

**Self-evaluation report**

**Programme review**

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

 **[Name of the institution]**

**[Logo of the institution]**

**[Site-visit date]**

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## 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 the reviewed institution in the process of drafting and structuring the self-evaluation report for a [quality enhancement review/accreditation procedure] of the [name of programme] programme.

### MusiQuE standards for programme review

The template is based on the MusiQuE standards for programme review (2023), which constitute a revised version of the MusiQuE standards for programme review (2017). The template herein 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)](https://www.enqa.eu/wp-content/uploads/2015/11/ESG_2015.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. Please, find below the main areas of inquiry covered under each domain of the MusiQuE standards, structured in four chapters:

**Alignment with institutional goals and strategy**

 1 – Governance and decision making at programme level

**Educational Processes**

 2 – Students’ perspectives

 3 – Teachers’ perspectives

 4 – External perspectives

**Learning resources and student support**

 5 – Resources

 6 – Communication processes

**Quality Culture**

 7 – Quality Culture at programme level

### 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 four 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. They guide the institution in the self-evaluation process but should in any case be considered as compulsory. The questions should be deleted when drafting the report, so that each chapter consists of the standards themselves and the description of the way in which each standard is met.

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 are encouraged and advised to 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 (including the page/s number where the information is found). In case a document is referenced in more than one standard, it should be included in the list of supporting documents once only, as indicated in page 7-8. The indicative list should be deleted and replaced by the actual titles of the supporting documents. In chapter *Supporting documents*, all the documents should be listed accordingly. Where the case, **a list of abbreviations should be provided at the beginning of the self-evaluation report.**

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.[[2]](#footnote-2) 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 40 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.
* provide a list of abbreviations at the beginning of the report.

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, indicating:
	+ digital offline file: annex title, document title (if different to annex title), page/s number where the information is available
	+ digital online file: document title, link to the document (hyperlink if possible) and page/s number where the information is available (if applicable)
* 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**.
* electronically to each member of the Review Team a minimum of five weeks before the review team’s visit (done by MusiQuE office). 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

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

### Executive summary

*Please provide below 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)

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

### The national music educational system

*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.*

**Alignment with institutional goals and strategy**

## 1. Governance and decision making at programme level

### 1.1. The programme goals and context

**Standard:** *The programme's goals are clearly stated and relevant to the national legal context. They reflect the institutional mission and vision, and they are aligned with the overarching institutional policies and strategy. They are effectively achieved through the content and structure of the curriculum, and its methods of delivery.*

Questions to be considered when addressing this standard:

1. What is the national and legal context in which the programme operates? How is the programme's formal approval and legal recognition taken into consideration in its design and development?
2. What are the programme's rationale, goals and unique features, and how are they aligned with the institutional mission and vision in the given national context? How are these being identified, effectively implemented, and continuously revised?
3. How is the programme aligned with the institutional principles of academic ethics? How is misconduct handled at programme level?
4. How is the programme aligned with the overarching institutional policies and strategy (e.g. concerning sustainability, internationalisation, third mission, equality, diversity and inclusion, etc.)?
5. What elements and factors are taken into account in determining the programme's profile, the content and structure of the curriculum, and its methods of delivery?
6. How are the programme's goals addressed through the content and structure of the curriculum?
7. What procedures are in place to ensure the programme's effectiveness and to identify any needs for further enhancement?
8. Where appropriate, is there a connection / progression between this study programme and other study programmes / cycles?
9. How does the programme build research capabilities within the student profile?

*Please write your text/answers below. 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.*

Suggested evidence / Supportive material:

* 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 (at most for the 3 last academic years), for instance:
	+ 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)
* Policy documents and their links with core institutional policies (e.g. equal opportunities, equality, diversity and inclusion, internationalisation, third mission, research, sustainability, etc.)
* Evaluative reports on policy implementation (e.g. results of surveys)
* 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.

