



MusiQuE Standards for Course Review

MusiQuE – Music Quality Enhancement

The Foundation for Quality Enhancement and Accreditation in Higher Music Education

Brussels, December 2025

Draft proposal



Contents

Introduction and Guidelines.....	3
Alignment with Institutional Goals and Strategy	7
1. Governance and decision making at course level	8
1.1. The course's goals and context	8
1.2. Course's stakeholders role in decision making.....	9
Educational Processes	10
2. Students' perspectives	11
2.1. Student-centred learning.....	11
2.2. Students' Progression and Assessment.....	12
2.3. Students' employability	13
3. Teachers' perspective	14
3.1. Staff qualification, professional activity and development.....	14
4. External perspectives	15
4.1. International perspectives and experiences for students and staff	15
4.2. Engagement within the external institutional and social context.....	15
Learning Resources and Student Support	16
5. Resources	17
5.1. Finances, facilities, services and support staff	17
5.2. Health and wellbeing	18
6. Communication processes.....	18
6.1. Internal and external communication processes.....	18
Quality Culture.....	19
7. Quality Culture.....	20
7.1 Quality Culture at course level.....	20



Introduction and Guidelines

The *MusiQuE Standards for Course Review* aim to guide 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. The MusiQuE Standards are meant to assist 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:

- Music education providers interested in conducting a self-evaluation of the education they provide, with the overall aim to enhance its quality.
- Institutions or other stakeholders intending to set up a music education study course.
- 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) is considered as a reference tool which aims to provide higher education institutions with standards and guidelines for internal quality assurance. The MusiQuE Standards have been mapped against Part 1 of the ESG in their current version (i.e. 2015). This way, institutions and courses reviewed by MusiQuE are ensured that all the ESG (Part 1) are addressed in MusiQuE review procedures.

Definition and scope of micro-credentials in music and related arts

Short learning courses have long featured in the offer of higher education institutions and alternative education providers. Consequently, in recent years, there has been a rising



preoccupation across international stakeholders¹ to define, classify and regulate micro-credentials. As such, *micro-credential* is often used to refer either to the learning process (i.e. the ‘course / programme’), or to the related learning outcome (i.e. ‘certification’).

In line with the expectations outlined by ENQA for the quality assurance of micro-credentials in the context of the ESGs², MusiQuE’s understanding of micro-credentials employed throughout the framework herein follows the Council of Europe Recommendation of 16 June 2022³.

As such, in MusiQuE’s interpretation, a *micro-credential* represents a certified record of learning outcomes that a learner acquired following a small volume of learning designed to provide the learner with specific knowledge, skills and competences in the music or related performative arts domain. These learning outcomes will have been assessed against transparent and clearly defined criteria. Micro-credentials are owned by the learner, can be shared, and are portable. They may be stand-alone or combined into larger credentials. They are underpinned by quality assurance following agreed standards in the music sector or related arts.

The mandatory European standard elements to describe a micro-credential, as presented in the Recommendation, include:

- i) identification of the learner;
- ii) title of the micro-credential;
- iii) country(ies)/region(s) of the issuer;
- iv) awarding body(ies);
- v) date of issuing;
- vi) learning outcomes;
- vii) notional workload needed to achieve the learning outcomes (in the European Credit Transfer and Accumulation System (ECTS), wherever possible);
- viii) level (and cycle, if applicable) of the learning experience leading to the micro-credential (European Qualifications Framework, Qualifications Frameworks in the European Higher Education Area), if applicable;
- ix) type of assessment;
- x) form of participation in the learning activity;
- xi) and type of quality assurance used to underpin the micro-credential.

These elements are addressed by the standards herein, and providers of short-term learning courses interested in undergoing an external evaluation are expected to provide such information as a minimal requirement.

How shall this document be used?

Be it in the context of a quality enhancement review or a formal accreditation review of a study course, music education providers are encouraged to use these standards to reflect on the strengths and areas for further improvement in the delivery of the respective course or, more broadly, in their institution. 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 course is designed and delivered, what is unique in its offering and functioning, and especially how the situation can be improved to meet continuously

¹ UNESCO, the European Commission, the Council of the European Union, the European MOOC Consortium (Massive Open Online Courses), the European Consortium of Innovative Universities (ECIU) are only a few examples of institutions and organisations preoccupied with the definition, implementation, and quality assurance of micro-credentials.

