MusiQuE: Quality Assurance in Higher Music Institutions in Europe

EITHER

OR

MusiQuE Enhancement Quality

Outline

1. European Higher Music Education
2. MusiQuE: Context and Mission
3. Standard: Some Examples
4. Example: Royal Conservatoire, the Hague

MusiQuE Enhancement Quality

1. European Higher Music Education

Association Européenne des
Conservatoires, Académies de
Musique et Musikhochschulen

7.10.2014 Founding of MusiQuE

MusiQuE Enhancement Quality

1. European Higher Music Education

Pearle*-Live Performance Europe is the European federation representing through its members and associations about 7,000 theatres, theatre production companies, orchestras and music ensembles, opera houses, ballet and dance companies, festivals, concerthalls, venues and other organisations within the performing arts and music sector across Europe.

The European Music School Union (EMU) is the European umbrella organisation of national music school associations in Europe; the EMU represents more than 6.000 Music schools.

2. MusiQuE: Context and Mission

According to EU-directive your krummcucumberhorn is not straight enough!

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2. MusiQuE: Context and Mission

- Independent European-level subject-specific external evaluation body
- Portfolio: institutional, programme review & accreditation
- Keywords: subject-specific, international, flexible and focused on enhancement
- Stakeholders model (education + profession)
- Registered on EQAR since June 2016

2. MusiQuE: Context and Mission

MusiQuE provides services for:

- ***higher music education institutions*** (members of the AEC are offered special rates compared to non-members)
- ***national quality assurance and accreditation agencies*** interested in joint procedures
- ***staff and students in higher music education*** through the Quality Assurance Desk
- ***other disciplines in higher education*** looking for a model of a subject-specific European-level approach to quality assurance

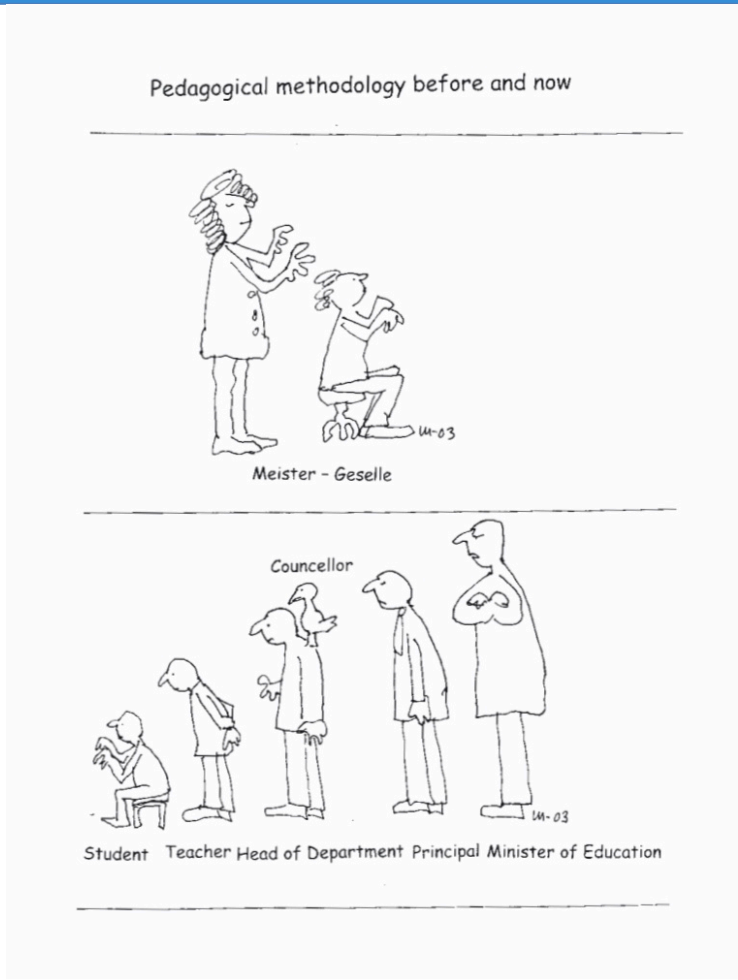
2. MusiQuE: Context and Mission

Through its services, MusiQuE aims to offer a wide range of benefits to Higher Music Education (HME) institutions, to students and to the HME sector as a whole.

