

AEC Institutional and Programme Review Scheme

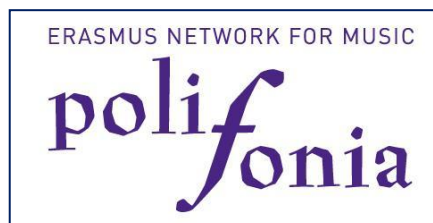


AEC Programme Review Visit to the Escola Superior de Musica e Artes do Espetáculo (ESMAE) do Porto 10-12 April 2010



Review Committee:
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Secretary:
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Introduction

The visit to the Escola Superior de Musica e das Artes do Espectaculo (ESMAE) 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. The present report was produced based on the visit and materials previously sent to the Team.

Located along the Douro river estuary in northern Portugal, Porto is one of the oldest European centres, registered as a World Heritage Site by UNESCO in 1996. It is the second largest city in Portugal.

ESMAE is one of the seven Schools of the Porto Polytechnic Institute (IPP) created in 1985 and attended by 15000 students from the whole district of Porto. ESMAE provides 734 students with courses in three artistic fields: the Music Department offers courses in the fields of classical music, Jazz, Early Music and Production and Music technologies, the Theatre Department offers courses in the fields of drama, scenography, costume design, light and sound, and the Image Arts Department offers courses in the fields of photo, cinema, audiovisual communication and multimedia communication. ESMAE requested an AEC review visit focussed on the jazz and the early music programmes (first cycle programmes), in order to obtain an international perspective from experts in the field for these programmes, which have not yet been accredited by the national evaluation agency. In order to meet this request, experts in jazz and early music were appointed as panel members and both programmes were reviewed against the AEC criteria for programme review.

During the review visit, ESMAE was represented by its President, Francisco Beja, its Vice-President, Carlos Azevedo, its Secretary Cecilia Sequeira, the Director of the Jazz Programme, Michael Lauren, and the Director of the Early Music Programme, Ana Mafalda Castro. The members of the Committee were chair Christopher Caine (Head of Undergraduate Programmes, Trinity College of Music London), Maarten Weijler, (Director and Head of jazz and music production department, Gent Conservatorium) and Johannes Boer (Head of the Early Music Department of the Royal Conservatoire The Hague). The Secretary was Linda Messas (Project Manager at AEC).

The Committee would like to express its thanks to ESMAE for the organisation of the visit and for welcoming the Committee in such a friendly and hospitable way. ESMAE staff members remained at the disposal of the Committee during the whole visit and contributed to the establishment of an atmosphere of sincere and fruitful cooperation in which many issues – current situation, problems, strengths and weaknesses - were discussed.

The Committee would like to express its appreciation for the hard work carried out by ESMAE in preparation for the AEC visit with the production of its self-evaluation report. This analysis of both

the Jazz and the Early Music programmes helped the Committee to obtain a comprehensive overview of these programmes and their position within ESMAE.

Schedule of the Review Visit

Monday 10th May 2010

Time	Session	ESMAE Participants met by the Review Committee (Names and functions to be completed by ESMAE)
During the day	Arrival at the hotel	
16:30-18:30	Review Committee preparatory meeting	/
18:45-19:15	Introduction Meeting with the Management of the institution	Francisco Beja <i>President</i> ; Cecília Sequeira <i>General Secretary</i> ; Carlos Azevedo <i>Vice-President</i> , Constantin Sandu <i>head of music department</i> ; Jed Barahal <i>head of scientific board</i> Mário Azevedo <i>head of pedagogical board</i>
19:15-19:45	Guided tour - Review of the facilities (studios, concert venues, practice facilities, libraries etc.)	Francisco Beja <i>President</i> ; Carlos Azevedo <i>Vice-President</i> ,
20:00	Dinner	Francisco Beja e Carlos Azevedo

Tuesday 11th May 2010

Time	Session	ESMAE Participants met by the Review Committee (Names and functions to be completed by ESMAE)
09:00-09:30	Review Committee meeting	/
09:30-10:30	Meeting with students from the Jazz and Early Music Departments	<u>4 jazz students:</u> Rui Neves; Ismael Silva; Andreia Santos e Diogo Diniz <u>4 Early Music Students:</u> Helder Sousa, Maria Cecília Pessanha, Marinha Fernandez e Filipa Meneses
10:30-11:00	Break	/
11:00-11:30	Review Committee meeting	/
11:30-12:30	Meeting with academic staff members (professors and teachers) from the Jazz and Early Music Departments	Michael Lauren, <i>Director of the jazz programme</i> ; Nuno Ferreira and Pedro Guedes, <i>teachers</i> ; Ana Mafalda Castro, <i>Director of the Early Music programme</i> ; Pedro Sousa e Silva and Magna Ferreira, <i>teachers</i>
12:30-13:30	Visit of classes	Class of Mário Santos – Combo + Early Music concert
13:30-15:00	Lunch	/
15:00-16:30	Meeting with the Management of the institution	Francisco Beja, <i>President</i> ; Cecília Sequeira, <i>General Secretary</i> ; Carlos Azevedo, <i>Vice-President</i> ; Constantin Sandu, <i>head of music department</i> ; Jed Barahal, <i>head of scientific board</i> ; Mário Azevedo, <i>head of pedagogical board</i> ;
16:30-17:00	Break	/
17:30-18:30	Meeting with administrative staff members	<i>Head of finances</i> Cecília Sequeira <i>Head of administration</i> Cecília Sequeira

		<i>Head of library</i> Sónia Passos <i>Responsible for Quality assurance</i> Mario Azevedo <i>Head of international office</i> Bruno Pereira
18:30-19:15	Review Committee meeting	/
19:30	Dinner	

Wednesday 12th May 2010

Time	Session	ESMAE Participants met by the Review Committee (Names and functions to be completed by ESMAE)
09:30-10:00	Review Committee meeting	/
10:00-11:00	Meeting with former students	<u>3 former students from Jazz:</u> José Pedro Coelho; José Carlos Barbosa e Manuel Carvalho Silva <u>3 former students from Early Music:</u> Hugo Sanches; Sofia Nereida Pinto; Isabel Figueiroa
11:00-11:30	Break	/
11:30-12:30	Meeting with representatives of the profession	Maria João Marques, <i>Director of Valentim de Carvalho School of Music;</i> Ivo Martins, <i>Director of Vila Flor Auditorium;</i> Tiago Andrade, <i>Director of Festival Guimarães Jazz</i>
12:30-13:15	Review Committee meeting	/
13:30–15:00	Lunch	/
15:00-17:30	Committee meeting - Preparation of the feedback meeting and of the report	/
17:30-18:30	Feedback to the institution	Management of the institution: Francisco Beja, <i>President;</i> Cecília Sequeira, <i>General Secretary;</i> Carlos Azevedo, <i>Vice-President;</i> Constantin Sandu, <i>head of music department;</i> Jed Barahal, <i>head of scientific board;</i> Mário Azevedo, <i>head of pedagogical board</i>
20:00	Diner	Francisco Beja, Carlos Azevedo, Michael Lauren and Ana Mafalda Castro

1. Programme goals and context

1-a. What is the institution's mission, aim or goal?

In line with the mission of the Porto Polytechnic Institute (IPP) [self-evaluation report, p. 4], ESMAE is “dedicated to teaching, research and service to the community” in the areas of music, theatre, dance, photography, cinema, audiovisual and multimedia, with the following aspirations:

- “The training of highly qualified professionals
- Carrying out research activities
- Artistic production and experimentation
- The organisation and participation in development programs
- The provision of community services” [Ibid, p. 4].

Both the mission of IPP and ESMAE are clearly defined and stated, as well as their objectives. However, the Committee felt that ESMAE could benefit from a slightly more specific or challenging mission, reflecting for example ESMAE's unique selling points or setting a standard which the institution is aiming at. This would enable members of teaching staff to identify with the mission and would act as a unifying force within ESMAE and more broadly within IPP.

1-b. What are the goals of the educational programme and how have these goals been identified and formulated?

Both courses are offered at the first cycle level.

The mission of the Jazz Programme is to “provide students with all necessary skills to either begin a successful career in Jazz performance upon graduation or to continue their formal academic training in jazz studies” [self-evaluation report, p. 17]. The importance of training musicians who will be both competent soloists and able to function in ensembles internationally was raised [meeting with academic staff members] as well as the need to keep the School small and selective.

The Early Music Programme is aimed at providing the students with “all the necessary skills and information for the development of a profession as an early music performer”.

Staff members met by the Committee did not feel that there was a general and shared vision for the School [meeting with academic staff members]. They highlighted the importance of personal vision and initiative in the development of the School and explained that they had a long-term vision of the jazz and early music programmes. They shared their satisfaction regarding the freedom/autonomy they had been and were granted in the design and operation of their respective courses but also mentioned the high amount of administrative workload they had to complete due to the lack of a supporting administrative structure. The teaching staff members met also experienced a lack of interest from the IPP in the activities and in the development of ESMAE.

