

# POLIFONIA ANNUAL NETWORK MEETING

*Barcelona*

*7-9 March 2013*

**PARTICIPANT  
READER**



Education and Culture DG

Lifelong Learning Programme



ERASMUS NETWORK FOR MUSIC

**polifonia**



European  
Association of  
Conservatoires



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## PROGRAMME

### Polifonia Joint Working Group Meeting 7-9 March, 2013

<b>Wednesday, 6 March – for members of AEC Quality Enhancement Committee only</b>		
<b>Time</b>	<b>Activity</b>	<b>Location</b>
13:00-18:00	Meeting AEC Quality Enhancement Committee	B114 - ESMUC, Barcelona
19:00	Dinner for AEC Quality Enhancement Committee members	Bar (c. Ribes/Lepant)
<b>Thursday, 7 March</b>		
<b>Time</b>	<b>Activity</b>	<b>Location</b>
Morning	Arrival of Polifonia working group members	Barcelona / hotel
09:00-11:30 (or 13:00)	Meeting AEC Quality Enhancement Committee	B114 - ESMUC, Barcelona
11:30-13:00	Polifonia Steering Group briefing meeting	B202 - ESMUC, Barcelona
11:30-13:00	Optional visit to the Music Museum	ESMUC, Barcelona
13:00-14:00	Sandwich lunch available	Cantina (3 <sup>rd</sup> Floor) - ESMUC, Barcelona
14:30 - 18:30	WP1 – Assessment & Standards – session 1	B219 - ESMUC, Barcelona
	WP2 – Artistic Research – session 1	B221 - ESMUC, Barcelona
	WP3 – Quality Enhancement – session 1 – Joint Meeting with AEC Quality Enhancement Committee	B114 - ESMUC, Barcelona
	WP4 – Entrepreneurship – session 1	B202 - ESMUC, Barcelona
	WP5 – Mobility – session 1	B222 - ESMUC, Barcelona
20:00	Welcome dinner	At the National Theater Catalunya <a href="http://www.tnc.cat/ca/restaurant">http://www.tnc.cat/ca/restaurant</a>
<b>Friday, 8 March</b>		
09:30 - 11:00	Musical Performance Plenary session with all working groups	Orchestra Hall
11:00 - 11:30	Coffee break	Cantina (3 <sup>rd</sup> Floor) - ESMUC, Barcelona
11:30 - 13:00	WP1 – Assessment & Standards – session 2	B219 - ESMUC, Barcelona
	WP2 – Artistic Research – session 2	B221 - ESMUC, Barcelona
	WP3 – Quality Enhancement – session 2	B114 - ESMUC, Barcelona
	WP4 – Entrepreneurship – session 2	B202 - ESMUC, Barcelona
	WP5 – Mobility – session 2	B222 - ESMUC, Barcelona

13:00 – 14.15	<i>Lunch</i>	Bar Llanterna (Main building)
14.15- 15:45	WP1 – Assessment & Standards – session 3	B219 - ESMUC, Barcelona
	WP2 – Artistic Research – session 3	B221 - ESMUC, Barcelona
	WP3 – Quality Enhancement – session 3	B114 - ESMUC, Barcelona
	WP4 – Entrepreneurship – session 3	B202 - ESMUC, Barcelona
	WP5 – Mobility – session 3	B222 - ESMUC, Barcelona
15:45 - 16:15	<i>Coffee break</i>	Cantina (3 <sup>rd</sup> Floor) - ESMUC, Barcelona
16:15-17:45	WP1 – Assessment & Standards – session 4	B219 - ESMUC, Barcelona
	WP2 – Artistic Research – session 4	B221 - ESMUC, Barcelona
	WP3 – Quality Enhancement – session 4	B114 - ESMUC, Barcelona
	WP4 – Entrepreneurship – session 4	B202 - ESMUC, Barcelona
	WP5 – Mobility – session 4	B222 - ESMUC, Barcelona
17:45 -19:00	Activiy – Guided tour around the old part of the city	Meeting point: ESMUC main entrance
19:30	<i>Drinks &amp; dinner</i>	Barcelona Maritime Museum <a href="http://www.mmb.cat">http://www.mmb.cat</a>
<b>Saturday, 9 March</b>		
09:30 - 10:30	<b>Optional</b> additional working group session to prepare feedback reporting	
	WP1 – Assessment & Standards – session 4	B219 - ESMUC, Barcelona
	WP2 – Artistic Research – session 4	B221 - ESMUC, Barcelona
	WP3 – Quality Enhancement – session 4	B114 - ESMUC, Barcelona
	WP4 – Entrepreneurship – session 4	B202 - ESMUC, Barcelona
	WP5 – Mobility – session 4	B222 - ESMUC, Barcelona
10:30 - 12:00	Plenary meeting all working groups and feedback from project's external evaluator Harald Jørgensen	Choir Room
12:00- 12:30	<i>Coffee available/ Lunch package</i>	ESMUC
12:30 -14:30	<i>Steering Group meeting: wrap-up and recapitulation on Joint WG Meeting 2013</i>	B114 - ESMUC, Barcelona
Afternoon	Departures (WG members from 12.00; Steering Group members from 14:30)	

## 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 organisations 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.

### Aims and objectives of ERASMUS Network for Music 'Polifonia' III

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:

**To contribute to the Modernisation 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 2<sup>nd</sup> 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 programmes 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.

**To promote closer cooperation between higher music education institutions and organisations in the music profession** through activities that benefit from strong involvement of organisations in the music profession in identifying a) the relevance of the current study programmes for the changing labour 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 organisations which can serve as models for the further development of expertise in the cultural sector.

**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.

**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-tn.org](http://www.polifonia-tn.org)) which is currently being modernised.
- Regular **trilingual email newflashes** 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.

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<b>Ms. Gretchen</b>	<b>AMUSSEN</b>	<b>Conservatoire de Paris</b>
<b>Ms. Rineke</b>	<b>SMILDE</b>	<b>Prins Claus Conservatorium</b>
<b>Mr. Keld</b>	<b>HOSBOND</b>	<b>RAM Aarhus Det Jyske Musikskonservatorium</b>

## Polifonia External Evaluator

<b>Mr. Harald</b>	<b>JORGENSEN</b>	<b>Norwegian Academy of Music, Oslo</b>
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## POLIFONIA PROJECT TIMELINE 2012-2014

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

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) <u>Muzicka Akademija Sveucilista U Zagrebu (HR)</u>		Annual network meeting+ sessions per WP <u>Barcelona (ES)</u>	Training seminar External examiners <u>Vienna (AT)</u>						WP1 meeting 6/9 <u>Ionian University (EL)</u>		
WP2			Annual network meeting+ sessions per WP <u>Barcelona (ES)</u>	EPARM 2013 - WP2 2/2 <u>CNSMD Lyon (FR)</u>					WP2 meeting 4/6 <u>Academy of Music in Krakow (PL)</u>			
WP3		WP3 meeting 4/9 (+in test 3 of benchmarking system in host institution) European University Cyprus <u>(CY)</u>	Annual network meeting+ sessions per WP <u>Barcelona (ES)</u> AND NASM accreditation visit 2/3			WP3 QA review 4/9 <u>(location TBA)</u>			WP3 meeting 6/9 (+in test 4 of benchmarking system in host institution) <u>Conservatoire de Luxembourg (LU)</u>	WP3 QA review 5/9 <u>Cefedem Rhône-Alpes, Lyon (FR)</u>	WP3 QA review 6/9 <u>(location TBA)</u>	
WP4	WP4 Site visit 4/6 IP European Creative Future Norwegian Academy of Music <u>Oslo, (NO)</u>	WP4 Site visit 5/6 Collegium 1704 <u>Prague (CZ)</u>	Annual network meeting+ sessions per WP <u>Barcelona (ES)</u>							WP4 Regional workshop 1/6 <u>(location TBA)</u>	WP4 Regional workshop 2/6 <u>(location TBA)</u>	WP4 Regional workshop 3/6 <u>(location TBA)</u>
WP5			Annual network meeting+ sessions per WP <u>Barcelona (ES)</u> AND WP5 counseling/study visit 4/9 <u>The Hague (NL)</u>			WP5 counseling/study visit 5/9 <u>Manchester, UK,</u> Royal Northern College of Music (RNCM)		WP5 counseling/study visit 6/9 <u>Iceland Academy of the Arts, Reykjavik (IS)</u>	WP5 meeting 4/6 <u>National Academy of Music "Plancho Vladigerov", Sofia (BG)</u>			
WP6 Steering group			Steering group meeting 3/6 <u>Barcelona (ES)</u>	30.04.2013 progress report deadline						steering group meeting 4/6 <u>Brussels (BE)</u>		

2014	January	February	March	April	May	June	July	August	September	October	November	December
WP1	WP1 meeting 7/9 (+training seminar for external examiners) <u>Anton Bruckner Privatuniversität (AT)</u>		WP1 meeting 8/9 (+training seminar for external examiners) <u>Academy of Music and Performing Arts in Bratislava (SK)</u>			Annual network meeting/Steering group meeting 6/6 + sessions per WP <u>(location TBA)</u>						
WP2		WP2 meeting 5/6 <u>Academy of Music in Ljubljana (SI)</u>				Annual network meeting/Steering group meeting 6/6 + sessions per WP <u>(location TBA)</u>						
WP3		WP3 meeting 7/9 <u>Latvian Academy of Music (LV)</u>	WP3 QA review 7/9 <u>(location TBA)</u>	WP3 meeting 8/9 <u>Academy of Music, Dance and Fine Arts Plovdiv (BU)</u> AND NASM accreditation visit 3/3		Annual network meeting/Steering group meeting 6/6 + sessions per WP <u>(location TBA)</u> AND WP3 QA review 8/9 <u>(location TBA)</u>			WP3 QA review 9/9 <u>(location TBA)</u>			
WP4	WP4 Regional workshop 4/6 <u>(location TBA)</u>	WP4 Regional workshop 5/6 <u>(location TBA)</u>	WP4 Regional workshop 6/6 <u>(location TBA)</u>			Annual network meeting/Steering group meeting 6/6 + sessions per WP <u>(location TBA)</u>			WP4 meeting + conference "The Working Musician" <u>The Hague, (NL)</u>			
WP5	WP5 meeting 5/6 <u>Academy of Performing Arts in Prague (CZ)</u>	WP5 counseling/study visit 7/9 <u>Viljandi Culture Academy (EE)</u>		WP5 counseling/study visit 8/9 <u>Hochschule für Musik Hanns Eisler Berlin (DE)</u>		Annual network meeting <u>(location TBA)</u> WP5 counseling/study visit 9/9 <u>Lisboa (PT)</u>						
WP6 Steering group	steering group meeting 5/6 <u>The Hague (NL)</u>					Annual network meeting/Steering group meeting 6/6 + sessions per WP <u>(location TBA)</u>						30.11.2014 final report deadline

## Polifonia III – Working Groups’ Activities and Project Schedule

### A. Working Group activities and products

Assessment & Standards WG (Work Package I)	Meetings, activities and products planned in application	Meetings, activities and products realised
<ul style="list-style-type: none"> <li>▪ Ester Tomasi-Fumics (Chair - University of Music and Performing Arts, Vienna)</li> <li>▪ Jacques Moreau (Cefedem Rhône-Alpes, Lyon)</li> <li>▪ Jörg Linowitzki (Lübeck University of Music)</li> <li>▪ Jan Rademakers (Conservatorium Maastricht)</li> <li>▪ Mary Lennon (Dublin Institute of Technology - Conservatory of Music and Drama)</li> <li>▪ Sandra Barroso (Escola Superior de Musica de Lisboa)</li> <li>▪ Peder Hofmann (Royal College of Music Stockholm)</li> <li>▪ Gary McPherson (Melbourne Conservatorium of Music)</li> <li>▪ Hannah Hebert (AEC, Belgium)</li> </ul>	<ul style="list-style-type: none"> <li>▪ 9 meetings (3/year including dissemination/collection of info, etc)</li> </ul>	<ul style="list-style-type: none"> <li>▪ 5 WG meetings realised</li> </ul>
	<ul style="list-style-type: none"> <li>▪ Survey of existing assessment methods and procedures (and report)</li> </ul>	<ul style="list-style-type: none"> <li>▪ Online survey developed, finalizing data entry, analysis and report in progress</li> </ul>
	<ul style="list-style-type: none"> <li>▪ Benchmarking exercise (to test the standards agreed upon) (and report)</li> </ul>	<ul style="list-style-type: none"> <li>▪ In progress</li> </ul>
	<ul style="list-style-type: none"> <li>▪ Training seminars for external examiners (2 in conjunction with WG meetings)</li> </ul>	<ul style="list-style-type: none"> <li>▪ 24-28 April 2013 – WG meeting and training seminar in cooperation with INVITE group, second seminar planned for October 2013</li> </ul>
	<ul style="list-style-type: none"> <li>▪ European-level register of external examiners</li> </ul>	<ul style="list-style-type: none"> <li>▪ Profile of examiner being developed, register is built in cooperation with AEC register of experts</li> </ul>

Artistic Research in Music WG (Workpackage II)	Meetings, activities and products planned in application	Meetings, activities and products realised
<ul style="list-style-type: none"> <li>▪ Peter Dejans (Chair - Orpheus Institute, Gent)</li> <li>▪ Darla Crispin (Orpheus Institute, Gent)</li> <li>▪ Enric Gaus (ESMUC, Barcelona)</li> <li>▪ Miriam Boggasch (Hochschule für Musik Karlsruhe, Karlsruhe)</li> <li>▪ Tuire Kuusi (Sibelius Academy, Helsinki)</li> <li>▪ Philippe Brandeis (Conservatoire de Paris, Paris)</li> <li>▪ Gerhard Eckel, Henk Borgdorff, Anna Lindal (SAR, Bern)</li> <li>▪ Stephen Broad (Royal Conservatoire of Scotland, Glasgow)</li> <li>▪ Lina Navickaite (Lithuanian Academy of Music and Theatre, Vilnius)</li> <li>▪ Huib Schippers (Queensland Conservatorium Griffith University Brisbane, Brisbane)</li> <li>▪ Sean Ferguson (McGill University Schulich School of Music, Montreal)</li> <li>▪ Jeremy Cox (AEC, Belgium)</li> </ul>	<ul style="list-style-type: none"> <li>▪ 6 meetings (2/year including dissemination/collection of info, etc.)</li> </ul>	<ul style="list-style-type: none"> <li>▪ 3 WG meetings realised</li> </ul>
	<ul style="list-style-type: none"> <li>▪ 2 EPARM meetings</li> </ul>	<ul style="list-style-type: none"> <li>▪ 1 EPARM meeting realised, a second meeting in advanced planning stages</li> </ul>
	<ul style="list-style-type: none"> <li>▪ Study on the content of 2nd cycle HME programmes as routes to artistic Doctorates (survey first, then guidelines and reference points)</li> </ul>	<ul style="list-style-type: none"> <li>▪ Survey (carried out by selected interviews) completed autumn 2012. Results used to inform planning of contents for handbook on 2nd Cycle. Contents to be finalized and chapters commissioned in 2013.</li> </ul>
	<ul style="list-style-type: none"> <li>▪ European register for peer reviewers for artistic research in music</li> </ul>	<ul style="list-style-type: none"> <li>▪ 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</li> </ul>

Quality Enhancement, Accreditation and Benchmarking WG (Workpackage III)	Meetings, activities and products planned in application	Meetings, activities and products realised
<ul style="list-style-type: none"> <li>▪ Stefan Gies (Chair - Hochschule für Musik Dresden, Dresden)</li> <li>▪ Janneke Ravenhorst (Koninklijk Conservatorium Den Haag, The Hague)</li> <li>▪ Claire Michon (CESMD de Poitou-Charentes, Poitiers)</li> <li>▪ Terrell Stone (Conservatorio "Arrigo Pedrollo", Vicenza)</li> <li>▪ Grzegorz Kurzynski (Karol Lipiński Academy of Music, Warsaw)</li> <li>▪ Dawn Edwards (Royal Northern College of Music, Manchester)</li> <li>▪ Valentina Sandu Dedi (National University of Music Bucharest, Bucharest)</li> <li>▪ Orla McDonagh (Royal Irish Academy of Music, Dublin)</li> <li>▪ Vit Spilka (Janaček Academy of Music and Performing Arts, Brno)</li> <li>▪ Sam Hope NASM (National Association of Schools of Music)</li> <li>▪ Linda Messas (AEC, Belgium)</li> </ul>	<ul style="list-style-type: none"> <li>▪ 9 meetings (3/year including dissemination/collection of info, etc)</li> </ul>	<ul style="list-style-type: none"> <li>▪ 4 WG meetings realised</li> </ul>
		<ul style="list-style-type: none"> <li>▪ 1 training seminar "Being a member of an AEC Peer-Review Team - Training and experience-sharing"</li> </ul>
	<ul style="list-style-type: none"> <li>▪ 9 institutional and programme reviews</li> </ul>	<ul style="list-style-type: none"> <li>▪ 4 reviews (Moscow , Brisbane, Reykjavik, The Hague) Moscow and Brisbane not in Polifonia budget</li> <li>▪ For 2013: review in Lyon (Cefedem Rhone-Alpes) in autumn, contacts with Yerevan, Armenia and Sarajevo, Bosnia.</li> </ul>
	<ul style="list-style-type: none"> <li>▪ 3 working group members taking part in an accreditation visit organized by the NASM in the US (1/year)</li> </ul>	<ul style="list-style-type: none"> <li>▪ Planned for 2013. To be decided with Sam Hope at the Barcelona meeting.</li> </ul>
	<ul style="list-style-type: none"> <li>▪ Business plan for European-level accreditation agency for higher music education</li> </ul>	<ul style="list-style-type: none"> <li>▪ Discussions and work in progress. First draft expected at the end of 2013.</li> </ul>
	<ul style="list-style-type: none"> <li>▪ Development of an international benchmarking system (methodology + test procedures in 3<sup>rd</sup> project year)</li> </ul>	<ul style="list-style-type: none"> <li>▪ Will be addressed in depth at the Barcelona meeting. work in progress.</li> </ul>

Lifelong learning: Education for Entrepreneurship WG (Workpackage IV)	Meetings, activities and products planned in application	Meetings, activities and products realised
<ul style="list-style-type: none"> <li>▪ Gretchen Amussen (Chair - Conservatoire de Paris, Paris)</li> </ul>	<ul style="list-style-type: none"> <li>▪ 9 meetings (3/year including dissemination/collection of info, etc)</li> </ul>	<ul style="list-style-type: none"> <li>▪ 2 WG meetings realised</li> </ul>
<ul style="list-style-type: none"> <li>▪ Renate Böck (European Federation of National Youth Orchestras, Klosterburg-Weidling)</li> <li>▪ Anita Debaere (Pearle, Brussels)</li> <li>▪ Helena Maffli (European Music Council (EMC), Bonn)</li> </ul>		<ul style="list-style-type: none"> <li>▪ 5 site visits (Les Siècles - FR, Rock City Namsos - NO, SIE &amp; The Red Note Ensemble - UK, IP European Creative Future, - NO, Collegium 1704, CZ)</li> </ul>
<ul style="list-style-type: none"> <li>▪ Helena Gaunt (Guildhall School of Music &amp; Drama, London)</li> <li>▪ Hans-Ole Rian (International Federation of Musicians, Paris)</li> </ul>	<ul style="list-style-type: none"> <li>▪ Report with examples of good practice on cooperation between HMEIs and organisations in the profession on lifelong learning and research and development</li> </ul>	<ul style="list-style-type: none"> <li>▪ 4 Reports from site visits (incl. interviews, videos)</li> </ul>
<ul style="list-style-type: none"> <li>▪ Raffaele Longo (Conservatory of Music of Cosenza, Cosenza)</li> </ul>	<ul style="list-style-type: none"> <li>▪ Handbook on entrepreneurship in HME</li> </ul>	<ul style="list-style-type: none"> <li>▪ In progress (material from site visit feeds into handbook)</li> </ul>
<ul style="list-style-type: none"> <li>▪ Timo Klemettinen (European Music School Union (EMU), Utrecht)</li> <li>▪ Mark Lambrecht (European String Teachers Association (ESTA), Bromma)</li> <li>▪ Douglas Lowry (Eastman School of Music, Rochester)</li> <li>▪ Ángela Domínguez (AEC, Belgium)</li> </ul>	<ul style="list-style-type: none"> <li>▪ Conference The Working Musician bringing together HMEIs, employers' organisations, professional associations, musicians, unions, etc.)</li> </ul>	<ul style="list-style-type: none"> <li>▪ In preparation</li> </ul>

Mobility: Recognition, Monitoring and Joint Degrees WG (Workpackage V)	Meetings, activities and products planned in application	Meetings, activities and products realised
<ul style="list-style-type: none"> <li>▪ Rineke Smilde (Chair - Prins Claus Conservatorium, Groningen)</li> </ul>	<ul style="list-style-type: none"> <li>▪ 6 meetings (2/year including dissemination/collection of info, etc).</li> </ul>	<ul style="list-style-type: none"> <li>▪ 3 WG meetings realised</li> </ul>
<ul style="list-style-type: none"> <li>▪ Keld Hosbond (Co- Chair - RAM Aarhus /Det Jyske Musikskonservatorium, Aarhus)</li> </ul>	<ul style="list-style-type: none"> <li>▪ 9 site visits to study good practice, counsel institutions or test the result of the study below</li> </ul>	<ul style="list-style-type: none"> <li>▪ 4 site visits (Lyon, Bologna, Amsterdam, The Hague)</li> </ul>
<ul style="list-style-type: none"> <li>▪ Ioannis Toulis (University of Corfu - department of music, Corfu)</li> </ul>	<ul style="list-style-type: none"> <li>▪ Code of good practice for Recognition of Student Achievement during Mobility</li> </ul>	<ul style="list-style-type: none"> <li>▪ Realised – is being enhanced and updated</li> </ul>
<ul style="list-style-type: none"> <li>▪ Chris Caine(Trinity Laban, London)</li> <li>▪ Hanneleen Pihlak (Estonian Academy of Music and Theatre, Talinn)</li> </ul>	<ul style="list-style-type: none"> <li>▪ Study to facilitate reciprocal external examining arrangements in higher music education</li> </ul>	<ul style="list-style-type: none"> <li>▪ Case study of PENTACON in progress</li> <li>▪ Survey</li> <li>▪ Advice about circles, pools in progress</li> </ul>
<ul style="list-style-type: none"> <li>▪ Aygül Gunaltay Sahinalp (State Conservatory of Istanbul, Istanbul)</li> <li>▪ Maarten Weyler (Conservatorium Hogeschool Gent, Gent)</li> <li>▪ John Galea (Università ta' Malta, Malta)</li> <li>▪ Benedict Cruft (HK Academy of Performing Arts, Hong Kong)</li> <li>▪ Hannah Hebert (AEC, Belgium)</li> </ul>	<ul style="list-style-type: none"> <li>▪ Report on mobility and recognition issues in European joint degrees</li> </ul>	<ul style="list-style-type: none"> <li>▪ Update Handbook (overview finished)</li> </ul>