The improvement of the quality of the education, based on internationally accepted standards, and the enhancement of the credibility of the sector are central elements in the added value which MusiQuE seeks to offer.

2. MusiQuE: Context and Mission

- QA processes already involve:
  - External stakeholders or peers
  - Students
  - QA officials/experts
  - Management
- …but how about our teachers?



2. MusiQuE: Context and Mission

How to make QA more meaningful to teachers (*ethical guideline*)

- Be sensitive to disciplinary diversity.
- Speak the same language.
- Think of quality assurance tools that make sense to our students and teachers, and help them to engage with quality issues in a positive way.

3. Standards: some examples

- Standards for Institutional Review (IR)
- Standards for Programme Review (PR)
- Joint Programme Review (JPR)
- Classroom Music Teacher (CMT) Standards

+ Guidelines for Critical Friends

3. Standards: some examples

Standards for Institutional Review (IR)

2. Educational processes:		
2.1 The programmes and their methods of delivery		

Standard 2.1
The goals of the institution are achieved through the content and structure of the study programmes and their methods of delivery.
	Questions to be considered when addressing this standard
	a) Which institutional process is in place for the design and approval of programmes?
	
	b) How are programmes designed in terms of objectives and intended learning outcomes and how are they in alignment with the institutional goals?
	
	c) Where appropriate, is there a connection/ progression among and between the study programmes/cycles? Are programme outcomes compatible with the ´Polifonia Dublin Descriptors´/AEC learning outcomes and with the national qualifications framework?
	
	d) What flexibility exists within the institution that enables students to develop individualized study profiles?
	
	e) How is the institution utilizing different forms of teaching in the delivery of the programmes?
	
	f) What role does research[2] play throughout the programmes offered?
		Supportive material/ evidence
		• Evidence of how the programmes are linked to the PDDs and/or the AEC learning outcomes
		• Programme Handbooks/Course descriptions/Credit structure etc.
		• Institutional Information Guides
		• 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, syllabi etc.)
		• Learning/teaching/assessment strategy where appropriate
		• Examples of activities drawing on staff research, samples of students' research projects, dissertations and other research projects
		• Statistical data:
		  ○ Number of students per subject area
		  ○ Number of staff in various subject areas
		  ○ Staff workload for teaching, counselling students, administration and research
		  ○ Number of full-time and part-time staff
		• Student/Staff feedback (focus groups, internal/external surveys etc.)

3. Standards: some examples

Standards for Programme Review (PR)

8. Public interaction		
8.1 Cultural, artistic and educational contexts		
Standard 8.1 **The programme engages within wider cultural, artistic and educational contexts.**	*Questions to be considered when addressing this standard* a) Does the programme engage with the public discourse on cultural/artistic/educational policies and/or other relevant issues, and if so, how? b) What are the contributions of the programme to cultural/artistic/educational communities at the local, national and international level? c) Does the programme prepare its students to advance society through the use of their knowledge and skills, and if so, how?	*Supportive material/ evidences* • Supporting evidence of external activities (e.g. projects, community activities, educational initiatives and partnerships, membership of programme personnel on relevant external committees, etc.)

3. Standards: some examples

Standards for Joint Programme Review (JPR)