The Committee did not look in details into the identification and formulation of the courses' objectives. However, both courses are driven and managed by the course directors, who have a clear vision of their respective programme development. The courses have a focus on performance and aim at training students to acquire certain skills. The Committee would like to encourage the course directors to articulate these goals more specifically but also to link them to IPP's mission. ESMAE is part of IPP and it is important that all staff members try to relate to the Institute in spite of all past or potential political and administrative problems; IPP is certainly also responsible for

generating a feeling of ownership among all its the staff members but an effort would need to be made on both sides. In addition, the Committee would like to draw ESMAE's attention to the risks of depending so strongly on personal initiatives: if it is certainly an invaluable asset for the institution to have such an active and committed staff, the departure of a key staff member could endanger the sustainability of the course.

1-c. What is the rationale for the programme and what are its unique features?

In the self-evaluation report, this question is only addressed for the Jazz Programme: one of the “key features is the emphasis on writing skills, from the basic skills to arranging for a Big Band” [self-evaluation report, p. 17]. During the discussions with the teaching staff, it was pointed out that the situation of the early music course was rather special due to its close relationship with the classical music course and the classical repertoire; the jazz course was described as encouraging students to perform in both classical and jazz styles and its director shared his enthusiasm for common classes/modules/projects promoting the interaction between all artistic areas present in ESMAE such as theatre, cinema and sound production [meeting with academic staff members].

Students and former students met by the Committee explained their enrolment to the respective courses as due to the good level of the teachers – either through their reputation or because they had studied with them beforehand – as well as to their accessibility and helpfulness [meeting with students and meeting with former students]. The early music course was also described as the only one offering viola da gamba studies in Portugal [Ibid].

Although some information is provided on the “unique features” concerning the jazz course, it seems essential to the Committee that more importance be allocated to it. The Committee would like to encourage the institution to identify the key features of each course and to explore ways to develop and promote these features as unique selling points. Indeed, this would represent for the institution a way to express its differentiation and attract students from Portugal or abroad on this basis. The Committee would like to support the idea (mentioned above) of increasing the interaction between all artistic areas within ESMAE. Such an interaction, if put in practice, could represent a key feature for ESMAE and its programme.

1-d. Which statistical information is used to support the study programme?

Statistical information is provided in the self-evaluation report [pp.8 and 17-18]. Since 2007/08, there have been 12 openings per year in the early music course for 16 to 18 candidates and 15-16 openings per year in the jazz course for 22 to 69 candidates.

Given the relatively short existence of the courses (created around 2000), the Committee did not feel the need to be provided with more detailed statistical information (i.e. regarding gender, country of origin, activities of the graduates, etc). Nevertheless, the Committee would like to encourage the institution to take advantage of the young age of the courses to start collecting relevant statistical information in order to support the courses (in case their existence or relevance would be questioned) as well as to obtain a clear picture of the way they develop. The Committee would also like to recommend to the institution to look into the level at which students graduate and to establish a system and a database to keep track of the alumni and their activities in the profession. Indeed, being able to show evidence that a high majority of graduates are employed in their field of study could be a helpful recruitment tool.

1-e. How was compliance with legal regulation taken into consideration and guaranteed in the development of the study programme?

Although IPP was founded in 1985, new statutes were produced in 1994 following a law which led to profound changes in the legal framework of higher education institutions, in particular by granting them autonomy; the statutes define IPP's mission and specific purposes [self-evaluation report, p.2]. In 2009, ESMAE's statutes as an organizational unit of IPP were approved: like the other Schools part of IPP, ESMAE benefits from scientific, pedagogic, cultural and administrative autonomy as determined by law [ibid]. All ESMAE's courses have been reviewed in 2000-2003 by the Evaluation Council for Public Polytechnics (ADISPOR) - except the jazz and early music courses which had just been developed [introduction meeting with the management team]. In April 2010, material on all courses (including jazz and early music) has been submitted to the new accreditation agency [ibid]. Finally, it was also mentioned that ESMAE's educational offer had been adapted /re-designed following the implementation of the Bologna process principles in Portugal [introduction meeting with the management team].

<p>ESMAE is governed by a comprehensive and complex system of regulations and started to implement the changes recently introduced by its new statutes. Although the new courses have not yet been evaluated by the national agency, ESMAE's application for an AEC review visit indicates the institution's willingness to ensure that both programmes are developed in accordance with international standards and to receive advice from international experts on the programmes. As the Committee did not look into ESMAE's legal framework before 2009, it is not in a position to assess the compliance with legal regulation in the development of the study programmes.</p>

2. Educational processes

2.1 Curriculum

2.1-a. How does the curriculum address the institutional mission and the goals of the educational programme?

As described in the annexes 4 and 5 [Characterization of the jazz study programme and characterization of the early music programme for national accreditation process requested by the Minister of Science, Technology and Higher Education], the jazz and early music courses are both three-year-courses requiring a workload equivalent to 180 ECTS. The curriculum consists in the following five components:

- artistic musical practice (114 ECTS)
- musical studies (37,5 ECTS)
- socio-cultural studies (9 ECTS)
- technologies (3 ECTS)
- optional courses (16,5 ECTS).

The early music curriculum provides students with training in three main areas: principal study, collective/ensemble practice (e.g. chamber music, baroque orchestra and choir) and historically informed performance. In addition, several units are offered for one or two semesters in such fields as musical acoustic, history of culture, music history, world music, organology, information and communication technologies, psychology of music, sociology of music, contemporary music analysis, music aesthetics. The curriculum also includes seminars and optional courses.

The jazz curriculum consists of three main training areas: instrumental practice, combo and jazz orchestra. In addition, shorter units are offered in such fields as ear training, analysis of jazz standards, improvisation, history of classical jazz, history of culture, arranging for a big band and for a jazz ensemble.

Students and former students expressed themselves positively about both courses: some elements in the early music course were mentioned as a good preparation for the profession (e.g. the basso continuo lessons in relation to sight reading) and the jazz programme was seen as a comprehensive training helping students to become better musicians in general (and not only in jazz) [meeting with students and meeting with former students]. Academic staff members met by the Committee shared their ambition to teach students how to handle the confrontation with subjects and how to react and deal with new knowledge and situations, rather than to provide them with a fixed content of knowledge [meeting with academic staff members]. They also indicated the desirability of implementing a very flexible approach in order to adapt the curriculum every semester or year to new contexts as well as to cope with the high age difference between students [ibid].

Some issues were raised regarding the implementation of the curriculum: the proportion between theory and practice in the early music programme was described as unbalanced; the fact that the chamber music training is offered in a discontinuous way (through seminars by different teachers) did not seem optimal to some students, as there might be no assurance that the repertoire is covered [ibid]. Finally, some academic staff members met by the Committee find the 'post-Bologna' core curricula too heavy with only limited space for optional courses.

The goals of each course, although not officially formulated, are expressed in terms of skills students should be provided with in order to be successful in their career. Thus, given that both curricula include units designed to provide students with specific knowledge and skills, the relationship between the courses' goals and the curricula is evident. However, it seems to the Committee that, as mentioned above, the programme goals should be clearly and officially defined, but also that these goals could take into account the mission of ESMAE and of IPP. Indeed, given that both courses result from strong personal direction from the respective course leaders, the Committee feels they would gain in official acknowledgement if they would be embedded in the institutional frame. The Committee would like to encourage ESMAE to promote a greater alignment of the jazz and early music courses to the other courses (including by looking into the common needs of all courses and possible synergies in using resources) but also to explore ways to increase the feeling of coherence and congruence between IPP, ESMAE and the courses.

2.1-b. Does the curriculum take into account the various aspects of the 'Polifonia/ Dublin Descriptors' (PDDs) and/ or the AEC learning outcomes?

The PDDs and the AEC Learning Outcomes were used as guidelines for setting up the new early music curriculum and in particular for designing learning skills and outcomes [self-evaluation report, p. 8]. For both courses, learning outcomes (practical, theoretical and generic) have been formulated to express the expected achievements of students at the completion of each course [Annexes 6 and 7]. Regarding the jazz curriculum, a distinction is made between the first two years providing "solid theoretical and practical skills" to the students and the third year oriented towards "a more independent learning". The management team confirmed the progressive introduction of a student-centred approach, with options and flexible paths, in all curricula; teachers are encouraged to create options and students show a high level of interest in these new possibilities [meeting p14 with the management team].

Based on the available evidence, the Committee could see that both courses are outcomes-oriented. The Committee was assured that the PDDs and the AEC Learning Outcomes had been taken into account in the curriculum design and would like to encourage the Pedagogical Council to look into this issue in order to ensure the alignment of all ESMAE's courses and to regularly review the learning outcomes together with the course directors. ESMAE may wish to consider introducing or strengthening certain learning outcomes in the courses, for example in relation to career management and generic skills, as well as improvisation in the early music programme. Regarding the implementation of the leaning outcomes, it is not clear to the Committee how (or if) students are informed about the learning outcomes designed for each course and how these learning outcomes are used in the assessment. The Committee would like to suggest that yearly outcomes are designed in order to ensure a progression of students' achievement within the first cycle.

