

# QUALITY ASSURANCE AND ACCREDITATION IN HIGHER MUSIC EDUCATION

POLIFONIA ACCREDITATION  
WORKING GROUP



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ERASMUS NETWORK FOR MUSIC

**polifonia**



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*A free electronic version of this handbook is available through [www.polifonia-tn.org](http://www.polifonia-tn.org).*



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## FOREWORD

This document outlines a framework for reviews of higher education institutions and programmes in music. It was developed by the *Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen* (AEC)<sup>1</sup> as a tool for institutions, authorities, agencies and organisations involved in quality assurance and accreditation.

### EUROPEAN DEVELOPMENTS

The Bologna Declaration Process is resulting in substantial reforms of European higher education. Many higher music education institutions across Europe are affected by these reforms<sup>2</sup> which include measures relating to quality assurance.

Quality assurance is the collective term for the systems used by institutions which ensure reliability, consistency, fairness and high standards in courses and qualifications. The Bologna process makes a distinction between internal and external systems of quality assurance:

- Internal quality assurance systems are monitoring processes set up and operated by the institution itself (annual evaluations, the use of external examiners, periodic major review of courses, etc). Educational authorities expect institutions of higher music education to conduct internal reviews to enhance the quality of their work. Such reviews may be centred on specific educational programmes/courses of study, or on the whole institution. They may focus on specific aspects of an institution's educational programmes. These aspects may include student-centred outcomes-based learning, transparency and fairness, employability in a changing professional environment, visibility in the larger context of local or national music life, and the development and promotion of student and staff creativity. Internal reviews are often based on internally produced assessment reports by students and staff and they may include reports from external peers.

Please note that internal quality assurance processes are not the main focus of this document, but readers should be aware of the existence of the 'Handbook on Internal Quality Assurance in Higher Music Education'<sup>3</sup> produced by the ERASMUS Network for Music 'Polifonia'<sup>4</sup>.

- External quality assurance and accreditation systems are operated by external bodies such as government and accreditation agencies. In most countries, educational authorities conduct quality assurance or accreditation reviews at a national level in order to ensure that institutions

<sup>1</sup> For more information about the AEC, please visit [www.aecinfo.org](http://www.aecinfo.org).

<sup>2</sup> For more information about the effects of the Bologna Declaration Process on higher music education in Europe, please visit the extensive 'Bologna & Music Website' in English, French and German at [www.bologna-and-music.org](http://www.bologna-and-music.org).

<sup>3</sup> This handbook is available at [www.bologna-and-music.org/internalqa](http://www.bologna-and-music.org/internalqa).

<sup>4</sup> The ERASMUS Network for Music 'Polifonia' is the largest project on Higher Music Education to date. The project started in 2004 with a first 3-year cycle (2004-2007) followed in 2007 by a second 3-year cycle (2007-2010) and studied various issues related to higher music education in Europe. More information on this project can be found on [www.polifonia-tn.org](http://www.polifonia-tn.org).

and/or programmes of higher learning meet the nationally required standards. The reviewed institution's self-evaluative report and a site visit are vital features of a review.

Quality assurance will be a major tool once, as the Bologna Declaration suggests, higher educational programmes will become more comparable across Europe. Thus, where they do not already exist, quality assurance and accreditation agencies have been established in virtually all Bologna countries, while standards and procedures are being developed at European level<sup>5</sup>. Agencies are responsible for setting out the responsibilities, processes and procedures and mechanisms for quality assurance. In addition, some subject areas (e.g. engineering, chemistry and business management) have been setting up subject-specific review or accreditation programmes at European level, which either add a European dimension to the existing national procedures through the use of European-wide standards or propose a subject-specific review mechanism at European level in addition to the existing national procedures.

#### MUSIC AND QUALITY ASSURANCE/ ACCREDITATION

The discipline of music is intrinsically linked to quality. Music students are constantly asked to perform for committees, auditions, competitions and the concert public. However, the application of external quality assurance and accreditation procedures in music is less consistently developed. Further work is therefore needed to inform institutions as to how to approach quality assurance and enhancement. It is also important to ensure that the special characteristics of higher music education are taken into account when quality assurance procedures and methodologies are being formulated.

The work undertaken on quality assurance within the EU/USA project entitled 'Music Study, Mobility and Accountability'<sup>6</sup>, which ran from 2002 to 2004 in partnership with the National Association of Schools of Music (NASM<sup>7</sup>) has shown that assessing and accrediting institutions and programmes for higher music education must be rooted in a comprehensive understanding of the characteristics of music and the contexts and traditions in which music is created. Without such a rooting, the assessment may be preoccupied with only technical and academic aspects of musical production and ignore the innate unique and artistic characteristics of music.

#### THE POSITION OF THE AEC AND THE AEC FRAMEWORK FOR QUALITY ASSURANCE AND ACCREDITATION

The AEC published in 2007 a position paper based on its experience in the 'Music Study, Mobility and Accountability' project which states:

- <sup>5</sup> See 'Standards and Guidelines for Quality Assurance in the European Higher Education Area', published by the European Association for Quality Assurance in Higher Education (ENQA), Helsinki, 2005: [www.enqa.eu](http://www.enqa.eu).
- <sup>6</sup> The outcomes of the project, nominated by the European Commission as the first 'Best Practice Project' in the EU/USA programme, can be found on the project website <http://msma.arts-accredit.org>.
- <sup>7</sup> NASM is a specialised accrediting body serving postsecondary institutions offering non-degree and degree credentials.



1. Quality assurance and accreditation must function as mechanisms that can assist autonomous higher education institutions in the enhancement of their quality instead of bureaucratic processes based on inflexible criteria and procedures.
2. Quality assurance and accreditation processes must recognise the specific nature and characteristics of higher music education in their criteria and procedures.

In line with this position, and using its specialist knowledge and understanding of conservatoire higher education provision - musical, pedagogical and institutional - the AEC has developed a European approach to external quality assurance and accreditation in higher music education. The AEC project 'Accreditation in European Professional Music Training' initiated in 2006-2007<sup>8</sup> formulated a set of common European criteria and procedures for external quality assurance and accreditation which has been tested in institutional review visits<sup>9</sup>.

This Framework Document therefore outlines a European music-specific approach to external quality assurance and accreditation. The AEC project on international cooperation in higher music education entitled 'Mundus Musicalis'<sup>10</sup> was also considered during the drafting process of this document so as to ensure wider comparability in a global context.

An Accreditation Working Group was set up in 2007 within the ERASMUS Network for Music 'Polifonia'<sup>11</sup> with responsibility for further developing the AEC framework for reviews of higher education institutions and programmes in music. A Register of experts for peer review panels was established including guidelines and protocols for selection, while the Framework Document was updated following the Working Group's findings and analyses. Most notably, a differentiation was introduced between criteria for *institutional* and *programme* review.

<sup>8</sup> This project was supported by the EU SOCRATES Programme. For more information, please visit [www.bologna-and-music.org/accreditation](http://www.bologna-and-music.org/accreditation).

<sup>9</sup> The developed criteria and procedures were tested in 4 visits in institutions in Germany, Norway, Italy and the Czech Republic during April/May 2007 and presented at a final conference at the Janáček Academy of Music in Brno in June 2007. The reports of the test visits and the conference, as well as other available information about the project, can be found at [www.bologna-and-music.org/accreditation](http://www.bologna-and-music.org/accreditation).

<sup>10</sup> This project, supported by the EU ERASMUS MUNDUS programme has produced an analytical document, which compares quality assurance and accreditation procedures in higher music education in various parts of the world. The comments made in the 'Mundus Musicalis' project on this framework document were taken into account ensuring that a first step is already taken towards the international comparability and recognition of the criteria and procedures suggested in the document. For more information about 'Mundus Musicalis', please visit [www.aecinfo.org/mundusmusicalis](http://www.aecinfo.org/mundusmusicalis).

<sup>11</sup> More information on this project can be found on [www.polifonia-tn.org](http://www.polifonia-tn.org).

Based on this work, the AEC has formulated the following aims for its activities in accreditation and quality assurance:

1. To provide higher music education institutions within and outside Europe with an *advisory* and developmental *institutional* review process.
2. To provide higher music education institutions within and outside Europe with an *advisory* and developmental *programme* review process.
3. To work with national agencies, supplying criteria and/or experts for *formal institutional* reviews.
4. To work with national agencies, supplying criteria and/or experts for *formal programme* accreditation.

## A. HOW TO USE THIS DOCUMENT

It is important to be aware of the great variety of national quality assurance and accreditation systems in the various European countries with many stakeholders. Therefore, instead of producing alternative documents for the various stakeholders, systems and contexts, one overarching and comprehensive Framework Document was developed. It is likely, therefore, that some of this information may be familiar to some of the stakeholders but that the document will nonetheless provide all the necessary data for all groups, notwithstanding their prior knowledge. The first chapter, for example, is an introduction to the characteristics of higher music education and is mainly aimed at stakeholders with a limited knowledge of the sector.

The AEC Framework Document is currently being used in the following contexts:

- In an informal context – as part of the ‘AEC Quality Enhancement Process for Institutions and Programmes’. This is a music-specific peer review system and consists of visits carried out by panels of experts aiming to provide assistance to higher music education institutions in their quality enhancement activities.
- In formal contexts – i.e. in formal procedures led by national quality assurance and accreditation agencies reviewing higher music education institutions. In this scenario, the agencies can use the entire document or selected parts of it. The AEC has established several types of bilateral cooperation with national quality assurance and accreditation agencies in Europe:
  - For certain procedures, the criteria of both the AEC and the national agency are compared and merged, and the AEC advises on international experts. The agency then uses these criteria and experts in its procedures.
  - In other procedures, the criteria are merged, after which the AEC assembles a committee of international experts, undertakes the review visit and produces the final report of the visit, which is submitted to the national agency for the accreditation decision.

The following table describes possible scenarios for the use of this document:

SCENARIOS AND SITUATIONS (including those where national accreditation agencies/ systems have established criteria and procedures)		The AEC can provide national accreditation agencies/systems with:	See chapter(s)*:
		- Information on the specific characteristics of higher music studies and of quality assurance (QA) in the field of music - Programme outcomes for music study - A European/international dimension	B, C and D
Scenario	National accreditation agencies/systems that:	What the AEC can offer in each scenario: (in addition to the elements mentioned above)	See chapter(s)*:
<i>Formal context</i>	1	- have established criteria and procedures - are in need of experts for reviews of higher music education (HME) institutions or programmes	- Experts from the AEC Register of Experts  F
	2	- have established procedures and experts - are in need of criteria for reviews of HME institutions or programmes	- Criteria for reviews of HME institutions or programmes  E
	3	- have established procedures - are in need of criteria and experts for reviews of HME institutions or programmes	- Criteria for reviews of HME institutions or programmes - Experts from the AEC Register of Experts  E and F
	4	- have established criteria - are in need of procedures and experts for reviews of HME institutions or programmes	- Procedures for reviews of HME institutions or programmes - Experts from the AEC Register of Experts  F
	5	- are in need of criteria, procedures and experts for reviews of HME institutions or programmes	- Criteria for reviews of higher music education institutions or programmes - Procedures for reviews of higher music education institutions or programmes - Experts from the AEC Register of Experts  E and F
<p>* Chapters of the AEC Framework document:</p> <p>B: The Characteristics of Higher Music Studies C: The Characteristics for Quality Assurance in Music D: Programme Outcomes E: Criteria for programme and institutional review in music F: Procedures for programme and institutional review in music</p>			
<i>Informal context</i>	6	When all sections are read together, the document contains information on the implementation of the AEC framework for reviews of higher education institutions and programmes in music	Whole document

Thus, the proposed framework document can be used flexibly in various contexts; it takes into account the diversity of systems and approaches to quality assurance and accreditation in European higher education that exist today and which are likely to develop in the future.

In any case, the content of this document is based on the philosophy that reviews of programmes and/or institutions should contribute to the improvement of educational quality as well as to international recognition. Furthermore, such reviews will ensure that:

- The criteria and procedures are based on an appreciation of the characteristics of music and music education.
- The standards and guidelines for quality assurance in higher education, set by the European Association for Quality Assurance in Higher Education<sup>12</sup> (ENQA), are acknowledged.
- Programme outcomes as described by the 'Polifonia/Dublin Descriptors' (PDDs) and (where relevant) the AEC Learning Outcomes<sup>13</sup> are taken into account.

<sup>12</sup> See 'Standards and Guidelines for Quality Assurance in the European Higher Education Area', published by the European Association for Quality Assurance in Higher Education (ENQA), Helsinki, 2005: [www.enqa.eu](http://www.enqa.eu).

<sup>13</sup> The 'Polifonia/Dublin Descriptors' (PDDs) and the AEC Learning Outcomes are presented in section D of this document and can be found in appendices 1 and 2.

## B. CHARACTERISTICS OF HIGHER MUSIC STUDIES

### MUSIC

Music has many forms and functions. Music may be described as an art, an academic discipline, an effective vehicle for building identity and social cohesion, or as a most highly appreciated means of relaxation. Music may please, irritate, challenge and heal; it may appeal to our intellect, our emotions, and our body. The effects of music are different for each individual and responses to music are therefore individual.

Without diminishing the importance of other functions, music is however, first and foremost an art form. It is a means by which humans are able to express insights which cannot be expressed in any other way.

### THE MUSICIAN

Musicians create music primarily through performance, improvisation and composition. The emphasis will differ according to cultural traditions. There is a strong element of creativity in all music making, whether performance, improvisation or composition. Higher education music studies in the contemporary world often encompass wider professional demands such as music technology and music therapy, and musicians may have advanced skills across a number of such disciplines.

In order to produce original music, a musician must have a highly developed capacity for using musical vocabulary imaginatively and critically. With the help of comprehensive knowledge of the musical elements (structure, form, harmony, history, audience) and highly advanced technical skills, the musician is able to stand out as an individual artist.

A musician's work is physical as well as intellectual and creative. It is characterised by artistic freedom where unlimited options may be available and the contrasting need for discipline and unflinching accuracy. Musical work presupposes great courage and the ability to take risks, as well as the ability to think and act critically and make precise choices.

### MUSICAL QUALITY

The aesthetical value of a piece of art is inherent in the art-work itself and there are no universally accepted definitions of musical quality. A piece of music may well serve specific functions. Such functions should not be under-rated but they can never replace intrinsic artistic quality.

Qualitative standards in music are developed within musical traditions. That is to say, the artistic experience and expectations embedded in a musical tradition form the basis by which musical quality can be assessed. This is eloquently described in the document *"Quality, Assurance, Accountability: A Briefing Paper"*:

*“Music study is permeated with accountability. Music requires a special relationship between accuracy and freedom. In practice sessions, rehearsal, and even in performance, constant evaluation and adjustment are the norm. The success of professional music study is evaluated in light of the high standards and high expectations of the larger musical world. Tours, recordings, and international competition continue to define professional expectations by exchange of work at the highest levels. In music, we have standards because we have art, not art because we have standards.”<sup>14</sup>*

Performers, composers, editors or producers project their own personality into the performance or compositions. Their personalities distinguish their own interpretations/compositions from other artists’ creations. Personal characteristics may be evident in technical, interpretative, idiomatic, original, authentic and imaginative characteristics of the work.

#### HIGHER MUSIC EDUCATION

The ‘Polifonia’ Tuning Working Group characterised higher music education as *musical study undertaken in the context of Higher Education that has a primary focus upon students’ practical and creative development*<sup>15</sup>. This study is mainly offered by specialist institutions of the kind referred to as Conservatoires, Musikhochschulen, Music Academies and Music Universities. These may be stand-alone institutions or departments within larger multidisciplinary institutions. In this document the term ‘conservatoire’ is a global term for all these institutions. More than 270 institutions for higher music education in all European countries are represented by the European Association of Conservatoires (AEC).

The convergence between conservatoire curricula has in recent years been driven and accelerated by the Bologna Process. Higher music education is now generally accepted across Europe as a discipline appropriate to 1st and (in most countries) 2nd cycle study. An increasing number of conservatoire-style institutions either offer or are developing 3rd cycle studies.

There are several aspects important to higher music education that should be recognised and preserved in any attempt at making this training compatible with the Bologna Declaration. Some of the assumptions embedded in the Declaration need special clarification when applied to higher music education:

- Training in higher music education depends fundamentally upon students having obtained a significant level of musical skills prior to entry. Primary and secondary schools do not always

<sup>14</sup> For a full version of this document, see [www.bologna-and-music.org/externalqa](http://www.bologna-and-music.org/externalqa).

<sup>15</sup> The characteristics of higher music education have been studied in detail by several Working Groups set up by the AEC, resulting in the publication of the document *Reference Points for the Design and Delivery of Degree Programmes in Music* in July 2009, which contains a Sectoral Qualifications Framework for Higher Music Education and provides a clear overview of the higher music education sector to a wide audience by using the ‘Tuning’ methodology. This document can be found at [www.bologna-and-music.org/learningoutcomes](http://www.bologna-and-music.org/learningoutcomes).

offer opportunities for obtaining such skills. Conservatoires need to assess their applicants through specially designed entrance examinations, which may consist of live auditions with juries of teachers.