Network management (Workpackage VI)	Meetings, activities and products planned in application	Meetings, activities and products realised
<ul style="list-style-type: none"> <li>▪ Pascale de Groote (Chair - Principal Koninklijk Conservatorium - Artesis Hogeschool Antwerpen, Belgium)</li> <li>▪ Ester Tomasi-Fumics – (Chair of WP1 - University of Music and Performing Arts Vienna, Austria)</li> <li>▪ Peter Dejans (Chair of WP2 - Orpheus Institute, Belgium)</li> <li>▪ Stefan Gies (Chair of WG3 - Hochschule für Musik Dresden, Germany)</li> <li>▪ Gretchen Amussen (Chair of WP4 - Le Conservatoire de Paris, France)</li> <li>▪ Rineke Smilde (Chair of WG5 - Prins Claus Conservatorium, Netherlands)</li> <li>▪ Henk van der Meulen/ Martin Prchal (Project contractor - Koninklijk Conservatorium Den Haag, Netherlands)</li> <li>▪ Jeremy Cox – Polifonia project coordinator (European Association of Conservatoires (AEC) Belgium)</li> </ul>	<ul style="list-style-type: none"> <li>▪ 6 Steering group meetings (i.e. with chairs of the five working groups mentioned above) with the project external evaluator</li> </ul>	<ul style="list-style-type: none"> <li>▪ 3 steering group meetings</li> </ul>
	<ul style="list-style-type: none"> <li>▪ Administrative and practical tools (partner contracts, reimbursement form, staff hour declaration form, database, etc)</li> </ul>	<ul style="list-style-type: none"> <li>▪ Partner contracts set up, sent out and received back; reimbursement forms set up; staff hour declaration form set up; 'terms of reference' for partners set up</li> </ul>
	<ul style="list-style-type: none"> <li>▪ Project schedule</li> </ul>	<ul style="list-style-type: none"> <li>▪ Timeline</li> </ul>
	<ul style="list-style-type: none"> <li>▪ 2 reports to EU (interim and final)</li> </ul>	<ul style="list-style-type: none"> <li>▪ Interim report in preparation</li> </ul>

Dissemination (Workpackage VII)	Meetings, activities and products planned in application	Meetings, activities and products realised
<ul style="list-style-type: none"> <li>▪ Project Management Team</li> <li>▪ Steering Group</li> <li>▪ All WG members</li> </ul>	<ul style="list-style-type: none"> <li>▪ Newsletters, website, newsflashes</li> </ul>	<ul style="list-style-type: none"> <li>▪ Update for website, newsflashes, Polifonia 2012 leaflet</li> </ul>
	<ul style="list-style-type: none"> <li>▪ Collecting information on dissemination activities performed by all working groups' members</li> </ul>	<ul style="list-style-type: none"> <li>▪ See below</li> </ul>
	<ul style="list-style-type: none"> <li>▪ Presentations of the project activities and outcomes at AEC and external conferences</li> </ul>	<ul style="list-style-type: none"> <li>▪ See below</li> </ul>

Evaluation and monitoring (workpackage VIII)	Meetings, activities and products planned in application	Meetings, activities and products realised
<ul style="list-style-type: none"> <li>▪ AEC Council</li> <li>▪ Polifonia External Evaluator</li> <li>▪ Project Management Team</li> <li>▪ Steering Group</li> <li>▪ All WG members</li> </ul>	<ul style="list-style-type: none"> <li>▪ Council meetings</li> </ul>	<ul style="list-style-type: none"> <li>▪ 3 council meetings each meeting one session is dedicated to Polifonia</li> </ul>
	<ul style="list-style-type: none"> <li>▪ Reports external evaluator</li> </ul>	<ul style="list-style-type: none"> <li>▪ 1 report in preparation</li> </ul>
	<ul style="list-style-type: none"> <li>▪ Evaluation questionnaires after events.</li> </ul>	<ul style="list-style-type: none"> <li>▪ evaluation questionnaires after network meeting</li> </ul>
	<ul style="list-style-type: none"> <li>▪ (Yearly questionnaires to WG members)</li> </ul>	<ul style="list-style-type: none"> <li>▪</li> </ul>
Exploitation and valorization (workpackage VIII)	Meetings, activities and products planned in application	Meetings, activities and products realised
<ul style="list-style-type: none"> <li>▪ Project Management Team</li> <li>▪ Steering Group</li> <li>▪ All WG members</li> </ul>	<ul style="list-style-type: none"> <li>▪ Plan / Strategy for Polifonia valorization activities</li> </ul>	<ul style="list-style-type: none"> <li>▪ In progress</li> </ul>
	<ul style="list-style-type: none"> <li>▪ Implementing the plan</li> </ul>	<ul style="list-style-type: none"> <li>▪ In progress</li> </ul>

## B. Project schedule

MEETINGS					
Date			Place	Time/Comments	Type of activity
<b>Assessment &amp; Standards WG (Work Package I)</b>					
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 2012	Meeting all WGs	5	Barcelona, Spain	2 days	Group meetings, joint group meeting and steering group meeting
<b>Artistic Research in Music WG (Workpackage II)</b>					
27-29 February 2012	Meeting all WGs	1	The Hague, The Netherlands	2 days	Group meetings, joint group meeting and steering group meeting
10-12 May 2012	EPARM conference		Rome, Italy	2 days	Conference
3-5 December 2012	WG meeting	2	Barcelona, Spain	2 days	Group meeting
7-9 March 2012	Meeting all WGs	3	Barcelona, Spain	2 days	Group meetings, joint group meeting and steering group meeting

<b>Quality Enhancement, Accreditation and Benchmarking WG (Workpackage III)</b>					
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 2012	Meeting all WGs	4	Barcelona, Spain	2 days	Group meetings, joint group meeting and steering group meeting
<b>Lifelong learning: Education for Entrepreneurship WG (Workpackage IV)</b>					
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
<b>Mobility: Recognition, Monitoring and Joint Degrees WG (Workpackage V)</b>					
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
7-9 March 2012	Meeting all WGs	3	Barcelona, Spain	2 days	Group meetings, joint group meeting and steering group meeting

Steering group					
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 2012	Meeting all WGs	3	Barcelona, Spain	2 days	Group meetings, joint group meeting and steering group meeting

<b>INSTITUTIONAL AND PROGRAMME REVIEW VISITS 2011-2014 (WORKPACKAGE III)</b> (Planned in project application: 9 review visits – AEC processes or joint collaborative reviews)				
Nr.	Date	Place	Time/Comments	Review Team members
1	13-18 February 2012	Moscow, Russia	(financed by other sources than Polifonia)	E. Gabnys, A. Zielhorst, G. Kurzynski, L. Stuchevskaya (Secretary: Z. Khuminck)
2	2-4 April 2012	Brisbane, Australia	(financed by other sources than Polifonia)	M. Thorkelsdottir, M. Prchal, B.Lanskey, C. Fitz-Walter (Secretary: Linda Messas)
3	7-10 May 2012	Reykjavic, Iceland		J. Wallace, G. Djupsjöbacka , O. McDonagh, J.Gunnar (Secretary: Linda Messas)
4	11-13 June 2012	The Hague, The Netherlands		J. Ritterman, Don McLean, H. Jorgensen, S. Scholz, S. Wilson, S. Scholz, S. Wilson, H. Vercauteren
5	<i>Autumn 2013</i>	<i>Lyon, France</i>	<i>Lyon (Cefedem Rhone-Alpes)</i>	

<b>SITE VISITS 2011-2014 BY MOBILITY WG MEMBERS (WORKPACKAGE V)</b>				
9 site visits to study good practice, counsel institutions or test the result of the study below				
<b>Nr.</b>	<b>Date</b>	<b>Place</b>	<b>Time/Comments</b>	<b>Nr of persons</b>
1	3-4 April 2012	Lyon CNSMD, France	Site visit, interviews with teachers, students & staff - report	Aygül Gunaltay 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 Gunaltay Sahinalp
5	June 2013	Royal Northern College of Music, Manchester	Site visit – observer during examination procedures; investigate external examining practices and report of assessment	John Galea
6	August 2013	Reykjavik, Iceland	Site visit - to explore, investigate JP NAIP (New Audiences and Innovative Practice)	Rineke Smilde

<b>'POLIFONIA' CONFERENCES/ SEMINARS</b>				
<b>Date</b>	<b>Persons/Groups involved</b>	<b>Place</b>	<b>Time/Comments</b>	<b>Subject</b>
<b>2012</b>				
10 November 2012	Quality Enhancement, Accreditation and Benchmarking WG	Saint Petersburg, Russia	Participants: xxx; Duration: 1 day Languages: EN	1 training seminar “Being a member of an AEC Peer-Review Team - Training and experience-sharing
<b>2013</b>				
26 – 27 April 2013	Assessment & Standards WG/ INVITE	Vienna, Austria	Participants: 40; Duration: 2 days Languages: EN	Seminar 1 (training for external examiners)
13-14 September 2013	Mobility: Recognition, Monitoring and Joint Degrees WG	Antwerp, Belgium		CPD for IRCs
October 2013	Assessment & Standards WG	TBA		Seminar 2 (training for external examiners)

<b>DISSEMINATION ACTIVITIES (WORKPACKAGE X)</b>				
Date	Persons/Groups involved	Place	Time/Comments	Subject
<b>2011</b>				
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
<b>2012</b>				
27 January 2012	WG member	Poitiers, France	Participants: xxx; Duration: xxx 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 Languages : EN	EPARM conference
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
<b>2013</b>				
15-16 February 2013	Management team	Mannheim, Germany	Participants : 150-170; Duration: 2 days Languages : EN	AEC Pop&Jazz Platform
<b>2014</b>				

<b>ORGANISATIONAL VISITS BY MANAGEMENT TEAM MEMBERS</b>				
Date	Persons involved	Place	Time/Comments	Subject
<b>2012</b>				
23-24 January 2012	HH	Brussels	ERASMUS Coordinators' Meeting 2012 (for 2011 beneficiaries)	
19-20 November 2012	HH	Brussels	ERASMUS Thematic cluster meeting	
10-11 December	HH	Brussels	ERASMUS Coordinators' Meeting 2012	

## **AGENDA PLENARY SESSIONS & STEERING GROUP**

## Agenda of 'Polifonia' Plenary session (all Working Groups' members)

8 March 2013, Barcelona

**Time**            **09:30-11:00**

**Venue**           **Orchestra Hall**

1. Musical Introduction
2. Welcome by ESMUC - Escola Superior de Música de Catalunya -representative
3. Welcome by Jeremy Cox (AEC)
4. News from Polifonia: 2012 in retrospective & upcoming activities 2013
5. News from the AEC
6. Benchmarking: Introduction to the topic by Jeremy Cox
7. Presentation of the PRIMO project (Project on Ranking Indicators for Musical Outputs) by Elodie Gaudet and general discussion on the project

## Agenda of 'Polifonia' Plenary session (all Working Groups' members)

9 March 2013, Barcelona

**Time**                **10:30-12:00**

**Venue**              **Choir Room**

1. Opening by AEC president and chair of the Polifonia steering group Pascale de Groote
2. Report back WG1 Assessment & Standards/Feedback from audience – Ester Tomasi-
3. Report back WG2 Artistic Research in Music/Feedback from audience – Peter Dejans
4. Report back WG3 Quality Enhancement, Accreditation and Benchmarking/Feedback from audience  
– Stefan Gies
5. Report back WG4 Lifelong learning Education for Entrepreneurship/Feedback from audience –  
Gretchen Amussen
6. Report back WG5 Mobility Recognition, Monitoring and Joint Degrees/Feedback from audience –  
Keld Hosbond
7. Feedback from external evaluator Harald Jørgensen
8. Practical information
9. Closing remarks

## Agenda of Steering Group Meeting 1 - Briefing Barcelona

Thursday 7 March, 11:30-13:00

### Participants

#### Workpackage Chairs

- Gretchen Amussen (Conservatoire de Paris)
- Peter Dejans (Orpheus Institute Ghent)
- Stefan Gies (Hochschule für Musik Dresden)
- Keld Hosbond (RAM Aarhus/ Det Jyske Musikskonservatorium)
- Ester Tomasi-Fumics (University of Music and Performing Arts Vienna)

#### Representative of Polifonia Main Contractor (Royal Conservatoire The Hague)

- Martin Prchal, Vice-Principal

#### AEC Polifonia team

- Jeremy Cox, Chief Executive
- Linda Messas, General Manager
- Hannah Hebert, Polifonia Project Manager
- Ángela Domínguez, Polifonia Project Administrator

#### Guest in attendance

- Mist Thorkelsdottir, Chair of AEC Quality Enhancement Committee

### Agenda

1. Welcome by AEC Chief Executive Jeremy Cox
2. Minutes Steering Group Meeting 24 September 2012. (*Appendix 1*)
3. Short update on the activities of working groups by working group chairs (since the last Steering Group meeting) (*Appendix 2*) and plans for the Barcelona meeting
  - a. WG 1 Assessment & Standards
  - b. WG 2 Artistic Research
  - c. WG 3 Quality Enhancement & Benchmarking
  - d. WG 4 Educating for Entrepreneurship
  - e. WG 5 Mobility & Joint Degrees
2. Short update on the project management since the last Steering Group meeting
3. Reminder of the elements to be decided upon by the end of the Barcelona meeting by the WGs:
  - a. Dates and venues of future working group meetings
  - b. Cooperation between WGs (concrete plan for the Barcelona meeting)
4. Any other business

## Agenda of Steering Group Meeting 2 Barcelona

Saturday 9 March, 12:30-14:30

### Participants

#### Workpackage Chairs

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

#### External Evaluator (only present shortly at the beginning)

- Harald Jørgensen, Oslo Academy of Music

#### Representatives of Polifonia Main Contractor (Royal Conservatoire The Hague)

- Henk van der Meulen, Principal
- Martin Prchal, Vice-Principal

#### AEC Polifonia team

- Jeremy Cox, Chief Executive
- Linda Messas, General Manager
- Hannah Hebert, Polifonia Project Manager
- Ángela Domínguez, Polifonia Project Administrator

### Agenda

1. Opening by Steering Group Chair Pascale De Groot
2. Brief comments by external evaluator Harald Jørgensen (if relevant)
3. Brief recapitulation of the past 2 days by the WG chairs (only for additional matters not mentioned in the previous session with all Working Group members)
4. Overall progress report by the Polifonia team
  - a. Activity list (*Appendix 3*)
  - b. Timeline and 'Polifonia' meeting venues. (*Appendix 4*)
  - c. Current financial status. (*Appendix 5*)
  - d. Workplan Polifonia March & April (*Appendix 6*)
5. Next 'Polifonia' Steering Group meeting – Date & Meeting Location
6. Any other business

## **PROJECT MANAGEMENT FORMS**

NEW REIMBURSEMENT FORM

AEC Office  
Avenue des Celtes/Keltenlaan 20  
1040 Brussels  
BELGIUM

*Please specify to whom the reimbursement should be paid to by crossing the appropriate box:*

Name of the declarant.....

Institution/organisation.....

Address.....

VAT Number (if applicable).....

Bank name.....

Bank address .....

Account Holder.....

BIC / Swift Bank code .....

IBAN Account n° .....

.....

**Activity & dates** .....

.....

**Specification of costs**

**ATTENTION:** If expenses have been made in currencies other than EURO, a specific exchange rate has to be applied (due to a strict regulation for EU projects). Please fill in your expenses in the local currency, sign and date the form and send it to the Polifonia team together with original copies of the invoices. You will be notified by email of the amount in EURO which will be transferred to your account.

	<u>EURO</u>	<u>Local currency</u>
Travel costs	.....	.....
Hotel costs	.....	.....
Other living expenses	.....	.....
Publication & printing	.....	.....
Other expenses namely:	.....	.....
<hr/>		
Total expenses	.....	.....

*Please turn over page*

Hereby I declare to keep the copies of invoices related to this declaration for a period of 5 years **(please join original copies of the invoices to this form)**.

Signature: ..... Date: .....



## STAFF HOUR DECLARATION [Draft template]

**Project:** ERASMUS Network for Music 'Polifonia'  
**Contract number:** 2011 – 3637 / 001 – 001  
**Project number:** 518639-LLP-1-2011-1-NL-ERASMUS-ENW  
**Project period:** 01/10/2011 - 30/09/2014

**Partner institution/organization:** *Name of Partner institution*  
**Partner number:** xxx  
**Name of project member on behalf of the Partner:** xxx  
**Role of the project member in the project:** xxx  
**Staff category (as included in 'Polifonia' project):** xxx

**Official number of working days per year at the Partner organization (as in the contract between Partner institution and the employee (365 days minus legal and public holidays):** .....

**The annual gross costs of the employer for the employee (including all charges such as social security, and other statutory costs etc., but excluding bonuses etc.):** .....

**Amount paid per day (annual gross costs / annual number of working days)** .....

### Time spent by the project member on the project

Date		Activities related to the project	Number of days
month	year		
<b>Total</b>			

**Signature of the project member (employee of Partner institution):**

.....

**Date:**.....

**On behalf of Partner institution/organization (employer) (e.g. Administrative Officer, legal representative):**

**Name:** .....

**Function at the Partner institution/organization:**.....

**Signature:**..... **Date:**.....

**Stamp of Partner organization:**

**To be attached by the Partner organization:**

- Documents for the year 2012 and 2013 stating annual gross costs and charges paid by the employer for the employee (same documents as those used for accounting and fiscal purposes)

**To be attached by the Project member (employee of Partner organization)**

- Scanned copy of annual statement for 2012 and for 2013 which you received from your employer, showing your gross salary for those years. If those are not available, please send instead:
  - Scanned copy of salary slip for a month in 2012 in which you also worked for the project
  - Scanned copy of salary slip for a month in 2013 in which you also worked for the project

## **WORK PACKAGE INFORMATION**

## **WORK PACKAGE 1: ASSESSMENT AND STANDARDS**

## Agenda of Polifonia WG1 Assessment & Standards 7<sup>th</sup>-9<sup>th</sup> March 2013

**Meeting location**      Escola Superior de Música de Catalunya (ESMUC), Barcelona, Spain

**Working Group** WG 1 Assessment & Standards

### Participants

- Ester Tomasi-Fumics, University of Music and Performing Arts Vienna (chair)
- Jan Rademakers, Maastricht Academy of Music
- Jörg Linowitzki, Musikhochschule Lübeck
- Sandra Barroso, Escola Superior de Música de Lisboa
- Peder Hofmann, Kungliga Musikhögskolan i Stockholm
- Mary Lennon, Dublin Institute of Technology (DIT) - Conservatory of Music and Drama
- Hannah Hebert, Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen) (AEC)

### Third Country Partner

- Gary McPherson, Melbourne Conservatorium of Music

### Apologies

- Jacques Moreau, Cefedem Rhone-Alpes

### Agenda

1. Report of Working Group meeting 4/6 (Zagreb, January 2013) [to be approved]
2. 1<sup>st</sup> Seminar for external examiners 26-27 April 2013 in Vienna, programme, content, practicalities (feedback forms for observers, questions and tasks for participants)
3. Discussion on final report: How should our outcomes look like?
4. Report on results table curriculum inquiry, how to proceed
5. Discussion on standards for assessment and benchmarking (mapping exercise) – literature research (Mary, Jacques, Jörg)
6. European-level register of external examiners, first draft of criteria, how to go about it
7. Any other news
8. Planning next working group meeting
  - a. Division of tasks

### WP1 - Curriculum Reform: Assessment & Standards (Abstract from project application, February 2011)

This workpackage aims to contribute to the Modernisation Agenda for Higher Education in Europe in the higher music education sector by supporting curriculum reform in the area of competence-based learning, supported by the learning outcomes established for the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> cycles of higher music education. This will be promoted by addressing the issue of assessment based on learning outcomes through:

- a **Europe-wide survey of existing assessment methods and procedures**, learning outcomes-based or otherwise, described and analysed in a report, highlighting innovative examples of assessment in, or suitable for, competence-based learning and examples of the involvement of students in these processes
- a **benchmarking exercise** to strengthen shared understanding of standards in European higher music education
- **training seminars**, using these benchmarked standards to expand the number of experts available as external examiners, leading to:
- a **European-level register of external examiners**, giving institutions the possibility to invite such experts to their examinations, which will enhance objectivity and the exchange of expertise, and support international benchmarking at departmental levels.

The work will be executed by a working group composed of experts in the field of curriculum development in higher music education, who will analyse the information collected and develop the deliverables. The working group will also combine its meetings with on-site seminars and site/counselling visits to partner institutions outside the working groups to learn about new approaches and the current state of the issues studied, as well as to present the work of the group and 'Polifonia' to wider audiences of students, teachers and management in these institutions.

The benchmarking exercise will be enriched by the participation of a subject expert from Australia, where a National Learning and Teaching Academic Standards Project was started in 2010.

### Deliverables/objectives of WP1 - Curriculum Reform: Assessment & Standards

- a) Meetings/site visits/on-site seminars Curriculum Reform Working Group → Meeting reports

The working group (7 European experts) will meet 3 times per year for working sessions of 2 days in different partner institutions throughout the project. A 3<sup>rd</sup> country partner will contribute remotely and join for one meeting per year. Meetings will be prepared/organised by the lead partner: an agenda will be drafted and relevant preparatory information will be distributed to all members. A report including a division of tasks will be made after all meetings. Some meetings will be held jointly with working groups III and V to collaborate on issues of benchmarking and external examining.

One session (1-2 hrs) will be dedicated to activities other than the meeting. Members of the group will meet representatives of the partner institution where the meeting takes place in order to:

- collect information on issues relevant to the work of the group in that institution/country (site visit)
- provide the institution with expertise on quality assurance issues (counselling visit/short seminar)
- inform staff of the institution about 'Polifonia' (dissemination).

- b) Europe-wide survey of existing assessment methods and procedures in higher music education →  
Survey report

This report will describe the outcomes of a European-side survey on assessment and examination methods in higher music education institutions across Europe. The various approaches to assessment and examinations will be described and analysed, with examples of good practice for assessment in competence-based learning and the involvement of students in assessment being highlighted. The survey report will be published in 3 languages in both printed form and PDF-downloadable format. The short-term target group for this report will be management and teachers in higher music education institutions.

The report will serve as a point of reference for the benchmarking exercise described in Deliverable c.

- c) Benchmarking exercise to strengthen shared understanding of standards in HME → Report on findings

This exercise will begin with extensive consultation and triangulation amongst expert groups and individuals to identify and build upon areas of consensus. This consensus will then be tested for its breadth of acceptance. The exercise will culminate in a report embodying agreed descriptor-statements which may be used as reference points by institutions for their own internal standard-setting and by external examiners for comparing standards across institutions.

