

AEC Institutional and Programme Review Scheme



AEC Institutional Review Visit to the KAROL LIPÍŃSKI ACADEMY OF MUSIC IN WROCLAW 09-11 May 2010

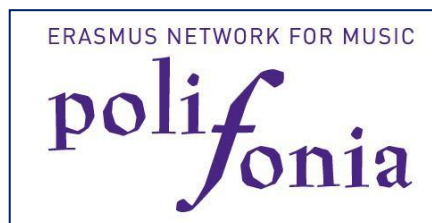


Review Committee:

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

Secretary:

Eleonoor Tchernoff, Project Administrator at the European Association of Conservatoires



Introduction

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

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

The city of Wrocław – also known by its German name ‘Breslau’ - is the chief city in south-western Poland, situated on the River Oder. It is the capital of Silesia and of the Lower Silesian Voivodeship (province). Over the centuries, the city has been either part of Poland, Bohemia, Austria, Prussia or Germany. This ‘mixed background’ has led to diverse architecture, including many highlights. Its many islands and bridges have given Wrocław the title “Venice of Poland”. Wrocław is the third largest educational centre of Poland (*sources: www.wikipedia.com, www.wroclaw-life.com*).

The Karol Lipiński Academy of Music in Wrocław was founded in 1948, then called the State University School of Music. In 1981, the institution became an Academy of Music, and was named after Karol Lipiński, a famous 19th century violin virtuoso. The Academy initially only had a Teaching Department but was soon able to expand to the current four Faculties. With the founding of the Section for General and Applied Music Therapy in 1972, the Academy was the first in Poland to offer such studies. The Academy is the second Polish higher music education institution to offer jazz studies as well. In 1993 the Academy changed location, which finally brought the academic community together into one building. The Academy recently won a bid for European funding, allowing for renovations of the old premises and the creation of a new wing in the near future.

During the visit, the Academy was represented by the Rector, Prof. AM dr hab Krystian Kielb, Vice-Rector dr hab. Magdalena Blum-Rak, Vice-Rector Prof. Halina Bobrowicz, and the Rector’s Plenipotentiary for integration with European Higher Education Area Prof. Grzegorz Kurzyński.

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

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

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

Schedule of the Review Visit

Time	Sessions	AM in Wrocław participants met by the Review Committee	Venue
12:25	Picking up from the airport	Academy's driver + taxi	Arrivals hall
13:15	Arrival in the hotel	/	Art Hotel
13:15-15:15	Rest in the hotel		Art Hotel
15:15	Meeting at the hotel's lobby	IRC Maria Brzuchowska/ driver	Academy of Music
15:30-17:30	Preparatory Meeting with refreshments	/	Room 113 in the Academy
17:30	Car transport or walk to the concert venue	IRC Maria Brzuchowska / driver	Oratorium Marianum
18:00-19:30	Concert	/	Oratorium Marianum
19:30	Diner and Introduction meeting with the Management of the institution	<u>Management team:</u> -Rector Prof. AM dr hab Krystian Kiełb, The Faculty of Composition (I), Conducting, Theory of Music and Music Therapy; -Vice-Rector dr hab. Magdalena Blum-Rak, The Vocal Faculty (III); -Rector's Plenipotentiary for integration with European Higher Education Area Prof. Grzegorz Kurzyński, The Instrumental Faculty (II); -Coordinator of International Relations mgr Maria Brzuchowska	"Pod Gryfami" restaurant

Monday 10th May 2010 – Meetings with the Management of the institution, students and former students, academic and support staff members, representatives of the profession and review of facilities in the Academy of Wrocław

Time	Sessions	AM in Wrocław participants met by the Review Committee	Venue
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09:00-10:00	Meeting with the Management of the institution	-Rector Prof. AM dr hab Krystian Kiełb, I; -Vice-Rector dr hab. Magdalena Blum-Rak, III; -Vice-Rector Prof. Halina Bobrowicz, IV; -Rector's Plenipotentiary for integration with European Higher Education Area Prof. Grzegorz Kurzyński, II;	Room 114/Rector office
10:00-10:30	Guided tour - Review of the facilities (studios, concert venues, practice facilities, libraries etc.)	- mgr Maria Brzuchowska, IRC	Rooms 110-111 Chamber concert hall with facilities A101; Harpsichord classroom A103; Harp classroom A 102; Organ classrooms A 202 & A203; Theatre concert hall A 301; Library A 302; ballet classroom A 307; Recording studio + room A 23; Drums classroom / recording studio D4, building D;
10:30-11:30	Meeting with support staff members	- Head of finances: mgr inż. Danuta Koprowska and the Deputy mgr Ewa Jewiarz - Head of administration: mgr Marek Cebulski - Head of library: mgr Magdalena Wiącek - Responsible for Quality assurance Prof. Grzegorz Kurzyński - Head of international office: mgr Maria Brzuchowska	Room 114
11:30-12:00	Meeting of the Review Committee	/	Room 114
12:00- 13:00	Lunch	/	Canteen at the Academy