² <https://www.engq.eu/publications/qa-of-micro-credentials/> accessed on 12 January 2026

³ [https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:32022H0627\(02\)](https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:32022H0627(02)) accessed on 12 January 2026

changing requirements. The outcomes of the reflection process can also provide evidence to the course providers, 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. **Strategy and Goals** where topics related to the particular context in which the course is delivered (institutional, legal, local, regional, national, etc.), to the course's overall goals, management and organisation are being addressed;
2. **Educational Processes** looks into topics related to the sum of the work and processes of learning and teaching that take place in classrooms, studios, performance spaces, reading rooms, practice rooms and during individual study;
3. **Learning Resources and Learners' Support** addresses topics related to all means and resources mobilised in the delivery of the course, 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 linked to the delivery of the course, such that an all-encompassing quality culture ensures the course's continuous improvement in full alignment with the intended goals and the overall strategy governing its delivery.

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

1. Strategy, Management and Overall Organisation
2. Learners' Perspectives
3. Teachers' Perspectives
4. External Perspectives
5. Resources
6. Communication Processes
7. Quality Culture at Course 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 course 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 which an institution team could provide to the peer-reviewers as evidence of good practice.

Courses to be reviewed will receive an indicative template for their self-evaluation report based on the MusiQuE standards.



Each of the 12 standards needs to be addressed to the extent that they are relevant in the particular context in which the course is being delivered, while the Guiding Questions and Suggested Evidence / Supportive Material are meant as guidelines for the self-evaluation process. Where a certain standard goes beyond the reach and scope of the course being evaluated, consider including an explanatory note in the self-evaluation report that would help the review team better grasp how the respective standard applies to your particular context and adjust their inquiry accordingly.

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 or course providers 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.

Guidelines for the evaluation process

These Standards are designed to be relevant to, and applicable across a wide range of music and performing arts courses and training modules, whether offered by higher education institutions, non-profit organisations, associations, or individual providers. The depth of inquiry and required documentation should therefore be adjusted to the size, risk profile, and strategic importance of the micro-credential portfolio.

Review teams are thus encouraged to **take into account the specific delivery context**, intended goals and objectives, length, intensity, and methods of each course, **and to adjust the depth of their evaluation accordingly**. Consistent with MusiQuE's enhancement-led philosophy, proportional evaluation methods—such as clustered or sampled approaches—are supported, particularly when applicant providers demonstrate robust internal quality assurance.

Evidence collected during the review process should enable the reviewers to offer an informed opinion on the mandatory standard elements that describe a micro-credential, as listed in the European Council Recommendation quoted in the above, as well as on the recognition, stackability, and portability of reviewed micro-credentials

As for the reviewees, **the guiding questions listed under each standard**, and the suggested evidence / supportive material, **are by no means a mandatory checklist**. They serve as a guiding framework intended to ease the work of the reviewer in navigating the self-evaluation documentation, and in preparing for the site visit. Some of the standards too can be addressed solely to the extent that they are relevant for achieving the course's intended objectives, even when this is not explicitly expressed in the text of the standard (like it is the case for Standard 4.1, or Standard 4.2).

What is essential to determine during the evaluation can be summarised through the following questions:

- What is the course provider trying to achieve? (Goals / Objectives, and, if the case, Mission / Vision)
- How is it trying to do it? (Processes, Resources, and, if the case, Policies)
- How does it know it works? (Monitoring / Evaluation)
- How does it improve and adapt to change? (Quality Culture / Capacity for Change)

Strategy and Goals



1. Strategy, management and overall organisation

1.1. The course's profile, goals and context

Standard:

The course's goals are clearly stated and relevant to the national and legal context. They are aligned with the provider's mission and strategy. They are effectively achieved through the content and structure of the course, and its methods of delivery. The profile of the course makes explicit whether its related micro-credential is stand-alone or it is part of a stackable pathway into larger music or related arts qualifications.