### 1.2. Programme’s stakeholders role in decision making

**Standard:** *The delivery of the programme is supported by an appropriate organisational structure, and clear, transparent and effective decision-making processes that include a balanced representation of the programme's stakeholders (students, teaching staff, support staff, representatives of the music profession and related artistic domains).*

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 - who is involved and what are the actual steps? How are responsibilities defined at each decision-making level within the programme?
3. How are students playing an active role in the decision making process at programme level and how are they contributing to the design and amendment of the study programme (content, methods of delivery and of assessment)?
4. What student representation structures exist at programme level and how are they functioning? How are students representing the programme in institutional decision-making bodies - what are the mechanisms in place and how are they effective?
5. How are the teaching and non-teaching staff represented within the programme’s organisational structure and decision making processes? How are they representing the programme in institutional decision-making bodies - what are the mechanisms in place and how are they effective?
6. How are teaching and non-teaching staff playing an active role in the decision making process at programme level and how are they contributing to the design and amendment of the study programme (content, methods of delivery and of assessment)?
7. How are external stakeholders (representatives of the music profession and related artistic domains) involved in decision making processes and curriculum development at programme level?
8. What evidence exists to demonstrate that the programme's organisational structure and the decision-making processes are effective?

*Please write your text/answers below. 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.*

Suggested evidence / Supportive material:

* 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)

**Educational processes**

## 2. Students’ perspectives

### 2.1. Admission and student-centred learning

**Standard:** *Clear, coherent, and inclusive admission criteria exist, to establish artistic / academic suitability of incoming students at programme level. Admitted students are encouraged to take an active role in creating the learning process and to engage in critical-reflection. They are supported to achieve the intended learning outcomes through an appropriate and effective blend of teaching and learning styles and pedagogies. The programme and its methods of delivery are adequately catered by staff and support services.*

Questions to be considered when addressing this standard:

1. In what ways does the programme demonstrate clear, coherent, and inclusive criteria for admission for all types of applicants (including mature students and lifelong learning opportunities)? Are these criteria clearly communicated and by what means?
2. How are principles regarding equality, diversity and inclusion reflected in student recruitment at programme level?
3. In what ways do the entrance requirements assess the abilities (artistic/ technical/ academic/ pedagogical) of the applicants to successfully complete the study programme?
4. What are the learning outcomes of the programme and how are they being communicated across programme constituencies? How do they take into account the various aspects of the 'Polifonia Dublin Descriptors (PDDs)' and / or the AEC learning outcomes?
5. How does the programme support its students to develop individualised study profiles?
6. What blend of teaching and learning styles and pedagogies does the programme utilise in its delivery? How is this blend deemed effective, and how is it continuously enhanced?
7. How are students encouraged to engage in critical reflection throughout their studies?
8. How is research encouraged at programme level? How does research inform curriculum development, teaching and learning at programme level?
9. How are students offered opportunities to present their creative, musical and artistic work?
10. How does the programme evaluate and adjust the allocation of teaching and non-teaching staff?
11. What kind of support services are available for students at programme level and what formal arrangements are in place to ensure that they work effectively?
12. What evidence exists to demonstrate that the students' admission and learning process work effectively?

*Please write your text/answers below. 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.*

Suggested evidence / Supportive material:

* Formal admission requirements and criteria of selection
* Audition procedures
* Information regarding admission-related complaints and appeals procedures
* Reports of any evaluations of the admission requirements and procedures
* 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, the AEC learning outcomes and/or any other relevant internationally or nationally established 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. Students’ progression and assessment

**Standard:** *The programme has effective procedures in place to formally monitor and review the progression of its students. Assessment methods are clearly defined and effectively demonstrate achievement of learning outcomes. There is an effective complaints and appeals system in place at programme level.*

Questions to be considered when addressing this standard:

1. How is students' progression being monitored and what evidence exists to the fact that these procedures work effectively? How is the information being used for the further development of the programme?
2. What equivalence systems are in place for prior learning, study abroad, etc.?
3. What are the methods for assessment and how do these methods show the achievement of learning outcomes? How are they being reviewed to consider issues such as consistency and fairness?
4. How are assessment criteria and procedures made easily accessible and clearly defined for students and staff?
5. How are students provided with timely and constructive feedback on all forms of assessments?
6. How are students being involved in the design and revision of assessment and feedback procedures and mechanisms?
7. What evidence exists to demonstrate that assessment methods work effectively?
8. What procedures are in place for complaints and appeals and how is it ensured that they work effectively?

