

**Self-evaluation report**

**Programme review**

**[Name of the programme to be reviewed]**

 **[Name of the institution]**

**[Logo of the institution]**

**[Site visit date]**

Contents

[How to get started: preamble to the MusiQuE Template for self-evaluation (Programme Review) 4](#_Toc421886652)

[Aim of the self-evaluation template 4](#_Toc421886653)

[MusiQuE standards for programme review 4](#_Toc421886654)

[How to proceed? 4](#_Toc421886655)

[Further guidelines 5](#_Toc421886656)

[Introduction 7](#_Toc421886657)

[The production of the self-evaluation report 7](#_Toc421886658)

[Executive summary 8](#_Toc421886659)

[History of the institution and the programme(s) 9](#_Toc421886660)

[The national music educational system 10](#_Toc421886661)

[1. Programme’s goals and context 11](#_Toc421886662)

[2. Educational processes 12](#_Toc421886663)

[2.1 The curriculum and its methods of delivery 12](#_Toc421886664)

[2.2 International perspectives 14](#_Toc421886665)

[2.3 Assessment 15](#_Toc421886666)

[3. Student profiles 16](#_Toc421886667)

[3.1 Admission/Entrance qualifications 16](#_Toc421886668)

[3.2 Student progression, achievement and employability 16](#_Toc421886669)

[4. Teaching staff 17](#_Toc421886670)

[4.1 Staff qualifications and professional activity 17](#_Toc421886671)

[4.2 Size and composition of the teaching staff body 18](#_Toc421886672)

[5. Facilities, resources and support 19](#_Toc421886673)

[5.1 Facilities 19](#_Toc421886674)

[5.2 Financial resources 20](#_Toc421886675)

[5.3 Support staff 20](#_Toc421886676)

[6. Communication, organisation and decision-making 21](#_Toc421886677)

[6.1 Internal communication process 21](#_Toc421886678)

[6.2 Organisational structure and decision-making processes 22](#_Toc421886679)

[7. Internal Quality Culture 23](#_Toc421886680)

[8. Public interaction 24](#_Toc421886681)

[8.1 Cultural, artistic and educational contexts 24](#_Toc421886682)

[8.2 Interaction with the artistic professions 24](#_Toc421886683)

[8.3 Information provided to the public 25](#_Toc421886684)

[9. Supporting documents 26](#_Toc421886685)

## How to get started: preamble to the MusiQuE Template for self-evaluation (Programme Review)

### Aim of the self-evaluation template

MusiQuE provides this self-evaluation template in order to assist institutions in the process of drafting and structuring their self-evaluation report for a programme review.

### MusiQuE standards for programme review

The template is based on the MusiQuE standards for programme review, which are available for download on the MusiQuE website (see: <https://www.musique-qe.eu/about-musique/key-documents/musique-standards/>). The template lists the standards, it suggests for each of the standards a set of questions which should be considered when addressing them, and it provides an overview of the supportive material which needs to be presented. When drafting its standards, MusiQuE has considered Part 1 of the [Standards and guidelines for quality assurance in the European Higher Education Area (ESG)](http://www.enqa.eu/wp-content/uploads/2015/05/ESG_endorsed-with-changed-foreword.pdf), aiming to provide higher education institutions with standards and guidelines for internal quality assurance.[[1]](#footnote-1) This way, programmes reviewed by MusiQuE are ensured that all the European standards and guidelines for internal quality assurance are addressed in MusiQuE review procedures.

### How to proceed?

This template contains a preamble which provides practical instructions, an outline of the introduction to be written by the institution, and all the standards which need to be addressed divided into eight chapters.

