



MusiQuE – Music Quality Enhancement: --- Handbook for Critical Friend Review

A practical guide to the Critical Friend Review.
A process organised by MusiQuE – Music Quality Enhancement

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The purpose of the Critical Friend and his/her role in the review activities of MusiQuE – Music Quality Enhancement

An introduction to the Critical Friend Review

As part of its ambition to continuously improve its relevance and effectiveness, MusiQuE offers institutions an innovative approach to external review, in addition to the regular external review model, which typically consists of a review visit by an external panel every 5 to 6 years, and which is used by most quality assurance agencies. With this new approach, visits by Critical Friends are combined with a lighter version of MusiQuE's regular review visits.

Edglossary.com provides the following definition of a Critical Friend: *A critical friend is someone who is encouraging and supportive, but who also provides honest and often candid feedback that may be uncomfortable or difficult to hear. In short, a critical friend is someone who agrees to speak truthfully, but constructively, about weaknesses, problems, and emotionally charged issues.* In the context of the MusiQuE review, a Critical Friend is also an external expert with highly specialised expertise at international level with regard to the content of the programme(s) or departments that are being reviewed. The Critical Friend can be given the assignment to visit and review a specific study programme, a cluster of similar programmes or a department/faculty/section offering more than one programme (i.e. when departments or sections are organised according to genres or disciplines that offer both bachelor and master level programmes [e.g. jazz, classical music, dance, etc.] or according to levels [e.g. bachelor or master]). He or she can also address a 'horizontal' or cross-sectoral theme, e.g. curriculum development, internationalisation, research, quality assurance, etc. The scope of the Critical Friend will depend on the needs and the organisational structure of the institution.

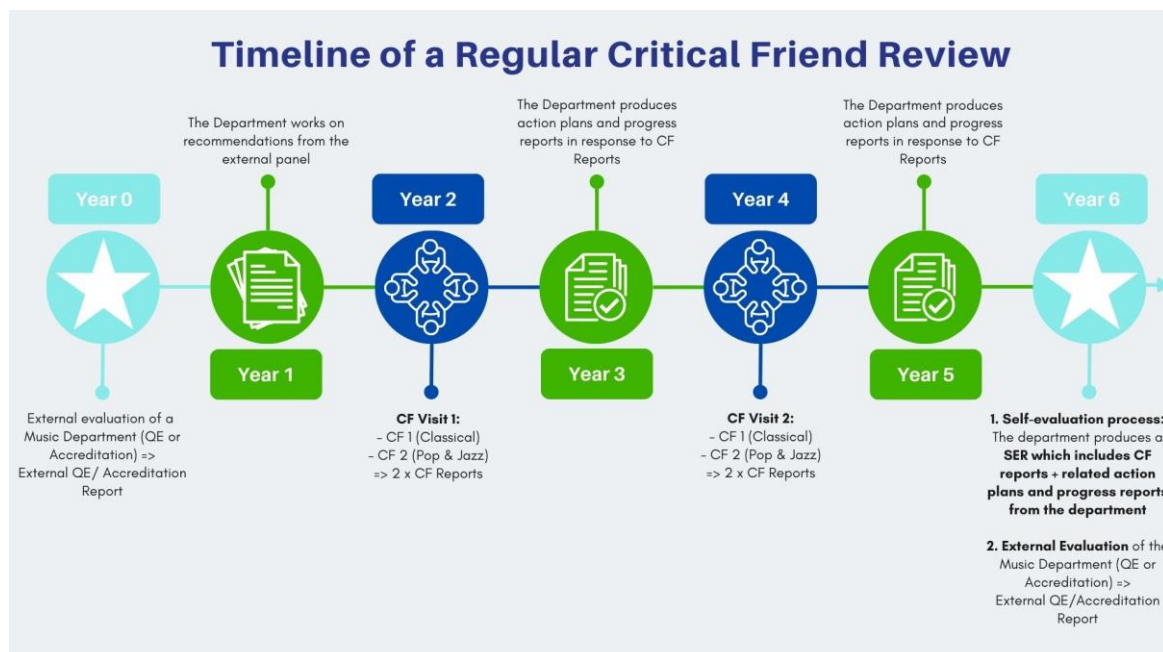
The Critical Friend is asked to perform his or her task during a visit of approximately three days. During this appointment, the Critical Friend will speak with management, teachers, students, and non-academic staff (e.g. quality assurance officers), both individually and in small groups, visit classes, performances and examinations, sample written work and study relevant materials in order to get an impression of the quality of the programmes both in terms of artistic and educational standards. After such a visit, the Critical Friend will convey his or her findings in a concise report, which should also include a set of concrete recommendations. This report will be structured along a template that draws on [MusiQuE's Standards for Programme Review](#), and will be handed over to the institution for its internal quality



