models)

Conclusion:
- AEC is grateful to get the opportunity to help (supporting institutions is very important to AEC)
- The agreement will be put to AEC COUNCIL
- A meeting in autumn about assessment of fine arts is planned and AEC could possibly be involved
- L. Ribolzi could be invited to AEC Congress to present the Italian system to other AEC members

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Business plan to set up an independent agency – By AEC QE Committee

Update since Palermo:
- After the Palermo meeting, the Committee decided to go on with its task by producing a detailed action plan. It also became clear that funding could be made available from the Polifonia grant
- Developments have been fast since January: NASM is very positive and open in relation to the Committee's request for a possible external review of the new body/agency and will prepare a memorandum of understanding. Direct contact has been established between NASM Office (Karen) and AEC Office (Jeremy and Linda)
- In relation to the legal form to be chosen to establish the new legal entity, a Dutch foundation is the preferred option

Position of AEC ExCom:
- ExCom is strongly supporting the setting up of such an accreditation agency as well as the proposal to reallocate some Polifonia funds to this objective
- Switzerland could also be a good option to set up a foundation there.
- It will be important for ExCom to follow-up closely the estimation of outcomes costs

Future WG3 meetings and activities

WG meeting 8 – 12-14 June 2014, venue tbc.
- Joint Meeting with all Polifonia Groups on 13-14 June, possibility to fly on 11 and start working on the 12 already to be explored

E.1 WG3 Standards for programme review (19-05-2014)

Standard	Questions to be considered (Indicators of good practice)	Indicative supporting materials
-3: **1. Programme's goals and context**		

1.1 The programme goals are clearly stated and reflect the institutional mission.	a) What is the institution's mission, vision or goal?
	
	b) What is the rationale for the programme and what are its unique features (in alignment with the institutional mission)?
	
	c) What are the goals of the educational programme and how have these goals been identified and formulated?
	
	d) *What is the position of the programme in the regional, national, international environment?*
	
	e) Which statistical information is collected, and how is it used to support the study programme?
	
	f) Were protocols for formal approval and legal recognition of the study programme taken into consideration in its development?
	
	g) How are equal opportunities ensured?
		• Mission and/or policy statements
		• Admission capacity of the study programme
		• An overview of the educational programme and its goals
		• Description of the programme's profile (e.g. level of study, unique features - joint degree programme, distance learning programme, further education study programme)
		• Statistical data:
		  o Number of students/number of graduates (by semesters, sex, field of study, national/foreign)
		  o Number of students completing within the normal duration of the programme
		  o Number of students that have changed to other institutions or dropped out (incl. analysis of the reasons for this)
		  o Number of student applications each year (if possible by subject area/instrument)
		  o Numbers of students accepted each year (if possible by subject area instrument)
		• State-specific regulations, criteria set up by e.g. national quality assurance and accreditation bodies, qualifications framework
		• Policies on equal opportunities
		• Evaluative reports on equal opportunities (e.g. results of surveys)

2. Educational processes: The curriculum and its methods of delivery		
2.1 The goals of the programme are achieved through the content and structure of the curriculum and its methods of delivery.	a) How does the curriculum address the institutional mission and the goals of the programme? b) Does the programme take into account the various aspects of the 'Polifonia/ Dublin Descriptors' (PDDs) and/ or the AEC learning outcomes? c) Where appropriate, is there a connection/ progression between this programme and other cycles? d) How is the programme utilizing different forms of teaching in the delivery of the curriculum? e) How are students offered opportunities to present their creative, musical and artistic work? f) Are there formal arrangements for students to receive academic, career and personal guidance? g) How does the programme encourage critical reflection and self-reflection by the student? h) What role does artistic/traditional research play within the programme? i) How does the artistic/traditional research of staff impact their teaching?	• Course handbook and syllabi showing: ○ Overall structure of the curriculum ○ Learning outcomes of the programme ○ The use of ECTS credits ○ Characteristics of individual modules (credits, content, specific learning outcomes, assessment methods) ○ Availability of options for personal study profiles within the course structure ○ Any additional features such as in the case of Masters study, additional qualifications compared to a bachelor's degree • Evidence of how the curriculum is linked to the PDDs and/or the AEC learning outcomes, or information about plans for the introduction and use of these • Educational approaches: information on teaching methods and techniques (individual/group tuition, relationship to professional practice, use and integration of e-learning tools and appropriate music technology, projects, internships, etc.) • Student performance opportunities: ○ Seasonal concert calendars ○ Schedules for internal and external student concerts – other arenas for the exposure of students' work ○ Information on methods for giving students feedback on their public presentations. • Student/staff feedback (focus groups, internal and external surveys) • Documentation outlining the structure for academic, career and personal guidance • Examples of activities drawing on staff research, samples of

		students' research projects, dissertations and other research projects
2. Educational processes: **International perspectives**		

2.2 The programme offers a range of opportunities for students to gain an international perspective.	a) How is the programme aligned with the international strategy of the institution?
	
	b) To what extent do the curriculum and the extra-curricular activities offer international perspectives?
	
	c) Is the programme participating in international partnerships/exchanges?
	
	d) How are international students on the programme supported?
	
	e) Does the programme have international teachers delivering parts of the curriculum?
	
	f) Do teachers on the programme have international experience (either as a student/teacher?)
		• Internationalisation strategy
		• Any other strategies to promote international cooperation, the inclusion of foreign students and staff and student and staff exchanges
		• Language policy
		• Information and services available for foreign students
		• Overview of international partnerships, co-operation agreements and participation in European/ international projects
		• International components within and outside the curriculum
		   o Masterclasses
		   o International projects, etc.
		• Student/staff feedback (focus groups, internal and external surveys)
		• Statistical data:
		   o Numbers of foreign students and staff
		   o Numbers of foreign visiting guest lecturers
		   o Numbers of incoming and outgoing student and staff exchanges