- The objective of removing barriers to mobility needs to be seen in the context of a long tradition within higher music education of students moving from one institution – and one country – to another as they pursue their personal growth as musicians. Qualifications in their own right, however universally recognised, will not replace the principle of verifying a student's capabilities through entrance examinations. The audition is seen as a key tool in the maintenance of high artistic standards and it remains an important requirement for admission to any of the three cycles of higher education at a conservatoire. This form of selection at the beginning of each cycle is also a critical mechanism for the institution to achieve balance between the various disciplines and instrumental groups so that certain ensembles can be formed and relevant repertoire can be studied. This rigorous selection procedure means, for example, that students already holding a Bachelor or Masters degree are eligible, but not automatically entitled to enter the next cycle.
- The learning process in higher music education centres on the personal and artistic development of the student. For most conservatoire students, 1-to-1 learning and teaching is of paramount importance for this development.
- In addition to 1-1 lessons, many other learning and teaching approaches are employed so as to address the holistic and interdisciplinary nature of the subject. A student's education often combines formal and informal elements and regularly includes experiences that take place within the professional environment.
- Obtaining a high artistic level is dependent upon mastering technical and intellectual challenges along with acquiring artistic maturity. The duration of study for higher music education is therefore likely to be longer than the three-year minimum for 1st Cycle programmes (indicated in the Bologna Declaration) and the standard duration of some other disciplines.
- The concept of employability, which is referred to in the Bologna Declaration, is problematic when applied to higher music education. Although there are a number of organised careers for musicians that offer permanent contracts, many conservatoire graduates employ themselves as freelance artists, combining various professional tasks in what is called a 'portfolio career'. A music career is therefore often significantly more reliant upon free-lance, entrepreneurial work than other careers.
- Institutions specialising in higher music education support a wide range of original and innovative work across the performing, creative and academic fields. They welcome the broad definition of research employed in, for example, the 'Dublin Descriptors', and they recognise a special responsibility to develop research in, and through, practice in the performing and creative arts.

Higher music education aims to give each student an optimized environment for developing a distinctive artistic profile. Such an environment values the individuality of each teacher and student; it values and supports the search for, and sharing of, knowledge; it values open discussion and dialogue. Even if objectivity can be applied to a number of aspects and concepts relating to musical skills, there are



ultimately no final solutions or truths in music; there is no single method or route that will attain artistic goals. A supportive environment is needed for the successful development of students. It enables them to challenge the traditional musical practices and expectations. Furthermore, such an environment demonstrates open-mindedness towards the diversity in the job market and is helpful in sustaining a continuous dialogue with a wide variety of professional communities. Finally, a conservatoire environment sets the stage for exploring the artistic potential in encounters between other musical cultures and traditions, and for preparing its students for international mobility.

## C. CHARACTERISTICS FOR QUALITY ASSURANCE IN MUSIC

Music shares many common features with other disciplines in terms of assessment and quality assurance at higher education level. However, in order for an assessment procedure to be accurate as well as fair, it is necessary to consider the individual discipline's special characteristics. This chapter describes features which should be taken into account in quality assurance and accreditation reviews in higher music education.

In 2002 – 2004, the AEC undertook a project entitled “Music Study, Mobility and Accountability” in collaboration with the National Association of Schools of Music (USA) as part of the EU/USA programme<sup>16</sup>. This project had quality assurance and accreditation as one of its main themes and as a result, the AEC and NASM jointly produced a statement on the characteristics of an effective evaluation system for the higher music education sector. Part II of the document<sup>17</sup> states that, to be effective in reviewing professional music schools and conservatoires with respect to music content and institutional mission, the review process should:

- I. RESPECT THE CONTENT AND NATURE OF MUSIC AND THEIR RELATIONSHIPS TO EDUCATION AND TRAINING IN MUSIC AT THE PROFESSIONAL LEVEL.
  - Recognize music as a unique, nonverbal means of communication, discourse, and insight.
  - Respect music as a medium for intellectual work expressed both in music itself and in words about music.
  - Work with a conceptual understanding of the elements in the content of professional music study including, but not limited to, performance, composition, musicianship, music theory, music history and repertoire, and pedagogy.
  - Exhibit understanding and respect for the multiple ways these elements are ordered, prioritised, and integrated to develop and synthesize the artistic, intellectual, and physical capabilities of students.
  
- II. RESPECT THE FUNDAMENTAL CHARACTERISTICS OF EDUCATION AND TRAINING IN MUSIC AT THE PROFESSIONAL LEVEL.
  - Recognize and support the necessity of curricula that include one-to-one tuition (private lessons), ensembles, courses, and final projects such as recitals and compositions.
  - Recognize fundamental necessities for time allocations that grow from the nature of music and music learning, including the time requirements for developing the integration of artistic, intellectual, and physical knowledge and skills.
  - Understand the necessity of resources essential to music study such as expert specialized personnel, facilities conducive to various types of instruction, and financial support.

<sup>16</sup> For more information about this project, please visit <http://msma.arts-accredit.org>.

<sup>17</sup> For a full version of this document, please visit [www.bologna-and-music.org/policypapers](http://www.bologna-and-music.org/policypapers).

- Be able to connect issues of financial allocation to necessities regarding time and resources.
- Understand that students must demonstrate significant levels of artistic and technical mastery in order to be admitted.
- Recognise that musical, instrumental, vocal, or compositional technique—while essential for entrance, continuation, and graduation—enable high levels of artistry but are not a substitute for artistry.

### III. RESPECT THE NATURES, ACHIEVEMENTS, ASPIRATIONS, AND STRUCTURES OF INDIVIDUAL INSTITUTIONS.

- Conduct evaluations with respect for, and in light of, the various missions, goals, objectives, and methodologies chosen by the individual institutions.
- Have a sophisticated understanding of how music schools and conservatoires are the same and how they are different.
- Respect the fact that various structures and approaches to music and music study work effectively and produce outstanding results.
- Understand both individual and group responsibilities for the development of musical and educational quality.

### IV. MAXIMIZE THE USE OF EVALUATION SYSTEMS AND METHODS CONSISTENT WITH THE NATURES OF MUSIC, MUSIC STUDY, AND THE OPERATION OF MUSIC SCHOOLS AND CONSERVATOIRES.

- Recognise the intense evaluation and assessment pressures that come from the public nature of music performance and composition.
- Respect that the concept of multiple effective approaches extends into teaching and learning as well as to matters of interpretation in performance and aesthetic accomplishment in composition.
- Understand the continuous, moment-by-moment evaluation and assessment essential to both the preparation and presentation of performances and to the composition of music. In music, assessment is integrated continuously into the work as well as being applied to completed work.
- Make use of high levels of expertise in music, music teaching, the operation of education and training institutions, and the relationships among the three. Peer evaluation is essential for credibility in reviews of music schools and conservatoires.
- Describe in advance the purpose of any review and the specific criteria on which the evaluation is to be based. Do not attempt to conflate artistic and educational criteria with economic and market criteria.
- Make clear to all evaluators that the focus is on functions to be served, rather than methods to be employed.

- Have protocols indicating that individual evaluators are to make judgments about effectiveness with regard to the criteria chosen for the evaluation and not on personal preferences regarding choices in areas where there are many correct answers.

## D. PROGRAMME OUTCOMES

### INTRODUCTION

With the aim of contributing to the establishment of a comparable framework of qualifications and studies in the European Higher Education Area, the AEC has produced a Sectoral Qualifications Framework<sup>18</sup> for Higher Music Education, which consists of:

1. The 'Polifonia/Dublin Descriptors', a 'musical' version of the so-called 'Shared Dublin Descriptors'.
2. The AEC/Polifonia Learning Outcomes for the 1st, 2nd and 3rd cycles in music studies.

Both the 'Polifonia/Dublin Descriptors' and the AEC/Polifonia Learning Outcomes can be used in reviews and accreditation processes as reference points.

### 'POLIFONIA/DUBLIN DESCRIPTORS'

In May 2005 in the context of the Bologna Process, an overarching *Framework for Qualifications of the European Higher Education Area* was adopted at the Bergen Bologna ministerial conference aiming at improving the comparability and recognition of studies and qualifications. This Framework for Qualifications makes use of the 'Shared Dublin Descriptors' formulated by the Joint Quality Initiative (JQI)<sup>19</sup>. These descriptors describe the level and profile of the various cycles through learning outcomes and competencies. They are used as reference points for the development of national qualifications frameworks. Thus, all degrees awarded by higher education institutions in the 'Bologna' signatory countries should be compatible with these 'Shared Dublin Descriptors'.

Higher music education, despite its distinctive characteristics, can be related to all three levels of the *Framework for Qualifications of the European Higher Education Area*. In order to demonstrate this, a 'musical' version of the 'Shared Dublin Descriptors' has been developed as part of the ERASMUS Thematic Network for Music 'Polifonia'<sup>20</sup>. These 'Polifonia/Dublin Descriptors' follow closely the official 'Shared Dublin Descriptors' and illustrate the typical profiles of the three study cycles in Higher Music Education. The intention of the reformulation is to show clearly that all of the essential attributes and distinctions between levels formulated in the original 'Dublin Descriptors' are applicable to the music sector. The AEC believes that the 'Polifonia/Dublin Descriptors' enhance the clarity of the Framework for Qualifications and that they enable colleagues working in higher music education to apply them more specifically and explicitly. The 'Polifonia/Dublin Descriptors' can be found in Appendix 1.

<sup>18</sup> The Sectoral Qualifications Framework, including the 'Polifonia/Dublin Descriptors' and the AEC/Polifonia Learning Outcomes is presented in the document Reference Points for the Design and Delivery of Degree Programmes in Music, which can be found at [www.bologna-and-music.org/learningoutcomes](http://www.bologna-and-music.org/learningoutcomes).

<sup>19</sup> The JQI, an informal group of higher education experts, produced a set of level descriptors to distinguish between the different cycles in a broad and general manner. These descriptors are commonly known as the 'Dublin Descriptors'. For more information about the Joint Quality Initiative and the 'Shared Dublin Descriptors', see <http://www.jointquality.nl/>.

<sup>20</sup> For more information on the ERASMUS Thematic Network for Music 'Polifonia': [www.polifonia-tn.org](http://www.polifonia-tn.org).

## THE AEC/POLIFONIA LEARNING OUTCOMES FOR THE 1<sup>ST</sup>, 2<sup>ND</sup> AND 3<sup>RD</sup> CYCLES IN MUSIC STUDY

In order to further contribute to establishing a common European framework for educational programmes in higher music education, the AEC has developed a description of learning outcomes for all three cycles that correspond to the 'Polifonia/Dublin Descriptors'. The learning outcomes constitute the connection between the descriptors and the individual study programmes. They describe the practice-based, knowledge-based and generic-based competences, which a student might normally be expected to have achieved at completion of each educational cycle. By referring to learning outcomes in an individual curriculum, the nature and content of the relevant study becomes clearer. The AEC/Polifonia Learning Outcomes can therefore enhance a shared European and international understanding of individual curricula within higher music education; they might also inform a broader interested public that may be less familiar with the specialities of higher music education.

Although these learning outcomes have been developed in wide consultation with AEC member institutions, the AEC is not (and has no desire to be) in the position to impose them on individual institutions. However, the learning outcomes are increasingly used by institutions for the development and design of their study programmes. Therefore, whenever an institution has subscribed to the AEC/Polifonia Learning Outcomes, they can be used as reference points in the review procedure as they are fully compatible with the 'Polifonia/Dublin Descriptors'. If an institution has not subscribed, it is preferable to refer to the 'Polifonia/Dublin Descriptors', as the 'Shared Dublin Descriptors' have been approved by the ministers of education of Bologna countries as a basis for the qualifications framework in the European Higher Education Area. The AEC Learning Outcomes for 1st, 2nd and 3rd cycles can be found in Appendix 2.

## THE COMPATIBILITY WITH THE EUROPEAN QUALIFICATIONS FRAMEWORKS

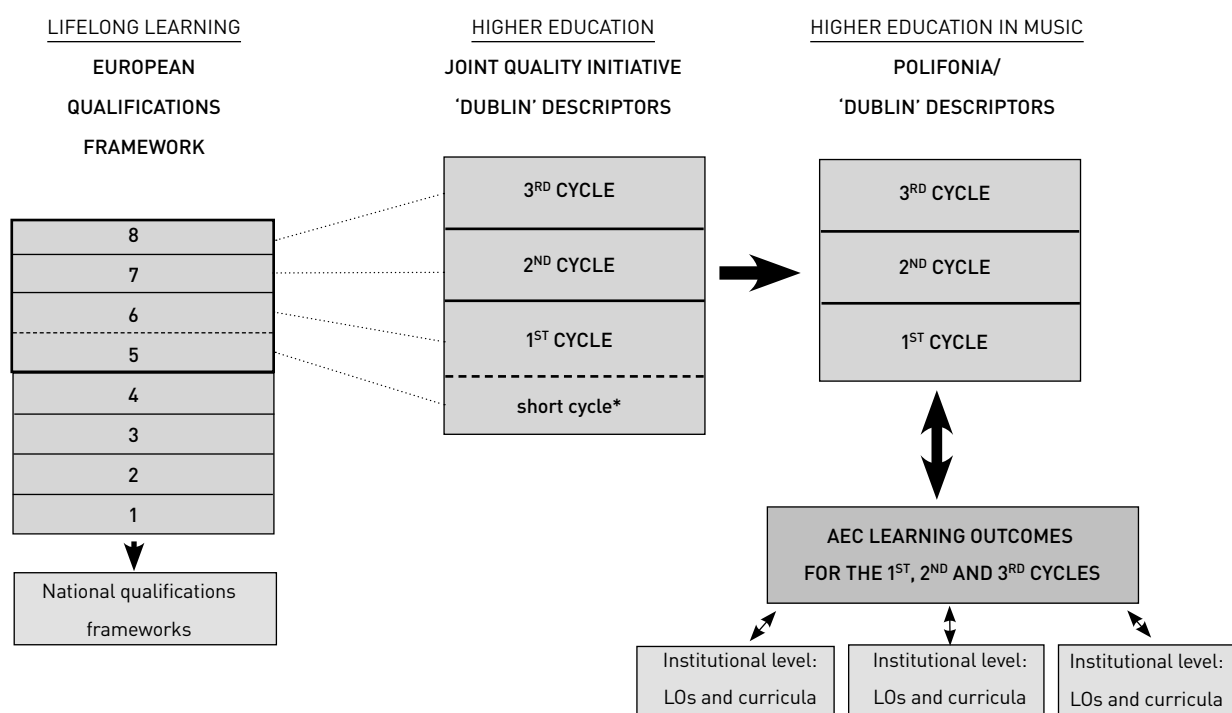
Thus, when taken together, the 'Polifonia/Dublin Descriptors' and the AEC/Polifonia Learning Outcomes for the 1st, 2nd and 3rd cycles in higher music education form a European Sectoral Qualifications Framework for Higher Music Education, to which European institutions for higher music education can relate their study programmes. With national qualifications frameworks now being established in all Bologna signatory countries, the individual study programmes will need to be compatible with such national qualifications frameworks, but in addition can have the advantage of being compatible with the European Sectoral Qualifications Framework for Higher Music Education, giving evidence of compatibility to a framework that is subject-specific and has been agreed upon at the European level. This will enable institutions to compare more effectively their programmes with those in other countries in- and outside Europe.

With the recent emergence of the *European Qualifications Framework (EQF) for Lifelong Learning*<sup>21</sup>, the compatibility of the AEC/Polifonia Learning Outcomes with the EQF is another issue that has been

<sup>21</sup> In the summer of 2006, the European Commission launched a European Qualifications Framework for Lifelong Learning (EQF). Its objective is to encompass all types of learning in one overall framework. For more information, see [http://ec.europa.eu/education/pub/pdf/general/eqf/leaflet\\_en.pdf](http://ec.europa.eu/education/pub/pdf/general/eqf/leaflet_en.pdf)

studied in the framework of the 'Polifonia' Network. In Appendix 3, the results of this comparison can be found, showing that the learning outcomes are fully compatible to the EQF.

In order to clarify the relationship between programmes at the institutional level, the AEC/Polifonia Learning Outcomes, the 'Polifonia/Dublin Descriptors', the *Framework for Qualifications of the European Higher Education Area* and the *European Qualifications Framework (EQF) for Lifelong Learning*, the following table has been developed:



## WORKLOAD AND ECTS

As stated in the introduction, the artistic maturing process required of students in Higher Music Education means that the duration of study, especially in the 1st cycle, is often longer than for other disciplines. In a similar way, the workload for students is also unusually high due to the amount of independent practice that is required to attain technical command needed to reach the higher levels of the profession. Because independent practice is often conducted outside normal institutional learning hours, it is easily overlooked when considering programme workload. It is important to note that the workload can vary significantly from instrument to instrument; instrumental technical demands vary enormously and in some cases, physical limitations of stamina prevent unrestricted hours of practice.

At its greatest, the amount of time spent in daily practice by Higher Music Education students can reach 7 or 8 hours. When sustained over weekends and vacation periods, this represents a contribution to overall workload which is larger than the total across all elements of the curriculum of many other disciplines. Therefore, the calculation of student workload in relation to credit values necessarily adopts a nominal, rather than literal view of student practice time. Student overload and repetitive physical injuries are constant risks which need to be monitored carefully. It is generally acknowledged that music students have exceptional levels of commitment which help them to manage the high work-load; the traditional boundaries between study time and personal time tend to be less important.

Higher Music Education is firmly rooted in an internationally shared understanding of professional artistic standards and endeavour. The employment of a seemingly purely bureaucratic credit-point system may be felt as being contradictory to the essence of Higher Music Education. However, a credit point system is nothing more than a means of making explicit the indicative average workload and relative weightings per subject within the curriculum as a whole. In this context, a credit point system is an effective means of awarding credit to students in Higher Music Education.