When writing the report, the preamble to this template should be deleted, so that the report starts with the actual introduction. In the chapters following the introduction, the indicated standards need to be carefully considered one by one, using the provided sets of questions for each standard as guidelines. These questions aim at facilitating the understanding of each standard and at illustrating the range of topics covered by that standard. The questions should be deleted when drafting the report, so that each chapter consists of the standard itself and the description of the way in which the standard is met. The answers can be inserted in the provided text boxes below each standard.[[2]](#footnote-2)

It is suggested that, for each standard, the report should include an analysis of challenges faced, how the institution has reflected on these and the changes that are envisioned to address them. Brief historical accounts of changes that have recently been implemented, and their effects, may also help to place future strategies for quality enhancement into context. The self-evaluation report should address each MusiQuE standard in turn, and should show appropriate balance between description, on the one hand, and evaluation of strengths and weaknesses on the other. Institutions should adopt an open and self-critical approach towards quality assurance.

Finally, below each standard, there is a series of ‘supportive material/ evidence’ indicated which suggests the kind of existing documentation or materials that should be used to support the self-evaluation description and analysis written in relation to that standard. When drafting the report, reference need to be made to these supporting documents. The indicative list should be deleted and replaced by the actual titles of the supporting documents. In chapter nine, all the documents should be listed accordingly.

Three types of material are recommended: statistical data (number of students, teachers, financial information), documentation relating to curricula, artistic activities, facilities, biographies of teachers, and strategic and policy documents which describe the programme’s (new) goals and methods applied to reach them, and provide an assessment of the programme’s current work.[[3]](#footnote-3) The supporting documents can be attached at the end of this report, or can be made available for download online on a page accessible to the peer-reviewers.

### Further guidelines

In addition to the instructions above, the following guidelines need to be taken into account when drafting the self-evaluation report.

The report should:

* be no longer than 30 pages (excluding supporting documents).
* be written in English unless otherwise agreed by the MusiQuE staff.
* be structured in accordance with the way in which the standards themselves are listed and numbered.
* be analytical and reflective, and include, if possible for each standard, an assessment of the situation described and some thoughts about future directions envisioned.
* include easily readable statistical overviews and supporting information in relation to students, staff, graduates, alumni, applicants etc.
* include a list of annexes.

Institutions are recommended to:

* adhere closely to the list of ‘supportive material/ evidence’ given in the standards and ensure that all the standards are supported by appropriate documents.
* include any relevant statistical information (students, staff, graduates, alumni, applicants, facilities etc.) in an easily readable format.
* include any documentation relevant to the national educational system, the institution and/or the programme.
* contact the MusiQuE staff to discuss the language of these materials. It is normally agreed that larger documents (catalogues, comprehensive study plans, etc.) may be presented in the original language provided that comprehensive summaries are provided in English.
* number the attachments and establish easily visible cross-references between the self-evaluation report and each of the attached documents. The self-evaluation report should list the supporting documents in full.
* include, by special agreement with MusiQuE, a representative selection of students’ work (recordings/coursework, etc.).

The report should be sent:

* on behalf of and signed by the rector(s) (or equivalent).
* electronically to the MusiQuE staff with a list of the proposed supporting documents, a minimum of eight weeks in advance of the review team’s visit.
* both electronically and by post in hard copy to each member of the review team a minimum of five weeks before the review team’s visit. The supportive material is provided on a memory stick, sent electronically to each member of the review team or uploaded on an online platform which can be accessed by all review team members.
* to all members of staff and students who are to meet the review team.

## Introduction

### The production of the self-evaluation report

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| *Please insert here an introductory part including a brief account on how the self-evaluation process was organised and how the report was produced.* |

### Executive summary

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| *Please provide here an executive summary including some key facts and data about the institution and the programme(s): number of students enrolled in the programme(s), number of students in the various cycles of the programme (if appropriate).* |

### History of the institution and the programme(s)

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| *Please write here a short history of your institution and of the programme(s).* |

### The national music educational system

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| *Please provide a brief description of the national music educational structure or system and the place of your institution within the structure. This will provide important contextual information for the review team.* |

## 1. Programme’s goals and context

**Standard: the programme goals are clearly stated and reflect the institutional mission**

Questions to be considered when addressing this standard:

1. What is the institution’s mission, vision or goal?
2. What is the rationale for the programme and what are its unique features (in alignment with the institutional mission and/or in the regional, national and international context)?
3. What elements and factors are involved in determining admission capacity and profile?
4. What are the goals of the educational programme and how have these goals been identified and formulated?
5. Were procedures for formal approval and legal recognition of the study programme taken into consideration in its development?
6. What statistical information is collected, and how is it used to support the study programme?
7. How are equal opportunities embedded in the institutional mission/vision?