The descriptor statements will be trialled in the training seminars for external examiners described in Deliverable d.

- d) Training seminars leading to European register of External Examiners in HME → Training seminars and web-based register

Concurrently with the benchmarking exercise (Deliverable 3), the network will start developing an on-line European register of existing external examiners, which institutions can consult whenever they are looking for external examiners in particular fields from other European countries. This register will be based on call of interest to all 'Polifonia' partners and include information on expertise, background and professional experience of all examiners. A European-level approach to external examiners will help to further the comparison of standards for performance and teaching at the European level and increase objectivity in the examination procedures. As the benchmarking exercise is completed, seminars based on its descriptor statements will be used to reinforce consensus among existing external examiners and to add to the names eligible to enter the register. Two of these will be held in conjunction with working group meetings held in different regions of Europe to enhance access.

## Minutes WP1 Assessment & Standards Meeting 3/9 Maastricht 28-30 September 2012

- Date of meeting:**
- 28 Sept 2012: 15:00-18:30
  - 29 Sept 2012: 09:30-18:30
  - 30 Sept 2012: 09:00-12:00
- Meeting location:** Maastricht Academy of Music, Maastricht, The Netherlands
- Working Group:** WG 1 Assessment & Standards
- Participants:** Working Group Chair
- Ester Tomasi-Fumics, Universität für Musik und darstellende Kunst Wien
- European partners:
- Jörg Linowitzki, Musikhochschule Lübeck
  - Jacques Moreau, Cefedem Rhone-Alpes
  - Jan Rademakers, Maastricht Academy of Music
  - Sandra Barroso, Escola Superior de Música de Lisboa
- Third Country partner:
- Gary McPherson, Melbourne Conservatorium of Music
- AEC Representatives:
- Hannah Hebert, Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC)
- Apologies:**
- Mary Lennon, Dublin Institute of Technology (DIT) - Conservatory of Music and Drama
- Minutes:** Hannah Hebert

### Aims of the meeting

- Discussing adapted table curriculum inquiry and how to proceed with it
- Discussing 'criterion driven statements' for assessments and how to proceed with it
- Setting framework for cooperation between WG1 Assessment & Standards and Polifonia 2 INVITE WG
- Drafting programme for training seminar for external examiners
- Devising plan of action until the next meeting in 2013

### Issues discussed & Decisions made →

#### Report of Working Group meeting 2/9 (Vienna, June 2012)

Ester welcomes the group and asks whether there are any comments on the report.

The group generally has no comments on the report. Ester mentions that it might be a good idea to add a page of explanatory notes in order for outsiders to better understand the content and outcomes of the respective meetings. Ester also suggests that it might be more convenient to write in full sentences rather than bullet points and to combine the two parts "issues discussed" and "decisions made" in one part.

- The report is approved.
- In the next report the concept of combining "issues discussed" and "decisions made" will be taken into consideration.

### Preliminary list of standards and 'assessment criteria and procedures'

The discussion touches the following aspects:

Defining a framework for action

Finding out about principles that underpin different ways of assessing in HME institutions

The group discusses Ester's prepared document "Thoughts on a possible frame for a set of standards for assessment in higher music education".

Within the discussion a number of thoughts are raised:

[Ester] mentions that rather than looking into standards/criteria on the basis of descriptors such as the Learning Outcomes (LOs), we should look at something more general, but still specific enough to be used in the musical context. This may be described as "formal criteria for good assessment".

Through the survey "curriculum inquiry" we research ideas for this "formal criteria". Outcomes could then also feed into the training seminars for external examiners.

[Gary] refers to Ester's document as a framework, almost a framework for action, which defines principles but is not telling you what to do. Furthermore he mentions that context-wise most institutions will always be different – but that the principles we all believe in and aspire to, should be the same. So in a sense the framework is telling us what we all do (or at least should think about) but it is also aspirational in the way that it can tell us where we want to go.

- The group agrees that the "curriculum inquiry" survey will function as a "mapping exercise" in order to establish what the status quo is.
- Such a framework can therefore be used as a hypothesis. Following our research we would then be able to come back to it and see if elements of it are being taken into consideration.
- The group agrees that Ester will "revisit" the *framework/standards* and send material to WG members for their feedback.

### Table curriculum inquiry and how to proceed with it

The discussion about the underpinning document "Thoughts on a possible frame for a set of standards for assessment in higher music education" leads to the question of how the group should proceed with the "curriculum inquiry" survey.

At this point the table has been revised twice and a decent amount of data has been collected.

The question whether the table is now complete or if there were still things to be changed is raised.

[Gary] proposes to transfer the table into an online format and use the survey software *poll daddy*.

- The end product should be a survey on "existing assessment methods and procedures". As this is a broad matter it will be narrowed down to:
  - 1 assessment per subject area
  - 1 institution per country (which then possibly also gives information of the general system in place in the respective country)
- The group agrees to transfer the existing table into the suggested online format of the survey software *poll daddy*. Ester volunteers (with the help of Gary) to design the questionnaire within the new online format in order to send it to the group for feedback.

### To consider for the Online format of "curriculum inquiry"

- We are looking at final assessments at Bachelor and Master level and as a group define which assessment this should be.
- The following aspects will be added to the "curriculum inquiry" questions grid:
  - The interviewee's judgement on the strengths & weaknesses of the system used in their respective institutions
- A questionnaire version will be designed for each subject area

- The areas that should be covered are:  
 From 1 institution:      1 example from the performance area (be it voice, instrumental classical or pop & jazz)  
                                      1 example from the pedagogical area – performance, teaching, creating (because we assume that there are different methods for the final assessment)  
                                      1 example from the composition area
- We are generally looking at the final assessment, whilst in the pedagogical area we should refer to the exams that lead to the final awarding of grades, which then lead to the qualification.
- We also ask whether the institution's practices are representative for the educational system in the country and if not in which way they are different?
- Who do we ask: programme coordinator, head of programme, involved in curricula work (someone who the institution believes is best positioned to give accurate information in the area)
- Once online format is in operation, existing data should be transferred by respective WG member, who had initially conducted the interview.
- For the following meeting day a list of countries is developed through which the group checks from which countries data already exists and which countries are missing in order represent the European picture.
- WG members divide the missing countries amongst them. The interviews will be conducted by phone and data will be transferred into the online format.

Under the conditions, that the group has decided upon, and after a successful evaluation of the data, this should lead to a report/mapping exercise of the current status of existing assessment methods and procedures in HME in Europe, including the "third countries" represented within the Polifonia project.

The report should have an introduction, explaining why we chose certain research topics and show an overview of the situation in Europe, from which we may be able to draw conclusions that could be translated into a set of standards/principles valid for the HME sector.

#### Training seminars for external examiners/ cooperation Polifonia INVITE/WG1 Assessment & Standards

Ester proposes to proceed with the planning for the training seminars. There would be the possibility of doing this in cooperation with the former Polifonia INVITE WG from cycle 2 (2007-2010). The members of this group still would like to proceed working on issues of assessment within the pedagogical area.

Former chair Kaarlo Hilden and WG1 chair Ester have been contact about this possible cooperation and WG1 Assessment & Standards should now start thinking of the content of such a seminar, the organisation and time & place.

In the following session the group devises a draft programme:

#### **Enhancing standards for assessment through effective practice An international dialogue for examiners in higher music education institutions**

Target group:

We invite people who are involved with practical assessment within their institutions and who are willing to engage in an international dialogue that will lead to the enhancement of future practice. All interested people are encouraged to participate including panel/jury members, external examiners, teacher trainers and similar.

Dates ideally between 6 – 9 September 2013

1 <sup>st</sup> day		
17.00	Opening event Welcomes Polifonia overview Practicalities for next day	
20.00	Dinner	
2 <sup>nd</sup> day		

9.00	Practical session Videos of 3 piano performances: same piece, same level, same teacher	15 minutes video each then 15minutes panel discussion in break-out groups to 3 or 4 people using a predefined set of criteria from very unspecific to very articulated
10.30	Coffee break	
11.00	Reporting back  And group discussion	Each "panel" is asked to present their outcomes: How efficient, useable were the criteria given? WG members will have observed the discussions in the various panels and note the dynamics of the discussion and the process of coming to a decision
13.00	Lunch	
14.30	Gary McPherson	Problems and biases that occur when assessing based on research
15.15	Coffee break	
15.30	Theory panel discussion: Influence of assessment on the relationship between - institution - student - teacher - assessor	Each panel member will be asked to reflect on one of the mentioned
16.45	Plenary discussion	
17.30	Final statements and closing	
18.30	End	

General aims for the seminar and content:

- to approach/reach experts from this particular area, from countries we are interested in
- people should have a learning experience
- interesting would be a lot of various ways of examining, what is suitable in what context?
- problems and biases that occur when assessment takes place (based on Gary's research)

Who is our target audience:

- We invite people who are involved with practical assessment within their institutions, and who are willing to engage in an international dialogue that will lead to the enhancement of future practice.
- All interested people are encouraged to participate including (ex.: panel/jury members, ext. examiners, teacher trainers/ and similar)

- The idea is to give the participants a pre-defined set of criteria on which basis they should judge the performances.
- Gary will draft these sets of criteria for assessment methods.
- Content of programme as well as approach should be discussed with the INVITE WG.
- A second seminar could also be aimed at the wider public, people who would be interested in becoming an external examiner.

*Helsinki will be in a case study !?*

### Skype conference with Mary Lennon

The group has a Skype conference with Mary and receives her feedback on the draft seminar programme, which was sent to her the day before.

Mary thought the proposed programme was very clear and manageable and fulfilled the 'training' element in WG tasks/objectives. She raised a number of questions:

- She questioned the use of only piano in the assessment tasks given the different 'cultures' surrounding different instruments/voice and the range of expertise of those who will attend.
- She asked if different content/context and genres would be included.
- She questioned where the 'pre-defined criteria' – very unspecific to very articulated' – would come from.
- She suggested that the panel discussion 15.30 might include external examiner along with student/teacher/assessor/management etc.
- She emphasised the importance of focusing on 'feedback' (referred to ICON meeting in Helsinki).
- She suggested that the INVITE WG could have parallel sessions with the focus on examples of instrument/vocal teaching.
- She suggested that the Keynote be general enough to cover both Performance and Pedagogy assessment issues.

She commented on Ester's framework and felt it was helpful and could be developed.

She referred to the email she had sent earlier in the week making some general points regarding:

- Learning outcomes – programme v module
- Focus – Final year? Summative only? Part 1/Part2?
- Context – issue of different grading systems and also different 'cultures' of assessment in relation to both grading and feedback
- Use of criteria – LANGUAGE could be an issue given the range of nationalities etc.
- External examiners – not part of the culture in some institutions

### **To-do list**

<b>Action (WHAT)</b>	<b>Responsible (WHO)</b>	<b>Deadline (WHEN)</b>	<b>Comments</b>
1. <b>1<sup>st</sup> step "curriculum inquiry"</b> – build online tool in 'poll daddy'	Gary McPherson, Ester Tomasi-Fumics	<u>Before 15 October 2012</u> <input type="checkbox"/> Gary sends poll daddy access info to Ester, Ester develops draft online questionnaire <u>From 15 October 2012</u> <input type="checkbox"/> Gary and Ester talk through on Skype and develop online questionnaire	
<b>2<sup>nd</sup> step "curriculum inquiry"</b> – WG members receive online link  WG members will do interviews using online questionnaire with their assigned institutions	All WG members  All WG members	End of October 2012  End of 2012 <input type="checkbox"/> All data should be received	
2. Standards for assessment & benchmarking <input type="checkbox"/> Ester will "revisit" standards and send material to WG members for feedback	Ester Tomasi-Fumics	End of November 2012	- research material: reports external examiners PENTACON ( <input type="checkbox"/> Hannah will investigate)  Feedback external reports from Jan and

			Jacques (see 4.)
3. Polifonia/INVITE seminar □ - Ester will inform Kaarlo and talk about principles - Jacques will send email to Kaarlo and send copy to Ester  - group will receive the feedback from INVITE group	Ester Tomasi-Fumics Jacques Moreau	Before 11 October 2012  October/November 2012	
4. Draft criteria for assessment methods for seminar □ Gary will draft criteria  - Jan will send back-up info to Gary  - Jacques will send back-up info to Gary  - Hannah will send PENTACON material	Gary McPherson  Jan Rademakers  Jacques Moreau  Hannah Hebert	7 January 2013  As soon as possible  As soon as possible  As soon as possible	
<b>Next meetings, site visits and activities</b>			
<b>Date</b>	<b>Location</b>	<b>Purpose</b>	
<b>12-14 January 2013</b>	<i>Muzicka Akademija Sveucilista U Zagrebu, Croatia</i>	WG meeting 4 of 9 ( + “test 1” of benchmarking system in host institution)	
<b>7-9 March 2013</b>	ESMUC, Barcelona, Spain	WG meeting 5 of 9 + Polifonia Joint working group meeting	
<i>6-9 September 2013 (TBC)</i>	<i>Helsinki, Finland (TBC)</i>	<i>WG meeting 6 of 9 + Polifonia/INVITE seminar/platform (TBC)</i>	
<i>January 2014 (TBC)</i>	<i>Ionian University, Corfu, Greece (TBC)</i>	<i>WG meeting 7 of 9 + training seminar for external examiners (TBC)</i>	
<i>March 2014 (TBC)</i>	<i>Academy of Music Krakow, Poland (TBC)</i>	<i>WG meeting 8 of 9 (TBC)</i>	
<i>June 2014 (TBC)</i>	<i>Location to be announced</i>	<i>WG meeting 9 of 9 + Polifonia Joint working group meeting (TBC)</i>	

## **WORK PACKAGE 2: ARTISTIC RESEARCH IN HIGHER MUSIC EDUCATION**

**Agenda for Polifonia WG2  
Artistic Research in Music  
Polifonia Joint Group Meeting  
07-09 March 2013**

ERASMUS NETWORK FOR MUSIC


**Meeting location:**

Escola Superior de Musica de Catalunya (ESMUC), Barcelona, Spain

**Participants:**

European partners:

- Mirjam Boggasch, Hochschule für Musik Karlsruhe, Germany
  - Stephen Broad, Royal Conservatoire of Scotland, UK
  - Darla Crispin, Orpheus Institute, Belgium
  - Peter Dejans, Orpheus Institute, Belgium (WG Chair)
  - Enric Gaus, ESMUC, Spain
  - Tuire Kuusi, Sibelius Academy, Finland
  - Lina Navickaite, Lithuanian Academy of Music and Theatre, Lithuania
- AEC Representative:
- Jeremy Cox, Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC), Belgium

**Apologies:**

European partners:

- Henk Borgdorff, Society for Artistic Research (SAR), Switzerland
- Philippe Brandeis, Conservatoire national supérieur musique et danse de Paris, France

Third Country partners:

- Sean Ferguson, McGill University Schulich School of Music, Canada
- Huib Schippers, Queensland Conservatorium Griffith University Brisbane, Australia

**Agenda:**

- 1 Review of notes from WG meeting 3-5 December, Barcelona
- 2 Update on preparations for EPARM, Lyon 18-20 April
  - Submissions
  - Invited Speakers
  - Programme
- 3 Handbook on 2<sup>nd</sup> Cycle
  - Contents
  - Working Method
  - Timetable
- 4 Database of research projects/supervisors
  - Confirmation of fields to be addressed
  - Collection of data
  - Interface with AEC website/Artistic Research Catalogue
  - Timetable
- 5 Items to report to Polifonia Steering Group

WP2 - Curriculum Reform: Artistic Research in Higher Music Education (Abstract from project application, February 2011)

This workpackage contributes to the Modernisation Agenda for Higher Education in Europe in the higher music education sector by enhancing the quality of education through a focus on the role of research – and, in particular artistic research - in higher music education institutions. Following the overall mapping exercise on the role of research in higher music education executed in the previous cycle, which identified many different approaches to research throughout the sector, the ‘Polifonia’ Network will now focus on one of these - artistic research – which, by its nature, is closely related to artistic and musical practice.

The network will pay particular attention to student work in the area of artistic research, so as to develop a clear environment and context within which students can feel confident of the credibility of their chosen brand of study. This will be done by developing a **European Platform Artistic Research in Music**, which will give music students from all study cycles, but especially the second and third, the possibility to exchange information on research activities, results and methodologies. This is the first time that the ‘Polifonia’ Network has included students in such an integrated way into its activities.

Part of the confidence-building about the artistic research approach will be addressed by identifying clearer progression routes through Bachelor and Masters study to this work at Doctoral level. Students need curricula which develop research competences relevant to artistic Doctoral study in the lower cycles. The workpackage will feature **reflection on the content and structure of the 2<sup>nd</sup> cycle**, based on the principles laid down in the European Qualifications Framework for Higher Education. By focusing on the 2nd cycle (which has been identified by the sector as needing more development) the project will be able to address how programmes at this level in higher music education should combine professional preparation with preparation for relevant Doctoral study.

Confidence and credibility will also be addressed through the creation of a register of peer reviewers for artistic research. This will be especially useful when assembling expert examining panels to assess Doctoral submissions in the artistic research field.

The participation of experts from 3<sup>rd</sup> countries will also play an important role in this workpackage: in Canada and Australia institutions have been identified with highly developed provision in this field of expertise. The 3<sup>rd</sup> country partners will be invited to participate and share their expertise at the platform meetings.

The working group meetings and the platform meetings will be combined with on-site seminars and site/counselling visits to partner institutions outside the working group to learn about new approaches and the current state of the issues studied, as well as to present the work of the group and ‘Polifonia’ to wider audiences of students, teachers and management in these institutions.

Deliverables/objectives WP2 - Curriculum Reform: Artistic Research in Higher Music Education

- a) Meetings/site visits/on-site seminars Artistic Research Working Group → 3 meetings/site visits/on-site seminars

The working group (9 European experts) will meet 2 times per year for working sessions of 2 days in different partner institutions throughout the project. Two 3<sup>rd</sup> country partners will contribute remotely and join for one

meeting per year. Meetings will be prepared/organised by the lead partner: an agenda will be drafted and relevant preparatory information will be distributed to all members. A report including a division of tasks will be made after all meetings.

One session (1-2 hrs) will be dedicated to activities other than the meeting. Members of the group will meet representatives of the partner institution where the meeting takes place in order to:

- collect information on issues relevant to the work of the group in that institution/country (site visit)
- provide the institution with expertise on quality assurance issues (counselling visit/short seminar)
- inform staff of the institution about 'Polifonia (dissemination).

b) Establishment of a European Platform for Artistic Research in Music → Meetings/conferences

This deliverable includes **2 meetings** of the newly established European Platform for Artistic Research in Music (EPARM). These will offer an information-sharing forum for artistic researchers and those who manage research departments in conservatoires and will give students in all cycles of higher music education the possibility to witness, present and exchange information on research methodologies and results.

These meetings will be prepared by the Artistic Research Working Group with experts in the field of artistic research who will select the students' presentations on the basis of an annual call for proposals. Detailed reports will be published on the 'Polifonia' website, including contact information for the students, so that students can contact each other after and in between meetings of the Platform. Where appropriate, material from presentations will be posted on the website as a form of peer-reviewed publication.

c) Study of the content of 2nd cycle HME programmes as routes to artistic Doctorates → Study and report

This workpackage will commence with a survey of the typical existing content of 2<sup>nd</sup> cycle programmes in higher music education. It will then examine systematically the competences that are emerging as core prerequisites of 3<sup>rd</sup> cycle artistic doctorates. From these two sets of data, it will establish and publish guidelines and reference points for future content of 2<sup>nd</sup> cycle programmes with a view to their providing clear progression routes into artistic research, while still offering the necessary professional focus for students wishing to enter the profession directly upon completing their Masters qualification.

d) European register of peer reviewers for artistic research in music → Register

Artistic research, like any other, requires a pool of experts able and willing to engage in peer review so as to validate the quality of material appearing in the public domain. The competences of a peer reviewer for artistic research are different from those of a reviewer in, say, the field of Musicology. These competences need systematic identification; they may also call for additional training to be offered to otherwise well-qualified peer-reviewers. This workpackage seeks to enumerate the relevant competences and build a register of experts deemed to possess them. If necessary, it will propose strategies for supplementary training to ensure that a critical mass of expert European peer reviewers can be generated.

It is a strength of the working group team that it includes a colleague from the Society for Artistic Research (SAR) since this organisation is concerned to build numbers of recognised peer reviewers for artistic research across all discipline areas, not just music.

## Minutes *Polifonia* Working Group 2 Meeting

- Date of Meeting:** 3-5 December 2012
- Meeting Location:** Escola Superior de Música de Catalunya (ESMUC), Barcelona, Spain
- Working Group:** WG2: Artistic Research in Higher Music Education
- Participants:** Working Group Chair:
- Peter Dejans, Orpheus Institute, Ghent - PD
- European partners:
- Mirjam Boggasch, Hochschule für Musik Karlsruhe - MB
  - Henk Borgdorff, Society for Artistic Research (SAR) - HB
  - Stephen Broad, Royal Conservatoire of Scotland, Glasgow - SB
  - Darla Crispin, Orpheus Institute, Ghent - DC
  - Enric Guaus, ESMUC - EG
  - Kari Kurkela, Sibelius Academy, Helsinki - KK
  - Lina Navickaite, Lithuanian Academy of Music and Theatre, Vilnius - LN
- International partners:
- Sara Laimon (representing Sean Ferguson - SF), McGill University Schulich School of Music, Montreal - SL
  - Huib Schippers, Queensland Conservatorium Griffith University, Brisbane - HS
- AEC Representative:
- Jeremy Cox, Chief Executive - JC
- In attendance:
- Ruben Lopez Cano, ESMUC - RLC
- Apologies:**
- Alain Poirier, Conservatoire National Supérieur de Musique et Danse de Lyon
- Minute Takers:**
- Darla Crispin & Jeremy Cox

<b>Aims of the meeting</b>
<p><b>To make progress on the three key deliverables of Workpackage 2</b></p> <ul style="list-style-type: none"> <li>• <b>European Platform for Artistic Research in Music (EPARM)</b> <ul style="list-style-type: none"> <li>- To review progress on planning EPARM 2013, Lyon</li> <li>- To finalise the CfP</li> </ul> </li> <li>• <b>2nd-Cycle HME programmes</b> <ul style="list-style-type: none"> <li>- To analyse questionnaire, leading to outlining of main content points to be covered in 'Guide'</li> </ul> </li> <li>• <b>European register of peer reviewers for artistic research in music</b> <ul style="list-style-type: none"> <li>- To review progress on 'intelligent mailing list'</li> <li>- To consider possible approach based on database of student projects (titles and supervisors)</li> </ul> </li> </ul>
<b>Prior to the meeting</b>
EG conducts a short tour of the ESMUC premises.
<b>Issues discussed</b>
<p><b>Opening:</b> PD opens the meeting by introducing the main topics and asking the members to indicate whether they wish to add any topics to the agenda.</p>

HS asks that the group keep in mind the differing understandings of terminology (i.e. 'artistic research'). JC responds by saying that we need to remember that the views of the wider AEC member may not coincide with what is agreed around the table.