13:00- 14:30	Meeting with students and former students	<p>4 former students:</p> <ul style="list-style-type: none"> - Wojciech Rodek, conductor - Ewa Vesin, soloist of the Wroclaw Opera House - Anna Rutkowska-Schock, pianist - Jacek Gawroński, Director of the Department of Culture of the Marshal of Lower Silesia Office <p>5 students :</p> <ul style="list-style-type: none"> - Krzysztof Stefański, I - Chantal Prymka, III - Monika Tropper, IV - Rafał Zalech, II & I - Milosz Kula, I, students union's representative 	Room 114
14:30–15:00	Break	/	Room 114
15:00–16:00	Meeting with academic staff members	<ul style="list-style-type: none"> - Prof. Piotr Zaleski, II – guitar; - DrMarta Kierska-Witczak, IV – choir conducting; - Dr Agata Zubel-Moc; I – composition - Prof. Grzegorz Kurzynski, II –piano; - Prof. Jerzy Mroziak, II – flute; former Rector in the years 1995-2002 - Dr Anna Rutkowska-Schock (interpreter) 	Room 114
16:00-17:00	Visit of classes	<ul style="list-style-type: none"> - Dr Ryszard Żołędziewski – saxophone quartet, II - dr Cezary Duchnowski - computer composition, I - ad. Jacek Niedziela – history of jazz, II - Prof. Urszula Marciniec-Mazur – method of cello teaching, II - Prof. Halina Bobrowicz - choir conducting, IV - ks. mag Piotr Dębski – Practice of Gregorian Chant, IV 	<p>Room A 101 (Chamber concert hall)</p> <p>Room B 401</p> <p>Room A 17</p> <p>Room A 212</p> <p>Room A 123</p> <p>Room A 118</p> <p>Room A 312</p>

		- Prof. Agata Młynarska-Klonowska – singing class, III	Guiding students: Michał Juraszek, Łukasz Oleszek, Aleksandra Szymańska
17:00-17:30	Meeting of the Review Committee	/	Room 114
17:30-19:30	Rest in the hotel	/	Art Hotel
19:45	Dinner	<u>Representatives of the institution</u> - Prof. Jan Wichrowski, Dean I - Prof. Urszula Marciniak-Mazur, Dean II - Prof. Bogdan Makal, Dean III - Prof. Helena Tomaszek-Plewa, Dean IV - Katarzyna Kamola-Łukasik, Interpreter	Art Hotel restaurant

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

1. Mission and vision

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

The Karol Lipiński Academy of Music in Wrocław is one of eight music academies in Poland [AEC - Overview of Professional Music Training System in Poland]. It is a public university, “set up under the Ordinance of the Ministry of Culture and Art of 7 December 1948 on Opening a State University of Music in Wrocław on 1 January 1949. The Academy operates under the Act on Higher Education of 27 July 2005, its Statutes and internal regulations in the form of rules and orders.” [self evaluation report, p.1]. The Act on Higher Education defines learning outcomes, a minimum number of obligatory teaching hours that students should receive, a maximum number of teaching hours for teachers, it describes the organisational structure and the requirements for academic careers, etcetera [self-evaluation report, p. 2, appendix 4, meeting with management].

The Academy is subject to formal supervision by the Minister of Culture and National Heritage, and is accredited by the State Accreditation Committee every five years (which is further discussed under question 6.2-a.) [self-evaluation report, p.1, p.26].

In 2000, a formal agreement with the Eugeniusz Geppert Academy of Art and Design (EGAAD) and the State Theatre School has been set up [self-evaluation report, p.1].

The Committee very much appreciates the Academy’s effort in describing their statutory context, which is strongly influenced by national regulations. The self-evaluation report clearly outlines the implications these regulations have for the education offered, and the way the Academy’s organisation is structured and managed.