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| *Please write your text/answers here. It is recommended to include an analysis of challenges faced in relation to this standard, how the institution has reflected on these and the changes that are envisioned to address them.* |

Supportive material/ evidences:

* 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 up by e.g. national quality assurance and accreditation bodies, qualifications framework
* Statistical data:
* Number of students/number of graduates (by semesters, gender, field of study, national/foreign)
* 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 the reasons for this)
* 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
* Evaluative reports on equal opportunities (e.g. results of surveys)

## 2. Educational processes

### 2.1 The curriculum and its methods of delivery

**Standard: the goals of the programme are achieved through the content and structure of the curriculum and its methods of delivery**

Questions to be considered when addressing this standard:

1. How does the curriculum reflect the institutional mission and address the goals of the programme?
2. What are the learning outcomes of the programme and how do they take into account the various aspects of the ‘Polifonia Dublin Descriptors’ (PDDs) and/ or the AEC learning outcomes?
3. How does the programme enable students to develop individual study profiles?
4. Where appropriate, is there a connection/ progression between this programme and other study programmes/cycles?
5. How is the programme utilizing different forms of teaching in the delivery of the curriculum?
6. How are students offered opportunities to present their creative, musical and artistic work?
7. How does the programme encourage critical reflection and self-reflection by the student?
8. What role does research play within the programme?[[4]](#footnote-4)
9. How does research inform curriculum development and teaching?
10. How does research feed into students’ assignments/activities/tasks?
11. Are there formal arrangements for students to receive academic, career and personal guidance?

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| *Please write your text/answers here. It is recommended to include an analysis of challenges faced in relation to this standard, how the institution has reflected on these and the changes that are envisioned to address them.* |

Supportive material/ evidences:

* Course handbook and syllabi showing:
	+ Overall structure of the curriculum
	+ Learning outcomes of the programme
	+ The use of ECTS credits
	+ 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 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
* 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.)
* Student performance opportunities:
	+ Seasonal concert calendars
	+ Schedules for internal and external student concerts – other arenas for the exposure of students’ work
	+ Information on methods for giving students feedback on their public presentations.
* Student/staff feedback (focus groups, internal and external surveys)
* Examples of activities drawing on 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

**Standard: the programme offers a range of opportunities for students to gain an international perspective**

Questions to be considered when addressing this standard:

1. How is the programme aligned with the international strategy of the institution?
2. To what extent do the curriculum and the extra-curricular activities offer international perspectives?
3. Is the programme participating in international partnerships/exchanges?
4. How are international students on the programme supported?
5. Does the programme have international teachers delivering parts of the curriculum?
6. Do teachers on the programme have international experience (either as a student/teacher?)

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| *Please write your text/answers here. It is recommended to include an analysis of challenges faced in relation to this standard, how the institution has reflected on these and the changes that are envisioned to address them.* |

Supportive material/ evidences:

* 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
	+ Masterclasses
	+ International projects
	+ Visiting performers/lecturers
	+ Etc.
* Student/staff feedback (focus groups, internal and external surveys)
* Statistical data:
	+ Numbers of foreign students and staff
	+ Numbers of foreign visiting guest lecturers
	+ Numbers of incoming and outgoing student and staff exchanges

### 2.3 Assessment

**Standard: assessment methods are clearly defined and demonstrate achievement of learning outcomes**

Questions to be considered when addressing this standard:

1. What are the main methods for assessment and how do these methods show the achievement of learning outcomes?
2. Are the assessment criteria and procedures easily accessible to and clearly defined for students and staff?
3. What kind of grading system is being used in examinations and assessments?
4. Are students provided with timely and constructive feedback on all forms of assessments?

