



MusiQuE Standards for Programme Reviews

**with additional questions relevant to
Classroom Music Teacher Education**

MusiQuE – Music Quality Enhancement

The Foundation for Quality Enhancement and Accreditation in Higher Music Education

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Introduction and Guidelines

The *MusiQuE Standards for Programme Review* aim to guide higher music education providers in evaluating their activities and enhancing quality. They can be used in various contexts and should be perceived and understood as ‘guidelines’ in all these contexts. This particular set of standards includes guiding questions that are adapted to Classroom Music Teacher Education study programmes or to Music Education programmes that comprise classroom music teacher education courses. The MusiQuE Standards are meant to assist higher music education providers to demonstrate that they are meeting their aims and objectives: they are mission-driven. Therefore, the document should in no way be understood as focusing on the fulfilment of a set of prescriptive normative standards.

Which target group does this document address?

This document is intended to serve different target groups:

- Higher music education providers interested in conducting a self-evaluation of the education they provide, with a special focus on the Classroom Music Teacher Education and the overall aim to enhance its quality.
- Institutions or other stakeholders intending to set up a higher music education study programme tailored for Classroom Music Teacher Education.
- Higher music education providers undergoing an external quality enhancement review (at their own initiative or in the context of an evaluation or accreditation required by law). The document will first be used by the music education provider in order to conduct a self-evaluation process, resulting in a self-evaluation report. This report will be sent to a Review Team, composed of international peers, which will then carry out a review procedure including a site-visit and use the document to lead the site-visit and structure their external evaluation report.
- Quality assurance agencies interested in conducting a review procedure in collaboration with MusiQuE. As part of the preparations for a collaborative process, a comparison is made between the national agency’s standards and the MusiQuE standards. Arising out of this exercise, a merged set of standards is produced ensuring that no aspect found in either of the separate standards is omitted. Generally, the level of correspondence between standards is found to be high and the comparison process results in enhanced mutual trust.

MusiQuE Standards and the ESG

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 the ESG is to contribute to the common understanding of quality assurance for learning and teaching across borders and among all stakeholders. One of the principles the ESG are based on is the primary responsibility of higher education institutions for the quality of their provision and its assurance.

The first part of the ESG (Part 1) aims to provide higher education institutions with standards and guidelines for internal quality assurance. When the first set of criteria for institutional review in higher music education was developed in 2007, Part 1 of the ESG were considered as a reference tool (in their 2005 version). More recently, the MusiQuE Standards have been mapped against Part 1 of the ESG in their 2015 version. This way, institutions and

programmes reviewed by MusiQuE are ensured that all the ESG (Part 1) are addressed in MusiQuE review procedures.

How shall this document be used?

Be it in the context of a quality enhancement review of a formal accreditation review, higher music education providers are encouraged to use these standards to reflect on the strengths and areas for further improvement in the design and delivery of their educational offer. The document aims to stimulate institutions (including all individual actors such as students, teaching and non-teaching staff members) to consider what works and what does not (fully) work in the way the programme is designed and delivered, what is unique in their offering and functioning, and especially how the situation can be improved, how the programme settings can face challenges and meet changing requirements. The outcomes of the reflection process can also provide evidence to the programme as well as to external stakeholders that requirements and objectives are met.

The set comprises a total of 12 standards to be met, in the context of a self-evaluation process but mostly of an external evaluation process. These standards are organised into four main areas of inquiry:

1. **Alignment with Institutional Goals and Strategy** where topics related to the particular institutional and national context, governance and decision making processes at programme level, programme goals and their overall connection with and alignment to the institutional mission, vision, policies and strategies are being addressed;
2. **Educational Processes** looks into topics related to the sum of the total work and processes of learning and teaching that takes place in classrooms, studios, performance spaces, reading rooms, practice rooms and during individual study;
3. **Learning Resources and Student Support** addresses topics related to all means and resources and the ways in which these make learning and teaching be conducted most effectively and in a most sustainable way;
4. **Quality Culture** pays attention to the ways in which quality assurance and enhancement are embedded in the day-to-day working patterns and procedures such that the programme is enabled to work towards an all-encompassing quality culture in full alignment with related institutional policies.

