

AEC Institutional and Programme Review Scheme



AEC Institutional Review Visit to the

ACADEMY OF MUSIC IN KRAKÓW 11-13 May 2010

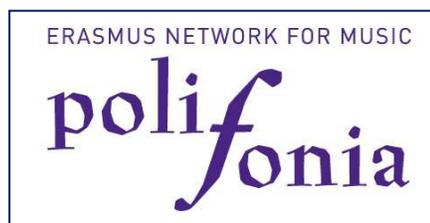


Review Committee:

**Ingrid Maria Hanken (chair), Prorektor of the Norwegian Academy of Music, Oslo
Georg Schulz, Rector of the University of Music and Performing Arts, Graz, Austria
Henk van der Meulen, Principal of the Royal Conservatoire, The Hague, the Netherlands**

Secretary:

Eleonor Tchernoff, Project Administrator at the European Association of Conservatoires



Introduction

The visit to the Academy of Music in Kraków was undertaken in the framework of the AEC Institutional and Programme Review Scheme, a service offered by the AEC to its member institutions in order to assist them in their quality improvement activities. This scheme is financed by the ERASMUS programme through the Polifonia Network.

The international group of experts used the AEC Framework Document *Quality Assurance and Accreditation in Higher Music Education: Characteristics, Criteria and Procedures*, a set of common European standards and procedures for the external review of institutions and programmes in higher music education. Based on the visit and the materials sent to the team beforehand, the present report was produced.

The city of Kraków – the former capital of Poland – is one of the oldest cities of Poland, situated in the southern part of the country on the Vistula River. Kraków has traditionally been one of the leading centres of Polish academic, cultural and artistic life and is one of Poland's most important economic centres. It is regarded as one of the most important cultural capitals of Middle-Europe. In 1978, UNESCO placed Kraków on the list of World Heritage Sites (*source: www.wikipedia.com*).

The Academy of Music in Krakow has its origins in the Kraków Conservatory, founded by the eminent Polish composer Wladyslaw Zelenski on 7 February 1888. Professor Krzysztof Penderecki became the Rector of the Academy in the 1970's, and aimed at turning the Academy into a world-wide known school and an important centre of musical education in Central Europe. Professor Penderecki's has had a major impact on the development of the Academy, which is still felt to date. The Academy now incorporates theory of music, conducting, composition, music education as well as instrumental and vocal performance. On 1 October 2000, the Academy of Music inaugurated its new and own premises at 41-43, St. Thomas Street.

During the visit, the Academy was represented by the Rector, Prof. Stanisław Krawczyński, the Deputy Rector for Didactics and Promotion, Małgorzata Janicka-Słysz PhD, the Deputy Rector for International Cooperation, Prof. Zdzisław Łapinski, the Deputy Rector for Student's Affairs, Assistant prof. Lidia Matynian, and the Head of Administration – Chancellor, Mr Krzysztof Rymarczyk.

The members of the Committee were chair Ingrid Maria Hanken, Prorektor of the Norwegian Academy of Music, Oslo, Georg Schulz, Rector of the University of Music and Performing Arts, Graz, Austria and Henk van der Meulen, Principal of the Royal Conservatoire, The Hague, the Netherlands. The Secretary was Eleonor Tchernoff, Polifonia Project Administrator at the European Association of Conservatoires.

The Committee would like to express its gratitude to the Academy of music in Krakow for the excellent organisation of the visit, for welcoming the Committee in such a friendly and hospitable way, for being at its disposal during the entire visit and for the possibility to discuss various issues – current situation, problems, strengths and weaknesses. The Committee would also like to thank the teachers that allowed the members of the Committee to join lessons.

Furthermore, the Committee would like to express its appreciation for the work done by the Academy with the production of its self evaluation report. This analysis of the institution has helped the Committee to get an overview of the Academy and has been of help to the reflections and discussions before, during and after the visit.

Schedule of the Review Visit

Time	Session	AM in Kraków participants met by the Review Committee	Venue
09:00–10:00	Meeting with the management of the institution	<ul style="list-style-type: none"> ▪ Prof. Stanisław Krawczyński, HM Rector ▪ Małgorzata Janicka-Słysz, PhD, Deputy Rector for Didactics and Promotion ▪ Prof. Zdzisław Łapiński, Deputy Rector for International Cooperation ▪ Assistant prof. Lidia Matynian, Deputy Rector for Student's Affairs ▪ Head of Administration – Chancellor Mr Krzysztof Rymarczyk 	Senate Room, 310
10:00–10:45	Guided tour - Review of the facilities (studios, concert venues, practice facilities, libraries etc.)	Representatives of the institution: <ul style="list-style-type: none"> ▪ Deputy Rector for International Cooperation prof. Zdzisław Łapiński ▪ Head of Administration – Chancellor Mr. Krzysztof Rymarczyk 	Concert Hall, Chamber Hall, „Florianka” Concert Hall, Library, Electroacoustic Music Studio, Recording Studio, Student House, Percussion Rooms
10:45-11:45	Meeting with support staff members	<ul style="list-style-type: none"> ▪ Head of Finances – Bursar Mrs Anna Nowak ▪ Head of Administration – Chancellor Mr Krzysztof Rymarczyk ▪ Head of Library Ms Czesława Zawrotniak ▪ Responsible for Quality Assurance Mrs Małgorzata Janicka-Słysz, PhD ▪ Head of International Office Mrs Małgorzata Sternal, PhD 	Senate Room, 310
11:45-12:15	Break	/	Senate Room, 310
12:15-13:30	Meeting with students and former students	5 students: <ul style="list-style-type: none"> ▪ Karolina Pietras (1st year of first study cycle – Flute) ▪ Joanna Ślusarczyk (2nd year of first study cycle – Conducting, 5th year of master 	Senate Room, 310

		<p>studies – Music Theory)</p> <ul style="list-style-type: none"> ▪ Tomasz Półtorak (3rd year of first study cycle – Musical Education; head of the student union) ▪ Wiktoria Zawistowska (1th year of second study cycle – Vocal and Drama) ▪ Marek Polański (5th year of master studies – Violin) <p>and 3-4 former students (at different stages of the professional life):</p> <ul style="list-style-type: none"> ▪ Iwona Sowińska (Conducting and Music Theory graduate) ▪ Marcin Klejdysz (Instrumental Studies graduate) ▪ Teresa Majka-Pacanek (Choral Conducting graduate) ▪ Przemysław Firek (Vocal and Drama graduate) 	
13:30–14:30	Lunch	/	“U Romana” Restaurant
14:30-15:30	Meeting of the Review Committee	/	Senate Room, 310
15:45-16:45	Meeting with academic staff members	<p>5 Professors:</p> <ul style="list-style-type: none"> ▪ Assistant prof. Teresa Malecka – Music Theory ▪ Prof. Zbigniew Szlezer –Instrumental Studies ▪ Prof. Ryszard Karczykowski – Vocal and Drama ▪ Assistant prof. Lidia Matynian – Choral Conducting and Musical Education ▪ Associate prof. Wojciech Widłak – Composition 	Senate Room, 310
16:45-17:15	Break	/	Senate Room, 310
17:15-18:15	Visit of classes	<ul style="list-style-type: none"> ▪ Małgorzata Janicka-Słysz, PhD, Deputy Rector for Didactics and Promotion <ul style="list-style-type: none"> ▪ Mgr Ilona Iwańska ▪ Mgr Karolina Jarosz 	

		<ul style="list-style-type: none"> ▪ Mgr Joanna Wójtowicz 	
18:30-19:30	Dinner	<p>Management of the Institution:</p> <ul style="list-style-type: none"> ▪ Prof. Stanisław Krawczyński, HM Rector ▪ Małgorzata Janicka-Słysz, PhD, Deputy Rector for Didactics and Promotion ▪ Prof. Zdzisław Łapiński, Deputy Rector for International Cooperation ▪ Assistant prof. Lidia Matynian, Deputy Rector for Student's Affairs ▪ Head of Administration – Chancellor Mr Krzysztof Rymarczyk <p>Representative of the Faculty of Musical Composition, Performance, Analysis and Education:</p> <ul style="list-style-type: none"> ▪ Prof. Rafał Jacek Delekta, Dean <p>Representative of the Faculty of Instrumental Studies:</p> <ul style="list-style-type: none"> ▪ Prof. Mirosława Semeniuk-Podraza, Dean <p>Representative of the Faculty of Vocal and Drama:</p> <ul style="list-style-type: none"> ▪ Prof. Adam Korzeniowski, Dean 	"Norymberska" Restaurant
20:00-22:00	Concert: <i>The Creation</i> by Joseph Haydn	<p>Management of the Institution:</p> <ul style="list-style-type: none"> ▪ Prof. Stanisław Krawczyński, HM Rector ▪ Małgorzata Janicka-Słysz, PhD, Deputy Rector for Didactics and Promotion ▪ Prof. Zdzisław Łapiński, Deputy Rector for International Cooperation 	St. Catherine's Church

Thursday 13th May 2010 – Feedback to the Management of the Academy of Kraków – Travel back

Time	Session	AM in Kraków participants met by the Review Committee	Venue
10:00-12:00	Committee meeting – evaluating the review process	/	Senate Room, 310

	– preparation of the report		
12:00-13:00	Feedback to the institution	<p>Management of the institution:</p> <ul style="list-style-type: none"> ▪ Prof. Stanisław Krawczyński, HM Rector ▪ Małgorzata Janicka-Słysz, PhD, Deputy Rector for Didactics and Promotion ▪ Prof. Zdzisław Łapiński, Deputy Rector for International Cooperation <p>Representatives of the Faculty of Musical Composition, Performance, Analysis and Education:</p> <ul style="list-style-type: none"> ▪ Prof. Rafał Jacek Delekta, Dean ▪ Ewa Siemdaj, PhD, Deputy Dean ▪ Monika Płachta, PhD, Deputy Dean ▪ Assistant prof. Anna Zawadzka-Gołosz, Director of the Institute of Composition, Conducting and Theory of Music ▪ Prof. Jan Jazownik, Director of the Institute of Choral Conducting and Music Education <p>Representatives of the Faculty of Instrumental Studies</p> <ul style="list-style-type: none"> ▪ Prof. Mirosława Semeniuk-Podraza, Dean ▪ Prof. Zbigniew Kamionka, Deputy Dean ▪ Associate prof. Dariusz Bąkowski-Kois, Deputy Dean ▪ Assistant prof. Jacek Dumanowski, Deputy Dean 	Senate Room, 310
13:00-14:00	Lunch	/	“U Romana” Restaurant
Afternoon	Departure (car to the airport provided by the Academy)	Academy’s driver	Kraków Airport – Balice

In the report that follows, sources of information on which the observations are based are indicated between square brackets. For example: [self-evaluation report, p.7].