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| *Please write your text/answers here. It is recommended to include an analysis of challenges faced in relation to this standard, how the institution has reflected on these and the changes that are envisioned to address them.* |

Supportive material/ evidences:

* Samples of recordings of examination concerts, examination papers, 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

**Standard: there are clear criteria for student admission, based on an assessment of their artistic/academic suitability for the programme**

Questions to be considered when addressing this standard:

1. Does the programme have clear and appropriate criteria for admissions?
2. In what ways do the entrance requirements assess the abilities (artistic/technical/academic/ pedagogical) of the applicants to successfully complete the study programme?

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| *Please write your text/answers here. It is recommended to include an analysis of challenges faced in relation to this standard, how the institution has reflected on these and the changes that are envisioned to address them.* |

Supportive material/ evidences:

* Formal admission requirements
* Audition procedures
* Reports of any evaluations of the admission requirements and procedures

### 3.2 Student progression, achievement and employability

**Standard: the 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:

1. How are student progression and achievement monitored within the programme?
2. What are the recognition mechanisms (prior learning, study abroad)?
3. 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?
4. Are graduates successful in finding work/building a career in today’s highly competitive international music life?

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| *Please write your text/answers here. It is recommended to include an analysis of challenges faced in relation to this standard, how the institution has reflected on these and the changes that are envisioned to address them.* |

Supportive material/ evidences:

* Statistical data on student progression and achievement:
	+ Completion rate
	+ Pass rate
	+ Retention rate
* Evaluative reports on student progression and achievement
* 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. Teaching staff

### 4.1 Staff qualifications and professional activity

**Standards: members of the teaching staff are qualified for their role and are active as artists/pedagogues/researchers**

Questions to be considered when addressing this standard:

1. How does the institution ensure that all members of the programme’s teaching staff have appropriate qualifications as educators?
2. Is there an institutional strategy that supports and enhances the teaching staff’s artistic/pedagogical/ research activity?
3. Is there a policy in place for continuing professional development of teaching staff?
4. How are teaching staff engaged in the different activities of the institutions (committees, concerts, organisation of events, etc.)?
5. How are teaching staff encouraged to engage in ongoing critical reflection and to develop this quality in their students?

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| *Please write your text/answers here. It is recommended to include an analysis of challenges faced in relation to this standard, how the institution has reflected on these and the changes that are envisioned to address them.* |

Supportive material/ evidences:

* Artistic, professional and/or academic record of the teaching staff (e.g. curriculum vitae)
* Evidence of teaching staff’s activities in international contexts (networks, conferences, competitions, festivals, articles, concerts etc.)
* Relevant policy documents
* Information on staff recruitment procedures.
* Records of staff participation in continuing professional development
* Student/staff feedback (focus groups, internal and external surveys)

### 4.2 Size and composition of the teaching staff body

**Standard: there is sufficient qualified teaching staff to effectively deliver the programme**

Questions to be considered when addressing this standard:

1. How does the programme ensure that the number and experience of teaching staff are adequate to cover the volume and range of disciplines?
2. How does the composition of the teaching staff allow adaptation to new professional requirements and changes to the curriculum?
3. How does the recruitment policy foster new developments within the programme?

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| *Please write your text/answers here. It is recommended to include an analysis of challenges faced in relation to this standard, how the institution has reflected on these and the changes that are envisioned to address them.* |

Supportive material/ evidences:

* Teaching staff details:
	+ Number of staff in various subject areas (in FTE)[[5]](#footnote-5)
	+ Total number of hours taught
	+ Equal opportunities
* Strategies for maintaining flexibility in the teaching staff
* Student/staff feedback (focus groups, internal and external surveys)

## 5. Facilities, resources and support

### 5.1 Facilities

**Standard: the institution has appropriate resources to support student learning and delivery of the programme**

Questions to be considered when addressing this standard:

1. Are the building facilities (teaching and practice studios, classrooms, concert venues, etc.) appropriate?
2. Are the number and standard of instruments (pianos, organs, percussion, etc.) appropriate?
3. Are the computing and other technological facilities appropriate?
4. Is the library, its associated equipment (listening facilities, etc.) and its services appropriate?