Guiding questions:

- a) What is the national and legal context in which the course operates? If appropriate, how is the course's formal approval and legal recognition taken into consideration in its design and development?
- b) What are the specific qualification objectives of the course and how are they aligned with the intended level of the European Qualifications Framework (EQF), or the corresponding level in the national qualifications framework?
- c) What rationale, goals and unique features characterise the course, and how do these reflect the provider's mission, vision, overall strategy, equality/diversity/inclusion principles, lifelong learning strategy and third-mission commitments?
- e) How is the course positioned in relation to other educational providers and in relation to the music / artistic profession (regionally/nationally/internationally)?
- f) What elements and factors are taken into account in determining the course's profile, content and structure, learning outcomes, and its methods of delivery? How is the course positioned in the provider's lifelong learning offer?
- g) How are portability and recognition envisaged when the course is designed as part of a stackable pathway into larger music or related arts qualifications?
- h) How are the course's learning outcomes aligned with national and European learning outcome descriptors and how is it ensured that the micro-credentials expressed in transferable and cumulative credits (ECTS) correspond to the learners' assigned workload?
- i) How is the transferability of the course ensured between and within various education and training sectors, on the labour market and across countries?

Suggested evidence / supportive material:

- Mission and/or policy statements of the provider
- An overview of the course's profile, goals, structure, intended learning outcomes and qualification objectives
- 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 learners (by year, module, gender, field of study, national/foreign)
 - Number of learners completing within the normal duration of the course
 - Number of learners that have changed to other institutions or dropped out (incl. analysis of the reasons for this)
 - Number of learner applications each year
 - Numbers of learners accepted each year
- SWOT analysis of the field or market research on the basis of which the need for this course has been identified
- Documentation showing the transferability of the course and the correspondence between the ECTS and the learners' workload
- Examples of certificates or digital records that show the key micro-credential elements (e.g. learning outcomes, level, workload, assessment, QA reference).

1.2. The course's management and overall organisation

Standard:

The design and delivery of the course is supported by an appropriate management and organisational structure and is embedded in the institution's QA policy and governance. The person(s) in charge with design and development of the course's content and methodology have qualifications and experience fit for purpose, and clearly defined responsibilities. Active participation of stakeholders in the further development of the course is encouraged.

Guiding questions:

- a) How is the course supported by the management and the organisational structure of the provider? How is it integrated into existing institutional QA policies (i.e. in terms of design, approval, monitoring, and review)?
- b) What are the decision making processes related to the provision of the course - who is involved in the design and development of its content and methodology, and what are the actual steps? How are responsibilities defined, communicated and internalised at each decision-making level linked to the provision of the course?
- c) How are learners and other stakeholders (e.g. teaching and support staff, representatives of the music and artistic profession) being encouraged to actively contribute to the further development of the course (its content, methods of delivery and of assessment)?
- d) What evidence exists to demonstrate that the course's organisational structure and the decision-making processes are effective?

Suggested evidence / supportive material:

- Details of the organisational and management structure of the provider (e.g. organisational chart)
- Overview and examples of course-related decision-making processes (e.g. agendas and minutes of meetings if applicable)
- Learner/staff/ stakeholders feedback (focus groups, internal and external surveys)

Educational Processes

2. Learners' perspectives

2.1. Student-centred learning

Standard:

Clear, coherent, and transparent admission criteria exist, to establish artistic / academic suitability of incoming learners at course level. Clarity, transparency and legal certainty are embedded in the contractual relationship between learners and provider. Admitted learners are supported to achieve the intended learning outcomes and acquire intended qualifications through an appropriate and effective blend of teaching and learning styles and pedagogies. The course and its methods of delivery are adequately catered by staff and support services.

Guiding questions:

- a) How are the course's target learner groups being defined and in what ways does the course ensure a clear, coherent, and transparent admission process for targeted applicants? In what ways do the entrance requirements assess the abilities (artistic/ technical/ academic/ pedagogical) of the applicants to successfully complete the study course?
- b) How are rights and obligations of relevant parties being established and communicated in the contractual relationship between the provider and the learners admitted to the study course?
- c) What are the learning outcomes and intended qualifications of the course and how are they being communicated to target audiences? How do they take into account the various aspects of the 'Polifonia Dublin Descriptors (PDDs)' and / or the CALOHEX project? How are they made achievable through the course's content, structure, and methods of delivery?
- d) What blend of teaching and learning styles and pedagogies is employed in the delivery of the course? How is this blend deemed effective in supporting the learners' acquisition of knowledge and competences in line with intended objectives, and how is it continuously enhanced?
- e) If relevant / applicable, how are learners offered opportunities to engage in critical reflection and present their creative, musical and artistic work?
- f) What evidence exists to demonstrate that the learners' admission and learning process work effectively? How are learners being involved in the continuous development of the course?