1. Mission and vision

1-a. What is the statutory context in which the institution operates?

The Academy of Music in Krakow is an autonomous public art school, operating “on the basis of the Act of 27 July 2005 Law on Higher Education (...), the Academy’s Statute of 2006, and in compliance with other normative acts effective in the Republic of Poland.” [self-evaluation report, p. 1]. “The appointment of all academic staff, teachers and research fellows, is carried out through competition, in accordance with the Higher Education Act.” [self-evaluation report, p.1].

The Academy is accredited by the Panstwowa Komisja Akredytacyjna (the State Accreditation Committee), the state body responsible for checking the accordance of all activities of a higher education institution with the Polish higher education law (structure of the curricula in accordance with Ministry regulations, graduation procedures and documentation etc.) [AEC – Overview of Professional Music Training System in Poland].

1-b. What is the institution’s mission, aim or goal and how are they being reviewed?

The Academy has a long-standing tradition, and has always strived “to enlighten musicians in the broad context of musical culture and art, in accordance with the motto: *per academia ad astra*” [self-evaluation report, p.4]. This mission is further refined by five aims, including “teaching the craft” and “fostering students’ sensibility to beauty, in which tradition and modernity meet”. The mission’s objectives are reached through 9 strategic goals. The first goal is “Conducting study courses in music in the areas and majors defined below”. Other goals include the training of staff, conducting scientific research, the organisation of concerts and competitions, and assistance in developing curricula and methodologies for lower level education [self-evaluation report p.4].

If and how the mission is being reviewed is not mentioned in the self-evaluation report.

The Committee has great respect for the tradition and ambition of the Academy, both captured in its mission, and confirms the importance of all aims mentioned. The Academy’s self-evaluation report [p.27] stresses “the development of (*the student’s*) personality”, which the Committee would like to recommend adding to the second aim. This could then read: *Comprehensive development of student’s gifts, talents and personality.*

Another aspect that the Committee feels could be made more articulate is the notion of communication with the audience, which is one of the characteristics of music making at a professional level. The Committee knows that the Academy takes the notion of the audience very serious, which is for instance illustrated by the fact that much attention is given to creating professional performance situations – like at final examinations and orchestral concerts. Therefore, the Committee believes it is important to address the aspect of communication with the audience in the institutions’ mission as well. ‘Communication’ is regarded here both literally - speaking to an audience - but also metaphorically - the projection of musical ideas through self-expression.

Lastly, the Committee would advise the Academy to regularly review its mission, which could be part of the internal quality assurance process (see the Committee’s feedback to question 6.2-b-d).

1-c. What are the goals of its educational programmes?

To understand what the goals of educational programmes are, it is important to understand the structure of the educational offer. The Academy offers full-time and part-time 1st, 2nd, and 3rd cycle studies and post-graduate courses, divided over three Faculties. The Faculty of Musical Composition, Performance, Analysis and Education (Faculty I) is divided in three Institutes, and further subdivided in various Chairs:

1. Institute of Composition, Conducting and Theory of Music: Chair of Composition, Chair of Conducting, Chair of Theory and Aural Skills, Chair of Theory and Musical Work Analysis

2. Institute of Choral conducting and Musical Education: Chair of Musical and Educational Research
3. Inter-University Institute of Church Music

The Faculty of Instrumental Studies (Faculty II) has the following Chairs: Chair of Piano, Chair of Organ, Chair of Harpsichord and Early Instruments, Chair of Violin and Viola, Chair of Cello and Double Bass, Chair of Wind Instruments, Percussion and Accordion, Chair of Chamber Music, Chair of Contemporary Music and Jazz. The Faculty of Vocal and Drama (Faculty III) has a Chair of Vocal Music. The Post-graduate courses on offer are Culture Management in European Dimension, Music Therapy, Theory of Music, and Stage-management of Theatrical Musical Form [self-evaluation report, p.2-3, p.7].

The goals of educational programmes are described in ‘graduate profiles’. The Committee was presented with graduate profiles for 1st and 2nd cycle of instrumental studies, vocal studies, music theory, conducting, and artistic education [self-evaluation report p.17, appendix ‘Graduate Profiles’]. The various examples showed differences in goals and level of detail. All graduate profiles stress that graduates should be ready to pursue further study in a subsequent cycle (when applicable), and point out that graduates should be prepared to take up employment as well. Most graduate profiles contain specific learning outcomes divided into *skills*, *knowledge* and *attitude*, except for the vocal graduate profile that just describes general goals. As an example, the goal of the instrumental study 1st cycle programme (as stated in its graduate profile) reads as follows:

“Graduates show skills, knowledge and a general grasp of the field that has been acquired on the basis of musical education at secondary level and extended to advance level studies. The acquired skills and knowledge allow the graduates to pursue second cycle studies and prepare them to take up independent professional employment as far as solo performance, chamber performance and orchestra performance is concerned (competences vary depending on the major field of study).”

The goals and content for individual subjects are described in study programmes [self-evaluation report, p.7, appendix ‘Programmes of study’].

The Committee saw clear examples of study programmes, graduate profiles, and syllabi, and feels they are well articulated. The Committee did not see graduate profiles for the 3 rd cycle. If these indeed do not exist, the Academy is urged to develop them. The Polifonia/Dublin Descriptors (PDDs) for 3 rd cycle could serve as a base ¹ .	
As described under 1-b, the Committee feels that the notion of self-expression, the projection of musical ideas, and communication with audiences could be more clearly articulated in both study programmes and graduate profiles. If the Academy would consider adding these elements, The Polifonia Learning Outcomes could perhaps serve as an example ² .	
Skills in artistic expression	
1st cycle	2nd cycle
At the completion of their studies, students are expected to be able to create and realise their own artistic concepts and to have developed the necessary skills for their expression.	At the completion of their studies, students are expected to emerge as well-developed personalities, having developed to a high professional level their ability to create, realise and express their own artistic concepts.

¹ The Polifonia/Dublin Descriptors can be downloaded from www.bologna-and-music.org/learningoutcomes.

² The Polifonia Learning Outcomes can be downloaded from www.bologna-and-music.org/learningoutcomes.

Public performance skills	
1 st cycle	2 nd cycle
Students are expected to be able to deal with the behavioural and communicative demands of public performance.	At the completion of their studies, students are expected to be able to take responsibility for the engagement between context, audience and musical material, projecting their musical ideas fluently and with confidence in a wide variety of performance settings.

1-d. How do the curricula/programmes address the institutional mission?

The institutional mission is specified in five concrete aims. The study programmes address these by clearly describing how these aims are reached. For example:

Aim: "Teaching the craft – musical technique, within a master-pupil relation"

Violin study programme: "Type of instruction (lectures/classes): Lectures in the form of individual lessons". "The objective of teaching is to acquire the highest degree of independence in performing works, both in the technical aspect (fingering, bow techniques, faithfulness in rendering of the text) and creativity of the interpretation based on knowledge of performing styles in historical and practical aspects acquired during the studies." [self-evaluation report, p.4, appendix 'Programmes of studies' – violin programme].

The institutional aims also address the development of students' gifts and talents. This is translated in curricula by giving students the option of elective subjects, thus allowing students to develop an individual specialisation. Curricula consist of obligatory subjects, referred to as 'the standard', and elective subjects. The elective subjects amount to a minimum of 30% of the number of hours of obligatory subjects [self-evaluation report, p.9]. The electives are divided into groups, out of each of which a student should choose. The electives on offer show a great variety, e.g. aural training, historical dance, propaedeutics of conducting, orchestra, and ethnomusicology [appendix 'Syllabi']. Students are also allowed to take their elective subjects at other higher education institutions [self-evaluation report, p.13], although they mentioned that they not often make use of this [meeting with students and graduates]. Teachers mentioned that 'the standard' (the obligatory subjects within a curriculum) can be restricting for them. Finding a balance between teaching basic skills as well as being open to new developments is a constant challenge. However, the fact that each student receives an individual approach allows for flexibility in teaching [meeting with academic staff members].

The Committee feels that the study programmes, graduate profiles and syllabi address the institutional mission by being well articulated and in detail, and by giving students the opportunity to develop their own specialisation. The assistance given to lower level education institutions, as well as the post-graduate studies on offer, contribute to the position of the Academy as a 'knowledge centre', where both 'amateurs' and professionals could turn to. The Committee believes this notion of 'lifelong learning' is very important, and would encourage the Academy to strengthen its position as such. The Academy may wish to consider offering more post-graduate studies, which could adapt to new developments in society, such as new teaching methods or music styles.

The overview of hours for full-time 1st cycle studies [self-evaluation report p.10] shows a relatively high number of contact hours compared to similar studies in other countries. As students are expected to work on their own as well, this could lead to a very high study load. Although the Committee is aware of the fact that the number of contact hours are most probably regulated by national laws on teaching hours, the Committee would nevertheless like to encourage the management of the Academy to reflect on this situation.

1-e. Does the institution have a long-term strategy?

