

MUSIQU^E ENHANCEMENT QUALITY

Standards for Classroom Music Teacher Education Programmes



This document contains the *Standards for Classroom Music Teacher Education Programmes*¹ developed by the FULL SCORE 'Evaluation for Enhancement' Working Group, composed of representatives of the Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC), the European Music School Union (EMU) and the European Association for Music in Schools (EAS)².

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¹ The Working Group has used the *MusiQuE Standards for Programme Review* as reference and adapted them to the needs of classroom music teacher education programmes. Information about MusiQuE can be found at www.musique-ge.eu.

² More information on the Working Group objectives, composition and work can be found on the AEC website (www.aec-music.eu) under FULL SCORE Project (see Strand B1: Evaluation for Enhancement).

Contents

Introduction.....	3
Standards for Classroom Music Teacher Education Programmes.....	6
Annex 1: Glossary.....	20



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Introduction

The *Standards for Classroom Music Teacher Education Programmes* are a toolkit aimed to support stakeholders running study programmes, to guide evaluation processes and as such to contribute to enhancing quality. Classroom music teacher education programmes are embedded in multiple structures and contexts and, in response to the diversity of needs and preconditions, these Standards can fulfil different functions: they can be used as material for discussion, as 'guidelines', but depending on the particular context also as 'requirements' that have to be met. The Standards are meant to support classroom music education providers and stakeholders in defining their visions and how these are being implemented, in raising awareness about classroom music teacher education and for enhancing the quality of programmes in this field.

The diversity of classroom music teacher education

Neither at European level, nor at national level is there a uniform concept of classroom music teacher education in place. Classroom music teacher education may take place in different contexts and institutions, in Higher Music Education institutes, universities or specialist teacher education colleges in programmes providing qualifications specifically as a *classroom music teacher*³. Other programmes aim to provide teacher education in more than music alone. There are countries without any dedicated classroom music teacher education, although there may be both a clearly defined job description and plenty of employment opportunities for classroom music teachers. In other countries music teacher education is part of an artistic and pedagogical study programme in music. It is obvious that these programmes may widely differ in terms of course content, the required level of performance and the balance between educational, scientific and artistic aspects within the study programme.

Although, in principle, the working group acknowledges the diversity of the field, the *Standards for Classroom Music Teacher Education Programmes* are meant for institutions that deliver programmes that may lead to classroom music teaching. However, the document could also serve as a useful and practical tool for self-reflection in the varied situations described above.

Which target group do these Standards address?

This document is intended to serve different target groups:

- Institutions or other stakeholders having the intention to set up new classroom music teacher study programmes or to restructure and relaunch existing ones.
- Institutions or other stakeholders providing classroom music teacher education interested in conducting a self-evaluation of the education they provide, with the overall aim to enhance its quality.
- Institutions undergoing an external quality enhancement review (at their own initiative or in the context of an evaluation or accreditation required by law).

³ See the glossary. The term 'Classroom music teachers' does not cover teachers who provide education in all subjects. Music is taught in that case by individuals who are not trained in music.

How can these Standards be used?

Be it in the context of a self-evaluation or of an external evaluation (required by law or not), classroom music teacher education providers are encouraged to use these standards to reflect on the strengths and weaknesses of the institution and/or programme. The document aims to stimulate classroom music teacher education providers (including all individual actors such as teaching staff members, students and other stakeholders) to consider what is unique in their offering and functioning and especially how the situation can be changed and improved, how the institution and/or programme can face challenges and meet changing requirements. The outcomes of the reflection process will provide evidence to internal and external stakeholders on how the standards are met. This information can be used to enhance the quality of the institution and/or programme in the future.