2.1-c. Where appropriate, is there a connection/ progression between this programme and other cycles?

Both courses have been designed to enable students to pursue their studies by entering second cycle programmes at ESMAE or elsewhere [self-evaluation report, pp. 8 and 18]. Former students met by the Committee and who were enrolled in second cycle programmes were satisfied with the training provided at the 1st cycle level [meeting with former students].

Although the evidence on this aspect is limited (i.e. only a small number of former students

pursuing their studies were met by the Committee and the fact that the Committee did not look into second cycle programmes offered at ESMAE), the use of the PDDs and of the AEC learning outcomes in designing the courses suggests that there is a progression to the second cycle.

2.2 Delivery

2.2-a. *How is the programme utilizing different forms of teaching in the delivery of the curriculum?*

Both departments use several teaching forms in the delivery of the curriculum [self-evaluation report, pp. 9 and 18]:

- Individual lessons in the core study area (15 hours per semester)
- Group lessons in e.g. chamber music, orchestra music, renaissance music and choir
- Lectures in general studies, during which students of the different programmes are mixed.

In addition, early music students are offered one seminar per semester on various themes and jazz students have the opportunity to attend masterclasses and workshops [ibid]. Jazz students met by the Committee enjoyed the combination between individual and collective practice and saw value in being taught by different teachers in each type of practice [meeting with students].

Based on the available information, the Committee concluded that various teaching methods are used appropriately in both departments.

2.2-b. *How are students offered opportunities to present their work?*

Both departments have arranged several opportunities for the students to perform: concert or public jam sessions take place weekly within ESMAE; students play and perform in orchestras; and they take part in civil projects within which they perform in secondary schools, organise activities in music schools, etc [self-evaluation report, pp.9 and 19]. Concerts in other venues in the city of Porto and further afield in the region also take place and ESMAE's students are given the opportunity to follow workshops and actively take part in jazz festivals in Portugal such as the Festa do Jazz or the Guimarães jazz Festival [ibid].

The Committee would like to commend the jazz and early music programmes for their notable efforts to provide their students with opportunities to present their work. Encouraging students to take part in projects and perform in festivals certainly assists them in progressively building their independence from teachers and making contacts with the profession. In addition, the promotion of such public performances in various contexts directly addresses ESMAE's aim of providing community services.

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

IPP supports ESMAE in this aspect through the provision of a Student Support Area with career, academic and personal counselling to students [self-evaluation report, p.9]. However, there are no formal arrangements within ESMAE in relation to academic guidance [ibid, pp. 9 and 19]: students met by the Committee were not aware of any assigned tutor but felt free to talk to the course directors and to contact their teachers in case of problems in relation to their progress in the course or their career [meeting with students]. The students expressed themselves very positively about the openness of all academic staff members and about the direct contact they have with their teachers.

Thus, the Committee found evidence of informal arrangements for students to receive academic, career and personal guidance at the course level. However, the Committee would like to encourage ESMAE to set up a more systematic academic guidance with an individual tutorial scheme. It is recommended that the tutoring is shared among several teachers in order to ensure that not only the course director but also other teachers keep students' records and have an overview of students' progress. Finally, ESMAE might wish to consider improving the communication of information regarding the opportunity for students to obtain counselling by professionals appointed by IPP.

2.2-d. What role does research play within the programme?

ESMAE is not allowed to develop third cycle programmes on its own because it is part of a polytechnic institute, but is working with the University in order to develop some research activities [introduction meeting with management]. In the early music and jazz programmes (1st cycle level), one of the aims is to provide students with the necessary tools to prepare for second cycle studies [meeting with academic staff members]. Jazz students are encouraged to develop short papers in theoretical areas [self-evaluation report, p.19]; early music teachers are encouraged to use the course as a laboratory for their research by “either presenting the outcomes of their work in progress to students or by using curriculum activities as a contribution to their research, e.g. asking students to prepare musical works for their research” [ibid, p. 9]. Both programmes encompass an “introduction to scientific methodology” a part of the curriculum [annex 5]. A former student enrolled in a second-cycle performance programme at ESMAE pointed out the difficulty to combine both the performance and the academic side of the programme [meeting with former students].

The Committee did not look in detail into this matter but would like to support the view that second-cycle research activities should be anticipated in the first cycle. Activities aimed at introducing students to research are in place in both programmes. However, the Committee would like to suggest that the programmes study the meaning of research in relation to their field and articulate their own conception/definition of research. Thus, the jazz teaching staff members are encouraged to explore how research could assist student's development as jazz musicians and to help students to implement research in their playing. In order to assist both programmes in this task and to position itself early on in the debate on artistic research, ESMAE may wish to consider formulating a development plan for the role of research in the MA programmes.

2.3 International perspectives

2.3-a. Is there an international strategy for the programme?

In the case of the early music programme, the self-evaluation reports refers to ESMAE's statutes in relation to the international strategy and to the efforts made by the course to be “aware of its international positioning”: the report also mentions the international teaching staff [self-evaluation report, p.9]. In the case of the jazz programme, the report refers to the ambition of “mak[ing] the course known by actively participating in European programmes” and to the “active participation of the music groups in international activities and international tours” [ibid, p. 19]. Both programmes describe the peripheral situation of Portugal in Europe as a hurdle or at least a challenge [ibid. and meeting with academic staff members]. In addition to the realisation of international projects (see next section), academic staff members met by the Committee mentioned the ERASMUS programme as an important activity with about 15 students, 6 teachers and 1 other staff member

leaving the institution for an exchange every year [meeting with academic staff members]. In addition, teachers keep themselves informed by performing and teaching at the international level [ibid]. Newsletters are regularly distributed to students to inform them about the bilateral agreements and assistance is offered on practical issues by IPP student services; students are asked by IPP to report on their experience and this information is used by ESMAE in student evaluation but also to decide on the pursuit of exchange activities/projects with the partner institution concerned [meeting with administrative staff members].

The Committee found evidence that several international activities and exchanges have been developed by the courses. However, the Committee did not see any document formulating objectives or a strategy for the programmes in relation to their international development and no reference was made to the international office and its role in this area. The Committee would like to encourage ESMAE to look into this issue, analyse its ambitions for both programmes and formulate an international strategy in order to become pro-active in the international field and work on overcoming the geographical disadvantage pointed out. The crucial role of the international office in supporting all the international activities and directly assisting students could be emphasised in this strategy.

In addition to ERASMUS activities, ESMAE is advised to further consider international recruitment, not only of EU students but also of students from other regions, such as Latin America and to build a certain profile in order to attract students from specific regions. It will be easier for Portuguese-speaking students to follow ESMAE's courses and these students might therefore be targeted at first. The Committee would also like to recommend ESMAE to increase the impact of the international activities currently in place (exchanges and projects): students and teachers could be asked to reflect on how their experience could benefit the whole institution and to share it with their colleagues. Finally, the Committee supports the use of students' reports on their experience to evaluate the quality of the exchange programme and would like to suggest that such reports are considered within quality assurance activities.

2.3-b. Is the programme participating in international partnerships?

ESMAE has signed bilateral ERASMUS agreements with several (54) institutions [meeting with academic staff members and list of ERASMUS partnerships]. Students can obtain that additional partners are added to the list if their request is relevant and supported by teachers [meeting with academic staff members]. The self-evaluation report indicates an active involvement of the early music department in student and teachers' ERASMUS mobility and a continuous involvement of the jazz department in cooperation projects with European institutions [pp. 10 and 20]. The membership to the European Association of Schools of Jazz is also mentioned.

The Committee found evidence that both programmes participate actively in international partnerships within the framework of European programmes, in the form of exchanges and/or projects. The Committee would like to encourage the programme directors to take part in the AEC Pop and Jazz and Early Music Platforms in order to meet colleagues in Europe and possibly start new partnerships.

2.3-c. To what extent do the curriculum and the educational processes offer international perspectives?

International perspectives are brought to the education processes in the following forms:

- As mentioned above, exchanges enable students to spend time abroad to enrich their experience and musical perspective (5.4% of early music students and 20.5% of jazz students) [self-evaluation report, p. 9 and 20].
- At the same time, ESMAE hosts foreign students (27% of all early music students and 15.3% of all jazz students), who bring a different approach to the institution's educational processes [ibid].
- In addition, both programmes count several foreign teachers (25.8% of all early music teachers and 23% of all jazz teachers) and send their teachers on exchange [ibid].
- International teachers and performers are invited to give masterclasses and workshops, especially in the field of jazz [ibid, p. 19].
- International tours and activities are organised abroad by the jazz programme [ibid].
- Examples of other early music programmes operating in other European countries have been analysed before ESMAE early music programme was built [ibid, p. 10].
- Students met by the Committee also mentioned benefiting from their teachers' international connections [meeting with students].