This is the kind of thing that can be discussed at length, both in the meeting, and outside. PD points out that the difference between artistic research and artistic development, for example, might be viewed by different constituencies in different ways. The main point is that the various working definitions can have links on higher levels, whilst respecting the local/national customs and laws.

### **Agenda Point 3b: EPARM Lyon Meeting preparations**

During the last EPARM Meeting in Rome (see Minutes 12 May 2012) the problems with 'method' in artistic research were raised as the possible core question for the next main meeting of EPARM in Lyon. This has led to the new Call for Presentations, 'Between Madness and Method', in which a 'Bar camp' approach for presentation will be used as a means of selecting the longer papers. This mode of curating gives the power of choice back to the people who are actually participating in the event, offering a means whereby we can get away from having 'experts' judge paper submissions.

EG suggests that we might consider publishing ALL materials in some form (proceedings, or multi-media). DC asks whether the new AEC website might be available to upload audio/video materials, and JC confirms that there is an area on the site that will be dedicated to sound/video elements when the Website goes live.

HS suggests using a 7-minute format as the 'ideal' length to keep the interest of listeners (in a well-developed presentation). EG describes a 'speed-dating' approach to presenting poster sessions, and says that this can work well. In the end, 10-minute presentation plus 20 minutes discussion pattern is retained.

Possibilities for publication of proceedings: This may be important for participants who will only be permitted to attend EPARM if their contribution is 'validated' in some kind of record, or 'proceedings'.

We could suggest that those attending and wishing to appear in proceedings prepare an elaboration of their work in some kind of publishable artefact.

New steps for the EPARM application (to be included in re-write of CfP):

- 1) Submission of abstract plus 2-minute pitch that will be presented on Day 1 of EPARM Lyon;
- 2) Pre-selection to eliminate any proposals not relevant to conference theme; possible further pre-selection if numbers are too great to allow all to present at 'Bar camp';
- 3) Those present at 'Bar camp' select which people present at the conference in the 10-minute papers;
- 4) After the EPARM Lyon meeting, a Selection Committee will curate a final, published version, on the basis of the quality of the material (Selection Committee membership TBA).

Keynote speakers need to be resolved ASAP, from the list already decided; HS suggests Stephen Emmerson as another possibility.

The EPARM Preparatory Working Group will receive the feedback about the ideas developed in this meeting, as a part of a revised Call for Presentations.

### **Agenda Point 3d: European Peer-Review Register:**

This is a tricky topic that has been discussed by SF and EG in an email exchange, as well as in a position paper recently circulated by JC.

JC presents his position paper. He links the question of gathering information about peer reviewers with another concern: that in artistic research as currently being practised in some conservatoires, students are going into well-trodden areas imagining that they are new and untried because of inadequate researching of existing research (whether in other conservatoires or the university sector). His sense is that there would be a real benefit from information about students' projects across AEC member institutions being registered. If the information recorded included the names and contact details of supervisors, this would also provide a different, and less judgementally charged, way to gather this information (the criterion would not be 'Is this a fit person to be a peer reviewer?' but 'Is this person currently supervising in the

relevant field or subject area?’).

DC points out that there is an international, online resource for doctoral-level work (DDM Online), but such a thing does not exist at Masters level. SL notes that the entries for DDM are developed ‘after the fact’, so to speak. The control of such material at Masters level is less viable.

LN wonders if all conservatoires could be canvassed for necessary information about supervisors. But this is difficult to achieve in practical terms, and does not lead to ‘better’ quality of personnel.

Responding to a question from SB, JC notes that keeping the survey at Programme/student level enables certain practical details to be overcome. ‘Weeding out’ of specific nature of expertise can be done by specific search terms (e.g. artistic research and academic supervision can be differentiated). This also becomes a way that we can constantly gather information about what students are doing, rather than what professionals are ‘expert’ at supervising.

SB notes that the proportion of ‘research’ within Masters level work is variable, and that this could be noted as part of the search terms (by listing the ECTS – or ECTS-equivalent – value of the project). He raises the question of just how ‘original’ Masters level research needs be – something echoed by others in the room. JC responds that even if originality is not essential, knowing the context of other work in which one’s own is situated should certainly be a requirement at Masters level.

KK, DC and HS all like the ‘bottom-up’ aspect of this kind of working, because it gives more information, is more geographically specific and is easier to ensure because of student compliance. HS also suggests that assessment panels could be tracked in some way.

HB notes that tracking at Masters level is very difficult because of the number of projects and their short duration.

KK suggests the inclusion of Post-Doctoral research. PD adds research-cluster type research where people work together. He advocates tracking all relevant disciplines, with the view of the researcher as the core of the business.

HB advocates requesting a short abstract to delineate the project. He also states that the material could be linked to the Artistic Research Catalogue (ARC) so that the whole thing could become a kind of ‘hub’ for the work. HS adds that with a well-resourced site, certain drop-down menus could be helpful in the information gathering, but HB cautions against too much prescription in the structure.

JC cautions that there needs to be a tangible deliverable at the end of 18 months, and that we should be very clear about what we can achieve in this timescale, possibly expanding the resource subsequently.

KK returns to the question of defining artistic research; i.e. what would really appear on that register, and how could we delineate it as artistic research? But, as DC points out, the new proposals make that delineation less obvious, since it is topics, rather than disciplines, that are being mapped. Using topics makes the disciplinary status of the research the researcher’s responsibility, rather than locating that status with the ‘register’ itself.

**It is agreed** to change the nature of the project from a supervisor register to a database of researcher topics (subject to approval from the Agency). Jeremy will need to report on this, at the latest by April in the interim review process. HS states that it seems very viable as a refinement of the original project.

The current sub-group can work further on the proposal tomorrow (4<sup>th</sup> December) as part of the break-out sessions.

### **Agenda point c.: 2<sup>nd</sup>-cycle Guide**

DC briefly introduces the 2<sup>nd</sup>-cycle questionnaire compendium, with the open question of how we get from the kind of data that is there to a 2<sup>nd</sup>-Cycle guide, and what such a guide should entail.

JC suggests the scope of the Guide as offering possibilities and a horizon of further thinking, not prescription. HS notes that non-prescription is important, as is giving people tools for situating themselves in political contexts. DC asks the level to which the Guide might be able to be helpful without being either too abstract/philosophical or too concrete (and therefore, not transferable across institutions).

The idea of the Guide might be to present both the current European trends, and how these might, over a longer period of time, lead to better practices in curriculum development and outcomes ‘on the ground’, not merely compliance with Bologna for opportunistic reasons.

HB notes that there needs thinking about what the Masters is in itself, rather than what it might lead to in the final instance. What can a Masters Programme be IN ITSELF, and for people who will go from Masters to the profession, without the Doctoral path? A Guide can help to answer such a question in

better ways than has been carried out in the past.

PD proposes the need to find 'a coat that fits for all seasons', in addressing better the needs of the varied kinds of Masters students that appear in conservatoires.

HS points out that we should think about what happens when we structure Masters from the Bachelor side, rather than just from the doctoral side. What can we make explicit in existing Masters, in which research remains still in the tacit dimension? What needs to be added to enhance the credibility for a Masters?

KK is uncomfortable with Masters paths that separate themselves (e.g. professional orientation or research preparation) from each other and the world.

SB notes that the Guide could help institutions to meet the Polifonia 2<sup>nd</sup>-Cycle outcomes. He expands upon JC's point about students finding their research topics from within the material they are working upon as practitioners.

SL asks how prescriptive such a Guide is in the European context. JC attempts to explain this in light of the existing European models concerning lifelong learning and life experience in the music profession.

HB wants us to be careful about looking at training programmes; it is TRUE that more relentlessly practical research programmes are emerging at 3<sup>rd</sup>-Cycle level in Europe and internationally – so we need to be aware of this and address it in any recommendations about 2<sup>nd</sup>-Cycle programmes.

HS agrees that awareness of European and international developments matters, since there are practical ramifications (e.g. how many credit points needed to move into a Masters programme) and we need to show that we are aware of them.

EG asked whether teachers would guide students to do 3<sup>rd</sup>-Cycle studies AT ALL, or whether they would simply tell the student to get out into the profession and work. This also needs to be taken into account.

DC makes the following (rough) formulation:

**The Guide should move away from prescribing things a Masters programme must have – whatever the final objectives of the student - to suggesting means through which Masters programmes can nurture, where appropriate, a good 'research/development attitude' for possible future researchers and a more autonomous artistic (personal) development perspective for all students (AND staff), whether heading for a doctorate, or going right into a music profession, developing as teachers, pros – or going to another profession entirely. Such as research attitude has both philosophical and practical ramifications.**

The Day One meeting ends at 18:30.

### **Tuesday December 4, beginning at 09:30**

In preparation for the sub-group's work on the content of the 2<sup>nd</sup> cycle 'handbook-guide', the plenary group discusses the nature of the work to be done. It is clarified that DC and SB will co-author the book, with on-going input from the whole group. The aspect of the title (handbook/guide/pocketbook) is explored, and the consensus is to use the same terminology as with the 3<sup>rd</sup>-Cycle guide.

The group then focuses on what is the core purpose of the Guide. The idea is re-iterated that the Guide focuses upon the nature of Masters studies in all its aspects. Brainstorming work leads to the following points to be developed (in addition to points already put forth in the Questionnaire):

- Connections: Bachelor to Masters, Masters to Doctorate
- Written or non-written outputs
- Discussion of the level of originality (in the artistic domain). What is 'artistic originality', and can it be delineated at each level (refer to 3<sup>rd</sup> cycle Handbook)?

SL notes that the need for originality is not pronounced at Masters level in the North American context; what is emphasized is growth in skill levels and development through topics that represent what the students' body of knowledge happens to be.

JC states that he would like the book to have some aspirational attributes; HS reinforces this by reminding the group that much that already takes place in conservatoires that generates 'new knowledge' and that the key is to make this knowledge explicit. We should be encouraging the move from 'good' Bachelor level work, to a higher level in which new knowledge is, indeed, sought out (even if rigorous requirements

for originality only start to apply at Doctoral level).

Citing trends in the new UK REF, HB suggests 'insight' as a helpful term to apply to Masters and Doctoral level work, as a characteristic of how Bachelor level work might be transformed. Jeremy links this to a growing capacity by the students to become autonomous learners. This means that the book might discuss how teachers also deal with the changes that such attitudes create. DC points out that this makes changes at management level imperative as well.

HS notes that the altered learning/teaching model might not apply to all people, but that alternatives should be given. JC responds that this might involve making the links between teacher and student more flexible, and opening up a range of models, including 'team-teaching'. SL states that this is already built into the curriculum in her institution.

LN warns that a team teaching approach in performance in her institution would be extremely difficult. She feels that the relation between 2<sup>nd</sup> and 3<sup>rd</sup> cycle is still very important to delineate. She was impressed by the model of the Royal Conservatoire of Scotland, which possessed a great deal of flexibility and showed students what they should be knowing at a given point in their life.

KK describes the natural progression within research degrees in universities and suggests that this not necessarily similar in the arts – so the arts need to find new ways to have some kind of demonstrable progression without compromising the essential nature of what an artistic identity entails.

This goes back to the debate about what a 3<sup>rd</sup>-Cycle programme entails and that, in some institutions, 3<sup>rd</sup>-Cycle and research do not always go hand in hand. KK goes back to the aspect of transferable and reflective skills that are part of Masters study, and asks us to clarify in the Guide what might be meant by these skills and how they work for students. What is reflection in the arts; what do we mean by this phrase, and how can we demonstrate the usefulness to the students?

There is further discussion about the nature of the 3<sup>rd</sup> cycle: artistic development/artistic research. The development of 3<sup>rd</sup>-Cycle degrees in Europe is showing up real problems in how things are named. Growing numbers of programmes are 'mixing' DMA, PhD etc. SL notes her own experience in this regard. She says that what is important is the gaining of the qualification to teach; a Doctorate is linked to teaching in a pragmatic way. There is no 'formula' in how these qualifications are granted. It also shows a series of changes that have taken place in North America in terms of employability.

PD talks about Robert Martin's talk in St Petersburg concerning the liberal arts as a locus for conceptual thinking, including for young people just entering higher education.

What is the vision at the 3<sup>rd</sup>-Cycle level? The Guide probably needs to reiterate the evolution of programmes from one level to the next. SL returns to the aspect of lifelong learning and how that aspect of knowledge gets folded into a teacher's/professor's portfolio. In the end, it was professional experience itself that helped her to make sense of her professional experience. So for her, that higher degrees should be helpful to artists' understanding of their own processes is essential. HB reminds us to take account of the insights into reflection that happen in research processes – often in tacit ways.

MB is still troubled by the lack of definitions: for example, the idea that what some call 'research' would be called 'artistic development' in German institutions. This includes the impossibility of doing Doctorates in certain areas in German Musikhochschulen (though we know the situation is slowly changing). SB recalls Humboldt's original bifurcation between research and practical universities, but suggests that a shared journey by student and teacher towards unknowable goals is equally characteristic of conservatoires as research universities.

EG uses Computer Science as a metaphor for what we are discussing. At Bachelor level, one learns to programme, but without deeper thought; the development comes when the creative dimension is added (e.g. being able to write an application of one's own); finally, at doctoral level, one can 'build a new paradigm'. Does this analogy translate into the conservatoire sector – especially at the 3<sup>rd</sup>-Cycle level? PD asks all the members to refer back to the 3<sup>rd</sup>-Cycle Guide, since many of these intractable questions of language are already confronted there.

HS: conceptual issues, practical issues, strategic issues, all need to be part of what is developed in the

Guide.

RLC – the Guide can make a strong recommendation about the links between research and the granting of the doctorate, but it cannot prescribe.

KK talks about the teachers in music academies, and notes that they may not have so much experience (in conceptual terms) as artists – so a Guide must not alienate that constituency.

DC states that it is the essential nature of the core work that matters, and that the discussion should be grounded in genuine respect for all the different kinds of attainment, shedding light on different aspects of these, seeing how they map onto the three cycles of learning, and how this impacts upon programme development and management (see work already done in the 3<sup>rd</sup>-cycle Guide).

JC also notes that these interlocked structures must link logically into social reality, and national contexts. In 12 years of the Bologna process, arts institutions have still largely avoided ‘invading’ the space of the artist-teachers. There should now be some more robust challenges to the sanctity of this space in the second 10-year phase of Bologna, and the potential of the teaching studio should be more fully understood.

JC thinks that getting teaching and learning (and the relationship between them) right in the 2<sup>nd</sup> Cycle is essential. SL reinforces this by speaking of how learning environments can challenge and change teachers – for the better.

JC talks about top Russian students who attended the Royal College of Music finding space for ‘dialogue with teachers’ – so that the didactic tradition in which they grew up was subverted. SL argues that there is a role for the didactic tradition, but that there needs to be a reflection upon what that means later in the artistic development.

KK suggests that it is possible to initiate a dialogue even with traditionally oriented teachers: ‘What are you doing when you are teaching?’ ‘You are thinking, doing conceptual communication.’ ‘That has a research character.’

SB talks about drawing teachers into research projects, and the ‘Trojan horses’ of documentation and assessment (since portfolios are assessed by heads of performance departments). Assessment gets spread all around performance departments, and understanding grows.

After a break, the WG splits into two sub-groups:

- 1) Database sub-group: HB, JC, EG, LN & HS
- 2) 2<sup>nd</sup>-Cycle Guide sub-group: MB, SB, DC, RLC, PD, KK & SL

#### **Database sub-group:**

The group considers practicalities relating to how data can best be entered and kept up-to-date. It is noted that project titles change during research. How to deal with this?

- As part of an annual general AEC request for updates from member institutions?
- With the burden for updating put upon students – in which case, there would be a need for institutional buy-in to remind/persuade students?
- By getting specific agreement to comply with data updating from all members, or just by making the recommendation that they do so in their own interests?

There are also issues that relate specifically to Masters projects:

- These have short timescales (12-24 months) and the project titles are not always fixed for the first 6-9 months
- Might it therefore be better just to have completed Masters projects in the database?
- But what about facilitating contact among students while they are engaged in the project? Will graduated students bother to make contact with those still working on projects? What will be the incentive to fill in the data and how will supervisors be made aware that they have been entered on the database after ceasing to be in regular contact with the students?
- If the ARC is used as the site for the data, could completing students make the upload directly to this?
- How about filing information at the time that students make their submission? Institutions could specify it as part of their submission protocol.

It is agreed that, initially, the aim will be to upload completed Masters projects since 2013/4 and to update this with information supplied at the point of submission by Masters students as part of their submission requirements.

For Doctoral projects, the initial scope will be to capture completed and on-going Doctoral projects since 2010. Doctoral updates should be made at least annually, at whatever point in year fits review cycle of institution.

The sub-group discusses the fields to be used and updates the grid in the original discussion paper as follows:

Countries (alpha-betically)	Then Member Institution(s) within country (alpha-betically)	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*	Date submitted	Date degree conferred*

\*Doctoral projects only

It might be important to add a field for degree-awarding institution. A Yes/No question within the institutional field as to whether the institution makes the award itself could open a field to enter the awarding institution if different.

What happens in the case of Doctorates with multiple projects, or sub-projects? In the latter, presumably information would be sought only concerning the main project; where a Doctorate is formed of a sequence of equal projects, entries would probably have to be made for all of them.

And, in any case, what is a project? Especially in a Masters programme, could/should we define some of the areas of investigation conducted across 2 years by the student in conjunction with their practical Prof. as a project? If so, the student themselves would need to be able to distil the investigation into a title and brief description.

Once our protocol is more firmly fixed, we could ask ELIA/SHARE whether they want to adopt the same approach, and therefore the same protocol, for their own project to develop a register of peer reviewers

As another means of encouraging communication between students and supervising staff, might we set up a low-profile mailing list on research within the AEC – perhaps an EPARM mailing list?

The sub-group communicated via Skype with Board members of SAR and it was agreed to explore the feasibility of using the ARC as the site for the database (probably with implementation from late 2014)

## 2<sup>nd</sup>–Cycle Guide sub-group:

Introduction: Second cycle: The context

Showing evolution of reflective capacity as highly desirable within the conservatoire environment.  
Avoiding the term 'research'.

Who should read this Guide? Teachers, students, managers? Possibly all of these, reading at different levels.

Two interconnected questions:

- WHY research? WHY have a Handbook? Benefit to the discipline and a link to the practical worlds of nascent artists.
- HOW to do it?

Map what is there, highlight it as a practice in new ways. (What's the goal in terms of getting to Masters? In Europe, the Bachelor/Masters structure is pretty much uniform).

- Aspirational: 'A man's reach should exceed his grasp, or what's a heaven for?'
- 'A Fictional Account' – to draw in people from 'real' doing, and showing the **multiple trajectory possibilities**, depending upon entry and exit points.
- The 'Star Trek' outlining of multiple possibilities and exits.
- The focusing down on the Masters level and what it needs.
- Practical explanation of what is needed in relation to already set guidelines.
- The added relationship to the research orientation.
- Getting rid of the 'one' and getting back to the 'I'

### **An ideal view of the development of a student in a conservatoire, without delineating by cycle.**

- What does that vision look like?
- Then, the chapters make more concrete the path...
- Can we show how the reflective activity already exists? E.g. the teaching studio...
- Example of the very, very specific to the universal. The 'ah-ha moment' within practice, and transforming this into a research process.
- Different modes of collecting information - research techniques – the move from books to practice.
- A criterion for high-level work – moving from the specific to the general.
- 'Seeing the world in a grain of sand.' Natural interdisciplinarity. Idea of musicology as a sub-discipline of artistic research.

How much do students think about what will happen after graduation? Do they think about getting jobs, about having identities? What happens in the negotiation between the institutional life and the 'real' world?

- If the Masters is a bridge, then it's a bridge to a doctoral level work, or a bridge to the 'real' world.
- The need of the apparently unrealistic hope in order to facilitate best development.
- The qualification is not a means to an end, it is a beginning...

How are teachers describing 'talent'? Should we have a discourse around talent? How does that talent get nurtured and developed?

- 'Breaking down the studio walls'.
- MB talks about the German structure, emphasis on 1<sup>st</sup> cycle pedagogy and then two more years of instrumental work.
- The question might be to reflect upon what is actually happening in those two years of artistic

development.

We should still avoid the difference between the research and professional Masters.

- Looking at coaching processes as a research practice by reflecting on the process, e.g. concerts with teachers and students.
- Techniques of writing: new kinds of writing, making the experience transferable for different people.
- 'Recalling ingredients from the 3<sup>rd</sup> Cycle Guide:
- Critical thinking and common sense: learning, teaching, being in the world as an artist
  - Applicability of the own situation to others
  - Some kind of transferability – linguistic or otherwise
  - 'The world is not your own idea'
  - Often relates to ways of writing about music – how to convert thoughts to ideas (Year 2 Bachelor)
  - Consistency and clarity of argument
  - Being able to be critical of ideology
  - Critical thinking takes practice
  - Ideas are not solid, but respond to new information
  - Notion of where the holding of information is sited
  - Assessment of all these aspects
- Artistic research may have its *own* exigencies for critical thought
- What is the special nature of artistic research that must be present for it to be considered as such?
- Interdisciplinarity/joint degrees.

How do we put into words our musical responses? How do we give the 'space' to let the basic musical instincts of students grow into more sophisticated musical discourse?

This is about letting one's own responses create educational experiences; so the student's experience means something, and can, if properly developed, lead to a good research attitude.

*Critical listening* is key part of this – listening to words, listening to sounds.

- Use of case studies (in highlight boxes)
- Good practice examples: Video collections of studio work, special master classes
- How to carry out this critical thinking without being destructive of the artistic identity. This is much more subtle than it seems.

The research does not always have to have the name of research. We need to find ways to credit the analytical work that is done. Another goal is to have the students being highly proactive. The students help each other to think in new ways. The map of the situation of research is ever-changing, but needs this developing strengthening of research attitude. This will be forged into a guide to contents by Stephen, Darla Peter, and Jeremy, and circulated to the group for feedback. The group is invited to submit exemplary materials of good practice, some of which can also be drawn out of the questionnaire material that we've already gathered.

#### **Concluding work notes:**

The sub-groups re-convene in a plenary session and report to each other. Then decisions are agreed as to next steps. The decision is taken that, on Wednesday morning, those individuals not already having to leave will work individually on their designated tasks and share the results by email.