2. Educational processes: Assessment		
2.3 Assessment methods are clearly defined and demonstrate achievement of learning outcomes.	a) What are the main methods for assessment and how do these methods show the achievement of learning outcomes? b) What kind of grading system is being used in examinations and assessments? c) Are students provided with timely and constructive feedback on all forms of assessments?	• Samples of recordings of examination concerts, examination papers, coursework, reports and other relevant examples of assessed work of students Regulations concerning the assessment of student performance, including appeals procedures • The transparency and publication of these rules and standards • Student/staff feedback (focus groups, internal and external surveys) • Any other documentation relating to and explaining the institution's grading system • Methods for providing timely feedback to students
3. Student profiles: Admission/Entrance qualifications		
3.1 There are clear criteria for student admission, based on an assessment of their artistic/academic suitability for the programme.	a) Does the programme have clear and appropriate criteria for admissions? b) In what ways do the entrance requirements assess the artistic, technical and academic capacities of the applicants to successfully complete the study programme?	• Formal admission requirements • Audition procedures • Reports of any evaluations of the admission requirements and procedures
3. Student profiles: Student progression, achievement and employability		
3.2 The programme has mechanisms to formally monitor and review the progression, achievement and subsequent employability of its students.	a) How are student progression and achievement followed within the programme? b) What information does the programme collect on where students are employed after they complete the programme, and how is this information used?	• Information on students' progression and achievement within, and completion of, the programme (statistical data) • Reports on any evaluations of student progression • Information on alumni career activities (statistics, reports on professional opinion of the quality of the education offered - including national and international employers where

| | | appropriate) |
| | c) Are graduates successful in finding work/building a career in today's highly competitive international music life? | • Any other relevant documentation/reports |

4. Teaching staff: Staff qualifications and professional activity		
4.1 Members of the teaching staff are qualified for their role and are active as artists/pedagogues/ researchers.	a) How does the institution ensure that all members of the teaching staff have appropriate qualifications as educators? b) Is there an institutional strategy that supports and enhances the teaching staff's artistic/pedagogical/ research activity? c) Is there a policy in place for continuing professional development of teaching staff? d) How are teaching staff engaged in the different activities of the institutions (committees, concerts, organisation of events, etc.)? e) How are teaching staff encouraging students' critical reflection?	• Artistic, professional and/or academic record of the teaching staff (e.g. curriculum vitae) • Evidence of teaching staff's activities in international contexts (networks, conferences, competitions, festivals, articles, concerts etc.) • Relevant policy documents • Information on staff recruitment procedures. • Records of staff participation in continuing professional development • Student/staff feedback (focus groups, internal and external surveys)

4. Teaching staff: Size and composition of the teaching staff body		

4.2 There are sufficient teaching staff to effectively deliver the programme.	a) Is the number of teaching staff adequate to cover the volume and range of teaching activities?
	
	b) Are the teaching staff adequate to cover all areas and
		• Teaching staff details:
		   o Number of staff in various subject areas (in fte[1])
		   o Number of students in various subject areas (in fte)
		   o Total number of hours taught

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[1] Fte stands for full-time equivalent.

	disciplines included in the study programme? c) Does the composition of the teaching staff allow adaptation to new professional requirements and changes to the curriculum?	o Equal opportunities • Strategies for maintaining flexibility in the teaching staff • Student/staff feedback (focus groups, internal and external surveys)
5. Facilities, resources and support **Facilities**		
5.1 The institution has appropriate resources to support student learning and delivery of the programme.	a) Are the building facilities (teaching and practice studios, classrooms, concert venues, etc.) appropriate? b) Are the number and standard of instruments (pianos, organs, percussion, etc.) appropriate? c) Are the computing and other technological facilities appropriate? d) Is the library, its associated equipment (listening facilities, etc.) and its services appropriate?	• Information on facilities: o rooms and associate equipment available to students o quality of rooms relative to acoustical standards o computing and technological facilities available to students o supporting statistical evidence o libraries, associated equipment and services available to students o opening hours of libraries and practice facilities. o feedback from staff and students o evaluative reports/documentation • Student/staff feedback (focus groups, internal and external surveys)
5. Facilities, resources and support: **Financial resources**		
5.2 The institution's financial resources enable successful delivery of the programme.	a) Does the programme have sufficient resources for its effective delivery? b) Is there a long-term financial plan in place to ensure the continued delivery of the programme?	• Budget data: o for teaching staff o for support staff o for running and upgrading facilities, instruments, and equipment o for artistic and academic activities. • Strategies for improving the funding of the programme

	5. Facilities, resources and support: Support staff	

5.3 The programme has sufficient, well-qualified support staff.	a) Are the support staff (technical, administrative, non-teaching staff, etc.) appropriate to support the teaching, learning and artistic activities of the programme?
	
	b) Are policies in place for continuing professional development of support staff?
		• Statistical data on support staff (technical, administrative, non-teaching staff, etc.):
		    o number in full-time equivalent
		    o composition and roles
		    o competency and qualifications
		• Policies on continuing professional development
		• Evaluative documents/reports
		• Student/staff feedback (focus groups, internal and external surveys)

	6. Organisation and decision-making processes and internal quality assurance system: **Internal communication process**	
6.1 Effective mechanisms are in place for internal communication within the programme.	a) How does the programme communicate with its students and staff? b) How do students and staff communicate? c) How does the programme communicate with its external teachers/examiners/ and other external people who are involved in the programme? d) How do you monitor and review your communication systems to ensure their effectiveness?	• Communication tools for the publication of information to students and staff (newsletter, boards, etc.) • Student/staff feedback (focus groups, internal and external surveys)

	6. Organisation and decision-making processes and internal quality assurance system **Organisational structure and decision-making processes**	