In order to provide assistance with this reflection process, the *Standards for Classroom Music Teacher Education Programmes* are designed and structured so as to cover all themes relevant for classroom music teacher education providers. Thus, the Standards address eight themes (called “domains of enquiry”):

1. Programme’s goals and context
2. Educational Processes
3. Student Profiles
4. Teaching Staff
5. Facilities, Resources and Support
6. Communication, Organisation and Decision-making
7. Internal Quality Culture
8. Public Interaction

There are three columns to be considered for classroom music teacher education providers starting their evaluation process:

1. The first column ‘*Standards*’ lists the 17 standards to be met, in the context of a self-evaluation process but mostly of an external evaluation process. These standards are distributed across the eight themes/domains of enquiry listed above.
2. The second column ‘*Some questions you could consider when addressing this standard*’ includes for each standard a series of questions that are encouraging the institution to look into the issue raised and to reflect on its own practice and on the possible need to improve. In all possible review situations (internal or external review process) the classroom music teacher education provider is free to consider these questions or not in its self-evaluation process. The questions indicate possible areas for reflection and may not be relevant for all providers or in relation to all the objectives they have set for themselves. The questions are presented using letters and bullet points for reasons of clarity and are in no way hierarchical.
3. The third and last column ‘*Possible supportive material, if relevant*’ gives an indication of the kinds of supporting material which a classroom music teacher education provider may be advised to provide to the peer-reviewers who are in charge of conducting the external evaluation. The column merely list suggestions, which the provider is completely free to follow or not.

In the context of institutions undergoing an external quality enhancement review (at their own initiative or in the context of an evaluation or accreditation required by law), the document will first be used by the institution in order to conduct a self-evaluation process, resulting in a self-evaluation report. This report will be sent to a review team, composed of (international) peers, which may then carry out a review procedure including a site visit and use the document to lead the site visit and structure their external evaluation report.

Standards for Classroom Music Teacher Education Programmes



These standards are meant to be used for the evaluation of one or more study programme(s).

1. Programme's goals and context		
<p><i>Standard 1</i></p> <p>The programme goals are clearly stated and reflect the institutional mission.</p>	<p><i>Some questions you could consider when addressing this standard</i></p> <p>a) What is the rationale for the programme (in alignment with the institutional mission and/or in the regional, national and international context)?</p> <ul style="list-style-type: none"> • What are the goals of the programme and how have these goals been identified and formulated? • How are classroom music teacher education programmes embedded in the institution's mission? • What are the programme's unique features? • How does the programme contribute to innovation in the field? • How are equal opportunities embedded in the programme? <p>b) What elements and factors are involved in determining admission capacity and profile?</p> <p>c) How does the programme relate to the (national) standards on music teacher education and what impact did procedures for formal approval and legal recognition of the study programme have on its development?</p> <p>d) What qualitative and quantitative information is collected, and how is it used to support the study programme?</p>	<p><i>Possible supportive material, if relevant</i></p> <ul style="list-style-type: none"> • Mission and/or policy statements • Admission profile of the study programme and description of the framework for admission • An overview of the educational programme and its goals • Description of the programme's profile (e.g. level of study, unique features - joint degree programme, distance learning programme, further education study programme) • State-specific regulations, criteria set by e.g. national quality assurance and accreditation bodies, qualifications framework • Statistical data: <ul style="list-style-type: none"> ○ Number of students/number of graduates (by semester, gender, field of study, nationality) ○ Number of students completing within the normal duration of the programme ○ Number of students that have changed to other institutions or dropped out (incl. analysis of their motives) ○ Number of student applications each year (if possible by subject area/instrument) ○ Numbers of students accepted each year (if possible by subject area instrument) • Policies on equal opportunities (e.g. results of surveys)