Surveys of institutions across all the European countries represented in the membership of the AEC show the following patterns of ECTS credit values:

Degree	Typical amount of ECTS credits
First cycle	Normally 180 – 240 ECTS depending on the national education system
Second cycle	Normally 120 ECTS. However this is sometimes 60 ECTS, usually when connected to a 240 credit first cycle and often in national systems which limit the overall duration of funded study across the first two cycles to five years
Third cycle	It is not customary to use credits for third cycle studies. In the few institutions that do make use of this system, the total number of credits appears to be between 120 and 240 credits

Please note that the AEC has developed a handbook on the implementation and use of credit points in higher music education<sup>22</sup>, in which more information can be found.

<sup>22</sup> See for more information the handbook 'Implementation and Use of Credit Points in Higher Music Education': [www.bologna-and-music.org/creditpoints](http://www.bologna-and-music.org/creditpoints).



## E. CRITERIA FOR PROGRAMME AND INSTITUTIONAL REVIEW IN HIGHER MUSIC EDUCATION

### INTRODUCTION

This chapter outlines music-specific criteria for quality assurance and accreditation reviews of higher music education institutions and programmes. Two sets of criteria have been developed: one for programme reviews; and one for institutional reviews.

### FRAMEWORK

Each music educational programme for which an institution<sup>23</sup> seeks a quality assurance and accreditation review must be consistent with legal national requirements. If institutions wish programmes to be compatible with the principles of the 'Bologna' process, the programmes should be consistent with and/or based on outcomes consistent with the 'Polifonia/Dublin Descriptors' (PDD)<sup>24</sup>. In broad terms these expect music graduates at various levels to:

- Demonstrate advanced skills, knowledge and artistic understanding.
- Apply skills, knowledge and artistic understanding in various contexts.
- Analyse, reflect critically and establish original judgements.
- Communicate in various settings.
- Enhance their capacities as autonomous learners.

In order to support students in reaching these outcomes, institutions will be expected to have in place the following:

- Programme objectives and learning outcomes consistent with the institution's mission which take into account the needs of all relevant stakeholders (e.g. students and professional organisations).
- Coherence between programme objectives and learning outcomes.
- Curriculum and delivery that ensure achievement of the programme objectives and learning outcomes.
- Criteria and procedures to ensure that students enter the programme with a basis of knowledge and skills, and with artistic and intellectual potential sufficient to succeed on the programme.
- Valid, fair and reliable forms of assessment which attest that the students' achievements are consistent with the programme objectives.
- Artistic and academic staff qualified to support students' achievement of the programme objectives and outcomes.

<sup>23</sup> External quality assurance and accreditation reviews are sought by the institution ultimately responsible for the programme. As higher music education takes place partly in designated institutions for higher education in music, partly in departments, schools or various types of units within comprehensive colleges and universities, the institutional level responsible for an educational programme will vary. When these guidelines refer to the institution, they refer to the institutional level ultimately responsible for the programme.

<sup>24</sup> See previous chapter.

- An educational environment which supports and challenges both students' and teachers' artistic and intellectual creativity.
- Adequate facilities and financial resource to support the programme objectives.
- Appropriate support mechanisms for staff.
- A quality assurance system to support, develop and improve programme objectives and learning outcomes.
- Interaction and dialogue with the profession including collaborative agreements with artistic and scholarly institutions as appropriate.

Therefore, both programmes and institutional reviews, aimed at assisting institutions to ensure that these elements are in place, will be based on the following seven areas of enquiry (which address the above-mentioned elements):

1. Mission and vision or (in the context of programme reviews) programme goals and context.
2. Educational processes.
3. Student profiles (admission to, progress through and completion of the programme)
4. Teaching staff.
5. Facilities, resources and support.
6. Organisation and decision-making processes and internal quality assurance systems.
7. Public interaction.

The emphasis on these areas will vary depending upon the type of review being undertaken: institution or programme.

#### AREAS OF ENQUIRY, CRITERIA/QUESTIONS TO BE ADDRESSED AND SUPPORTING MATERIALS

The following tables (sections E.1 and E.2) list all the areas of enquiry and criteria/questions that should be addressed in reviews of higher music education institutions or programmes along with supporting materials.

- Areas of enquiry and criteria/questions to be addressed: institutions are required to draft a self-evaluation document<sup>25</sup> so as to provide the visiting team with detailed information on the institution/the programme. A similar document is commonly required by national/governmental review and accreditation agencies. The development of such a self-evaluation document encourages institutional representatives involved in this task to reflect on the strengths and weaknesses of the institution and/or programme. The criteria/questions to be addressed listed in tables E.1 and E.2 cover each of the seven areas of enquiry mentioned above and set a framework for the institution's self-evaluation report. Institutions are asked to adhere to the given structure.

<sup>25</sup> Please note that further details on how the documentation or materials should be provided prior to an AEC review visit can be found in the AEC Handbook 'How to prepare for an Institutional or Programme Review in Higher Music Education: guidance for participating in an AEC Quality Enhancement Process', available at [www.bologna-and-music.org/reviewscheme](http://www.bologna-and-music.org/reviewscheme).

- 'Supporting materials': This column suggests the kind of existing documentation or materials that should be used to support the responses given to the 'Areas of Enquiry'. Three types of material are recommended:
  - a. *Statistical data* (number of students, teachers, financial information, etc);
  - b. *Documentation* relating to curricula, artistic activities, facilities, biographies of teachers;
  - c. *Strategic and policy documents*, which describe the institution's/the programme's (new) goals and methods applied to reach them, and/or provide an assessment of the institution's/programme's current work.

It is understood that institutions may not have pre-existing comprehensive supporting documentation or materials and that these may still be in development. If this is the case, institutions are asked to give succinct answers to areas of enquiry and to give details explaining the stage of development of the information.

*Please note that further details on how the documentation or materials should be provided prior to an AEC review visit can be found in the AEC Handbook 'How to prepare for an Institutional or Programme Review in Higher Music Education: guidance for participating in an AEC Quality Enhancement Process'.*

## E.1 CRITERIA FOR PROGRAMME REVIEW

Areas of enquiry		Criteria/Questions to be addressed	Supporting materials
1. Programme goals and context		<p>1-a. What is the institution's mission, vision or goal?</p> <p>1-b. What are the goals of the educational programme and how have these goals been identified and formulated?</p> <p>1-c. What is the rationale for the programme and what are its unique features?</p> <p>1-d. Which statistical information is used to support the study programme?</p> <p>1-e. How was compliance with legal regulation taken into consideration and guaranteed in the development of the study programme?</p>	<ul style="list-style-type: none"> <li>• Mission and/or policy statements</li> <li>• An overview of the educational programme and its goals</li> <li>• Description of the programme's profile (e.g. level of study, unique features - joint degree programme, distance learning programme, further education study programme)</li> <li>• Admission capacity of the study programme.</li> <li>• Statistical data: <ul style="list-style-type: none"> <li>o Number of students/number of graduates (by semesters, sex, field of study, national/foreign)</li> <li>o Number of students completing within the normal duration of the programme</li> <li>o Number of students that have changed to other institutions or dropped out (incl. analysis of the reasons for this)</li> <li>o Number of student applications each year (if possible by subject area/instrument)</li> <li>o Numbers of students accepted each year (if possible by subject area instrument)</li> </ul> </li> <li>• State-specific regulations, criteria set up by e.g. national quality assurance and accreditation bodies, qualifications framework</li> </ul>

<p>2. Educational processes</p>	<p>2.1 Curriculum</p>	<p>2.1-a. How does the curriculum address the institutional mission and the goals of the educational programme?</p> <p>2.1-b. Does the curriculum take into account the various aspects of the 'Polifonia/ Dublin Descriptors' (PDDs) and/ or the AEC learning outcomes?</p> <p>2.1-c. Where appropriate, is there a connection/ progression between this programme and other cycles?</p>	<ul style="list-style-type: none"> <li>• Course handbook and syllabi showing: <ul style="list-style-type: none"> <li>0 Overall structure of the curriculum</li> <li>0 Learning outcomes of the programme</li> <li>0 The use of ECTS credits</li> <li>0 Characteristics of individual modules (credits, content, specific learning outcomes, assessment methods)</li> <li>0 Availability of options for personal study profiles within the course structure</li> <li>0 Any additional features such as in the case of Masters study, additional qualifications compared to a bachelor's degree</li> </ul> </li> <li>• Evidence of how the curriculum is linked to the PDDs and/or the AEC learning outcomes, or information about plans for the introduction and use of these</li> </ul>
	<p>2.2 Delivery</p>	<p>2.2-a. How is the programme utilizing different forms of teaching in the delivery of the curriculum?</p> <p>2.2-b. How are students offered opportunities to present their work?</p> <p>2.2-c. Are there formal arrangements for students to receive academic, career and personal guidance?</p> <p>2.2-d. What role does research play within the programme?</p>	<ul style="list-style-type: none"> <li>• Educational approaches: information on teaching methods and techniques (individual/group tuition, relationship to professional practice, use and integration of e-learning tools and appropriate music technology, projects, internships, etc.)</li> <li>• Student performance opportunities: <ul style="list-style-type: none"> <li>0 Seasonal concert calendars</li> <li>0 Schedules for internal and external student concerts – other arenas for the exposure of students' work</li> <li>0 Information on methods for giving students feedback on their public presentations.</li> </ul> </li> <li>• Documentation outlining the structure for academic, career and personal guidance</li> <li>• Examples of activities drawing on staff research, samples of students' research projects, dissertations and other research projects</li> </ul>

	2.3 International perspectives	<p>2.3-a. Is there an international strategy for the programme?</p> <p>2.3-b. Is the programme participating in international partnerships?</p> <p>2.3-c. To what extent do the curriculum and the educational processes offer international perspectives?</p>	<ul style="list-style-type: none"> <li>• Internationalisation Strategy</li> <li>• Any other strategies to promote international cooperation, the inclusion of foreign students and staff</li> <li>• Language policy</li> <li>• Information and services available for foreign students</li> <li>• Overview of international partnerships, co-operation agreements and participation in European/ international projects</li> <li>• International components within the curriculum</li> <li>• Statistical data: <ul style="list-style-type: none"> <li>o Numbers of foreign students and staff</li> <li>o Numbers of foreign visiting guest lecturers</li> <li>o Numbers of incoming and outgoing student and staff exchanges</li> </ul> </li> </ul>
	2.4 Learning assessment	<p>2.4-a. What are the main methods for assessment and how do these methods support the achievement of learning outcomes?</p> <p>2.4-b. What kind of grading system is being used in examinations and assessments?</p>	<ul style="list-style-type: none"> <li>• Samples of recordings of examination concerts, examination papers, coursework, reports and other relevant examples of assessed work of students</li> <li>• Regulations concerning the assessment of student performance, including appeals procedures</li> <li>• The transparency and publication of these rules and standards</li> <li>• Any other documentation relating to and explaining the institution's grading system</li> </ul>
3. Student profiles	31 Admission/ Entrance qualifications	3.1. In what ways do the entrance requirements assess the artistic, technical, academic and mental capacities of the applicants to accomplish the various aspects of the study programme within the expected timeframes?	<ul style="list-style-type: none"> <li>• Formal admission requirements</li> <li>• Audition procedures</li> <li>• Reports of any evaluations of the admission requirements and procedures</li> </ul>
	32 Student progression and achievement	3.2. How are student progression and achievement followed within the programme?	<ul style="list-style-type: none"> <li>• Information on students' progression and achievement within, and completion of the programme (statistical data)</li> <li>• Reports on any evaluations of student progression</li> </ul>
	33 Employability	3.3. Are graduates successful in finding work/building a career in today's highly competitive international music life?	<ul style="list-style-type: none"> <li>• Information on alumni career activities (statistics, reports on professional opinion of the quality of the education offered -including national and international employers where appropriate)</li> <li>• Any other relevant documentation/reports</li> </ul>

	3.4 Equal opportunities	3.4. To what extent are equal opportunities taken into consideration?	<ul style="list-style-type: none"> <li>• Policies</li> <li>• Evaluative reports</li> </ul>
4. Teaching staff	4.1 Artistic and scholarly activity and qualifications	<p>4.1-a. Are members of teaching staff active as artists and/or scholars/researchers?</p> <p>4.1-b. Is there an institutional policy and practice to support and enhance the teaching staff's artistic and scholarly/ research production?</p>	<ul style="list-style-type: none"> <li>• Artistic, professional and/or academic record of the teaching staff (e.g. curriculum vitae)</li> <li>• Evidence of teaching staff's activities in international contexts (networks, conferences, competitions, festivals, articles, concerts etc.)</li> <li>• Relevant policy documents</li> </ul>
	4.2 Qualifications as educators	<p>4.2-a. How does the institution ensure that all members of the teaching staff have appropriate qualifications as educators?</p> <p>4.2-b. Are policies and strategies in place for continuing professional development of teaching staff?</p>	<ul style="list-style-type: none"> <li>• Information on staff recruitment procedures.</li> <li>• Relevant policy documents</li> <li>• Records of staff participation in continuing professional development</li> <li>• Relevant policy documents</li> </ul>
	4.3 Size and composition of the teaching staff body	<p>4.3-a. Is the number of teaching staff adequate to cover the teaching volume within a frame of acceptable quality?</p> <p>4.3-b. Does the teaching staff cover all areas and disciplines included in the study programme?</p> <p>4.3-c. Does the composition of the teaching staff allow flexible adaptation to new professional requirements?</p>	<ul style="list-style-type: none"> <li>• Teaching staff details: <ul style="list-style-type: none"> <li>0 Number of staff in various subject areas (in fte*)</li> <li>0 Number of students in various subject areas (in fte)</li> <li>0 Total number of hours taught</li> <li>0 Equal opportunities</li> </ul> </li> <li>• Strategies for maintaining flexibility in the teaching staff</li> </ul>
5. Facilities, resources and support	5.1 Facilities	<p>5.1-a. Are the building facilities (teaching and practice studios, classrooms, concert venues, etc.) adequate to support curriculum requirements?</p> <p>5.1-b. Are the instruments (pianos, organs, percussion, etc.) of a number and standard adequate to support curriculum requirements?</p> <p>5.1-c. Are the computing and other technological facilities adequate to support curriculum requirements?</p> <p>5.1-d. Are the library, its associated equipment (listening facilities, etc.) and its services adequate to support curriculum requirements?</p>	<ul style="list-style-type: none"> <li>• Information on facilities: <ul style="list-style-type: none"> <li>0 rooms and associate equipment available to students</li> <li>0 quality of rooms relative to acoustical standards</li> <li>0 computing and technological facilities available to students</li> <li>0 supporting statistical evidence</li> <li>0 libraries, associated equipment and services available to students</li> <li>0 opening hours of libraries and practice facilities.</li> <li>0 feedback from staff and students</li> <li>0 evaluative reports/documentation</li> <li>0 risk assessment documents</li> </ul> </li> </ul>

\* 'Fte' stands for full-time equivalent

	52 Financial resources	52-a. What are the programme's financial resources and how do they sit within the overall budget of the institution?  52-b. Is there a long-term financial plan?	<ul style="list-style-type: none"> <li>Budget data: <ul style="list-style-type: none"> <li>0 for teaching staff</li> <li>0 for support staff</li> <li>0 for running and upgrading facilities, instruments, and equipment</li> <li>0 for artistic and academic activities.</li> </ul> </li> <li>Strategies for improving the funding of the programme</li> </ul>
	53 Support staff	53-a. Is the technical and administrative staff adequate to support the teaching, learning and artistic activities?  53-b. Are policies and strategies in place for continuing professional development of technical and administrative staff?	<ul style="list-style-type: none"> <li>Statistical data on technical-administrative staff: <ul style="list-style-type: none"> <li>0 number in full-time equivalent</li> <li>0 composition and roles</li> <li>0 competency and qualifications</li> </ul> </li> <li>Policies on continuing professional development</li> <li>Evaluative documents/reports</li> </ul>
6. Organisation and decision making processes and internal quality assurance system	6.1 Internal communication process	6.1-a. Is there an internal communication strategy for the programme?	<ul style="list-style-type: none"> <li>Communication strategies and policies for the publication of information to students and staff</li> </ul>
	6.2 Organisation and decision-making processes	6.2 How are the curriculum and the teaching and learning processes supported by: <ul style="list-style-type: none"> <li>the organisational structure of the study programme</li> <li>curriculum decision-making process?</li> </ul>	<ul style="list-style-type: none"> <li>Documentation on the organisational structure of: <ul style="list-style-type: none"> <li>0 the institution (e.g. organisational chart)</li> <li>0 the study programme</li> <li>0 curriculum decision-making process</li> </ul> </li> </ul>
	6.3 Internal quality assurance system	6.3-a. What quality assurance and enhancement systems are in place? 6.3-b. How are staff, students and former students involved in these quality assurance and enhancement systems?  6.3-c. To what extent are these systems: <ul style="list-style-type: none"> <li>used to improve the educational programme?</li> <li>continuously analysed and reviewed?</li> </ul>	<ul style="list-style-type: none"> <li>Documentation of policies and procedures for internal quality assurance</li> <li>Information on opportunities for staff and students to influence the teaching and learning environment through their feedback</li> <li>Reports on graduates' opinions on the education received</li> <li>Reports on results of improvement actions, e.g. in relation to assessment, educational methods, etc</li> <li>Strategies for improving the quality assurance system</li> </ul>