*Please write your text/answers below. 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.*

Suggested evidence / Supportive material:

* Samples of recordings of examination concerts, examination papers, coursework, reports and other relevant examples of assessed work of students
* Regulations and documentation concerning student assessment, including assessment jury regulations and criteria, appeals procedures and their efficiency
* 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
* Statistical data on student progression and achievement of learning outcomes:
	+ Completion rate
	+ Pass rate
	+ Retention rate
* Evaluative reports on student progression and achievement of learning outcomes
* Examples of diplomas/Diploma Supplement (DS)/transcripts of records that are handed out to students when finishing studies

### 2.3. Students’ employability

**Standard:** *The programme has effective mechanisms in place to ensure that students acquire the necessary skills that facilitate their transition towards a professional life in the music and / or related artistic domain. Procedures are in place to formally and effectively monitor students' subsequent employability and professional achievement. The information thus collected is efficiently used to maintain an active link with the music / artistic profession and to further develop the curriculum.*

Questions to be considered when addressing this standard:

1. How are students being equipped with skills within and beyond their musical practices necessary in their transition towards a professional life?
2. How are students' employability and professional achievement being monitored and what evidence exists to the fact that these mechanisms and procedures work effectively? What type of data is being collected on alumni, and how does the programme use this information to maintain an active link with its alumni network?
3. To what extent are graduates successful in finding work / building a career in today's highly competitive national and international music arena?
4. What are the artistic fields that graduates (both recent and otherwise) acquire jobs in?
5. How does the programme assess and monitor the ongoing needs of the music / artistic profession? How is this information used to further develop the curriculum and to strengthen the link with the music / artistic profession??
6. How are graduates supported in their Lifelong Learning?

*Please write your text/answers below. 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.*

Suggested evidence / Supportive material:

* Relevant information concerning the programme's efforts to ensure a high employability rate among its students
* 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
* Details regarding the interaction with the professions, its influence on the programme and its impact on the student experience
* Any other relevant documentation/reports, for instance:
	+ 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

## 3. Teachers’ perspectives

### 3.1. Staff qualification, professional activity and development

**Standard:** *Members of the teaching staff[[3]](#footnote-3) are qualified for their role and are active as artists/pedagogues/ researchers. The size and composition of the teaching body are sufficient and appropriate to effectively deliver the curriculum. There are adequate opportunities for teaching staff for continued professional development.*

Questions to be considered when addressing this standard:

1. What procedures are in place for appointing teachers? What criteria are taken into account and to which priority? How are they aligned with other relevant institutional policies (e.g. concerning equality, diversity and inclusion)? How do recruitment procedures enable new developments within the programme?
2. How does the programme ensure that the size and experience of the teaching body are adequate to cater the content and structure of the curriculum, and to allow adaptation to new professional requirements and changes to the curriculum?
3. How does the programme support and enhance the teaching staff's artistic, pedagogical, and research activity internally and externally?
4. What pathways for continued professional development of teaching staff are available at programme level, and how are these utilised effectively? What mechanisms are in place to assess and ensure that professional development opportunities offered to teachers are fit for purpose?
5. How are teaching staff engaged in the different activities of the institution (committees, concerts, organisation of events, etc.)?
6. How are teaching staff encouraged to engage in ongoing critical reflection and to develop this quality in their students?
7. How does research support the process of teaching and learning at programme level?

*Please write your text/answers below. 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.*

Suggested evidence / Supportive material:

* 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 international contexts (networks, conferences, competitions, festivals, articles, concerts etc.)
* Relevant policy documents
* Records of staff participation in continuing professional development
* Records of teaching staff's participation in research projects
* Samples of reflective work, planning of specific classes...
* Teaching staff details:
	+ Number of staff in various subject areas (in fte3)
	+ Total number of hours taught
	+ Equal opportunities
* Strategies for maintaining flexibility in the teaching staff (activities for continuing professional development, research projects, language courses etc.)
* Student/staff feedback (focus groups, internal and external surveys)

## 4. External perspectives

### 4.1. International perspectives and experiences for students and staff

**Standards:** *The programme offers a range of opportunities for students and staff to gain international perspectives and experiences.*

Questions to be considered when addressing this standard:

1. How is the programme aligned with the international strategy of the institution and / or with the institution's internationalisation policy?
2. How is internationalisation embedded within the curriculum and extra-curricular activities that are being experienced by the entirety of students and staff?
3. How is the programme participating in international partnerships / exchanges?
4. How are incoming and outgoing students and staff supported by the programme? How does this support work effectively?
5. How does the institution support the academic recognition of studies carried out abroad (Diploma supplement, ECTS transferability, etc.)