2. Educational processes

2.1 The curriculum and its methods of delivery

<p><i>Standard 2.1</i></p> <p>The goals of the programme are achieved through the content and structure of the curriculum and its methods of delivery.</p>	<p><i>Some questions you could consider when addressing this standard</i></p> <p>a) How does the curriculum address the goals of the programme (in relation to national framework, institutional mission, the needs of the professional field)?</p> <ul style="list-style-type: none"> • What are the learning outcomes of the programme and how do they take e.g. the ‘Polifonia Dublin Descriptors’ (PDDs)⁴, the meNet learning outcomes (LOs)⁵ and the AEC LOs⁶ into account? • How does the programme reflect the demands of the professional field? • What are the elements of artistic and pedagogical education in the programme? <p>b) How is the curriculum delivered and organised?</p> <ul style="list-style-type: none"> • How is the programme utilizing different forms of teaching in the delivery of the curriculum? • How are students offered opportunities to present their work (portfolios, performances, etc.)? • How does the programme encourage critical reflection and self-reflection by the student? 	<p><i>Possible supportive material, if relevant</i></p> <ul style="list-style-type: none"> • Course handbook and syllabi showing: <ul style="list-style-type: none"> ○ Overall structure of the curriculum ○ Learning outcomes of the programme ○ The use of ECTS ○ Characteristics of individual modules (credits, content, specific learning outcomes, assessment methods) ○ Availability of options for personal study profiles within the course structure ○ Any additional features such as in the case of Masters study, additional qualifications compared to a bachelor’s degree • Evidence of the link between the curriculum and the PDDs and/or the AEC LOs and/or the meNet LOs, or information about plans for the introduction and use of these tools • Educational approaches: information on teaching methods and techniques (individual/group tuition, relationship to professional practice, use and integration of e-learning tools and music technology, projects, internships/teaching practice, etc.) • Student performance opportunities: <ul style="list-style-type: none"> ○ Seasonal calendars ○ Schedules for internal and external student concerts/presentations – other arenas for the
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⁴ The “Shared ‘Dublin’ descriptors for Short Cycle, First Cycle, Second Cycle and Third Cycle Awards” are general statements of the expected attributes of a student following completion of a short, first, second or third cycle study. Within the AEC ‘Polifonia’ project (see www.polifonia.eu), the original Dublin Descriptors were reformulated to show clearly that most of the attributes are applicable to the music sector as well. The ‘Polifonia Dublin Descriptors’ (PDDs) can be found on the AEC website (www.aec-music.eu).

⁵ The meNet Learning Outcomes in Music Teacher Training (2009) can be found on the website of meNet, the European Network for Communication and Knowledge Management of Music Education (www.menet.info/).

⁶ The AEC Learning Outcomes (2017) can be found on the AEC website (www.aec-music.eu).

	<ul style="list-style-type: none"> • How does research feed into the programme? • Where appropriate: is there a connection/ progression between this programme and other study programmes/cycles? <p>c) How are teaching practice and theory related to each other?</p> <ul style="list-style-type: none"> • How do the students develop their practical experience of teaching and reflect on it? • How is music educational theory linked to or embedded in the curriculum? • How are general education issues addressed within the curriculum? <p>d) How does the programme support the individual needs of the students?</p> <ul style="list-style-type: none"> • How does the programme enable students to develop individual study profiles based on personal interests and abilities? • Are there formal arrangements for students to receive academic, career and personal guidance? 	<ul style="list-style-type: none"> • exposure of students' work <ul style="list-style-type: none"> ○ Information on methods for giving students feedback on their public presentations • Student/staff feedback (focus groups, internal and external surveys) • Examples of activities connected to staff research, samples of students' research projects, dissertations and other research projects • Documentation outlining the structure for academic, career and personal guidance
2.2 International perspectives		
<p><i>Standard 2.2</i></p> <p>The programme offers a range of opportunities for students to gain an international perspective.</p>	<p><i>Some questions you could consider when addressing this standard</i></p> <p>a) To what extent do the curriculum and the extra-curricular activities offer international perspectives?</p> <ul style="list-style-type: none"> • Is the programme aligned with the international strategy of the institution and if so, how? • Is the programme involved in international partnerships/exchanges? • Do teachers on the programme have international experience (either as a student/teacher?) 	<p><i>Possible supportive material, if relevant</i></p> <ul style="list-style-type: none"> • Internationalisation strategy • Any other strategies to promote international cooperation, the inclusion of foreign students and staff and student and staff exchanges • Language policy • Information and services available for foreign students • Overview of international partnerships, co-operation agreements and participation in European/ international projects • International activities within and outside the curriculum <ul style="list-style-type: none"> ○ International projects