The self-evaluation report does not specifically mention a long-term strategy. However, as explained by the management, the Academy has the ambition to grow, build a new building, and considers “recruiting (*students*) in new markets” [meeting with management]. The regulations laid down by the government make it difficult to realise some of these objectives [meeting with management].

Even though not set out on paper, the Committee is convinced that the staff and the management team have a long-term vision for the institution. Nevertheless, the Academy is advised to design a long-term strategy, which could also include the Academy’s view on their role within the Polish society, how the Academy addresses society’s needs etc. This way, the strategic plan could become a powerful document that could serve many purposes.

2. Educational processes

2.1 Programmes

2.1-a. Do the programmes take into account the various aspects of the ‘Polifonia/Dublin Descriptors’ (PDDs) and/or the AEC learning outcomes?

“The ground for developing the structure of graduate qualifications at the levels of education provided at the Academy was provided by the music version of the so-called Shared Dublin Descriptors and Learning Outcomes for the 1st and 2nd cycle of music studies, worked out by the Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen” [self-evaluation report, p.9].

The Committee is able to confirm that the graduate profiles are derived from the Polifonia/Dublin Descriptors and the AEC Learning Outcomes. However, the Committee finds it difficult to judge if and how the actual curricula address all aspects stated in the graduate profiles, and how the Academy ensures that this is done. The Committee would like to present two examples of learning outcomes that they feel are not clearly addressed in curricula, relating to instrumental studies:

- (*graduates*) are capable of collecting and interpreting information, self-evaluation and constructive criticism in relation to the actions of others (*1st cycle*)
- (*graduates*) have the ability to initiate and lead team work, carry out negotiations and convey their solutions and reflections in a clear manner understandable to both the professional and lay audience (*2nd cycle*)

Regarding the first learning outcome, the Committee is unclear how students are prepared for self-evaluation and giving constructive criticism. There are several ways to develop these qualities, such as through peer-learning, self-assessment and learning how to teach (these topics will be further discussed later on in this report).

To be able to initiate and carry out team work (second learning outcome), students do not only need to be keen performers, but need self- and group-management skills as well (this is discussed in more detail in question 3.2-b).

The Academy may find it helpful to make an overview that shows how and in which subject(s) each learning outcome is covered. This overview could also be handed out to students and teachers. An example of such an overview can be found in the AEC handbook Curriculum Design and Development in Higher Music Education, p.18³.

2.1-b. Where appropriate, is there a connection/progression between the various cycles?

The Academy offers a 6-semester Bachelor (1st cycle), a 4-semester Master (2nd cycle), and an ‘old’ 1-cycle Master that lasts 10 or 12 semesters. The 1st and 2nd cycle are implemented in all Faculties. A 3rd cycle is available for 4 majors: instrumental, conducting, theory of music and composition (Faculty I and II) [self-evaluation report p.6-7]. There is no 3rd cycle in Faculty III, because the Faculty does not yet meet the requirement of having 12 professors [feedback meeting]. The 3rd cycle for instrumental and conducting takes 6 semesters, while theory of music and composition take 8 semesters.

³ Jeremy Cox (2007): Curriculum Design and Development in Higher Music Education. Utrecht: European Association of Conservatoires. The handbook can be downloaded at www.bologna-and-music.org/curriculumdesign.

The tables with statistical data about student recruitment [self-evaluation report, p.6-7] suggest that there is a strong connection between 1st, 2nd and 3rd cycle, although there are not enough data to get a balanced view.

Graduates commented on the fact that their curricula had a strong focus on preparing for a career as a soloist, while most graduates would find other employment (for instance in orchestras and choirs) and were not thoroughly prepared for that. Students explained that it is now possible to differentiate, but that final examinations still rely on solo repertoire, even if a student chooses to focus on, for example, chamber music [meeting with students and graduates].

The Committee would like to make a distinction between *connection* and *progression* between cycles. With the tradition of a 1-cycle Master system, the strong *connection* between 1st and 2nd cycle that currently seems to exist is understandable. The Committee acknowledges this, and also feels that this strong connection is a valuable base. On the other hand, the Committee believes that the two cycles could have more of a distinction, and are perhaps *too* tightly connected. The *progression* – the development - from 1st to 2nd cycle could be more clearly articulated within curricula. During the feedback meeting, members of the management explained that they are looking into options for more specialisation within the instrumental 2nd cycle (offering different Masters for chamber music, orchestra, and soloists), which relates to the comments from students and graduates. The Committee regards this as a very positive development - as this contributes to a stronger sense of progression between the cycles - and would encourage the Academy to work on those ideas. Involving graduates into this process could prove to be very helpful (see also question 3.2-a). The Committee believes that deepening the role of research in the instrumental 3rd cycle will also contribute to the differentiation - and thus progression - between cycles (see question 2.2.b. for more feedback on the 3rd cycle).

2.2 Delivery

2.2-a. How is the institution utilizing different forms of teaching supporting the delivery of curricula/ programmes?

'Individual activity' runs as a thread through all teaching activities at the Academy: not only in the way of teaching (mainly 1-to-1 and small groups), but also in the freedom that teachers have to develop their own teaching style, and in the importance given to the individual approach that each student receives [self-evaluation report, p 16, p. 28, meeting with academic staff members]. Main subject lessons (instrumental/vocal) are always taught 1-to-1, and when group teaching takes place (for instance for certain theoretical subjects) the Academy "tries to assure smallest possible sizes of student groups" [self-evaluation report, p.16]. Involvement in orchestras, ensembles and choirs ensures that students experience group work and peer-learning too, as do performing class recitals (once per semester) [self-evaluation report, p.26, meeting with students and graduates].

Teachers stress the importance of 1-to-1 tuition and the individual approach towards study programmes as well, although it became clear that there are differences between faculties. In the composition department, it is quite common for students to discuss each others work in a group setting, and conducting students "work within open classes, i.e. every student treats his and his colleagues' classes as lectures" [appendix 'Programme of Studies' – Conducting course programme, meeting with academic staff members, meeting with students and graduates]. As stated before, peer-learning takes place in performing class recitals and orchestra ensembles, but other than that, peer-learning is not part of the instrumental main subject lessons [meeting with academic staff members]. However, there are individual initiatives from both teachers and students. One teacher explains that it can be fruitful to have students from different teachers - with

different specialities - working together: “Students can help and learn from each other” [meeting with students and graduates, meeting with academic staff members]. The Academy’s students are often members of subject specific ‘student groups’, set up on their own initiative (e.g. Music theory group, “Orchestra Temporanea”, “New Music” group). The groups are managed by members, and receive financial support from the Academy. They organise all kinds of activities, including conferences and concerts. All different types of learning styles are used [meeting with students and graduates].

The Committee saw various examples of high-level 1-to-1 teaching, and felt a very strong and sincere commitment towards this from all those involved. Every student’s development is handled with care, which the Committee has great respect for. There seem to be a number of individual initiatives that involve other learning styles than 1-to-1 too, such as peer-learning and group teaching - also in main subject lessons. The Committee would advise the Academy to explore the possibilities of varied group sizes and peer-learning, as an addition to the strong base of 1-to-1 teaching that is already there. Another aspect that could be looked into is e-learning, where students work individually or in groups using online sources.

The Committee is particularly impressed with the work going on in the student groups, and finds it very positive to see that the Academy supports this. It is very important that students can cooperate professionally and independently. The Committee noticed that the groups use a lot of peer-learning and group work - which obviously is a natural way of learning and cooperating for them - and feels it could be beneficial to integrate some of that work into the curriculum.

The suggestion of introducing other learning styles next to 1-to-1 teaching is given in by the fact that the Committee noted that teaching at the Academy seems much more teacher-directed than student-centred than other countries. Expanding the offer of teaching styles could enhance students learning to work independently, not only individually.

2.2-b. What role does research play within the curricula/programmes?

The role of research varies between the various majors. The various instrumental syllabi mention *Preparation for diploma examination (diploma thesis)* as part of the 1st cycle curriculum, accounting for 10 ECTS in year 3. The composition syllabus states *Bachelor thesis seminar*, 19 ECTS in year 3. For theory of music, an *introduction to research methodology* (6 ECTS in both year 1 and 2) and a *Bachelor thesis seminar* accounting for 12 ECTS are mentioned [appendix Syllabi]. The role of research in the 2nd cycle was neither discussed in the self-evaluation report, nor in the appendices, and has not been specifically addressed during meetings.

In the instrumental 3rd cycle, “playing is most important”, although students have to write a thesis as well [meeting with management]. The Committee received handouts providing more information about the 3rd cycle curricula, which include subjects like *analysis and interpretation of musical work*, *aesthetics with elements of musical aesthetics*, *a seminar devoted to scientific work (with a theoretician)*, and a *major-related seminar*. Optional courses include *history of art* and *sociology*. Courses are taught individually or in groups.

Teachers do research as well, and their experiences flow back into the curriculum in a natural way. Various examples of this were given during the meeting with academic staff members.

The Committee noted big differences between the roles of research in the three Faculties. The Committee is impressed with the research done in Faculty I, and the way this work is integrated in the Academy.

‘Research methodology’ is no specific subject on the instrumental and composition 1st and 3rd cycle curricula, as opposed to the 1st cycle curriculum for theory of music (no 2nd cycle curricula were provided). If research methodology is indeed not covered for instrumentalists and composers, the

Committee would advise the Academy to include research methodology into their curricula, especially in the 3rd cycle.

Another topic that could be looked into is the role of the supervisors for research, in all faculties and all cycles. In many cases - although there are exceptions – the main subject teacher is a student's research supervisor. This has many advantages (the teacher knows his/her student very well, the student can benefit from the teacher's particular expertise etc), but the relationship could potentially work limiting too – as the teacher is the student's main subject teacher as well as his/her tutor, his/her influence could become dominating. Next to that, a student might feel obliged to pick a topic that his/her teacher can relate to. The Academy is advised to reflect on this, and might consider inviting external supervisors. The Academy could also consider making more use of other teachers (than the student's main subject teacher) as supervisors.