*Please write your text/answers below. 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.*

Suggested evidence / Supportive material:

* Evidence regarding internationalisation objectives at programme level and their alignment with the institution's internationalisation policy
* Evidence of actions undertaken by the programme 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 - e.g. masterclasses, international projects, visiting performers/lecturers, etc.
* Examples of diploma supplement that are handed out to students when finishing studies
* 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

### 4.2. Engagement within the external institutional and social context

**Standard:** *The programme’s educational processes reflect the institutional policies and strategies in place for an active social engagement. The continued development and maintenance of links with the music profession and the wider artistic, cultural, educational and/or other relevant sectors within society is an integrated part of the programme.*

Questions to be considered when addressing this standard:

1. How does the programme prepare and encourage its students to contribute to society to advance using their knowledge and skills?
2. How does the programme ensure an active engagement with various music sectors and other artistic professions, with cultural, educational and other relevant communities at the local, national, and international level? How are these links being continuously developed?
3. How does the programme assess and monitor the ongoing needs of the music and related artistic professions?
4. How does the programme engage in and promote Lifelong Learning opportunities for the music profession and / or the wider artistic community?

*Please write your text/answers below. 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.*

Suggested evidence / Supportive material:

* Supporting evidence related to the programme's active social engagement (e.g. projects, community activities, educational initiatives and partnerships, membership of programme personnel on relevant external committees, the programme's involvement in sustainable development projects at community level, etc.)
* 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

**Learning resources and student support**

## 5. Resources

### 5.1 Finances, facilities, services and support staff

**Standard:** *The programme has means and resources to ensure its successful delivery and to secure its sustainable development.*

Questions to be considered when addressing this standard:

1. What risk management and long-term financial plans exist at programme level and how are they aligned with the institutional financial strategy?
2. How does the programme secure sufficient resources and funding to ensure its effective delivery, and allow further and sustainable development?
3. How does the programme ensure that building facilities (teaching and practice studios, library, classrooms, rehearsal spaces, concert venues, etc.) and all connected equipment (musical instruments and other necessary requisite) are sufficient and properly maintained?
4. How does the programme ensure that there is sufficient qualified support staff (technical, administrative, IT, non-teaching staff, etc.) to support the teaching, learning and artistic activities?
5. What pathways for continued professional development are available for support staff at programme level? What mechanisms are in place to assess and ensure that professional development opportunities offered to support staff are fit for purpose?
6. How does the programme ensure that its IT, computing and other technological facilities are appropriate, up to date and adequate to ensure an efficient internal and external communication at all levels?
7. How are digital solutions used in all aspects of the programme's operational and educational activities, and how does the programme ensure that they are fit for purpose and work effectively?

*Please write your text/answers below. 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.*

Suggested evidence / Supportive material:

* Information on facilities:
	+ rooms and associate equipment available to students
	+ quality of rooms relative to acoustical standards
	+ IT, 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
* Budget data, for instance funds allocated for:
	+ teaching staff
	+ support staff
	+ running and upgrading facilities, instruments, and equipment
	+ artistic/academic/research activities
* Strategies for improving the funding of the programme
* Statistical data on support staff (technical, administrative, IT, non-teaching staff, etc.):
	+ number in full-time equivalent
	+ composition and roles
	+ competency and qualifications
* Policies on continuing professional development
* Evaluative documents/reports
* Student/staff feedback (focus groups, internal and external surveys)
* Files resulting from the use digital tools for the programme’s operational and educational activities

### 5.2 Health and wellbeing

**Standard:** *The programme ensures a safe learning and working environment. The programme provides effective support for all students and staff to preserve and improve their mental and physical wellbeing.*