enhancement purposes. Each department(s) or programme (or group of similar programmes) will be visited by a different Critical Friend with specific expertise on the content of the courses offered by the respective department or the programme(s). Over a period of several years, all departments or programmes offered by the institution should be visited twice, so that developments can be monitored.

Following these visits by the Critical Friends, a review visit by a team of external experts will take place, which will take into account the reports of the Critical Friends. In comparison to a regular review, the requirements for an institution in terms of preparation would be eased: certain standards included in the usual self-evaluation report can be addressed less extensively or can be directly linked to the relevant reports by Critical Friends as well as to the action plans created and implemented in response to recommendations received from Critical Friends¹. The reports of Critical Friends together with other existing materials relevant to the external review panel (e.g. curriculum overviews, module descriptions, quality assurance reports, management information, etc.) will constitute the body of supporting documentation for the self-evaluation report. Further, a site visit between critical friends and the members of the review team will be included in the site visit during the concluding external review. In this way, the whole critical friend process is incorporated and reflected by the external review report.

A possible timeline of a regular Critical Friend Review is exemplified in the diagram below:



¹ This is consistent with ESG 3.2, which states that external quality processes should include “a self-assessment or equivalent”.

The Critical Friend Review provides an alternative, more flexible solution to the ever-present search for a balance between quality enhancement and quality control in external quality assurance processes. Even if the Critical Friends are asked to use the MusiQuE standards, their visits are primarily focused on quality enhancement, whereas the regular review visits can be more focused on the assessment of formal (national and MusiQuE) standards and requirements.

Because of its different setting, the Critical Friend Review requires a different attitude and set of skills from the external reviewers. In a formal review, the panel will be mainly focusing on gathering information during meetings with larger groups of teachers and students within the framework of a highly structured schedule, that often is taking place under considerable time pressure. The Critical Friend will need to be able to find his or her own way into the institution, very often by meeting with individual students and members of the teaching and managerial staff in various settings that are much more informal, and closer to the people and their actual tasks than the scheduled setting during a regular review. This requires a more pro-active and inquisitive attitude, and, even if he or she is provided with a detailed schedule for the visit, he or she will need to adapt it and incorporate last minute changes to create his or her own meeting opportunities in respect to what he or she has seen, heard or felt during the stay. The Critical Friend will also need to be sensitive and able to operate as a reviewer in situations that are not primarily focused on the review process, but rather on teaching and learning process as such. The necessity of being able to assess both the artistic performance of the student, as well as the procedure for the assessment, expects that the external expert possess the knowledge and skills in both artistic and educational issues. From the perspective of MusiQuE as a quality assurance organisation, this dual background is being incorporated in the selection and the training of peer reviewers.

Finally, the Critical Friend Review fits well with the trend of a gradual development towards external quality assurance processes at institutional level, which is visible in many European countries. In this trend, institutions are given more responsibility to develop their own internal quality assurance processes at programme and departmental level, the working of which they will need to explain in the institutional level review procedures. MusiQuE's combined approach of using the Critical Friends and the review team visit can very well serve as an effective model for the quality assurance of programmes or departments within multi-disciplinary higher education institutions. In such a context, it will, in fact, have the status of being an internal quality assurance procedure within the institutional level review process but one with a strong external dimension. This combined approach is in line with ESG



1.10 on cyclical external quality assurance, which acknowledges that “external quality assurance may take different forms and focus at different organisational levels (such as programme, faculty or institution)” (ESG, 2015, p.16).