<b>Next steps</b>			
<ul style="list-style-type: none"> <li>• AEC will send an email to all those who responded to the 2<sup>nd</sup>-Cycle questionnaire to keep them informed about developments with the 3<sup>rd</sup> cycle Guide. (Email to be drafted by PD, DC &amp; JC and then distributed via those who made the contacts initially).</li> <li>• HB will not be in the March Working Group, but another representative will be present; in the meantime, there will be sub-group meetings to carry the work forward.</li> <li>• The EPARM Call for Presentations will be redrafted and worked over for circulation within a week (JC to do this).</li> <li>• <b>EPARM Keynote speakers need to be confirmed asap.</b></li> </ul>			
<b>To-do list</b>			
<b>Action (WHAT)</b>	<b>Responsible (WHO)</b>	<b>Deadline (WHEN)</b>	<b>Comments</b>
1. CfP for EPARM to be revised in light of discussion and circulated to Polifonia WG2 and EPARM Preparatory WG	JC	As soon as possible and in good time for CfP to go out in week commencing 10/12/2012	
2. Keynote speakers for EPARM to be confirmed	First choices: <i>Sven-Olov Wallenstein</i> (to be contacted by Henrik) <i>Joanna McGregor</i> (to be contacted by Jeremy) <i>Floran Boffard</i> (to be contacted by Alain) Second choices: Valentine Gloor (contact: Darla) Joan Labarbara, USA (Contact: Henrik) Peter Abliger (Contact: Kevin) Other suggested names: Robert Levin (Contact: Magnus) Willian Forseit (Contact: Paolo) Slavatore Sciarrino (Contact: Paolo) Dofourt Hugues (Contact: Alain) Jean Luc Nancy (Contact: Alain) Virgilio Sieni (Contact: Paolo) Romeo Castellani (Contact: Paolo)	<b>As soon as possible</b>	
3. To pursue idea of student project database as way of creating register of peer reviewer	Polifonia WG and especially sub-group: HB, JC, EG, LN & HS	On-going	
4. To notify Agency of this change of deliverable	JC, Hannah Hebert	As soon as possible	

5. To thank contributors to the 2 <sup>nd</sup> -Cycle questionnaire	PD, DC & JC to draft message, then those who made original contacts to distribute	As soon as possible	
6. To develop contents of 2 <sup>nd</sup> -Cycle guide	Sub-group: MB, SB, DC, RLC, PD, KK & SL	By March 2013	
<b>Next meeting</b>			
<b>Date</b>	<b>Location</b>	<b>Purpose</b>	
7-9 March 2013	ESMUC Barcelona	Joint WG meeting WG 2 agenda <ul style="list-style-type: none"> <li>• Update on preparations for EPARM 2013</li> <li>• Progress on student project database</li> <li>• Review of contents plan for 2<sup>nd</sup>-Cycle Guide</li> </ul>	

## **WORK PACKAGE 3: QUALITY ENHANCEMENT, ACCREDITATION AND BENCHMARKING**

## Meeting Schedule for Polifonia Quality Enhancement and Benchmarking Working Group

### Participants

- Stefan Gies, Hochschule für Musik Dresden (chair)
- Dawn Edwards, Royal Northern College of Music
- Sam Hope, National Association of Schools of Music (NASM)
- Grzegorz Kurzynski, Karol Lipiński Academy of Music
- Linda Messas, Association Européenne des Conservatoires (AEC)
- Claire Michon, CESMD de Poitou-Charentes
- Janneke Ravenhorst, Koninklijk Conservatorium Den Haag
- Valentina Sandu Dediú, National University of Music Bucharest
- Vit Spilka, Janaček Academy of Music and Performing Arts
- Terrell Stone, Conservatorio "Arrigo Pedrollo"

### Apologies

- Orla Mc Donagh, Royal Irish Academy of Music

### Guest for meeting session 2:

- Martin Prchal, Koninklijk Conservatorium Den Haag

### Agenda

4. Reports of Working Group meetings 2 [to-do-list to be considered] and 3 [to be completed]
5. Discussion about the international benchmarking system for higher music education institutions [based on discussion with Quality Enhancement Committee on 7<sup>th</sup> March]
  - a. Presentation by Dawn and Martin about an international benchmarking exercise (8 March 11:30)
  - b. Discussion
6. Update on the 2013 AEC reviews
7. Discussion on areas to explore as suggested by the Quality Enhancement Committee:
  - a. Reports of AEC reviews
    - a. How to improve AEC reports?
    - b. Which trends can be identified in the sector?
  - b. Reformulation of AEC criteria into standards
  - c. Development of an evaluation system / principles for joint programme evaluation
  - d. Development of criteria for system accreditation
8. Cooperation with WG 1 about Standards and assessment [*see report from WG 1 meeting in the reader to be distributed on the spot*]
9. Development of an action plan:
  - a. Planning next working group meetings (dates, venues, objectives)
  - b. Planning cooperation with NASM (attendance of reviews and evaluators' workshop)
  - c. Division of tasks

### WP3 - Quality Assurance, Accreditation & Benchmarking (Abstract from project application, Feb. 2011)

This workpackage aims to contribute to the Modernisation Agenda for Higher Education in Europe in the higher music education sector by supporting governance reform and taking the existing **European-level and subject-specific approach to quality assurance in higher music education** to the next stage of development through:

- the further development of expertise in this area through the execution of 9 institutional and programme review visits in different European countries to further fine-tune the criteria and procedures, and build up a solid reputation in this area of expertise in both the higher music education and quality assurance sectors.
- the exchange of expertise with the National Association of School of Music in the US, an organisation with a long-standing experience with specialised accreditation in higher music education, leading to an innovative cross-Atlantic cooperation in the field of quality assurance in higher music education.
- the exploration of the feasibility for a European-level quality assurance agency for the sector with a membership to ENQA and/or a listing on the European Register for QA Agencies (EQAR).

This work will be executed by a working group with experts in the field of quality assurance in higher music education who will analyse the information collected and develop the deliverables. The working group will also combine its meetings with on-site seminars and site/counselling visits to partner institution outside the working groups, so as to learn about new approaches and the current state of the issues studied, as well as to present the work of the group and 'Polifonia' to wider audiences of students, teachers and management in these institutions.

#### Deliverables/objectives of WP3 - Quality Assurance, Accreditation & Benchmarking

- a) 9 meetings/site visits/on-site seminars + 3 US visits

The working group (9 European experts) will meet 3 times per year for working sessions of 2 days in different partner institutions throughout the project. A 3<sup>rd</sup> country partner will contribute remotely and join for one meeting per year. Meetings will be prepared/organised by the lead partner: an agenda will be drafted and relevant preparatory information will be distributed to all members. A report including a division of tasks will be made after all meetings. Some meetings will be held jointly with working groups III and V to collaborate on issues of benchmarking and external examining.

One session (1-2 hrs) will be dedicated to activities other than the meeting. Members of the group will meet representatives of the partner institution where the meeting takes place in order to:

- collect information on issues relevant to the work of the group in that institution/country (site visit)
- provide the institution with expertise on quality assurance issues (counselling visit/short seminar)
- inform staff of the institution about 'Polifonia (dissemination).

- b) 9 institutional and programme reviews

Each review (institutional or programme) consists of a 2-day visit by a team of 4 experts aiming to assist the institution in its quality enhancement. Institutions are encouraged to apply for such reviews through dissemination activities undertaken by group members and by the AEC to promote these events. According to the needs of each institution/programme and their profiles, appropriate experts from the consortium will be

selected by the working group. The involvement of foreign experts increases the objectivity of the procedure and opens the perspectives of the visited institution through the discovery of means and solutions used in other European countries. A report, suggesting improvements, is produced for each visit (public or confidential to consortium partners, depending on the wishes of the institution or programme visited).

Costs have been included for 3 partners to take part in accreditation visits organised by the National Association of Schools of Music (NASM) in the US, for further widening perspectives.

c) Feasibility study/business plan for European-level accreditation agency for Higher Music Education

This report will take the European-level subject-specific approach to quality assurance and accreditation to a new level of development by making concrete suggestions as to how to formalise its function in the specific context of higher music education. HME is a prime candidate for this approach, partly because of its distinctive character and the strong connections between musicians because of their shared vocation. Another reason is the preponderance among conservatoires of single-discipline institutions, making the subject-specific approach especially relevant. Included in the feasibility study will be the steps to be undertaken for the establishment of a pan-European accreditation agency for higher music education with a listing on the European Register of Quality Assurance Agencies – EQAR and recommendations for making it financially self-sustainable on the long term. The confidential report will be targeted towards policy makers and quality assurance specialists in the sector.

d) Development of an international benchmarking system for higher music education institutions →  
Report with a tested methodology for the international benchmarking of higher music education institutions

This report will describe a methodology for the international benchmarking of higher music education institutions which these institutions can use as part their quality enhancement strategies. This methodology will be developed by the working group, based on findings of benchmarking systems in higher education. The tools developed to support the methodology will overlap in certain areas with the benchmarking of standards undertaken in Workpackage I and the two working groups will collaborate where relevant.

Once described, the methodology will be trialed in a series of test procedures in the third year of the project. After the project period, the benchmarking methodology will be offered as a service to institutions in higher music education on a financially self-sustaining basis.

## Minutes Polifonia Quality Enhancement and Accreditation Working Group 2/9

**Date of meeting:** 24-25/05/2012

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

**Minute taker:** Linda Messas

<p><b>Aims of the meeting</b></p> <ul style="list-style-type: none"> <li>• Preparing the training session for peers (planned on 10/11/2012)</li> <li>• Discussing the items selected to be turned into benchmarks</li> <li>• Discussing the outcomes of the AEC Quality Enhancement Committee (meeting on 22-23 May)</li> <li>• If possible, meeting either representatives of the QA agency and the Ministry or other colleagues from Romanian higher music education institutions.</li> </ul>
<p><b>Issues discussed</b></p> <ul style="list-style-type: none"> <li>• The last changes in the field of QA and accreditation in the countries represented in the group (roundtable)</li> <li>• The allocation of roles between the AEC Quality Enhancement Committee (QEC) – in charge of monitoring reviews and preparing proposal for AEC future activities in the field - and this Polifonia WG – in charge of exploring certain issues more specifically; and acting as a think-tank</li> <li>• System-accreditation: the QEC would like the Polifonia group to look into and try to develop a third set of criteria for reviews of internal QA systems. This could be explored during a joint meeting with the QEC at the beginning of 2013</li> <li>• The past AEC review visits in Brisbane and Reykjavik</li> <li>• 2 potential areas of discussion with AEC QEC:       <ul style="list-style-type: none"> <li>○ the introduction of a follow-up procedure after an AEC review has taken place;</li> <li>○ the way AEC experts reports are written (is it useful? Should it be shorter?)</li> </ul> </li> </ul> <p>With Sam Hope by Skype</p> <ul style="list-style-type: none"> <li>• Report on progress made on the workshop preparation; discussion about role of NASM representative at the training session in St Petersburg</li> <li>• Discussion of all items mentioned above</li> </ul> <p><b>Training peers for AEC Register</b></p> <ul style="list-style-type: none"> <li>• Ideas to prepare the training: use the information collected in AEC feedback questionnaires sent to institutions and peers; ask peers to mention the 3 best and the 3 worst things which happened during those reviews (both about the atmosphere and about the content); ask reviewers how they could have been better supported</li> <li>• Shall we train Chairs specifically? In AEC reviews the term chair does not imply any hierarchy and is more considered as a role (all team members are equal and the chair coordinates the review)</li> <li>• Shall the WG produce a handbook about expert training?</li> <li>• Shall we create a forum on AEC website to enable people to share tips, and provide continued support?</li> </ul> <p><b>Benchmarking</b></p> <ul style="list-style-type: none"> <li>• If AEC criteria would be reformulated as benchmarks, those would consist of 3 types of benchmark:       <ul style="list-style-type: none"> <li>○ data not problematic for institution (facilities, student workload)</li> <li>○ data not measurable but possible to benchmark (assessment, etc)</li> <li>○ data which could cause misunderstandings when benchmarked: mission, vision, etc</li> </ul> </li> </ul>

- AEC could develop both types of benchmarks (quantitative ones and developmental ones) and combine them
- Benchmarking is like a stick: you can use a stick to hit someone or you can use it as a walking stick!
- We need to define and keep in mind who AEC develops this tool (senior staff and politicians) for and how it will be used (our aim: conceive a developmental tool)
- There is a need for a concise clear European benchmark for conservatoires to make sure that they are not compared to universities; AEC should also take into account country-specific benchmarks (and in the long-term try to push back these country-specific ones)
- We could do a sort of multi-dimensional tool: make different categories of institutions and compare them within the same category (e.g. number of room par student: there could be a benchmark for institutions of 0-200 students, another one for institutions of 200-500 students, etc. We could also ask for proportions (relative to number of students) and not absolute number

### **Decisions made**

- The minutes of the last meeting in The Hague are approved without comment

### **Training session**

- The Register of Experts should be renamed Peer-Review Register
- A separate list of fresh(wo)men/novices should be developed based on recommendations by WG members in order to ensure a higher number of experts from South and East Europe
- For the preparations and delivery, the WG is divided in 3 groups of 3. These 3 WG members will focus on preparing one part of the training (each lasting 1 hour) and will deliver it 3 times, each time to a different group of participants (up to 10 persons per group)
- Don Gibson will be invited to deliver some final comments based on his observations of the various sessions and on participants first impressions shared in the last plenary session. He will also be asked to act as external evaluator and to share his feedback on the way the training was organised (in a short evaluation session with the WG members after the training is finished)
- Based on all the discussions, a draft programme is produced (see attachment)

### **Benchmarking**

- The WG will try to develop an AEC approach to benchmarking with the aim to assist AEC member institutions: the WG wants to explore a developmental approach only and will focus on developing threshold benchmarks (3 possible levels: basic, standard and excellent - everyone would pass but could move from basic to excellent – thus this would not be a pass-fail system)
- The benchmarks will need to be reviewed after a certain period of time
- 3 timeframes could be defined for the institutions to reach the benchmarks: 1 year if the improvement needs to be realised with some urgency, 3 years if this is less the case and 6 years as usual timeframe
- When developing benchmarks, the following dimensions will need to be taken into consideration at any time:
  - Size and type of institution
  - The situation at national level (as well as at European level: to ensure that European references are not harmful for institutions in their national context)
- The WG will start working on the Area “Facilities, resources and support” as questions in this section are expected to be easier to translate into benchmarks than the others
- Once the WG will have a set of benchmarks, it will need to be applied to the various types of institution to make sure that it still stands and is relevant
- The WG will send a questionnaire to AEC member institutions to collect information on their experience with benchmarking. Questions to be asked:
  - what are your experiences
  - Is benchmarking being used in your institution (what kind and how does it work briefly – internal?)
  - Is it music-specific or cross-sector?
  - In which areas
  - What are the consequences/bad experiences
  - How are the results used internally?
  - How are the results used externally

<b>To-do list</b>			
<b>Action (WHAT)</b>	<b>Responsible (WHO)</b>	<b>Deadline (WHEN)</b>	<b>Comments</b>
<b>Peer-Reviewers Training</b>			
Each group of three should be in contact and exchange ideas	All WG members	24 Sept. 2012	
Each group of three should send to Linda and Stefan a more precise plan/concept: <ul style="list-style-type: none"> <li>- outline of the session +</li> <li>- documents which will need to be prepared and sent to participants</li> </ul>	All WG members	1st October 2012	This documents will be discussed briefly at the QE Committee meeting on 8-9 October
Prepare a fictive self-evaluation report	Linda	1st October 2012	
Recommend colleagues who could serve as experts for AEC review procedures (to be included on the freshmen's list)	Terrell, Claire, Vit and Grzegorz	By 15th August	These colleagues could then be invited to the training session in St Petersburg.
Proposal for a version of Dawn's "Working as a team"-paper adapted to the AEC's needs	Stefan	15 <sup>th</sup> October	
<b>Benchmarking</b>			
Send a draft questionnaire to Stefan	Linda	27 August	
Send the questionnaire to AEC members	Linda	September	
<b>Other</b>			
Ask Pascale if she could do a welcome speech at the beginning of the session and Jeremy to participate at the end of it	Linda	asap	
Plan a joint meeting with the QEC at the beginning of 2013 to discuss <ul style="list-style-type: none"> <li>- system accreditation</li> <li>- follow-up procedures after AEC reviews</li> <li>- AEC experts reports</li> </ul>	Linda	Before October	
Start planning a seminar about quality enhancement in Italy	Linda and Terrell		Inform AEC Council member Bruno Carioti
<b>Tasks from previous to-do list</b>			
1. Follow-up the overview of the national situation in the field of quality assurance and accreditation.	Linda	On-going	
2. Suggest a possible translator for the translation of the AEC documents into Italian	Terrell	Next meeting	
<b>Next meeting</b>			
<b>Date</b>	<b>Location</b>	<b>Schedule/Purpose</b>	
9-10 Nov 2012	St Petersburg	<ul style="list-style-type: none"> <li>• Travel on Thursday 8 November, WG meeting on 9 November all day, peer-training on 10 November (9am to 3pm), evaluation session by WG members on 10 November from 3pm to 4pm</li> <li>• Finalising preparations for the training session for peers</li> <li>• Delivering the training session on 10/11/2012</li> <li>• Evaluating the session on 10/11/2012 afternoon</li> </ul>	

### Minutes Polifonia Quality Enhancement and Accreditation Working Group 3/9

**Date of meeting:** 09-10/11/2012

**Meeting location:** St-Petersburg

**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  
 Linda Messas, Association Européenne des Conservatoires (AEC)  
 Claire Michon, CESMD de Poitou-Charentes  
 Janneke Ravenhorst, Royal Conservatoire The Hague  
 Vit Spilka, Janaček Academy of Music and Performing Arts  
 Terrell Stone, Conservatorio "Arrigo Pedrollo"

**Guest:** Don Gibson, National Association of Schools of Music- NASM (USA)

**Apologies:** Valentina Sandu Dediu, National University of Music Bucharest

**Minute taker:** Linda Messas

#### Aims of the meeting

- Preparing the training session for peers on 09/11/2012
- Delivering the workshop on 10/11/2012

#### Issues discussed on 09/11/2012

- 10:00-10:30: Short meeting of all working group members to clarify the points addressed by each sub-group and ensure there would be no overlap. Each sub-group reported briefly on the work done between the Bucharest and the St Petersburg meetings.
- 10:30-13:00: The Working Group split in 3 sub-groups; each sub-group worked on the session to be delivered the following day, and prepared supporting material (see outline of workshop in table below).
- 13:00-18:00: Each sub-group rehearsed their session by trying it out on the other working group members. Each session was followed by discussion. Don Gibson, NASM President, took part in all three sessions and contributed to giving feedback to the sub-groups.

#### Outline of the Workshop as finalised on 09/11/2012

Session	Who	What	remarks
<b>Introduction In plenary (30 min)</b>  9:00-9:30	Jeremy or Pascale  Stefan and Linda	1. Opening words of welcome <b>(2 min)</b>  2. Stefan <b>(10 min)</b> a) Why this workshop? about peers - music HEIs and QE b) What will happen today?  3. Linda <b>(10 min)</b> c) AEC and Quality enhancement - shortcut on the framework documents; distinction between AEC and national procedures (get ready for both!) d) some technical questions	Supported by ppt  Laptop + projector needed