Questions to be considered when addressing this standard:

1. What mechanisms and procedures are in place at programme level to create an awareness concerning a healthy and constructive learning and working environment?
2. In what ways does the programme help students and staff avoid occupational hazards (e.g. tendinitis, hearing loss, etc.)?
3. What procedures and support systems are in place to promote equality, diversity and inclusion amongst staff and students ? How are these effectively implemented and regularly revised?
4. What mechanisms and procedures are in place at programme level to promote dignity and respect between staff and students, and to prevent and deal with harassment issues? How are these effectively implemented and regularly revised?
5. What are the procedures available for staff and students to raise complaints and appeals and how do they work effectively?
6. What kind of access do students and staff have to counselling and treatment of mental or physical health issues? How are students and teaching/support staff informed about these services? How is the effectiveness of these services being regularly revised?

*Please write your text/answers below. 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.*

Suggested evidence / Supportive material:

* Documentation regarding the measures implemented at programme level to ensure the health and wellbeing for students and staff
* Evidence regarding the programme's efforts to develop inclusive processes that accommodate diversity and provide equal opportunities for all
* Details regarding the support systems and procedures in place
* Details regarding the system of complaints and appeals
* Communication tools for creating awareness on the existing policies and support systems

## 6. Communication processes

### 6.1. Internal and external communication processes

**Standard:** *Effective mechanisms are in place for internal communication within the programme. Information provided to the public about the programme is, clear, consistent, regular, and accurate.*

Questions to be considered when addressing this standard:

1. What are the internal communication systems in place across the programme's various constituencies ( permanent and temporary teaching and non-teaching staff, students, management team, external collaborators, etc.) and how does the programme ensure that they work effectively?
2. How does the programme ensure the continued effectiveness of its communication systems?
3. What resources and delivery systems are used to convey information to the public?
4. How does the programme ensure that information given to the public (students, audiences, parents, music education institutions at other levels, etc.) is accurate and consistent with the content of the programme on an ongoing basis?
5. What mechanisms are in place to review information before it goes public?

*Please write your text/answers below. 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.*

Suggested evidence / Supportive material:

* 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)
* Programme handbooks
* Evidence regarding procedures in place at programme level for the curation and update of information materials provided to the public

**Quality Culture**

## 7. Quality Culture at programme level

**Standard:** *The programme builds an environment where internal and external feedback is sought and connected, and where staff and students are actively involved in an ongoing dialogue about the quality of education and the programme activities. The programme is thus enabled to ensure the quality of its curriculum and educational processes, and to work towards an all-encompassing quality culture.*

Questions to be considered when addressing this standard:

1. What internal quality assurance and enhancement procedures are in place, and do they actively involve all stakeholders (staff, teachers, students, alumni, representatives of the music profession and related artistic domains) through a periodic review of the programme?
2. What external quality assurance and enhancement procedures are in place actively involving all stakeholders, how cyclical are they, and how do they impact internal quality assurance and enhancement procedures?
3. How does the programme connect internal and external feedback and how does it feed into its quality assurance and enhancement procedures?
4. How is benchmarking/benchlearning included in quality assurance and enhancement procedures, enabling the programme to position itself against similar (inter)national programmes and to learn from best practices in the field?
5. How are best practices identified and shared, and how do they feed into quality assurance and enhancement procedures at programme level?
6. How do quality assurance and enhancement procedures inform/influence each other?
7. How are the programme’s quality assurance and enhancement procedures and their results communicated to staff, teachers, students, and external stakeholders?
8. How is the effectiveness of quality assurance and enhancement procedures being monitored and how are they regularly revised?
9. How is quality assurance and enhancement used at programme level to further develop the curriculum and educational processes?
10. How would the overall quality culture within the programme be characterised?

Suggested evidence / Supportive material

* Documentation regarding 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
* Ethical chart (if available)

## 8. Supporting documents

*Please insert below 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 <https://www.enqa.eu/wp-content/uploads/2015/11/ESG_2015.pdf> [↑](#footnote-ref-1)
2. 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-2)
3. The standard and related questions refer to all teaching staff regardless of their types of contracts – permanent, temporary, associate, etc. [↑](#footnote-ref-3)