7. Public interaction	7.1 Influence on cultural life	7.1 How does the programme engage with wider cultural and musical contexts?	<ul style="list-style-type: none"> <li>Supporting evidence of external activities</li> </ul>
	7.2 Interaction with the profession	<p>7.2-a. How does the programme communicate and interact with various sectors of the music profession in order to keep in touch with their needs?</p> <p>7.2-b. Is there a long-term strategy for the development of the links with the profession?</p>	<ul style="list-style-type: none"> <li>Documentation showing: <ul style="list-style-type: none"> <li>structures for communication with relevant sectors of the music profession</li> <li>initiatives taken to support students, graduates and staff in entrepreneurial activities</li> </ul> </li> <li>Report on how the interaction with the profession influences the educational programme</li> <li>Strategies for meeting needs identified through interaction with the profession</li> </ul>
	7.3 Information to potential students and other stakeholder	<p>7.3-a. Is the actual course programme consistent with the information given to the public?</p> <p>7.3-b. What are the communication strategies for the publication of information to the public?</p>	<ul style="list-style-type: none"> <li>Institutional information policies (recruitment policies, website and other information materials if appropriate).</li> </ul>

## E.2 CRITERIA FOR INSTITUTIONAL REVIEW

Areas of enquiry		Criteria/Questions to be addressed	Supporting materials
1. Mission and vision		<p>1-a. What is the national legal context and framework in which the institution operates?</p> <p>1-b. What is the institution's mission, aim or goal and how are they being reviewed?</p> <p>1-c. What are the goals of its educational programmes and how do they address the institutional mission?</p> <p>1-d. Does the institution have a long-term strategy?</p>	<ul style="list-style-type: none"> <li>• Supporting explanatory documents and policies</li> <li>• Mission and/or policy statements</li> <li>• An overview of the educational programme and its goals</li> <li>• Statistical data: <ul style="list-style-type: none"> <li>o Number of students/number of graduates (by semesters, sex, field of study, national/foreign)</li> <li>o Number of students completing within the normal duration of the programme</li> <li>o Number of students that have changed to other institutions or dropped out (incl. analysis of the reasons for this)</li> </ul> </li> <li>• Strategic plan</li> </ul>
2. Educational processes	2.1 Programmes	<p>2.1-a. Do the programmes take into account the various aspects of the 'Polifonia/Dublin Descriptors' (PDDs) and/or the AEC learning outcomes?</p> <p>2.1-b. Where appropriate, is there a connection/progression between the various cycles?</p>	<ul style="list-style-type: none"> <li>• Evidence of how the programmes are linked to the PDDs and/or the AEC learning outcomes, or information about plans for the introduction and use of the PDDs and/or the AEC learning outcomes in the future</li> </ul>
	2.2 Delivery	<p>2.2-a. How is the institution utilizing different forms of teaching supporting the delivery of curricula/ programmes?</p>	<ul style="list-style-type: none"> <li>• Educational approaches: information on teaching methods and techniques (individual/group tuition, relationship to professional practice, use and integration of e-learning tools and appropriate music technology, projects, internships, etc.)</li> <li>• Learning/teaching/assessment strategy where appropriate</li> <li>• Statistical data: <ul style="list-style-type: none"> <li>o Number of students per subject area</li> <li>o Number of staff in various subject areas</li> <li>o Staff workload for teaching, counselling students, administration and research</li> <li>o Number of full-time and part-time staff</li> </ul> </li> </ul>

		<p>2.2-b. What role does research play within the curricula/ programmes?</p> <p>2.2-c. How are the students offered opportunities to present their work?</p> <p>2.2-d. Are there formal arrangements for students to receive academic, career and personal guidance?</p>	<ul style="list-style-type: none"> <li>• Examples of activities drawn from staff research, samples of students' research projects, dissertations, and other research projects</li> <li>• Student performance opportunities: <ul style="list-style-type: none"> <li>0 Concert calendars</li> <li>0 Structures and schedules for internal and external student concerts and other types of arenas for the exposure of students' works.</li> <li>0 Information on methods for giving students feedback on their public presentations</li> </ul> </li> <li>• Documentation outlining the structure for academic, career and personal guidance</li> </ul>
	2.3 International perspectives	<p>2.3-a. Does the institution have an international strategy?</p> <p>2.3-b. To what extent is the international strategy reflected in the curricula/ programmes offered?</p> <p>2.3-c. Is the institution participating in international partnerships?</p>	<ul style="list-style-type: none"> <li>• Internationalisation Strategy</li> <li>• Any other strategies to promote international cooperation, the inclusion of foreign students and staff and student and staff exchanges</li> <li>• Information and services available for foreign students</li> <li>• Information on international components in the curricula/ programmes</li> <li>• Statistical data: <ul style="list-style-type: none"> <li>0 Numbers of foreign students and staff</li> <li>0 Numbers of foreign visiting guest lecturers</li> <li>0 Numbers of incoming and outgoing student and staff exchanges</li> </ul> </li> <li>• Overview of international partnerships, co-operation agreements and participation in European/international projects, joint programmes/degrees</li> </ul>
	2.4 Learning assessment	2.4-a. What are the main methods for assessment and how do these methods support teaching and learning?	<ul style="list-style-type: none"> <li>• Assessment and teaching policies where appropriate</li> <li>• Samples of recordings of examination concerts, examination papers, coursework, reports and other relevant examples of assessed work of students</li> </ul>

		2.4-b. What kind of grading system is being used in examinations and assessments?	<ul style="list-style-type: none"> <li>• Regulations concerning the assessment of student performance, including appeals procedures</li> <li>• The transparency and publication of these rules and standards</li> <li>• A brief explanation of the institution's grading system</li> </ul>
3. Student profiles	3.1 Entrance qualifications	3.1. In what ways do the entrance requirements assess the artistic, technical, academic and mental capacities of the applicants to accomplish the various aspects of the study programmes within the expected timeframe?	<ul style="list-style-type: none"> <li>• Formal admission requirements</li> <li>• Audition procedures</li> <li>• Reports of any evaluations of the admission requirements and procedures</li> <li>• Statistical data: <ul style="list-style-type: none"> <li>o Number of student applications each year (if possible by subject area)</li> <li>o Numbers of students accepted each year (if possible by subject area)</li> </ul> </li> </ul>
	3.2 Student progression and achievement	3.2. How are student progression and achievement followed within the programmes?	<ul style="list-style-type: none"> <li>• Information on students' progression, achievement and completion of the programmes (statistical data)</li> <li>• Reports on any evaluations of student progression</li> </ul>
	3.3 Employability	3.3-a. Is there a policy for data collection on alumni? 3.3-b. Are graduates successful in finding work/building a career in today's highly competitive international music life?	<ul style="list-style-type: none"> <li>• Information on alumni career activities (statistics, reports on professional opinion of the quality of the education offered - including national and international employers where appropriate)</li> <li>• Any other relevant documentation/reports</li> </ul>
	3.4 Equal opportunities	3.4. To what extent are equal opportunities taken into consideration?	<ul style="list-style-type: none"> <li>• Policies</li> <li>• Evaluative reports</li> </ul>
4. Teaching staff	4.1 Artistic and scholarly activity and qualifications	4.1-a. Are members of teaching staff active as artists and/or scholars/researchers? 4.1-b. Is there an institutional policy and practice to support and enhance the teaching staff's artistic and scholarly/research production?	<ul style="list-style-type: none"> <li>• Artistic, professional and academic record of the teaching staff (e.g. curriculum vitae)</li> <li>• Evidence of teaching staff's activities in international contexts (networks, conferences, competitions, festivals, articles, concerts etc.)</li> <li>• Relevant policy documents</li> </ul>
	4.2 Qualifications as educators	4.2-a. Does the institution ensure that all members of the teaching staff have appropriate qualifications as educators? 4.2-b. Are policies and strategies in place for continuing professional development of teaching staff?	<ul style="list-style-type: none"> <li>• Information on staff recruitment procedures.</li> <li>• Relevant policy documents</li> <li>• Records of staff participation in continuing professional development</li> </ul>

	4.3 Size and composition of the teaching staff body	4.3-a. Is the number of teaching staff adequate to cover the teaching volume and curriculum within a frame of acceptable quality? 4.3-b. Does the composition of the teaching staff allow flexible adaptation to new professional requirements?	<ul style="list-style-type: none"> <li>Teaching staff details: <ul style="list-style-type: none"> <li>Number of staff in various subject areas</li> <li>Number of full-time and part-time staff</li> </ul> </li> <li>Strategies for maintaining flexibility in the teaching staff</li> </ul>
5. Facilities, resources and support	5.1 Facilities	5.1-a. Are the building facilities (teaching and practice studios, classrooms, rehearsal places, concert venues, etc.) adequate to support curricula/programmes requirements? 5.1-b. Are the instruments (pianos, organs, percussion, etc.) of a number and standard adequate to support curricula/programmes requirements? 5.1-c. Are the computing and other technological facilities adequate to support curricula/programmes requirements? 5.1-d. Is the library, its associated equipment (listening facilities, etc.) and its services adequate to support curricula/programmes requirements?	<ul style="list-style-type: none"> <li>Information on facilities: <ul style="list-style-type: none"> <li>rooms and associate equipment available to students</li> <li>quality of rooms relative to acoustical standards</li> <li>computing and technological facilities available to students</li> <li>supporting statistical evidence</li> <li>libraries, associated equipment and services available to students</li> <li>opening hours of libraries and practice facilities.</li> <li>feedback from staff and students</li> </ul> </li> </ul>
	5.2 Financial resources	5.2-a. What are the institution's financial resources and are they adequate to support curricula/programmes requirements? 5.2-b. Is there long-term financial planning?	<ul style="list-style-type: none"> <li>Budget data: <ul style="list-style-type: none"> <li>for teaching and support staff</li> <li>for running and upgrading facilities, instruments, and equipment</li> <li>for artistic and academic activities</li> </ul> </li> <li>Strategies for improving the funding of the institution and maintenance</li> </ul>
	5.3 Support staff	5.3-a. Is the technical and administrative staff adequate to support the teaching, learning and artistic activities? 5.3-b. Are policies and strategies in place for continuing professional development of technical and administrative staff?	<ul style="list-style-type: none"> <li>Statistical data on technical-administrative staff: <ul style="list-style-type: none"> <li>number</li> <li>composition and roles</li> <li>competency and qualifications.</li> </ul> </li> <li>Information on the support staff's response to such initiatives</li> </ul>
6. Organisation and decision-making processes and internal quality assurance systems	6.1 Internal communication process	6.1-a. Is there an internal communication strategy?	<ul style="list-style-type: none"> <li>Communication strategies and policies for the publication of information to student and staff</li> </ul>

	6.2 Organisation and decision-making processes	<p>6.2-a. How are the curricula/programmes and the teaching and learning processes supported by:</p> <ul style="list-style-type: none"> <li>- decision-making on strategic affairs?</li> <li>- decision-making on curricular affairs?</li> </ul> <p>6.2-b. Is there a long-term strategy for the improvement of the organisational decision-making structures?</p> <p>6.2-c. Is there a risk management strategy?</p>	<ul style="list-style-type: none"> <li>• Documentation on the organisational structure of: <ul style="list-style-type: none"> <li>0 the institution (e.g. organisational chart)</li> <li>0 curriculum decision-making process</li> <li>0 support services</li> </ul> </li> <li>• Strategies to improve aspects of an organisational nature</li> <li>• Policies on how to deal with unforeseen adverse circumstances (financial cuts, recruitment, etc)</li> </ul>
	6.3 Internal quality assurance system	<p>6.3-a. What quality assurance and enhancement systems are in place and how do they relate to the national and local legislative requirements (where appropriate)?</p> <p>6.3-b. How are staff, students and former students involved in these quality assurance and enhancement systems?</p> <p>6.3-c. To what extent are these systems:</p> <ul style="list-style-type: none"> <li>- used to improve the educational programmes?</li> <li>- continuously analysed and reviewed?</li> </ul>	<ul style="list-style-type: none"> <li>• Documentation of policies and procedures for internal quality assurance, including reference to national and local legislative requirements</li> <li>• Information on opportunities for students and staff to influence the teaching and learning environment through their feedback</li> <li>• Reports on graduates' opinions on the education received</li> <li>• Reports on results of improvement actions e.g. in relation to assessment, educational methods, etc.</li> <li>• Strategies for improving the quality assurance and enhancement system</li> </ul>
7. Public interaction	7.1 Influence on cultural life	7.1. Is the institution involved in the development of cultural and musical activities outside the institution?	<ul style="list-style-type: none"> <li>• Supporting evidence of external activities</li> </ul>
	7.2 Interaction with the profession	<p>7.2-a. How does the institution communicate and interact with various sectors of the music profession in order to keep in touch with their needs?</p> <p>7.2-b. Is there a long-term strategy for the development of the links with the profession?</p>	<ul style="list-style-type: none"> <li>• Documentation of <ul style="list-style-type: none"> <li>0 structures and routines for communication with relevant sectors of the music profession</li> <li>0 initiatives taken to support students, graduates and staff in entrepreneurial activities</li> </ul> </li> <li>• Report on how the interaction with the profession influences the educational programme</li> <li>• Strategies for meeting needs identified through interaction with the profession</li> </ul>
	7.3 Information to potential students and other stakeholders	<p>7.3-a. Is the published information consistent with what the institution offers in terms of educational programmes?</p> <p>7.3-b. What are the communication strategies for the publication of information to the public?</p>	<ul style="list-style-type: none"> <li>• Institutional information policies (recruitment policies, website and other information materials if appropriate)</li> </ul>

## F. PROCEDURES FOR PROGRAMME AND INSTITUTIONAL REVIEW IN HIGHER MUSIC EDUCATION

### PRINCIPLES

It is expected that a review with a European dimension must take into account the generally accepted principles for quality assurance, such as the European Standards and Guidelines set by the European Association for Quality Assurance in Higher Education (ENQA)<sup>26</sup>.

The following principles are of special importance:

- Reviews should be based on a self-assessment or equivalent procedure made by the institution.
- Reviews should be based on an external assessment and site visit by a group of experts comprising representatives of the profession and a student member (if appropriate).
- Reviews should be conducted in a transparent, open and collegiate manner.
- Review processes and outcomes should be accessible for external scrutiny.
- Reviews should focus on the qualitative potential of a programme/institution and how quality may be further enhanced.

### OPERATIONS

This section is relevant to quality assurance and accreditation agencies as well as institutions interested in participating in an institutional or programme review organised within the framework of the AEC.

### REVIEW AND ACCREDITATION TEAMS

The European Consortium for Accreditation (ECA) has developed principles for selection of experts to take part in accreditation procedures<sup>27</sup>. Using these principles, the following guidelines are suggested.

Normally, there will be at least 3 members of a Review Team. However, the number of members may vary depending on the size and range of the institution and the scope of the review (programme, multiple programmes, institutional etc). The duties of review and accreditation teams include the assessment of documentation provided by institutions, a visit to the institution and the production of a review report.

A review/accreditation team should have sufficient balance, expertise and experience to cover all aspects of the review and accreditation task. Such expertise will normally include institutional

<sup>26</sup> See 'Standards and Guidelines for Quality Assurance in the European Higher Education Area', published by European Association for Quality Assurance in Higher Education (ENQA), Helsinki, 2005: [www.enqa.eu](http://www.enqa.eu).

<sup>27</sup> ECA Principles for the Selection of Experts, Dublin, June 2, 2005. See also Code of Good Practice for the Members of ECA, Zurich, 3 December, 2004: [www.eaconsortium.net](http://www.eaconsortium.net).

management and governance, artistic and academic management and artistic and professional experience at an appropriate level. Knowledge of the country-specific system of higher music education and applicable legislation will be represented where possible and as appropriate. Gender balance should be taken into account and the team may include a student representative.

#### CRITERIA FOR THE SELECTION OF EXPERTS

Each expert member of a review/accreditation team should meet two or more of the following requirements:

- Experience/knowledge in quality assurance in higher music education.
- Appropriate artistic and/or academic qualifications along with recognised expertise in relevant areas.
- Relevant international experience that provides a basis for making international comparisons.
- Knowledge of/experience in teaching and learning in higher music education.
- Experience in development, design, provision and evaluation of higher education programmes in music.

It is the responsibility of all parties - the AEC, the reviewers and the reviewed institution - to avoid conflicts of interest arising from personal association, past, current or planned affiliation, past or current financial relationships, geographical closeness and other relevant factors.

A significant percentage of the team should be from outside the country of the institution. In the case of AEC reviews, all experts appointed will be from other countries. However, it is essential that institutional representatives have the opportunity to express themselves in the language of the country where the review is being conducted. It is therefore recommended that the team includes at least one member who is able to understand/speak the language in question. If this is not possible, appropriate translation arrangements should be decided in advance. Institutions will normally be asked to hire a professional translator – acquainted with the music field – in order to provide experts with the best possible translation.

#### AEC REGISTER OF EXPERTS

The AEC has developed a register of competent review and accreditation experts based on the above-mentioned criteria and on language skills<sup>28</sup>. This list of experts is used to supply experts for the AEC European-level review processes, but is also made available upon request to institutions and national quality assurance/accreditation authorities for use in national procedures.

#### THE REVIEW VISIT

The visit at the institution will normally last 1.5 days for a programme review and 2.5 days for an institutional review (subject to variation depending on the circumstances). Prior to the visit itself, a preliminary meeting of the Review Team should be held to identify what information is required for

<sup>28</sup> More information about this register can be found at [www.bologna-and-music.org/reviewscheme](http://www.bologna-and-music.org/reviewscheme).



the visit. Although much will depend on the scope of the visit (programme/programmes/institutional) and on the organisational structure of the institution, the following components should be included:

COMPULSORY EVENTS:

- Meeting with the head of institution and institutional/departmental/programme leaders.
- Meeting with the Chair and/or a member of the relevant Board/Council (e.g. Academic Council, Conservatory Council).
- Meetings with relevant artistic and academic staff members (professors and teachers).
- Meetings with senior administrative officers (responsible for quality assurance and enhancement, the international office, financial services, the alumni office, the planning unit, co-ordination of artistic and research activities, public relations etc.).
- Meetings with students on various study cycles (including where relevant a representative of the student union/council).
- Meetings with former students.
- Meetings with representatives of the profession (employers, organisation representatives etc.).
- Review of facilities (studios, concert venues, practice facilities, libraries etc.).
- Attendance at concerts or other public manifestations of students' work and/or visits to teaching classes.
- Plenary meetings of the Review Team (including one for the preparation of the report).