Suggested evidence / supportive material:

- Relevant information about admission procedures (auditions, formal requirements, criteria for selection, etc.)
- Reports of any evaluations of the admission requirements and procedures
- **Course handbook and syllabi showing:**
 - Overall structure of the course
 - Intended learning outcomes and qualifications of the course
 - The use of ECTS credits
 - Characteristics of individual modules where they exist (credits, content, specific learning outcomes, assessment methods)
 - Any additional relevant features
- If applicable, evidence of how the curriculum is linked to the PDDs and/or the CALOHEX, 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, etc.)
- If applicable, learner performance opportunities (concerts or other arenas for exposure of learners' work)
- Learner/staff feedback concerning the further development of the course (focus groups, internal surveys)
- Documentation outlining the types of feedback the learners receive throughout the course

2.2. Learners' Assessment

Standard:

Formal regulations, that clearly define how the course can be conducted successfully and how the certificate of completion can be obtained, are in place and are legally binding. Assessment methods are formalised, clear, transparent, and well communicated, and they effectively demonstrate achievement of intended learning outcomes and / or qualifications. There is an effective complaints procedure in place.

Guiding questions:

- a) How is it ensured that the learners can maximise their benefits during their participation to the course? What evidence exists to the fact that these procedures work effectively and, if the case, how is the information being used for the further development of the course?
- b) What are the methods for assessment and how do these methods show the achievement of intended learning outcomes and / or qualifications? How are they being reviewed to consider issues such as consistency and fairness?
- c) How are assessment criteria and procedures made easily accessible and clearly defined for learners and staff? How is it ensured that they work effectively?
- e) How are learners provided with timely and constructive feedback on all forms of assessments?
- f) How is learners' feedback used in the further enhancement of assessment methods and procedures?
- g) What complaints procedures are in place and how is it ensured that they work effectively?

Suggested evidence / supportive material:

- If applicable, samples of recordings of examination concerts, examination papers, coursework, reports and other relevant examples of assessed work of learners
- Regulations and documentation concerning the learners' progression, conditions for successful completion of the course, and assessment of learner performance, including components of the certificates issued to learners after successfully completing the course
- Evidence to the complaints procedures in place and their efficiency
- Evidence to the transparency and publication of these rules and standards
- Learner/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 learners
- Statistical data on learner progression and achievement of learning outcomes:
 - Completion rate
 - Pass rate
 - Retention rate
- Evaluative reports on learner progression and achievement of learning outcomes
- Examples of certificates / Certificate Supplements /transcripts of records that are handed out to learners when finishing studies

2.3. Achieved skills and learning outcomes

Standard:

The course has effective mechanisms in place to ensure that learners acquire the necessary academic and applied knowledge, artistic competence and skills corresponding to the intended level of the national qualification framework or the corresponding level of the European Qualifications Framework. Procedures are in place to ensure the enhancement of learners' current or future employability in the music / artistic profession.

Guiding questions:

- a) How is it ensured that learners are enabled to acquire the knowledge and skills that are enhancing their music / artistic practice and / or professional performance as intended?
- b) How are theory and practice interrelated within the curriculum and how effectively does this enable learners to enhance their professional performance? If applicable, how are artistic career requirements of the course's learners being considered in the balancing act between theory and practice in the design of the curriculum?
- c) If relevant to the course's objectives, how and to what extent are learners supported to acquire interdisciplinary / transdisciplinary qualifications? What are the artistic fields that make the object of interdisciplinary / transdisciplinary approaches?
- d) How does the course ensure / improve the learners' current or future employability in the music / artistic profession? How does the micro-credential concretely contribute to the learners' upskilling or re-skilling (e.g. new technologies, entrepreneurship, inclusive music practices) and how are these outcomes evidenced (e.g. tracking of learner destinations, feedback from employers/partners)?
- e) How does the course 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 is professional input (e.g. orchestras, ensembles, festivals, studios, community organisations, digital music industry) sought and integrated into the design, delivery and review of the micro-credential?