The Committee found clear evidence of the international orientation of ESMAE's offer in the fields of jazz and early music. There is a willingness to provide students with international perspectives in the curriculum but also a certain feeling of limitation. The number of students taking part in exchanges is rather low in the field of early music and ESMAE may wish to explore ways in which it could promote student mobility. Both courses are strongly encouraged to use the information developed by the AEC for the benefit of international coordinators, pop and jazz, and early music coordinators to enhance the dialogue with other institutions in Europe, facilitate exchanges and enrich the curricula as a result of these exchanges of people and ideas.

2.4 Learning assessment

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

The following assessment methods are used in the early music course:

- "Semester exams (instrument, chamber music),
- Intermediate check-point without grade
- Public presentations (solo, ensemble performances and historically informed performance),
- Theoretical exams (HIP)
- Papers (HIP) [self-evaluation report, p. 10]".

The following assessment methods are used in the jazz course:

- "First study recital,
- Composition Portfolio
- Written examinations (theory)
- Oral presentations
- Student defined project
- Practical group presentation (combo and orchestra)
- Professional planning exercise [ibid, p.20]".

Double-marking is used for practical examinations and students are generally provided with formal feedback, for example through teachers' emails commenting on a written work or through a discussion between the student and the president of the jury following practical exams in jazz [meeting with academic staff members]. The high importance of informal feedback was also mentioned, as well as the focus on student's gain [ibid]. The strong involvement of key staff members (e.g. programme directors) in the assessment procedures and in students' progress was pointed out as a way to ensure consistency between the marks within the course as well as to increase the level of the work required from students over the years [ibid].

The Committee appreciated the awareness among the teaching staff that the diversity of assessment methods encourages the development of a broad range of skills by the students and noticed the diversity of methods used. However, the Committee did not find evidence of a relationship between the assessment method used, learning outcome(s) and marking criteria which define the level of student achievement. The Committee would like to encourage the teaching staff of both programmes (in cooperation with the Pedagogical Council to ensure consistency at ESMAE's level) to map the learning outcomes designed for each course against the assessment components: this exercise would enable them to find out if all learning outcomes are assessed and, in case of overlaps (e.g. several elements assessing the same learning outcome), to re-arrange the assessment procedure. The high level of engagement of certain key staff members is certainly beneficial to the institution and the students who are closely followed, but ESMAE needs to be aware of the risks associated with such a personal involvement, for example in case a key person would leave the institution. The Committee strongly recommends ESMAE (and more specifically the course directors in cooperation with the Pedagogical Council) to design assessment/marketing criteria related to the learning outcomes students are expected to achieve. This would be essential to guarantee the neutrality, fairness and consistency of the assessment procedure, as well as to align the institutional practice with European standards in this matter. The recently published AEC handbook *Admission and Assessment Procedures in Higher Music Education*¹ may be of help to ESMAE.

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

The grading system is arranged in 5 categories, from 0-20: Fail (9 and lower), Sufficient (10-12), Good (13-15), Very good (15-17) and Excellent (18-20), and ERASMUS students have their marks translated into the ECTS grading system [self-evaluation report, pp. 10 and 20]. Academic staff members met by the Committee indicated that it was their responsibility to plan the examinations and to include the marks of the students in a database [meeting with academic staff members].

The Committee would like to point out that the relevance of a grading system is increased if the system is linked to clear criteria agreed on at the course level. If marking criteria are produced for each course and thereafter discussed/compared by e.g. the course directors or the Pedagogical Council, parity across the different courses and consistency of the assessment practice within the whole institution would be ensured. An additional way to maintain similar standards within the institution could be the development of cross-departments' examinations. ESMAE may also wish to consider collecting and sampling remarks/feedback given to students across the different periods of assessment in order to ensure that students are followed formally.

¹ This handbook can be ordered from the AEC Office.

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 programme within the expected timeframes?

Entrance qualifications are assessed in three steps: applicants are asked to perform for an audition; they take a theoretical exam testing their skills and knowledge in e.g. ear training, music history, music theory; and they are interviewed in relation to their motivation to follow the programme [self-evaluation report, p.11 and 21]. Students met by the Committee had easily found information on the entrance requirements on ESMAE website, including on the repertoire for the audition [meeting with students]. They informed the Committee that applicants could attend the performance of other students playing the same instrument and that teachers were giving them a direct feedback.

The Committee appreciates the combination of audition, interview and theoretical examination, which enables ESMAE to assess a wide range of skills and knowledge and to ensure the applicants' potential to follow the programme. It seems very relevant to the Committee that applicants receive a direct feedback and can attend each other performances. However, the Committee would like to encourage ESMAE to develop and use clearly defined criteria for the entrance examinations in order to ensure consistency and fairness of the selection procedure but also in case student would appeal regarding the decision made by the jury. In addition, ESMAE is encouraged to regularly review the entrance procedure and/or requirements in order to adjust them in line with the evolution of the courses.

3.2 Employability

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

Graduates from both departments are successful in building a career: 94,6% of jazz graduates obtained employment in the areas related to their studies and EM students are either pursuing their studies or working as e.g. teachers in music schools and conservatoires, and free-lance musicians [self-evaluation report, p. 11 and 21]. Currently, the demand for both types of musicians on the employment market is high, as the country lacks jazz players (until 2009, the jazz programme offered in Porto was the only one at national level) as well as early music musicians (the Portuguese early music context is growing) [ibid]. This situation enables many students, if not all, to enter the music profession concurrently with their studies [meetings with students, teachers and former students]. Such performances or teaching activities are not considered as part of the studies but represent for the students a good preparation for the future [meeting with students]. Representatives of the profession found that students were very aware of financial and legal issues related to their performance activities [meeting with representatives of the profession]. Students were very positive about their teachers' support to promote/recommend them as musicians or even to involve them in their own projects; in addition, as former students rehearse in ESMAE venues (particularly jazz musicians), students are often in contact with the profession in the institution itself [meeting with students]. However, students met by the Committee expressed the need to receive training in the fields of teaching and career management (e.g. website building); at the same time, they admitted to

focusing on their instrument and not thinking about the future [ibid]. Finally, students indicated difficulties with respect to making international connections and felt slightly isolated from the rest of Europe [ibid].

Based on the available information, the Committee was able to conclude that graduates of both programmes are successful in building a career in their field. The Committee feels that ESMAE would benefit from setting up a system/database to collect data on the career of its alumni (the consultation of the AEC Handbook on alumni policy² might be helpful in that regard). Such data would contribute to promoting the jazz and early music departments (and if necessary to justifying their existence), but would also enable the institution to keep contact with its alumni in the future or in case of changes in ESMAE academic staff composition. In addition, the Committee would like to encourage ESMAE to involve directly its alumni in curriculum developments, for example through feedback questionnaires on the education received in the Conservatory or through regular meetings.

Regarding the preparation for the profession, the Committee would like to recommend ESMAE to look into the needs expressed by students and consider developing some modules/courses in the field of career management. ESMAE may wish to consider drafting a list of competences needed in the profession (e.g. lead an ensemble, know a certain repertoire), checking with representatives of the profession their relevance and importance and making sure that they are addressed in the study programmes. ESMAE may also wish to consider providing students with instrumental teacher education in order to equip them with the relevant skills to teach. ESMAE is encouraged to explore this issue and if relevant, consider cooperation with the School of Education (ESE – also part of IPP).

3.3 Equal opportunities

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

Although there is no specific policy to actively promote equal opportunities, clear entrance requirements apply equally to all students, giving them equal opportunities to enter the institution and follow the programmes.

² The AEC handbook *Today's Student: Tomorrow's Alumnus, Cultivating Good Alumni Relationships in Conservatoires* can be ordered from the AEC Office or downloaded at <http://www.bologna-and-music.org/employability>.

4. Teaching staff

4.1 Artistic and scholarly activities

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

All members of the instrumental teaching staff members of both courses are active performers in Portugal and abroad, and some of them regularly asked to give masterclasses and workshops [self-evaluation report, pp. 12 and 21]. Staff members are also active researchers, some of them within the framework of master or doctoral studies [ibid]. This activity is further encouraged by recent political developments which made the completion of a master or of a doctoral degree compulsory for certain category of faculty members [meeting with management]. An overview of all recordings and research activities undertaken by the early music staff members in the last three years is included in Annex 4 [p. 14/15].

Although the Committee did not request CVs of all teaching staff members, it is evident from the information provided and from the discussions during the site visit that the faculty members engaged in the early music and in the jazz courses are active artists and/or researchers.