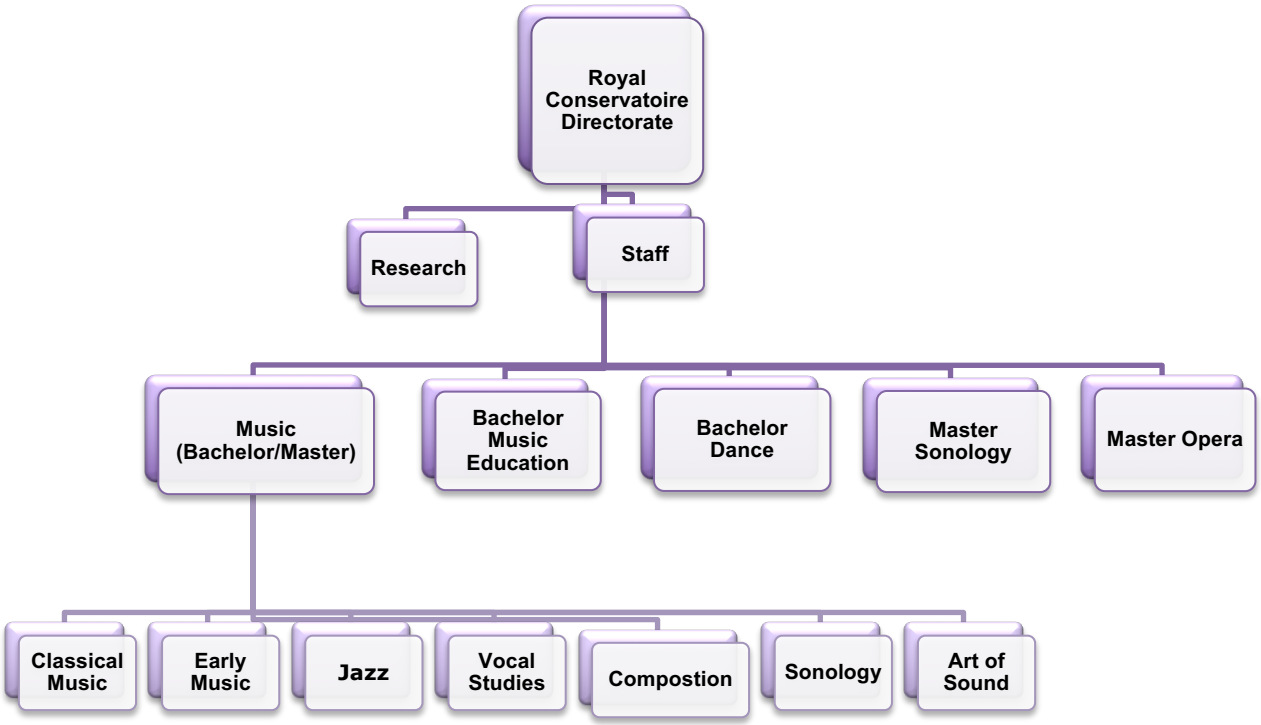
3.2 Student progression, achievement and employability		

Standard 3.2
The joint programme has mechanisms to formally monitor and review the progression, achievement and subsequent employability of its students.
	Questions to be considered when addressing this standard
	a) How are student progression and achievement monitored within the programme?
	
	b) What information does the programme collect on the professional activities/employment of the students after they complete the programme, and how is this information used?
	
	c) Are graduates successful in finding work/building a career in today's highly competitive international music life?
		Supportive material/ evidence
		• Statistical data on student progression and achievement:
		  ○ Completion rate
		  ○ Pass rate
		  ○ Retention rate
		• Appeals procedures
		• Evaluative reports on student progression and achievement
		• Reports on any (joint) evaluations of student progression
		• Information on the presence of a shared system for joint students' academic records
		• Examples of diplomas/diploma supplement/transcripts of records that are handed out to students when finishing studies
		• Data on alumni career activities
		• Alumni perspectives on the value of the education offered
		• Employers perspectives (national and international) on the value of the education offered
		• Any other relevant documentation/reports

4. Example: Critical friend

Royal Conservatoire The Hague

Royal Conservatoire (688 students /300+ teachers)



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4. Example: Critical friend

Royal Conservatoire The Hague

- Challenging the 'Classic Review Model' – the 'Critical Friends Approach':
  - Annual visits 'Critical Friends' at department level + one follow-up visit within 6-year period
  - Reports 'Critical Friends' + institutional responses form (part of) self-evaluation report
  - Prepares and informs ('light weight') 'classic review' every 6 years