The standards are further grouped under 7 themes listed below, serving as threshold (minimum) standards:

1. Governance and Decision Making at Programme Level
2. Students' Perspectives
3. Teachers' Perspectives
4. External Perspectives
5. Resources
6. Communication Processes
7. Quality Culture at Programme Level

Guidelines for the self-evaluation process

For each of the 12 standards a series of '**Guiding Questions**' are listed under the text of the standard. They serve as **guidelines** aimed at facilitating the understanding of each standard, and at illustrating the range of topics that could be covered by that standard. Therefore, the function of these questions is not that of a checklist: not all questions need to be answered separately in detail. Rather they are meant as a support for the institution or programme to select the possible issues to be addressed in the self-evaluation process, in relation to each

standard. These issues may differ according to the institutional context and the review procedure being used.

Similarly, the '**Suggested evidence / supportive material**' listed under each standard **should not be seen as an obligatory list** but rather provides examples of the kinds of supporting material that an institution team could provide to the peer-reviewers as evidence of good practice.

To be noted that there is a certain degree of overlapping in the supporting material suggested for Standards 1.1 and 2.1 on the one hand, and Standards 2.3 and 4.2 on the other hand. They are marked in red in the body of the document below (see p. 11-12, and 16). The programmes are advised to select from among suggested materials only what is relevant to their particular situation. The evidence is not to be duplicated in the self-evaluation report, but cross-referenced in the various sections, as necessary.

Programmes to be reviewed will receive an indicative template for their self-evaluation report based on the MusiQuE standards (available online at <http://www.musique-ge.eu/documents/templates>).

Each of the 12 standards needs to be addressed, while the *Guiding Questions* and *Suggested Evidence / Supportive Material* are meant as **guidelines** for the self-evaluation process.

Further, the reader will note a certain degree of overlap in the supporting material suggested by MusiQuE. They are marked in red and made explicit in the sections where they occur – mostly for MusiQuE Standards 1.1. and 2.1 on the one hand, and Standards 2.3 and 4.2 on the other hand. The institutions are advised to select from among suggested materials what is relevant to their particular situation and not to duplicate the evidence provided in the self-evaluation report, but to cross-reference it in the various chapters as necessary.

Alignment with Institutional Goals and Strategy

1. Governance and decision making at programme level

1.1. The programme's 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.

Guiding questions:

- a) 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?
- b) 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?
- c) How is the programme aligned with the institutional principles of academic ethics? How is misconduct handled at programme level?
- d) How is the programme aligned with the overarching institutional policies and strategy (e.g. concerning sustainability, internationalisation, third mission, equality, diversity and inclusion, etc.)?
- e) 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?
- f) How are the programme's goals addressed through the content and structure of the curriculum?
- g) What procedures are in place to ensure the programme's effectiveness and to identify any needs for further enhancement?
- h) Where appropriate, is there a connection / progression between this study programme and other study programmes / cycles?
- i) How does the programme build research capabilities within the student profile?

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 'Polifonia Dublin Descriptors' (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.

For Programmes preparing Classroom Music Teachers

Additional guiding questions:

- How does the programme align with regional, national, or international standards or competencies in classroom music teacher education? What impact have formal approval processes and legal recognition had on its development?
- How does the programme accommodate a potential subsequent internship or second phase of study in schools?
- In what ways and to what extent is the preparation of future classroom music teachers for the professional field integrated with the institution's mission?
- What elements of music education in schools are considered significant and are taken into account in the design and delivery of the programme? How are they being prioritised?
- How are diversity and inclusion being addressed in the design and continuous enhancement of the programme?
- How are current challenges in music teacher education being addressed through the further enhancement of the study programme? (e.g., new courses, topics, methodologies, digitalisation)
- How does the programme contribute to innovation in the music teacher education field?
- How does the programme reflect the demands of the professional field in music teaching and learning in schools?

- How are artistic, pedagogical, and scientific elements balanced in the programme?

Additional suggested evidence / supportive material:

n/a

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 or pedagogical domains).

Guiding questions:

- What is the organisational structure of this programme and how is it linked with that of the institution?
- 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?
- 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)?
- 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?
- 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?
- 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)?
- How are external stakeholders (representatives of the music profession and related artistic domains) involved in decision making processes and curriculum development at programme level?
- What evidence exists to demonstrate that the programme's organisational structure and the decision-making processes are effective?

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)

For Programmes preparing Classroom Music Teachers

Additional guiding questions:

n/a

Additional suggested evidence / supportive material:

n/a

Educational Processes

2. Students' perspectives

2.1. 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.