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| *Please write your text/answers here. It is recommended to include an analysis of challenges faced in relation to this standard, how the institution has reflected on these and the changes that are envisioned to address them.* |

Supportive material/ evidences:

* Information on facilities:
	+ rooms and associate equipment available to students
	+ quality of rooms relative to acoustical standards
	+ computing and technological facilities available to students
	+ 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)

### 5.2 Financial resources

**Standard: the institution’s financial resources enable successful delivery of the programme**

Questions to be considered when addressing this standard:

1. Does the programme have sufficient resources for its effective delivery?
2. Is there a long-term financial plan in place to ensure the continued delivery of the programme?

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| *Please write your text/answers here. It is recommended to include an analysis of challenges faced in relation to this standard, how the institution has reflected on these and the changes that are envisioned to address them.* |

Supportive material/ evidences:

* Budget data:
	+ 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

### 5.3 Support staff

**Standard: the programme has sufficient qualified support staff**

Questions to be considered when addressing this standard:

1. Are there sufficient qualified support staff (technical, administrative, non-teaching staff, etc.) to support the teaching, learning and artistic activities of the programme?
2. Are policies in place for continuing professional development of support staff?

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| *Please write your text/answers here. It is recommended to include an analysis of challenges faced in relation to this standard, how the institution has reflected on these and the changes that are envisioned to address them.* |

Supportive material/evidences:

* Statistical data on support staff (technical, administrative, non-teaching staff, etc.)
	+ number in full-time equivalent
	+ composition and roles
	+ competency and qualifications
* Policies on continuing professional development
* Student/staff feedback (focus groups, internal and external surveys)

## 6. Communication, organisation and decision-making

### 6.1 Internal communication process

**Standard: effective mechanisms are in place for internal communication within the programme**

Questions to be considered when addressing this standard:

1. How does the programme communicate with its students and staff?
2. How do students and staff communicate?
3. How does the programme communicate with part- time and hourly-paid teaching and non-teaching staff and with external collaborators (guest teachers, examiners, etc.)?
4. How does the programme ensure the continued effectiveness of its communication systems?

Supportive material/evidences:

* Communications tools for the publication of information to students and staff (newsletter, boards, etc.)
* Policies/procedures on communications process
* Student/staff feedback (focus groups, internal and external surveys)

### 6.2 Organisational structure and decision-making processes

**Standard: the programme is supported by an appropriate organisational structure and decision-making processes**

Questions to be considered when addressing this standard:

1. What is the organisational structure of this programme and how is it linked with that of the institution?
2. What are the decision making processes within the programme?
3. Are staff responsibilities in the programme clearly defined?
4. Is there sufficient and appropriate representation (e.g. students, staff, external representatives, etc.) within the programme’s organisational structure and decision making processes?
5. What evidence exists to demonstrate that the organisational structure and the decision-making processes are effective?

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| *Please write your text/answers here. It is recommended to include an analysis of challenges faced in relation to this standard, how the institution has reflected on these and the changes that are envisioned to address them.* |

Supportive material/ evidences:

* Details of the organisational structure of:
	+ the institution (e.g. organisational chart)
	+ the study programme (e.g. details of programme management, its committees [e.g. membership, links between committees, number of meetings per year, etc.])
* Examples of programme decision-making processes (e.g . agendas and minutes of meetings)
* Student/staff feedback (focus groups, internal and external surveys)

## 7. Internal Quality Culture

**Standard: the programme has in place effective quality assurance and enhancement procedures**

Questions to be considered when addressing this standard:

1. What quality assurance and enhancement procedures are in place within the programme?
2. How are the quality assurance and enhancement procedures monitored and reviewed?
3. How do quality assurance and enhancement procedures inform/influence each other?
4. How are staff/students/alumni/representatives of the music profession/quality assurance experts involved in the quality assurance and enhancement procedures and how is their feedback used to enhance the programme?
5. How are these procedures used to inform decision-making?
6. How are students and staff informed if their feedback has led to change?
7. How would the overall quality culture within the programme be characterised?