	<p>b) How is in- and outgoing mobility supported by the programme?</p> <ul style="list-style-type: none"> • Are there special measures in place to foster the integration of international students? • How are returning students supported to re-integrate after mobility? <p>c) Does the programme have international teachers delivering parts of the curriculum?</p>	<ul style="list-style-type: none"> ○ Visiting performers/lecturers ○ Excursions, projects • Student/staff feedback (focus groups, internal and external surveys) • Learning agreements with outgoing students • Statistical data: <ul style="list-style-type: none"> ○ Numbers of foreign students and staff ○ Numbers of foreign visiting guest lecturers ○ Numbers of incoming and outgoing student and staff exchanges
2.3 Assessment		
<p><i>Standard 2.3</i></p> <p>Assessment methods are clearly defined and demonstrate achievement of learning outcomes.</p>	<p><i>Some questions you could consider when addressing this standard</i></p> <p>a) What are the ways of assessing the achievement of learning outcomes?</p> <ul style="list-style-type: none"> • What assessment methods are used? • What kind of grading system is being used in examinations and/or assessments? • Are the assessment criteria and procedures coherent and easily accessible to students and staff? • How are these methods being reviewed to consider issues such as consistency and fairness? • How are students provided with timely and qualitative feedback on all forms of assessments? 	<p><i>Possible supportive material/ evidences, if relevant</i></p> <ul style="list-style-type: none"> • Samples of recordings of examination concerts, examination papers, presentations and portfolios, coursework, reports and other relevant examples of assessed work of students • Regulations concerning the assessment of student performance, including appeals procedures • The transparency and publication of these rules and standards • Student/staff feedback (focus groups, internal and external surveys) • Any other documentation relating to and explaining the institution's grading system • Methods for providing timely feedback to students

3. Student profiles		
3.1 Admission/Entrance qualifications		
<p><i>Standard 3.1</i></p> <p>There are clear criteria for student admission, based on an assessment of their artistic/academic suitability for the programme.</p>	<p><i>Some questions you could consider when addressing this standard</i></p> <p>a) What are the criteria for admission to the programme and how is it made sure that the applicants meet these criteria?</p> <p>b) In what ways do the entrance requirements assess the abilities (artistic / technical / academic / pedagogical / teaching character) of the applicants to successfully complete the study programme and how is the balance between these requirements?</p> <p>c) If any in particular, how do you define the target group student recruitment is aiming at?</p>	<p><i>Possible supportive material, if relevant</i></p> <ul style="list-style-type: none"> • Formal admission requirements (e.g. statutes and regulations) • Audition and consultation procedures • Reports of any evaluations of the admission requirements and procedures
3.2 Student progression, achievement and employability		
<p><i>Standard 3.2</i></p> <p>The programme has mechanisms to formally monitor and review the progression, achievement and subsequent employability of its students.</p>	<p><i>Some questions you could consider when addressing this standard</i></p> <p>a) How are student progression and achievement monitored within the programme? (if appropriate: divided in phases as propaedeutic, main and final phase)</p> <p>b) What are the recognition mechanisms (prior learning, study abroad)?</p> <p>c) 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?</p>	<p><i>Possible supportive material, if relevant</i></p> <ul style="list-style-type: none"> • Statistical data on student progression and achievement: <ul style="list-style-type: none"> ○ Completion rate ○ Pass rate ○ Retention rate • Evaluative reports on student progression and achievement • Examples of diplomas/diploma supplement/transcripts of records that are handed out to students when finishing studies • Data on alumni career activities / graduate destination surveys • 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. Teaching staff