Guiding questions:

- a) 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?
- b) How are principles regarding equality, diversity and inclusion reflected in student recruitment at programme level?
- c) In what ways do the entrance requirements assess the abilities (artistic/ technical/ academic/ pedagogical) of the applicants to successfully complete the study programme?
- d) 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?
- d) How does the programme support its students to develop individualised study profiles?
- e) 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?
- f) How are students encouraged to engage in critical reflection throughout their studies?
- g) How is research encouraged at programme level? How does research inform curriculum development, teaching and learning at programme level?
- h) How are students offered opportunities to present their creative, musical and artistic work?
- i) How does the programme evaluate and adjust the allocation of teaching and non-teaching staff?
- j) 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?
- k) What evidence exists to demonstrate that the students' admission and learning process work effectively?

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 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

[in red OVERLAPPING INFO WITH STANDARD 1.1]

For Programmes preparing Classroom Music Teachers

Additional guiding questions:

- How are admission criteria customised for music performance and music education students? How does the program identify specific skills for classroom music teachers and how do they integrate it?
- How are future music teachers trained to design, facilitate, and monitor creative processes, projects, etc.?
- How are student autonomy and guidance being balanced in the music education pathway of the programme?
- How does the programme support students to develop the necessary skills as music pedagogues and to accommodate and address diversity and inclusion in their professional work?
- How are music education theory and practice related to each other and integrated into the curriculum through the various music education courses?
- Where the case, how are teaching practicum courses being offered and accounted for in the overall grading of students? How does the programme support students to develop their practical experience and reflect on their teaching?
- How is the mentoring of music teaching practice organised?
- In what way are general pedagogical issues included in the curriculum and how are they connected to music education?
- Which specific music education-related teaching methods are employed in courses? (e.g., microteaching, video observations of music lessons, use of digital tools)
- In what ways are the students encouraged and supported throughout the programme to become autonomous, reflective, and creative practitioners?
- How does the programme support its students to become prepared for the specific demands of the music teacher profession, including stress management and coping strategies, among others?

Additional suggested evidence / supportive material:

- Teaching Practice and mentoring guidelines

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.

Guiding questions:

- a) 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?
- b) What equivalence systems are in place for prior learning, study abroad, etc.?
- c) 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?
- d) How are assessment criteria and procedures made easily accessible and clearly defined for students and staff?
- e) How are students provided with timely and constructive feedback on all forms of assessments?
- f) How are students being involved in the design and revision of assessment and feedback procedures and mechanisms?
- g) What evidence exists to demonstrate that assessment methods work effectively?
- h) What procedures are in place for complaints and appeals and how is it ensured that they work effectively?

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 the assessment of student performance, including 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

For Programmes preparing Classroom Music Teachers

Additional guiding questions:

- How are music education assignments, projects, teaching skills and creative work assessed?
- How are students evaluated in the music teaching practice in schools?
- Where applicable, how is the mentoring of music teaching practice being accounted for and evaluated?

Additional suggested evidence / supportive material:

- Samples of Lesson plans, teaching practicum portfolios, music education projects etc.

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.

Guiding questions:

- a) How are students being equipped with skills within and beyond their musical practices necessary in their transition towards a professional life?
- b) 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?
- c) To what extent are graduates successful in finding work / building a career in today's highly competitive national and international music arena?
- d) What are the artistic fields that graduates (both recent and otherwise) acquire jobs in?
- e) 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?
- f) How are graduates supported in their Lifelong Learning?

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

For Programmes preparing Classroom Music Teachers

Additional guiding questions:

- How does the programme cultivate and support students' interest in the music teaching profession?
- Are graduates of this programme eligible for employment in schools?
- What are the pedagogical fields that graduates acquire jobs in?

- How does the programme assess and monitor the evolving needs of the classroom music teacher profession?
- How does and how could the programme engage in and promote lifelong learning opportunities for in-service classroom music teachers?

Additional suggested evidence / supportive material:

n/a

3. Teachers' perspective

3.1. Staff qualification, professional activity and development

Standard:

Members of the teaching staff¹ 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.

Guiding questions:

- a) 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?
- b) 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?
- c) How does the programme support and enhance the teaching staff's artistic, pedagogical, and research activity internally and externally?
- d) 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?
- e) How are teaching staff engaged in the different activities of the institution (committees, concerts, organisation of events, etc.)?
- f) How are teaching staff encouraged to engage in ongoing critical reflection and to develop this quality in their students?
- g) How does research support the process of teaching and learning at programme level?

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
- 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)

¹ The standard and related questions refer to all teaching staff regardless of their types of contracts – permanent, temporary, associate, etc.