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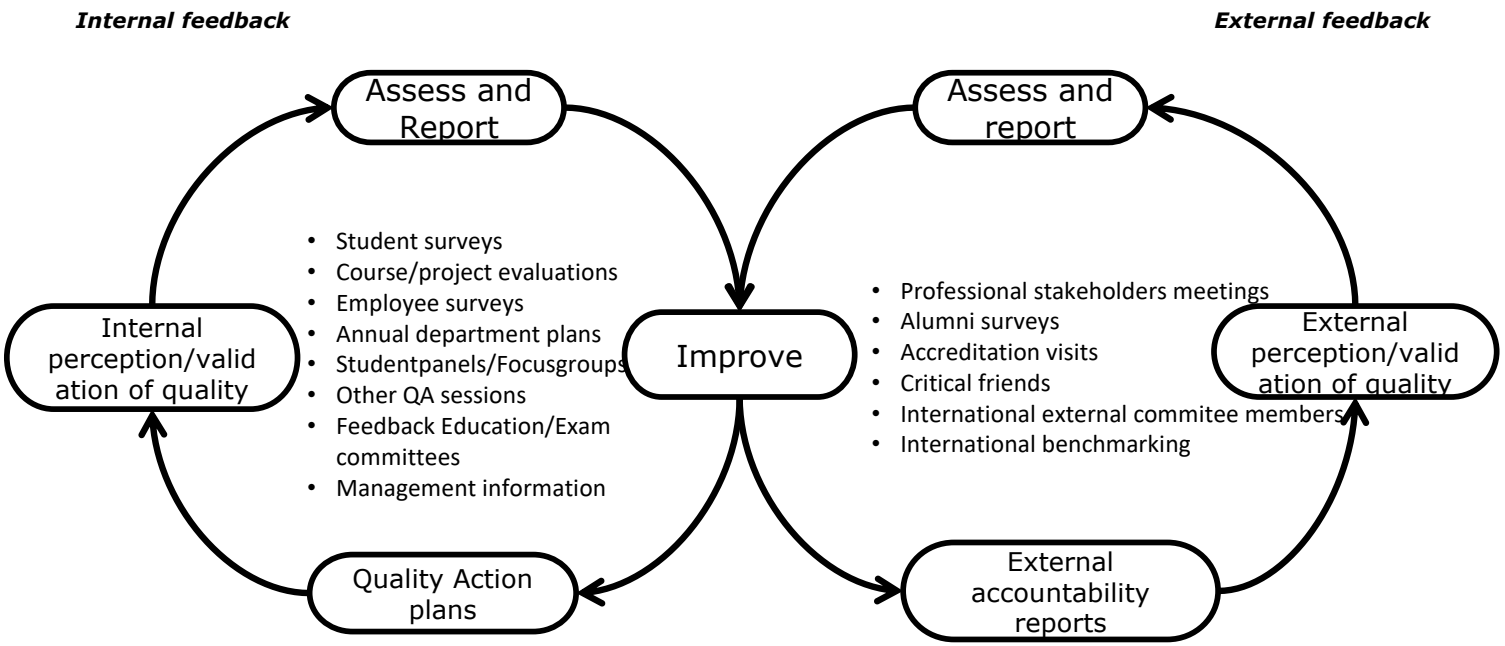
4. Example: Critical friend