RECOMMENDED ITEMS:

- Feedback by the Review Team to the institution at the end of the visit.
- Review of assessed student work such as concert recordings, compositions and final papers to consider the standard and modes of assessment and the learning achievements of the students.
- Attendance at performance examinations including the follow-up discussion by the examination committees.

In the case of AEC review visits, a template for the programme is sent to the institution to assist its representatives in designing the schedule of the visit<sup>29</sup>.

*Further details about the procedures for institutional or programme review organised in the framework of the AEC can be found in the AEC Handbook 'How to prepare for an Institutional or Programme Review in Higher Music Education: guidance for participating in an AEC Quality Enhancement Process'<sup>30</sup>.*

<sup>29</sup> Please refer to the AEC Handbook 'How to prepare for an Institutional or Programme Review in Higher Music Education: guidance for participating in an AEC Quality Enhancement Process'.

<sup>30</sup> This handbook can be found at [www.bologna-and-music.org/reviewscheme](http://www.bologna-and-music.org/reviewscheme).

## DOCUMENTATION

In the case of an AEC Quality Enhancement Process, the institution will be asked to provide the materials mentioned in the previous chapter in tables E.1 or E.2. The self-evaluation report should adhere closely to the lines of enquiry and proposed structure. A template will be provided to assist the institution in this exercise.

Where a review is conducted in collaboration with an external quality assurance and accreditation agency, the institution will normally be asked to structure its self-evaluation report on the basis of a merged and jointly agreed set of criteria (i.e. external agency criteria and AEC criteria).

The self-evaluation report should be drafted in English. The supporting materials may be presented in the original language if comprehensive summaries are provided in English.

In addition to this documentation, the institution is also advised to include a description of the relevant national higher music education system. Please note that such descriptions of 30 European countries exist on the AEC Bologna & Music website in English, French and German versions<sup>31</sup>.

## REPORTS

When an institution or a programme has been reviewed in the framework of the AEC Quality Enhancement Process, the Review Team will prepare a report which will be submitted to the institution. The institution will be given the opportunity to check for factual errors. This response of the institution will be transmitted to the Review Team, which will consider any appropriate adjustments to its report. The team will subsequently formulate its final recommendations, after which the final report is sent to the institution.

In the case of a collaborative review between the AEC and an external quality assurance and accreditation agency, the report produced by the team of experts is delivered to the agency, which handles the subsequent steps of the procedure.

## DECISION AND OUTCOMES

In the case of a collaborative review with a national accreditation agency, the report is automatically submitted to the appropriate national accreditation authority by the agency. The authority will make an accreditation/quality assurance decision, according to its own procedures but based upon the report produced by the team of experts.

For both AEC Quality Enhancement Process and collaborative reviews, the report is also copied to the AEC Accreditation Committee, which monitors the AEC framework for reviews of higher education institutions and programmes in music. The Committee reviews the report for overall consistency with, and relevance to, the review criteria.

<sup>31</sup> See section 'Country Overviews' on [www.bologna-and-music.org](http://www.bologna-and-music.org).

In the framework of an AEC Quality Enhancement Process, provided the Committee is satisfied with the report's overall consistency, the institution will receive a letter confirming this and attaching a summary of the main points of good practice and recommendations for enhancement contained in the report. The latter will be published in full or part by mutual agreement between the AEC and the reviewed institution.

Once a collaborative review has passed through all the necessary stages and acquired formal status, the Review Team's report will be published in full or part on the AEC website <sup>32</sup>subject to any relevant national legal restrictions or requirements.

<sup>32</sup> See [www.aecinfo.org](http://www.aecinfo.org).



## APPENDICES



## APPENDIX 1

### THE POLIFONIA/DUBLIN DESCRIPTORS' FOR 1<sup>ST</sup>, 2<sup>ND</sup> AND 3<sup>RD</sup> CYCLE AWARDS IN HIGHER MUSIC EDUCATION

It is recommended that quality assurance and accreditation procedures relate to the following 'Polifonia/Dublin Descriptors' for 1st, 2nd and 3rd cycle awards in higher music education:

Original Shared 'Dublin' Descriptors for First Cycle awards <sup>1</sup>	Polifonia/Dublin Descriptors for 1st cycle awards in higher music education
Qualifications that signify completion of the first cycle are awarded to students who: <sup>2</sup>	Qualifications that signify completion of the first cycle in higher music education are awarded to students who:
1. have demonstrated knowledge and understanding in a field of study that builds upon their general secondary education, and is typically at a level that, whilst supported by advanced textbooks, includes some aspects that will be informed by knowledge of the forefront of their field of study;	1. have demonstrated skills, knowledge and artistic understanding in the field of music that build upon training undertaken within or concurrently with general secondary education, are typically at a level of advanced study and, in the area of musical study, are informed by the experience of those at the forefront of their field;
2. can apply their knowledge and understanding in a manner that indicates a professional <sup>3</sup> approach to their work or vocation, and have competences typically demonstrated through devising and sustaining arguments and solving problems within their field of study;	2. can apply their skills, knowledge and artistic understanding in the field of music in a manner that indicates a professional approach to their work or vocation, and have competences demonstrated practically/creatively as well as through devising and sustaining arguments and solving problems within their field of study;

<sup>1</sup> Shared 'Dublin' descriptors for Short Cycle, First Cycle, Second Cycle and Third Cycle Awards, previously referred to as bachelor's, master's and doctoral awards.

<sup>2</sup> Alternative title as proposed by the Joint Quality Initiative Meeting, in Dublin, on 23 March 2004.

<sup>3</sup> Defined in the Glossary of the original Dublin Descriptors:

1. The word '**professional**' is used in the descriptors in its broadest sense, relating to those attributes relevant to undertaking work or a vocation and that involves the application of some aspects of advanced learning. It is not used with regard to those specific requirements relating to regulated professions. The latter may be identified with the profile/specification.
2. The word '**competence**' is used in the descriptors in its broadest sense, allowing for gradation of abilities or skills. It is not used in the narrower sense identified solely on the basis of a 'yes/no' assessment.
3. The word '**research**' is used to cover a wide variety of activities, with the context often related to a field of study; the term is used here to represent a careful study or investigation based on a systematic understanding and critical awareness of knowledge. The word is used in an inclusive way to accommodate the range of activities that support original and innovative work in the whole range of academic, professional and technological fields, including the humanities, and traditional, performing, and other creative arts. It is not used in any limited or restricted sense, or relating solely to a traditional 'scientific method'.

3. have the ability to gather and interpret relevant data (usually within their field of study) to inform judgements that include reflection on relevant social, scientific or ethical issues;	3. have the ability to gather and interpret relevant data (usually within the field of music) to inform judgements within their practical/creative activity that include reflection on artistic and, where relevant, social, scientific or ethical issues;
4. can communicate information, ideas, problems and solutions to both specialist and non-specialist audiences;	4. can communicate artistic understanding, ideas, information, problems and solutions to both specialist and non-specialist audiences;
5. have developed those learning skills that are necessary for them to continue to undertake further study with a high degree of autonomy.	5. have developed those learning and practical/creative skills that are necessary for them to continue to undertake further study with a high degree of autonomy.

Original Shared 'Dublin' Descriptors	Polifonia/Dublin Descriptors for 2nd cycle awards in higher music education
<b>Qualifications that signify completion of the second cycle are awarded to students who:</b>	<b>Qualifications that signify completion of the second cycle in higher music education are awarded to students who:</b>
1. have demonstrated knowledge and understanding that is founded upon and extends and/or enhances that typically associated with Bachelor's level, and that provides a basis or opportunity for originality in developing and/or applying ideas, often within a research context;	1. have demonstrated skills, knowledge and artistic understanding in the field of music that are founded upon and extend and/or enhance those typically associated with first cycle level, and that provide a basis or opportunity for originality in developing and/or applying ideas, in the practical and/or creative sphere, often with a research dimension;
2. can apply their knowledge and understanding, and problem solving abilities in new or unfamiliar environments within broader (or multidisciplinary) contexts related to their field of study;	2. can apply their skills, knowledge, artistic understanding and problem solving abilities in new or unfamiliar environments within broader (or multidisciplinary) contexts related to their field of study;
3. have the ability to integrate knowledge and handle complexity, and formulate judgements with incomplete or limited information, but that include reflecting on social and ethical responsibilities linked to the application of their knowledge and judgements;	3. have the ability in the practical and/or creative sphere to integrate knowledge and handle complexity, to formulate judgements with incomplete or limited information, and to link these judgements to reflection on artistic and, where relevant, social and ethical responsibilities;



4. can communicate their conclusions, and the knowledge and rationale underpinning these, to specialist and non-specialist audiences clearly and unambiguously;	4. can communicate their conclusions and/or artistic choices, and the knowledge and rationale underpinning these, to specialist and non-specialist audiences clearly and unambiguously;
5. have the learning skills to allow them to continue to study in a manner that may be largely self-directed or autonomous.	5. have the learning and practical/creative skills to allow them to continue to study in a manner that may be largely self-directed or autonomous.

<b>Original Shared 'Dublin' Descriptors</b>	<b>Polifonia/Dublin Descriptors for 3rd cycle awards in higher music education</b>
<b>Qualifications that signify completion of the third cycle are awarded to students who:</b>	<b>Qualifications that signify completion of the third cycle in higher music education are awarded to students who:</b>
1. have demonstrated a systematic understanding of a field of study and mastery of the skills and methods of research associated with that field;	1. have demonstrated a profound and systematic understanding of a field of musical study, together with mastery of the skills associated with that field and of relevant methods of research and inquiry;
2. have demonstrated the ability to conceive, design, implement and adapt a substantial process of research with scholarly integrity;	2. have demonstrated the ability to conceive, design, implement and adapt a substantial process of research with artistic and scholarly integrity;
3. have made a contribution through original research that extends the frontier of knowledge by developing a substantial body of work, some of which merits national or international refereed publication;	3. have made an original contribution through research and inquiry that extends the frontier of knowledge and artistic understanding by developing a substantial body of work, some of which merits national or international recognition and dissemination through appropriate channels;
4. are capable of critical analysis, evaluation and synthesis of new and complex ideas;	4. are capable of critical analysis, evaluation and synthesis of new and complex ideas, artistic concepts and processes;
5. can communicate with their peers, the larger scholarly community and with society in general about their areas of expertise;	5. can communicate with their peers, the larger artistic and scholarly community and with society in general about their areas of expertise;
6. can be expected to be able to promote, within academic and professional contexts, technological, social or cultural advancement in a knowledge based society.	6. can be expected to play a creative, proactive role in the advancement of artistic understanding within a knowledge based society.

## APPENDIX 2

### THE AEC/POLIFONIA LEARNING OUTCOMES FOR THE 1<sup>ST</sup>, 2<sup>ND</sup> AND 3<sup>RD</sup> CYCLE STUDIES IN MUSIC

The AEC/Polifonia Learning Outcomes have been developed as an agreed common standard within higher music education institutions in Europe. They are grouped under three headings: Practical (skills-based) outcomes, Theoretical (knowledge-based) outcomes and Generic outcomes.

In addition to the learning outcomes, a description of specific 1st, 2nd and 3rd Cycle characteristics, curricula<sup>4</sup> and modes of learning was also made to underpin the learning outcomes as they have been formulated, which can be found in the following table:

1st, 2nd and 3rd Cycle characteristics: curricula and modes of learning		
1st cycle	2nd cycle	3rd cycle
<ul style="list-style-type: none"> <li>• The curriculum is designed to lay the foundation for entry into the music profession by providing a well-rounded education, as well as encouraging the maximum development in the area of musical study.</li> <li>• The curriculum tends to be structured, with many compulsory elements</li> <li>• Students' learning is directed, although students are encouraged to develop their independence during the course of the 1st cycle</li> </ul>	<ul style="list-style-type: none"> <li>• The curriculum is designed to equip students to enter the profession at a high artistic level and/or provide training in specialist disciplines requiring longer studies. It is directed towards deepening and developing students knowledge and skills, with an orientation towards a specific profession</li> <li>• The curriculum offers flexible and often individually-tailored study</li> <li>• Students' learning is predominantly autonomous, with the teacher providing guidance that is largely responsive to the individual direction in which the study progresses</li> </ul>	<ul style="list-style-type: none"> <li>• The "curriculum" at this level is largely confined to an initial phase concerned with consolidating the skills required for independent, high-level study</li> <li>• The student is expected to identify areas where he or she may benefit from specialist guidance, whether of a practical or more theoretical nature. This enables individual support to be organised, either within the institution or, where more appropriate, by making contact with a specialist outside</li> <li>• Students' learning is almost entirely autonomous, with the supervisor (no longer a teacher in the strict sense) offering feedback, advice and criticism</li> </ul>

<sup>4</sup> The term 'curriculum' in 3rd cycle studies has a wider meaning than typically in the cycles preceding it and does not only include taught courses but rather means the individual composition of study and 'research' elements a 3rd cycle student would compile in his study profile.

## THE AEC/POLIFONIA LEARNING OUTCOMES FOR THE 1<sup>ST</sup>, 2<sup>ND</sup> AND 3<sup>RD</sup> CYCLE STUDIES IN MUSIC

In the table below, a full version of the AEC/Polifonia Learning Outcomes for the 1st, 2nd and 3rd cycle studies in music can be found.

To demonstrate the relationship between the AEC/Polifonia Learning Outcomes and the *Framework for Qualifications of the European Higher Education Area*, which is described by the 'Dublin Descriptors' for higher education in general and by the 'Polifonia/Dublin Descriptors' for Higher Music Education, the five categories mentioned in the 'Dublin Descriptors' to differentiate between the 3 cycles have been adapted to the 'Polifonia/Dublin Descriptors' and classified with the letters A-E. Thus, the first category mentioned in the 'Dublin Descriptors' related to knowledge and understanding has been classified with the letter A, the second category related to the application of knowledge and understanding has been classified with the letter B, etc. The five categories are listed below:

- A Knowledge and understanding
- B Applying knowledge and understanding
- C Making judgements
- D Communications skills
- E Learning skills

It is important to point out that the learning outcomes listed below are meant to serve as a model and reference tool for a great variety of musical studies over Europe. On an institutional level they have to be adopted as guidelines for a course or programme, which may result in a stronger articulation of and emphasis on one or the other learning outcome according to the profile of the curriculum in question.

**PRACTICAL (SKILLS-BASED) OUTCOMES<sup>5</sup>**

In the skills listed below, and their equivalent knowledge-based outcomes, the following should be noted:

- **Skills in artistic expression** are regarded as applying to performers in all genres and styles, to composers, arrangers and directors and to those involved in pedagogy, whose own artistic concepts are needed to inspire those they teach.
- **Repertoire skills** are important to composers as well as to performers in all genres, although composers may or may not perform the repertoire relevant to them. The term 'Area of musical study' is used in an inclusive sense, acknowledging that jazz and popular music focuses more upon flexible ensembles than individual instruments and that repertoire is frequently adapted and shared across different instrumental combinations
- **Ensemble skills** in the widest sense are important to composers and arrangers, even if they are not participating as performers. Ensemble skills are important for all musicians although for jazz and popular music performers, they may take on a significance comparable to the principal study in classical music. This may be reflected in institution-specific learning outcomes drawn from this generalised model
- **Practising skills** apply to composers as well as performers; they must work at their craft through practice and they should be proficient in rehearsing their music with performers. Posture is important for composers in their work on scores or at computer monitors. Reading skills encompass the ability to read jazz and popular music charts and even to interpret gestural signs and instructions in non-notated music. The phrase 'manipulating the materials of music' applies to a range of activities from simple exercises in harmonisation or scoring through to complex arranging and compositional tasks; in the case of composers and arrangers, these skills will be among the most prominent and will take on characteristics of the 'area of musical study' in terms of the realisation of artistic concepts
- **Public performance skills** are relevant to composers as well as performers. Styles of communication vary considerably according to the genre of music but students need to be fluent within the communicative norms of their particular genre
- **Improvisational skills** in the widest sense are relevant to all students. Composers benefit from being able to work collaboratively and spontaneously, as well as through careful planning. Classical performance embraces certain improvisational traditions. However, this element is likely to feature most strongly in jazz and popular music, where its importance means that it takes on aspects of the area of musical study in terms of the realisation of artistic concepts

1ST CYCLE	DD Code <sup>6</sup>	2ND CYCLE (where appropriate, and according to the individual nature of 2nd cycle curricula)	DD Code
<b>Skills in artistic expression</b>			
<ul style="list-style-type: none"> <li>• At the completion of their studies, students are expected to be able to create and realise their own artistic concepts and to have developed the necessary skills for their expression.</li> </ul>	B (+C)	<ul style="list-style-type: none"> <li>• At the completion of their studies, students are expected to emerge as well-developed personalities, having developed to a high professional level their ability to create, realise and express their own artistic concepts.</li> </ul>	B (+C)

<sup>5</sup> Please note that the learning outcomes have been proven to be covering the generic competences formulated by the 'Tuning' project.

<sup>6</sup> Please refer to Appendix C for more information on the coding used here to demonstrate the comparability of the AEC/ Polifonia Learning Outcomes with the 'Polifonia/Dublin Descriptors'.