Suggested evidence / supportive material:

- Relevant information concerning the efforts to ensure achievement of the course's intended learning outcomes and / or qualifications
- If relevant, data on learners' career activities
- Learners' perspectives on the value of the education offered
- Details regarding the interaction with the music / artistic professions, its influence on the course and its impact on the learner 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 learners, graduates and staff in course projects

3. Teachers' perspective

3.1. Staff qualification, professional activity and development

Standard:

Members of the teaching staff⁴ are qualified for their role and are active as artists/pedagogues/academics. The size and composition of the teaching body are sufficient and appropriate to effectively deliver the course. Where applicable, there are adequate opportunities for teaching staff for continued professional development.

Guiding questions:

- a) What procedures are in place for appointing teachers to deliver the course? What criteria are taken into account and to which priority? How do recruitment procedures enable new developments within the course?
- b) How is it ensured that the artistic / pedagogical / academic competencies and skills of the teaching staff are fit for purpose and continuously up to date, and they contribute to improving the learning experience?
- c) If relevant, what pathways for continued professional development of the teaching staff are available at course 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?

Suggested evidence / supportive material:

- Information on staff recruitment procedures and, if applicable, how do they reflect principles of equality, diversity, and inclusion
- 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.)
- If relevant, records of staff participation in continuing professional development
- Teaching staff details – e.g. related to workload (number of staff involved in the delivery of the course, number of hours taught / staff, etc.)
- Strategies for maintaining flexibility in the teaching staff (activities for continuing professional development, research projects, language courses, digital training, etc.)
- Learner/staff feedback (focus groups, internal and external surveys)

⁴ The standard and related questions refer to all teaching staff regardless of their types of contracts – permanent, temporary, associate, etc.

4. External perspectives

4.1. International or intercultural perspectives and experiences for learners and staff

Standard:

To the extent that these are relevant for achieving its intended qualification objectives, the course offers opportunities for learners to gain international or intercultural perspectives and experiences.

Guiding questions:

- a) If relevant, how are international and / or intercultural aspects (topics, activities, opportunities) being integrated in the delivery of the course and how do they contribute to achieving the course's objectives? How is it ensured that they are fit for purpose?
- b) How are learners and staff supported to access and to maximise their benefits from the available international and / or intercultural opportunities made available?
- c) How is the improvement of international and / or intercultural opportunities integrated within the course embedded in the continuous development of the course's curriculum?

Suggested evidence / supportive material:

- Evidence regarding the nature and fitness for purposes of the international and/or intercultural opportunities integrated within the course
- Evidence of actions undertaken to assess their effectiveness and to foster their continuous improvement
- Learner/staff feedback (focus groups, internal and external surveys)

4.2. Engagement with relevant current societal issues

Standard:

To the extent that they are relevant for achieving its intended qualification objectives, the course's educational processes enable learners' identification and reflection on current societal issues and promote their active social engagement. Subsequently, 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 course.

Guiding questions:

- a) If relevant for the course's intended objectives, how are learners being prepared and encouraged to contribute to the advancement of society using their knowledge and skills?
- b) If applicable, how does the course 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?

Suggested evidence / supportive material:

- If relevant / applicable, supporting evidence related to the course's active social engagement (e.g. projects, community activities, educational initiatives and partnerships, membership of course personnel on relevant external committees, etc.)
- **Documentation showing:**
 - structures for communication with relevant sectors of the music and other artistic professions
 - initiatives taken to support learners, graduates and staff in course projects
- **Details regarding the interaction with the professions, its influence on the course and its impact on the learner experience**
- Learner/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]

Learning Resources and Learner Support

5. Resources

5.1. Finances, facilities, services and support staff

Standard:

The provider has means and resources to ensure the successful delivery of the course and to secure its sustainable development.

Guiding questions:

- a) How is it ensured that the infrastructure and equipment employed in the delivery of the course are sufficient, fit for purpose, and properly maintained?
- b) How does the course secure sufficient resources and funding to ensure its effective delivery, and allow further and sustainable development?
- c) What kind of administrative staff and services are available and how are they utilised to support the learners and the teaching staff in the delivery of the course? How is it ensured that they are sufficient, fit for purpose, effective, and continuously developed?
- d) What pathways for continued professional development are available for the administrative staff and how are they fit for purpose?
- e) How are digital solutions used in all aspects of the course's operational and educational activities, and how does the course ensure that they are fit for purpose and work effectively?