6.2 The programme is supported by an appropriate organisational structure and	a) What is the organisational structure of this programme and how is it linked with that of the institution?	• Details of the organisational structure of:
		    o the institution (e.g. organisational chart)
		    o the study programme (e.g. details of programme

decision-making processes.	b) What are the decision making processes within the programme? c) Are staff responsibilities in the programme clearly defined? d) Is there sufficient and appropriate representation (e.g. students, staff, external representatives, etc.) within the programme's organisational structure and decision making processes? e) What evidence exists to demonstrate that the organisational structure and the decision-making processes are effective?	management, its committees [e.g. membership, links between committees, number of meetings per year, etc.]) • Examples of programme decision-making processes (e.g . agendas and minutes of meetings) • Student/staff feedback (focus groups, internal and external surveys)
6. Organisation and decision-making processes and internal quality assurance system: **Internal quality assurance and enhancement system**		
6.3 Effective quality assurance and enhancement systems are in place.	a) What quality assurance and enhancement systems are used by the programme? b) How are staff/students/alumni/representatives of the music profession/quality assurance experts involved in the quality assurance and enhancement systems and how is their feedback used? c) How are the quality assurance and enhancement systems used to improve the programme? d) How are students and staff informed if their feedback has led to change? e) How are the quality assurance and enhancement systems monitored and reviewed?	• Documentation of policies and procedures for internal quality assurance • Student/staff feedback (focus groups, internal and external surveys) • Agendas and minutes of meetings • Actions leading to improvements of the programme • Strategies/policies for improving the quality assurance and enhancement system • Monthly newsletters, website updates, emails

	7. Public interaction: Cultural, artistic and educational contexts	
7.1 The programme engages within wider cultural, artistic and educational contexts.	a) Does the programme engage with the public discourse on cultural/artistic/educational policies and/or other relevant issues and if so, how? b) How does the programme involve itself in projects that challenge existing cultural/artistic/educational policies and practices on an ongoing basis? c) Is the programme involved at local, national and international levels in the development of cultural/artistic/educational activities? d) How does the programme ensure knowledge transfer and the development of the citizenship?	• Supporting evidence of external activities (e.g. projects, community activities, educational initiatives, membership of programme personnel on relevant external committees, etc.)
	7. Public interaction: Interaction with the artistic professions	

7.2 The programme actively promotes links with various sectors of the music and other artistic professions.	a. How does the programme engage with various sectors of the music and other artistic professions?
	
	b. What are the long-term plans for the (continued) development of the links with the artistic professions?
	
	c. How does the programme assess and monitor the ongoing needs of the professions?
		• Documentation showing:
		   o structures for communication with relevant sectors of the music and other artistic professions
		   o initiatives taken to support students, graduates and staff in programme projects
		• Details regarding the interaction with the professions, its influence on the programme and its impact on the student experience
		• Student/staff feedback (focus groups, internal and external surveys)
		• Action plans for meeting the needs identified through interaction with the professions

	7. Public interaction: Information provided to the public	
7.3 Information provided to the public about the programme is clear, consistent and accurate.	a) What tools are used to convey information to the public? b) How is the accuracy of the information ensured on an ongoing basis? c) How does the programme ensure that information given to the public (students, audiences, parents, etc.) is consistent with the content of the programme? d) What mechanisms are in place to review information before it goes public?	• Student/staff feedback (focus groups, internal and external surveys) • Programme handbooks • Institutional information policies (recruitment policies, website and other information materials if appropriate). • Organisational structure

Meeting Agenda for Working Group 4 Lifelong Learning/ Educating for Entrepreneurship

ERASMUS NETWORK FOR MUSIC

poli*f*onia

Location –   **Musikhochschule Lübeck**
                    'Polifonia' Annual Network meeting
Date -   **13th of June – 14.00pm - 16.00 pm**
                    14th of June – 9:30 pm – 11:00 pm

Participants

- Gretchen Amussen (chair) (Conservatoire de Paris)
- Renate Böck (European Federation of National Youth Orchestras)
- Anita Debaere (Pearle)
- Helena Maffli (European Music Council)
- Helena Gaunt (Guildhall School of Music & Drama)
- Raffaele Longo (Conservatorio di Musica, Cosenza)
- Timo Klementinen (European Music School Union)
- Mark Lambrecht (European String Teachers Association)
- Ángela Domínguez (European Association of Conservatoires)

Apologies

- Andrea Kleibel (University of Music & Performing Arts Vienna)
- Hans Ole Rian (International Federation of Musicians)

Agenda

1. WG4 Online Portal

    a. Website to-do list

    b. New distribution of tasks

    c. Sustainability plan

2. Conference the Hague – update – where we are and what we have to do

    a. Conference programme–update

    b. Boot camp plan and requirements

    c. Conference programme document (possible distribution of tasks)

    d. Presenting WG results ("State of Play"), who, what, organization…

    e. Media report proposal

3. Further dissemination of outcomes

4. Session in the AEC congress

Appendixes

1. Updated version of Boot Camp/Conference Programme
2. Draft proposal for the potential sustainability of the WG4 website "starting point"

WG4 FINAL CONFERENCE
Draft Programme for internal use
'The Musician as Creative Entrepreneur'
Thursday 18 September - Saturday 20 September

Student Boot Camp	
Thursday 18th - Friday 19th September	

Thursday 18th   10:00 pm – 18:00 pm
 	
 Friday 19th   9:30 pm – 14:00 pm
 	
 Coordinator: Helena Gaunt (Guildhall School of Music & Drama)
 Trainers: Ann Davidson (Scottish Institute for Entreprise)
      Udo Dahmen (Pop and Jazz Academy Mannheim)
      Gerard O'Donovan (TCE)	