'Research in and through the arts' is a common term when referring to research undertaken by musicians, implicating that research is connected to the individual musician. The Committee would like to urge the Academy to see to it that 3rd cycle instrumental research does not take the form of musicology, but that 3rd cycle students use research to learn to reflect on their own musical personality. The thesis could then get a more holistic place within the instrumental 3rd cycle curriculum, as it not only contributes to the intellectual development of the student, but also to his/her musical and personal development.

2.2-c. How are the students offered opportunities to present their work?

The Academy has an active concert life, which provides students of Faculty II and III with many opportunities to perform. The building at sw. Tomasz street 43 houses a Concert Hall and a Chamber Music Hall, the Academy's dormitory has a small concert hall, and the Academy owns 'Florianka Hall' at st. Basztowa 8, which has its own 'academic concerts' series where both students and teachers perform [self-evaluation report, p. 20]. Students can take part in masterclasses and festivals, and are encouraged to participate in competitions, some of which are organised by the Academy itself [self-evaluation report, p.19]. Next to that, all final examination concerts are open to public. Another possibility for students to present their work can be found in class recitals that take place once per semester [self-evaluation report, p.26], which students find a very positive experience [meeting with students and graduates]. Teachers mentioned various initiatives for group lessons and concerts as well, e.g. 'Capriccio Spring' – a concert where violin students play capriccios and listen to each other, and 'Open Masters' – instrumental one-to-one lessons with fellow students in the audience. The student groups are very active in organising concerts, symposia and conferences etc. Some of the student groups have been organising concerts together. The Music Theory Group is also engaged in writing and publishing, and has its own newsletter [meeting with students and graduates].

The music theory department organises many workshops, symposia, and conferences where students and staff present their work. The Academy has its own Publishing House that also takes care of academic publications [meeting with academic staff members, self-evaluation report, p.26]. Composition students seem to have fewer opportunities to have their work played. There is a formal cooperation with the chamber music and contemporary music department (Faculty II), but still, much depends on the student's own initiative and 'network'. However, all diploma works of Master students are played by the Academy orchestra [meeting with academic staff members].

The Committee welcomes the many opportunities given to students of all three Faculties to present their work, although the situation for composition students could perhaps be improved. The Committee is particularly impressed with students' own initiatives that take place within the student groups.

Students mentioned that their achievements at performances are not often discussed with their peers in

a formal setting, but that they very often discuss each others performances informally [meeting with students and graduates]. As all types of feedback to a performance can enhance the learning experience, the Academy may want to make use of the already existing 'system' of peer-feedback on performances, for instance by asking all students of a class to write down a few positive impressions of their classmate's performance, and a few suggestions for improvement.

During their visit to the Academy, the Committee was invited to a performance of Haydn's "Creation" by the Academy's symphonic orchestra, choir, and soloist, which the Committee enjoyed very much. The fact that the choir consisted of students from all faculties is yet another example of how the Academy ensures that all students get performance experience.

2.2-d. Are there formal arrangements for students to receive academic, career and personal guidance?

The Academy takes pride in the strong personal relationship between teachers and students. The role of the main subject teacher goes further than teaching alone; he or she also functions as the student's tutor, and provides academic, career and personal advice [self-evaluation report p.22, meeting with academic staff members]. As many teachers are active in music life outside of the Academy, they can help students build a network and give them career advice too [meeting with academic staff members, meeting with students and graduates]. The Academy has a career office as well [meeting with management]. The international office helps students with career opportunities outside Poland, and raises awareness for the "other skills" that are needed to build an international career [meeting with support staff members].

Students and graduates confirmed the importance of the personal relationship with their teachers, but also pointed out that the level of academic, career and personal guidance they receive depends on their own initiative, and that of their teacher. One graduate said that the main subject lessons focused on playing, and not on career advice. Students mentioned that that they often take decisions without consulting their teacher, for instance when choosing elective subjects [meeting with students and graduates].

The Committee feels that students are taken very serious, and are very well taken care of by the Academy's management, teachers and staff. The informal guidance system seems to be the most prominent way of providing students with guidance, and it works well, but the situation described by students and graduates does point out a 'weak point'. Next to that, the Committee believes that some topics - for instance psychological problems - are easier to discuss with someone you do **not** have a strong personal relationship with.

The Academy introduced elective subjects that students can use to develop a specialisation. As pointed out by students, they often decide on which subjects to choose without consulting their teacher. The Committee believes it is important to coach students in this process, and monitor it, as it could potentially have a major impact on their professional future. The Academy is advised to reflect on academic, career and personal guidance, and to consider implementing a policy for all three.

2.3 International perspectives

2.3-a. Does the institution have an international strategy?

2.3-c. Is the institution participating in international partnerships?

Building on a vision of former Rector Krzysztof Penderecki, who wanted the Academy to "turn into a world-wide known school and an important centre of musical education in Central Europe" [self-evaluation report p.1], the Academy developed an international profile. This is reflected in the organisational structure: there is a Vice-Rector for International Cooperation and, since 2 years, a Centre for International Cooperation as well, that work together on designing and implementing the Academy's international strategy. The Centre for International Cooperation does not only organise practicalities related to exchange, but also works on

project development, and delivers support in the Bologna Process implementation activities [self-evaluation report p.2 and 3, meeting with support staff members, PowerPoint 'Administracyjny'].

The need for internationalisation has been reinforced by the profession: the international area has become part of the working field of many graduates, so students need to be prepared for it [meeting with support staff members, meeting with students and graduates]. Another motive that is mentioned: "without internationalisation, there is no continuing professional development for our teaching staff" [meeting with support staff members].

The international strategy itself is twofold: it aims "to provide a broader range of opportunities for our students and academic staff (...), (and) we see the international activities as a platform for promotion of Polish culture and Polish art" [self evaluation report p.14]. The strategy is implemented by different means, as described in the self-evaluation report on p.14-15, including student and teacher exchange via the Erasmus Programme, participation in international events, staff exchange and membership of the AEC and ABAM. Another aspect that contributes to the international strategy is the recruitment of teaching staff from other European countries [self-evaluation report p.1].

The wish to attract more foreign students and experts is expressed, relating to the need for a better balance between out- and incoming students and staff [meeting with support staff members, Appendix 'Erasmus statistical data'].

The Committee firmly supports the international outlook that the Academy adopted, and feels that the Academy is already well on its way. The international office is very well staffed, and the number of Erasmus partners is promising. The Committee has a few suggestions for further development of the international strategy:

- First, the Academy is advised to clearly define what it has to offer, but also what it needs and could gain from others. The Committee feels that the way the theory of music and composition departments are integrated in the Academy is a particular strength that the Academy could build on. Going abroad, and learning about new (music) cultures, could be an important learning experience for students and staff.
- The Committee learned that many exchanges, projects and conferences started because of personal contacts of teachers and staff. A more strategic – thus institutional – approach could help implementing the international strategy further.
- Internationalisation goes two ways: students and staff go abroad, but there will be people coming to Krakow too. The Academy is advised to reflect on the impact the latter could have - especially when their number will raise - focusing on practical questions (can all classes be taught in foreign languages?) but subjective questions too (how to preserve our identity? Are we ready to deal with possible critique?).
- The development of the international strategy could be beneficial for - and potentially lead to - the establishment of joint programmes and degrees. The Academy may find the AEC handbook 'How to develop a joint programme in music' a useful tool (www.bologna-and-music.org/jointprogrammes).
- Lastly, the Committee would strongly advise the Academy to move slowly, and to start with – for example - some longer international projects (that take one month, or a whole semester) first. In this way, the Academy and all its inhabitants can naturally grow into the changing situation that internationalisation implies.

2.3-b. To what extent is the international strategy reflected in the curricula/ programmes offered?

By inviting foreign researchers and teaching staff for masterclasses, lectures, projects, conferences, festivals and so on, the Academy ensures that the international strategy is reflected in the Academy's daily life [self-evaluation report p.14]. Next to that, members of staff are given time and space for personal development abroad, based on personal initiatives. Some bilateral agreements allow staff mobility for teaching staff as well as other members of staff. Staff experience abroad naturally floats back into the curriculum [self-evaluation report, p14, meeting with academic staff members]. Students are stimulated to make use of the existing opportunities to study abroad for a period of time, and seem well-aware of the various possibilities [meeting with students and graduates]. Language skills are secured in all graduate profiles, stating that graduates "are able to communicate orally and in writing in a chosen modern foreign language at B2 level (...)" [self-evaluation report, p.17]. Teaching takes place in Polish, but can be conducted in other languages as well [self-evaluation report, p.11].

Students and staff of Faculty I publish widely, mainly in the Polish language. A handout with a list of publications showed examples in German, French, English and Italian as well [meeting with management, appendix 'Publications', handouts].

The Committee welcomes the many initiatives taken to ensure that all students and members of staff obtain international experience, and would like to encourage the Academy to pursue its ambition of further internationalisation. The Committee is impressed with the research results of Faculty I, and would advise the Academy to make their publications available to a wider audience by publishing in English (or German), or by starting to include summaries in one of those languages into publications. The Academy may wish to consider whether their publishing series could be in English.

The Committee noticed that many teaching materials that are referred to in curricula, as well as most publications and many books in the library, are only available in Polish. The Academy could consider using more teaching materials in foreign languages. The curricula for Theory of Music and Composition could perhaps have a stronger international outlook.

2.4 Learning assessment

2.4-a. What are the main methods for assessment and how do these methods support teaching and learning?

2.4-b. What kind of grading system is being used in examinations and assessments?

Almost all subjects finish with the awarding of a grade, that goes from 5.5 (or A) to 2 (or F), ranging from 'very good plus' to 'unsatisfactory'. At the end of the year, a student's 'weighted average' is being calculated – each grade is multiplied by the number of ECTS that are set for that subject, those numbers are added up for all subjects, and then divided by the sum of all ECTS credits received. The 'weighted average' that comes out is decisive for the completion of a study year [self-evaluation report p.11-12].