<p><b>Institution Review Exercise</b></p> <p>(Minimum of 5 and maximum of 10 people)</p>	<p>Dawn, Janneke, Terrell</p>	<p><b>HOW TO ACT AS PEER-REVIEWER?</b></p> <p>Participants will undertake a mock institutional review visit meeting; assuming the role of either staff from within the institution being reviewed or members of the review team.</p> <p><b>Aims of review visit training</b></p> <ul style="list-style-type: none"> <li>• To understand the institutional review process.</li> <li>• <i>To ensure that review team members understand their roles and tasks, the importance of team working and the rules of conduct/behaviour during a review visit.</i></li> <li>• To reflect on what makes an effective meeting during a review visit.</li> <li>• To have the opportunity to explore the techniques and skills required to be an effective review team member.</li> </ul> <p><b>Points to be considered prior to and during the session</b></p> <ul style="list-style-type: none"> <li>• <i>What is the role of the Chair during the meeting?</i></li> <li>• How should the review team member prepare for the meeting?</li> <li>• <i>What is the role of the review team member in the meeting?</i></li> <li>• What makes an effective question during a meeting?</li> <li>• What do review team members need to do after the meeting?</li> </ul> <p><b>Preparatory work to be undertaken prior to training session</b></p> <p>Participants in the training session are asked to complete the following prior to the training:</p> <ul style="list-style-type: none"> <li>• Read 'How to prepare for an institutional or programme review in higher music education, pages 5-24</li> <li>• Read the extract of the self-evaluation document provided</li> <li>• Prepare a short list of questions you might like to ask during the institutional meeting</li> </ul> <p><b>Format of the session</b></p> <p>The duration of the session is one hour. Colleagues will use the first 10 minutes to agree on the questions they wish to ask the staff from the institution being reviewed and agree their roles, have 30 minutes for the 'meeting' then 20 minutes to reflect on this in a group discussion.</p> <p>The roles you might play include:</p> <ul style="list-style-type: none"> <li>• Members of the expert review committee</li> <li>• Management staff from the institution</li> <li>• Senior administrative staff from the institution</li> <li>• Artistic and academic members of staff</li> <li>• Students</li> <li>• Representatives of the profession</li> </ul> <p>It is useful to play people with the following characteristics for the institutional people roles:</p> <ul style="list-style-type: none"> <li>• A difficult person</li> <li>• A person who will not stop talking</li> <li>• A person who keeps interrupting and talking over others</li> <li>• A quiet person who says nothing</li> <li>• An aggressive person</li> </ul>	<p>Roles written on cards</p> <p>In <i>italic</i>: these items will also be considered by Stefan's group [just for information and to ensure there is no overlap]</p>
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<p><b>How teams are made up</b></p>	<p>Orla, Stefan , Vit</p>	<p><b>HOW TO WORK AS PART OF A TEAM?</b></p> <p><b>1. Introduction (5 minutes) (Vit)</b> About the AEC's rules to compose a team. Blending experienced and novices. Look out carefully for a group leader. To get a mix of subjects as well as a mix of personalities and (if possible) gender and origin ... There should be people from the performance department (research/pedagogy), from the classical and the jazzrock, from the orchestra instruments and for piano/early music etc. But it is more important to include people who have a survey and who know how a music university (academy, conservatoire) works as to cover every single instrument or department. Therefore it is most important to interact properly.</p> <ul style="list-style-type: none"> <li>• How a register card looks like. (anonymous)</li> <li>• Language policy</li> <li>• everybody present at the workshop is invited to be registered!</li> </ul> <p><b>2. The phases</b></p> <p><b>2.1. Introduction (1 minute):</b> There are 4 phases in the process, but only two of them with a physical presence: phase 0 = reading the paperwork phase 1 = meeting the other team members (in most cases: the evening before) phase 2= meeting the institutions members phase + = making judgements, writing a report</p> <p><b>2.2 phase 0 (5 minutes):</b> everybody writes down: 1. one „What to do“ and one „What not to do“ statement in relation to working as a team before phase 2 (from being appointed as team member until right before meeting the institutional representatives) 2. one „What to do“ and one „What not to do“ statement in relation to working as a team from phase 2 onwards It should be made clear that the “What to do” and “What not to do” must be related to the topic “Working as a team”.</p> <p>collecting at the blackboard, mapping and maybe short discussion (than hiding the results behind the blackboard) What has to be done within the limited time of a day-before-meeting? Keep that in mind, because this will be the question to be solved by you afterwards!</p> <p><b>2.3 phase 2 (15 minutes)</b> topics could be:</p> <ul style="list-style-type: none"> <li>• How to introduce the peers to the institutional group?</li> <li>• secret signs about time management</li> <li>• how to control the balance of speaking times</li> <li>• shared roles; there must be rules, but find these rules yourselves</li> <li>• how to react in case of emergency or when surprised come up? (the institution or an government representatnt trys to influence the procedure ort he results; the groups feels uncomfortabel; = how to call the doctor? Who ist he doctor)</li> <li>• ...</li> </ul> <p>collect topics and discuss them</p> <p><b>2.4 back to phase 1 (2x10 minutes)</b> in groups of 2 to 3: Write down a check-list what have to be done during the first meeting (in phase 1). (= 10 minutes) Present it to others. (= 10 minutes)</p> <p><b>3. summarizing and debriefing (10 minutes)</b></p> <ul style="list-style-type: none"> <li>• coming back to the blackboard statements of the beginning</li> <li>• handing out Dawn's paper (no changes needed)</li> </ul>
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<b>The 3Ps: Preparation, procedures and paperwork</b>	Grzegorz, Claire, Linda	<p><b>Preparation, procedures and paperwork</b></p> <p><i>Division of roles:</i></p> <ul style="list-style-type: none"> <li>- <i>Claire moderating the session, raising questions and making participants contribute</i></li> <li>- <i>Linda giving the information about the AEC docs and procedure and asking questions to participants</i></li> <li>- <i>Grzegorz sharing his experience on how to read a self-evaluation report (in which order, which documents)</i></li> </ul> <p><b>A. Before the review – Preparation</b></p> <p>What are the AEC documents and tools given to teams (<b>Linda 5 min</b>)</p> <ol style="list-style-type: none"> <li>a. Declaration of conflict of interest</li> <li>b. Framework Document (CRITERIA) and template for the experts' report</li> <li>c. Handbook for institutions</li> </ol> <p>Documentation sent by the institution (<b>Grzegorz 10 min</b>)</p> <ol style="list-style-type: none"> <li>d. How to read a self-evaluation report efficiently? [Fictive Self-Evaluation report]</li> </ol> <p>Discuss the impossibility to read the whole documentation, nor to check every criteria: know the way criteria link to each other – good to go through the thinking process of the evaluation (go through the evaluation criteria) - how to understand the criteria and see where the issues are – read the truth behind lines</p> <p><b>How to prepare for the first Review Team meeting?</b> <b>Participants divided in 4 groups (30 min)</b></p> <ul style="list-style-type: none"> <li>- <i>Each group receives a meeting sheet</i></li> <li>- <i>Base on the fictive self-evaluation document, they are asked to mention what they find interesting and to formulate questions (1 group for the meeting with students; 1 group for the meeting with academic staff, 1 group for the meeting with management staff; 1 group for the meeting with senior administrative staff [depending on which parts of the self-evaluation report we will include].</i></li> <li>- <i>After 10-15 minutes, the groups report to each other and the results are being discussed</i></li> </ul> <p><b>B. The review (10 min)</b> Example of review schedule Guidelines and code of conduct (Linda 5 min) Importance of getting back to secretary constantly stressed</p> <p><b>C. After the review (5 minutes)</b> How the report writing process works (reference to sources) Need that experts fill in the feedback questionnaire (Tips for report-writing?)</p>
<b>Final plenary (55 min)</b>	Orla and Terell choreographing the whole session	<p>Feedback from the group sessions (30 min) [or 20 min and 10 min at the end for final discussion, or any other time structure] <i>Ask each group to say what was the most interesting and the most challenging situations that came out</i> <i>Open up the discussion</i></p> <p>Observations from NASM perspective by Don (10 min)</p> <p>How the Peer-Review Register works by Linda (5 min)</p> <p>Final comments (10 min) by Jeremy or Pascale</p>

**10/11/2013: the Workshop was delivered according to the following programme:**

Time	Format	Title/Content		
9:00 - 9:30	Plenary (Room 47)	Welcome and introduction to the day		
		Group YELLOW	Group RED	Group GREEN
9:40-10:40	3 small groups	Acting as Peer-Reviewer (Role-Play) <i>Room 43</i>	Working as part of a team  <i>Room 44</i>	Preparation, procedures and paperwork <i>Room 47</i>
10:45-11:45	Same groups rotating	Preparation, procedures and paperwork <i>Room 47</i>	Acting as Peer-Reviewer (Role-Play) <i>Room 43</i>	Working as part of a team  <i>Room 44</i>
11:45-12:40		<i>Lunch break</i>		
12:40-13:40	Same groups rotating	Working as part of a team <i>Room 44</i>	Preparation, procedures and paperwork <i>Room 47</i>	Acting as Peer-Reviewer (Role-Play) <i>Room 43</i>
13:45-14:45	Plenary (Room 47)	Plenary discussion Observations from a US perspective by Don Gibson, NASM President Conclusions		

**A feedback session took place at 15:00 with the WG and Don Gibson to exchange first impressions:**

## **WORK PACKAGE 4: LIFELONG LEARNING: EDUCATION FOR ENTREPRENEURSHIP**

## Agenda of Polifonia WG4 Lifelong learning: Education for entrepreneurship 7<sup>th</sup>-9<sup>th</sup> March 2013

ERASMUS NETWORK FOR MUSIC



**Meeting location:** Escola Superior de Música de Catalunya (ESMUC), Barcelona, Spain

### Participants

- Gretchen Amussen, Conservatoire de Paris (chair)
- Anita Debaere, Pearle
- Helena Maffli, European Music Council (EMC)
- Helena Gaunt, Guildhall School of Music & Drama
- Hans Ole Rian, International Federation of Musicians
- Raffaele Longo, Conservatorio di Musica, Cosenza
- Timo Klementinen, European Music School Union (EMU)
- Mark Lambrecht, European String Teachers Association (ESTA)
- Andrea Kleibel, University of Music & Performing Arts Vienna
- Ángela Domínguez, European Association of Conservatories (AEC)

### Apologies

- Douglas Lowry (Eastman School of Music, USA)
- Renate Böck, European Federation of National Youth Orchestras

### Agenda

1. European-level register of external examiners, first draft of criteria, how to go about it
2. Analyze site visits and questionnaire result : for which skills/competencies is training lacking?
3. Reflect on and determine format and communication “models” for presenting this research, both on-line and through the future “Curriculum Tool Kit”; determine outline and responsibilities for writing of “Tool Kit”
4. Determine organisation, scheduling and venues for regional workshops
  - Within conservatoires
  - In professional settings

P4 - Life Long Learning: Educating for Entrepreneurship (Abstract from project application, February 2011)

The aim of this workpackage (whose members could be seen as constituting the sector's own 'University – Business Forum') will be to promote innovation in European higher music education by addressing issues related to the employability of music students and professionals through a close cooperation of higher music education institutions and organisations in the music profession. Where, in the previous cycle, the partner organisations in the music profession had the role as 'external stakeholders', giving sporadic advice on the activities of the network, these organisations will now be moved into the foreground of the project through their active involvement in this workpackage. The following results are planned:

- The production of a **handbook on entrepreneurship in higher music education**. In the music profession, in which a majority of graduates is expected to function as freelancers, entrepreneurial skills are becoming increasingly important. This handbook will assist institutions to address this issue in terms of positioning it in the curriculum and developing teaching and learning approaches which consciously promote the competence of entrepreneurship.
- An overview of **partnerships between higher music education institutions and organisations in the music profession** with regard to lifelong learning and research & development, based on a European-wide survey. In particular, examples will be sought of the involvement of higher music education institutions in a) schemes supporting music professionals through continuing professional development and b) partnerships with organisations in the music profession with the aim to further develop expertise as part of the knowledge triangle: education – research – innovation.
  - The subject and outcomes of this workpackage will be presented and discussed at a **large-scale conference**, bringing together (for the first time in Europe) stakeholders from the different backgrounds represented within the working group.

This work will be executed by a working group with experts from both higher music education institutions and the music profession, which will analyse the information collected and develop the deliverables. The working group will also combine its meetings with on-site seminars and site/counselling visits to partner institutions outside the working groups to learn about new approaches and the current state of the issues studied, as well as to present the work of the group and 'Polifonia' to wider audiences of students, teachers and management in these institutions.

→**Outputs:**

Meetings/site visits/on-site seminars Lifelong Learning & Profession Working Group

(Type: 9 meetings/site visits/on-site seminars)

The working group (10 European experts from higher music education and the profession) will meet 3 times per year for working sessions of 2 days in different partner institutions throughout the project. A 3<sup>rd</sup> country partner will contribute remotely and join for one meeting per year. Meetings will be prepared/organised by the lead partner: an agenda will be drafted and relevant preparatory information will be distributed to all members. A report including a division of tasks will be made after all meetings.

One session (1-2 hrs) will be dedicated to activities other than the meeting. Members of the group will meet representatives of the partner institution where the meeting takes place in order to:

- collect information on issues relevant to the work of the group in that institution/country (site visit)

- provide the institution with expertise on quality assurance issues (counselling visit/short seminar)

Report with examples of good practice on cooperation between higher music education institutions and organisations in the profession on lifelong learning and research & development

(Type: Report, including examples of good practice)

This report will describe the outcomes of a European-wide survey collecting information on the existence of partnerships between higher music education institutions and organisations in the music profession with regards to lifelong learning and research & development. The publication will include several examples of good practice and be produced in 3 languages. Target groups will include management and curriculum staff in both higher music education institutions and organisations in the music profession.

Handbook on entrepreneurship in higher music education

(Type: Handbook)

This handbook will be based on a European-wide survey collecting information on how higher music education institutions deal with entrepreneurship in their training programmes. In addition to an overview of the current situation in relation to this subject in institutions European-wide, the publication will also include several examples of good practice in terms of modules, pedagogical approaches, projects, etc. aimed at boosting the entrepreneurship of music students in view of their preparation for the music profession.

European Conference “The Working Musician”

(Type: Conference)

The European conference “The Working Musician” will be organised by the Network in cooperation with the non-academic partner organisations represented in ‘Polifonia’. This way, for the first time in Europe, a conference will be organised bringing together stakeholders with different backgrounds (higher music education institutions, employers’ organisations, professional associations, musicians’ unions, etc) to discuss issues of mutual concern and to present the outcomes of the work done in ‘Polifonia’.

## Observation/Research Questions for Interviews on Models of Good Practice

### Ask open questions!

1. Tell the “story”

2. Vision

What was your initial artistic vision?

Was it this vision that you actually realized, or did you need to modify it?

How has your concept/project evolved over time?

3. Context

- artistic/musical traditions

- social, political, economic/market, regulatory

- audiences – local, regional, national, international ?

- access to information (technology, reference points, cultural policy, etc.)

4. Skills mobilized

-“hard skills”: business, marketing, communications, languages, technology...

- which skills did you need to realize your project? Where/when/how did you acquire them (Mentors? Teachers? Networks? Formal/non-formal, etc.)

5. Next Steps

Where do you see the “project” going next?

Where would you like to be in 5 years?

6. Training for Entrepreneurship

What do you feel was missing from your studies?

What suggestions would you make for improving training?

What might you suggest for young people starting out

## Polifonia WG4

### Site visit in Rock City, Namsos, Norway, November 4 to 6, 2012

Participants : Raffaele Longo, Hans Ole Rian, Helena Maffli

#### 1. Background

Namsos is a municipality of ca. 13,000 inhabitants, situated 160 km to the North of Trondheim in the Norwegian county of Nord-Trøndelag. Music-making and music education have an interesting history in Namsos, one of the most important trade centres in Mid-Norway.

The port of Namsos was destroyed and the city bombarded in 1940, during WWII. Seven saw mills were working in Namsos before WWII, and a lot of young men had to leave to earn their living, mostly as sailors. They returned back home in the 1950's with recordings and guitars, introducing American music - Elvis Presley, Chuck Berry, Little Richard - to Namsos. The « new » music became very popular among young people and had an enormous influence in this little town. Until then, folk music was the traditional music scene, but this was radically changed after rock' n roll hit Namsos. In the crossing-point between school bands, folk music and international rock' n roll, the expression « Trønderrock » was born, indicating a genre of rock music sung in local dialect, which has become a national phenomenon in Norway and a real brand for Namsos. It is important to know that music industry and export are significant economic factors in Norway

#### 2. Culture industry in Norway

It is important to know that the culture industry and export are significant economic factors in Norway. In 2009, the culture industry employed about 4% of all employees in Norway, a total of 75,000 persons and 27,000 companies. From 2000 to 2009, the number of employees in culture industry increased by 50%. The strongest growth is in the smallest companies, at 201%.

The value of the culture industry in 2009 was 42 billion NOK (about 5,7 billion €). From 2000 to 2009, the average annual growth has been about 12%.

The estimated gross product of cultural industries is over twice as high as for agriculture and forestry, and over three times as high as for fishing and aquaculture. It is higher than the food and beverage industry and almost as high as the engineering industry. The cultural industries employ more than agriculture and fishing, over five times as much as in fishing and considerably more than in food and beverage industry.

*Artistic activity* is the culture industries' dynamic core. In the period 1996-2007, this group had the largest absolute and relative growth in employment. Employment in this sector has grown by nearly 125.8%, which is significantly higher than the overall employment growth in both cultural industries and in Norway. Estimated gross product for the arts has also nearly doubled in the period 1996-2007.

However, although growth in the artistic « core » is the greatest, the individual cultural worker does not necessarily make a significant salary. It is still just as tough to make a living as an artist as it was before, and requires more skills than ever – and not only cultural ones – to survive well.

#### 3. Music Education in Namsos and Trøndelag

A regional amateur symphony orchestra was founded in Namsos after WWII, as well as a private music school which became a public music and culture school in 1985. From 85 pupils, it grew rapidly to reach 1,000 (a large number in a municipality of 13,000 inhabitants !) and has a large educational offer, with focus on non

classical music (musical, rock, pop, combined with dance and theatre ; frequent scenic performances in Namsos' impressive culture centre and in the region, « Saturday School » for talented pupils). In Trøndelag, students can continue in Higher Music Education in Trondheim (Norwegian University of Science and Technology, NTNU, BA and MA in music, profiles classical, jazz and church music) and Levanger (Nord-Trøndelag University College, HiNT, BA in music, profile « rhythm »music).

#### 4. Rock City Namsos

[www.rockcity.no](http://www.rockcity.no)

Since the 1960's, many famous Norwegian rock musicians started their careers in Namsos (see interview 5.2 below).

The history of the city's musical scene contributed to the political decision to establish in Namsos a resource centre for promoting professional pop and rock music, as well as an exhibition and action centre for Trønderrock, according to the following mandate of the Norwegian Parliament (2005):

*Rock City Namsos will be a resource centre for professional music. The centre shall be planned in such a way that it can offer new educational directions based on the sector's specific needs. It is intended to be an industry centre where the development of ideas, companies and expertise flourishes and professionalism prevails. It will also be a home to rock history, including a Trønderrock Museum and educational facilities.*

Rock City opened its doors in Namsos in November 2011 and shares space with the Rica Rock City Hotel. Though Rock City has its own projects, it also collaborates with other organizations and institutions. There are already several binding agreements with Performing Arts Health Norway (NUMI), the Nord-Trøndelag University College and Mid-Norway's Competence Network for Rhythmic Music (MINK). Active co-operation is necessary to achieve the objectives laid out in the mandate.

A close working relationship between Rock City and the entertainment industry plays a vital role in being able to identify needs and opportunities within the music industry. Since Rock City began, they have developed and implemented college courses, created meeting venues for the industry, held a national song-writing competition and initiated an annual comprehensive national rock scholarship.

Rock City can provide expertise, experience and organizational and practical tools to get a business started. It is an industry centre for companies with creative performing and producing operations in rock and popular music, as well as other areas of entertainment industry. Rock City helps to develop and establish training in the technical organizational and musical disciplines of rock and popular music.

#### 5. Program of the Site Visit

The visit coincided with two national events : the Namsos Rock Festival and « 3M : Midt-Norsk Musikmesse », a conference with short seminars and intensive exchange intended to professionals in music business. The working group Polifonia attended both events, visited the Trønderrock Museum, the Rock City Recording Studio and conducted several formal interviews and engaged in extensive informal exchange. The Rica Rock City Hotel, the pride of Namsos Rock City where most participants to the events were accomodated, greatly facilitated the contacts and spontaneous encounters during the days of the visit.

## 6. Summaries of Interviews and some Informal Exchanges

### 6.1 Terje Adde, Head of the Culture Department in Namsos Municipality (Interview)

Terje Adde (TA) occupied a central role in the philosophy and implementation of the vision « Rock City » and NUMI. Founder and former director of the music and culture school in Namsos, he believes in the central role of music education in cultural life and industry. As head of the culture department for 14 years, his vision has been to « do with the whole community what we did with the culture school ». When asked about the secret of the success of this school, he answers : « We keep telling the kids that they are allowed to be good : they SHOULD be good ! ».

The idea of a « Trønderrock Museum » was first tested by a festival in Namsos, a huge success which gave wings to the dream to « make this national ». TA was member of a working group which travelled to the USA and Germany to visit other « rock cities » and to develop a plan in 2004, which was accepted. The political system started to run it, but « jealousies arouse in Trondheim and Oslo ». Finally, the following solutions were found: Trondheim got 'Rockheim', a national Rock Museum (opened in 2010 and run almost exclusively with state funding), Oslo a national library, Mo i Rana (directly south to the Arctic Circle) the archives and Namsos its Rock City. Namsos distinguishes itself as a competence centre for music industry. According to TA, Trondheim and Namsos were working well in building their respective conceptions of the « two Rock things », the Namsos principle being to « start where there are white spots, to pioneer projects and not double up what already exists ». These projects include : college courses (30 ECTS points, 30 students), crew formation for school drop-outs (12 students per year, with success), music performance training for social cases, and psychological services for artists.

Namsos Rock City is financed for 50% by public and 50% private funding, but « there is a deficit guarantee ». The Rica hotel chain built the Rock City Hotel next to the competence centre and to the museum : 30,000 visitors attended during the first year of its existence.

Future challenges ?

*« The government asks us to be in the position to develop the occupation of young people in music business. We received state money and therefore have to fulfill the national expectations and focus on national tasks : health conference, 3M, song writing competition...Rock City Namsos was a crazy idea, but we have it here now ! »*

### 6.2 Eivind Berre, bassist and founder of the group D.D.E., head of department Rock City Namsos (Informal exchange)

Eivind's band D.D.E. is 20 years old, and the aim of the band members since the beginning was to make an honest living out of their music. To start, the City of Namsos gave them a subsidy of 250'000 NOK (33.500 €) to « run a business, but with an artistic vision ». According to Eivind, « Namsos Rock City is born out of this vision ».

The albums of D.D.E. have sold until 250,000 copies and the band has become immensely popular in Norway. « We are not academically trained musicians and the critics don't praise us, but people love us, listen to us and buy our music. If it was bad, would people buy it? They don't buy bad cheese either ».

One of the responsible actors of the resource centre, Eivind states that the co-operation with the University College in Levanger « has been a long battle ». On the edges of the M3 event, meetings took place on 4-5 November to develop future courses and meetings between Rock City and the Nord-Trøndelag University College.

« Our entrepreneurship training is not conceptual but pragmatic ».

### 6.3 Terje Tranås, manager of NUMI, Performing Arts Health Norway (Interview)

Terje Tranås (TT), dentist and musician, is a former keyboard player of Åge, « Norway's Bruce Springsteen », and former manager of Rock City. He introduced NUMI in 2008 as a pioneer (« people laughed !»), alerted by missing data and experience in the field of artists' health in Norway, as compared with sports (« Olympiatoppen », publicly funded and huge media coverage : [www.olympiatoppen.no](http://www.olympiatoppen.no)). « Why should a famous musician not have the same services as a famous football player ? »

TT suggests it was easier to introduce NUMI in Namsos than it would have been in Oslo, because proof already existed there that the arts, and music in particular, can lead to a successful and lifelong career. Norway has a vehicle to support companies, and D.D.E. was the first band to receive this state support. They fought prejudices (« You are not a company, you are a band ! »), used right arguments and proved that their business produces a return on investment to the state.

According to TT, 75,000 persons work in the cultural industries in Norway, but there are few figures on related medical services, contrary to eight other industrial branches. However, the University of Trondheim's Psychology Department has recently introduced a 3rd cycle in « Artisthelse », and a first PhD degree is expected in 2015.

NUMI is a private company situated in a wooden house at the port of Namsos, a medical centre owned by local doctors. A Norwegian foundation supports NUMI's scientific activities. Other activities are : health checks, counselling services for Norwegian artists (also by e-mail, for free), political advocacy on behalf of « NUMI becoming a part of the Norwegian health system », co-operation with the Norwegian Academy of Music in Oslo (training for school teachers and principals) and the music and culture schools (« teach the teachers »). TT is ambitious : « This is starting in Namsos, but should go into the national education system. We want to be a part of the curricula in music education. This is possible in Norway, but we want to go international ».

A first national NUMI conference with 100 participants took place in Namsos on 1-2 November 2012 and was a success, according to TT. MFO, the Norwegian Musicians' Union, as well as 5-6 other organizations, supported this first event.

« Industry needs water and electricity, but what does the music industry need ? The answer lies in Rock City : bands are like boats, Rock City a pier. The vision should be to develop the whole community through **my** company (=band). We have to create a new picture of the creative industry ».

### 6.4 Åsmund Prytz, manager of Rock City (Interview)

What are future's plans and challenges for Rock City ?

ÅP : The governments' assignment is two-fold : create a competence centre for the music industry in Norway and run the Trønderrock Museum. The second task has dominated.

We have to look beyond this building and be more national, there is a lot of marketing to be done. *Adressavisen*, Norway's oldest daily paper, wrote : « Namsos is the right place for this » which means a lot, like a stamp saying « you guys are good ».

Namsos is a brand, but we need to be more national and less self-satisfied, because we need other people to push this. We have to be constructive, stop fighting and start working.

Pop is starting to be a part of cultural history (museums !). Some 30 years ago, these guys were only « making noise ». Now they are totally mainstream, although many of them have a hard time accepting this. Åge is the « Bruce Springsteen of Norway », but not necessarily a top musician. There are a lot of very good young instrumentalists, though they lack strong personalities or good song-writing skills.