Linking internal and external quality

A review by a Critical Friend is an opportunity for a programme or department to secure feedback with the active involvement of institutional stakeholders, such as heads, teachers and students, in an informal yet productive manner. The Critical Friend is an important tool in linking the internal and external quality assurance cycles designed to integrate the envisaged quality culture within institutions. In contrast to an accreditation or a quality enhancement external review which typically cover entire programmes, a Critical Friend is a professional peer whose visit focuses entirely on the performance of a specific programme, section or department. Consequently, the results of the visit and the feedback are more specific, more personal, and more recognisable. MusiQuE consciously chose to adopt the system of using Critical Friends as its response to the – often technocratic – focus on quality assurance in higher education, paving the way for the development of a genuine quality culture in institutions, with the ultimate aim to shift quality assurance from bureaucratic and abstract processes to a discourse about the quality of the content of the education.

Furthermore, the report of the Critical Friend allows us to integrate external perceptions on the quality of a programme or department into the internal quality assurance cycle, for example through the views expressed by a Critical Friend (on the basis of his or her personal frame of reference), as a result of discussions with teachers and students regarding the quality of specific aspects of the programme, such as exams and the curriculum. These conversations, and the ensuing feedback report, generate ideas for specific improvements, which heads can then discuss with the teachers and students before drafting a formal response to the Critical Friend’s report in the form of an improvement plan. The feedback report, and the department’s or programme’s response to it, constitute an important source of information for any regular improvement plan the department or programme needs to make as part of their regular internal quality assurance process.

Inviting the Critical Friend to visit again, two or three years later, to review how the department or programme has responded to his/her recommendations guarantees that the improvement process will continue on a permanent basis. This second visit also culminates in a feedback report. To safeguard the objectivity of the process, at the end of one full cycle a new Critical Friend is invited (*see Annex 1: Selection Criteria for Critical Friend*).



The Critical Friend Review explained step-by-step

This approach proposed by MusiQuE aims at providing a continuous external review process of programmes, institutions or departments. The cycle consists of two parts:

- a) the site visits of Critical Friend(s): their scope, number, and frequency will depend on the organisational structure and the needs of the institution.
- b) the site visit of a review team: it will take place at the end of the cycle of Critical Friends visits, and will have as scope finalising the review of a programme, institution or department considering the results of the Critical Friend visits. In some cases, this final visit can also serve as an official review visit leading to a formal accreditation or evaluation of a programme or institution/department in the framework of national legislation for accreditation or evaluation.

The entire Critical Friend Review cycle covers two series of six steps (and sometimes seven) over a period of five to six years².

Step 1: Preparation

At the start of the new academic year, the management of the institution or department meets with quality assurance officers to discuss the current situation and to plan possible activities connected with the visit of a Critical Friend'. Issues to be discussed at this meeting include the level on which the Critical Friend will be invited such as department, section, or faculty level, programme level, or 'horizontal' (cross-sectoral) level. It will also have to be clarified what topics, or on which specific issues feedback is requested (e.g. curriculum, administrative workflows, internationalisation). Finally an appropriate time for the visit(s) is decided upon. On the basis of these talks, MusiQuE is asked to find suitable and independent candidates who are willing to visit the department as a Critical Friend'.

In consultation with the organisational unit, suitable dates are found for the visit, that will last for two or three days, depending on the size of the programme or the department. During the site-visit the Critical Friend must be allowed to form the broadest possible impression of the programme's or department's performance. This also means that it should be made possible that he or she can attend assessments; the visit will often be scheduled around examination periods.

In preparation for the visit, the curriculum, any departmental plans and/or other relevant existing documents the Critical Friend should be provided with are sent to the Critical

² The length of a full 'critical friend' cycle will depend on the needs and planning of the institution, and the number of 'critical friends' involved. A minimum of 4 and a maximum of 7 years is recommended.



Friend one month before the visit, together with the guidelines for writing a feedback report. These *Guidelines for Critical Friends*³ have been drafted on the basis of the relevant MusiQuE criteria for a programme review⁴. The head of the department or programme can also send additional information (e.g. a strategy document, or reports of surveys/focus groups) at this time. Naturally, in preparation for the second visit by the Critical Friend (to review what has been done with the feedback provided during the first visit), the department's response to the original feedback (e.g. an improvement plan) should also be sent.