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

The following means of support to the teaching staff's artistic and scholarly/research production were mentioned:

- IPP promotes and disseminates cultural and musical production; its record label and publishing house are available to ESMAE's teaching staff members [self-evaluation report, p.22];
- ESMAE has made a considerable financial effort to finance public performances and a considerable PR effort on promoting teachers [ibid];
- In line with the policy of increasing the number of staff members having completed 3rd cycle studies, financial support and a reduction of the teaching time are granted from IPP to teaching staff members undertaking a master or a PhD.
- There is an understanding within ESMAE of the need of a dynamic artistic activity for music teachers [ibid, p. 12] and therefore a high degree of flexibility to facilitate the performing and composing activities of teachers [meeting with academic staff members].

However, the increasing administrative burden weighting on teachers and especially on programme directors, and enhanced by the lack of administrative staff at ESMAE, was reported as damaging for the artistic and research activities of the concerned staff members [self-evaluation report, p. 12]

Based on this information, the Committee would like to commend ESMAE for its flexibility, its financial efforts and its encouragements towards the continuation and development of dynamic artistic and research activities by its teaching staff. The institutional support is present and known to the teachers. The Committee would like to encourage the institution to make use of European grants (e.g. teacher mobility) for such activities. The institution is advised to send representatives to the AEC activities such as the Early Music and Pop and Jazz Platforms mentioned above, to enable them to exchange views with colleagues at European level, discuss topics at the forefront of both fields and be informed about the latest European developments in the fields.

4.2 Qualifications as educators

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

All teaching staff members comply with the criteria determined by the National Legal Framework for Higher Education [self-evaluation report, p. 22]. The recruitment of teaching staff members by both departments is based on the candidates' activities as artists but also takes into account his/her "didactic and human assets" [ibid, p.12]. In most cases, candidates for teaching positions within the early music department are invited to give masterclasses and workshops so that their ability as teachers can be evaluated [ibid]. Although the students met by the Committee were not directly asked about this matter, they were very keen and positive about the teaching staff.

The Committee did not investigate this issue. However, the Committee would like to support the practice of inviting candidates to demonstrate their educational skills in order to make sure that the candidates are not only good artists but also competent educators.

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

Academic staff members indicated that this aspect was not promoted in Portugal and that no teacher training was offered to the teaching staff [meeting with academic staff members]. A scholarship programme for higher education teachers is in place but only accessible to full time staff, which represents a small percentage of the ESMAE staff [self-evaluation report, p. 12].

There is no policy or strategy in place to ensure the professional development of teaching staff regarding their pedagogical competences. The Committee would like to encourage the institution to look into this issue in order to be able to provide teachers who feel the need to update their teaching qualifications with opportunities. Teacher mobility could be used for this purpose by encouraging work with colleagues and new insight into one's way of teaching.

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 within a frame of acceptable quality?

The jazz department is composed of 6 full time teachers (including theory teachers) and 15 part-time teachers in instrumental study, combo and orchestra [self-evaluation report, p. 22]. The early music department is composed of 2 full-time teachers (a professor and an assistant), 2 part-time professors (60%) and a part-time assistant (50%) as well as 10 "service providers". Although this number is considered as sufficient at the moment, the need to hire more fulltime teachers was mentioned, not only to respond to the fast growth of the course, but also because of the importance of having full-time staff in the institution, who generally have a stronger relation with the School, are able to take part in the organisation of all curriculum aspects and more available for students [ibid, p. 13].

Based on this information and the positive comments from students and former students, the Committee considers that the number of teaching staff is adequate to cover the curriculum requirements. However, it is essential to adapt the teaching resources when student numbers grow. The Committee was surprised by the amount of administrative work left to the responsibility of the

teaching staff (see section 5.3). The Committee would like to encourage the institution (if necessary in cooperation with IPP) to explore ways to redistribute capacities and invest in administrative staff who could work on collecting students' results, preparing schedules, etc. Teachers' capacities in their own teaching job are likely to be hindered by over-burdensome administrative tasks, which, in other European countries, are handled by administrative staff.

4.3-b. Does the teaching staff cover all areas and disciplines included in the study programme?

This question is answered positively in the self-evaluation report regarding both courses [self-evaluation report pp.13 and 22].

The Committee supports the view expressed in the self-evaluation report. However, this aspect would need to be regularly verified. It is advised to regularly consult students and alumni in order to check this.

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

This question is answered positively in the self-evaluation report regarding both courses [self-evaluation report pp.13 and 22]. The diversity of teaching staff members' experience, their young age and their engagement in artistic activities in many sectors were mentioned as factors of flexibility and adaptation [ibid]. The possibility to make staff adjustments is also pointed out [ibid].

The Committee did not look in detail into this issue. Regarding the changes which have taken place in Portugal since 1974 (see part 7.1), ESMAE has shown a maximum of flexibility in the adaptation to new professional requirements.

5. Facilities, resources and support

5.1 Facilities

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

The situation in relation to facilities described in the self-evaluation report depicts ESMAE as suffering from a “saturation of spaces” resulting from the growing number of students over the last 10 years [p. 13]. Students met by the Committee were satisfied with the quality of the available rooms but regretted the shortage of practice rooms [meeting with students]. Both students and former students shared their appreciation of ESMAE’s opening hours (24h/day, 7 days a week during the whole year) [ibid. and meeting with former students]. Teachers met by the Committee drew its attention to the need to stop classes or even cancel exams because of the priority given to the professional theatre situated in the building. In addition, they expressed their need for better conditions regarding their own offices [meeting with academic staff].

At the moment the facilities are not fully adequate to support curriculum requirements. However, the Committee noticed clear efforts from the institution to solve these problems: the early music programme decided together with the students to organise its group lessons during the weekends in order to lower the room pressure [self-evaluation report, p. 13], an online booking system has been set up to allow early music students to book the rooms [meeting with students], students have been allowed to rehearse in additional venues (e.g. Café Concerto) [meeting with academic staff members] and ESMAE has bought a building in the same street which will be used after repair works [meeting with administrative staff]. Finally, the Committee was impressed by the exceptional opening hours of the institution, which helps reducing the problem.

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

Administrative staff members indicated that the annual budget allocated by the government had to be completely spent, thus not allowing the School to save any financial resources for instruments [meeting with administrative staff]. The last early music instruments were bought in 1990: additional early music instruments need to be purchased, as the solution found at the moment is to give students access to teachers’ personal instruments [self-evaluation, p. 13]. The jazz course “has all equipment necessary to run the programme” [ibid, p. 23]. The director of the jazz course indicated that part of the financial resources earned with the concerts was used to buy new equipment [meeting with academic staff members]. Students met by the Committee indicated that the maintenance of instruments was assigned to a student and that certain instruments were relatively out of tune [meeting with students].

The number and standards of the early music instruments are not fully adequate to support curriculum requirements; jazz instruments are in adequate number but might need greater maintenance. The Committee would like to encourage the institution to look into the possibilities to use budget obtained from private sources (see sections 5.2), e.g. renting the theatre, to set up a provision for instrument repair and maintenance.

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

Students can make use of a computer room with 10 computers and are given classes in a specific classroom with 15 computers [self-evaluation report, p. 23]. Students met by the Committee were satisfied with these facilities [meeting with students].

The computing and other technological facilities are adequate to support curriculum requirements.

5.1-d. Are the library, its associated equipment (listening facilities, etc.) and its services adequate to support curriculum requirements?

The library has benefited in the last years from a very irregular budget (with no income in certain years) and is now facing space problems [meeting with academic staff members]. As both the jazz and the early music programmes are rather new to ESMAE, the library resources in these fields are still being built [self-evaluation report, pp. 14 and 23, and visit to the library] and the librarian is working together with the programme directors in order to enhance the bibliography [meeting with Academic Staff]. Acquisitions are limited by the narrow budget but cheap ways of obtaining material are looked into, such as through the extensive use of internet resources [self-evaluation report, p. 14]. Students met by the Committee commended the work of the librarian in the way she used the small available budget and listened to their requests [meeting with students].

The Committee would like to commend the efforts of the librarian to build the library resources in order to support curriculum requirements. At the moment, the library collection is not sufficient to support the curriculum requirements. The Committee was not informed about any strategy for the development of the library and thus would like to encourage the institution to develop a vision for the library, which would support its expansion. It is essential that the acquisition of library resources as well as the use of electronic resources is strategically managed in relation to the development of ESMAE and that national and international links are developed in order to enhance this provision. ESMAE is encouraged to enable the librarian to make contact with the International Association of Music Libraries (IAML) in order to meet colleagues, discuss problems and obtain advice on the situation at ESMAE.

5.2 Financial resources

5.2-a. What are the programme's financial resources and how do they sit within the overall budget of the institution?

