



Polifonia Annual Network Meeting

The Hague
27-29 February 2012

Participant Reader

ERASMUS NETWORK FOR MUSIC

polifonia



Education and Culture DG

Lifelong Learning Programme



Kc Koninklijk
Conservatorium
Royal Conservatoire

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Erasmus Network for Music 'Polifonia'

Programme

Monday, 27 February		
Time	Activity	Location
15:30	<i>Coffee available before meeting</i>	Meeting room at NH Den Haag Hotel
16:00 - 17:15	Steering Group meeting	Meeting room at NH Den Haag Hotel
17:15 - 17:30	<i>Coffee break</i>	Meeting room at NH Den Haag Hotel
17:30 - 18:30	Continuation Steering Group meeting	Meeting room at NH Den Haag Hotel
By 19.00	<i>Working group members arrive</i>	NH Den Haag Hotel
19:30	<i>Dinner</i>	At the NH Den Haag Hotel
Tuesday, 28 February		
09:30 - 11:00	Plenary session with all working groups	Koninklijk Conservatorium - Studio 1
11:00 - 11:30	<i>Coffee break</i>	Koninklijk Conservatorium - Canteen
11:30 - 13:00	WP1 – Assessment & Standards – session 1	Studio 1
	WP2 – Artistic Research – session 1	Room 201
	WP3 – Quality Assurance – session 1	Room 301
	WP4 – Entrepreneurship – session 1	Room 502
	WP5 – Mobility – session 1	Room 402
13:00 - 14:30	<i>Lunch</i>	Koninklijk Conservatorium - Canteen
14:00 - 14:30	Musical Performance (TBA)	Koninklijk Conservatorium - Room TBA
14:30 - 16:00	WP1 – Assessment & Standards – session 2	Studio 1
	WP2 – Artistic Research – session 2	Room 201
	WP3 – Quality Assurance – session 2	Room 301
	WP4 – Entrepreneurship – session 2	Room 502
	WP5 – Mobility – session 2	Room 402
16:00 - 16:30	<i>Coffee break</i>	Koninklijk Conservatorium - Canteen
16:30 - 18:00 (rooms available until 18:30 if necessary)	WP1 – Assessment & Standards – session 3	Studio 1
	WP2 – Artistic Research – session 3	Room 201
	WP3 – Quality Assurance – session 3	Room 301
	WP4 – Entrepreneurship – session 3	Room 502
	WP5 – Mobility – session 3	Room 402
19:30	<i>Dinner</i>	La Vina
Wednesday, 29 February		
09:30 - 10:30	Optional additional working group session to prepare feedback reporting	
	WP1 – Assessment & Standards – session 4	Studio 1
	WP2 – Artistic Research – session 4	Room 201
	WP3 – Quality Assurance – session 4	Room 301
	WP4 – Entrepreneurship – session 4	Room 502
	WP5 – Mobility – session 4	Room 402
10:00 - 10:30	<i>Coffee available</i>	Koninklijk Conservatorium -Canteen
10:30 - 11:30	Plenary meeting all working groups	Koninklijk Conservatorium- Studio 1
11:30 - 12:00	<i>WG members make their good-byes</i>	Koninklijk Conservatorium- Canteen
12:00 -13:00	Steering Group meeting <i>Sandwich lunch to be taken into meeting</i>	Koninklijk Conservatorium Studio 1
Afternoon	Departures (WG members from 12.00, Steering Group members from 13.00)	

Background to ERASMUS Network for Music 'Polifonia'

Since its launch in 2004, the ERASMUS Network for Music 'Polifonia' has proactively addressed European higher education policy issues from the perspective of higher music education (HME). From a general higher education point of view, 'Polifonia' has often been cited as a good example of what can be achieved through a subject-specific and European-level approach to the European higher education developments.

Nevertheless, the higher music education sector, represented by 'Polifonia', has recently gone through various reflective processes, which have identified issues needing further consideration:

- In a European-wide 2009 questionnaire on the impact of the 'Polifonia' outcomes from previous cycles, institutions indicated old and new challenges, such as assessment in study programmes based on learning outcomes, persistent problems with the full recognition of student achievement in exchanges, issues related to quality assurance and accreditation, and questions over the content of 2nd-cycle programmes as preparation for 3rd-cycle work as well as for the profession.
- In a European-wide 2009 survey on future directions for the sector in general, the overall sustainability of institutions in an environment challenged by the global financial crisis and changing contexts in the music profession emerged as a vital topic. The sector will need to engage in a more proactive dialogue with the profession to discuss employability, develop collaborative models for lifelong learning, and to set up partnerships in research to support the Knowledge Triangle.
- Although the sector, with its strong international orientation, fully supports the ambitious mobility goals set by the Bologna process and the EU, annual statistics on ERASMUS activities in the sector show a slight decline in individual mobility numbers and a significant one in the number of ERASMUS projects.
- The ERASMUS MUNDUS project 'Mundus Musicalis' showed a need for cooperation with institutions in third countries, not only to enhance attractiveness of the sector internationally, but also to gain access to important expertise on issues such as the 3-cycle system, research and subject-specific accreditation.

It is with these challenges in mind that the AEC and Koninklijk Conservatorium Den Haag decided to make a new application for 'Polifonia', which builds upon work done in previous cycles but addresses some new issues and tackles several existing ones in unprecedented depth.

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 2nd cycle, based on the principles laid down in the European Qualifications Framework for Higher Education and c) **addressing research as a new component in study 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) which is currently being modernised.
- Regular **trilingual email newsflashes** sent to addresses in the extended contacts database of the AEC.
- **Trilingual annual project newsletters**
- **Seminars** on specific subjects addressed by the Network.
- **Presentations and sessions at European conferences and events**
- **Final project documents**
- Dissemination through **channels offered by the partners** with regular updates and information on projects activities and results in publications produced by the partner institutions.

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Polifonia 2011-2014 Partners

#	CC	Country	Institution	Participant	WP 1	WP 2	WP 3	WP 4	WP 5	WP 6	WP 7	WP 8	WP 9
1	NL	Netherlands	Koninklijk Conservatorium Den Haag	Janneke Ravenhorst, WP6 Martin Prchal			■			■			
2	NL	Netherlands	European Association of Conservatoires (AEC)	Jeremy Cox, Linda Messas, Annelote Kolstee, Hannah Hebert	■	■	■	■	■	■	■		■
3	IE	Ireland	Royal Irish Academy of Music	Orla Mc Donagh			■						
4	AT	Austria	European Federation of National Youth Orchestras	Renate Böck				■					
5	AT	Austria	University of Performing Arts Vienna	Ester Tomasi	■					■			
6	BE	Belgium	Artesis Hogeschool Antwerpen	Pascale de Grootte						■		■	
7	BE	Belgium	Orpheus Institute	Peter Dejans and Darla Crispin		■				■			
8	BE	Belgium	Pearle	Anita Debaere				■					
9	CZ	Czech Republic	Janaček Academy of Music and Performing Arts	Vit Spilka					■				
10	DE	Germany	Musikhochschule Lübeck	Joerg Linowitzki	■							■	
11	DE	Germany	Hochschule für Musik Karlsruhe	Miriam Boggasch		■							
12	DE	Germany	Hochschule für Musik Dresden	Stefan Gies			■			■			
13	DE	Germany	European Music Council (EMC)	Helena Maffii, Simone Dudit				■					
14	BE	Belgium	Conservatorium Hogeschool Gent	Maarten Weyler					■				
15	DK	Denmark	RAM Aarhus /Det Jyske Musikonservatorium	Keld Hosbond					■				
16	EE	Estonia	Estonian Academy of Music and Theatre	Marje Lohuaru, Katrin Makarov					■				
17	EL	Greece	University of Corfu - department of music	Miranda Caldi					■				
18	ES	Spain	Superior Conservatory of Murcia	Antonio Narejos								■	
19	ES	Spain	ESMUC	Enric Guaus		■							
20	FI	Finland	Sibelius Academy	Kari Kurkela		■							
21	FR	France	Conservatoire de Paris	Gretchen Amussen				■		■			
22	FR	France	Cefedem Rhone-Alpes	Jacques Moreau	■								
23	FR	France	CESMD de Poitou-Charentes	Claire Michon			■						
24	FR	France	Conservatoire national supérieur musique et danse de Lyon	Alain Poirier		■							
25	FR	France	International Federation of Musicians	Hans Ole Rian, Benoit Machuel				■					

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27	IE	Ireland	Dublin Institute of Technology	Mary Lennon	■								
28	IS	Iceland	Reykjavik Academy of the Arts	Mist Thorkelsdotir								■	
29	IT	Italy	Conservatory of Music of Cosenza	Raffaele Longo				■					
30	IT	Italy	Conservatoire "A. Casella" L'Aquila	Bruno Carloti								■	
31	IT	Italy	Conservatorio "Arrigo Pedrollo" (vicenza)	Terrell Stone			■						
32	LT	Lithuania	Lithuanian Academy of Music and Theatre	Lina Navickaite		■							
33	NL	Netherlands	Prins Claus Conservatorium	Rineke Smilde					■			■	
34	NL	Netherlands	Maastricht Academy of Music	Jan Rademakers	■								
35													
36	NL	Netherlands	European Music School Union (EMU)	Timo Klementinen				■					
37	NO	Norway	Norwegian Academy of Music	Eirik Birkeland								■	
38	PO	Poland	Karol Lipiński Academy of Music	Grzegorz Kurzynski			■					■	
39	PT	Portugal	ESML	Sandra Barroso	■								
40	RO	Romania	National University of Music Bucharest	Valentina Sandu Dediu			■						
41	SE	Sweden	Royal College of Music Stockholm	Johannes Johansson	■								
42	SE	Sweden	European String Teachers Association (ESTA)	Mark Lambrecht				■					
43	SW	Switzerland	Conservatorio della Svizzera Italiana	Hubert Eiholzer								■	
44	SW	Switzerland	Society for Artistic Research (SAR)	Henk Borgdorff, Gerhard Eckel, Anna Lindal		■							
45	TK	Turkey	State Conservatory of Istanbul	Aygul Gunaltay Sahinalp					■				
46	UK	UK	Trinity Laban	Chris Caine					■				
47	UK	UK	RNCM (Royal Northern College of Music)	Dawn Edwards			■						
48	UK	UK	Royal Conservatoire of Scotland	John Wallace, WP2 Stephen Broad		■						■	
49	UK	UK	Guildhall School of Music & Drama	Helena Gaunt				■					