4.1 Staff qualifications and professional activity

<p><i>Standard 4.1</i></p> <p>Members of the teaching staff are qualified for their role and are active as artist/pedagogues/researchers.</p>	<p><i>Some questions you could consider when addressing this standard</i></p> <p>a) How does the institution ensure that all members of the programme's teaching staff have appropriate qualifications and experience as educators?</p> <ul style="list-style-type: none"> • How does the institution ensure that the programme's teaching staff have sufficient knowledge about the student's future job requirements? • What is the institutional strategy to support and enhance the teaching staff's artistic/pedagogical/ research activity, and how is research defined? • Is there a policy in place for continuing professional development of teaching staff? <p>b) How is teaching staff engaged in ongoing critical reflection, to develop this quality in their students and to feed back relevant outcomes in order to contribute to improving the study programme?</p> <p>c) How is teaching staff encouraged to develop/support/stimulate innovative attitudes that will enhance the professional field's practices?</p>	<p><i>Possible supportive material, if relevant</i></p> <ul style="list-style-type: none"> • Information on staff recruitment procedures • Artistic, professional and/or academic record of the teaching staff (e.g. curriculum vitae) • Evidence of teaching staff's activities in national and international contexts (networks, conferences, competitions, festivals, articles, concerts etc.) • Relevant policy documents • Records of staff participation in continuing professional development • Student/staff feedback (focus groups, internal and external surveys)
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4.2 Size and composition of the teaching staff body

<p><i>Standard 4.2</i></p> <p>There are sufficient qualified teaching staff to effectively deliver the programme.</p>	<p><i>Some questions you could consider when addressing this standard</i></p> <p>a) How does the programme ensure that the number and expertise of teaching staff are adequate to cover the volume and range of music-related study subjects and future requirements of the profession?</p> <ul style="list-style-type: none"> • How does the recruitment policy take into account the particular needs of a classroom music teacher education programme? • How does the recruitment policy and the composition of the teaching staff foster new developments within the programme and adaptation to new professional needs? 	<p><i>Possible supportive material, if relevant</i></p> <ul style="list-style-type: none"> • Teaching staff details: <ul style="list-style-type: none"> ○ Number of staff in various subject areas (in fte⁷) ○ Total number of hours taught ○ Equal opportunities ○ Expertise ○ Familiarity and/or understanding of music education with supporting teaching staff such as theory and instrumental teachers • Strategies for maintaining flexibility in the teaching staff • Student/staff feedback (focus groups, internal and external surveys)
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⁷ Fte stands for full-time equivalent.

5. Facilities, resources and support

5.1 Facilities

<p><i>Standard 5.1</i></p> <p>The institution has appropriate resources to support student learning and delivery of the programme.</p>	<p><i>Some questions you could consider when addressing this standard</i></p> <p>a) Are the building facilities (teaching and practice studios, classrooms, concert venues, meeting spaces, etc.) appropriate?</p> <p>b) Are the number and standard of musical instruments appropriate?</p> <p>c) Are the IT and other technological facilities appropriate?</p> <p>d) Is the library, its associated equipment (listening facilities, online journal access, teaching material resources, media and music software, etc.) and its services appropriate?</p>	<p><i>Possible supportive material, if relevant</i></p> <ul style="list-style-type: none"> • Information on facilities: <ul style="list-style-type: none"> ○ rooms and associate equipment available to students ○ quality of rooms relative to acoustical standards ○ computing and technological facilities available to students ○ policies on practical training / schools for internships/teaching practice ○ supporting statistical evidence ○ libraries, associated equipment and services available to students ○ opening hours of libraries and practice facilities. ○ feedback from staff and students ○ evaluative reports/documentation • Student/staff feedback (focus groups, internal and external surveys)
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5.2 Financial resources

<p><i>Standard 5.2</i></p> <p>The institution's financial resources enable successful delivery of the programme.</p>	<p><i>Some questions you could consider when addressing this standard</i></p> <p>a) Does the programme have sufficient resources for its effective delivery?</p> <p>b) Is there a guaranteed budget to finance additional projects related to the study programme?</p> <p>c) Is there a long-term financial plan in place to ensure the continued delivery of the programme?</p>	<p><i>Possible supportive material/ evidences, if relevant</i></p> <ul style="list-style-type: none"> • Budget data: <ul style="list-style-type: none"> ○ for teaching staff ○ for support staff ○ for running and upgrading facilities, instruments, and equipment ○ for artistic/academic/research activities. • Strategies for improving the funding of the programme
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5.3 Support staff