Like other higher education institutions in Portugal, ESMAE receives an annual budget (awarded centrally to IPP and then allocated by IPP to ESMAE) determined by the Government following the number of students enrolled (i.e. per capita) [self-evaluation report, p. 23]. Ratios have been set up to determine the amounts allocated to the different institutions for a basis of 100 students and music higher institutions had been given a higher ratio (3.5) than institutions dedicated to other fields of study [meeting with senior administrative staff]. ESMAE's budget is also funded by fees paid by students fixed by the Government (900 euros a year for 1st cycle studies) and by the income of ESMAE's activities; thus, ESMAE is able to rent the Theatre Helena Sa e Costa to increase its budget [ibid]. Despite the higher ratio, the budget allocated to ESMAE was described as insufficient to run the School and an ongoing negotiation was mentioned [ibid].

Regarding the programmes, there are no specific resources allocated to individual programmes [self-evaluation report, pp. 14 and 23]: both departments have created their own income through concerts and ensembles' activities. The management team indicated that the government had accepted the creation of both programmes only because this new offer did not entail additional expenses for the School: both programmes employ teachers who were already working for ESMAE before their creation and who had received a jazz or early music training, and hire guest teachers to complete the education offered [meeting with the management team]. The programme coordinators confirmed this situation, added that their programmes were used to balance the expenses of other courses, and regretted the lack of investment in the early music and jazz programmes, as well as the lack of influence they have in the amount allocated to their courses [meeting with academic staff members].

The Committee did not look in details into the financial situation of the programmes and into the actual amounts allocated to ESMAE and available for the courses. However, the Committee would like to recommend ESMAE to involve the programme coordinators in the budgetary discussions, for example by consulting them on the needs of their programmes. The situation described, in which these courses collect funding for other courses, is risky for the development of these programmes and the cohesion within the School. ESMAE is therefore encouraged to explore ways to change it and ensure that each programme is securely financed according to its needs.

5.2-b. Is there a long-term financial plan?

There is no long-term financial planning for the programmes, as they are not individually funded. Concerning ESMAE's funding, it is established yearly according to the number of enrolled students [self-evaluation report, p. 23]. However, in order to support its negotiation, ESMAE is required to provide a 5-years budget plan [meeting with senior administrative staff].

As the funding changes on a yearly basis, a long-term planning seems difficult. However, the Committee was informed that a 5-years plan was produced. Such a plan seems very relevant to the Committee given the importance of anticipation, especially in the current difficult financial times. The input of the programme coordinators in the formulation of this plan is not clear to the Committee.

5.3 Support staff

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

The administrative staff is composed of the General Secretary/Head of Administration and Finances assisted by 4 full-time employees (administration and finances), a secretary, a librarian and an international officer. 27 technicians are supporting ESMAE's activities [meeting with administrative staff members]. In the self-evaluation report, the technical and administrative staff is described as very professional but not sufficient [pp. 14 and 23]. Members of the academic staff gave several examples of administrative duties they had to perform and mentioned the negative impact of the lack of administrative staff on their own artistic activities [meeting with academic staff members]. Students also pointed out the lack of staff responsible for logistic aspects and the lack of knowledge among students regarding the actual duties and responsibilities of the administrative staff to which concerns and requests could be put [meeting with students]. Students

also referred to delays in obtaining their marks after the examinations following a problem at the level of IPP [ibid]. IPP staff was not seen as a support by ESMAE administrative staff [meeting with administrative staff].

Based on the discussions, the Committee found evidence that the technical and administrative staff is not fully adequate to support the courses' (and ESMAE's) teaching, learning and artistic activities. The amount of administrative duties expected from academic staff members is much higher than in other European countries and undermines their work as educators and their artistic activities (in spite of high importance of these activities for their professional development). The number of technicians being rather high, the Committee would like to suggest ESMAE to look into the composition of the technical and administrative staff and explore possibilities to increase the number of administrative staff members. In addition, the Committee would like to suggest that the roles and responsibilities of each administrative staff member are clearly communicated to students and staff for the sake of clarity. In addition, some discussion with IPP might also be necessary to explore ways in which IPP can support ESMAE more strongly.

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

There is an annual programme for professional development of administrative staff organised by IPP [self-evaluation, pp. 14 and 23]. This was confirmed by the concerned staff members, who were however not sure if they would benefit from it in 2010 due to funding issues [meeting with administrative staff members].

The Committee was informed that development programmes for technical and administrative staff are offered by IPP.

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

6.1 Organisation and decision-making processes

6.1-a. How are the curriculum and the teaching and learning processes supported by:

- the organisational structure of the study programme
- curriculum decision-making process?

ESMAE new statutes came into force in 2009. Thus, the new organisational structure of the School started to operate only recently [second meeting with the management team]. Following these new statutes, the School is run by three bodies [ibid]:

- the executive body (the President of the School and his team);
- the Technical-Scientific Council: composed of twenty-four members of the teaching staff elected by their peers and meeting four times a year (excluding extraordinary meetings), this body is responsible for issues such as creating study cycles, approving study plans, discussing equivalences and recognition of degrees and approving rules governing recruitment, promotion and renewal of contracts of staff [Annex 2, ESMAE Statutes, Section II].
- the Pedagogical Council: composed of eighteen elected teachers and students, this body represents the departments of the School (Music, Theatre and Image Arts) and is responsible for giving advice on pedagogical approaches and teaching methods and assessment, promoting the implementation of teaching performance evaluation by teachers and students, giving advice on the creation of study cycles and plans, giving an opinion on the general conditions of operation of ESMAE, as well as on the School calendar and examination timetables [Ibid, section III].

Like the other departments of ESMAE, the music department has several duties set by the Statutes, including:

- “Managing [its] physical materials and human resources;
- Developing and proposing its plan for scientific and teaching activities;
- Propos[ing] the creation, suspension or cancellation of courses;
- Developing and proposing plans of study offered;
- Propos [ing] pedagogic guidelines and assessment of teaching methods” [Annex 2, Chapter IV].

The Head of the Music Department supervises the activities of the “area coordinators” (e.g. strings’ area, winds’ area) [second meeting with the management team]. In the self-evaluation report, information is given on the “jazz area” meetings: three annual meetings are held (before the beginning, in the middle and at the end of the academic year) to define:

- strategy, service distribution and annual programme
- admission to the following year and mid-term balance of the programme
- final balance and requirements for the following year” [self-evaluation report, p. 24].

The management team indicated that an important level of work was achieved at the area level through meetings (regular or not, depending on the area considered) and highlighted the important changes which started to take place in the School: they referred to the increased sharing of responsibilities and to the shift towards a less informal administrative culture [ibid]. Students and teachers increasingly communicate with the Head of the Music Department or with members of the Pedagogical Council instead of the director of the School to request that certain issues are addressed

by this body [ibid]. Individual responsibilities and initiatives were nevertheless still described as crucial in the School's development.

Members of the academic staff met by the Committee confirmed this last aspect and regretted that much of the time they would like to use to reflect on their vision and ideas for the courses had to be devoted to paperwork. They also expressed a certain disappointment regarding the way the Pedagogical Council functions, which they felt was not used as a discussion platform as it should be (where students and teachers discuss problems and ideas to solve them) and was undermined by the high amount of paperwork, thus leaving the exchange of ideas and solutions to the 'corridor encounters' [meeting with academic staff members].

Students met by the Committee thought that an initiative coming from students to set up a Pedagogical Council had been blocked by IPP and were under the impression that there was no council where students and teachers could discuss [meeting with students]. They had taken part in the election of student representatives but did not know the results of these elections.

Although the Committee acknowledges that the new organisational structure of the School has started to operate recently, the Committee was surprised by the discrepancy between the organisational structure described in the Statutes and the one described by the different institutional representatives met. In practice, the curriculum and the teaching and learning processes are under the responsibility of the coordinators, who involve teachers through regular meetings, but do not feel supported in their task by the newly established Councils. The Committee would like to recommend to the staff members of the music department to organise the decision-making process at the departmental level and in a systematic approach. ESMAE Statutes provide for the composition of a "department Council" and enable each department to "establish its rules of operation". Thus, such a council for the music department could involve all the area/course coordinators, students from the different courses, the Head of the Music Department, the Head of Administration and meet weekly or monthly with the task to regularly review the curricula of all music courses and the expected learning outcomes, to discuss issues such as student recruitment and assessment, staff development, budget allocation within the department facilities, and to report to both ESMAE Councils. The establishment of such a Council would reinforce the formal aspect of the decision-making process and ensure transparency towards all students and teachers and facilitate a collective process to solve problems. Such a body could also reinforce the synergy between courses.

6.1-b. How is information being published and made transparent for all target groups?

The Head of the Pedagogical Council mentioned the internal communication in the School as one of the challenging points and his ambition to distribute a handbook to students and possibly teachers mentioning their rights and listing the different regulations in force in order to bring transparency and clarity.