■ Involvement in the work package as partner

■ Involvement in the work package as lead partner

Polifonia 2011-2014 Associated Partners

#	CC	Country	Institution
1	BU	Bulgaria	Academy of Music, Dance and Fine Arts Plovdiv
2	CY	Cyprus	European University Cyprus
3	CZ	Czech Republic	Academy of Performing Arts in Prague
4	EE	Estonia	Viljandi Culture Academy
5	LU	Luxembourg	Conservatoire de Luxembourg
6	LV	Latvia	Latvian Academy of Music
7	PO	Poland	Academy of Music in Krakow
8	SI	Slovenia	Academy of Music in Ljubljana
9	SK	Slovakia	Academy of Music and Performing Arts in Bratislava
10	AT	Austria	Anton Bruckner Privatuniversitaet

Polifonia Activity Schedule and Working Groups

Project period: 1st October 2011 – 30 September 2014

The project is divided in 9 workpackages (WP):

- 5 implementation/developmental workpackages (each being managed by a Working Group of international experts)
- 4 workpackages concerned with management, evaluation, dissemination and exploitation of the project as a whole

Activities to be undertaken per workpackage:

WP1 Assessment & Standards

- 9 meetings (3/year including dissemination/collection of info, etc)
- Survey of existing assessment methods and procedures (and report)
- Benchmarking exercise (to test the standards agreed upon) (and report)
- Training seminars for external examiners (2 in conjunction with WG meetings)
- European-level register of external examiners

WP1 Members: Ester Tomasi (Co-chair - University of Music and Performing Arts Vienna, Austria), Jacques Moreau (Co-chair - Cefedem Rhone-Alpes, France), Jörg Linowitzki (Musikhochschule Lübeck, Germany), Mary Lennon (Dublin Institute of Technology, Ireland), Jan Rademakers (Conservatoire of Maastricht, The Netherlands), Johannes Johansson (Royal College of Music Stockholm, Sweden), Sandra Barroso (ESML, Spain), Hannah Hebert/ Annelotte Kolstee (European Association of Conservatoires (AEC), The Netherlands), Gary McPherson (Melbourne Conservatorium of Music, Australia)

WP2 Artistic Research in Higher Music Education

- 6 meetings (2/year including dissemination/collection of info, etc)
- EPARM meetings
- Study on the content of 2nd cycle HME programmes as routes to artistic Doctorates (survey first, then guidelines and reference points)
- European register for peer reviewers for artistic research in music

WP2 Members: Peter Dejans (Chair - Orpheus Institute, Belgium), Darla Crispin (Orpheus Institute, Belgium), Enric Guaus (ESMUC, Spain), Miriam Boggasch (Hochschule für Musik Karlsruhe, Germany), Kari Kurkela (Sibelius Academy, Finland), Henk Borgdorff (Society for Artistic Research (SAR), Switzerland), Stephen Broad (Royal Conservatoire of Scotland, UK), Lina Navickaite (Lithuanian Academy of Music and Theatre, Lithuania), Alain Poirier (Conservatoire national supérieur musique et danse de Lyon, France) Jeremy Cox (AEC), Huib Schippers (Queensland Conservatorium Griffith University Brisbane, Australia), Sean Ferguson (McGill University Schulich School of Music, Canada)

WP3 Quality Assurance, Accreditation and Benchmarking

- 9 meetings (3/year including dissemination/collection of info, etc)
- 9 institutional and programme reviews
- 3 working group members taking part in an accreditation visit organized by the NASM in the US (1/year)
- Business plan for European-level accreditation agency for higher music education

- Development of an international benchmarking system (methodology + test procedures in 3rd project year)

WP3 Members: Stefan Gies (Chair - Hochschule für Musik Dresden, Germany), Claire Michon (CESMD de Poitou-Charentes, France), Terrell Stone (Conservatorio "Arrigo Pedrollo", Italy), Grzegorz Kurzynski (Karol Lipiński Academy of Music, Poland), Dawn Edwards (Royal Northern College of Music, UK), Valentina Sandu Dediu (National University of Music Bucharest, Romania), Orla Mc Donagh (Royal Irish Academy of Music, Ireland), Janneke Ravenhorst (Koninklijk Conservatorium Den Haag, The Netherlands), Linda Messas (AEC), Sam Hope (National Association of Schools of Music (NASM), USA)

WP4 Lifelong learning: Education for Entrepreneurship

- 9 meetings (3/year including dissemination/collection of info, etc)
- Report with examples of good practice on cooperation between HMEIs and organisations in the profession on lifelong learning and research and development
- Handbook on entrepreneurship in HME
- Conference The Working Musician bringing together HMEIs, employers' organisations, professional associations, musicians, unions, etc)

WP4 Members: Gretchen Amussen (Chair - Conservatoire de Paris, France), Renate Böck (European Federation of National Youth Orchestras, Austria), Anita Debaere (Pearle, Belgium), Helena Maffli/Simone Dudt (European Music Council, Germany), Helena Gaunt (Guildhall School of Music & Drama, UK), Hans Ole Rian (International Federation of Musicians, France), Raffaele Longo (Conservatorio di Musica, Cosenza, Italy), Timo Klementinen (European Music School Union, The Netherlands), Mark Lambrecht (European String Teachers Association, Sweden), Andrea Kleibel (University of Music & Performing Arts Vienna, Austria), Annelotte Kolstee (AEC), Douglas Lowry (Eastman School of Music, USA)

WP5 Mobility: Recognition, Monitoring and Joint Degrees

- 6 meetings (2/year including dissemination/collection of info, etc).
- 9 site visits to study good practice, counsel institutions or test the result of the study below
- Code of good practice for Recognition of Student Achievement during Mobility
- Study to facilitate reciprocal external examining arrangements in higher music education
- Report on mobility and recognition issues in European joint degrees

WP5 Members: Rineke Smilde (Chair - Prins Claus Conservatorium, The Netherlands), Vit Spilka (Janaček Academy of Music and Performing Arts, Czech Republic), Keld Hosbond (RAM Aarhus / Det Jyske Musikonservatorium, Denmark), Miranda Caldi (University of Corfu - department of music, Greece), Chris Caine (Trinity Laban, UK), Marje Lohuaro/Katrin Makarov (Estonian Academy of Music and Theatre, Estonia), Aygul Gunaltay Sahinalp (State Conservatory of Istanbul, Turkey), Maarten Weyler (Conservatorium Hogeschool Gent, Belgium), John Galea (Università à Malta, Malta), Benedict Cruft (HK Academy of Performing Arts, Hong Kong), Hannah Hebert (AEC)

WP6 Network management

- 6 Steering group meetings (i.e. with chairs of the five working groups mentioned above) with the project external evaluator
- Administrative and practical tools (partner contracts, reimbursement form, staff hour declaration form, database, etc)
- Project schedule
- 2 reports to EU (interim and final)

WP6 Members: Pascale de Groot (Chair - Artesis Hogeschool Antwerpen, Belgium), Ester Tomasi (University of Music and Performing Arts Vienna, Austria), Jacques Moreau (Cefedem Rhone-

Alpes, France), Peter Dejans (Orpheus Institute, Belgium), Stefan Gies (Hochschule für Musik Dresden, Germany), Gretchen Amussen (Conservatoire de Paris, France), Rineke Smilde (Prins Claus Conservatorium, The Netherlands), Martin Prchal/Henk van der Meulen (Koninklijk Conservatorium Den Haag, The Netherlands), Jeremy Cox/Linda Messas/Annelotte Kolstee, Hannah Hebert (European Association of Conservatoires (AEC), The Netherlands)

WP7 Dissemination

- Newsletters, website, newsflashes
- Collecting information on dissemination activities performed by all working groups' members
- Presentations of the project activities and outcomes at AEC and external conferences

WP7 Management: European Association of Conservatoires (AEC), The Netherlands

WP8 Evaluation and monitoring

- Council meetings
- Reports external evaluator
- Evaluation questionnaires after events
- Yearly questionnaires to WG members

WP8 Members: Pascale de Groote (Chair - Artesis Hogeschool Antwerpen, Belgium), Jörg Linowitzki (Musikhochschule Lübeck, Germany), Antonio Narejos (Superior Conservatory of Murcia, Spain), Gretchen Amussen (Conservatoire de Paris, France), Andras Batta (Liszt Academy of Music Budapest, Hungary), Mist Thorkelsdottir (Reykjavik Academy of the Arts, Iceland), Bruno Carioti (Conservatoire "A. Casella" L'Aquila, Italy), Rineke Smilde (Prins Claus Conservatorium, The Netherlands), Eirik Birkeland (Norwegian Academy of Music, Norway), Grzegorz Kurzynski (Karol Lipiński Academy of Music, Poland), Hubert Eiholzer (Conservatorio della Svizzera Italiana, Switzerland), John Wallace (Royal Conservatoire of Scotland, UK)