For Programmes preparing Classroom Music Teachers

Additional guiding questions:

- How does the recruitment policy accommodate the specific needs of a classroom music teacher education programme?
- Are the teachers in the programme engaged with the professional field and with schools/ music schools?
- Is the faculty's research relevant to the courses they teach? How does the research conducted by music education faculty members inform their teaching?

Additional suggested evidence / supportive material:

n/a

4. External perspectives

4.1. International perspectives and experiences for students and staff

Standard:

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

Guiding questions:

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

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

For Programmes preparing Classroom Music Teachers

Additional guiding questions:

n/a

Additional suggested evidence / supportive material:

n/a

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.

Guiding questions:

- a) How does the programme prepare and encourage its students to contribute to society to advance using their knowledge and skills?
- b) 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?
- c) How does the programme assess and monitor the ongoing needs of the music and related artistic professions?
- d) How does the programme engage in and promote Lifelong Learning opportunities for the music profession and / or the wider artistic community?

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

[in red OVERLAPPING INFO WITH STANDARD 2.3]

For Programmes preparing Classroom Music Teachers

Additional guiding questions:

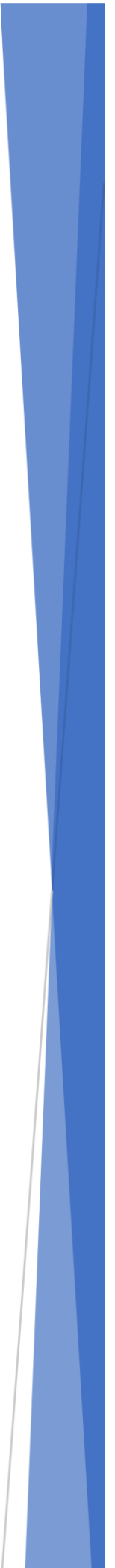
- In what ways are future music teachers prepared to contribute to society and support cultural participation?
- How does the programme engage with public discourse on educational, cultural, and/or artistic policies, or other relevant issues?
- What kind of opportunities exist for students to engage in synergies, joint projects, or interactions with schools during their studies, besides the teaching practicum?
- How does the programme interact with various sectors of the music teaching profession in diverse educational and cultural contexts?

- What are the long-term plans for developing and maintaining links with schools, classroom music teachers, or other educational and cultural entities/stakeholders/partners?

Additional suggested evidence / supportive material:

n/a

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.

Guiding questions:

- a) What risk management and long-term financial plans exist at programme level and how are they aligned with the institutional financial strategy?
- b) How does the programme secure sufficient resources and funding to ensure its effective delivery, and allow further and sustainable development?
- c) 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 music technologies, and other necessary requisite) are sufficient and properly maintained?
- d) 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?
- e) 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?
- f) 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?
- g) 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?

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)

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Additional guiding questions:

- What types of specialised music education rooms/labs and equipment are available for classroom music teacher education?
- How are external mentors of internships/teaching practice selected, engaged and supported?

Additional suggested evidence / supportive material:

n/a

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.

Guiding questions:

- a) What mechanisms and procedures are in place at programme level to create an awareness concerning a healthy and constructive learning and working environment?
- b) In what ways does the programme help students and staff avoid occupational hazards (e.g. tendonitis, hearing loss, etc.)?
- c) 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?
- d) 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?
- e) What are the procedures available for staff and students to raise complaints and appeals and how do they work effectively?
- f) 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?

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

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Additional guiding questions:

n/a

Additional suggested evidence / supportive material:

n/a

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.

Guiding questions:

- a) 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?
- b) How does the programme ensure the continued effectiveness of its communication systems?
- c) What resources and delivery systems are used to convey information to the public?
- d) 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?
- e) What mechanisms are in place to review information before it goes public?

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

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Additional guiding questions:

n/a

Additional suggested evidence / supportive material:

n/a

Quality Culture

7. Quality Culture

7.1 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.

Guiding questions:

- a) 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?
- c) 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?
- e) How does the programme connect internal and external feedback and how does it feed into its quality assurance and enhancement procedures?
- d) 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?
- b) How are best practices identified and shared, and how do they feed into quality assurance and enhancement procedures at programme level?
- f) How do quality assurance and enhancement procedures inform/influence each other?
- g) How are the programme's quality assurance and enhancement procedures and their results communicated to staff, teachers, students, and external stakeholders?
- h) How is the effectiveness of quality assurance and enhancement procedures being monitored and how are they regularly revised?
- i) How is quality assurance and enhancement used at programme level to further develop the curriculum and educational processes?
- j) 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

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Additional guiding questions:

n/a

Additional suggested evidence / supportive material:

n/a