The visit by the Critical Friend, as well as the issues to be raised during the site visit, should also be announced to teachers and students. In this way, teachers and students are actively involved in the Critical Friend visit and in drawing up the agenda for the visit. To achieve the best outcome of this procedure, transparency and close communication is crucial during this time of preparation.

Checklist of actions in step 1:

- Plan a meeting between the management and the quality assurance office to establish scope and purpose.
- Ask MusiQuE to identify and approach suitable candidates to act as Critical Friend.
- Discuss the Critical Friend's visit with teachers and students.
- Set the actual date of the visit.
- Arrange the flight and a hotel for the Critical Friend in consultation with MusiQuE.
- Send background information and relevant documentation for the Critical Friend to MusiQuE
- Make sure MusiQuE shared with the Critical Friend the institutional materials provided together with the Guidelines that would serve as basis for the Critical Friend report.

Step 2: The Critical Friend visit and report

The agenda for the site visit should be finalised several weeks before it is due to take place. The head of the department acts as the Critical Friend's host and main contact person during the visit. There are several standard elements that should appear in the programme of the visit:

- The Critical Friend should be welcomed on the first day by the head of the department or programme and the quality assurance officer, followed by a conversation

³ See annex 3: Guidelines for Critical Friends.

⁴ The MusiQuE standards for programme assessment are based on part 1 of the *ESG standards and guidelines*.



with the head of the department or programme (possibly including a guided tour) to discuss the scope of the visit, discuss the current situation in the department or programme and possible changes of the agenda. If necessary, the schedule can be revised, for example, in response to specific wishes of the Critical Friend.

- On the first day a meeting with the quality assurance officer(s) to discuss the role of the Critical Friend in relation to the institutional strategy on quality assurance should take place. The guidelines for writing the feedback report are also reviewed with further elaboration if necessary. In this meeting it can be indicated whether there are specific aims that the Critical Friend should pursue throughout the visit and that should be particularly highlighted in the feedback report.
- To gain an impression of the quality of the examinations and the examination candidates, the Critical Friend should be able to observe assessments, preferably by personally attending both examinations and the deliberations of the assessment panels.
- The Critical Friend must have an opportunity to attend a selection of group lessons (e.g. theory, pedagogy, etc.) and lessons in the main subject. It will often be useful to reserve a number of hours in the programme, allowing the Critical Friend to attend a number of lessons of his or her own choice.
- A meeting with students should always be organised with the Critical Friend as a guest. It should address all those issues that students would like to discuss within an adequate timeframe. However, there should be enough time for questions from the Critical Friend.
- There should always be a meeting between the Critical Friend and teachers.
- Where possible, a lunch or dinner should be planned with the institution's senior management.
- At the end of the final day of the visit, a brief meeting should be arranged with the head of the department and/or the quality assurance office to conclude the visit with a brief feedback.

The Critical Friend should submit his/her feedback report to MusiQuE within four weeks of the visit. The MusiQuE Office will check whether the core themes of the MusiQuE Standards for Programme Review were sufficiently addressed and properly contextualised. Any comments on the report will be addressed by the Critical Friend within 1 week since feedback was received. The revised report is then shared with the institution for a factual accuracy check. The head of the department, a member of the senior management and the quality assurance office then meet to investigate whether the report contains factual inaccuracies



or matters that need further clarification. If so, a written feedback will be shared with the MusiQuE office within two weeks, and the Critical Friend will be asked to revise those aspects of the report. The final report will then be formally sent to the institution by MusiQuE.

Checklist of actions in step 2

- Develop an agenda for the visit.
- Reserve appropriate rooms and locations for lunch/dinner.
- Prepare and organise a meeting with students during the visit.
- Inform the relevant teachers of the attendance by the Critical Friend at lessons and assessments.
- Send the agenda to the Critical Friend and enquire about any additional requests.
- Discuss the findings of the final report internally by head of the department and suggest additions/revisions.

Step 3: Discussion of the report with teachers and students

The head of the department discusses the final report with teachers and students and collects their feedback for an improvement plan in response to recommendations received. This process may take several months.