WP9 Exploitation and valorization

- Plan / Strategy for Polifonia valorization activities
- Implementing the plan

WP9 Management: European Association of Conservatoires (AEC), The Netherlands

Polifonia Activities 2013 Timeline

	January	February	March	April	May	June	July	August	September	October	November	December
WP1	WP1 meeting 7/9 (+training seminar for external examiners)		WP1 meeting 8/9 (+training seminar for external examiners)			Annual net-work meeting/ Steering group meeting 3/6 + sessions per WP						
WP2		WP2 meeting 5/6			EPARM 2012 - WP2 2/2	Annual net-work meeting/ Steering group meeting 3/6 + sessions per WP						
WP3		WP3 meeting 7/9	WP3 QA review 7/9	WP3 meeting 8/9 NASM accreditation visit 3/3		Annual net-work meeting/ Steering group meeting 3/6 + sessions per WP WP3 QA review 8/9			WP3 QA review 9/9			
WP4			WP4 meeting 7/9			Annual net-work meeting/ Steering group meeting 3/6 + sessions per WP			WP4 meeting 9/9 (+ conference "The Working Musician")			
WP5	WP5 meeting 5/6	WP5 counseling/ study visit 7/9		WP5 counseling/ study visit 8/9		Annual net-work meeting/ Steering group meeting 3/6 + sessions per WP WP5 counseling/ study visit 9/9						
WP6 Steering group	steering group meeting 5/6					Annual net-work meeting/ Steering group meeting 3/6 + sessions per WP						
Report deadline											30.11.2014 final report deadline	

Polifonia Activities 2014 Timeline

	January	February	March	April	May	June	July	August	September	October	November	December
WP1	WP1 meeting 7/9 (+training seminar for external examiners)		WP1 meeting 8/9 (+training seminar for external examiners)			Annual net-work meeting/ Steering group meeting 3/6 + sessions per WP						
WP2		WP2 meeting 5/6			EPARM 2012 - WP2 2/2	Annual net-work meeting/ Steering group meeting 3/6 + sessions per WP						
WP3		WP3 meeting 7/9	WP3 QA review 7/9	WP3 meeting 8/9 NASM accreditation visit 3/3		Annual net-work meeting/ Steering group meeting 3/6 + sessions per WP WP3 QA review 8/9			WP3 QA review 9/9			
WP4			WP4 meeting 7/9			Annual net-work meeting/ Steering group meeting 3/6 + sessions per WP			WP4 meeting 9/9 (+ conference "The Working Musician")			
WP5		WP5 meeting 5/6		WP5 counseling/ study visit 8/9		Annual net-work meeting/ Steering group meeting 3/6 + sessions per WP WP5 counseling/ study visit 9/9						
WP6 Steering group	steering group meeting 5/6					Annual net-work meeting/ Steering group meeting 3/6 + sessions per WP						
Report deadline											30.11.2014 final report deadline	

Agenda Plenary Session 28 February

Time

- 09:30-11:00

Venue

- Koninklijk Conservatorium Den Haag, Studio 1

Agenda

1. Welcome by Koninklijk Conservatorium Den Haag (Henk van der Meulen/Martin Prchal)
2. Polifonia history, presentation of main outcomes of Polifonia I&II and how Polifonia III build on these (Linda Messas, AEC)
3. Project Management (Hannah Hebert, AEC)
4. Dissemination (Annelotte Kolstee, AEC)
5. Introduction of overall Polifonia objectives and interconnection between working groups (Jeremy Cox, AEC)
6. Q & A

Agenda Steering Group Meeting 27 February

Time

- 16:00 – 18:30

Venue

- NH Hotel Den Haag, Valencia Room

Participants

Workpackage Chairs

- Gretchen Amussen (Conservatoire de Paris)
- Peter Dejans (Orpheus Institute Ghent)
- Stefan Gies (Hochschule für Musik Dresden)
- Pascale de Groote (Chair) (Royal Conservatoire Antwerpen)
- Rineke Smilde (Prins Claus Conservatorium Groningen)
- Ester Tomasi-Fumics (University of Music and Performing Arts Vienna)

Representatives of Polifonia Main Contractor (Royal Conservatoire The Hague)

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

AEC Polifonia team

- Jeremy Cox, Chief Executive
- Linda Messas, General Manager
- Hannah Hebert, Polifonia Project Manager
- Annelotte Kolstee, Polifonia Project Officer

Agenda

1. Welcome by chair Pascale de Groote and Jeremy Cox.
2. Chairs and AEC/KC persons introduce themselves.
3. Responsibilities of WG chairs and WG members (according to terms of reference) and AEC staff.
4. Brief presentation of the overall project and budgetary allocation by WG.
5. Short description by each Chair of how he/she intends to move forward.
6. Possible interaction between WGs.
7. Ways of communication and information sharing during the project.
8. Any other business

Project Management Forms

Template Terms of Reference Working Group Chair

Profile looked for:

A working group chair should be:

- Willing and able to spend time and energy serving the aims and objectives of their working group as well as the overall goal of the project as set out in the Contract concluded between the European Commission and the project Contractor (The Royal Conservatory of the Hague)
- Equipped with some experience and/or expert knowledge in areas relevant to the working group
- Strategically aware, diplomatic, possessing good communication skills and sensitive to cultural and linguistic diversity
- Able to communicate in English (the main language of working group discussions)

Role and activities:

A working group chair is expected to:

- Attend and participate in all planned meetings assigned to her/his working group
- Prepare all group meetings, liaising with AEC representative assigned to the working group (setting goals for each meeting; identifying relevant documentation)
- Set milestones for the progressive development of each outcome of the workpackage according to the timeframe indicated in the application
- Chair the group meetings and ensure equal involvement of all partners in the working group by distributing the tasks to each of them; follow up on the work provided by each partner
- Report on the work achieved in this work package in various fora (steering group meeting (WP VI); annual network meeting, etc.)
- Provide expertise during the meetings
- Develop and formulate the project results in cooperation with all group members
- Disseminate the results in his/her home institution, in institutions where meetings take place and on any other appropriate occasion, informing the project officer and/or manager about any dissemination activity undertaken
- Communicate information to and from group members, involving all group members equally in the working process whilst respecting and incorporating individual approaches and interests

Benefits:

Working group chairs will have the opportunity to:

- Exchange information, know-how and perspectives with other international experts in a changing environment
- Gain further knowledge and expertise in the field of Higher Music Education (HME) for use in their home institutions
- Contribute to the future developments in HME
- Build up a network of international relations

- Participate in site visits and explore new systems
- Meet new colleagues and explore new approaches in a creative atmosphere

Financing:

A working group chair will be reimbursed out of the Polifonia project grant for the costs of:

- Travel to cities where working group meetings and/or site visits are held that have been included into the official working plan/timetable
- Hotel and organized meals during the working group meetings and/or site visits that have been included into the official working plan/timetable

It is the responsibility of the partner institution who designated the working group chair to reimburse:

- Local transportation costs from home addresses to airports/train stations and vice-versa, and from airports/train stations to hotels and vice-versa
- Consumptions during travel
- Any other unexpected costs

The working group chair is expected to keep all boarding passes and/or train tickets for their travels as well as all receipts/invoices of costs that will be reimbursed and send them to the project officer and/or manager in due course.

Specific requirements for Working Group (*title of working group*):

Attendance at meetings:

A working group chair of 'WP (*title of working group*)' is expected to attend and participate in (*meetings and activities specified per working group*) within the project period 2012-2014:

(*List of meetings 2012-2014 per working group*)

Number of staff days for working group chair:

Staff days specified in table per working group

WP Assessment & Standards	Total number of meetings for 3 years	Total number of meetings and event days	Amount of days declared in the Polifonia budget as worked by each WG chair (for regular working group meetings, 2 meeting days are considered as 4 days worked in order to include preparation; for steering group meetings 2 meeting days are considered as 3 days worked)
WG meetings 2 days (3/year)	9	18	36
2 training seminars in final year (1 day each)	2	2	4
Additional meetings WP6	3	6	9
TOTAL WP	14	26	49

WP 2 Artistic Research in Higher Music Education	Total number of meetings for 3 years	Total number of meetings and event days	Amount of days declared in the Polifonia budget as worked by each WG chair (for regular working group meetings, 2 meeting days are considered as 4 days worked in order to include preparation; for steering group meetings 2 meeting days are considered as 3 days worked)
WG meetings 2 days (2/year)	6	12	24
EPARM meeting 1 day WG + 2 days platform (1/year)	3	9	18
Additional meetings WP6	3	6	9
TOTAL WP	12	27	51
WP3 Quality Assurance, Accreditation and Benchmarking	Total number of meetings for 3 years	Total number of meetings and event days	Amount of days declared in the Polifonia budget as worked by each WG chair (for regular working group meetings, 2 meeting days are considered as 4 days worked in order to include preparation; for steering group meetings 2 meeting days are considered as 3 days worked)
WG meetings 2 days (3/year)	9	18	36
Exploitation (no staff days but travel costs)			
Additional meetings WP6	3	6	9
TOTAL WP	12	24	45
WP 4 Lifelong learning: Education for Entrepreneurship	Total number of meetings for 3 years	Total number of meetings and event days	Amount of days declared in the Polifonia budget as worked by each WG chair (for regular working group meetings, 2 meeting days are considered as 4 days worked in order to include preparation; for steering group meetings 2 meeting days are considered as 3 days worked)
WG meetings 2 days (3/year)	9	18	36
Other: Conference Working Musician	1	2	4
Additional meetings WP6	3	6	9
TOTAL WP	13	26	49