<p><i>Standard 5.3</i></p> <p>The programme has sufficient qualified support staff.</p>	<p><i>Questions you could consider when addressing this standard</i></p> <p>a) Are there sufficient qualified support staff (technical, administrative, IT, etc.) to support the teaching, learning and artistic activities of the programme?</p> <p>b) Are policies in place for continuing professional development of support staff?</p> <p>c) How are external mentors of internships/teaching practice informed and supported?</p>	<p><i>Supportive material/ evidences, if relevant</i></p> <ul style="list-style-type: none"> • Statistical data on support staff (technical, administrative, IT, etc.): <ul style="list-style-type: none"> ○ number in full-time equivalent ○ composition and roles ○ competency and qualifications • Policies on continuing professional development • regulations on the role and responsibilities of external mentors of internships/teaching practice • Evaluative documents/reports • Student/staff feedback (focus groups, internal and external surveys)
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6. Communication, organisation and decision-making

6.1 Internal communication process

<p><i>Standard 6.1</i></p> <p>Effective mechanisms are in place for internal communication within the programme.</p>	<p><i>Some questions you could consider when addressing this standard</i></p> <p>a) How do students and staff communicate with each other?</p> <ul style="list-style-type: none"> • What structures does the study program provide to encourage communication between teachers and students? • How does the programme communicate with part-time and hourly-paid teaching and non-teaching staff and with external collaborators (guest teachers, examiners, mentors of internship/teaching practice etc.)? <p>b) How does the programme ensure the continued effectiveness of its communication systems?</p>	<p><i>Possible supportive material, if relevant</i></p> <ul style="list-style-type: none"> • Communication tools for the publication of information to students and staff (newsletter, boards, etc.) • Policies/procedures on communication process • Student/staff feedback (focus groups, internal and external surveys)
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6.2 Organisational structure and decision-making processes

<p><i>Standard 6.2</i></p> <p>The programme is supported by an appropriate organisational structure and decision-making processes.</p>	<p><i>Some questions you could consider when addressing this standard</i></p> <p>a) What is the organisational structure of this programme and how is it linked with that of the institution?</p> <p>b) What are the decision making processes within the programme?</p> <ul style="list-style-type: none"> • Are staff responsibilities in the programme clearly defined? • Is there sufficient and appropriate representation (students, staff, external representatives, etc.) within the programme's organisational structure and decision making processes? 	<p><i>Possible supportive material, if relevant</i></p> <ul style="list-style-type: none"> • Details of the organisational structure of: <ul style="list-style-type: none"> ○ the institution ○ the study programme (e.g. details of programme management, its committees, meetings) ○ information on legal requirements • Examples of programme decision-making processes (e.g. agendas and minutes of meetings) • Student/staff feedback (focus groups, internal and external surveys)
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	<ul style="list-style-type: none">• What evidence exists to demonstrate that the organisational structure and the decision-making processes are effective?	
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7. Internal Quality Culture