All main subject examinations take place yearly during the exam semester. At instrumental/vocal examinations, the jury is composed of main subject teachers. At final examinations, the Dean or the Chair of the Faculty will chair the Committee. The Committee never includes external examiners. All members of the jury give their grade, and the average grade then counts as the final mark [meeting with academic staff members]. Students receive an exam form which states their mark [appendix 'Exam records']. Both students and teachers point out that exam results can be discussed with teachers privately [meeting with students and graduates, meeting with academic staff members], but the Committee did not hear about an official discussion between the exam Committee and a student where the exam results are communicated.

For theory of music (Faculty I), external experts could be invited for the assessment of Master and PhD theses [meeting with academic staff members].

Asked about an appeal procedure, the management mentions that appeal does not happen often, but that students could talk to the Dean [meeting with management]. Students think that there is an official procedure, but they mention that they would talk to their teacher first. Another student said: “The opinion of the jury should be respected” [meeting with students and graduates].

Students expressed a wish for examination performances to match the reality of professional working life. They felt that, for instance, the final examination should take longer than 20 minutes, so that students can build more repertoire and get used to longer performances [meeting with students and graduates].

The Committee has the impression that the structure of the assessment system is transparent and clear to both assessors and students. However, the Committee feels that the current way of assessing students is only one aspect of a spectrum, and would advise the Academy to experiment with additional ways of assessment that could further enhance teaching and learning. Assessment itself can be a learning experience too, for instance when an examination matches an authentic concert situation. The involvement of external examiners, the use of self- and peer-assessment (which was already suggested by a teacher), and written feedback could prove to be useful assessment tools as well (see also the Committee’s feedback to question 2.2-c).

3. Student qualifications

3.1 Entrance qualifications

3.1. In what ways do the entrance requirements assess the artistic, technical, academic and mental capacities of the applicants to accomplish the various aspects of the study programmes within the expected timeframe?

To be able to enter the Academy, applicants for Faculty II need to prepare an obligatory musical programme. Next to that, they are asked to sight-read, and prepare an unknown piece within 20 minutes. Various theoretical requirements are tested as well. For theory of music, entrance examinations involve a discussion with the applicant as well, for instance on a scientific paper. Applicants are assessed by a committee of main subject teachers, using the same grading system as described at question 2.4-b [appendix 'Programme of studies' – Violin programme, meeting with academic staff members]. A teacher mentioned that, although the entrance requirements for Faculty II strongly focus on technical skills and the technical level is usually very high, the Committees look for “personalities” [meeting with academic staff members].

As clearly showed in the statistical data [self-evaluation report p.6], a strong selection takes place for the 1st cycle of studies: only a third to a fourth of all applicants are admitted. The selection criteria for the 2nd cycle are not described, but the statistics suggest that the majority of applicants are admitted. There are no data about the number of applicants for 3rd cycle studies. The fact that the level of 1st cycle students is satisfactory is reinforced by the very low number of drop-outs [meeting with management].

The Committee was only provided with written information about entrance requirements for violin students for the 1st cycle. Based on this information, statistical data, and the discussion with academic staff members and management, the Committee concludes that the entrance examination system to the 1st cycle is well-developed for selecting the best students. The Committee is unable to comment on the admission to the 2nd and 3rd cycle, because of a lack of information.

3.2 Employability

3.2-a. Is there a policy for data collection on alumni?

A year ago, the Academy started a database for data collection on alumni, and an alumni association was set up. Before, the Academy kept informed via private contacts between members of staff and alumni [meeting with management]. Many members of staff are alumni too [meeting with management, meeting with academic staff members]. As the alumni database is relatively new, the outcomes have not yet been analysed. During the meeting with support staff members, it was mentioned that “it could be interesting to analyse data. It could be used to develop new study programmes” [meeting with support staff members].

The Committee welcomes the initiative of an alumni database and association, and would encourage the Academy to explore the various strategic possibilities that alumni data collection entails. The Academy may find some suggestions in the AEC's “Handbook on alumni policies: today's student, tomorrow's alumnus”⁴, for instance on how alumni data could be used for curriculum development or quality assurance.

⁴ Susan Sturrock (2007): Handbook on alumni policies: today's student, tomorrow's alumnus. Utrecht, European Association of Conservatoires. The handbook can be downloaded from www.polifonia-tn.org/publications.

3.2-b. Are graduates successful in finding work/building a career in today's highly competitive international music life?

No data on employment of graduates were provided, but the general belief is that graduates are usually successful in finding work, mainly in Poland but also abroad, including some very successful international careers [meeting with management, meeting with students and graduates, meeting with academic staff members]. Many instrumental graduates are said to become teachers in primary and secondary schools as well as orchestras - for financial reasons, graduates often have two jobs [meeting with management].

A graduate mentioned that he missed "self-management skills" after graduation, which was confirmed by other graduates [meeting with students and graduates]. The Academy does run a post-graduate study entitled 'Culture Management in the European Dimension', and offers 'Communication and event management' as an elective subject for some majors [self-evaluation report p.7, appendix Syllabi].

Since the Academy only recently started an alumni database and therefore does not yet have data about employment, the Committee is unable to confirm whether graduates are successful in finding work. However, based on the information received during various meetings, the Committee has the impression that the majority of graduates find employment.

As explained in the self-evaluation report on p.27, the Academy has an Interdepartmental Teacher Training School that provides teacher training "specifically connected to the course of studies", but which is not part of the curriculum – meaning that the subject is not obligatory, and students do not receive ECTS. As many graduates are said to become teachers, the Committee thinks it is vital that students receive ECTS for the teacher training courses on offer. The Academy could consider integrating teacher training in curricula as well, as an obligatory or elective subject. As already mentioned under question 1-c, teacher training also contributes to developing a reflective attitude, and learning to give constructive feedback, both of which are mentioned in the instrumental studies graduate profiles.

In today's competitive music life, where a portfolio career and entrepreneurship are rapidly growing in importance, self-management skills are very important. The Committee therefore welcomes the post-graduate study on cultural management and the elective class, but feels it would be helpful for all students to learn basic self-management skills. Therefore, the Academy could consider offering an obligatory class for all students.

3.3 Equal opportunities

3.3. To what extent are equal opportunities taken into consideration?

The self-evaluation report does not talk about equal opportunities as such and does not provide statistics about the gender balance of students. When asked, support staff members mentioned that there is quite a good gender balance at all levels of staff [meeting with support staff members].

When in need of financial help, students can turn to the Material Support Fund, for instance for alimentation grants, special grants for disabled or reliefs [self-evaluation report, p.25].

Based on the information received, and the gender balance of the representatives that the Committee has met, the Committee has the impression that equal opportunities are taken into consideration.

4. Teaching staff

4.1 Artistic and scholarly qualifications

4.1-a. Are members of teaching staff active as artists and/or scholars/researchers?

As described in the self-evaluation report [p.21], all teachers are “highly active in concert life and in scientific activity”. This was confirmed by the academic staff members themselves, who described their working life as ranging from performing and teaching at other schools and institutions to doing research, both in- and outside Poland. Teachers are often involved in the organisation of various events too, like masterclasses, seminars and congresses [meeting with academic staff members, meeting with management].

The Committee is able to confirm that members of teaching staff are active as artists and/or researchers. It seems that most research is done by teachers from Faculty I, and most artistic work by teachers from Faculty II and III. The Committee supports teachers’ international activities, as the international network thus built is said to underlie many international activities at the Academy.

4.1-b. Is there an institutional policy and practice to support and enhance the teaching staff’s artistic and scholarly/research production?

4.2-b. Are policies and strategies in place for continuing professional development of teaching staff?

The importance of support for teaching staff’s artistic and research production and continuing professional development are emphasised in the Academy’s second *strategic goal*: “training of scientific and educational staff, and creating conditions for their continuous development” [self-evaluation report, p.4]. There is no institutional policy or strategy for the implementation of this strategic goal, but there is a support mechanism. First and foremost, teachers are provided with time and space to realise their initiatives: they are for instance allowed to reschedule their lessons because of concert tours or conferences, which they feel is easy to arrange [meeting with academic staff members]. Second, training of staff takes place via bilateral agreements that allow staff exchange and staff mobility [self-evaluation report, p.14], and via conferences, courses and seminars that teachers may want to attend [meeting with management]. Because of financial limitations, the Academy found creative ways of offering seminars and courses to their staff for free, for example via Oxford University Press or through their membership of the Anna Lindh Foundation [meeting with management, meeting with support staff members].

The Committee values the fact that support of development of teaching staff is prominently stated in the Academy’s strategic goals, and feels that many fruitful initiatives have been developed. The Committee did not see evidence of these initiatives being interconnected or strategically planned, and believes that the Academy could benefit from developing a strategy – obviously without undermining the ‘freedom of the arts’. This strategy could, for example, define where teachers could try to publish, which conferences could be interesting to attend, and where teachers could aim to teach or perform. Such a strategy could not only enhance teaching staff’s personal growth, but could also contribute to - for example - curriculum development and the international strategy (see the Committee’s feedback to question 2.3-a). The Deans or Chairs of each department could play an important role in monitoring the implementation of the strategy.

4.2 Qualifications as educators

4.2-a. Does the institution ensure that all members of the teaching staff have appropriate qualifications as educators?

The Academy operates under the Higher Education Act, and is thus required to recruit all academic staff, teachers and research fellows through competition. "The standards are very high and the candidates are expected to meet the requirements of artistic, educational, didactic and individualistic nature". Staff is recruited from both Poland and other European countries, but most teachers come from Poland [self-evaluation report, p.1, meeting with management]. Regular evaluation of all teaching staff's activities (every four years) - including a recently introduced Online System for Student Opinions - ensures that problems with, for instance, pedagogical qualifications are dealt with [self-evaluation report p.21, p.27, meeting with students and graduates, meeting with academic staff members].