Checklist of actions in step 3

- Circulate the Critical Friend's report among students and teachers.
- Organise a meeting with teachers and students to discuss the findings.
- Collect ideas and suggestions for an improvement plan in response to recommendations received

Step 4: Formulation of a response to the report and implementation of improvements within the department

After the report has been studied and discussed within the organisational unit, the head of the department will write a formal response setting out the actions that will be taken on the basis of the feedback within the next three years (Improvement plan or action plan). The head of the department's response should be written within three months and discussed with senior management and quality assurance officials. When the formal response has been finalised, it is circulated in the same way as the Critical Friend's report (see above), and then shared with the MusiQuE Office that will disseminate it further to the Critical Friend(s) involved in the process. This formal response, consisting of an improvement or action plan, will be part of the documentation for the Critical Friend's subsequent visit to the same department / programme / cluster of programmes.



The department's response provides important input for its plans for the next period before the second visit of the same Critical Friend, ensuring that the proposed actions remain 'live issues' which are reviewed regularly.

Checklist of actions in step 4:

- Write a response to the Critical Friend report (improvement or action plan).
- Distribute the plan among the teachers, students and the institution more widely, collect and integrate their feedback in a final official version
- Share the response to the Critical Friend report with MusiQuE and, implicitly, with the Critical Friend.

Step 5: Contribution to the self-evaluation and overall review by a MusiQuE review team

When it is time for the six-yearly review visit by a MusiQuE review team, the Critical Friend is asked to play an active part in the process. The earlier feedback reports and ensuing improvement/action plans by the departments are compiled into a support document to the self-evaluation documentation, which the review team can use to form a clear and differentiated impression of the quality of the department or programme as a whole. A meeting between Critical Friends and the review team will also be included in the site visit schedule, either in person or online. This allows Critical Friends to make an active and important contribution to the review process and ensures that the panel considers every facet of the department or programme.

Essential in the planning of the visit of the MusiQuE review team is that the panel is not expected to repeat the work of the Critical Friends. The assessment of the review team should be based on the reports written by the Critical Friends, the materials provided by the institution and brief conversations with stakeholders during their visit to clarify certain issues. As a result, provided that the cyclicity of the Critical Friends visits was ensured by the institution within the 6-year external evaluation cycle, it is not expected that the visit of the review team needs the same setup and length as a standard MusiQuE programme or institutional review visit: it can be envisaged that the visit is shorter and only meant to further deepen or explore issues that have been noticed by the Critical Friends and/or to identify areas which the Critical Friends have not been able to pursue. The main tasks of the review team are to establish if all MusiQuE criteria for programme or institutional review have been met, based on the reports of the Critical Friends and further evidence collected during the visit of the review team.

This final step is taken during the preparations for a site-visit by a MusiQuE review team.

Checklist of actions in step 5

- Use the Critical Friends’ reports and the department’s improvement plans in the preparation for the MusiQuE review visit (in the self-evaluation document, during preliminary discussions, etc.).
- Make sure that MusiQuE notifies the Critical Friends of the forthcoming review and requests their contribution to the site visit (a date and time for a meeting between Critical Friends the review team are set in mutual agreement with all parties involved).
- Organise practical aspects of the meeting between the Critical Friends and the review team (Zoom facilities, venue on site, accommodation if needed, etc.).
- Set a date and a time, prior to the review team visit, for a debriefing meeting between the institution and the Critical Friends, in preparation for the meeting with the panel.

Repeating the steps

When step 5 and the visit of the MusiQuE review team have been completed, the cycle starts again with step 1, within a minimum of 2 years after the last visit by a Critical Friend. On the first occasion this takes the form of a return visit by the Critical Friend to assess what has been done with the feedback provided during the first visit. When all five or six steps have been taken twice with the same Critical Friend, a new expert will be asked to perform the same role for the next six years.