WP 5 Mobility: Recognition, Monitoring and Joint Degrees	Total number of meetings for 3 years	Total number of meetings and event days	Amount of days declared in the Polifonia budget as worked by each WG chair (for regular working group meetings, 2 meeting days are considered as 4 days worked in order to include preparation; for steering group meetings 2 meeting days are considered as 3 days worked)
WG meetings 2 days (2/ year)	6	12	24
site visits (1/year)	3	3	6
Additional meetings WP6	3	6	9
TOTAL WP	12	21	39

Deliverables and activities

Deliverables and activities of WP (*title of working group*) – as planned in the project application - include:

- (*List of deliverables and activities*)

Template Terms of Reference Working Group Member

Profile looked for:

A working group member should be:

- Willing and able to spend time and energy serving the aims and objectives of their working group as well as the overall goal of the project as set out in the Contract concluded between the European Commission and the project Contractor (The Royal Conservatory of the Hague)
- Equipped with some experience and/or expert knowledge in areas relevant to the working group
- Strategically aware, diplomatic, possessing good communication skills and sensitive to cultural and linguistic diversity
- Able to communicate in English (the main language of working group discussions)

Role and activities:

A working group member is expected to:

- Attend and participate in all or, at the worst, most of the planned meetings assigned to his/her working group
- Prepare for group meetings by searching for and reading relevant documentation
- Provide expertise during the meetings and contribute to the development and formulation of the project results
- Complete the tasks distributed by the chair (research; text proposal; collection of information, etc.) in a timely manner, ensuring that deadlines are met
- Disseminate the results in his/her home institution, in institutions where meetings take place and on any other appropriate occasion, informing the project officer and/or manager about any dissemination activity undertaken
- Communicate information to and from fellow group members

Benefits:

Working group members will have the opportunity to:

- Exchange information, know-how and perspectives with other international experts in a changing environment
- Gain further knowledge and expertise in the field of Higher Music Education (HME) for use in their home institutions
- Contribute to the future developments in HME
- Build up a network of international relations
- Participate in site visits and explore new systems
- Meet new colleagues and explore new approaches in a creative atmosphere

Financing:

A working group member will be reimbursed out of the Polifonia project grant for the costs of:

- Travel to cities where working group meetings and/or site visits are held that have been included into the official working plan/timetable
- Hotel and organized meals during the working group meetings and/or site visits that have been included into the official working plan/timetable

It is the responsibility of the partner institution who designated the working group member to reimburse:

- Local transportation costs from home addresses to airports/train stations and vice-versa, and from airports/train stations to hotels and vice-versa
- Consumptions during travel
- Any other unexpected costs

The working group member is expected to keep all boarding passes and/or train tickets for their travels as well as all receipts/invoices of costs that will be reimbursed and send them to the project officer and/or manager in due course.

Specific requirements for Working Group (*title of working group*)

Attendance at meetings:

A working group member of 'WP (*title of working group*)' is expected to attend and participate in (*meetings and activities specified per working group*) within the project period 2012-2014:

(*List of meetings 2012-2014*)

Number of staff days for working group member

Staff days specified in tables per working group:

WP I Assessment & Standards	Total number of meetings for 3 years	Total number of meetings and event days	Amount of days declared in the Polifonia budget as worked by each WG member (2 meeting days are considered as 3 days worked in order to include preparation)
WG meetings 2 days (3/year)	9	18	27
2 training seminars in final year (1 day each)	2	2	3
TOTAL WP	11	20	30
WP 2 Artistic Research in Higher Music Education	Total number of meetings for 3 years	Total number of meetings and event days	Amount of days declared in the Polifonia budget as worked by each WG member (2 meeting days are considered as 3 days worked in order to include preparation)
WG meetings 2 days (2/year)	6	12	18
EPARM meeting 1 day WG + 2 days platform (1/year)	3	9	13.5
TOTAL WP	9	21	31,5

WP 3 Quality Assurance, Accreditation and Benchmarking	Total number of meetings for 3 years	Total number of meetings and event days	Amount of days declared in the Polifonia budget as worked by each WG member (2 meeting days are considered as 3 days worked in order to include preparation)
WG meetings 2 days (3/year)	9	18	27
Exploitation (no staff days but travel costs)			
TOTAL WP	9	18	27
WP 4 Lifelong learning: Education for Entrepreneurship	Total number of meetings for 3 years	Total number of meetings and event days	Amount of days declared in the Polifonia budget as worked by each WG member (2 meeting days are considered as 3 days worked in order to include preparation)
WG meetings 2 days (3/year)	9	18	27
Other: Conference Working Musician	1	2	3
TOTAL WP	11	20	30
WP 5 Mobility: Recognition, Monitoring and Joint Degrees	Total number of meetings for 3 years	Total number of meetings and event days	Amount of days declared in the Polifonia budget as worked by each WG member (2 meeting days are considered as 3 days worked in order to include preparation)
WG meetings 2 days (2/year)	6	12	18
site visits (1/year)	3	3	4,5
TOTAL WP	9	15	22,5

Deliverables and activities

Deliverables and activities of WP (*title of working group*) – as planned in the project application - include:

- (*List of deliverables and activities*)

Template Terms of Reference Third Country Member

Profile looked for:

A 3rd country working group member should be:

- Willing and able to spend time and energy serving the aims and objectives of their working group as well as the overall goal of the project as set out in the Contract concluded between the European Commission and the project Contractor (The Royal Conservatory of the Hague)
- Equipped with some experience and/or expert knowledge in areas relevant to the working group
- Strategically aware, diplomatic, possessing good communication skills and sensitive to cultural and linguistic diversity
- Able to communicate in English (the main language of working group discussions)

Role and activities:

A 3rd country working group member is expected to:

- Attend and participate in one of the planned meetings assigned to his/her working group in each year of the project
- Contribute to other meetings via Skype, video-conferencing, etc. as relevant and appropriate
- Keep informed about group meetings by reading relevant documentation
- Provide expertise during those meetings where either present or participating virtually and contribute to the development and formulation of the project results
- Complete any tasks allocated as appropriate by the chair (research; text proposal; collection of information, etc.) in a timely manner, ensuring that deadlines are met
- Disseminate the results in his/her home institution and on any other appropriate occasion, informing the project officer and/or manager about any dissemination activity undertaken
- Communicate information to and from other group members

Benefits:

3rd country working group members will have the opportunity to:

- Exchange information, know-how and perspectives with other international experts in a changing environment
- Gain further knowledge and expertise in the field of Higher Music Education (HME) for use in their home institutions
- Contribute to the future developments in HME
- Build up a network of international relations
- Participate, where appropriate, in site visits and explore new systems
- Meet new colleagues and explore new approaches in a creative atmosphere

Financing:

A 3rd country working group member will be subsidised out of the Polifonia project grant with contributions to the costs of:

- Travel to cities where working group meetings and/or site visits are held that have been included into the official working plan/timetable
- Hotel and organized meals during the working group meetings and/or site visits that have been included into the official working plan/timetable

The total subsidy per 3rd country working group member across the three years of the project will come to 4,164.00 Euros

It is the responsibility of the partner institution who designated the working group member to reimburse:

- Local transportation costs from home addresses to airports/train stations and vice-versa, and from airports/train stations to hotels and vice-versa
- Consumptions during travel
- Any other unexpected costs

The 3rd country working group member is expected to keep all boarding passes and/or train tickets for their travels as well as all receipts/invoices of costs that will be reimbursed and send them to the project officer and/or manager in due course.

Specific requirements for Working Group (*title of working group*)

Attendance at meetings:

A 3rd country working group member of '*WP (title of working group)*' is expected to attend and participate in one event per year as listed below within the project period 2012-2014:

(*List of meetings 2012-2014*)

Number of staff days for 3rd country working group member *

WP 1 Assessment & Standards	Total number of meetings for 3 years	Total number of meetings and event days	Amount of days declared in the Polifonia budget as worked by each WG member (2 meeting days are considered as 3 days worked in order to include preparation)
WG meetings 2 days (3/year)	9	18	27
2 training seminars in final year (1 day each)	2	2	3
TOTAL WP	11	20	30

WP 2 Artistic Research in Higher Music Education	Total number of meetings for 3 years	Total number of meetings and event days	Amount of days declared in the Polifonia budget as worked by each WG member (2 meeting days are considered as 3 days worked in order to include preparation)
WG meetings 2 days (2/year)	6	12	18
EPARM meeting 1 day WG + 2 days platform (1/year)	3	9	13.5
TOTAL WP	9	21	31,5

WP 3 Quality Assurance, Accreditation and Benchmarking	Total number of meetings for 3 years	Total number of meetings and event days	Amount of days declared in the Polifonia budget as worked by each WG member (2 meeting days are considered as 3 days worked in order to include preparation)
WG meetings 2 days (3/year)	9	18	27
Exploitation (no staff days but travel costs)			
TOTAL WP	9	18	27
WP 4 Lifelong learning: Education for Entrepreneurship	Total number of meetings for 3 years	Total number of meetings and event days	Amount of days declared in the Polifonia budget as worked by each WG member (2 meeting days are considered as 3 days worked in order to include preparation)
WG meetings 2 days (3/year)	9	18	27
Other: Conference Working Musician	1	2	3
TOTAL WP	11	20	30
WP 5 Mobility: Recognition, Monitoring and Joint Degrees	Total number of meetings for 3 years	Total number of meetings and event days	Amount of days declared in the Polifonia budget as worked by each WG member (2 meeting days are considered as 3 days worked in order to include preparation)
WG meetings 2 days (2/year)	6	12	18
site visits (1/year)	3	3	4,5
TOTAL WP	9	15	22,5

* physical attendance in meetings will be 2 days per year

Deliverables and activities of WP (*title of working group*) – as planned in the project application - include:

- (*List of deliverables and activities*)

Agreement Between the Contractor, the Co-ordinator and the Partner

This Agreement, drawn up under the establishment of the Lifelong Learning Programme (based on Decision 1720/2006/EC of the European Parliament and the European Council of 15 November 2006), shall govern the relationships between:

Koninklijk Conservatorium

whose registered office is situated at:

Juliana van Stolberglaan 1

NL – 2595 CA Den Haag

Netherlands

represented by:

Mr Henk van der Meulen, Principal

hereinafter known as “the Contractor”

and

Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC)

Whose registered office is situated at:

Ganzenmarkt 6

3512 GD Utrecht

Netherlands

represented by:

Dr Jeremy Cox, Chief Executive

hereinafter known as “the Co-ordinator”

and

(name of institution + partner number)

Whose registered office is situated at:

(address)

represented by:

(name of partner legal representative)

hereinafter known as “the partner”

who have agreed as follows:

Article 1 / Scope of the Agreement

Having regard to the provisions of the Decision 1720/2006/EC of the European Parliament and the European Council of 15 November 2006 describing the Lifelong Learning Programme, the Contractor and the Partner shall undertake to carry out the work programme set out in this agreement.