Based on the discussions with different institutional representatives (see above), the Committee would indeed like to encourage ESMAE to explore ways to improve the internal communication regarding the organisation of the School and the decision-making processes and supports the idea of developing a handbook for students and teachers. It is also crucial that students and teachers are well informed about the different Councils recently established, their respective roles and their

composition as well as about the bodies representing students, their composition and power. ESMAE may wish to communicate to students, staff members and all interested parties about the new organisational structure of the school and of the department, for example via the website or via a concise brochure including an organisation chart with the different Councils (also those active at the level of IPP). A newsletter, regularly distributed to all students and teachers in printed version or per email could represent an efficient way to inform them on a regular basis of the decisions made by the department, school and institute levels.

6.2 Internal quality assurance system

6.2-a. What quality assurance and enhancement systems are in place for the continuous improvement of the programme and the learning environment?

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

6.2-c. To what extent are these systems:

- *used to improve the educational programme?*
- *continuously analysed and reviewed?*

The self-evaluation report states that no structured quality management is in place at the moment in ESMAE but that mechanisms and tools such as a series of questionnaires (formulated by IPP) to students, lecturers and staff, graduates and professional organisations are used to check the quality of ESMAE's educational offer [self-evaluation report, pp. 15 and 25]. Mobility, as well as the number of external requests for performances by ESMAE students are mentioned as benchmarking elements for the jazz course; informal feedback from students, visiting students, teachers and employers is seen as an important source of information, whereas formal feedback is said to "inhibit[s] spontaneous input" [ibid, p.25].

Students met by the Committee confirmed being regularly asked to fill in questionnaires to evaluate their teachers but had not noticed any improvements following the feedback given. Students were aware that the student association was involved into courses review processes, but did not know who the elected students' representatives actually were [meeting with students]. Members of the academic staff met by the Committee explained that the outcome of the student questionnaire (which few students are actually filling in) was a statistical report sent to the teachers by email and which did not lead to any follow-up. Both students and teachers met by the Committee highlighted the atmosphere of open communication and dialogue present in the institution, for example between students and teachers, and the importance of informal discussion [meeting with students and meeting with academic staff members]. Former students confirmed that they had been able to informally give feedback on the courses when they were studying at ESMAE and indicated that some of them were still informally contacted by the coordinators to provide ideas or discuss the courses.

The senior administrative staff members were aware that the evaluation questionnaires collected so far needed to be adapted to better suit the situation of music and performing arts students and that the information collected needed to be used [meeting with senior administrative staff members]. They indicated that setting up a quality assurance system was one of the objectives of the newly established Pedagogical Council and highlighted both the importance of involving all students and teachers in the process and of planning quality assurance activities in a continuous way [ibid].

The Committee found evidence that the administrative staff members feel the need and have the willingness to develop a quality assurance system. As the current system mostly relies on statistical questionnaires which have not been designed by ESMAE, the Committee strongly supports the view that more specific questionnaires should be developed (e.g. by the Pedagogical Council) taking into account the special characteristics of music and arts education.

Although the need for a formalized system is not recognised by all teaching staff members, the Committee would strongly encourage the institution to formalize the feedback and exchange activities currently going on informally. Much importance is now placed through the EU on robust internal quality assurance systems. The advantages of a formal system are for example to guarantee that all students are equally addressed and asked for feedback (in the same manner), that feedback from the different stakeholders is regularly collected and that the information collected or shared is actually used to improve what is delivered by the School, the department and/or the course.

The Committee would also like to point out the importance and the need of involving former students and professional organizations in the process. Other means of collecting the feedback from all stakeholders (than questionnaires) could be set up, such as meetings: focus groups could be established, i.e. regular meetings where students can give feedback to the person in charge of quality assurance activities; former students and representatives of professional organizations could be regularly invited (at the School, department or course level) in order to share their impressions on the students' level, assess the relevance of the training to the requirements of the profession and propose possible improvements; ESMAE may also wish to consider involving a representative of the profession in the School's Councils.

Finally, the Committee would like to draw the attention of the School on the critical importance of follow-up activities once the feedback has been collected: the quality assurance system only works if the feedback collected is discussed, analysed by the staff members (at the School, department or course level) and if solutions to the problems raised are found and implemented. Then, the information needs to be communicated so that all stakeholders are informed about the changes made and will become increasingly eager to share their comments, knowing that these will be considered.

7. Public interaction

7.1 Influence on cultural life

7.1 How does the programme engage with wider cultural and musical contexts?

The Portuguese cultural life has progressively developed since the political change in 1974 and has evolved very fast in the last 20 years [introduction meeting with the management team]. Although the number of amateur musicians was high in the 1980s, no symphonic orchestra was in place and instruments such as double bass or bassoon were barely played; it is with the delivery of the first higher education level degrees in instrumental performance in the 1990s that the professional cultural scene really started to develop [ibid].

In this context, both programmes contribute to the cultural and musical life mainly by providing concerts performed by their students and ensembles in various venues in the city and the country and for a diverse audience ranging from music schools to concert halls, as well as for cultural ceremonies or for universities [self-evaluation report, pp. 16 and 26]. In addition, the fact that many students work as performers or teachers in music schools during their studies [meeting with students] also contributes to raise awareness about jazz and early music styles. Academic staff members mentioned that both programmes were trying to catch up with the rest of Europe but highlighted the great achievements made so far: the jazz programme has managed to create a new generation of competent jazz players in Portugal; the early music programme does not have such an evident result yet but its first students start to work on generating an interest in early music in the country [meeting with the academic staff members]. Thus, the audience for both music genres is growing [ibid]. Former students mentioned the need to further develop pre-college music education in jazz and early music to ensure a good level of applicants for ESMAE's programmes [meeting with former students].

The Committee would like to commend both programmes for their contribution to the cultural life and to encourage them to continue raising awareness and developing an audience. Their new input generates an enrichment of the cultural society.

7.2 Interaction with the profession

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

First of all, it is important to mention that most of the teachers involved in the early music and in the jazz courses are active performers, thus constantly immersed in the music profession; in addition, many ESMAE students work in their field of study (i.e. as performers, teachers) already during their study period (often to be able to afford their studies) [meeting with students, with former students and with academic staff members]. Such a situation provides a constant link with the profession, keeping both teachers and students aware of the needs of the music profession.

As far as the programmes are concerned, the early music programme communicates with the music profession by “answer[ing] positively to all solicitations” [self-evaluation report, p. 16]. Thus, the programme:

- cooperates with cultural venues such as the Lisbon Cultural Center, Casa da Música, Coliseu do Porto, Fundação Calouste Gulbekian for the organisation of concerts;
- collaborates with professional ensembles such as the Orquestra Barroca Casa da Música;
- and suggests students to join professional ensembles for specific projects or for other “professional or pre-professional” challenges [ibid].

The jazz programme maintains various links with the music profession:

- a close collaboration with concert halls such as Casa da Musica and Fundação Serralves;
- the provision of new musicians to one of the major jazz orchestra in Portugal, the Orquestra Jazz de Matosinhos;
- the development by ESMAE teachers of jazz programmes in music schools throughout the country, which are now employing former students of ESMAE jazz course;
- partnership with the jazz festival ‘Guimarães Jazz’, giving ESMAE students the opportunity to take part in workshops and seminars with famous international performers as well as to opportunity for ESMAE jazz orchestra to perform;
- organisation of visits by internationally renowned jazz performers [self-evaluation report, p.26].
- participation in events in Portugal such as Festa do Jazz in Lisbon [ibid, p. 19].;
- cooperation in civil projects in cooperation with the City Hall and Governo Civil, e.g. by sending students to perform in secondary schools in order to promote jazz listening [ibid].

The important role of ESMAE in the Guimarães Jazz’ was confirmed by the representatives of the profession, who mentioned the existence of a protocol with ESMAE exempting students from paying workshop fees [meeting with representatives of the profession]. The representatives of the profession indicated the lack of support from the Portuguese government in the promotion of culture and mentioned that protocols between higher education institutions such as ESMAE and private music schools were difficult to undertake. They also expressed themselves very positively about the level of ESMAE’s graduates as musicians and teachers; they underlined the need for musicians to sell themselves and their products and expressed their readiness to give courses on this topic to ESMAE students [ibid]. Finally, some representatives of the profession suggested that a connection could be established with ESMAE for example to exchange information [ibid].

The Committee would like to commend the jazz programme for the efforts which have been undertaken to establish partnerships or cooperation with the profession and to encourage the early music programme to take a more pro-active approach in interacting with the profession. It seems to the Committee that both sides (the profession and ESMAE) could benefit from a more strategic and systematic approach: ESMAE may wish to consider developing, together with representatives of the profession, a mechanism to discuss and plan the cooperation with them perhaps through formal collaborative agreements, as well as to collect their feedback on the graduates and on the curricula in order to ensure the quality of the training at ESMAE and its relevance for the profession. Ways of involving representatives of the profession in career management courses at ESMAE could also be explored. Finally, the Committee took note of the positive way in which the representatives of the profession described the students and the reputation of the School.