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| *Please write your text/answers here. It is recommended to include an analysis of challenges faced in relation to this standard, how the institution has reflected on these and the changes that are envisioned to address them.* |

Supportive material/ evidences:

* 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

## 8. Public interaction

### 8.1 Cultural, artistic and educational contexts

**Standard: the programme engages within wider cultural, artistic and educational contexts**

Questions to be considered when addressing this standard:

1. Does the programme engage with the public discourse on cultural/artistic/educational policies and/or other relevant issues, and if so, how?
2. What are the contributions of the programme to cultural/artistic/educational communities at the local, national and international level?
3. Does the programme prepare its students to advance society through the use of their knowledge and skills, and if so, how?

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| *Please write your text/answers here. It is recommended to include an analysis of challenges faced in relation to this standard, how the institution has reflected on these and the changes that are envisioned to address them.* |

Supportive material/ evidences:

* Supporting evidence of external activities (e.g. projects, community activities, educational initiatives, membership of programme personnel on relevant external committees, etc.)

### 8.2 Interaction with the artistic professions

**Standard: the programme actively promotes links with various sectors of the music and other artistic professions**

Questions to be considered when addressing this standard

1. How does the programme engage with various sectors of music and other artistic professions?
2. What are the long-term plans for the (continued) development of the links with the artistic professions?
3. How does the programme assess and monitor the ongoing needs of the professions?
4. How does the programme engage in and promote Lifelong Learning opportunities?

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| *Please write your text/answers here. It is recommended to include an analysis of challenges faced in relation to this standard, how the institution has reflected on these and the changes that are envisioned to address them.* |

Supportive material/ evidences:

* Documentation showing:
	+ structures for communication with relevant sectors of the music and other artistic professions
	+ 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

**Standard: information provided to the public about the programme is clear, consistent and accurate**

Questions to be considered when addressing this standard:

1. What resources and delivery systems are used to convey information to the public?
2. How does the programme ensure that information given to the public (students, audiences, parents, etc.) is consistent with the content of the programme?
3. What mechanisms are in place to review information before it goes public?
4. How is the accuracy of the information ensured on an ongoing basis?

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| *Please write your text/answers here. It is recommended to include an analysis of challenges faced in relation to this standard, how the institution has reflected on these and the changes that are envisioned to address them.* |

Supportive material/ evidences:

* 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

## 9. Supporting documents

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| *Please insert here a list of supporting material/ evidences. The supporting documents can be attached at the end of this report, or can be made available for download online on a page accessible to the peer-reviewers.*Annex 1. *Title* Annex 2. *Title*Annex 3. *Title*Annex 4. *Title*Annex 5. *Title*… |

1. The Standards and guidelines for quality assurance in the European Higher Education Area (ESG) have been developed in 2005 and revised in 2015 by the key stakeholders in the field of quality assurance at European level: the European Association for Quality Assurance in Higher Education (ENQA), the European Students’ Union (ESU), the European Association of Institutions in Higher Education (EURASHE) and the European University Association (EUA). A major goal of these Standards and Guidelines is to contribute to the common understanding of quality assurance for learning and teaching across borders and among all stakeholders. See <http://www.enqa.eu/wp-content/uploads/2015/05/ESG_endorsed-with-changed-foreword.pdf> [↑](#footnote-ref-1)
2. Whenever a text box doesn’t provide enough space, please copy it onto the next page and continue your answer there. [↑](#footnote-ref-2)
3. It is understood that institutions may not always 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 provide details explaining the stage of development of the information. [↑](#footnote-ref-3)
4. 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’. *Source: Glossary of the Shared ‘Dublin’ descriptors for Short Cycle, First Cycle, Second Cycle and Third Cycle Awards.* [↑](#footnote-ref-4)
5. FTE stands for full-time equivalent. [↑](#footnote-ref-5)