This work programme shall be as set out in **Contract n. 2011 – 3637 / 001 – 001, Project number 518639-LLP-1-2011-1-NL-ERASMUS-ENW** concluded between the Contractor and the European Commission, relating to the project entitled **ERASMUS Network for Music 'Polifonia'** ("the action").

The total cost of the action for the contract period under **Contract n. 2011 – 3637 / 001 – 001**, all financing combined, is estimated at Euros **1.068.184,00** (including all taxes and duties).

The maximum Lifelong Learning Programme (LLP) contribution to cover expenditure incurred by the members of the Partnership participating officially in the programme shall be EUR **624.984,00**, equivalent to the sum of:

- the amount of the eligible costs for LLP partners multiplied by the percentage of the European Union fund for LLP partners and
- the amount of eligible costs for Third Country partners multiplied by the percentage of the European Union funding for the Third Country partners.

No profit may be derived under any circumstances from this financial assistance.

The present Agreement shall regulate the relationships between the parties and their respective rights and obligations arising from their participation in the action.

Article 2 / Duration

This Agreement shall enter into force on 01/10/2011 and shall terminate on 30/11/2014. However, the contractual period in which actual expenditure can be made will terminate on 30/09/2014.

Article 3a / Obligations of the Contractor

The Contractor shall undertake:

- to respect all the provisions of the general Contract binding the Contractor to the European Commission;
- to notify the Partner of any change to the Contract concluded with the European Commission;
- to forward to the Partner, or arrange for such forwarding via the Co-ordinator, a copy of official documents in connection with the action, such as documents and reports produced by the action, as well as relevant texts from the European Commission;
- to take all the steps needed to prepare for, perform and correctly manage the work programme of the action, in accordance with the action's objectives as set out in the Contract concluded between the European Commission and the Contractor and in the separate agreement between the Contractor and the Co-ordinator (copy attached as Annex I);
- to decide, together with the Partner and the Co-ordinator, on any other role, rights and obligations of all parties, including those concerning the allocation of intellectual property rights (see also Article 12).

Article 3b / Obligations of the Co-ordinator

The Co-ordinator shall undertake:

- to respect all the provisions of the general Contract binding the Contractor to the European Commission;
- to forward to the Partner, including the passing on of items originally sent by the Contractor, a copy of official documents in connection with the action, such as documents and reports produced by the action, as well as relevant texts from the European Commission;
- to take all the steps needed to prepare for, perform and correctly manage the work programme of the action, in accordance with the action objectives as set out in the Contract concluded between the European Commission and the Contractor and in the separate agreement between the Contractor and the Co-ordinator;
- to decide, together with the Contractor and the Partner, on any other role, rights and obligations of all parties, including those concerning the allocation of intellectual property rights (see also Article 12).

Article 4 / Obligations of the Partner

The Partner shall undertake:

- to respect all the provisions of the general Contract binding the Contractor to the European Commission;
- to respect all the provisions of the 'Terms of Reference', which take the form set out in the annex and form an integral part of this Agreement;
- to forward to the Contractor and/or the Co-ordinator any information or document that either requests and that is needed for the management of the action;
- to take all the steps needed to prepare for, perform and correctly manage the work programme of the action, in accordance with the action's objectives as set out in the Contract concluded between the European Commission and the Contractor; to provide expertise to the 'Polifonia' working groups by sending a representative to participate in the working group on ... in Workpackage ...;
- to decide, together with the Contractor and Co-ordinator, on any other role, rights and obligations of both parties, including those concerning the allocation of intellectual property rights (see also Article 12).

Article 5 / Financing - Description of tasks

Only actions included in the project application and in the preliminary timetable/working plan can be financed out of the LLP grant. For any new action, authorisation from the European Commission will need to be requested.

The LLP grant will cover costs of the designated working group member for:

- Travel to cities where working group meetings and/or organisational/site visits are held that have been included into the official working plan/timetable
- Hotel and organized meals during the working group meetings and/or site visits that have been included into the official working plan/timetable

Partner institutions are asked to reimburse:

- Local transportation costs from home addresses to airports/train stations and vice-versa, and from airports/train stations to hotels and vice-versa

- Consumptions during travel
- Any other unexpected costs

Other costs (e.g. printing, translation, etc.), shall be reimbursed to the partners only if the nature and amount of the expenditure have been agreed on beforehand with the Co-ordinator, acting on authority delegated by the Contractor. In any case, no costs can be reimbursed that have not been included into the official working plan / timetable and/or application.

When appropriate, the project officer and/or manager will provide the partner institution with reimbursement forms in order to execute the necessary reimbursements as soon as possible. The partner will include original copies of invoices with the reimbursement forms and will keep copies of these original invoices related to these expenditures on file for a period of 5 years. Partners are expected to keep all boarding passes and/or train tickets for their travels and return them to the project officer and/or manager in due course.

VAT cannot be covered by the LLP grant, unless the VAT costs cannot be recovered by the partner institution.

Article 6 / Co-financing

The Partner's contribution shall be mainly in the form of staff hours worked for the project and indirect costs. This contribution is described and quantified in the terms of reference, which form an integral part of this Agreement.

Partners will be required to provide detailed information about salary costs of the designated working group member in a timely manner and to sign staff hour declarations as a proof of their financial contribution to the project.

Article 7 / Payments

The Contractor shall undertake to ensure that payments are made in connection with the subject matter of this Agreement, whether directly or via the Co-ordinator, to the Partner by (international) bank transfer.

Article 8 / Bank account

The Partner shall provide the Contractor and the Co-ordinator with all relevant information concerning Bank accounts, etc.

Article 9 / Reports

The Partner shall supply the documents needed for completing the interim report to the Co-ordinator by 01/02/2013.

The Partner shall supply the documents needed for completing the final report to the Co-ordinator and the Contractor by 01/11/2014 at the latest.

Article 10 / Follow-up and monitoring

The Partner shall, without delay, supply the Contractor and/or the Co-ordinator with any information that either may request from him/her in connection with the implementation of the work programme forming

the subject matter of this Agreement.

The Partner shall make available to the Contractor and/or Co-ordinator any document making it possible to check that this work programme is being or has been completed.

In the event of financial and/or operational audit by the competent authorities, the Partner shall cooperate with the Contractor and/or Co-ordinator such that the either or both, as appropriate, has/have all the necessary information.

In all publications in connection with the action (including publication on the Internet), any reference to the financial support awarded by the Commission shall be accompanied by a clearly worded statement that the content of such publication is the sole responsibility of its authors and in no way represents the opinions of the Commission or its departments.

Article 11 / Property rights

The Partner shall undertake to abide by the provisions of Article II.3 – “Ownership/use of results” of the Contract concluded between the Contractor and the European Commission.

The Contractor shall provide the Partner with all information on this subject, including such information as appears in the Contract and its amendments and in official documents and correspondence.

Article 12 / Liability

Each contracting party shall release the other from any civil liability in respect of damages resulting from the performance of this Agreement, suffered by itself or by its personnel, to the extent that these damages are not due to the serious or intentional negligence of the European Commission, the Contractor or their personnel.

The Partner shall guarantee the European Commission, the Contractor, the Co-ordinator and their personnel against any action for damages suffered by third parties, including project personnel, as a result of the performance of this Agreement, to the extent that these damages are not due to the serious or intentional negligence of the European Commission, the Contractor, the Co-ordinator or their personnel.

Article 13 / Termination of the Agreement

The Agreement may be terminated if the Partner fails to perform one of the obligations arising from this Agreement, irrespective of the consequences set out in law that are applicable to him/her; this Agreement may then automatically be terminated by the Contractor without the need for any other legal formality, after notification of the Partner by registered letter has remained without effect for one month.

The Partner shall immediately notify the both the Contractor and the Co-ordinator, supplying all useful information, of any event likely to prejudice the performance of this Agreement.

Article 14 / Jurisdiction clause

Failing amicable settlement, the Courts of The Hague (Contractor’s registered office) shall have sole jurisdiction to rule on any dispute between the contracting parties in respect of this Agreement.

The law applicable to this Agreement shall be the law of the Netherlands (country of the Contractor).

Article 15 / Modifications or additions to the Agreement

Modifications to this Agreement shall be made by an amendment signed on behalf of each of the parties by the signatories to this Agreement.