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

The early music course suffers from a lack of human resources, which prevents its staff members for taking a more pro-active approach [self-evaluation report, p. 16]. The staff members of the jazz

course try to ensure that the above mentioned collaborations continue in the long-term [ibid, p. 26]. Their objective is to spread jazz education into music schools in the country in order to both create more teaching positions for jazz graduates and to increase the “appreciation, awareness and support of jazz” in the country [ibid].

The Committee supports the ambition of the jazz course and would like to encourage ESMAE to create a system, in cooperation with music schools and possibly with schools in general education, to introduce children to different music styles (including early music and jazz) rather than making this development dependent on teaching staff’s own pro-activeness. As mentioned in 5.3, ESMAE is strongly encouraged to look into ways to offer greater administrative support to the teaching staff in order to enable them to perform other essential duties, such as the reflection on ways to ensure the survival of the courses (for example through strong links with the profession). Representatives of the profession met by the Committee were ready to be involved on a regular basis to exchange ideas with ESMAE, give feedback and even deliver some career management courses. The Committee would like to encourage ESMAE to build on this in order to develop and maintain strong links with the profession in the long-term.

7.3 Information to potential students and other stakeholders

7.3-a. Is the actual course programme consistent with the information given to the public?

Information regarding study courses and course programmes is made public in the Government Gazette, provided on the websites of IPP and ESMAE and on booklets edited each semester [self-evaluation report, p.14]. Potential students have support from the enrolment office at ESMAE, and from IPP academic services. The direction of the School is responsible for decisions regarding the way information is published on the website and consults the staff members of the different courses to ensure that the information is correct [meeting with the management team]. The Committee was however informed that the lack of administrative and technical staff had hindered the development of a newly designed website.

The Committee found detailed information in Portuguese on the new ESMAE website (which was launched after the AEC review visit) regarding ESMAE’s history and statutes, a short text explaining how ESMAE implements the Bologna process principles, as well as information on ESMAE’s staff members (names and function for the management and administrative, short CV for some teaching staff members) and a list of study plans for each course. Within the information on the study plans, a short document is downloadable for almost each module, with a description of the pre-requisites to follow the course, the number of contact hours, a list of competences students are expected to have developed at the completion of the module, information on the assessment method and a short bibliography. Information seen on the previous website about entrance examinations (dates, compulsory repertoire, entrance requirements and procedure) were however not found back in the new version.

The Committee was impressed by the new ESMAE website and supports its further development as well as the translation of most pages and materials in English (the English website is under construction). The published information is consistent with the actual course programme as described by the course directors. As information still needs to be added on several webpages and as websites need to be continuously updated, ESMAE may wish to consider appointing one of its

staff members to coordinate this process.

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

The following channels are used to publish information on the programmes to external stakeholders:

- ESMAE and IPP website (main communication channel for financial reasons [self-evaluation report, p. 16]),
- Mailing list (e.g. 2000 addresses used by the early music programme to communicate 2 or 3 times a year [ibid]),
- Former students and teachers promoting the School and its programmes [meeting with students],

Representatives of the profession highlighted ESMAE's good reputation among concert venues [meeting with representatives of the profession] but academic staff members shared their impression that ESMAE is often not known and not recognised for what has been created [meeting with academic staff members]. The self-evaluation report however mentions the presence of a "professional communication assessor" working on the visibility of the school in the community [p. 26].

The communication channels used seem appropriate in the context of the lack of budget and to the small size of the programmes (as for such programmes the information to potential students is often also communicated informally). The Committee would however like to encourage ESMAE to promote itself more strongly: the website could include more information specific to the early music and jazz programme (as well as to the other programmes) highlighting the strengths of this educational offer: the high number of performing opportunities, the informal context beneficial to contacts and the possibility to play in ensembles, etc. The website, especially if it is used as the main communication channel, could be turned into a marketing tool to attract students and give them reasons to come to study at ESMAE. A translation of this information would also be needed to attract more international students.

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 on the part of ESMAE.

Strong points

- **Teaching staff:** each programme has a strong team of qualified, highly committed and hard-working teachers, who show creative problem-solving skills in the use of resources and in the development of the programmes. Both programmes have quickly established high standards thanks to the leading forces represented by the programme directors.
- **Delivery:** ESMAE and its team have managed to develop higher education for two major cultural areas which were lacking in Portugal, with an international connection. Students, former students and representatives of the profession confirmed the high standards achieved and the value of the education itself.
- **Employability:** graduates of both programmes are successful in building a career in their field of study.
- **Students' opportunities to present their work:** ESMAE strongly encourages its students to take part in concerts, performance projects and festivals in various contexts and venues in the city and the country.
- **Influence on cultural life:** both the jazz and the early music programmes make a clear contribution to cultural life in the region and the country through student and ensemble performances organised by the programmes (as mentioned above), as well as through the teaching delivered by students and former students in music schools. Both programmes strive to generate an interest in jazz and early music in the country and thus to provide a new input in Portuguese musical life.
- **Institutional support to teaching staff artistic/scholarly activities:** the faculty members engaged in the early music and in the jazz courses are active artists and/or researchers. IPP and ESMAE are keen to allow teaching staff to pursue professional career and provide organisational support, financial support when possible but mostly show a high degree of flexibility.
- **International partnerships:** both programmes participate actively in international partnerships within the framework of European programmes, in the form of exchanges and/or projects. There is a willingness to provide students with international perspectives in the curriculum.

Potential for development

- **Administrative workload of teaching staff:** the Committee would like to encourage the institution (if necessary in cooperation with IPP) to explore ways to redistribute capacities and invest in administrative staff which could support the programmes' teaching, learning and artistic activities. Some discussion with IPP might also be necessary to explore ways in which IPP could support ESMAE more strongly.
- **Facilities:** currently, the facilities (number of practice rooms, teachers' offices, number of early music instruments, instrument maintenance, and library collection) are not adequate to support curriculum requirements. Although the building/space issue is under consideration, ESMAE will need to find a solution in relation to the instruments' stock and to develop a vision for the library to support its expansion.

- **Mission and vision:** both programmes are encouraged to formulate their identity and goals and to strengthen their alignment with IPP’s mission and legislation. A more proactive engagement with IPP is recommended to create a stronger school profile. The Committee would like to encourage the institution to identify the key features of each course and to explore ways to develop and promote these specificities.
- **Delivery:** Regarding the preparation for the profession, the Committee would like to recommend ESMAE to look into the needs expressed by students and consider developing some modules in the field of career management
- **Research:** the Committee would like to suggest that programme teams define the meaning of research in relation to their fields and articulate their own approach to research. In order to assist both programmes in this task and to position itself early on in the debate on artistic research, ESMAE may wish to consider formulating its definition of research at master level.
- **International strategy:** the Committee would like to suggest ESMAE to analyse its ambitions for both programmes and formulate an international strategy in order to become pro-active in the international field. In addition to ERASMUS activities, ESMAE is advised to further consider international recruitment. Programme directors are strongly encouraged to take part in the AEC Platforms meetings.
- **Student’s academic guidance:** the Committee would like to encourage ESMAE/the programmes to set up a more systematic academic guidance ensuring a student’s smooth progression across the curriculum as a whole. It is recommended that the tutoring is shared among several teachers.
- **Internal communication:** the Committee would like to suggest that the roles and responsibilities of each administrative staff member are clearly communicated to students and staff for the sake of clarity and efficiency.
- **Decision-making process:** the Committee would like to recommend that members of staff of the Music Department organise the decision-making process at departmental level using a systematic approach, e.g. through the creation of a “department Council”
- **Assessment criteria:** the Committee strongly recommends ESMAE (and more specifically the course directors in cooperation with the Pedagogical Council) to design assessment/marketing criteria related to the learning outcomes students are expected to achieve.
- **Internal communication:** the programmes (but also ESMAE) are encouraged to consider a more systematic/formalised approach in order to manage problems and improve communication at programme level. The Committee supports the idea of developing a handbook for students and teachers.
- **Links with the profession:** ESMAE may wish to consider developing, together with representatives of the profession, a mechanism to discuss and plan the cooperation with them, as well as to collect their feedback on the graduates and on the curricula in order to ensure the quality of the training at ESMAE and its relevance for the profession.
- **Internal quality assurance:** the Committee strongly supports ESMAE’s wish to develop an internal quality assurance system, through:
 - conditions which allow programmes to benefit from the committed work of its leaders but are not over-reliant on those leaders and are not put at risk should those individuals leave.
 - a more systematic involvement of students, former students and professional bodies in course design and review, as their feedback is essential to check the relevance of the course and how it is perceived by the different stakeholders. Questionnaires for students could be developed at ESMAE’s level or even at the programme level and/or focus groups could be

set up to involve students. Students and staff should be informed of responses and actions taken as a result of feedback

- the establishment of a system and a database to keep track of the alumni and their activities in the profession
- the establishment of a quality assurance handbook.