Repertoire skills			
<ul style="list-style-type: none"> <li>At the completion of their studies, students are expected to have studied and performed representative repertoire of the area of musical study.</li> <li>In the process, they are expected to have had experience of a variety of appropriate styles.</li> </ul>	B	<ul style="list-style-type: none"> <li>At the completion of their studies, students are expected to have built upon their experience of representative repertoire within the area of musical study either by broadening it to a comprehensive level and/or by deepening it within a particular area of specialisation.</li> <li>Students are expected to be fluent across a range of styles and/or to have developed a distinctive and individual voice in one particular style.</li> </ul>	B
	B		
Ensemble skills			
<ul style="list-style-type: none"> <li>At the completion of their studies, students are expected to be able to interact musically in ensembles, varied both in size and style.</li> </ul>	B	<ul style="list-style-type: none"> <li>Where students have engaged in ensemble activity as part of their 2nd cycle study, at the completion of their studies they are expected to be able to take a leadership role in this activity.</li> </ul>	B (+C)
Practising, rehearsing, reading, aural, creative and re-creative skills			
<u>Practising and rehearsing skills</u> <ul style="list-style-type: none"> <li>At the completion of their studies, students are expected to have acquired effective practice and rehearsal techniques for improvement through self-study.</li> <li>In the process, they are expected to have embedded good habits of technique and posture which enable them to use their bodies in the most efficient and non-harmful way.</li> </ul>	B (+C+E)	<u>Practising, rehearsing, reading, aural, creative and re-creative skills</u> <ul style="list-style-type: none"> <li>2nd cycle curricula usually assume that students have already acquired these skills. At the completion of their studies, students are expected to have ensured that any areas of relative weakness have been addressed. Through independent study they are also expected to have continued to develop these skills sufficiently to support their ability to create, realise, and express their own artistic concepts.</li> </ul>	B (+C+D+E)
<u>Reading skills</u> <ul style="list-style-type: none"> <li>At the completion of their studies, students are expected to have acquired appropriate skills for the transmission and communication of notated musical structures, materials and ideas</li> </ul>	B		
<u>Aural, creative and re-creative skills</u> <ul style="list-style-type: none"> <li>At the completion of their studies, students are expected to have fluency in recognising by ear, memorising and manipulating the materials of music.</li> <li>At the completion of their studies, students are expected to have acquired the skills to compose and arrange music creatively within practical settings.</li> </ul>	B		

Verbal skills			
<ul style="list-style-type: none"> <li>At the completion of their studies, students are expected to be able to talk or write intelligently about their music making.</li> </ul>	B (+C+D)	<ul style="list-style-type: none"> <li>Where required, students are expected to be able to demonstrate their command of verbal skills in extended written or spoken presentations.</li> </ul>	B (+C+D)
Public Performance skills			
<ul style="list-style-type: none"> <li>At the completion of their studies, students are expected to be able to deal with the behavioural and communicative demands of public performance.</li> </ul>	D	<ul style="list-style-type: none"> <li>At the completion of their studies, students are expected to be able to take responsibility for the engagement between context, audience and musical material, projecting their musical ideas fluently and with confidence in a wide variety of performance settings.</li> </ul>	D (+C)
Improvisational skills			
<ul style="list-style-type: none"> <li>At the completion of their studies, students are expected to be able to shape and/or create music in ways which go beyond the notated score.</li> </ul>	B (+D)	<ul style="list-style-type: none"> <li>At the completion of 2nd cycle curricula where improvisation is relevant to the specialisation, students are expected to have acquired a high level of improvisational fluency.</li> </ul>	B (+C)
Pedagogical skills (where applicable) <sup>7</sup>			
<ul style="list-style-type: none"> <li>Where they receive basic pedagogical training, be it in the 1st or 2nd cycle studies, students are expected to be able to teach music at a variety of levels;</li> <li>Where pedagogy is taught in 2nd cycle studies as a continuation of courses in the 1st cycle, students are expected to usually have demonstrated that they can deal with the theoretical and practical application of pedagogical theory at a high level.</li> </ul>			B+C+D

<sup>7</sup> Two working groups have developed learning outcomes in the area of pedagogy: a working group in the framework of the 'meNet' – Music Education Network – project has produced a set of competences for music teachers in schools, while the 'Polifonia' International Network for Vocal and Instrumental Teacher Education (INVITE) working group has developed a set of competences for instrumental/vocal music teachers for the 1st, 2nd and 3rd study cycles. For more information: <http://www.menet.info> and <http://www.polifonia-tn.org/invite>.

THEORETICAL (KNOWLEDGE-BASED) OUTCOMES			
1st cycle	DD Code	2nd cycle (where appropriate, and according to the individual nature of 2nd cycle curricula)	DD Code
Knowledge and understanding of repertoire and musical materials			
<ul style="list-style-type: none"> <li>At the completion of their studies, students are expected to know the mainstream repertoire of their area of musical study and at least some of its more specialist repertoire, together with the repertoire of associated instruments where appropriate.</li> <li>Students are expected to know the common elements and organisational patterns of music and understand their interaction.</li> </ul>	A	<ul style="list-style-type: none"> <li>At the completion of their studies, through individual in-depth research and study, students are expected to have acquired comprehensive knowledge of repertoire within their area of musical study.</li> <li>Students are expected to be able to apply their knowledge about the common elements and organisational patterns of music to express their own artistic concepts .</li> </ul>	A
	A		B
Knowledge and understanding of context			
<ul style="list-style-type: none"> <li>At the completion of their studies, students are expected to know and understand the main outlines of music history and the writings associated with it.</li> <li>Students are expected to be familiar with musical styles and their associated performing traditions.</li> <li>Students are expected to have a broad understanding of how technology serves the field of music as a whole and to be aware of the technological developments applicable to their area of specialisation.</li> <li>Students are expected to have knowledge of the key financial, business and legal aspects of the music profession.</li> <li>At the completion of their studies, students are expected to be aware of the interrelationships and interdependencies between all the elements above and between their theoretical and practical studies.</li> </ul>	A	<ul style="list-style-type: none"> <li>At the completion of their studies, students are expected to have extended their contextual knowledge, developing it independently in ways relevant to their area of specialisation.</li> <li>Based upon knowledge of musical styles and a critical understanding of their associated performing traditions, students are expected to be able to develop, present and demonstrate programmes that are coherent and suitable to a wide range of different performing contexts.</li> <li>At the completion of their studies, students are expected to have a profound understanding of the interrelationship between their theoretical and practical studies and to have a sense of how to use this knowledge to strengthen their own artistic development.</li> <li>Students are expected to have a comprehensive knowledge of the music profession.</li> </ul>	B
	A		C (+D)
	A		C
	A		
	A		
	A		

Improvisational skills			
<ul style="list-style-type: none"> <li>At the completion of their studies, students are expected to understand the fundamental patterns and processes which underlie improvisation.</li> </ul>	A (+B)	<ul style="list-style-type: none"> <li>At the completion of 2nd cycle curricula where improvisation is relevant to the specialisation, students are expected to have a deep knowledge of improvisational patterns and processes that are sufficiently internalised for them to be able to apply them freely in a variety of contexts.</li> </ul>	A+B
Pedagogical skills (where applicable) <sup>8</sup>			
<ul style="list-style-type: none"> <li>Where they receive basic pedagogical training, be it in the 1st or 2nd cycle studies, students are expected to be familiar with the basic concepts and practices of pedagogy, especially as they relate to music education;</li> <li>Where pedagogy is taught in 2nd cycle studies as a continuation of courses in the 1st cycle, students are expected to be able to demonstrate that they have a thorough understanding of pedagogical theory at a high level.</li> </ul>			A  A (+B+ C+D)

<sup>8</sup> Two working groups have developed learning outcomes in the area of pedagogy: a working group in the framework of the 'meNet' – Music Education Network – project has produced a set of competences for music teachers in schools, while the 'Polifonia' International Network for Vocal and Instrumental Teacher Education (INVITE) working group has developed a set of competences for instrumental/vocal music teachers for the 1st, 2nd and 3rd study cycles. For more information: <http://www.menet.info> and <http://www.polifonia-tn.org/invite>.



GENERIC OUTCOMES			
1st cycle	DD Code	2nd cycle (where appropriate, and according to the individual nature of 2nd cycle curricula)	DD Code
<b>Independence</b>			
<p>At the completion of their studies, students are expected to be able to work independently on a variety of issues,</p> <ul style="list-style-type: none"> <li>• Gathering, analysing and interpreting information</li> <li>• Developing ideas and arguments critically</li> <li>• Being self-motivated and self-managing.</li> </ul>	<p>E</p> <p>+C</p> <p>+D</p>	<p>Building on the skills acquired in the 1st cycle, students are expected to have become fully autonomous learners, able to integrate knowledge and to undertake in an organized manner tasks that may be:</p> <ul style="list-style-type: none"> <li>• Extended and complex</li> <li>• In new or unfamiliar contexts</li> <li>• Based upon incomplete or limited information.</li> </ul>	<p>E for all</p> <p>(+B+C)</p> <p>(+B+C)</p> <p>(+C)</p>
<b>Psychological understanding</b>			
<p>At the completion of their studies, students are expected to be able to make effective use, in a variety of situations, of</p> <ul style="list-style-type: none"> <li>• their imagination</li> <li>• their intuition</li> <li>• their emotional understanding</li> <li>• their ability to think and work creatively when problem-solving</li> <li>• their ability to think and work flexibly, adapting to new and changing circumstances</li> <li>• their ability to control and, where possible, prevent anxiety and stress, as well as the interaction of these with physiological demands associated with performance.</li> </ul>	<p>B+C</p> <p>+E</p>	<p>Building on the skills acquired in the 1st cycle, students are expected to have become self-confident and experienced in the use in a variety of situations of their psychological understanding.</p>	<p>E</p>
<b>Critical awareness</b>			
<p>At the completion of their studies, students are expected to be</p> <ul style="list-style-type: none"> <li>• critically self-aware</li> <li>• able to apply their critical capabilities constructively to the work of others</li> <li>• able to reflect on social, scientific or ethical issues relevant to their work.</li> </ul>	<p>E</p> <p>C(+D)</p> <p>C</p>	<p>Building on the skills acquired in the 1st cycle, students are expected to have fully internalised their critical awareness.</p>	<p>C(+E)</p>

Communication skills			
At the completion of their studies, students are expected to have effective communication and social skills, including the ability to	D for all	Building on the skills acquired in the 1st cycle, students are expected to have become confident and experienced in their communication and social skills, including the ability to	D for all
<ul style="list-style-type: none"> <li>• work with others on joint projects or activities</li> <li>• show skills in teamwork, negotiation and organisation</li> <li>• integrate with other individuals in a variety of cultural contexts</li> <li>• present work in accessible form</li> <li>• have appropriate Information Technology (IT) skills.</li> </ul>	(+C)	<ul style="list-style-type: none"> <li>• initiate and work with others on joint projects or activities</li> <li>• show skills in leadership, teamwork, negotiation and organisation</li> <li>• integrate with other individuals in a variety of cultural contexts</li> <li>• present complex work in accessible form.</li> </ul>	(+C)
	(+B)		(+B)
			(+C)

#### COMPETENCE PROFILE FOR THIRD CYCLE STUDIES IN HIGHER MUSIC EDUCATION

PRACTICAL (SKILLS-BASED) OUTCOMES
<b>3RD CYCLE</b>
(where appropriate, and according to the individual nature of 3rd cycle curricula)
<p><u>Artistic development and skills</u></p> <ul style="list-style-type: none"> <li>• The skills to integrate and demonstrate original artistic insights in performing, composing, theorizing and teaching</li> <li>• The capacity to extend in a significant way our artistic understanding and to communicate those insights in a fully realized manner</li> <li>• The development and realisation of artistic autonomy</li> </ul>
<p><u>Research skills</u></p> <ul style="list-style-type: none"> <li>• The capacity to frame research proposals – whether pertaining to theoretical, practical or creative issues or a combination of these – rigorously, lucidly and in terms of questions to be answered, insights to be gained, and indicators of success to be applied</li> <li>• The capacity to identify and contextualize currently dynamic issues in one’s field, in the sense of open questions, new topics and trends</li> <li>• The capacity to realise the goals set for one’s project, through intermediary steps and appropriate methods, equipment and team members, where relevant</li> <li>• The capacity to identify and utilize the relevant literature and/or other resources in connection with one’s field</li> <li>• The capacity for critical analysis and evaluation of one’s own and other’s outcomes</li> <li>• The capacity to document, analyse and summarise the interim and final outcomes of one’s projects</li> <li>• The capacity to use project funding and evaluation systems in the development of one’s own work</li> </ul>

THEORETICAL (KNOWLEDGE-BASED) OUTCOMES
<p><b>3RD CYCLE</b></p> <p>(where appropriate, and according to the individual nature of 3rd cycle curricula)</p>
<ul style="list-style-type: none"> <li>• Awareness of, and respect for, standards of excellence in one's own field; the capacity to distinguish between valuable and irrelevant inquiry, whether in the theoretical, practical and/or creative spheres</li> <li>• Thorough knowledge and understanding of the national and international context of activity and output into which one's work will be disseminated</li> <li>• Awareness of ownership rights of those who might be affected by one's project (e.g. copyright, intellectual property rights, confidential information, ethical questions, etc.)</li> <li>• Awareness of the work and health implications for those involved in one's activities; the capacity to conduct research with a strong sense of responsibility and vigilance</li> <li>• Awareness of the economic potential and utilisation of one's outputs</li> <li>• Awareness of relevant methods and techniques of inquiry related to one's field of study</li> </ul>

GENERIC OUTCOMES
<p><b>3RD CYCLE</b></p> <p>(where appropriate, and according to the individual nature of 3rd cycle curricula)</p>
<p><u>Independence</u></p> <ul style="list-style-type: none"> <li>• The capacity to pursue one's own questions and ideas</li> <li>• The capacity to comprehend the transferability of one's research capabilities to other fields and to recognize any associated career opportunities</li> <li>• The capacity to sustain and deepen one's inquiring, research-oriented approach throughout one's career and, where appropriate, across all aspects of one's work and endeavour</li> </ul>
<p><u>Critical awareness</u></p> <ul style="list-style-type: none"> <li>• The capacity to question the legitimacy of self-serving or commonplace ideas, conventions, fashions, etc.</li> <li>• The capacity to see one's own shortcomings and untapped potential, and to devise strategies for maximizing one's performance</li> <li>• The capacity to recognize and challenge the standards within one's community of researchers, practitioners and creators</li> <li>• The capacity to respond with understanding and responsibility to critical considerations from within one's community of researchers, practitioners and creators</li> </ul>
<p><u>Communication skills</u></p> <ul style="list-style-type: none"> <li>• The capacity to establish and maintain cooperative relationships with colleagues and students within one's own institution and among the wider scholarly and artistic community</li> <li>• The capacity to write/present/perform/disseminate clearly and appropriately for different target audiences (e.g. research reports, journal articles, presentations, performances or other artistic events intended to have a research output)</li> <li>• The capacity to improve the public's understanding and/or artistic insight in one's field of study</li> <li>• The capacity to assess the effect of one's own behaviour on other team members, artistic collaborators, etc.</li> </ul>

## APPENDIX 3

### THE COMPATIBILITY OF THE AEC/POLIFONIA LEARNING OUTCOMES WITH THE CURRENT EUROPEAN QUALIFICATIONS FRAMEWORKS

The compatibility of the AEC/Polifonia Learning Outcomes with the existing European Qualifications Frameworks is important for comparability, recognition and quality assurance purposes. Currently two European Qualifications Frameworks exist: the Framework for Qualifications of the European Higher Education Area and the European Qualifications Framework for Lifelong Learning. The AEC/ Polifonia Learning Outcomes have been compared to both frameworks and the results of this comparison are shown in the tables below.

Please also note that the graph in chapter D has been especially designed to demonstrate the relationship between programmes at the institutional level, the AEC/Polifonia Learning Outcomes, the 'Polifonia/Dublin Descriptors' and the two European Qualifications Frameworks for Higher Education and Lifelong Learning.

#### 1. THE COMPATIBILITY OF THE AEC/POLIFONIA LEARNING OUTCOMES WITH THE FRAMEWORK FOR QUALIFICATIONS OF THE EUROPEAN HIGHER EDUCATION AREA

To demonstrate the relationship between the AEC/Polifonia Learning Outcomes and the Framework for Qualifications of the European Higher Education Area, which is described by the 'Dublin Descriptors' for higher education in general and by the 'Polifonia/Dublin Descriptors' for Higher Music Education, the five categories mentioned in the 'Dublin Descriptors' to differentiate between the 3 cycles have been adapted to the 'Polifonia/Dublin Descriptors' and classified with the letters A-E. Thus, the first category mentioned in the 'Dublin Descriptors' related to knowledge and understanding has been classified with the letter A, the second category related to the application of knowledge and understanding has been classified with the letter B, etc.

In Appendix 2, these letters have been entered alongside each learning outcome in each of the three cycles, so that a direct link to the descriptors can be shown. In some cases, more than one category is felt to be relevant. A system of bracketing is also used when a secondary category is felt to be of lesser importance but still relevant.

In addition, the following table presents for each category mentioned in the 'Polifonia/Dublin Descriptors' the progression from the 1st to the 3rd cycle in the field of higher music education.