Thursday 18TH September	
Afternoon/Evening	WG4 members arrival
Evening	WG members dinner
Friday 19th September	
10.00 – 12.30	WG4 preparatory meeting with the Hague + lunch
13.00	**Open Participant Registration**
14.00-15.30	**Opening session - <u>THE STATE OF PLAY</u>** Music introduction? (5 min) Welcome from host institution and possible introduction by Dutch official (?) Overall presentation of WG Results – 40' followed by 2 responses from the profession (each 10') : Karsten Witt - Musik Management GmbH International Artist Management, project management and consulting, Berlin, Germany • Gilian Moore - Southbank Centre - Head of Contemporary Culture, London, Great Britain
15.30 – 16.15	Networking and refreshments
16.15-17.45	**<u>SCANNING OUR ENTREPRENURIAL EXPERIENCES</u>** Evaluating the development of entrepreneurial mindset and skills within our conservatoires (curricula) and professional organizations… Three break-out

	sessions led by moderators who will share the situation in their own institution: o Keld Hosbond – Royal Academy of Music, Aarhus, Denmark o John Harris – Red Note Ensemble, Scotland o Susanne van Els - KC The Hague
18.45	Dinner + possible Concert?
Saturday 20th September	
9.30-10.45	**Plenary session -** Speaker: to be confirmed
11.15-12.45	**MAKING IT HAPPEN** Skills workshops: Each participant chooses to participate in one workshop only • Getting started: From artistic vision to reality… o Ann Davidson - Scottish Institute for Entreprise (SIE) • Integrated marketing and PR o Gillian Moore - Southbank Centre Head of Classical Music, London England o Giep Hagoort - Art Management: Entrepreneurial Style • New business models o Gerard O'Donovan (+ Andreas Sonning?)
12.45 – 14.00	Lunch
14.00-15.00	**Boot Camp wrap up … FROM THE CREATIVE INCUBATOR** Project presentations by Boot Camp participants
15.00-16.00	**Closing session - NEW BEGINNINGS** Music intro (students?) Wrap-up and conclusions from conference rapporteur : – **_Evert Bisschop Boele,_** Prins Claus Conservatoire, Groningen, The Netherlands Closing inspiring alumni stories

'Polifonia' WG4 FINAL CONFERENCE
'The Musician as Creative Entrepreneur'

19-20 June 2014, The Hague

The concluding conference of the Association of European Conservatoire's 'Polifonia' Project – and in particular, the working group dedicated to "Lifelong learning in Music: Educating for Entrepreneurship" - will provide an opportunity for students, teachers, conservatoire directors, and music professionals from across Europe to come together to learn about, reflect upon, and imagine the extensive possibilities offered by the many facets of musical entrepreneurship.

The "state of play" – a comprehensive reporting back on the working group's activities and results – followed by two responses from respected professionals - will constitute our point of departure. Break-out sessions will offer opportunities to scan the entrepreneurial mindset within participants' conservatoires and organizations; "Making it happen" will address everything from creating an artistic vision to realizing a business plan. A preliminary boot camp – our creative incubator – will allow 15 young musicians to develop their project with seasoned professionals, and to then present the results at the conference. The conference keynote will address entrepreneurship as a way of creating community and, in closing; we will explore the new beginnings these encounters suggest – be it for culture professionals, working musicians, or conservatoire teachers and leaders…

Agenda of Polifonia WG 5 Mobility Recognition, Monitoring and Joint Degrees

ERASMUS NETWORK FOR MUSIC

polifonia

Meeting location: Musikhochschule Lübeck, Lübeck (Germany)

Participants:
- Rineke Smilde, Prins Claus Conservatorium
- Keld Hosbond, RAM Aarhus/ Det Jyske Musikskonservatorium
- Ioannis Toulis, Ionian University
- Christopher Caine, Trinity Laban
- Maarten Weyler, Conservatorium Hogeschool Gent
- Hanneleen Pihlak, Estonian Academy of Music and Theatre
- Aygül Günaltay, State Conservatory of Istanbul
- Martin Prchal, Koninklijk Conservatorium Den Haag
- Shane Levesque, HK Academy of Performing Arts
- Eleonoor Tchernoff, Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC)

Apologies:
- John Galea, Università tà Malta

WG member	Thursday: session 1	Friday: session 2	Friday: session 3	Friday: session 4	Saturday: session 5
Rineke	Handbook joint programmes	Handbook joint programmes	Handbook joint programmes	Handbook joint programmes	wrap up
Keld	Mobility documents	Mobility documents	IRC workshop	IRC workshop	wrap up
Jiannis	Mobility documents	Mobility documents	IRC workshop	IRC workshop	wrap up
Christopher	Lyon report	Handbook FAQs/ external examining	External examing	Handbook joint programmes?	wrap up
Maarten	Joi.con report	Leeds report	Leeds report	Amsterdam report	wrap up
Hanneleen	Lyon report/ mobility documents	Handbook FAQs	IRC workshop	IRC workshop	wrap up
Aygül	Lyon report	Handbook FAQs	IRC workshop	IRC workshop	wrap up
Shane	Joi.con report	Handbook joint programmes	External examining	Handbook joint programmes	wrap up
Eleonoor	Online resources	EU meeting	Any other business	Amsterdam report	wrap up
Martin	Handbook joint programmes	EU meeting	External examining/ IRC workshop	Handbook joint programmes/ IRC workshop	wrap up

DRAFT Minutes WG5 Meeting, Prague March 2014

Date of meeting: 18-19 March 2014

Meeting location: Music and Dance Faculty of the Academy of Performing Arts in Prague

Working Group: WG 5 Mobility: Recognition, Monitoring and Joint Degrees
Participants:
- Rineke Smilde, Prins Claus Conservatorium
- Keld Hosbond, RAM Aarhus/ Det Jyske Musikskonservatorium
- Maarten Weyler, Conservatorium Hogeschool Gent
- Ioannis Toulis, Ionian University
- Hanneleen Pihlak, Estonian Academy of Music and Theatre
- Aygül Günaltay, State Conservatory of Istanbul
- John Galea, Università tà Malta
- Martin Prchal, Royal Conservatoire The Hague
- Shane Levesque, Hong Kong Academy of Performing Arts
- Eleonoor Tchernoff, European Association of Conservatoire/Royal Conservatoire The Hague

Guests:
- Tuovi Martisen, Sibelius Academy (representing the AEC IRCs Working Group on 19 March)
- Knut Myhre, Norwegian Academy of Music (representing the AEC IRCs Working Group on 19 March)

Apologies:
- Christopher Caine, Trinity Laban

Minutes:
- Eleonoor Tchernoff

Aims of the meeting

- Make significant progress on the outcomes to be produced within the 3 areas of work:

Joint programmes / External examining / Mobility
- Finalise the form and content of deliverables and further develop work plans to ensure that the deliverables will all be finalised on time.