Royal Conservatoire The Hague



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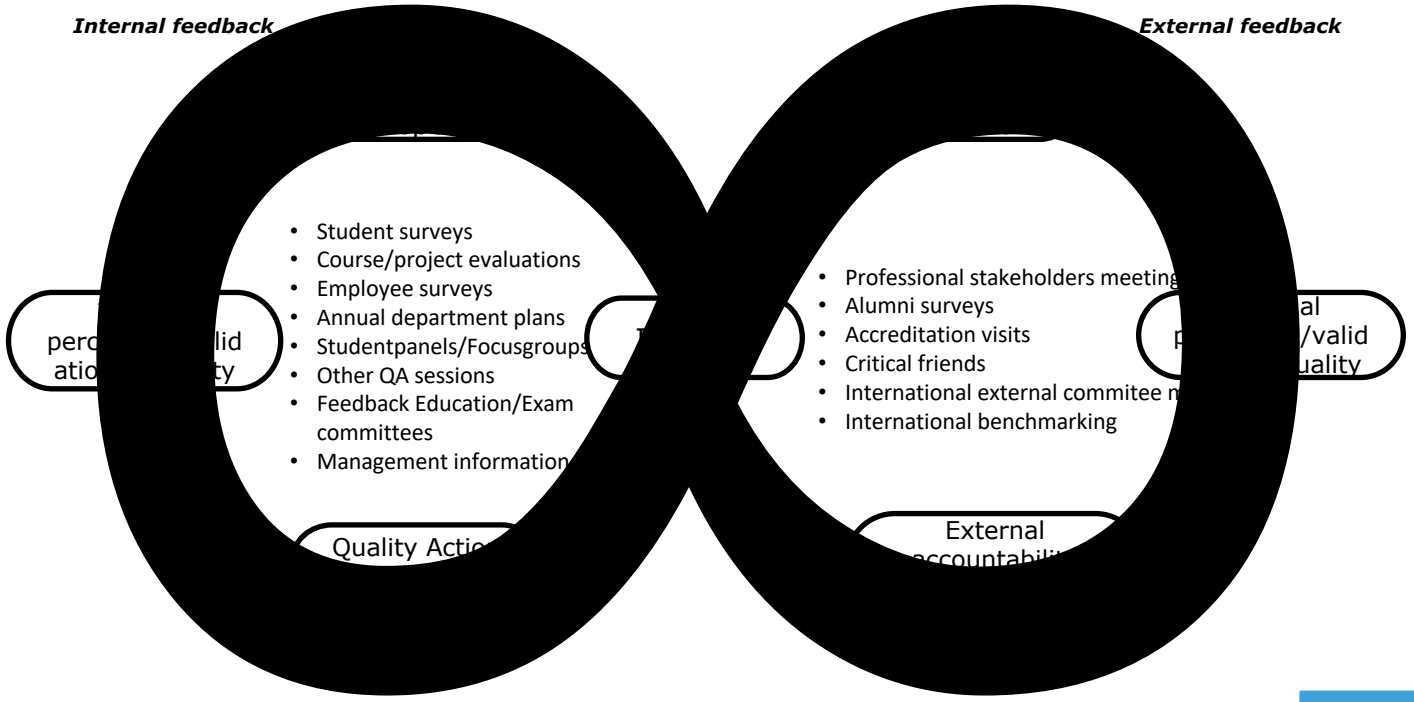
4. Example: Critical friend

Royal Conservatoire The Hague



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4. Example: Critical friend

Royal Conservatoire The Hague

Planning Critical Friends						
	2016/2017	2017/2018	2018/2019	2019/2020	2021/2022	2022/2023
Classical			x			x
Early Music	X			x		
Jazz		X			X	
Vocal		X			X	
Composition		X			X	
Music Teacher			x			x
Sonology	X			x		
Art of Sound	X			x		
Dance			x			x

The semester evaluation is always combined with and feeds into the visit of the critical friend

A studentpanel is in place and actively involved in the process

Planning Semester evaluation						
	2016/2017	2017/2018	2018/2019	2019/2020	2021/2022	2022/2023
Classical			x			x
Early Music	X			x		
Jazz		X			X	
Vocal		X			X	
Composition		X			X	
Music Teacher			x			x
Sonology	X			x		
Art of Sound	X			x		
Dance			x			x

Professional stakeholders meetings are never planned simultaneously with critical friends

Planning Professional stakeholders meeting						
	2016/2017	2017/2018	2018/2019	2019/2020	2021/2022	2022/2023
Classical		x			x	
Early Music		x			x	
Jazz			x			x
Vocal	x			x		
Composition			x			x
Music Teacher				x		
Sonology					x	
Art of Sound			x			x
Dance				x		