The 'Polifonia /Dublin Descriptors': Differentiating between cycles

<i>A - Knowledge and understanding</i>	
1	[is] supported by readily available professional knowledge and practice [with] some aspects of creative interaction with the experience of those at the forefront of their field...
2	<i>[skills, knowledge and artistic understanding]</i> and that provide a basis or opportunity for originality in developing and/or applying ideas, in the practical and/or creative sphere, often within a research dimension...
3	[included] a profound and systematic understanding of a field of musical study, [and] mastery of artistic and other skills [associated with] relevant methods of research and inquiry

<i>B - Applying skills, knowledge and artistic understanding</i>	
1	[practically/creatively as well as through] devising and sustaining arguments...
2	[through] problem solving abilities [applied] in new or unfamiliar environments within broader [or multidisciplinary] contexts...
3	[is demonstrated by the] ability to conceive design, implement and adapt a substantial process of research with artistic and scholarly integrity...

<i>C - Making judgements</i>	
1	[involves] gathering and interpreting relevant data...
2	[demonstrates] the ability in the practical and/or creative sphere to integrate knowledge and handle complexity and formulate judgements with incomplete data
3	[requires being] capable of critical analysis, evaluation and synthesis of new and complex ideas, artistic concepts and ideas...

<i>D - Communication skills</i>	
1	[of] artistic understanding, ideas, information, problems and solutions...
2	[of] their conclusions and/or artistic choices and the knowledge and rationale underpinning these to specialist and non-specialist audiences...
3	with their peers, the larger scholarly community and with society in general [dialogue] about their areas of expertise [broad scope]...

<i>E - Learning skills</i>	
1	have developed those skills needed to study further with a high level of autonomy...
2	study in a manner that may be largely self-directed or autonomous...
3	expected to play a creative, proactive role in the advancement of artistic understanding...

## 2. THE COMPATIBILITY OF THE AEC/POLIFONIA LEARNING OUTCOMES WITH THE EUROPEAN QUALIFICATIONS FRAMEWORK (EQF) FOR LIFELONG LEARNING

In the comparison table below, the relationship between the AEC/Polifonia Learning Outcomes and the European Qualifications Framework (EQF) for Lifelong Learning is demonstrated. The 'Polifonia' coding consists of two parts. The first half shows the level of the learning outcome (PC for pre-college, 1stC for 1st cycle, etc), while the second half points out the type of outcome (TO for theoretical outcome, PO for practical outcome and GO for generic outcome).

- \* The learning outcomes for EQF level 5 correspond with the descriptors for the higher education short cycle (within or linked to the first cycle) in the Framework for Qualifications of the European Higher Education Area.
- \*\* The learning outcomes for EQF level 6 correspond with the descriptors for the first cycle in the Framework for Qualifications of the European Higher Education Area.
- \*\*\* The learning outcomes for EQF level 7 correspond with the descriptors for the second cycle in the Framework for Qualifications of the European Higher Education Area.
- \*\*\*\* The learning outcomes for EQF level 8 correspond with the descriptors for the third cycle in the Framework for Qualifications of the European Higher Education Area.

Level		Knowledge	Polifonia Coding	Skill	Polifonia Coding	Competence	Polifonia Coding
		<i>In the context of EQF, knowledge is described as theoretical and/or factual.</i>		<i>In the context of EQF, skills are described as cognitive (involving the use of logical, intuitive and creative thinking) and practical (involving manual dexterity and the use of methods, materials, tools and instruments).</i>		<i>In the context of EQF, competence is described in terms of responsibility and autonomy.</i>	
Level 1	The learning outcomes relevant to Level 1 are	basic general knowledge		basic skills required to carry out simple tasks		work or study under direct supervision in a structured context	
Level 2	The learning outcomes relevant to Level 2 are	basic factual knowledge of a field of work or study		basic cognitive and practical skills required to use relevant information in order to carry out tasks and to solve routine problems using simple rules and tools		work or study under supervision with some autonomy	
Level 3	The learning outcomes relevant to Level 3 are	knowledge of facts, principles, processes and general concepts, in a field of work or study		a range of cognitive and practical skills required to accomplish tasks and solve problems by selecting and applying basic methods, tools, materials and information		<ul style="list-style-type: none"> <li>• take responsibility for completion of tasks in work or study</li> <li>• adapt own behaviour to circumstances in solving problems</li> </ul>	
Level 4	The learning outcomes relevant to Level 4 are	factual and theoretical knowledge in broad contexts within a field of work or study	<b>PC TO</b>	a range of cognitive and practical skills required to generate solutions to specific problems in a field of work or study	<b>PC PO</b>	<ul style="list-style-type: none"> <li>• exercise self-management within the guidelines of work or study contexts that are usually predictable, but are subject to change</li> <li>• supervise the routine work of others, taking some responsibility for the evaluation and improvement of work or study activities</li> </ul>	<b>PC GO</b>
Level 5*	The learning outcomes relevant to Level 5 are	comprehensive, specialised, factual and theoretical knowledge within a field of work or study and an awareness of the boundaries of that knowledge		a comprehensive range of cognitive and practical skills required to develop creative solutions to abstract problems		<ul style="list-style-type: none"> <li>• exercise management and supervision in contexts of work or study activities where there is unpredictable change</li> <li>• review and develop performance of self and others</li> </ul>	

Level 6**	The learning outcomes relevant to Level 6 are	advanced knowledge of a field of work or study, involving a critical understanding of theories and principles	<b>1stC TO</b>	advanced skills, demonstrating mastery and innovation, required to solve complex and unpredictable problems in a specialised field of work or study	<b>1stC PO</b>	<ul style="list-style-type: none"> <li>• manage complex technical or professional activities or projects, taking responsibility for decision-making in unpredictable work or study contexts</li> <li>• take responsibility for managing professional development of individuals and groups</li> </ul>	<b>1stC GO</b>
Level 7***	The learning outcomes relevant to Level 7 are	<ul style="list-style-type: none"> <li>• highly specialised knowledge, some of which is at the forefront of knowledge in a field of work or study, as the basis for original thinking and/or research</li> <li>• critical awareness of knowledge issues in a field and at the interface between different fields</li> </ul>	<b>2ndC TO</b>	specialised problem-solving skills required in research and/or innovation in order to develop new knowledge and procedures and to integrate knowledge from different fields	<b>2ndC PO</b>	<ul style="list-style-type: none"> <li>• manage and transform work or study contexts that are complex, unpredictable and require new strategic approaches</li> <li>• take responsibility for contributing to professional knowledge and practice and/or for reviewing the strategic performance of teams</li> </ul>	<b>2ndC GO</b>
Level 8****	The learning outcomes relevant to Level 8 are	knowledge at the most advanced frontier of a field of work or study and at the interface between fields	<b>3rdC TO</b>	the most advanced and specialised skills and techniques, including synthesis and evaluation, required to solve critical problems in research and/or innovation and to extend and redefine existing knowledge or professional practice	<b>3rdC PO</b>	demonstrate substantial authority, innovation, autonomy, scholarly and professional integrity and sustained commitment to the development of new ideas or processes at the forefront of work or study contexts including research	<b>3rdC GO</b>



## APPENDIX 4

### GLOSSARY OF TERMS<sup>9</sup>

Please note: Underlined terms are terms described elsewhere in the glossary.

<b>Academic Training</b>	Any training which takes place within the context of <u>higher education</u> . Although, traditionally, this phrase has often been used to distinguish training of an intellectually-oriented nature from <u>professional training</u> , training which leads to <u>employability</u> is now seen as important in all higher education study.
<b>Accreditation</b>	A process of evaluating qualifications (or sometimes whole institutions) to determine whether they meet certain academic or professional criteria. A qualification which is accredited is recognised as meeting a certain standard and/or providing content which is required professionally.
<b>AEC Quality Enhancement Process</b>	Used as a synonym for AEC informal review. The main aim of the AEC Quality Enhancement Process for Institutions and Programmes is to provide valuable experience and a frame of reference to assist AEC member institutions in their quality assurance and enhancement activities, whether as part of preparations for formal review or as a more general tool for institutional development.
<b>Allocation of credit</b>	The process of assigning a number of credits to qualifications/programmes or to other educational components. <i>Source: Glossary of ECTS Users' Guide</i>
<b>Assessment</b>	A general term embracing all methods used to evaluate/ judge the performance of an individual or a group.
<b>Assessment Criteria</b>	Descriptions of what the learner is expected to do and to what level, in order to demonstrate that a learning outcome has been achieved and to what extent. The criteria are usually related to the cycle and/or level descriptors for the module being studied in the discipline concerned. They are normally presented to the students in course catalogues or similar documentation along with the intended learning outcomes, syllabus etc., at the beginning of the course unit. <i>Source: Glossary of the 'Tuning' project</i>
<b>Award of Credit</b>	The act of delivering learners the number of credits that are assigned to the component or a qualification. The award of credit recognises that learners' learning outcomes have been assessed and that the learner satisfies the requirements for the educational component or the qualification. <i>Source: Glossary of ECTS Users' Guide</i>
<b>Benchmarking</b>	A process by which standards are set in terms of levels of challenge and typical content for a given award (e.g. a Bachelor degree in music).
<b>BFUG</b>	The Bologna Follow-Up Group (BFUG) oversees the process between the ministerial conferences and is composed of: <ul style="list-style-type: none"> <li>- representatives of the 46 countries participating in the process of creating the EHEA;</li> <li>- European Commission as additional full member;</li> <li>- eight consultative members, namely Council of Europe, UNESCO's European Centre for Higher Education, European University Association, European Association of Institutions in Higher Education, European Students' Union, European Association for Quality Assurance in Higher Education, Education International Pan-European Structure, and BUSINESSEUROPE.</li> </ul>

<sup>9</sup> This glossary has been developed jointly by the various working groups active in the ERASMUS Thematic Network for Music 'Polifonia' ([www.polifonia-tn.org](http://www.polifonia-tn.org)).

<b>Certification</b>	The process of issuing certificates or diplomas which formally recognise the achievements of an individual, following an assessment procedure.
<b>Cohort</b>	The group of students that started a particular degree programme in the same year is known as a cohort. <i>Source: Glossary of the 'Tuning' project</i>
<b>Comparability</b>	The notion of equivalence between qualifications of the same type offered in different institutions or countries. Comparability does not require complete conformity (see below: <u>diversity</u> )
<b>Competence</b>	The proven ability to use knowledge, skills and personal, social and/ or methodological abilities, in work or study situations and in professional and personal development.
<b>Contact Hour</b>	A period of 45-60 minutes of teaching/learning activity in which a staff member is engaged face to face with a learner or group of learners.
<b>Continuing education and training / Continuing professional development</b>	Education or training after initial education or entry into working life, aimed at helping individuals to: <ul style="list-style-type: none"> <li>- improve or update their knowledge or skills</li> <li>- acquire new skills for a career move or retraining</li> <li>- continue their personal professional development</li> </ul> <i>Source: Commission of the European Communities: 'Towards a European Qualifications Framework for Lifelong Learning' (Brussels, 8 July 2005).</i>
<b>Continuous Assessment</b>	A system of assessment in which work is assessed throughout the programme or course unit and does not rest on a final <u>examination</u> . Marks achieved often contribute to a final overall mark the final assessment total for the student, either for the unit, the year of study or for the programme. <i>Source: Glossary of the 'Tuning' project</i>
<b>Convergence</b>	Convergence involves the voluntary recognition and adoption of general policies for the achievement of common goals. Convergence in the architecture of national educational systems is pursued in the Bologna process. The Tuning Project seeks to identify points of convergence while recognizing and sharing knowledge about the variety of practice with broad agreed framework. <i>Source: Glossary of the 'Tuning' project</i>
<b>Course</b>	Often used as a synonym for programme or <u>course unit</u> . Tuning has adopted the term programme to designate a complete programme of study leading to a degree, and course unit for smaller units of structured teaching and learning in such a programme. <i>Source: Glossary of the 'Tuning' project</i>
<b>Course Unit</b>	A self-contained, formally structured learning experience. It should have a coherent and explicit set of <u>learning outcomes</u> , expressed in terms of <u>competences</u> to be obtained, and appropriate assessment criteria. Course units can have various numbers of credits, however see " <u>module</u> ". <i>Source: Glossary of the 'Tuning' project</i>
<b>Coursework</b>	Coursework refers to the required – normally assessed – learning activities within a <u>course unit</u> or module. <i>Source: Glossary of the 'Tuning' project</i>

<p><b>Credit</b></p>	<p>The “currency” used to measure <u>student workload</u> in terms of the time required to achieve specified learning outcomes. It enables staff and students to assess the volume and level of learning, based on the achievement of learning outcomes and the associated workload measured in time.</p> <p>Credit can be awarded to a learner in recognition of the verified achievement of designated outcomes at a specific level through work based learning or prior learning as well as through coursework. Credit cannot normally be lost once achieved, although in particular circumstances an institution can lay down that credits must have been awarded within a certain timeframe to be recognized as part of the study programme. This will be the case in subject areas where knowledge skills are subject to rapid change.</p> <p><i>Source: Glossary of the ‘Tuning’ project</i></p>
<p><b>Credit Accumulation</b></p>	<p>Credit accumulation is the process of collecting credits for learning within degree programmes. In a credit accumulation system a specified number of credits must be obtained in order to complete successfully a study programme or part thereof, according to the requirements of the programme. Credits are awarded and accumulated only when the successful achievement of the required learning outcomes is confirmed by assessment. Learners can use the credit accumulation system to transfer or “cash in” credits achieved from work-based learning/different programmes within and between educational institutions. Credits are also transferable between programmes in the same institution, between different institution within the same country, or internationally (often with certain limits about the proportion of the total that can be transferred.)</p> <p>The process allows learners to study individual units and modules without immediately achieving an academic award, and also allows for the award of interim awards where students do not complete a full programme leading to the award of a degree. In every case it is the institution that will award the degree that decides which credits earned elsewhere can be accepted as part of the work required for the degree.</p> <p><i>Source: Glossary of the ‘Tuning’ project</i></p>
<p><b>Credit Accumulation and Transfer System or Credit Point System</b></p>	<p>A system in which the total volume of study carried out by a student during the year (taught time plus independent study time) is given a numerical value. This value is then sub-divided to correspond to the various subjects, units or modules which the student takes. The number of credit points gained is not itself a measure of the standard achieved. If a student fails the unit, he or she gets no credits; if they pass, they get all the credits for the unit. Credits can be useful in course design in that they offer a measure of relative volume of the various elements of the course. Increasingly, they are used to enable learning in one institution to be recognised by another. This facilitates mobility.</p>
<p><b>Credit Level</b></p>	<p>An indicator of the relative demands of learning and of learner autonomy in a given course unit or module. It is typically based on the complexity and depth of learning and is sometimes associated with the year of study (e.g. level 1/2/3 over a three year programme), or the type of course content (e.g. Basic/Intermediate/Advanced).</p> <p><i>Source: Glossary of the ‘Tuning’ project</i></p>
<p><b>Curriculum</b></p>	<p>The word ‘curriculum’ is used to describe the course of study that is offered by an educational institution and taken by its students: it includes defining training goals (<u>learning outcomes</u> – see below), content, methods (including <u>assessment</u>) and material, as well as arrangements for training teachers and trainers.</p>

<b>Cycle</b>	<p>All European higher education qualifications are located within three cycles. One of the objectives indicated in the Bologna Declaration was the “adoption of a system based on two main cycles, undergraduate and graduate”. Doctoral studies are now included in the Bologna structure and referred to as the third cycle.</p> <p><i>Source: Glossary of the ‘Tuning’ project</i></p>
<b>Cycle (Level) Descriptors</b>	<p>Generic statements of the broad expected outcomes of each of the three cycles. A good example of general cycle (level) descriptors are the so-called Dublin Descriptors, which have served as one of the foundations (along with ECTS) for the Framework for Qualifications of the European Higher Education Area.</p> <p><i>Source: Glossary of ECTS Users’ Guide</i></p>
<b>Degree</b>	<p>A formal qualification awarded by a higher education institution after successful completion of a prescribed study programme. In a credit accumulation system the programme is completed through the accumulation of a specified number of credits awarded for the achievement of a specific set of learning outcomes.</p> <p><i>Source: Glossary of the ‘Tuning’ project</i></p>
<b>Degree profile</b>	<p>A description of the character of a degree programme or <u>qualification</u>. This description gives the main features of the programme which are based on the specific aims of the programme, how it fits into the academic map of disciplines or thematic studies and how it related to the professional world. Deciding to institute a new degree profile should normally be the outcome of a process of analyzing the needs of society combined with those of the specific subject area as well as the financial and personnel means which can be made available to establish the programme.</p> <p><i>Source: Glossary of the ‘Tuning’ project</i></p>
<b>Diploma</b>	<p>The term ‘Diploma’ can mean a number of different things.</p> <p>The following three examples cover most cases:</p> <ul style="list-style-type: none"> <li>• a document which functions as proof of a qualification having been obtained</li> <li>• the qualification obtained at the end of the first cycle</li> <li>• a qualification with professional meaning or status</li> </ul> <p>For example, in some conservatoires, all qualifications, including those given at the highest level, are called ‘diploma’.</p>
<b>Diploma Recognition</b>	<p>Recognition of titles, degrees, qualifications and periods of study abroad is an important instrument to facilitate the mobility of students and of graduates in Europe. Distinction must be made between recognition for academic purposes (because a person wishes to continue his/her studies) and recognition for <u>professional purposes</u> (because a person wishes to work in a certain profession). A network of national information centres for the recognition of <u>diplomas</u> has been established (NARICs: <a href="http://www.enic-naric.net">www.enic-naric.net</a>). These centres provide information on national academic recognition procedures.</p>
<b>Diploma Supplement</b>	<p>A document providing information regarding course descriptions, volume of work and final grades. This document gives fuller information to employers, improves international transparency and facilitates the academic and professional recognition of qualifications (diplomas, degrees, certificates etc.).</p>
<b>Diversity</b>	<p>The Bologna Declaration is based on ‘full respect of the diversity of cultures, languages, national education systems and of university autonomy’.</p>