Welcome/Introduction/Round table
- Rineke and Keld welcome all WG members present. Eleonoor, who is replacing Hannah Hebert during her maternity leave, is welcomed to the group.
- Eleonoor informs the WG that Christopher had to cancel his participation at the last moment, which both he and all WG members regret very much.
- After discussing the state of play of all outcomes, the WG breaks out into smaller groups to work on specific documents.
- On 19 March, the WG is joined by Tuovi Martinsen and Knut Myhre, representing the AEC IRC Working Group.
- (Please note that this report is structured by theme/outcome)

Minutes of both Corfu meetings (meeting WG5, joint meeting WG1 and 5)
- The working group (WG) approves the minutes of both meetings.

SUB-GROUP 1: JOINT PROGRAMMES AND EXTERNAL EXAMINING

Outcome 1: Handbook on joint programmes
- Aygül and Maarten have both been working on updating texts for the handbook, and will now have to merge their texts. A new version of the document is therefore not yet available.
- The decision to send the draft handbook to coordinators of existing joint programmes for feedback is discarded; there is not enough time left.
- The subgroup reinstates its decision that the handbook should not go into too much detail, but should be brief, to-the-point and clear for higher music education institutions in various stages of development. The online resources about joint programmes can provide more detail.
- It is decided to work the joi.con material into the handbook.
- It is decided to include the full site visit reports of Lyon, Iceland and Amsterdam as appendices to the handbook. The reports and all additional material (course guides, videos etc.) could also be included in the online resources.
- [Check: will Martin still write text on EU funding?]
- Hanneleen, Keld and Rineke will give feedback to new drafts versions of the handbook to be produced after the meeting. Shane will read through the final version to check the English language.

Outcome 2: Additional online resources
- The WG will extend the existing web portal about joint programmes on the AEC website (http://www.aec-music.eu/about-aec/work--policies/joint-programmes). The updated handbook on joint programmes will be presented here, as well as additional online resources.
- The resources would need to be updated on a regular base. It is suggested to ask the AEC IRC Working Group to become the 'guardians' of this webpage.
- All authors of case study reports are asked to look for supporting materials related to their visit to be included online.
- The exact content of the online resources has not been decided on during this meeting. The following documents have been suggested:
    - FAQ's (if possible)
    - Overview of existing joint programmes
    - Bibliography + links
    - Glossary
    - Review criteria (checklist)
    - Pdf download of updated handbook
    - Link to European Project Management Survival Kit
    - Case studies as full downloads, if possible with supporting materials such as course guides, video material etc.
    - Information about accreditation of joint programmes (AEC desk research)
    - If possible: a short report about the possibility of having a common ERASMUS application deadline (Jiannis's project)
    - Having an annotated list of literature would be a nice bonus

Outcome 3: Report/short handbook on international external examining
- Martin's document describing the experience with the use of international external examiners at the Royal Conservatoire will be extended into a report or short handbook on international external examining. Martin will work on this.

- The subgroup decides on the following structure:
    1. Why international external examiners: rationale and benefits
    2. A glossary/description of the various types of (international) external examiners
    3. The context for the use of international external examiners. This will also include some information based on the questionnaire handed out at the beginning of the project.
    4. Practical information on how to set up arrangements for the international external examiners and how to use ERASMUS+ or other types of funding for this purpose. This could possibly give input for an AEC position paper.
    5. Appendices: case studies from KC (Aygül), Hong-Kong (Shane) and Malta (John), as well as a report on the findings of international external examiners from the Royal Conservatoire The Hague, the Norwegian Academy of Music and the Guildhall School of Music and Drama.

- John is asked to add some feedback about Malta's experiences to his report and send this to Martin.
- Shane is asked to circulate policy documents related to External Academic Reviewers (EAR) from his institution in Hong Kong. The subgroup suggests including these documents in the report (the original versions: in English and Chinese). Another possibility would be to (also) link to the documents from the AEC website.
- The subgroup suggests including the handbook as a .pdf in the 'assessment'-section on the AEC website, which is going to be developed by WG1. Martin is asked to liaise with Ester Tomasi-Fumics (chair of WG1).
- Martin will produce a new draft of the report/handbook before the next meeting in June.

Outcome 4: Updating set of criteria for programme review, with regards to joint programmes
- As discussed in Corfu, the WG has been asked by WG3 (Quality Enhancement, Accreditation and Benchmarking) to adapt the existing AEC programme review criteria with regards to joint programmes.
- During the meeting, a subgroup has worked on the document and has included numerous suggestions, also taking the outcomes of the EMNEM project of the EUA into account.
- The document shall be sent to WG3 by Eleonoor.
- It may be necessary to meet with WG3 during the June meeting to discuss the content and decide how this outcome may be presented. The updated document may be added to the online resources, or could serve as an appendix to the handbook on joint programmes. This also has to be discussed with WG3.

SUB-GROUP 2: MOBILITY

Outcome 1: Institutional information for incoming exchange students on the AEC webpage
- The subgroup has decided not to use the term 'smiley system' anymore, as it may suggest that it has to do with quality assurance.
- The subgroup also suggests a new approach: instead of institutions putting information for incoming students on their own websites, it is suggested to include this information in the public part of the member's section of the AEC website. Mobility subpages (or equivalent) of institutions should thus link to the institutional web profile on the AEC webpage. When all fields are filled out, a smiley symbol will appear that can also be inserted on the institution's international subpage.
- Eleonoor explains that the public part of the member's section of the AEC website contains limited information. Detailed information is currently only available for members (they need to login first). The suggested plans may therefore require an overhaul of the AEC website and may also interfere with AEC policy. It is important to discuss this with the AEC team as soon as possible.
- Jiannis will draft an outline of the plan for the AEC as soon as possible.