Article 16 / Annexes

- Copy of agreement between Contractor and Co-ordinator
- The Terms of Reference for Members/Chairs [delete whichever is not applicable] of Working Groups

are annexed and are an integral part of this Agreement:

Concluded at in three copies.

For the Contractor

For the Co-ordinator

For the Partner

Agreement Between the Contractor and the Co-ordinator

This Agreement, drawn up under the establishment of the Lifelong Learning Programme (based on Decision 1720/2006/EC of the European Parliament and the European Council of 15 November 2006), shall govern the relationships between:

Koninklijk Conservatorium

whose registered office is situated at:

**Juliana van Stolberglaan 1
NL – 2595 CA Den Haag
Netherlands**

represented by:

Mr Henk van der Meulen, Principal

hereinafter known as “the Contractor”

and

Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC)

Whose registered office is situated at:

**Ganzenmarkt 6
3512 GD Utrecht
Netherlands**

represented by:

Dr Jeremy Cox, Chief Executive

hereinafter known as “the Co-ordinator”

who have agreed as follows:

Article 1 / Scope of the Agreement

Having regard to the provisions of the Decision 1720/2006/EC of the European Parliament and the European Council of 15 November 2006 describing the Lifelong Learning Programme, the Contractor and the Co-ordinator shall undertake to carry out the work programme set out in this agreement.

This work programme shall be as set out in **Contract n. 2011 – 3637 / 001 – 001, Project number 518639-LLP-1-2011-1-NL-ERASMUS-ENW** concluded between the Contractor and the European Commission, relating to the project entitled **ERASMUS Network for Music 'Polifonia'** ("the action").

The total cost of the action for the contract period under **Contract n. 2011 – 3637 / 001 – 001**, all financing combined, is estimated at Euros **1.068.184,00** (including all taxes and duties).

The maximum Lifelong Learning Programme (LLP) contribution to cover expenditure incurred by the members of the Partnership participating officially in the programme shall be EUR **624.984,00**, equivalent to the sum of:

- the amount of the eligible costs for LLP partners multiplied by the percentage of the European Union fund for LLP partners and
- the amount of eligible costs for Third Country partners multiplied by the percentage of the European Union funding for the Third Country partners.

No profit may be derived under any circumstances from this financial assistance.

The present Agreement shall regulate the relationships between the parties and their respective rights and obligations arising from their participation in the action.

Article 2 / Duration

This Agreement shall enter into force on 01/10/2011 and shall terminate on 30/11/2014. However, the contractual period in which actual expenditure can be made will terminate on 30/09/2014.

Article 3 / Obligations of the Contractor

The Contractor shall undertake:

- to respect all the provisions of the general Contract binding the Contractor to the European Commission;
- to notify the Co-ordinator of any change to the Contract concluded with the European Commission;
- to forward to the Co-ordinator a copy of official documents in connection with the action, such as documents and reports produced by the action, as well as relevant texts from the European Commission;
- to take all the steps needed to prepare for, perform and correctly manage the work programme of the action, in accordance with the action's objectives as set out in the Contract concluded between the European Commission and the Contractor. This shall be achieved by the Contractor through:
 - the employment of a Project Officer responsible for the day-to-day administration of the project (working hours and venue to be agreed with the Co-ordinator)
 - the designation of four staff members; the Principal, Vice-Principal, Vice-Principal for Administration and Finances and Financial Officer, to monitor the project finances and the overall project progress

- the assignment of a staff member to serve as expert within work package 3
- to decide, together with the Co-ordinator, on any other role, rights and obligations of both parties, including those concerning the allocation of intellectual property rights;

Article 4 / Obligations of the Co-ordinator

The Co-ordinator shall undertake:

- to respect all the provisions of the general Contract binding the Contractor to the European Commission.
- to forward to the Contractor any information or document that the latter requests and that is needed for the management of the action;
- to take all the steps needed to prepare for, perform and correctly manage the work programme of the action, in accordance with the action objectives as set out in the Contract concluded between the European Commission and the Contractor. This shall be achieved by the Co-ordinator through:
 - the recruitment of a Project Manager responsible for the co-ordination of the action
 - the overall organisational and financial management of all work packages including reporting, publishing and evaluation
 - the deployment of several staff members to serve as expert support for the various work packages
 - the selection of representatives from partner institutions to form the working groups engaged in the various workpackages
- to decide, together with the Contractor, on any other role, rights and obligations of both parties, including those concerning the allocation of intellectual property rights;

Article 5 / Financing - Description of tasks

Only actions included in the project application and in the preliminary timetable/working plan can be financed out of the LLP grant. For any new action, authorisation from the European Commission will need to be requested.

The Co-ordinator shall carry out most of the project expenses, including the reimbursement of costs incurred by workpackage leaders and (when relevant) by other partners. The Co-ordinator shall provide the Contractor with reimbursement forms in order to request the necessary reimbursements on a quarterly basis. The Co-ordinator shall include an overview of expenditures and copies of all invoices with the reimbursement forms and shall keep original copies of these invoices on file. The Contractor shall review all documents provided before authorising the reimbursement.

The Contractor shall carry out some project expenses directly (e.g. staff costs for the Project Officer as referred to in Article 3, organisational costs when hosting a project event, etc). In this instance, the Contractor shall keep the originals of all invoices and send copies of all invoices to the Co-ordinator. The object and amount of such expenses should be agreed beforehand between both parties.

VAT cannot be covered by the EU grant, unless the VAT costs cannot be recovered by the partner institution.

Partners are expected to keep all boarding passes and/or train tickets for their travels and return them to the Co-ordinator.

Article 6 / Pre - financing

A first instalment of EUR 50.000,00 shall be made to the Co-ordinator in the third week of January 2012.

Towards the end of the action, the original instalment shall be run down to achieve a zero balance at the conclusion of all transactions. As throughout the action, the Co-ordinator shall continue to supply an overview of expenditure and copies of invoices for the final 'run-down' phase of the original instalment.

Article 7 / Co-financing

The Contractor's own contribution shall be mainly in the form of indirect costs and staff hours worked for the action

- by the expert assigned to contribute to work package 3;
- by the four staff members listed in Article 3 as being designated to monitor the project finances and the overall project progress (€ 20'000 have been budgeted to cover the costs for the financial officer for three years, out of which 10'000 will be covered by the Contractor as own contribution).

These contributions shall be described and quantified in staff hour declarations, for which a model will be provided by the Co-ordinator.

Article 8 / Payments

The Contractor shall undertake to make payments in connection with the subject matter of this Agreement to the Co-ordinator by bank transfer.

Article 9 / Bank account

The Co-ordinator shall provide the Contractor with all relevant information concerning Bank accounts, etc.

Article 10 / Reports

The Contractor shall supply the documents needed for completing the interim report to the Co-ordinator by 01/02/2013

The Contractor shall supply the documents needed for completing the final report to the Co-ordinator by 01/11/2014 at the latest.

Article 11 / Follow-up and monitoring

The Co-ordinator shall, without delay, supply the Contractor with any information that the latter may request in connection with the implementation of the work programme forming the subject matter of this Agreement.

The Co-ordinator shall make available to the Contractor any document making it possible to check that this work programme is being or has been completed.

In the event of financial and/or operational audit by the competent authorities, the Co-ordinator shall

cooperate with the Contractor such that the latter has all the necessary information.

In all publications in connection with the action (including publication on the Internet), any reference to the financial support awarded by the Commission shall be accompanied by a clearly worded statement that the content of such publication is the sole responsibility of its authors and in no way represents the opinions of the Commission or its departments.

Article 12 / Property rights

The Co-ordinator shall undertake to abide by the provisions of Article II.3 – “Ownership/use of results” of the Contract concluded between the Contractor and the European Commission.

The Contractor shall provide the Co-ordinator with all information on this subject, including such information as appears in the Contract and its amendments and in official documents and correspondence.

Article 13 / Liability

Each contracting party shall release the other from any civil liability in respect of damages resulting from the performance of this Agreement, suffered by itself or by its personnel, to the extent that these damages are not due to the serious or intentional negligence of the European Commission, the Contractor or their personnel.

The Co-ordinator shall guarantee the European Commission, the Contractor and their personnel against any action for damages suffered by third parties, including project personnel, as a result of the performance of this Agreement, to the extent that these damages are not due to the serious or intentional negligence of the European Commission, the Contractor or their personnel.

Article 14 / Termination of the Agreement

The Agreement may be terminated if the Co-ordinator fails to perform one of the obligations arising from this Agreement, irrespective of the applicable consequences set out in law; this Agreement may then automatically be terminated by the Contractor without the need for any other legal formality, after notification of the Co-ordinator by registered letter has remained without effect for one month.

The Co-ordinator shall immediately notify the Contractor, supplying all useful information, of any event likely to prejudice the performance of this Agreement.

Article 15 / Jurisdiction clause

Failing amicable settlement, the Court of The Hague (Contractor’s registered office) shall have sole jurisdiction to rule on any dispute between the contracting parties in respect of this Agreement.

The law applicable to this Agreement shall be the law of the Netherlands (country of the Contractor).

Article 16 / Modifications or additions to the Agreement

Modifications to this Agreement shall be made by an amendment signed on behalf of each of the parties by the signatories to this Agreement.

Concluded at in two copies.

For the Contractor

For the Co-ordinator

Reimbursement Form

To be sent to:

AEC Office
PO Box 805
NL 3500 AV Utrecht
THE NETHERLANDS

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

Reference n° 'Polifonia' project/ Form n°

Specification of costs¹

Travel costs EURO

Hotel costs EURO

Other living expenses EURO

Publication & printing EURO

Other expenses namely: EURO

Total expenses EURO

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:

¹ Reimbursement forms must be in EURO. Forms in national currencies only **will not** be accepted and returned.