<b>Dublin Descriptors</b>	Set of descriptions for qualifications awarded to students after the completion of studies on Higher Education level developed by the <u>Joint Quality Initiative</u> . See also below PDD.
<b>ECTS</b>	ECTS is a learner-centred credit system based on the student workload required to achieve the objectives of a programme study and on the principle that 60 credits constitute the workload of a full-time student during one academic year.  As well as being a system for facilitating the mobility of students across Europe through credit accumulation and transfer, ECTS can also facilitate programme design and development, particularly in respect of overseeing the demands on students of concurrent course units.
<b>Educational Component</b>	A self-contained and formally structured learning experience (such as: course unit, module, seminar, work placement).  <i>Source: Glossary of ECTS Users' Guide</i>
<b>EHEA</b>	European Higher Education Area  The Bologna Process aims at establishing a European Higher Education Area by 2010 and promoting the European system of higher education world-wide.
<b>Employability</b>	The relevance of knowledge, skills and competences acquired through training to what the labour market/profession requires.
<b>EMU</b>	European Music School Union
<b>ENQA</b>	European Association for Quality Assurance in Higher Education  ENQA disseminates information, experiences and good practices in the field of <u>quality assurance</u> (QA) in <u>higher education</u> to European QA agencies, public authorities and higher education institutions. Its members are quality assurance agencies in the signatory states of the Bologna Declaration.  <i>Source: ENQA website <a href="http://www.enqa.eu/index.lasso">http://www.enqa.eu/index.lasso</a></i>
<b>European Quality Assurance Register (EQAR)</b>	The EQAR is a web-based and publicly accessible tool which aims to provide clear and objective information about trustworthy <u>quality assurance</u> agencies that are operating in Europe. The register also aims to help improve the quality of European higher education and to promote greater student mobility by increasing trust between higher education institutions. The register will provide a means for HE institutions (where national regulations permit) to choose between the different agencies listed on the register.  <i>Source: ENQA website (<a href="http://www.enqa.eu/eqar.lasso">http://www.enqa.eu/eqar.lasso</a>)</i>
<b>EQF for LLL</b>	European Qualifications Framework for lifelong learning  The core element of the EQF is a set of eight reference levels describing what a learner knows, understands and is able to do - their ' <u>learning outcomes</u> ' - regardless of the system where a particular qualification was acquired. As an instrument for the promotion of <u>lifelong learning</u> , the EQF encompasses general and adult education, vocational education and training, as well as <u>higher education</u> .  <i>Source: Definition from the Education and Training site on the EC website</i>
<b>Examination (exam)</b>	Generally a formal written or oral test taken at set points (e.g. end of a semester or term, mid-semester or term) or at the end of a programme module or course unit.  <i>Source: Glossary of the 'Tuning' project</i>

<b>External Quality Assurance</b>	In most countries, educational authorities conduct quality assurance or accreditation reviews on a national level in order to ensure that institutions and/or programmes of higher learning meet minimum standards and, as some nations do, accredit these programmes and/or institutions that meet these standards. Such reviews are usually based both on internal reports and on reports by external examiners.
<b>Evaluation</b>	Evaluation of teaching and academic studies in a subject or department and the related degree programmes comprises all those activities which aim at assessing quality and fitness for purpose and of purpose. Strengths and weaknesses of education and training can be identified by stocktaking, analysis and proposals formulated to ensure the sustainability of quality. Evaluation may be carried out through both internal and external procedures. Internal evaluation comprises the systematic collection of administrative data and obtaining feedback from staff, students and graduates, as well as holding structured conversations with lecturers and students. External evaluation may include visits by a Review Team to the department in order to review the quality of the academic studies and teaching, the use of external examiners, external accreditation, etc. A significant element in enhancing quality is ensuring that internal and external procedures are used to improve student learning. <i>Source: Glossary of the 'Tuning' project</i>
<b>Formal Learning</b>	Learning typically provided by education or training institutions. It is structured in terms of learning objectives, duration, content, method and <u>assessment</u> and leads to certification.
<b>Formal education / Formal learning</b>	When we surrender our autonomy and join a programme and accept its internally imposed discipline, we are immersed in formal education. Formal education takes place in schools and training institutions; formal learning occurs within an organized and structured context that is explicitly designated as learning and may lead to a formal recognition ( <u>diploma</u> , certificate). It includes the hierarchically structured chronologically graded 'education system': primary school through university, including general and specialist (vocational) training. <i>Sources: Rogers (2004), (<a href="http://www.infed.org">www.infed.org</a>)</i>
<b>Framework of Qualifications for the European Higher Education Area</b>	The Framework of Qualifications for the EHEA is an initiative of the Bologna Follow-Up Group (BFUG) to develop an overarching framework that makes transparent the relationship between "Bologna" national <u>higher education</u> frameworks of qualifications and the qualifications they contain. It is an articulation mechanism between national frameworks. <i>Source: Bologna to Bergen website (<a href="http://www.bologna-bergen2005.no/">http://www.bologna-bergen2005.no/</a>) and Glossary of the 'Tuning' project</i>
<b>Grade/Mark</b>	Any numerical or qualitative measure, based on well-defined criteria, which is used to describe the results of assessment in an individual module or course unit or in a complete study programme. <i>Source: Glossary of the 'Tuning' project</i>
<b>Higher Education</b>	Education which is carried out after the typical period of school-based training and at a demonstrably higher level. Students typically enter higher education at around 18, although higher education may form part of lifelong learning. Although the professional aspect of higher education is increasingly important (see above, <u>academic training</u> and below, <u>professional training</u> ), higher education has traditionally been seen as entailing intellectual activity of a relatively advanced nature for its own sake.
<b>Informal Learning</b>	Learning resulting from daily life activities related to work, family or leisure. It is not structured (in terms of learning objectives, etc) and typically does not lead to certification.

<p><b>Informal education / Informal learning</b></p>	<p>Informal education is the truly lifelong process whereby every individual acquires attitudes, values, skills and knowledge from daily experience and the educative influences and resources from his or her environment: family and neighbours, work and play, library and mass media. Informal learning may be both conscious and unconscious, and includes learning through interaction with others (peers, family, etc.) who are not acting as teachers in formal capacities. Informal learning contains unplanned learning activities and planned learning activities, but not formally recognised within the settings of education and training systems.</p> <p><i>Source: <a href="http://www.infed.org">www.infed.org</a>.</i></p>
<p><b>Internal quality assurance</b></p>	<p>Educational authorities expect institutions of higher learning – also in music - to conduct internal reviews of various kinds to enhance the quality of their work. Such reviews may be centred on specific educational programmes or courses of study, or on the whole institution. They may also focus on specific aspects of an institution’s educational programmes, such as student-centred outcomes-based learning, transparency, effectiveness, employability, ability to adapt to a changing environment, visibility in the larger context of local or national music life, or furthering of students’ and staff’s creativeness. Internal reviews may be based on internal assessment reports by students and staff, and they may include reports from external peers.</p>
<p><b>International sectoral organisation</b></p>	<p>An international association of national organisations, including, for example, employers and professional bodies, which represents the interests of national sectors.</p>
<p><b>Knowledge</b></p>	<p>The outcome of the assimilation of information through learning. Knowledge is the body of facts, principles, theories and practices that is related to a field of work or study.</p>
<p><b>Learner centred (approach or system)</b></p>	<p>An approach or system that supports the design of learning programmes which focus on learners’ achievements, accommodate different learners’ priorities and are consistent with reasonable students’ workload. (i.e. workload that is feasible within the duration of the learning programme). It accommodates for learners’ greater involvement in the choice of content, mode, pace and place of learning.</p> <p><i>Source: Glossary of ECTS Users’ Guide</i></p>
<p><b>Learning outcomes</b></p>	<p>The specific intellectual and practical skills gained and tested by the successful completion of a unit, <u>course</u> or whole programme of study. These are expressed in terms of statements of what a successful student is expected to know, understand and is able to demonstrate after the completion of a process of learning. The AEC has developed subject specific learning outcomes for 1st, 2nd and 3rd cycles in higher music education.</p> <p><i>Source: UK Europe unit DS Guide</i></p>
<p><b>Levels</b></p>	<p>Levels are understood to be a series of sequential steps to be taken by the learner (within a development continuum) expressed in terms of a range of generic outcomes, within a given programme.</p> <p><i>Source: Glossary of the ‘Tuning’ project</i></p>
<p><b>Level descriptors</b></p>	<p>A level descriptor is a statement that provides an indication of the depth and extent of learning expected at a specific stage in a programme. They are a guide to the kind of demands or expectation it is appropriate to make of learners at each of the designated levels within a programme. The descriptors guide the learner, teacher and curriculum with respect to the complexity, relative demands and learner autonomy. These general descriptors can be applied to specific subject disciplines and ways of learning. Level descriptors are useful for curriculum design, assigned of credit, validation, guidelines for recognition of learning from experience and of non formal learning and for staff development.</p> <p><i>Source: Glossary of the ‘Tuning’ project</i></p>

<b>Lifelong learning</b>	All learning activity, formal or informal, undertaken throughout life, with the aim of enhancing knowledge, skills and competencies from a personal, civic, social and/or employment-related perspective.
<b>Lisbon Convention</b>	Refers to the Council of Europe/UNESCO Convention on the Recognition of Qualifications Concerning <u>Higher Education</u> in the European Region adopted in Lisbon April 1997. For full text see <a href="http://conventions.coe.int/Treaty/Commun/QueVoulezVous.asp?NT=165&amp;CL=ENG">http://conventions.coe.int/Treaty/Commun/QueVoulezVous.asp?NT=165&amp;CL=ENG</a> .
<b>Lisbon Strategy</b>	The objective of the Lisbon Strategy is 'to deliver stronger, lasting growth and create more and better jobs' in the EU. The original goals emerged from the Lisbon European Council summit of March 2000, and the target date for achieving them was set at 2010. The Lisbon Strategy is closely linked to the Bologna Process. For more information see <a href="http://ec.europa.eu/education/policies/2010/et_2010_en.html">http://ec.europa.eu/education/policies/2010/et_2010_en.html</a> .
<b>Mobility</b>	Mobility involves the ability of students, teachers and professionals to move freely between institutions and countries, whether for the purpose of <u>higher education</u> study or employment. Improving mobility can be a tool for internationalising higher education, for acquiring intercultural skills and for preparing students for an international working environment.
<b>Module</b>	The term module refers to a <u>course unit</u> in a modularised system, which is a system based on course units carrying a uniform number of credits (usually 5 or 6) or a multiple of that number. <i>Source: Glossary of the 'Tuning' project</i>
<b>Music industry</b>	The music industry is defined as consisting of all areas of the musical work field where musicians are employed: performance and recording, but also education in <u>formal</u> and <u>non-formal</u> settings and community situations.
<b>National Qualifications Framework</b>	An instrument for the classification of qualifications according to a set of criteria for specified levels of learning achieved, which aims to integrate and coordinate national qualifications subsystems and improve the transparency, access, progression and quality of qualifications in relation to the labour market and civil society. Such a framework should be linked to an overarching framework such as the European Qualifications Framework.
<b>National Qualifications System</b>	All aspects of a Member State's activity related to the recognition of learning and other mechanisms that link education and training to the labour market and civil society. This includes the development and implementation of institutional arrangements and processes relating to quality assurance, assessment and the award of qualifications. A national qualifications system may be composed of several subsystems and may include a national qualifications framework.
<b>Non-formal education / Non-formal learning</b>	When we step into a pre-existing learning programme but mould it to our own circumstances, we are engaged in non-formal education. Any organized educational activity outside the established formal system (i.e. schools and educational institutions – see <u>formal education</u> ) that is intended to serve identifiable learning clientele and learning objectives, can be defined as non-formal education. Non-formal education is usually highly contextualised and participatory. <i>Source: Rogers (2004), <a href="http://www.infed.org">www.infed.org</a>.</i>
<b>Optional Course unit</b>	A course unit or module that may be chosen as part of a study programme but is not compulsory for all students. Some systems distinguish between electives (i.e. course units chosen from a pre-defined list) and completely free optional course units. <i>Source: Glossary of 'Tuning' project</i>



<b>PDD</b>	Polifonia/Dublin Descriptors, sectoral adaptation (music) of the <u>Dublin Descriptors</u>
<b>Portfolio career</b>	A career comprising simultaneous or successive, brief and/or part-time periods of employment reflecting different areas of the music profession.
<b>Pre-college education</b>	Educational phase where young musicians are trained before they present for an admission exam to <u>higher education</u> in music. This education is often at least in parts privately funded (by parents) and can also happen in a <u>non-formal</u> setting.
<b>Professional Training</b>	Training which is geared to preparation for a profession. This may involve a significant intellectual component if this is necessary to satisfy the general, transferable skills required by that profession.
<b>Progression</b>	The process which enables learners to pass from one stage of a qualification to the next and to access educational programmes that prepare for qualifications at a higher level than those he/she already possesses.
<b>Qualifications</b>	A formal outcome of an assessment and validation process which is obtained when a competent body determines that an individual has achieved learning outcomes to given standards.
<b>Qualification description</b>	Generic statements of the outcomes of study for a qualification. They provide clear points of reference that describe the main outcomes of a qualification, as defined in the National Frameworks, and make clear the nature of change between levels. <i>Source: Glossary of 'Tuning' project</i>
<b>Quality Assurance (QA)</b>	The collective term for the systems by which courses, qualifications and the institutions which run them are monitored to ensure reliability, consistency and the maintaining of fair, rigorous practices and high standards. The Bologna Declaration proposes a framework of European cooperation in quality assurance with a view to developing comparable criteria and methodologies.
<b>Quality Assessment/ Evaluation</b>	The area of <u>quality assurance</u> where standards of teaching and learning in institutions are directly evaluated. This may be by <u>self-assessment</u> , visits by external teams or, usually, some combination of the two.
<b>Readability</b>	The extent to which a qualification and the way it is described by one institution can be understood in terms of the traditions and terminologies of another institution.
<b>Recognition of credit</b>	The process through which an institution certifies that learning outcomes achieved and assessed in another institution satisfy (some or all) requirements of a particular programme, its component or qualification. <i>Source: Glossary of ECTS Users' Guide</i>
<b>Recognition of non-formal and informal learning</b>	The process through which an institution certifies that the learning outcomes achieved and assessed in another context (non-formal or informal learning) satisfy (some or all) requirements of a particular programme, its component or qualification. <i>Source: Glossary of ECTS Users' Guide</i>
<b>Reference points</b>	Non-prescriptive indicators that permit the comparison of degree programmes in particular at subject area level. <i>Source: Glossary of the 'Tuning' project</i>

<b>Research</b>	<p>The word 'research' is used to cover a wide variety of activities, with the context often related to a field of study; the term is used here to represent a careful study or investigation based on a systematic understanding and critical awareness of knowledge. The word is used in an inclusive way to accommodate the range of activities that support original and innovative work in the whole range of academic, professional and technological fields, including the humanities, and traditional, performing, and other creative arts. It is not used in any limited or restricted sense, or relating solely to a traditional 'scientific method'.</p> <p><i>Source: Dublin Descriptors</i></p>
<b>Resit Examination (Exam)</b>	<p>Students who have not been able to take or who have not passed an examination or assessment on the first date scheduled may be offered the opportunity to take a resit examination or assessment at a later date. Where a resit examination is offered, the candidate is deemed to have passed or failed the examination after the results of the resit are known.</p> <p><i>Source: Glossary of the 'Tuning' project</i></p>
<b>Review</b>	Used as a synonym for evaluation.
<b>Sector</b>	A grouping of professional activities on the basis of their main function, product, service or technology.
<b>Skills</b>	The ability to apply knowledge and use know-how to complete tasks and solve problems.
<b>Student workload</b>	<p>The time (expressed in hours) that it is expected that an average learner (at a particular cycle/level) will need to spend to achieve specified learning outcomes. This time required to carry out (e.g. lectures, seminars, practical work, private study, professional visits, examinations.).</p> <p><i>Source: Glossary of the 'Tuning' project</i></p>
<b>Study programme</b>	<p>An approved set of modules or course units recognized for the award of a specific degree, which should be defined through the set of learning outcomes, expressed in terms of competences, to be achieved in order to obtain the specified credits.</p> <p><i>Source: Glossary of the 'Tuning' project</i></p>
<b>Thesis</b>	<p>A formally presented written report, based on independent research/enquiry/project work, which is required for the award of a degree (generally a first or a second degree or a doctorate). It may also be called a dissertation.</p> <p><i>Source: Glossary of the 'Tuning' project</i></p>
<b>Transparency</b>	The quality achieved when there is a high level of <u>readability</u> (see above), enabling an outsider to see straight to the inner details of a qualification.
<b>Tuning/Tuning Project</b>	<p>The term derives from the project 'Tuning Educational Structures in Europe' (<a href="http://tuning.unideusto.org/tuningeu/">http://tuning.unideusto.org/tuningeu/</a>), which links the political objectives, set in the Bologna Declaration of 1999 to the <u>higher education</u> sector and develops practical tools for the implementation of those objectives.</p>
<b>3-cycle system</b>	The Bologna Declaration calls for the organisation of higher education throughout Europe into three phases or cycles – undergraduate and postgraduate/graduate (these terms are used interchangeably) and 3rd cycle.



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Education and Culture DG

Lifelong Learning Programme