3rd cycle students need to teach 30 hours per semester as part of their studies [meeting with management]. Their PhD supervisors may help them with this. Further on in their teaching career, teachers are no longer supervised [meeting with academic staff members].

The Committee did not go into detail about the specific requirements for recruitment of any position, nor about the way these requirements are assessed, as the appointment of staff members is regulated by law. The Committee expects the Academy to comply with these regulations. The Committee would like the Academy to consider inviting external – and particularly international - teachers as part of their teaching team.

Regarding teaching by 3rd cycle students, the Committee would like to recommend that students are always supervised - either by their PhD supervisor or another experienced teacher.

The Online System for Student Opinions will be discussed in more detail in question 6.2-b-d.

4.3 Size and composition of the teaching staff body

4.3-a. Is the number of teaching staff adequate to cover the teaching volume and curriculum within a frame of acceptable quality?

As explained during the meeting with the management, Polish law requires a set number of professors related to the number of students – the number of teaching staff is therefore adequate. However, the regulations set by law lead to problems as well. The Academy would like to employ more and younger teachers, but this is only possible when there are more students. As the capacity of the building is felt to have reached its limits, this is currently impossible [meeting with management].

The Committee understands the position the Academy is in, and supports the wish of establishing a new building. The Committee would advise the Academy to look into other ways of dealing with the problems described, for instance by using various ways of teaching (e.g. group teaching) and by inviting young guest teachers.

4.3-b. Does the composition of the teaching staff allow flexible adaptation to new professional requirements?

The Academy can offer three types of contracts:

- unlimited contracts
- 8-year contracts for PhD students
- 1-year contracts (referred to as 'contracts for a specific task').

Unlimited contracts are for instance given to (associate) professors, while the 'contracts for a specific task' are used for employing members of staff such as accompanists and lecturers. It is felt that this enhances flexibility, as they are free to choose who to make use of for a certain subject [meeting with management].

Unlimited contracts offer many benefits, such as continuity within the teaching team, but have also lead to the Academy's current situation where most teachers are at a high age. As described at question 4.3-a, the Academy would like to employ younger teachers, which – due to law regulations setting the number of teaching staff – is impossible [meeting with management]. Another example of a limitation can be found in the Chair of contemporary music and jazz (Faculty II): when the interest in jazz began to grow, the Academy was unable to set up a jazz department because of a lack of professors in jazz. The jazz department therefore joined the contemporary music department [meeting with management]. The same situation – not enough professors – is seen at the vocal department, where it is impossible to set up a 3rd cycle.

Based on the information received, the Committee concludes that the Academy tries to make good use of the various types of contracts to adapt to new professional requirements, but that the unlimited contracts are limiting the Academy in its possibilities.

As the system of 'unlimited contracts' is given in by national legislation, the Committee would advise the Academy to make most of the 'contracts for a specific task':

- use these contracts for all types of positions: not only for teaching staff, but also for e.g. management and communication positions;
- think strategically about the use of short term contracts. They could be used to bring specific expertise, new and stimulating input, different teaching styles, younger teachers etc.

5. Facilities, resources and support

5.1 Facilities

5.1-a. Are the building facilities (teaching and practice studios, classrooms, rehearsal places, concert venues, etc.) adequate to support curricula/programmes requirements?

The Academy owns a building in the old centre of Krakow, and has its own dormitory (also including practice rooms and a recital hall). The Academy clearly acknowledges the importance of a good working environment for both students and staff; the building is well-kept, and the dormitory has recently been renovated [self-evaluation report p.24, meeting with support staff members, tour of the building]. According to all representatives the Committee talked to, the premises have indeed developed over the years. However, there are complaints as well. The main problem is that the Academy is outgrowing its building: the building is crowded, there is a lack of practice rooms, and a bigger concert hall is needed. On top of that, the Academy would like to expand, which makes the need for a new building an urgent one. The management has developed a 5-year plan that should lead to the opening of a new building in 2015 [self-evaluation report p.29, meeting with management, meeting with academic staff members, meeting with support staff members].

The current building and dormitory are of excellent quality, but obviously too small for the Academy's ambitions. The Committee therefore fully supports the Academy's aspiration for a new building, and welcomes the initiative taken by the management.

5.1-b. Are the instruments (pianos, organs, percussion, etc.) of a number and standard adequate to support curricula/programmes requirements?

Over the last years, the Academy has invested in five new Steinway grand pianos, and a new percussion studio [self-evaluation report, p.24]. Teachers point out that the condition of some of the older grand pianos is not good enough [meeting with academic staff members].

The Committee believes that the number and standard of instruments is adequate. They would like to encourage the Academy to keep up its effort to maintain all instruments in good condition.

5.1-c. Are the computing and other technological facilities adequate to support curricula/programmes requirements?

Since 2009, the Academy offers wireless internet access. Most students and teachers bring their own laptops, as the building has only two computer terminals for students. There is a separate room with 5 computers that are reserved for information technology classes. The library houses another 10 computers with internet connection [self-evaluation report, p.24, meeting with academic staff members, handout 'The library of the Academy of Music in Krakow']. According to teachers, the level of the technological facilities in teaching rooms (e.g. beamer, sound system) has improved much over the years [meeting with academic staff members].

The Academy owns "Poland's most modern recording studio" [self-evaluation report, p 24].

The Committee feels that most technological facilities are in place, and are of good quality. Even though the lack of computers is said not to create many problems, it does lead to restrictions, such as not being able to implement new learning tools like e-learning (see the Committee's feedback to question 2.2-a).

5.1-d. Is the library, its associated equipment (listening facilities, etc.) and its services adequate to support curricula/programmes requirements?

The library is divided in three sections:

- a reading room, housing a collection of books. There are 10 computers with Internet connection that are free to use;
- a recording library providing access to recordings, with 8 worksites with playing and recording equipment;
- a rental library where books and scores can be rented.

The library is run by 11 members of staff. One of their main tasks is the creation of a digital database, which – in time – should encompass the entire collection.

The handout ‘The Library of the Academy of Music in Krakow: mains tasks and forms of operation’, that was presented to the Committee during the meeting with support staff members, clearly describes the current state of play of the library. It also identifies areas for development, such as digitalisation, storage and computer terminals. During the meeting with support staff members, the wish to expand the educational and scientific collection for research purposes was expressed [meeting with support staff members].

Both students and teachers commented on the offer of the library. Students mentioned that there are not enough different editions of scores. Teachers would like to expand the library collection too, but realised that money is an issue: “it is as it is”. They did feel that the library was slowly improving [meeting with academic staff members].

Students can get individual help with searching in databases, but the only international database available is Groves. Books that are not available can be hired from other libraries [meeting with support staff members]. Students explained that the next door University library is much better equipped – for instance by providing access to various databases, having a bigger offer of books, and by providing more workspaces. As the two libraries cooperate, students can easily make use of the University library, which especially seems to be done often by students from Faculty I. However, as students do not learn how to search in databases, this creates problems [meeting with students].

The Committee feels that the library’s collection and equipment are not adequate to support curriculum requirements. The lack of subscriptions to international research databases - and learning how to use these - does not support a healthy research environment. The Academy’s aims for internationalisation and for being at the forefront of Polish musical life are not reflected in the library either: when visiting the library, the Committee noticed that most publications are only available in Polish, and that many editions were outdated and should perhaps not be given to students anymore. The Committee did get the impressions that the library team is highly committed to their work, and delivers good service.

The Committee would strongly advise the Academy to rethink what role the library should play within the Academy, and how it could and should support curricula. Next to that, the Committee would like to underline that learning to search in databases should be part of the curriculum of every student.

As a suggestion, the Committee included a list of possible databases in the Appendix.

5.2 Financial resources

5.2-a. What are the institution’s financial resources and are they adequate to support curricula/programmes requirements?

As explained in the handout 'Information about financing the operations of Academy of Music in Krakow with sample numerical data', the Academy receives two types of State funding:

1. grants for educational activity (e.g. for full-time education and educational staff training)
2. funds for financing of scientific research and development works (e.g. for research programmes, scholarships for young scientists)

Next to that, the Academy has its own revenue:

3. tuition revenue (e.g. education related fees, rental revenues)
4. other operating revenue and financial revenue

Over the year 2009, the Academy had a small financial surplus [self-evaluation report, p. 26]. The Academy was also able to finance the renovation of its dormitory from its own money – without a bank loan. This all implies that the financial resources available are adequate for the Academy's needs. As explained by the Chancellor and the Bursar, State funding is determined via an algorithm: certain elements bring in more money. Examples of such elements are the number of PhD students and the level of sustainable development. Each year, the Academy receives more State funding - which is said to be exceptional [meeting with support staff members]. On the other hand, the Committee also heard about a lack of money, for instance to be able to organise opera projects, or to expand the library collection [meeting with academic staff members, meeting with support staff members].

The Academy has its own Material Support Fund, which provides financial support to students, such as grants and scholarships [self-evaluation report, p.25].

The Committee is able to confirm that the Academy's financial resources are adequate to support curriculum requirements. However, an extended budget would allow for more freedom for developmental initiatives, for instance of the library, which according to the Committee is needed. On the other hand, the Academy showed being capable of finding creative solutions to financial challenges already, for instance by sending staff members to free professional development courses, or by looking into sponsorships. The Committee applauds this 'creative spirit', and would encourage the Academy to explore what other opportunities may lay ahead. The Committee would like to suggest looking into peer-learning and small group teaching can be one way of stretching the resources.

5.2-b. Is there long-term financial planning?

As explained by the Bursar, the Academy's finances are planned 3 to 4 years ahead. The Ministry has guaranteed that the State funding will not go down, as long as the Academy "keeps up the good work", and maintains its independent financial management [meeting with support staff members].