Outcome 2: Guidelines of Erasmus+ mobility actions

- The subgroup suggests reworking the 'Code of Good Practice'-document into a webpage on the AEC website, which will be called 'Guidelines of Erasmus+ mobility actions' [UPDATE: the document is now called 'Step by step guidelines of Erasmus+ mobility actions for international relations coordinators in higher music education']
- This page would serve as a tool for IRCs, and could contain links to various other documents, advice for newcomers, etc.
- The mobility subgroup and the IRC Working Group shall be working together on developing this idea further. They aim to finalise the document during the Annual Meeting for IRCs in September 2014.

Outcome 3: Study on common ERASMUS applications' deadline for all music academies in Europe

- Jiannis has developed the Erasmus Common Deadline Finder Platform. Small scale testing is being carried out among WG5 members and representatives of selected institutions. The next step will be an EU-wide call for the Common Deadline Finder, which shall be circulated by the AEC office.
- Jiannis thinks the call could be sent out in May, and expects to have results ready in June.
- If possible, Jiannis would like to present the outcomes during the Annual Meeting for IRCs in September 2014. This needs to be discussed with the IRC WG.

Outcome 4: Second CPD seminar for IRCs

- After the success of the first CPD seminar organized in September 2013, the WG would like to organise a second seminar during the Annual Meeting for IRCs Aalborg, in September 2014.
- The suggested topic for this seminar is 'How can the institutions benefit from Erasmus+ KA2?'. The seminar should include case studies and talk about the creation of partnerships.
- The seminar needs to be developed during the next WG meeting in June.

Site visits

- The WG still has four site visits to organise:

1. Bergen, NOAS system, Jiannis. Jiannis will travel to Bergen together with AEC Office Coordinator Nerea Lopez de Vicuna to discuss the NOAS system, and to investigate how such a system could be organised on a European level. It is mentioned that it would be good if they could meet with Eystein Sandstø Kvam and possibly Bjørn Einar Halvorsen and Johanne Revheim The site visit report will include a short outline for a 'roadmap for the creation of a European online application system'. [Note: meanwhile, the visit has been scheduled for August 2014]

2. Cyprus, counselling visit, Hanneleen and Keld. This visit replaces the suggested visit to Spain. [Note: meanwhile, the visit to European University-Cyprus has taken place in April 2014]

3. Trieste, international external examining visit, Maarten. [Note: As the WG learnt that Italian conservatoires in the Bachelor-Master system are not allowed to use external examiners, the visit has been rescheduled to Leeds (Leeds College of Music) and has taken place in June 2014].

4. Sofia, counselling visit, Hanneleen and Keld. Hanneleen and Keld have been in touch with the institution in Sofia, but are not sure if they are willing to host the visit. [Note: the location of this visit has now changed to Tbilisi, Georgia (Tbilisi State Conservatoire). The visit is scheduled to take place

in summer].		

Keld is joined by all other WG members in thanking Tuovi Martinsen and Knut Myhre for making the effort of joining the meeting, as well as for their input and hard work!
On behalf of the WG, Rineke addresses Ingeborg Radok Žádná, Vice-Dean for International Relations at the Music and Dance Faculty of the Academy of Performing Arts in Prague, and thanks her for the warm welcome and wonderful organisation of the visit.

To-do list		
Deadline (WHEN)	*Responsible (WHO)*	*Action (WHAT)*
ASAP	Jiannis	Send outline of idea of including mobility information in AEC member section on AEC website to Eleonoor
ASAP	Eleonoor	Send updated version Review Criteria to Linda
ASAP	Eleonoor	Contact conservatoire Trieste to set-up site visit Maarten
ASAP	Eleonoor	Contact conservatoire Bergen to set-up site visit Jiannis and Nerea
ASAP	Hanneleen and Keld	Organise counselling visits to Cyprus and Sofia. Contact Eleonoor if assistance from the office is needed.
During next Skype meeting of IRC WG	Keld	Discuss plans for IRC Workshop with AEC IRC WG
Deadlines to be discussed within subgroup	Mobility subgroup	Work on 'Step by step guidelines' with AEC IRC WG
22 April	Maarten and Aygül	Send first draft of handbook on joint programmes to Hanneleen and Keld
5 May	Hanneleen and Keld	Send first round of feedback to Maarten and Aygül
19 May	Maarten and Aygül	Send second draft handbook on joint programmes to Rineke, Hanneleen and Keld
May	Jiannis	Send invitation for Erasmus Common Deadline Finder Platform to Eleonoor
May	Eleonoor	Coordinate sending out invitation Erasmus Common Deadline Finder Platform to all AEC members
2 June	Rineke, Hanneleen and Keld	Send second round of feedback to be sent to Maarten and Aygül
Before June meeting	John	Send feedback about Malta's experiences to Martin.
Before June meeting	Shane	Circulate policy documents related to External Academic Reviewers (EAR)
Before June	Martin	Circulate new draft of report on international external examining

meeting		
Before June meeting	[Martin]	[Check: Joint programme handbook: update the text on EU funding with information from the ERASMUS+ programme]

Agenda Steering Group Meeting 5/6
'Polifonia' Annual Network meeting 2014

ERASMUS NETWORK FOR MUSIC

polifonia

Location –   **Musikhochschule Lübeck, Germany**

Date -   **14th June 2014 – 13.30pm - 15.30pm**

Participants

    Workpackage Chairs
- Gretchen Amussen (Conservatoire de Paris)
- Pascale de Groote (Royal Conservatoire Antwerpen)
- Peter Dejans (Orpheus Institute Ghent)
- Stefan Gies (Hochschule für Musik Dresden)
- Keld Hosbond (RAM Aarhus/ Det Jyske Musikskonservatorium)
- Rineke Smilde (Prins Claus Conservatorium Groningen)
- Ester Tomasi-Fumics (University of Music and Performing Arts Vienna)