There is real potential in music education to develop 1) song-writing (cf. Scandinavian crime literature !), 2) all technical aspects like backline, stage, fronthouse, sound and lightning (boys, also high-school drop-outs in Sweden and Norway) and 3) courses in event planning. We already co-operate with university colleges and provide facilities in Rock City for these courses.

When a WG member suggests the importance of informal and life-long learning in such training, ÅP responded “It is not easy to institutionalize informal learning, but we might try.”

## POLIFONIA

## WG 4

## STUDY VISIT GLASGOW

## SCOTTISH INSTITUTE FOR ENTERPRISE (SIE)

5 DECEMBER 2012

## PARTICIPANTS:

- e) Andrew Almond
- f) Renate Böck
- g) Timo Klemettinen

## INTERVIEWEES:

- h) Fiona Godsman, SIE, Chief Executive
- i) Liz Mackenzie, SIE, Regional Business Advisor (*Glasgow & West*)
- j) Duncan Ross, SIE, Intern Coordinator (*Glasgow & West*)
- k) Kevin, participant at SIE's Ideas Lab (*master student of "Music: Innovation & Entrepreneurship" at the University of the West of Scotland*)
- l) Chris Whitehouse, SIE's Student Intern (*Royal Conservatoire of Scotland, RCS*)

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## 1. The "story"

The idea of SIE started 12 years ago in the shape of a UK project intended for science and engineering students, in which 5 universities became involved in Scotland. About 9 years ago the project turned into what is today the "Scottish Institute for Enterprise", which cooperates with all universities and all faculties throughout Scotland. As an institute of higher education, it has since then been centrally funded by the Scottish government through the Scottish Funding Council.

It is evident that the background for this innovative and well-structured approach of a cooperation model involving a "business school" and all universities throughout Scotland is a result of a number of factors, among which the issue of employability of graduates in general, and changes in the economic, financial and social conditions have certainly played a major role. Universities are changing their focus and take the issue of "producing" skilled graduates more seriously nowadays. SIE's credo is that graduates, in order to compete on the labour market, should be taught the hard and soft skills of entrepreneurship while they are still studying at universities. Beyond this, they should be equipped with new mindsets that encourage them to observe and analyse markets and consumer needs, create innovative ideas, and turn these ideas into new businesses.

With SIE's relationship with the Royal Conservatoire of Scotland (RCS), this concept is also accessible to students involved in instrumental and other musical studies, and to music management students at various Scottish universities.

**Link to SIE website** >> <http://www.sie.ac.uk>

*Mission Statement:*

*SIE wants to help students in Scotland discover their entrepreneurial talent and start up their own ventures. Our mission is to help create new student businesses and social enterprises. We want to emphasise to every student in Scotland that no matter what their degree, interests or current involvement with business, they can make enterprise an active part of their life and have the potential to be an entrepreneur.*

**Link to case study/string quartet** >> [http://www.sie.ac.uk/media/59173/entrepreneur\\_cairnstringquartet.pdf](http://www.sie.ac.uk/media/59173/entrepreneur_cairnstringquartet.pdf)

**Video link to interview** >> *SIE Chief Executive, Fiona Godsman*

## 2. Vision and Values

SIE stands for an inclusive approach and seeks collaboration with all higher education institutions in Scotland. SIE provides a large number of programmes, workshops, boot camps, competitions, and other formats to reach their goals of training business skills and entrepreneurial thinking.

SIE has established a network of Student Interns at all universities in Scotland who build relationships and facilitate access to information of SIE for their fellow students. The student interns are coached and supervised by SIE Regional Development Advisors and SIE Student Intern Coordinators.

SIE has also established a network between businesses and education institutions by involving successful business people in sharing their experience with the students. These experts range from CEOs of global businesses, lawyers and patent agents, etc. to recent graduates.

SIE demonstrates how to use resources within Scotland and how to create networks of excellence. It stands for a national feeling to encourage businesses to stay in Scotland.

SIE has a vision of growing and sharing, of trying new concepts and piloting them.

Such innovative examples include SIE's New Ideas Competition, Start-up Day, summer Bootcamp programme, Ideas' Lab, Business Model YOU, Student Enterprise Summit, Young Innovators' Challenge >> [see 5. Skills and training for entrepreneurship](#)

## 3. Evolution and Future Visions of SIE

**Over the past nine years**, SIE has gained a strong position with the approval of funding from the Scottish Funding Council through which government support is given to all universities in Scotland. By starting this kind of structured cooperation with universities, SIE was able to provide their training on the same basis as universities do.

Over time, SIE has found that the student interns who work to promote SIE at university level, should be employed and paid directly by SIE. This system has now been successfully in place **for three years**.

**In the future**, SIE sees one of its major challenges in fulfilling their mission with the existing small team of employees. They also wish to expand by teaching their teachers, and further developing their own resources.

The next steps will include a more careful tracking ex-students (where are they in a few years' time?), and to intensify the network among stakeholders: participants in workshops, competitions and bootcamps, as well as ex-students having started their own businesses.

Fiona Godsman (CEO) is also keen on developing **international contacts**, and has recently joined a conference under the umbrella of the Boston College in the US to share experiences with colleagues abroad on teaching entrepreneurial skills.

#### 4. The Business Model

The unique feature of SIE's business model is the collaboration it has established with all universities in Scotland, and with a large network of businesses providing sponsoring and transfer of expertise and knowhow.

SIE's staff is composed of Chief Executive Fiona Godsman, one Office and Events Manager, three Regional Business Advisors (Edinburgh&East, Glasgow&West, Aberdeen&North), two Regional Intern Coordinators, two Marketing and Events Managers, one Enterprise Programme Director and his/her Assistant.

The team of Students Interns is currently up to 26 people at 21 universities and colleges throughout Scotland.

SIE is financially supported by:

The Scottish Further and Higher Education Funding Council (SFC) (the national, strategic body that is responsible for funding teaching and learning provision, research and other activities in Scotland's 43 colleges and 20 universities and HEI) ;

The European Regional Development Fund (ERDF) (a vehicle for promoting the economic and regeneration of defined areas within the Member States of the European Union, managed in Scotland by the Scottish government) ;

Scottish Enterprise (responsible for identifying and exploiting the opportunities for economic growth by supporting Scottish companies to compete, helping to build globally competitive sectors, attracting new investment and creating a world-class business environment) >> <http://www.scottish-enterprise.com/>.

SIE "gold" sponsors are:

Marks & Clark (patent and trademark attorneys, UK's largest specialist Intellectual Property firm) >> <http://www.marks-clerk.com/>

BDO (UK member of the BDO international network, the worlds largest accountancy organisation with more than 1000 offices in 100 countries) >> <http://www.bdo.uk.com/>

#### 5. Skills and Training for Entrepreneurship

SIE provides a range of activities designed to help promote and stimulate business understanding in students and give them the confidence to consider starting up their own businesses. The SIE team work closely with universities and other organisations within Scotland's entrepreneurial ecosystem to provide a joint approach so as to offer the best possible support for students and graduates.

Local and national events help inspire and encourage students with real-life stories of entrepreneurs who have done it for themselves. These are supported by applied workshops on business theory and how to get started. The first step is registering with SIE, which will provide students immediate access to SIE's support network, business advisors and online resources.

## Examples of SIE activities and events

**NEW IDEAS COMPETITION:** You'll have the chance to win a cash prize and in-kind business support to help you develop your idea into a real business venture in fields such as Sustainability in the Environment, Digital Innovation, Product Design and Engineering, and Arts and Cultural Enterprises.

**START-UP DAY:** A one day event as an opportunity to work on your idea or existing venture and get valuable expert advice on how it can be strengthened and improved with great opportunities for networking.

**YOUNG INNOVATORS CHALLENGE:** A competition with the presentations of challenges from current industry trends to which participants have to create and design innovative solutions. Finalists will be invited to pitch their ideas to a panel of industry and business experts. They may win up to £50,000 to take their idea forward and will receive a year of business support.

**SUMMER BOOTCAMP:** An intensive, residential training programme which condenses what would normally take six months into five days packed with activities, accelerating your learning and putting you on the fast-track to start-up success.

**IDEAS LAB:** A workshop which involves the compiling of data to provide knowledge about markets and current economic and societal challenges, and to give incentives to develop innovative products and strategies to fulfil the needs and desires of consumers, - which would include audiences in the arts sector.

**BUSINESS MODEL "YOU":** A business model showing how to develop your own resources and skills, targeted specifically at performers and artists.

### **CASE STUDY: IDEAS LAB, Dec. 5th:**

*Please find below documentation on the **IDEAS LAB**, a workshop with SIE students and the visiting members of WG4 (Andrew, Renate, Timo).*

*The case study focused on observations of needs/desires of a particular target group. Two video interviews with an elderly person suffering from dementia and her carer (daughter) were shown to gain insights in their individual "pain points". Consequently innovative products and services should be "designed" by the students for the needs of this target group. Through the process, they were trained to use their background and knowledge as musicians and music managers, and to develop ideas ranging from "grounded" (safe, maybe existing already) and "blue sky" (progressive, unique, making a difference) to "spaced out" (technically unachievable for now). Major issues touched upon were "what makes a good idea?", the concept of "desirability" and ways to "spot opportunities". After defining their customer's profile(s), the three steps of the innovation process would be: defining the challenge – generating solutions – plan & implement.*

*The workshop was led by SIE trainers Liz Mackenzie and Duncan Ross.*

## POLIFONIA

## WG 4

## STUDY VISIT EDINBURGH

## RED NOTE

6-7 DECEMBER 2012

## PARTICIPANTS:

- Andree Almond
- Renate Böck
- Timo Klemettinen

## INTERVIEWEES:

- John Harris
- Robert Irvine
- Richard Nelson
- Richard Greer
- Amble Skuse
- Lauren Sarah Hayes
- Zoltan Komives

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## 1. The “story”

Red Note - Scotland’s contemporary music ensemble - was founded in 2008 by Scottish cellist Robert Irvine and John Harris who, as a coincidence, met each other on the streets of Edinburgh. Robert Irvine had had a strong sense of the renewal need of the concert programming in Scotland, which in those days was nearly exclusively focusing on classical repertoire, and there was a gap in the market and a need for ensemble which is dedicated to develop and perform contemporary music to the highest standards. The definition of contemporary here is understood to be an attitude of mind – something ground-breaking.

Harris, who became the Chief Executive and Artistic Co-Director, has a background as composer who has worked with theatre, opera and film music. His interest has been to combine live music with video, media and other forms of artistic expression – a practice that has been characteristic to the philosophy of the whole RN ensemble. Another Artistic Co-Director, Irvine, has further strengthened the artistic and musical authority of the ensemble as he is well respected cellist.

Later, Richard Nelson started as the Administrative Producer of RN. His background originally is as a viola player.

When starting the RN, Irvine and Harris decided that it will perform the established classics of contemporary music, commission new music, develop the work of new and emerging composers from around the world and find new spaces and new ways of performing contemporary music to attract new audiences.

RN’s has rapidly become the foremost Scottish contemporary music ensemble comprising up to 20 front-rank Scottish professional players.

## 2. Vision and values

The values of RN were defined in a board meeting held in January 2011 which was attended by John Harris, Robert Irvine, Zinnie Harris, Dominic Hill, Peter Winckles and Celia Duffy.

The vision and values of RN is to play brilliantly while using challenging contemporary repertoire, to play with healthy jovial attitude and great respect to the audiences and to maintain an outward looking Scottish identity.

One of the leading ideas of RN is to question the ownership conventions of the music. Musical material can be used freely in similar ways to theatre, where e.g. Shakespeare plays are constantly adapted and renewed so that they respond to the time and context.

Repertoire aims to move art or audience forward; it needs to have value and something to say. It aims to combine local, national and international and it emphasises [boldness in programming](#) (*note: permission to use this link – 1000 Airplanes – publicly needs to be asked from John Harris*)

RN is part of the culture; it exists together with its audiences in immediacy without patronising them or trying to simplify art. RN uses new kinds of venues with special atmosphere and seeks new audiences which it invites to be part of art and not to stand outside of it.

RN seeks to reach new audiences also via the tools of online social networking. RN is open to work with different musical genres e.g. pop musicians.

RN wants to empower musicians to feel creative and treat conductors and players as equals.

As an employer RN wants to be generous: with pay, with opportunities, with space and with time.

RN wants to organise concerts that are ‘cool’ to go to.

## 3. Evolution of Red Note

Institute for Capitalising on Creativity produced an **audience research** for RN 2011/2012. The aims, amongst others, were to explore the perceptions and attitudes toward RN. Research was important in order to position RN in the cultural field and to identify future development of RN repertoire/programming. Some of the key findings of the research were that venue is very significant for the concert experience, that the Scottish audience is keen on culture, but needs a better infrastructure and for the performance to have something that will gain the interest and attention of the public. The research found the audience of RN to be younger and more urban than the usual classical music concert audience and they also like to attend broader spectrum of cultural events.

Besides challenging contemporary music, it is important to have various **“hooks”** within the performance in order to ensure that the audiences will want to come back. These kinds of “hooks” may be for instance combinations of dance, poems, videos, different kinds of venues and using buildings in exciting ways, cross-genre musical/artistic “sweeteners” etc.

**Social media** has become increasingly important for RN for its many uses. These include communicating with the audiences (promoting events and sharing information), funders and other companies and internally amongst the musicians, composers, conductors etc. Besides communication, social media is also used to manage information.

One of the important roles RN plays is to **provide mentoring**. For instance beside working opportunities and promotion, Noisy Nights (concerts in pubs), provide young composers possibilities to communicate with and

get feedback from other composers, informal learning opportunities, chance to see their music played and response it creates and to learn new ways to compose music while working with top level musicians. All of these events are recorded.

**Noisy Nights** events also highlight the need for the young composers to be connected with their audience, consider the context and social aspects of their work. It is important to understand why one is composing the piece at hand – what is the story and message – what does the composer want to say to the audience.

The RN, has been also collaborating with **The Inventor Composer Coaction**, which is a project designed to facilitate collaboration between composers and developers of bespoke digital or electronic instruments, for the creation of new music.

Link: [Inventor Composer Coaction \(ICC\)](#)

**Outreach/education** has become increasingly important for RN. In future the significance of cooperation with conservatoires, research, composers and Aberdeen International Youth Festival (Sound Lab), primary school projects (6-11 year olds) and co-composing school projects will be even greater.

**Today** RN is a contemporary ensemble-in-residence at the Royal Conservatoire of Scotland and an Associate Company of the Traverse Theatre in Edinburgh.

**In future** RN seeks more partners (for instance festivals), wants to produce more recordings, organise tours in the rural Scottish countryside, promote cross-over projects and creative programming and be more international.

#### 4. The business model

RN is a Creative Scotland Flexibly-Funded Organisation, and it receives annual funding from the Esmée Fairbairn Foundation and the PRS for Music Foundation. RN has also received additional support from the Hope Scott Trust.

For fundraising purposes, in the beginning of RN, it was important to have reliable track record including top level musicians and recording, but subsequently also a new creative approach was also needed. The keywords in planning that were: creativity in fundraising, combination of artistic (soft) and management (hard) skills, writing desirable and successful applications, argument for reliability in the eyes of the funders and branding.

75% of RN's income is public funding and 25 % is generated through ticket sales.

All the staff members of RN, apart from PR/Marketing person, are originally musicians. As musicians they can use their particular skills, networks and knowledge in management of RN.

#### 5. Skills and training for entrepreneurship

Besides artistic skills, graduates also need following sets of skills and knowledge;

- self-employment and ability to adapt flexible attitude and openness to different employment possibilities
- understanding the sector and context
- financial and business skills
- legal knowledge
- networking and group work skills

- promotional and preventative skills
- organising one's own work, and
- ability to enjoy freedom and see the possibilities to develop oneself outside of university/conservatoire

Besides aforementioned skills and knowledge, also a good network of contacts from university to musical life is important for graduates.

It is important to encourage an entrepreneurial attitude amongst students and support them to take risks in the form of starting businesses.

Sometimes, students who start their higher education studies after some working experiences can benefit more from their training. This is noteworthy for the universities in their student recruitment.

*For universities/conservatoires there is a need for "tailor-made" training and sensitivity to recognise the individual needs of the students.*

## **WORK PACKAGE 5: MOBILITY: RECOGNITION, MONITORING AND JOINT DEGREES**

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

7-9 March 2013, Barcelona

- Date of meeting:**
- 07 March 2013: 14:30-18:30 (WG meeting)
  - 08 March 2013: 09:30-11:00 (Plenary – all groups);
  - 08 March 2013: 11:30-13:00; 14:15-15:45; 16:15-17:45 (WG meeting)
  - 09 March 2013: 09:30-10:30 (optional WG meeting)
  - 09 March 2013: 10:30-12:00 (Plenary – all groups)
- Meeting location:** Escola Superior de Música de Catalunya - ESMUC, Barcelona
- Working Group:** WG 5 Mobility: Recognition, Monitoring and Joint Degrees
- Participants:** Working Group Chair
- Keld Hosbond, RAM Aarhus/ Det Jyske Musikskonservatorium
- European partners:
- Ioannis Toulis, Ionian University
  - Maarten Weyler, Conservatorium Hogeschool Gent
  - Hanneleen Pihlak, Estonian Academy of Music and Theatre
  - Aygül Gunaltay Sahinalp, State Conservatory of Istanbul
  - John Galea, Università të Malta
- Steering Group:
- Martin Prchal, Koninklijk Conservatorium Den Haag
- AEC Representatives:
- Hannah Hebert, Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC)
- Apologies:**
- Chris Caine, Trinity Laban
  - Rineke Smilde, Prins Claus Conservatorium

### Session 1 (Thursday 14:30-18:30)

1. Minutes from last meeting in Naples (15 minutes) (→Appendix A)
2. Developments since meeting (15 minutes)
  - a. Status of questionnaire – external examining (→Appendices B & C)
  - b. JSP handbook (→Appendix D)
  - c. Mobility – feedback from IRC meeting (Appendices E & F)
  - d. Others
3. Short discussion on the topic of recognition (30 minutes)
4. Prioritizing outcomes – 60 minutes subgroup discussion
  - a. External Examining (John, Martin, Hannah)
  - b. JSP (Aygül, Maarten)
  - c. Mobility and recognition (Hanneleen, Ioannis, Keld)
  - d.
5. Break (30 minutes)
6. Prioritizing outcomes – 60 minutes full group discussion
7. Presentation of new AEC website (Hannah?) – 15 minutes
8. Planning the next day in details, adjusting the agenda (15 minutes)

### Session 2 (Friday 11:30-13:00)

1. Sub group session - “going deeper”
  - a. External Examining – e.g. sharing vision with WG1, next steps
  - b. JSP - e.g. continue writing handbook
  - c. Mobility and recognition – e.g. concrete planning of CPD structure, website feedback

### Session 3 (Friday 14:15-15:45)

1. Continued Subgroup work AND/OR
2. Discussion on Code of Good Practice

### Session 4 (Friday 16:15-17:45)

1. Full group meeting
  - a. Sharing progress
  - b. Planning time until next meeting, elaborate TO-DO list

### Session 5 (Saturday 09:30-10:30)

1. Preparing plenary session

WP5 Mobility: Recognition, Monitoring and Joint Degrees (Abstract project application, February 2011)

This workpackage aims to enhance the quality, attractiveness and accessibility of European higher music education through cooperation at the European level by promoting mobility in the higher music education sector through the following activities:

- The development of a **'Code of Good Practice for Recognition of Student Achievement during Mobility'** with the aim to achieve a European-level agreement on how to deal with recognition issues in higher music education institutions. This will make the current exchange arrangements more attractive to students, since their achievement abroad will be properly recognised, and will also make the exchanges themselves more transparent and efficient. The Code will promote the use of the ECTS grading system throughout the sector and will identify issues relating to the benchmarking of standards across European HME. In this area, the group will cooperate with the working group for Workpackage 1.
- The development and trialling of a methodology for establishing 'Impartiality Circles' **to facilitate reciprocal external examining arrangements in higher music education**. The use of external examiners who take an overview of assessment procedures and standards operating in institutions so as to align them with broader practice is deeply rooted in UK practice but only beginning to be established elsewhere in Europe. The diversity of practice across Europe offers a potential added value to selecting external examiners from different countries but arrangements need to be reciprocal in order to be financially sustainable. The workpackage will examine how to balance reciprocity with impartiality by creation wider circles of cooperation.
- The carrying out of case-studies to identify **mobility and recognition issues in European joint degrees** and propose solutions. Several partners in 'Polifonia' are engaged in joint degree projects. The workpackage will identify case-studies which can be used to identify mobility and recognition issues germane to joint programmes.

The outcomes of this workpackage will be presented at the AEC Annual Meeting for ERASMUS Coordinators and published on the [www.doremifasocrates.org](http://www.doremifasocrates.org) website, which is a dedicated website for European cooperation activities in the field of higher music education. Through its sector-specific approach with clear target groups (management, teachers and students in higher music education institutions) and customised products relevant for these target groups, the project activities will show an effective contribution to the "Youth on the Move" initiative of the European Commission.

Deliverables/objectives of WP5 Mobility: Recognition, Monitoring and Joint Degrees

- a) Meetings/site visits/on-site seminars Working Group ERASMUS Coordinators

The function of the working group in this workpackage will be somewhat different from the other groups in 'Polifonia'. During the project, the working group will meet twice a year in different partner institutions (preferably in institutions that are not represented on the project working groups) to work on the 'Code of Good Practice' and develop the methodologies for the other two deliverables. Alongside this, working group members will make a total of 9 institutional visits either to study examples of good practice or to provide counselling to institutions less active or familiar with European mobility activities. Detailed reports will be made of all working group activities.

A 3<sup>rd</sup> country partner will contribute remotely and join for one meeting per year. Meetings will be prepared/organised by the lead partner: an agenda will be drafted and relevant preparatory information will be distributed to all members. A report including a division of tasks will be made after all meetings.

b) 'Code of Good Practice for Recognition of Student Achievement during Mobility' (Publication)

The 'Code of Good Practice' will establish principles for recognition of student achievement that would underpin a Europe-wide agreement on such matters. Questions of standards and their interpretation across European higher music education will draw upon work done in Workpackage I. The Code will offer guidance on using the ECTS Grading Scale to convert results from one system and institution to another and will include practical information for ERASMUS Coordinators in higher music education institutions about how to liaise with academic and administrative staff to ensure transparency in data gathering and conversion. It will also underline the importance of students' being aware at all times of the assessment requirements and practices of the institution where they are studying and of individual instrumental and vocal teachers taking these into account.

c) Facilitating reciprocal external examining arrangements in higher music education (Study, trial and report)

This deliverable consists of the development and trialling of a methodology for establishing 'Impartiality Circles' **to facilitate reciprocal external examining arrangements in higher music education**. The study will examine how such systems could be made cost-effective, impartial and developmental in their provision of complementary experience for external examiners and staff in the institutions visited. Issues of regional balance, diversity and geographical practicality will be considered. In the trial stage, the institutional visits of working group members would be used to develop the networks required to operate such external examining arrangements and to embed the culture of monitoring by peer experts in the culture of institutions.

d) Mobility and recognition issues in European joint degrees (Case-studies and report)

Several partners in 'Polifonia' are engaged in joint degree projects. From these, suitable subjects will be selected for case-studies. They will need to involve students studying and being assessed in more than one institution. Individual problems and issues will be identified but the aim will be to extrapolate general principles and guidelines from these. The findings will be disseminated through a report.