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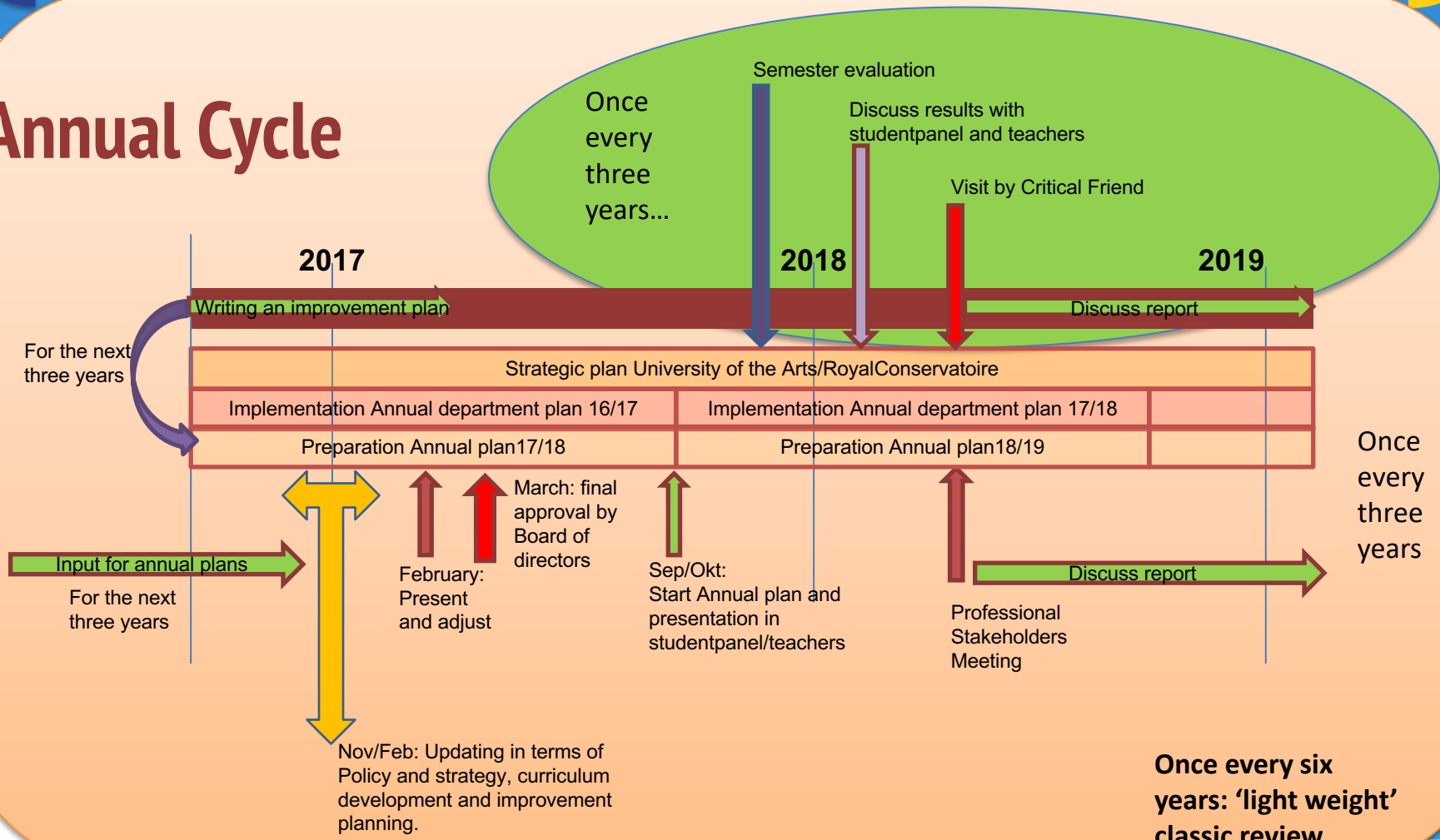
4. Example: Critical friend

Royal Conservatoire The Hague

Annual Cycle



Once every six years: 'light weight' classic review

4. Example: Critical friend

Royal Conservatoire The Hague

Benefits

- Personal contact to students and teachers
- Takes both aspects of the concept of quality into account
- Speaks the language of students and teachers
- Strongly focused quality enhancement because of qualified recommendations
- QA workload evenly divided
- A positive and vibrant dynamic within the department

MusiQuE Enhancement Quality

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