As an example, a typical cycle of a Critical Friend Review may unfold as in the table below:

Department / Programme / Cluster →	A	B	C	D
Year ↓				
1	Visit CF1.A		Visit CF1.C	
2		Visit CF1.B		Visit CF1.D
3				
4	Visit CF1.A		Visit CF1.C	
5		Visit CF1.B		Visit CF1.D
6				
7	Visit by an external review panel (quality enhancement or accreditation procedure at programme / department / cluster level)			
8	Visit CF2.A		Visit CF2.C	

9		Visit CF2.B		Visit CF2.D
10				
11	Visit CF2.A		Visit CF2.C	
12		Visit CF2.B		Visit CF2.D
13	Visit by an external review panel (quality enhancement or accreditation procedure at programme / department / cluster level)			

Annex 1: Selection criteria for a Critical Friend

The professional background of a Critical Friend must be fitting to the programme to be assessed in order to ensure an actual peer review.⁵ Critical Friends are independent experts, authoritative in the field of higher music education and have the following current expertise:

Subject matter expertise: The candidate has substantial insight into current developments in higher music education and the programme concerned. He or she shows substantial understanding of his/her own field, and actively contributes to the development of the discipline and/or the professional practice. This is demonstrated by a manifest recognition as a peer or professional, and/or a leading role in higher music education.

Educational expertise: The candidate must have relevant educational expertise in the same orientation and at the same level (Bachelor's or Master's) as the programme to be visited. This expertise may be reflected in a recent and relevant position in education, recent experience in designing curricula or a direct management role in higher education programmes (i.e. in the position of programme manager, or team leader). Furthermore, it is important to have sufficient affinity and certain experience with the teaching concept of the programme to be visited. All of these requirements are intended to ensure a meaningful exchange between the Critical Friend, the teachers, and the students.

International expertise: The candidate must be capable of drawing substantive comparisons with current curricula of related programmes abroad whose orientation and level are similar. He or she must possess insight into the curricula of foreign programmes, gained through, for example, a recent (multi-year) teaching term at a similar or related programme abroad or by contributions to international higher music education projects.

Professional field expertise: The candidate must have a proper overview of the requirements set by the professional field for starting professionals. Professional field expertise may be demonstrated by, inter alia, a position at a representative employer, extensive experience as a work placement supervisor, or involvement in sector organisations. Insight into the requirements that the international professional practice sets for graduates may be gained through, for example, a position with a foreign or multinational employer, or an international organisation, with additional international activities, or experience in an international professional or umbrella organisation.

⁵ In accordance with the rules for the MusiQuE peer reviewers register and ESG 2015, Standard 2.4.

In addition, existing members of the MusiQuE register should update their familiarity with MusiQuE's standards and procedures by taking part periodically (preferably no less frequently than every five years) in the training for peer reviewers regularly offered by MusiQuE.

Annex 2: Guidelines for Critical Friend reports

These guidelines are intended as a roadmap for Critical Friends when shaping their interviews during their site visit, and can be used as a template for drafting the feedback report after the site visit. It is recommended that all four areas of investigation be covered. Depending on the aims set for this type of review exercise, in accordance with the specific needs of the applicant institution, the Critical Friend will be able to select from among the guidelines listed under each area those that are most relevant for her / his visit to be address in greater detail. A list of commendations and recommendations for improvement are to be provided for each area. It is required that a summary of all commendations and recommendations be included at the end of the feedback report.

Introduction

Please include here a short description of the context in which your visit is being conducted and any acknowledgements you may consider fit. A brief description of the subsequent sections of the report may also be added here if you find it appropriate.

1. Goals, governance and decision making

Your opinion with respect to elements and factors taken into account in determining the programme's profile, its international orientation, the content and structure of the curriculum, and its methods of delivery.

Your opinion about the clarity of programme's goals, about the ways in which they are being coherently addressed through the content and structure of the curriculum.

Your opinion about the organisational structure of the programme, the ways in which responsibilities are being defined at each decision-making level, and the extent to which the organisational structure allows for efficient decision-making and effective internal communication.

Your opinion about the representation structures that exist at programme level – students, teaching and non-teaching staff, external stakeholders (representative of the music profession and related artistic fields), the way they function, and their involvement and impact in shaping the programme's continuous development.

Your opinion about the procedures in place to ensure the effectiveness of the programme, of its organisational structure and decision-making processes, and to identify any needs for further enhancement.

COMMENDATIONS AND RECOMMENDATIONS

Based on the analysis above, please write down your commendations and suggestions for further improvement.