## Minutes WG5 Meeting, Naples September 2012

- Date of meeting:**
- 13 September 2012: 09:30-13:00; 14:30-18:30
  - 14 September 2012: 09:30-13:00; 14:00-17:00

**Meeting location:** Conservatorio di Musica "San Pietro a Majella" di Napoli, Italy

**Working Group:** WG 5 Mobility: Recognition, Monitoring and Joint Degrees

**Participants:** Working Group Chair

- Rineke Smilde, Prins Claus Conservatorium

European partners:

- Keld Hosbond, RAM Aarhus/ Det Jyske Musikskonservatorium
- Ioannis Toulis, Ionian University
- Hanneleen Pihlak, Estonian Academy of Music and Theatre
- Aygül Gunaltay Sahinalp, State Conservatory of Istanbul
- John Galea, Università à Malta

Third Country partner:

- Benedict Cruft, Hong Kong Academy of Performing Arts

AEC Representatives:

- Linda Messas, Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC)
- Hannah Hebert, Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC)

Steering group representatives:

- Martin Prchal, Royal Conservatoire The Hague

- Apologies:**
- Christopher Caine, Trinity Laban
  - Maarten Weyler, Conservatorium Hogeschool Gent

**Minutes:** Hannah Hebert

### Aims of the meeting

- Work on outcomes of preliminary research within the 3 areas of:
  - Mobility
  - External examining
  - Joint programmes and degrees
- Establish definitive task forces within these three areas for the remainder of the project period, with clarity of who is doing what.
- Decide on the form and content of deliverables and the way we will continue to work on it.
- Establish a time path until the summer of 2014, which includes the meetings of the working group, site visits; try outs of external examining, counselling visit, and/or any combination of those.

### Issues discussed/ Decisions made (→)

Rineke Smilde starts the meeting by welcoming the group. With new members Ioannis Toulis and Hanneleen Pihlak joining the group for the first time, Rineke asks the group to do an introduction round. Rineke briefly goes through the agenda and mentions that the latter is flexible, depending on the working progress in the next two days.

The group members are asked whether they have any comments on the minutes of the previous WG meeting in The Hague, NL in February 2012.

→ The report is approved without comments.

In the following the WG members are asked to present the research undertaken since the last WG meeting.

### I Mobility

Keld Hosbond reports on his research topic "Obstacles for mobility in the Higher Music Education Sector". This research is based on the International Relations Coordinators Sessions in Porto September 2011. Keld goes through the following list of obstacles:

1. Synchronization of calendars
  - a. Very different start-up dates
  - b. Too many different deadlines for applications
  - c. Tri><semesters
2. Information
  - a. Lack of transparent information about partner institutions to facilitate match-making
  - b. Need for one (updated) web site
3. Recognition
  - a. Missing and delayed Learning Agreements
  - b. Learning Agreements not signed before study period (= safety for students)
  - c. Lack of agreement on the need for grades (and what kind of grading system)
4. Organizational back-up
  - a. Need for dedicated and well-trained international staff in all partner institutions
5. Housing
  - a. Too few rooms
  - b. Not dedicated to international students
  - c. Creates higher costs for institutions thereby making incoming mobility less attractive for institutions
6. Motivation
  - a. Not all institutions motivate the students to go abroad
  - b. Some professors oppose exchanges ("we are the best" attitude)
  - c. Some institutions limit the possibility for exchange to a very few semesters
  - d. Need for exchanges to be an integrated part of curriculum (not status of extra-curricular activities)
7. Cost of living
  - a. Big differences in costs of living
  - b. Very different national support systems
8. The Bilateral Agreement System
  - a. Length of agreements – BA's could be several years
  - b. Smaller/newer institutions find it difficult to find attractive partners
  - c. Alternative to BA? Network with online application possibilities
9. Language
  - a. Lack of clearly defined language policies facilitating exchange students
10. Specific obstacle concerning pedagogical music studies
  - a. Hard to find time in curricula to do exchanges
  - b. Hard to find comparable partners
  - c. Languages challenges related to instruction of children

With the list of obstacles as a point of departure the subgroup for mobility (Linda Messas, Keld Hosbond, Ioannis

Toulis) meets in order to outline focal points for the Polifonia WG.

During the session the subgroup produces the following possible WG outputs:

1) Updated code of good practice (nice and simple version of it)

- Recommending to have a language policy
- Recommending to have an international strategy (need: being pro-active vs being reactive)
- "Curricula windows for opportunity" → Recommending that institutions keep an open slot for mobility (as an opportunity, a minimum opening) also linked to Joint modules (see 3)
- Balances in mobility flows (=geography), in/out

=> Open idea: Handbook about creating and sustaining an international strategy for institutions

2) Ideas for things to be integrated into the new AEC website:

- Information on level of grants and costs of living
- Overview of calendars → may help the issue of timing and could be first step towards a "common deadline"
- Information about housing situation – practicalities
- List of subjects taught in institution (problem: needs to be 100% updated) = subject-specific info → more direct links into the field of studies
- Recommendations from students (on the institutional page)
- **Network for teachers** "searching for cooperation": (integrating connections to social networks such as LinkedIn, Facebook, etc./ creating a space for adds for e.g. *string teachers all over Europe putting adds about what they would like to do*) → if teachers connect well they create more mobility!
- A strategy has to be designed to ensure that this feature is used (blog, etc.)
- Social network for IRCs

3) Recommendations to AEC

- Online application could be taken to a European level
- Virtual mobility: We should not limit ourselves to physical mobility but also start thinking about mobility within cyber space → Promote Distance Learning; this also creates an international mindset
- Joint modules → not "just" joint programmes but the possibility of international joint modules within a curriculum
- An AEC Congress theme could be to focus on the motivational factors to facilitate mobility
- Pool of international placements → link to entrepreneurship

4) Recommendations to IRCs

- Merging Learning Agreement and application into one document
- Inform about housing situation
- See continuity in IR office: updating things, sending out information
- Importance of IRC to facilitate teachers exchange
- Use of ECTS grades
- Sustainability: circular teachers' exchanges

5) CPD (Continuous Professional Development) for IRCs (AEC could play a very active role by delivering courses in international office management)

- Use teacher's training funding (non-academic exchange)
- Connected to IRC meeting
- Divided in levels with progression

→ Ideas to structure the CPDs:

From level 1 to level 5

- Basic IRC training (AEC web, mobility, ERASMUS)
- Strategy: how to work strategically
- Intercultural competences

OR 1 basic level + then from level 2 choice from various topics changing each time

→ With the overall goal "to enhance the level and quality of mobility in Europe" (student, teacher and other staff) and in close collaboration with the AEC IRC working group the Polifonia WG5 will focus on the following:

- Updated code of good practice  
→ Taking into consideration point 1 of "possible WG outputs"
- New AEC website  
→ Taking into consideration point 2 of "possible WG outputs"
- Recommendations to the AEC

→ Taking into consideration point 3 of “possible WG outputs”

- Recommendations to IRCs
  - Taking into consideration point 4 of “possible WG outputs”
- CPD (Continuous Professional Development) for IRCs
  - Taking into consideration point 5 of “possible WG outputs”
  - Draft structure and content should be developed by spring 2013

## **II External examining**

Hannah Hebert reports on the status quo of the survey conducted about “how external peers/experts are used by conservatoires in their admissions, assessment and quality assurance activities”.

The survey was developed by Chris Caine and translated from English into French and German. The survey online link was sent to 250 IRC contacts. 45 answers were received in total. Due to an initial problem of not including a “name of institution” and “contact name” field in the questionnaire, 15 of the 45 responses were unidentifiable. An additional problem seemed to be, that the questions were too specific and therefore too difficult to understand for those conservatoires that are not familiar with the use of external peers/experts.

At a first glance it can be constituted that reactions in regard to the question whether ‘*institutions would be interested in contributing to a European ‘pool’ of external peers/experts, whereby teachers from various AEC institutions could serve as peers for various AEC Higher Music Education*’ were overall positive. In regard to such a “pool” the WG should consider joining forces with Polifonia WG1 Assessment & Standards for the development of a ‘register for external examiners’.

### **→ Survey:**

The survey will be reviewed in order to make the questions more comprehensible to those who are not familiar with the use of external peers/experts. Furthermore the aim is to have one significant example (practice) per European country. The survey will be revisited and countries that are missing to complete the picture will be directly targeted for a response.

Once these responses have been generated, Benedict Cruft will conduct a draft analysis and observation of the status quo. The results of the survey should be analysed taking into consideration the following questions: *‘Which type of external examining is used (type a or b)? Which type is beneficial in which situation? How do these arrangements work? What needs to be in place? Etc.*

The results of this research will feed into the development of a recommendation for “good practice”/methodology for external examining. There would also be the possibility of choosing 5 examples of good practice of institutions that seem to have an innovative approach to this subject.

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The subgroup for external examining (Benedict Cruft, John Galea, Hannah Hebert) meets in order to outline further focal points for the Polifonia WG.

Bjørn Einar Halvorsen from the Griegakademiet - Institutt for musikk, Bergen in Norway joins the subgroup as an external and reports of the common practice in Norway to exchange external examiners, mostly on a national level, so between institutions within Norway. Bjørn mentions a big interest to widen the circle of external examiners to an international level. Through these arrangements there would not only be the possibility to see how institutions compare on an international level, but also the chance of networking, establishing good connections and enhancing the level of mobility for teachers in an international context. In the further discussion the subgroup focuses on the financial implications of establishing ‘Impartiality Circles’ to facilitate reciprocal external examining arrangements and tries to sketch a rough outline of a methodology to tackle these.

During the group feedback session in response to the subgroup breakout sessions, the idea of a financial feasibility plan is rejected, as this would be very complicated to be put into practice. The group could however point out the recommendation of facilitating such an external examining arrangement with ERASMUS or “closed purses”. However the financial implications will not be a focal point.

→ In summary the group will focus on the following:

With the overall goal to "enhance mobility, international cooperation and quality among European institutions" the group will:

- Develop a methodology (good practice)/ by:
  - Processing the survey (maybe choosing 5 examples of good practice in external examining)
  - Describing PENTACON\* in a case study as an example for an 'Impartiality Circle' (through this an advice about circles, pools could be developed)
  - Undertake site visit to Koninklijk Conservatorium Den Haag (WG member as an international external examiner type 1 for the final Master research presentations + report on experience)
  - Undertake site visit during examination process to RNCM, UK (to observe external examining process of type 2 + report on experience)

As a result of the absence of Christopher Caine as an expert on external examining, Martin Prchal will give extra support to the group with his expertise.

### **III Joint programmes and degrees**

As part of the research of this subject Aygül Sahinalp reports on the site visit to the Conservatoire National Supérieur Musique et Danse in Lyon, France to explore mobility issues and the JM programme in development. Furthermore Aygül reports on her review of the handbook *How to develop a joint programme in music*, Hilke Bressers (2008). It is important to mention that the development of an actual joint degree has proven to be very difficult due to the various different legislations per country. The group agrees however that obstacles that people have come across during the process of trying to set up such a joint degree would be worth including in the planned update of the handbook.

During the breakout sessions of the different subgroups Rineke and Aygül set up a possible new structure for a handbook.

#### **→ Handbook:**

The plan is to update the existing handbook *How to develop a joint programme in music*, Hilke Bressers (2008) by rewriting it into a general handbook applicable for any development of joint programmes.

The original table of content of the handbook can be maintained, whilst a chapter on 'implementation', 'obstacles that can be encountered' and 'FAQ's' should be added. Furthermore the handbook should feature a number of case studies of joint programmes as appendices. Hereby the JP EUjam (European Jazz Master), NAIP (New Audiences and Innovative Practice) and SIAV (Sound in Audio Vision) can serve as case studies.

Maarten Weyler can add relevant information from his findings of the JOI.CON project (Joint Programme Management – Conferences and Training).

Contributing WG members are Rineke Smilde, Aygül Sahinalp, Hanneleen Pihlak and Maarten Weyler. During the meeting a working document on a possible structure and division of contributions is drawn up (→ see appendix a).

#### **The plan in a nutshell:**

##### Goal:

- Information on the development, implementation and sustainability of Joint Programmes

##### Outcome:

- A handbook on the development of joint programmes (with EU money, without EU money; including implementation; sustainability; case studies with appendices; FAQs)

##### Tools:

- Updating existing handbook
- Information through site visits (Lyon, Bologna, Amsterdam, Iceland)
- Information from subgroup on mobility
- Information such as External evaluation of the Nordic folk programme

#### **To-do list**

<b>Action (WHAT)</b>	<b>Responsible (WHO)</b>	<b>Deadline (WHEN)</b>	<b>Comments</b>
Round 2 of questionnaire external examining	Hannah Hebert	31 <sup>st</sup> December 2012	<ul style="list-style-type: none"> <li>On the basis of received responses from institutions, countries that have not yet responded and are missing to complete the pictures will be contacted with simplified questions</li> <li>Hereby we concentrate on type 2<sup>1</sup> of external examiner</li> </ul>
Draft analysis of questionnaire results	Benedict Cruft	31 <sup>st</sup> January 2013	
“Handbook Joint Programmes” → Generally: Rewrite, add, include information from site visits etc.	Writing: Rineke Smilde, Aygül Sahinalp, Maarten Weyler, Hanneleen Pihlak		
Rewrite a number of chapters:		Till next meeting 7-9 March 2013	March meeting: discussion on work done so far
→ Research, new chapters	Aygül Sahinalp	“	“
→ Add in general, chapter on obstacles	Maarten Weyler	“	“
→ Chapter 3 and 5, case study JP NAIP (Reykjavik, Iceland) Make table of contents	Rineke Smilde	September 2013	
First draft “Handbook Joint Programmes”		September 2013	
Editing process “Handbook Joint Programmes”		September 2013-2014	
IRC/WG5 Mobility subgroup cooperation – AEC website status update	Hannah Hebert	7-9 March 2013	
IRC ‘Continuing Professional Development’ Seminar → draft structure and content	Hanneleen Pihlak, Ioannis Toulis, Keld Hosbond (in cooperation with IRC group)	Spring 2013	
IRC seminar (might be connected to IRC meeting)	Hanneleen Pihlak, Ioannis Toulis, Keld Hosbond	September 2013	
Liaison with WG1 Assessment & Standards	Rineke Smilde	2013	
<b>Next meetings, site visits and activities</b>			
<b>Date</b>	<b>Location</b>	<b>Purpose</b>	
6 November 2012	Amsterdam, Netherlands	<b>Site Visit</b> - Maarten Weyler, Hannah Hebert - to investigate joint programme (JP) EUjam (European Jazz Master)	

<sup>1</sup> Within this framework the group has pinpointed two main types of external peers which we refer to in the questionnaire:

1) a peer (external expert) working just within his or her specialist discipline (violinist, pianist, etc.) often used, for example, a jury member in final recitals or entrance examinations;

2) an external peer who oversees examining on a ‘meta’ level and can compare between instrumental disciplines, etc. A key element of this role will often be to ensure that the examination process is fair across all disciplines (including written work).

10-11 December 2012	Utrecht, Netherlands	<b>IRCs Preparatory Working Group meeting</b> Attendance of WG5 Mobility <u>subgroup members</u> Hanneleen, Ioannis and Keld
7-9 March 2013	Barcelona, Spain	<b>Joint WG meeting + WG meeting 3 of 6 - all group members</b> Escola Superior de Música de Catalunya (ESMUC)
21-22 March 2013	The Hague, Netherlands	<b>Site Visit - Aygül Sahinalp</b> site visit to Koninklijk Conservatorium Den Haag (as international external examiner for the final Master research presentations)
June 2013	Manchester, UK	<b>Site Visit - John Galea</b> - Manchester, UK, Royal Northern College of Music (RNCM) → during examination procedures; investigate external examining practices and report of assessment
August 2013	Reykjavik, Iceland	<b>Site Visit - Rineke Smilde</b> - to explore, investigate JP NAIP (New Audiences and Innovative Practice)
September 2013 (13-14 or 20-21) <b>TBC</b>	Antwerp, Belgium <b>TBC</b>	<b>IRC 'Continuing Professional Development' Seminar – Mobility sub-group in cooperation with IRC group</b> <b>TBC</b>
26-28 September 2013	Sofia, Bulgaria	<b>WG meeting 4 of 6 - all group members</b> (could be connected with counseling visit)

**Reminder of WG5 Contacts:**

Rineke Smilde:

Hannah Hebert:

Keld Hosbond:

Ioannis Toulis:

Christopher Caine:

Hanneleen Pihlak:

Aygul Gunaltay Sahinalp:

Maarten Weyler:

John Galea:

Benedict Cruft:

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## PRACTICAL INFORMATION

## Practical information

# POLIFONIA JOINT WORKING GROUP MEETING

BARCELONA, 7<sup>TH</sup> – 9<sup>TH</sup> MARCH 2013

### VENUE

#### ESCOLA SUPERIOR DE MUSICA DE CATALUNYA (ESMUC)

Address: C/Padilla, 155 (Edifici L'Auditori)  
CP. 08013 Barcelona, Spain  
Telephone: +34/933523011  
Website: <http://www.esmuc.cat>

### HOTEL

#### RESIDENCIA MELON DISTRICT MARINA

Address: Carrer Sancho de Àvila 22  
CP. 08018 Barcelona, Spain  
Telephone: +34 93 217 88 12  
Website: <http://www.melondistrict.com/>

The hotel is located on the corner of Zamora street in the 22@ district, 400 m from the Marina metro station (line1/red)

### DIRECTIONS

#### FROM BARCELONA AIRPORT TO HOTEL

Take the Airbus in front of the airport terminal (leaves every 8 minutes from 5:30 a.m. until 12:00 a.m.) and get off at **Plaza Catalunya**. Go to the Catalunya metro station on line 1 (red) direction to "Fondo" and get off at the **Marina metro station**. Metro tickets can be purchased at the entrance to any metro station (also in the airport).

More info about public transport in Barcelona:

<http://www.barcelona-tourist-guide.com/en/airport/barcelona-airport-transport.html>

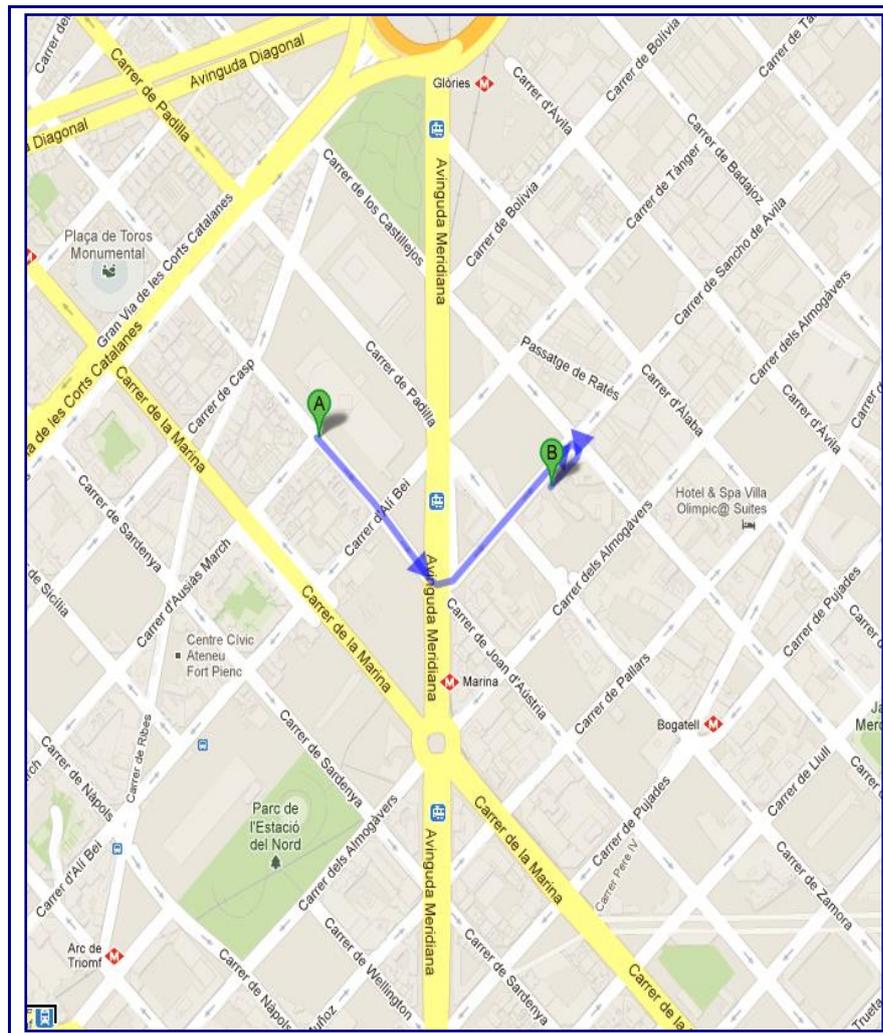
From the hotel to conservatoire → (see map page 4)

\*Please note that Polifonia will cover costs for flights, hotel nights and all organised meals. Any other expenses and local travel within Barcelona will have to be reimbursed by your own institution!

### AEC CONTACT IN BARCELONA

- Ángela Domínguez: +34 600 744183 (Spanish no.)  
+31 639011247 (AEC no.)
- Hannah Hebert: + 31 639011252 (AEC no.)

## Venue Map



**A** - Escuela Superior de Música de Cataluña

Carrer de Padilla, 155, Edificio del Auditorio, 08013, Barcelona

**B** - Residencia Melon District Marina

Carrer Sancho de Àvila, 22, 08018 Barcelona,

**M** – Metro station



## **MORE PRACTICAL INFORMATION**

- Time zone: GMT +1 (GMT +2 in summer)
- Language: Spanish and Catalan
- Currency: Euro
- Electricity: 220-240 V AC, 50 Hz. and 2 pin-plugs are the standards.

## **USEFUL NUMBERS**

- Ambulance service – 061
- Fire service – 080
- Police – 091
- Duty pharmacies – 010

\*If you are in dire need to get to the hospital, ask for a ride from people on the streets. Note that by law Spanish, it is obligatory for taxi drivers to transport medical emergencies to hospital when asked to do so.