    Representatives of Polifonia Main Contractor (Royal Conservatoire The Hague)
- Henk van der Meulen, Principal (Acting Chair for this meeting)
- Martin Prchal, Vice-Principal
- Eleonoor Tchernoff, 'Polifonia' Project Manager

    AEC 'Polifonia' team
- Jeremy Cox, Chief Executive
- Linda Messas, General Manager
- Ángela Domínguez, 'Polifonia' Project Administrator

    External Evaluator
- Harald Jørgensen, Oslo Academy of Music

Agenda

1. Welcome by the Acting Chair - Pascale de Groote		
2. Report Steering Group Meeting Brussels 26th Sep 2013	(*Appendix 1*)	***To approve***
3. Feedback of the External Evaluator a. Verbal report of current findings external evaluator	(*Appendix 2*)	*To discuss*

4. Short update by WG (issues not mentioned during the closing Session)
    a. WG 1 Assessment & Standards
    b. WG 2 Artistic Research
		For information

c. WG 3 Quality Enhancement & Benchmarking		
d. WG 4 Educating for Entrepreneurship		
e. WG 5 Mobility & Joint Degrees		
5. Overall project management progress report by 'Polifonia' team		*For information*
a. Updated 'Polifonia' Outcomes – timeline and deadlines	*(Appendix 3)*	
I. Translation	*(Appendix 4)*	
II. Lay-out	*(Appendix 5)*	
b. Current financial status		
c. Project management team update		
6. 'Polifonia' extension		*For information*
a. Status update		
7. 'Polifonia' Dissemination plan		*To discuss*
a. Proposals and suggestions from WGs		
b. AEC Congress Budapest – format		
c. Videos presenting outcomes		
8. Next 'Polifonia' Steering Group meeting and joint meeting with the AEC Council		*For information*
a. Date & Meeting Location		
b. Preparation discussion with AEC Council		*To discuss*
III. Exploitation		
IV. Sustainability		
1. Any other business		*To discuss*

Appendixes

- o Appendix 1 - Report Steering Group Meeting Brussels 26th September 2013

- o Appendix 2 - Feedback of the External Evaluator

- o Appendix 3 - Proposal for 'Polifonia' outcomes/products timeline 2013/2014

- o Appendix 4 - Layout and editing proposal

- o Appendix 5 - 'Polifonia' Budget

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Maps

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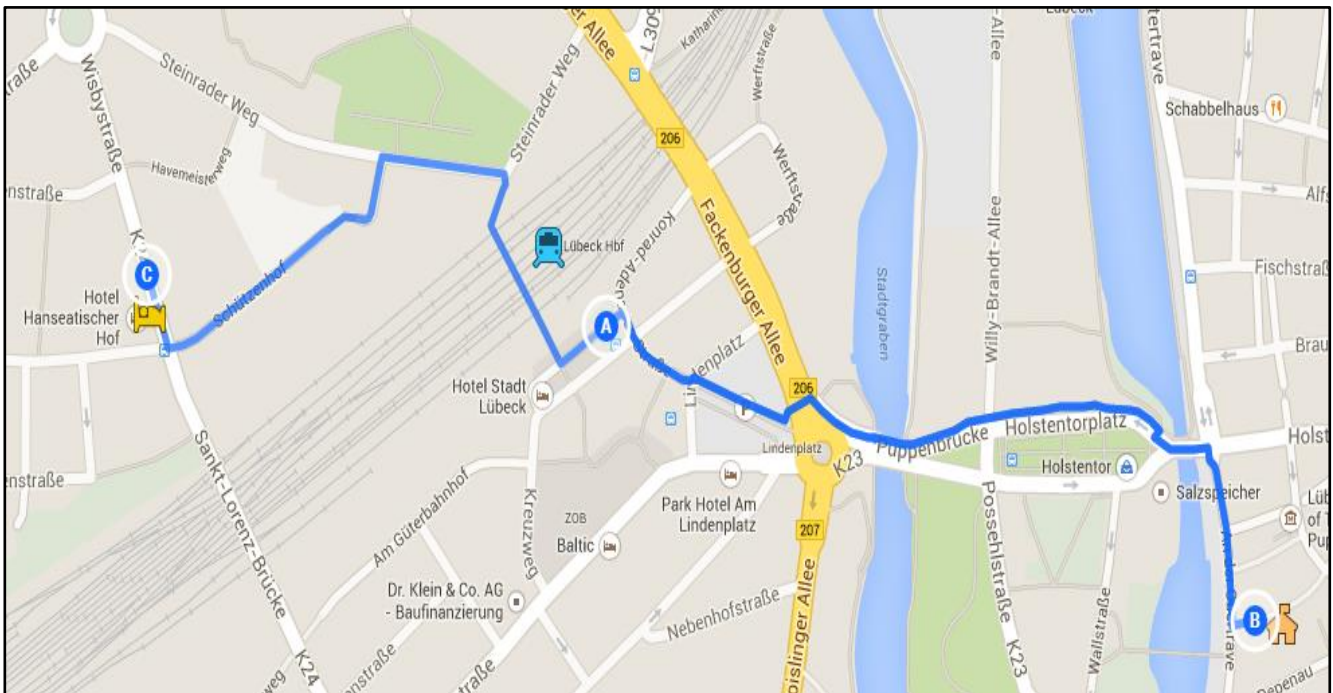
From Central Station (Hbf Lübeck) to MHL:

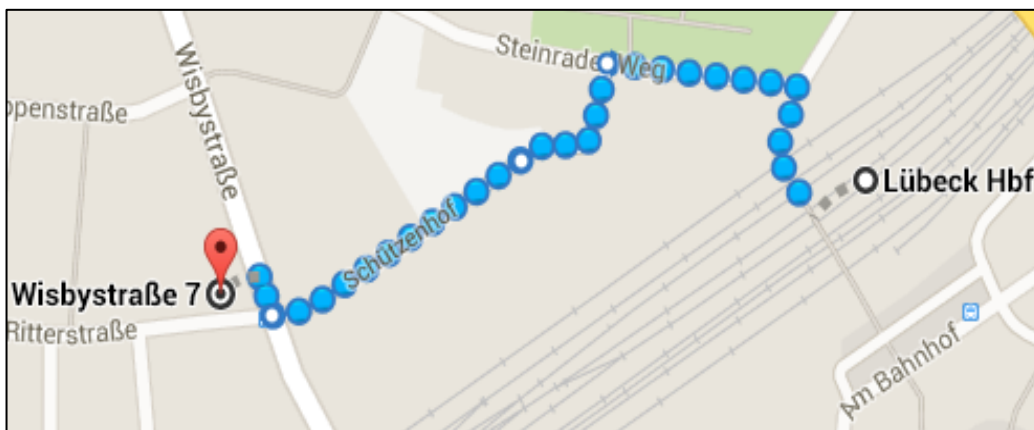The walking distance from Lübeck Central Station to the Musikhochschule is 14 minutes (1,1 km).
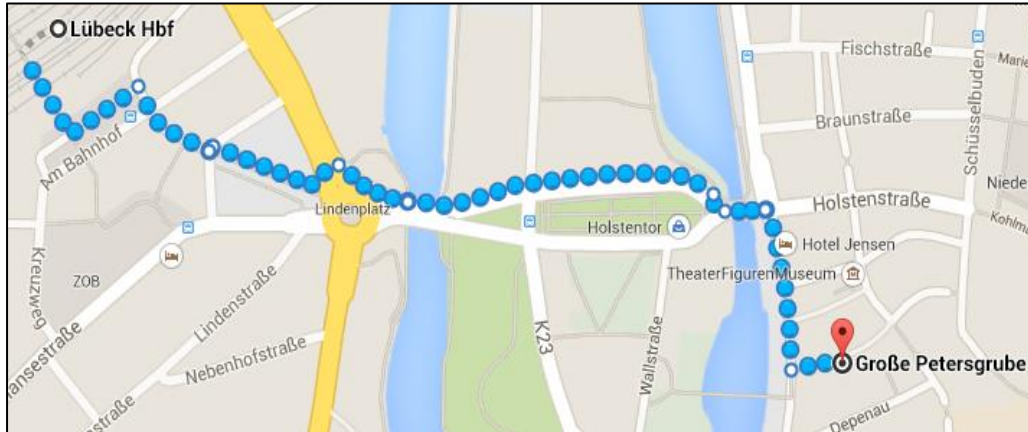
Bus N 8710 From Central Station (Hbf) towards Mölln, ZOB (one stop from Central Station to the destination bus *stop Sandstraße*)
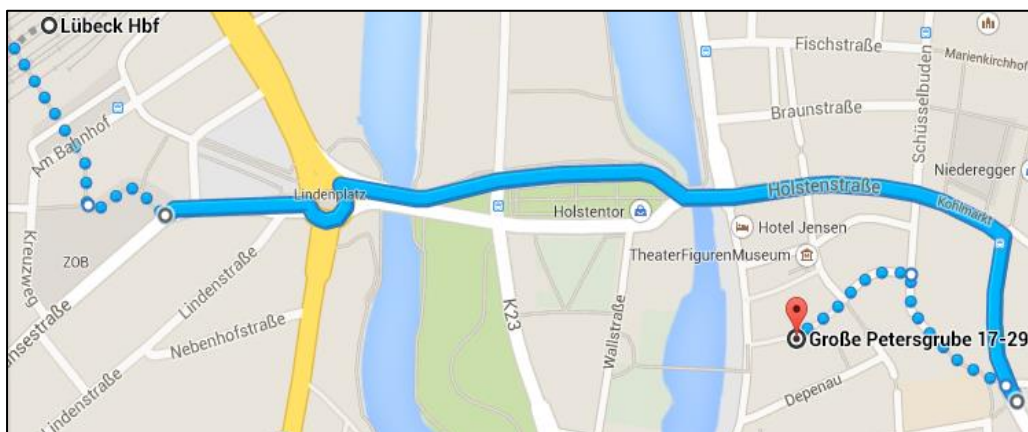
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The walking distance from Lübeck Central Station to the hotel is 7 minutes (550 m).

How to get to Lübeck from Hamburg Airport

The best way to get from the airport to Hamburg City and on to Lübeck is to use the suburban train called *S-Bahn* (*S1)*, going every 10 minutes to Hamburg Central Station (*Hamburg Hauptbahnhof*), and then changing trains (you have normally 18 minutes transfer time – that is enough) for a regional train to Lübeck, departing at track (*Gleis*) number **7b** (be careful, train at track 7a goes to Kiel and they are standing close one after another).

The tickets can be purchased using a vending machine – you have to choose as final destination (German: *Ziel*) Lübeck HBF. **Price: €13,30**. We advise you to book your train ticket in advance on the Deutsche Bahn website: **www.bahn.de**. **Please note 'Polifonia' does not reimburse 1st class or ICE ticket**

Useful information

- **Currency:**   Euro
- **Population:**   215,000
- **Time Zone:**   GMT +1 (daylight savings GMT +2)
- **Country Dialling Code:**   +49
- **Area Code:**   0451
- **Electricity:**   220 volts, 50 Hz; standard flat two-pin plug

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Useful Telephone numbers

- **Ambulance service – 112   Police – 110**

- **Fire service – 112   Doctor - +49 451 71081**

- **Taxi -** +49 451 44244 / +49 451 71011

Please note that 'Polifonia' will cover costs for arranged transport airport- Lübeck (or train), accommodation and all organised meals. Any other expenses and local travel within Lübeck will have to be reimbursed by your own institution!

The deadline for all reimbursements forms is 15th July 2014

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