Staff Hour Declaration

To be filled out by each working group, steering group and other staff member working in the framework of the ERASMUS Network for Music 'Polifonia' co-ordinated by the Koninklijk Conservatorium Den Haag.

Name:

Partner organisation:

Address of partner organisation:

.....

Position in partner organisation (please mention ISCO-code):

Contribution in time to 'Polifonia' (in full-time days):

Description of activities:

- Full member of the steering group
- Attendance at 'Polifonia' working group meetings
- Preparation of working group meetings
- Involvement in first organisational set up of the project
- Responsibility for formal organisation of project participation in terms of contracts and other formalities
- Responsibility for overall project financial management and financial procedures
- Involvement of overall monitoring of project organisation and project results
- Providing the project with relevant expertise concerning European project management
- Involvement in the production of project publications
- Involvement in the production, monitoring, evaluation and dissemination of interim and final reports
- Involvement in evaluation of project organisation, publications and results

Dates of these activities:

Gross wages (including insurance, taxes, etc.) corresponding to working time / costs for the employer for making employee available for 'Polifonia'

(please specify total amount and amount paid per hour or day):

'Polifonia' working group / steering group / staff member:

Name:

Signature:

Please keep in mind that, in case of an audit by the European Commission, copies of salary slips may have to be provided as well as proof of other financial contributions (e.g. administration costs – communication, photocopies, hire of conference and training rooms, etc.). All invoices related to 'Polifonia', also for those costs that have been or will be reimbursed by ERASMUS, will have to be kept for a period of 5 years.

Work Package Information

Work Package 1: Assessment and Standards

Agenda Working Group Meeting WP1

Time

- February 27, 16:00-17:15; 17:45-18:30 (steering group meeting)
- February 28, 09:30-11:00 (meeting with all working groups);
→ group meetings 11:30- 13:00; 14:30-16:00; 16:30-18:00 (or till 18:30 if necessary)
- February 29, 09:30 - 10:30 (optional working group meeting)
10:30-11:30 (meeting with all working groups)
12:00-13:00 (steering group meeting)

Participants

- Ester Tomasi, University of Music and Performing Arts Vienna (chair)
- Jörg Linowitzki, Musikhochschule Lübeck
- Mary Lennon, Dublin Institute of Technology
- Jacques Moreau, Cefedem Rhone-Alpes
- Jan Rademakers, Conservatoire of Maastricht\
- Johannes Johansson, Royal College of Music Stockholm
- Sandra Barroso, ESML
- Hannah Hebert, Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen) (AEC)
- Annelotte Kolstee / Maarten Aarse, Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC)

Apologies

- Gary McPherson (Melbourne Conservatorium of Music)

Agenda

1. Group members introduce themselves, their field of interest, experience and expertise
2. Introduction deliverables / objectives:
 - Survey of existing assessment methods and procedures (and report).
 - Benchmarking exercise (to test the standards agreed upon) (and report).
 - Training seminars for external examiners (2 in conjunction with WG meetings).
 - European-level register of external examiners.
3. Discussion deliverables / objectives and concreteness of plans / activities
4. Timeline and feasibility
5. Creating plan of action:
 - a. Planning next working group meeting
 - b. Division of tasks
6. Communication and information sharing
 - a. Preferred ways of communication (online platforms, Skype, email, etc.)
 - b. Sharing information via online resources (Google+, Dropbox, etc.)

7. Practical information/explanation by AEC staff

- a. Reimbursement forms
- b. Staff hour declaration
- c. Q & A

Additional documents: IN READING LIST

WP1 Content Summary of Polifonia application 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 1st, 2nd and 3rd 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 3rd 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) 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.

Reading List

HUMART Descriptor Table – Level 4

Please see attached Word document

HUMART Descriptor Table – Level 6

Please see attached Word document

HUMART Descriptor Table – Level 7

Please see attached Word document

HUMART Descriptor Table – Level 8

Please see attached Word document

Handbook: *Admission and Assessment in Higher Music Education*, Jeremy Cox (2010)

Please see attached PDF-file or follow this link:

<http://www.aecinfo.org/GenericComponents/DownloadView.aspx?ses=22764>

Brochure: *Tuning Educational Structures in Europe: Reference Points for the Design and Delivery of Degree Programmes in Music*, Bologna Working Group (2009)

Please see attached PDF-file or follow this link:

<http://www.aecinfo.org/GenericComponents/DownloadView.aspx?ses=22925>

Handbook: *Higher Music Education: Characteristics, Learning Outcomes and Competences*, Polifonia Tuning and Third Cycle Working Groups (2007)

Please see attached PDF-file.

Work Package 2: Artistic Research in Higher Music Education

Agenda Working Group Meeting WP2

Time

- February 27, 16:00-17:15; 17:30-18:30 (steering group meeting)
- February 28, 09:30-11:00 (meeting with all working groups);
→ group meetings 11:30- 13:00; 14:30-16:00; 16:30-18:00 (or till 18:30 if necessary)
- February 29, 09:30 - 10:30 (group meeting optional)
10:30-11:30 (Meeting with all working groups)
12:00-13:00 (steering group meeting)

Participants

- Peter Dejans, Orpheus Institute (chair)
- Darla Crispin, Orpheus Institute
- Enric Guaus, ESMUC
- Miriam Boggasch, Hochschule für Musik Karlsruhe
- Kari Kurkela, Sibelius Academy
- Anna Lindal, Society for Artistic Research (SAR)
- Stephen Broad, Royal Conservatoire of Scotland
- Lina Navickaite, Lithuanian Academy of Music and Theatre
- Sean Ferguson, McGill University Schulich School of Music
- Jeremy Cox, Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC)

Apologies

- Alain Poirier, Conservatoire national supérieur musique et danse de Lyon
- Huib Schippers, Queensland Conservatorium Griffith University Brisbane

Agenda

1. Group members introduce themselves, their field of interest, experience and expertise
2. Introduction deliverables/objectives:
 - a. 6 meetings (2/year including dissemination/collection of info, etc)
 - b. 2 EPARM meetings
 - c. Study on the content of 2nd cycle HME programmes as routes to artistic Doctorates
(survey first, then guidelines and reference points)
 - d. European register for peer reviewers for artistic research in music
3. Discussion deliverables/ objectives and concreteness of plans/activities
4. Timeline and feasibility
5. Creating plan of action:
 - a. Planning next working group meeting
 - b. Division of tasks

6. Communication and information sharing:
 - a. Preferred ways of communication (online platforms, skype, email, etc.)
 - b. Sharing information via online resources (Google+, Dropbox, etc.)

7. Practical information/explanation by AEC staff
 - a. Reimbursement forms
 - b. Staff hour declaration
 - c. Q & A

Additional documents: IN READING LIST

WP2 Content Summary of Polifonia application 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 for 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 2nd 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 3rd 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 3rd 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 3rd 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 2nd cycle programmes in higher music education. It will then examine systematically the competences that are emerging as core prerequisites of 3rd cycle artistic doctorates. From these two sets of data, it will establish and publish guidelines and reference points for future content of 2nd 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.

Reading List

Pocketbook: *Researching Conservatoires: Enquiry, Innovation and the Development of Artistic Practice in Higher Music Education*, Polifonia Research Working Group (2010)

Please see attached PDF-file or follow this link:

<http://www.aecinfo.org/GenericComponents/DownloadView.aspx?ses=23716>

Handbook: *Guide to Third Cycle Studies in Higher Music Education*, Polifonia Third Cycle Working Group (2007)

Please see attached PDF-file or follow this link:

<http://www.aecinfo.org/GenericComponents/DownloadView.aspx?ses=16464>

Work Package 3: Quality Assurance, Accreditation and Benchmarking

Agenda Working Group Meeting WP3

Time

- February 28, 09:30-11:00 (meeting with all working groups);
→ group meetings 11:30- 13:00; 14:30-16:00; 16:30-18:00 (or till 18:30 if necessary)
- February 29, 09:30 - 10:30 (optional group meeting); 10:30-11:30 (Meeting with all working groups)

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
- Linda Messas, Association Européenne des Conservatoires (AEC)

Apologies

- Janneke Ravenhorst, Koninklijk Conservatorium Den Haag
- Sam Hope, National Association of Schools of Music (NASM) [reachable by Skype]

Agenda

1. Group members introduce themselves, their field of interest, experience and expertise
2. Introduction of Working Group objectives (deliverables):
 - a. 9 meetings/site visits/on-site seminars
 - b. 3 working group members taking part in an accreditation visit organized by the NASM in the US (1/year)
 - c. 9 institutional and programme reviews
 - d. Feasibility study for a European-level accreditation agency for Higher Music Education
 - e. International benchmarking system for higher music education institutions
(methodology + test procedures in 3rd project year)
 - f. Other areas to look at (not mentioned in project application): e.g. evaluation of joint programmes; training for experts taking part in reviews.
3. Discussion about these objectives and concreteness of plans/activities
4. Timeline and feasibility
5. Creating plan of action:
 - a. Planning next working group meeting
 - b. Division of tasks
6. Communication and information sharing:

- a. Preferred ways of communication (online platforms, skype, email, etc.)
 - b. Sharing information via online resources (Google+, Dropbox, etc.)
7. Practical information/explanation by AEC staff
- a. Reimbursement forms
 - b. Staff hour declaration
 - c. Q & A

WP3 Content Summary of Polifonia application 2011

WP3 - Quality Assurance, Accreditation & Benchmarking

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 3rd 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 trialled 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.