2. Educational processes

A. Students' perspectives

Your opinion about the ways in which students are supported to achieve the intended learning outcomes through an appropriate and effective blend of teaching and learning styles and pedagogies.

Your opinion about the ways in which students are encouraged to take an active role in shaping their learning experiences, develop their individualised study profiles, engage in critical reflection throughout their studies, and showcase their creative work.

Your opinion about the ways in which (artistic) research informs teaching, learning, and curriculum development at programme level.

Your opinion about the effectiveness of monitoring and review of student progression.

Your opinion about the clarity and consistency of student assessment methods and criteria, and about the ways in which they effectively demonstrate the achievement of intended learning outcomes.

Your opinion about the involvement of students in the revision and continuous development of assessment and feedback mechanisms and procedures.

Your opinion on the relation between the quality of the graduating students (achieved learning outcomes) and the requirements of the discipline, and of the (international) professional field.

B. Teachers' perspectives

Your opinion on the quality and number of teaching staff, on their (international) qualifications for their role (artists/pedagogues/researchers), and on their ability to cater further changes to the curriculum and related new professional requirements.

Your opinion on the ways in which the programme supports and enhances the teaching staff's artistic, pedagogical, and research activities internally and externally, and ensures that adequate professional development pathways are available and efficiently utilised.

Your opinion on the ways in which teaching staff is supported to engage in ongoing critical reflection and to develop this quality in their students.

C. External perspectives

Your opinion on the range of opportunities that the programme makes available for staff and students to gain international perspectives and experiences.

COMMENDATIONS AND RECOMMENDATIONS

Based on the analysis above, please write down your commendations and suggestions for further improvement.

3. Learning resources and student support

Your opinion on the means and resources that the programme has to ensure its successful delivery and to secure its sustainable development.

Your opinion on the size and qualification of non-teaching staff (technical, administrative, IT, etc.) that support the teaching, learning, and artistic activities of the programme, and the availability of fit-for-purpose pathways for their continued professional development.

Your opinion on the effectiveness and fitness for purpose of support services available for students and staff.

Your opinion on the ways in which building facilities and all connected equipment (from musical instruments and related requisite to IT, computing and other technological facilities) are appropriate, sufficient, up to date, and properly maintained.

Your opinion on the digital solutions used in all aspects of the programme's operational and educational activities, their fitness for purpose and their effectiveness.

Your opinion on the mechanisms and support systems in place designed to preserve and improve the mental and physical well-being of staff and students, and to create a safe, healthy, and constructive learning and working environment, on their effectiveness and fitness for purpose.

Your opinion on the internal communication systems in place and the ways in which it is ensured that they work effectively and are being continuously improved.

COMMENDATIONS AND RECOMMENDATIONS

Based on the analysis above, please write down your commendations and suggestions for further improvement.

4. Quality Culture

Your opinion on the overall quality culture, and the effectiveness and fitness for purpose of the internal and external quality assurance and enhancement procedures that are in place.

Your opinion on the ways in which the programme ensures the continued effectiveness of its communication systems, and connects internal and external feedback to further develop its quality assurance and enhancement procedures.

Your opinion on the ways in which best practices are identified and shared, and they inform quality assurance and enhancement procedures at programme level.

Your opinion on the ways in which quality assurance and enhancement procedures inform / influence each other, and their results are being communicated to staff, teachers, students, and external stakeholders.

Your opinion on the ways in which quality assurance and enhancement procedures inform the further development of the curriculum and educational processes.

COMMENDATIONS AND RECOMMENDATIONS

Based on the analysis above, please write down your commendations and suggestions for further improvement.



Summary of commendations and recommendations

<p>1. Goals, governance and decision-making</p>
<p>Commendations:</p> <ul style="list-style-type: none">••• <p>...</p> <p>Recommendations:</p> <ul style="list-style-type: none">••• <p>...</p>
<p>2. Educational processes</p>
<p>Commendations:</p> <ul style="list-style-type: none">••• <p>...</p> <p>Recommendations:</p> <ul style="list-style-type: none">••• <p>...</p>
<p>3. Learning resources and student support</p>
<p>Commendations:</p> <ul style="list-style-type: none">••• <p>...</p>

Recommendations:

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...

4. Quality Culture

Commendations:

-
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Recommendations:

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