Suggested evidence / supportive material:

- Information on facilities:
 - rooms and associated equipment available to learners
 - quality of rooms relative to acoustical standards
 - IT, computing and technological facilities available to learners
 - supporting statistical evidence
 - libraries, associated equipment and services available to learners
 - opening hours of libraries and practice facilities.
 - feedback from staff and learners
 - 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 course
- Statistical data on support staff (technical, administrative, IT, non-teaching staff, etc.):
 - number in full-time equivalent
 - composition and roles
 - competency and qualifications
- If applicable, evidence regarding the continuing professional development of support staff
- Learner/staff feedback (focus groups, internal and external surveys)

5.2. Health and wellbeing

Standard:

The course ensures a safe learning and working environment. The course provides effective support for all learners and staff to preserve and improve their mental and physical wellbeing.

Guiding questions:

- What mechanisms and procedures are in place at course level to create an awareness concerning a healthy and constructive learning and working environment?
- In what ways does the course help learners and staff avoid occupational hazards (e.g. tendinitis, hearing loss, etc.)?
- What procedures and support systems are in place to promote equality, diversity and inclusion amongst staff and learners? How are these effectively implemented and regularly revised?
- What mechanisms and procedures are in place at course level to promote dignity and respect between staff and learners, and to prevent and deal with harassment issues? How are these effectively implemented and regularly revised?
- What are the procedures available for staff and learners to raise complaints and how do they work effectively?

Suggested evidence / supportive material:

- Documentation regarding the measures implemented at course level to ensure the health and wellbeing for learners and staff
- Evidence regarding the course'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 available procedures and support services for filing complaints regarding safety and personal integrity of learners and staff
- Communication tools for creating awareness on the existing procedures and support systems

6. Communication processes

6.1. Internal and external communication processes

Standard:

Effective mechanisms are in place for internal communication related to the delivery of the course. Information provided to the public about the course is, clear, consistent, regular, and accurate.

Guiding questions:

- What are the internal communication procedures in place and how is it ensured that they work effectively in the delivery of the course? How are they continuously improved?
- What resources and methods of delivery are used to convey information to the public?
- How does the course ensure that information given to the public (learners, audiences, music education institutions, etc.) is accurate and consistent with the content of the course on an ongoing basis?

Suggested evidence / supportive material:

- Communication tools for the publication of information to learners and staff (course handbooks, newsletter, boards, e-learning platforms, etc.)
- Policies/procedures on communication process
- Learner/staff feedback (focus groups, internal and external surveys)
- Evidence regarding procedures in place at course level for the curation and update of information materials provided to the public

Quality Culture

7. Quality Culture

7.1 Quality Culture

Standard:

The provider builds an environment where internal and external feedback is sought and connected, and where staff and learners are actively involved in an ongoing dialogue about the quality of education and the course activities. The provider is thus enabled to ensure the quality of its course 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, learners, alumni, representatives of the music profession and related artistic domains) through a periodic review of the course? How do they capture stackability, recognition, and portability arrangements and their effectiveness?
- b) 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?
- c) How does the course connect internal and external feedback and how does it feed into its quality assurance and enhancement procedures? If relevant, how is it monitored differently compared to full programmes (e.g. shorter feedback loops, faster curriculum updates, etc.)?
- d) How is benchmarking/benchlearning included in quality assurance and enhancement procedures, enabling the course to position itself against similar (inter)national courses and to learn from best practices in the field?
- e) How are best practices identified and shared, and how do they feed into quality assurance and enhancement procedures at course level?
- f) How do quality assurance and enhancement procedures inform/influence each other? How are they being used to further develop the course?
- g) How are the course's quality assurance and enhancement procedures and their results communicated to staff, teachers, learners, and external stakeholders?
- h) How is the effectiveness of quality assurance and enhancement procedures being monitored and how are they regularly revised?

Suggested evidence / supportive material:

- Documentation regarding policies and procedures related to quality assurance and quality enhancement
- Feedback from staff/learners/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 course
- Strategies/policies for improving the quality assurance and enhancement system
- Monthly newsletters, website updates, emails