Reading List

AEC Framework Document - Quality Assurance and Accreditation in Higher Music Education
<http://aecsite.cramgo.nl/DownloadView.aspx?ses=24311>

AEC Handbook How to Prepare for an Institutional or Programme Review in Higher Music Education
<http://aecsite.cramgo.nl/DownloadView.aspx?ses=24318>

EU project Benchmarking in European Higher Education - A practical guide (Chapters 3 & 4)
http://www.education-benchmarking.org/images/stories/benchmarking_practical%20guide.pdf

EU project Benchmarking in European Higher Education - A University Benchmarking Handbook
 (Chapters 1, 2, 4 and glossary on page 131)
http://www.education-benchmarking.org/images/stories/esmu_ebi_ii_final.pdf

Additional documents sent by Sam Hope (National Association of Schools of Music):

"Assessment on Our Own Terms" (http://nasm.arts-accredit.org/site/docs/ANNUAL%20MEETING%20PAPERS/NASM_Assessment%20On%20Our%20Own%20Terms-Plain%20Text.pdf)

"Evaluation Cautions" – (<http://aqresources.arts-accredit.org/index.jsp?page=Evaluation%20Cautions>)

Numbers and Evaluation in the Arts: Critical Questions (<http://aqresources.arts-accredit.org/index.jsp?page=Numbers1>), especially "Boyle's Counting Paradoxes" (<http://aqresources.arts-accredit.org/index.jsp?page=Numbers3>)

"Weapons of Mass Instruction," 2006 NASM Keynote Address, Nancy Smith Fichter (http://nasm.arts-accredit.org/site/docs/ANNUAL%20MEETING%20PAPERS/NASMAM06-FICHTER-Weapons_of_Mass_Instruction.pdf)

Appendix III.A., Code of Good Practice for the Accreditation Work of NASM, NASM Handbook 2011-12
 (http://nasm.arts-accredit.org/site/docs/Handbook/NASM_HANDBOOK_2011-12.pdf), pages 197-199

"A Philosophy for Accreditation in the Arts Disciplines" (<http://nasm.arts-accredit.org/site/docs/Philosophy%20for%20Accreditation/Philosophy%20for%20Accreditation.pdf>)

NASM Web site, available at <http://nasm.arts-accredit.org>

Work Package 4: Lifelong Learning: Education for Entrepreneurship

Agenda Working Group Meeting WP4

9:30 – 11:00 am - Meeting with all Polifonia working group members

WG 4 : 11:30 - 1:00 pm , Sandwich lunch with group members; Sessions from 2:30 - 4 pm, 4:30 - 6 pm (6:30 if necessary)

February 29, 2012 : for WG 4 members still present

10:30 - 11:30 am - reporting back with members of all Polifonia working groups

Departure of WG members

WG 4 : Participants

- Gretchen Amussen, Conservatoire de Paris (chair)
- Renate Böck, European Federation of National Youth Orchestras
- 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
- Annelotte Kolstee, Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC)

Apologies

- Douglas Lowry (Eastman School of Music, USA)

WP4 Content Summary of Polifonia application 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 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:

- o 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.
- o 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.
- o 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.

Deliverables/objectives WP4 - Life Long Learning: Educating for Entrepreneurship

- a) Meetings/site visits/on-site seminars Lifelong Learning & Profession Working Group
→ 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 3rd 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)

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

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.

- c) Handbook on entrepreneurship in higher music education

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 of music students in view of their preparation for the music profession.

- d) European Conference “The Working Musician”

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’.

Reading List

Working Group 4: Agenda, Work Plan and Thematic Approaches (2012)

NETMCDO (U.S. Music career network): A U.S. Resource from Angela Beeching (2012)

The following newly launched mini site aggregates presentations and reports including findings from the Artist Revenue Streams Project this Spring. Case studies and analyses to follow in the coming months. Sample presentations done for MIDEM, NETMCDO, and APAP and some basic survey statistics.

Please follow this link to view the NETMCDO slides: <http://money.futureofmusic.org/going-to-music-school/>

PRACTICS Final Report and Annex (2011)

Final Report

Please see attached PDF-file or follow this link: http://www.practices.org/@api/deki/files/753/=PRACTICS_final_report_Nov_2011.FINAL_Version.pdf

Annex - Information standards for the mobility of artists and cultural professionals:

Please see attached PDF-file or follow this link: http://www.practices.org/@api/deki/files/748/=Annex_1_Practis_final_report_mobility_info_standards.pdf

AEC Handbook: Instrumental and vocal teacher education: European Perspectives (2010)

Please see attached PDF-file or follow this link: <http://www.aecinfo.org/GenericComponents/DownloadView.aspx?ses=22771>

AEC Handbook: The International Recognition of Studies and Qualifications in Higher Music Education (2008)

Please follow this link: <http://www.aecinfo.org/GenericComponents/DownloadView.aspx?ses=22925>

Work Package 5: Mobility: Recognition, Monitoring and Joint Degrees

Agenda Working Group Meeting WP5

27-29 February 2012

Time

- February 27, 16:00-17:15; 17:30-18:30 (steering group meeting)
- February 28, 09:30-11:00 (meeting with all working groups);
→ group meetings 11:30- 13:00; 14:30-16:00; 16:30-18:00 (or till 18:30 if necessary)
- February 29, 09:30 - 10:30 (group meeting optional)
10:30-11:30 (Meeting with all working groups)
12:00-13:00 (steering group meeting)

Participants

- Rineke Smilde, Prins Claus Conservatorium (chair)
- Vit Spilka, Janaček Academy of Music and Performing Arts
- Keld Hosbond, RAM Aarhus /Det Jyske Musikskonservatorium
- Miranda Caldi, University of Corfu - department of music
- Chris Caine, Trinity Laban
- Katrin Makarov, Estonian Academy of Music and Theatre
- Aygul Gunaltay Sahinalp, State Conservatory of Istanbul
- Maarten Weyler, Conservatorium Hogeschool Gent
- John Galea, Università à Malta
- Benedict Cruft, HK Academy of Performing Arts
- Hannah Hebert/ Anne Rademakers, Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC)

Agenda

1. Group members introduce themselves, their field of interest, experience and expertise
2. Introduction deliverables/ objectives:
 - a. 6 meetings (2/ year including dissemination/ collection of info, etc)
 - b. 9 site visits to study good practice, counsel institutions or test the result of the study
below
 - c. Code of good practice for Recognition of Student Achievement during Mobility
 - d. Study to facilitate reciprocal external examining arrangements in higher music education
 - e. Report on mobility and recognition issues in European joint degrees
3. Discussion deliverables/ objectives and concreteness of plans/ activities
4. Timeline and feasibility
5. Creating plan of action:
 - a. Planning next working group meeting
 - b. Division of tasks
6. Communication and information sharing:

- a. Preferred ways of communication (online platforms, skype, email, etc.)
 - b. Sharing information via online resources (Google+, Dropbox, etc.)
7. Practical information/explanation by AEC staff
- a. Reimbursement forms
 - b. Staff hour declaration
 - c. Q & A

WP5 Content Summary of Polifonia application 2011

WP5 Mobility: Recognition, Monitoring and Joint Degrees

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 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 3rd 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.

Reading List

Handbook: Ten Steps on how to Implement your ERASMUS Exchange Programme in the Field of Music, AEC ERASMUS Coordinators Working Group (2008)

Please see attached pdf or follow this link: <http://www.aecinfo.org/GenericComponents/DownloadView.aspx?ses=15785>

Handbook: How to develop a joint programme in music, Hilke Bressers (2008)

Please see attached pdf or follow this link:
<http://www.aecinfo.org/GenericComponents/DownloadView.aspx?ses=14973>

Handbook: The international recognition of studies and qualifications in higher music education, 'mundus musicalis' working group (2008)

Please see attached pdf or follow this link:
<http://www.aecinfo.org/GenericComponents/DownloadView.aspx?ses=16961>

Website: <http://www.doremifasocrates.org/> →

Please see useful information at this link <http://www.doremifasocrates.org/content.aspx?id=137>

Practical Information

Practical Information

Meeting Venue

Please have a look at the map for the location of the meeting venue.

Koninklijk Conservatorium Den Haag

Juliana van Stolberglaan 1

2595 CA Den Haag

Tel: +31 70 315 15 15

Website: www.koncon.nl

Hotel

Please have a look at the map for the location of the hotel.

NH Den Haag

Prinses Margrietplantsoen 100

2595 BR Den Haag

Tel: +31 70 381 23 45

Restaurant (dinner on 28 February)

Please have a look at the map for the location of the restaurant.

Bar Restaurant La Vina

Theresiastraat 39

2593 AA Den Haag

Tel: +31 70 385 58 83

Public transport information

Schiphol Airport –The Hague Central Station

The best way to get from Schiphol Airport to The Hague is by train. A train departs about every 10 minutes to The Hague Central Station and the journey takes about 30-40 minutes. For more information about departures, please have a look on the Dutch railway website: www.ns.nl.

When arrived at The Hague Central Station

From the train station to the hotel takes about 15-20 minutes by foot and to the conservatoire about 10-15 minutes.

NB: when going by foot, exit the train station at platform 12 and walk along the National Archive and the Royal Library.

Bus and tram

The direction to the bus and tram platforms is well indicated in the train station. Tickets are available in the tram and bus and cost around Euro 2,50 one-way.

To: conservatoire

Bus 45 and 46: stop *Juliana van Stolberglaan (West)*

Tram 2 and 6: stop *Ternoot*

To: hotel

Bus 45 and 46: stop *Prinses Marijkestraat* or *Haagse Poort*

Tram 3 and 4: stop *Beatrixkwartier*

Map with locations of the Koninklijk Conservatorium, hotel, restaurant and train station