The Ministry's guarantee regarding funding provides short-term financial stability, as a result of which long-term financial planning is difficult to realise. However, the Committee would advise the Academy to develop long-term financial goals, for instance about strengthening the library or establishing new programmes (see also the Committee's feedback to question 6.1-c).

5.3 Support staff

5.3-a. Is the technical and administrative staff adequate to support the teaching, learning and artistic activities?

The self-evaluation report [p.26] names the number of technical and administrative staff, and the number of personnel, but does not talk about qualifications.

During the meeting with support staff members, the Committee learned that many administrative staff members are very well educated, for instance at the international office and the library. Based on this meeting, and the fact that no complaints were raised, the Committee feels that the administrative staff is adequate to support teaching, learning and artistic activities.

5.3-b. Are policies and strategies in place for continuing professional development of technical and administrative staff?

When “creating conditions for their continuous development” is named in the self-evaluation report, this refers to the “training of scientific and educational staff” [self-evaluation report, p.4]. Policies or strategies for continuing professional development of technical and administrative staff are not discussed. The self-evaluation report [p.14] does mention the option for staff exchange through some bilateral agreements, which was also discussed during the meeting with support staff members.

The Committee has the impression that continuing professional development of technical and administrative staff is supported, but not initiated by the Academy. The Committee would advise the Academy to make good use of the possibilities for staff exchange that are provided through bilateral agreements. The Academy might wish to consider adding ‘technical and administrative staff’ to their 2nd strategic goal, as quoted above.

6. Organisation and decision-making processes and internal quality assurance system

6.1 Organisation and decision-making processes

6.1-a. How are the curricula/programmes and the teaching and learning processes supported by:

- the organisational structure of the institution?
- decision-making on curricular affairs?
- decision-making on strategic affairs?

During the visit, the Committee received a colourful diagram explaining the Academy's organisational structure, which is described in more detail in the self-evaluation report as well [p.2-3]. The Academy is led by the Rector and three Deputy Rectors, and the administration staff is lead by the Chancellor. Each faculty has a Dean, and various subject-specific Chairs. Next to the Chairs, who are responsible for the organisation of the education and developing the teaching concept, there are Units that organise and manage research related to a specific discipline or field or research [self-evaluation report, p.5]. Each Faculty has a Faculty Council, and there is an overarching Academy Senate [self-evaluation report, p.7].

The appendix 'Academic Committees' shows that various committees - e.g. Committee for didactics, Committee for scientific research, Committee for budget and finance - include members of staff, and often also student representatives. The Academy also has a Student Union, which not only organises activities for its members, but also expresses opinions on all resolutions concerning students and studies undertaken at Faculty Councils and in the Senate [meeting with students and graduates, PowerPoint presentation 'Studenci'].

The self-evaluation report [p.5] describes the various task of a Chair, including: "Definition of the curricula of individual subjects, working out appropriate teaching methods, development of course books and other teaching aids." Later on [p.27], the report states that curricula "are developed in close cooperation with students", and the handout 'Commission for quality in education' mentions that this committee performs regular reviews of teaching curricula. As the Committee understood from teachers, most Chairs set guidelines, not repertoire demands. Teachers said to feel quite flexible, and stress the importance of individualised teaching. Criteria etc. are for instance discussed during exams, when Chairs and teachers meet [meeting with academic staff members].

Although the Committee could not go into too much detail, they have the impression that the organisational structure and the various ways of decision making support teaching and learning processes. The Committee welcomes the inclusion of students in most Committees, and would like to suggest including graduates as well. Graduates can provide valuable feedback on the relevance of educational programmes, as they have been able to 'test' them in working life. This would allow the Academy to quickly adapt to any changes suggested. See also the Committee's feedback to question 3.2-a.

6.1-b. Is there a long-term strategy for the improvement of the organisational decision-making structures?

The self-evaluation report did not discuss this topic, and the Committee did not see evidence of a long-term strategy. The Committee would advise the Academy to make the evaluation of the organisational decision-making structure part of their internal quality assurance system (see 6.2-b-d).

6.1-c. Is there a risk management strategy?

Risk management was not discussed in the Academy's self-evaluation report, and has not been specifically discussed during the visit.

By trying to fulfil the Ministerial objectives that lead to funding (see question 5.2-b), the Committee feels that the Academy shows responsibility towards the limitation of risks.

6.1-d. How is information being published and made transparent for students and staff?

Information is distributed in various ways:

- it is published online at www.amuz.krakow.pl (e.g. curricula, syllabi);
- some information is available in printed form (e.g. recruitment procedure);
- posted on information boards of the various departments and available from the Dean's offices (e.g. course plans, examination system) [self-evaluation report p.21].

All students and staff have a personal Academy email account [meeting with academic staff members]. Representatives of students and staff are part of various committees (see question 6.1-a).

The information distribution system seems to function well: the Committee heard no complaints, and the various people they spoke to seemed well-informed in this area. The close links perceived between Deans and Chairs, Chairs and academic staff, and academic staff and students, and their presence in various committees also lead to think that information is transparent for everyone.

6.2 Internal quality assurance system

6.2-a. What reference is made to national and local legislative requirements with regards to quality assurance (where appropriate)?

External quality assurance is described in the self-evaluation report [p.27-28] as something that is tested "in the milieu of the city and the country. A testimony to this are the numerous prizes and awards won by students (...), and a broad resonance of the Academy's projects (...) among the audiences and critics". No reference is made to national and local legislative requirements with regards to quality assurance, even though the Academy is accredited by the State Accreditation Committee.

Students told the Committee that the Online System for Student Opinions (see 6.2-b-d) was implemented because of national regulations. The self-evaluation report [p.21] mentions that a professor is part of the State Accreditation Commission.

The external quality assurance as described in the self-evaluation report is of course an important parameter for assessing the Academy's position in Polish music life. Formal external quality assurance, which consists of national and local legislative requirements, was not discussed. The Committee would like to point out the importance of national and local legislative requirements with regards to the development of an internal quality assurance system.

6.2-b. What quality assurance and enhancement systems are in place for the continuous improvement of curricula/programmes and the learning environment?

6.2-c. How are staff, students and former students involved in these quality assurance and enhancement systems?

6.2-d. To what extent are these systems:

- used to improve the educational programmes?

- **continuously analysed and reviewed?**

The Academy strives to be the “leading academy of music in Poland” [self-evaluation report p.28], which implicates an aim for high quality. That this is indeed the case is described throughout the self-evaluation report, and was expressed during all meetings. Quality of education has always been assured, “to a certain level by itself – (...) in the form of a variety of regularly conducted examinations that prove the student’s skills” [self-evaluation report p.27]. The fact that many exams are open to public functions as a “quality check” as well [meeting with support staff members], as well as the assessment of teaching and scientific staff that takes place every four years [self-evaluation report p.21, p.27].

Connected to the implementation of the Bologna system at the Academy, a special Committee for the Quality of Education was set up in the second semester of the academic year 2008/2009. This Committee consists of teachers of all disciplines as well as representatives of the student community [self-evaluation report, p.27], and organises, coordinates, supervises, and controls all actions aimed at improvement in quality of education at the Academy [handout ‘Commission for Quality in Education’]. The tasks of the Committee include (among others):

- defining goals and strategies to ensure appropriate quality in education;
- constructing the development strategy and the educational offer;
- regular reviews of teaching curricula;
- analyses of employment structure of academic teachers

It is explained that the Committee is an advisory board, mainly there to inspire and promote quality assurance [meeting with support staff members]. In accordance with national regulations [meeting with students and graduates], an Online System for Student Opinions (referred to as ‘student questionnaire’) was implemented a year ago as a tool to assess teaching [self-evaluation report p.27]. The questionnaire, that could be filled out anonymously, was made by the Committee for the Quality of Education [handout Committee for the Quality of Education]. The outcomes were discussed with Deans, who – in case of problems - then discussed these with the respective teachers [meeting with management]. The implementation of the student questionnaire did not go as smoothly as hoped for, as not many answers were received. Students felt that the author of a questionnaire could easily be traced down - or as a student put it: “They will find out” - because each teacher teaches only a limited number of students, and their contact is usually quite close. Teachers mentioned that they were not really involved in making the questionnaire. Some of them worried that the analysis of the result would turn into a “beauty contest”, although this idea was discarded by others. Both students and teachers mentioned that they could always talk to each other. Teachers mentioned that students can talk to Deans and Deputy Rectors as well, and that this system works well.

The commitment to delivering the highest possible quality of education is obviously shared by all who work or study at the Academy, and the Committee regards it as one of the Academy’s true strengths. The implementation of internal quality assurance in a more systematic way is an important development in European higher music education institutions, and the Committee finds it positive to see that the Academy is setting the first steps towards developing such a system. That this does not go without problems is not exceptional. In many institutions, students and staff initially regard QA as something bureaucratic, as ‘about us’ rather than ‘together with us’ – the controversy regarding the student questionnaire at the Academy illustrates this.

The Committee would like to make a few suggestions:

- Involve students, graduates, teachers and other members of staff. Ask them what they would like to know or improve, and involve them in the process. This creates ‘ownership’ of quality assurance for all: from ‘about us’ to ‘together with us’;
- Don’t leave the responsibility for quality assurance with individuals or with one Committee, but

with the institution as a whole: integrate quality assurance in all faculties and at all levels;

- Artistic quality is of course the starting point for quality assurance. The Committee believes the Academy is ready to widen this topic, and start including other elements that have an effect on artistic quality, such as student assessment, entrance requirements, transparency of processes, management, facilities etc.;
- Review the quality assurance system regularly, and find out what works and what does not;

The AEC's Handbook for Internal Quality Assurance in Higher Music Education (also available in Polish) might give some useful tools for further development of the Academy's quality assurance system, including practical examples.

7. Public interaction

7.1 Influence on cultural life

7.1. Is the institution involved in the development of cultural and musical activities internationally, nationally and regionally?