<p><i>Standard 7</i></p> <p>The programme has in place effective quality assurance and enhancement procedures.</p>	<p><i>Some questions you could consider when addressing this standard</i></p> <p>a) What quality assurance and enhancement procedures are in place within the programme?</p> <ul style="list-style-type: none"> • How often is the programme being reviewed? • How are the quality assurance and enhancement procedures monitored and reviewed? • How do quality assurance and enhancement procedures inform/influence each other? <p>b) How are staff/students/alumni/representatives of the profession/quality assurance experts involved in the quality assurance and enhancement procedures?</p> <ul style="list-style-type: none"> • How is their feedback used to enhance the programme? • How are these procedures used to inform decision-making? • How are staff/students/alumni/representatives of the profession/quality assurance experts informed if their feedback has led to change? <p>c) How would the overall quality culture within the programme be characterised?</p>	<p><i>Possible supportive material, if relevant</i></p> <ul style="list-style-type: none"> • Documentation of policies and procedures related to quality assurance and quality enhancement • Feedback from staff/students/alumni/representatives of the music profession/quality assurance experts (focus groups, internal and external surveys) • Agendas and minutes of meetings • Actions leading to improvements of the programme • Strategies/policies for improving the quality assurance and enhancement system • Monthly newsletters, website updates, emails
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8. Public interaction		
8.1 Cultural, artistic and educational contexts		
<p><i>Standard 8.1</i></p> <p>The programme engages within wider cultural, artistic and educational contexts.</p>	<p><i>Some questions you could consider when addressing this standard</i></p> <p>a) Does the programme engage with the public discourse on educational/cultural/artistic policies and/or other relevant issues?</p> <p>b) How does the programme prepare its students to advance society through the use of their education?</p>	<p><i>Possible supportive material, if relevant</i></p> <ul style="list-style-type: none"> • Evidence of external activities (projects, community activities, educational initiatives and partnerships, membership of programme personnel on relevant external committees, etc.)
8.2 Interaction with the professions		
<p><i>Standard 8.2</i></p> <p>The programme actively promotes links with various sectors of the music and other artistic professions.</p>	<p><i>Some questions you could consider when addressing this standard</i></p> <p>a) How does the programme engage with various sectors of music professions, teaching professions and other artistic professions?</p> <ul style="list-style-type: none"> • What are the long-term plans for the (continued) development of the links with the professions? • How does the programme assess and monitor the ongoing needs of the professions? <p>b) How does the programme engage in and promote Lifelong Learning opportunities?</p>	<p><i>Possible supportive material, if relevant</i></p> <ul style="list-style-type: none"> • Documentation showing: <ul style="list-style-type: none"> ○ structures for communication with relevant sectors of the professional life ○ initiatives taken to support students, graduates and staff in programme projects ○ evidence of the programme’s commitment to Lifelong Learning activities and examples of specific initiatives • Details regarding the interaction with the professions, its influence on the programme and its impact on the student experience • Student/staff feedback (focus groups, internal and external surveys) • Action plans for meeting the needs identified through interaction with the professions

8.3 Information provided to the public

<p><i>Standard 8.3</i></p> <p>Information provided to the public about the programme is clear, consistent and accurate.</p>	<p><i>Some questions you could consider when addressing this standard</i></p> <p>a) What resources and delivery systems are used to convey information to the public?</p> <p>b) How does the programme ensure that information given to the public (students, audiences, parents, music education institutions at other levels, etc.) is consistent with the content of the programme?</p> <ul style="list-style-type: none"> • What mechanisms are in place to review information before it goes public? • How is the accuracy of the information ensured on an ongoing basis? 	<p><i>Possible supportive material, if relevant</i></p> <ul style="list-style-type: none"> • Student/staff feedback (focus groups, internal and external surveys) • Programme handbooks • Institutional information policies (recruitment policies, website and other information materials if appropriate). • Organisational structure
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Annex 1: Glossary

Classroom music teacher	a teacher teaching music (as a subject) in a group setting in general education
HME	Higher Music Education – music education at tertiary/university level
Learning outcomes	statements of the knowledge, skills, and abilities the individual student possesses and can demonstrate upon completion of a learning experience or sequence of learning experiences (e.g. course, programme, degree) <i>Source: meNet glossary</i> (http://menet.mdw.ac.at/menetsite/glossary.html)
Lifelong learning	all learning activity, formal or informal, undertaken throughout life, with the aim of enhancing competencies from a personal, civic, social and/or employment-related perspective <i>Source: meNet glossary</i>
Private teaching	individual music lessons delivered outside a school/institutional context by an independent musician/music teacher. In some countries this is called studio teaching
Programme	The term ‘programme’ can have different meanings depending on the context. Depending on the context, ‘programme’ can refer to formalised study programmes within an institutional/school and also to individualised study curricula within 1:1 teaching.
Specialised music education	This type of education is optional, can take place outside general/compulsory education and is delivered in different settings.

Further references:

- MeNet glossary: <http://menet.mdw.ac.at/menetsite/glossary.html>
- AEC glossary available in the publication *Tuning Educational Structures in Europe - Reference Points for the Design and Delivery of Degree Programmes in Music* (downloadable from AEC website, Publication section: <http://www.aec-music.eu/publications>)