The strategic goals stress the Academy's responsibility to contributing to the development of cultural and musical activities at local and national level [self-evaluation report, p.4]:

(7) assistance in developing curricula and methodologies in music education of young people at lower levels of education;

(8) assistance in developing curricula and methodologies for institutions of culture and education in spreading musical culture.

This assistance is for instance carried out by Chairs, as one of their tasks includes "Methodological support and advice for lower level music schools within consultation programme" [self-evaluation report p.5]. Many graduates work in Krakow's cultural scene; in secondary schools, concert halls, choirs, at the Academy itself etc. [meeting with management, meeting with academic staff members]. The Academy also organises many activities that are open to the public, such as festivals, competitions, concerts, final exams etc. - often accessible for free. Many festivals, the Summer Music Academy, symposia, competitions and such other activities involve international participants. Next to that, the Academy publishes widely. Whenever possible, the Academy cooperates with cultural organisations on local, national and international level [self-evaluation report, p.28].

The Committee feels the Academy has a positive impact on the development of cultural and musical activities, with a strong focus at the local, regional and national level. The Committee particularly appreciates the Academy's responsibility towards lower level education institutions, as these will not only bring up future Academy students, but perhaps even more importantly: future audiences. Although quite a few initiatives at international level have already been taken, the Committee feels that there still is unused potential that could be explored. A stronger international profile will help the Academy to position itself more effectively (see the Committee's feedback to questions 2.3-a/c).

7.2 Interaction with the profession

7.2-a. How does the institution communicate and interact with various sectors of the music profession in order to keep in touch with their needs?

7.2-b. Is there a long-term strategy for the development of the links with the profession?

As described before, many Academy graduates – with whom the Academy keeps in touch informally – work in music life. Most Academy teachers have another job in music too [meeting with academic staff members, self-evaluation report p.23]. The Academy also cooperates with lower level schools, and with music organisations such as the Karol Szymanowski Philharmonic. The plans for a new Academy building include cooperation with the Philharmonic as well, aiming at creating a 'Musical Centre' together [self-evaluation report p.29].

The communication with the music profession takes place in a natural, ongoing way, and mainly through informal contacts. The Committee did not see evidence of a formal strategy, but the current way of dealing with the profession seems to work well. However, for building international contacts, a more strategic planning could be beneficial (see the Committee's feedback to questions 2.3-a/c).

7.3 Information to potential students and other stakeholders

7.3-a. Is the published information consistent with what the institution offers in terms of educational programmes?

The Academy's main sources of published information for prospective students are their website www.amuz.krakow.pl, the academic guide book [self-evaluation report p.23], and an English brochure describing the offer of studies [presented to the Committee during the visit].

The Committee is only able to assess the brochure and the English part of the website. The Committee welcomes the initiative of translating many texts from the website, but found some information is missing, not translated in English, or difficult to find. The Committee would advise the Academy to give information that could be important for foreign students a more prominent place, e.g. study programmes/curricula, ECTS, names of teaching staff, how to apply, International Relations Coordinator/International Office (with phone number and email address). The Committee noticed that the Polish part of the website does not contain a link (like a flag) to the English part of the website which is thus difficult to find. The English brochure with information about the Academy is regarded as informative.

Concluding, the Committee is unable to assess whether published information is consistent, as the Academy's English website and the brochure do not contain information about educational programmes. As many students who consider studying abroad seem to use the internet as their first source of information, the Committee would advise the Academy to further develop their English website.

7.3-b. What are the communication strategies for the publication of information?

The Academy's website, the English brochure, and the academic guide-book, all provide written information about the Academy. The Academy can be contacted via email or phone [website, brochure 'Academy of Music in Krakow'].

Each year, the Academy organises an open day, where candidates can apply for consultation lessons with teachers and attend courses. Management, staff and students are all involved in activities during the open day [self-evaluation report p.23].

The communication strategies seem to function well, as many candidates apply for auditions. If the Academy would like to extend its international strategy, the English website could be further developed. The Committee welcomes the initiative of an open day and encourages the Academy to pursue this in the future.

8. Standards Summary

This summary contains two sections; firstly a list of items which stand out as being very strong relative to the AEC criteria, secondly an outline of some of the areas in which there seems to be potential for further development.

Strong points:

- **Organisation:** The Academy is very well organised, and students and talent are taken very serious. The Academy is extremely supportive of student development, and provides a rich environment with many possibilities.
- **Teachers:** Teachers are highly qualified, and very dedicated to providing the best possible education for their students.
- **Performance opportunities:** The Academy provides many performance opportunities for its students, but also for its staff.
- **Graduate profiles and study programmes:** The Academy based their graduate profiles on the Polifonia/Dublin Descriptors and the AEC Learning Outcomes, and therewith made a very important step in the implementation of the Bologna Process. The graduate profiles are well articulated. The Committee saw examples of very well articulated study programmes as well.
- **Research in Faculty I:** The flow of publications of the theory of music and composition departments is quite unique, as is their strong presence within the institution. Faculty I in general is felt to have a strong professional base.
- **Internationalisation:** The Academy is well on its way with internationalisation. Many international exchanges, conferences and other projects have taken place, and the Academy has a strong ambition for further development. The language skills of students and staff are good. The international office is well staffed and portrayed a realistic view on the possibilities and pitfalls of internationalisation.
- **Support of student groups:** The Academy knows many student groups, which cooperate professionally and independently. The fact that the Academy supports their work is seen as very positive.
- **Society:** The Academy stays in close contact with society, particularly with lower levels of education and local music life.
- **Facilities:** Although the Academy is planning on acquiring a new building, most facilities in the current building, as well as the dormitory, are of high quality.
- **Identity:** The Academy takes pride in its history and in its national identity. It takes care of it, and promotes it. There is a strong sense of how the identity is linked to music, and it clearly reflects in teaching. The Academy comes across as very self-confident, and having an open atmosphere towards the world.

Potential for development:

- **Knowledge centre:** By offering advice to lower levels of education, and by offering post-graduate studies, the Academy shows responsibility towards the profession and promotes lifelong learning. The Committee believes the Academy is a knowledge centre, which could be even further developed. The Academy could for instance consider setting up new post-graduate courses.
- **Internationalisation:** Even though 'internationalisation' is seen as one of the Academy's strong points, there is room for development as well. The Academy is advised to develop a strategy, defining what it

has to offer, and what it needs and could gain from others. The strategy could also define a strategic approach to the international activities of staff members. The Academy is advised to thoroughly reflect on the impact of internationalisation, and not to move too fast.

- **Student-centred learning:** The fact that graduate profiles are based on the Polfionia/Dublin Descriptors and Learning Outcomes is very positive, but the Committee feels that the education still tends to be quite teacher-directed as opposed to student-centred. Suggestions would be to make more use of different learning styles, such as peer-learning and supervised small group work, and to pay more attention to communication skills (see also next bullet). The work going on in the student groups could serve as an example, and some of it could perhaps be introduced into the curriculum. The Committee feels more attention could be paid to students learning to work independently, and not only individually.
- **Communication skills:** Although the Academy is obviously well aware of the importance of 'the audience', the notion of communication with the audience could be more clearly addressed in graduate profiles and study programmes. 'Communication skills' also refers to teaching students how to communicate and express themselves verbally, which could be dealt with by introducing self-management classes.
- **Teacher training:** Teacher training is currently provided through the Interdepartmental Teacher Training School, but students are not obliged to go there, and do not receive ECTS for the courses taken. As many graduates are said to teach, and because of the generic skills developed through learning how to teach, the Academy is advised to consider including teacher training into all curricula.
- **3rd cycle instrumental research:** 'Research in and through the arts' is a term commonly used to describe instrumental research, meaning that students reflect on their own musical personality. The Academy is advised to see to it that instrumental research in the 3rd cycle indeed takes this shape, so that it 'stays close' to the researchers as musicians. The thesis will then become a more holistic part of the 3rd cycle curriculum.
- **Publication language:** The Academy mainly publishes its academic publications in Polish. The Committee feels these publications deserve to be available to a wider audience, and would therefore advise the Academy to consider publishing in English (or German) - or at least adding summaries in one of those languages - or having its own publishing series in English.
- **Specialisation:** The Academy offers many elective subjects, which students can use to profile themselves. The Academy may want to take this a step further, and look into offering different pathways for soloists, chamber musicians and orchestral musicians.
- **Quality assurance:** Quality is obviously very high up on the agenda of the Academy, and the first steps towards a more formal quality assurance system have been made by introducing a special Committee. The Academy is advised to not leave the responsibility for quality assurance with individuals or a Committee, but with the institution as a whole, so that everyone feels involved. Next to that, the internal quality assurance system could focus more on processes.
- **Library:** To be able to support learning and teaching, the library needs to provide access to international research databases. Next to that, the current collection of materials on offer is not always up-to-date and mainly in Polish. The Academy is therefore advised to reflect on how the library could and should support teaching, learning and research.
- **Building:** Even though the current Academy premises are of high quality, the Committee feels that a new building - with more practice rooms and a bigger concert hall - is needed for the Academy to be able to grow and develop itself.

Appendix – Suggestions of possible databases for library

Music databases:

- Oxford Music Online
- The New Grove Dictionary of Music and Musicians (2. ed.)
- The New Grove Dictionary of Opera
- The New Grove Dictionary of Jazz (2. ed.)
- The Encyclopedia of Popular Music
- The Oxford Dictionary of Music
- The Oxford Companion to Music

Bibliographical databases:

- RILM Abstracts of Music Literature

or

- (2) International Index to Music Periodicals Full Text (IIMPFT)

- RISM International Inventory of Musical Sources after 1600
- RIPM - International Index to Nineteenth-Century Music Periodicals

Multimedia databases:

- Naxos Music Library
- Naxos Music Library Jazz
- Naxos Video Library

(Music) pedagogical databases:

- ArticleFirst
- ERIC

Electronic magazines:

- JSTOR - Music collection

'Nice to have':

- Alexander Street Press Music Online Portal