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

The Academy’s sees itself as “major centre of musical culture in Wrocław and Lower Silesia”, and feels it “fulfils an important culture-forming function” [self-evaluation report, p.1]. Providing 1st, 2nd and 3rd cycle studies is an important part of this, but the overall picture is broader.

The Academy’s mission regarding music studies is “teaching musically talented youth and preparing them to work as independent professionals”, which is ensured via:

- creative artistic activities (...)
- scientific research (...)
- a broadly understood education (...)” [self-evaluation report, p.1]

The Academy does not only focus “on perfecting a student’s professional skills, but also [works] on a comprehensive development of their personalities as music artists and on imbuing them with respect for universal values” [self-evaluation report, p.1].

The mission thus focuses on students, but the Academy runs many activities that reach a broader span of stakeholders [self-evaluation report, p.1, meeting with management]. Examples of such activities are continuing education and training for graduates of higher education institutions, conducting scientific and research activities, organising concerts and competitions, protecting cultural goods, and international cooperation [self-evaluation report, p.1].

The self-evaluation report does not mention whether the mission is reviewed [self-evaluation report, p.26].

The Committee regards the Academy's mission and goal - including the broad range of activities undertaken -, as good and ambitious, and very well integrated into the local, regional and national system of education. The Committee does feel that - given the fact that the Academy has such a strong local, regional, and national focus - the international aim of the Academy is particularly ambitious (this will further be discussed in question 2.3-a).

The Academy is advised to regularly review its mission, and to reconcile it with its long-term strategy.

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

The Academy offers 1st and 2nd cycle higher music education within four Faculties. A 3rd cycle is offered in Faculty II and III. Each faculty offers various study programmes.

- Faculty I – Composition, Conducting, Theory of Music and Music Therapy;
- Faculty II – The Instrumental Faculty;
- Faculty III – The Vocal Faculty;
- Faculty IV – Music Education [self-evaluation report, p. 2].

The goals of educational programmes are set by Law, in the so called “Standards of Education” - Ordinance of the Minister of Science and Higher Education, but the Academy developed its own overarching goals of study programmes as well.

The “Standards of Education”, with which the Academy has to comply, present a general “graduate qualification” [self-evaluation report, p.2]. For 1st cycle Instrumentalism it states:

Graduate is a comprehensively educated musician – instrumentalist, with necessary theoretical and practical knowledge in his/her speciality which assures preparation for the autonomous concert activity as a performer. After completion of teacher's specialisation graduate is prepared for work in the national educational system. Graduate's fluency in foreign languages should be at B2 level of the Common European Framework of Reference for Languages. Graduate is prepared for further second-degree studies or post-graduate studies [appendix 4].

The overarching goals for all study programmes state that these are designed to produce graduates who:

- “conduct research (in theory of music, music therapy, performance practice or music education);
- are creative artists (composition, instrumental and vocal performance, orchestral conducting or choral conducting);
- are engaged in teaching”.

“The Academy prepares highly qualified, active and creative professionals, who are able to successfully operate in the competitive global market and to create new ideas and standards.” [self-evaluation report, p.2].

The Committee commends the Academy for finding its own language of expression, while at the same time complying with the “Standards of Education”.

The Committee learnt that the broad fields of research named in the goals of educational programmes include the possibility for research into other more specific fields - such as music history or aesthetics. However, this possibility could be made more articulate in the educational programmes and goals.

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

As described in question 1-b, the institutional mission (regarding students) is addressed in study programmes through:

- “creative artistic activities (...);
- scientific research (...);
- a broadly understood education (artistic education in the field of music, conducting of vocal or instrumental ensembles, organisation of music events)” [self-evaluation report, p.1].

The Academy offers various paths of study:

Faculty I offers education in the following Sections: Composition, Conducting, Theory of Music, Music Therapy.

Faculty II offers classical music studies, early music studies, and jazz.

Classical music: piano, organ, harpsichord, accordion, harp, violin, viola, cello, double bass, guitar, flute, oboe, clarinet, saxophone, bassoon, horn, trumpet, trombone, tuba, percussion;

Early music: baroque violin, baroque viola, baroque violoncello, viola da gamba, end-blown flute, flauto traverso, baroque oboe;

Jazz: piano, clarinet, saxophone, trumpet, trombone, double bass, percussion.

Faculty III offers Bachelor and Master’s courses for vocal students. In Masters, students are required to choose one of the following specialisations: Songs and Oratorios, or Opera.

Faculty IV focuses on Music Education. In the third year of Bachelor studies, students have to choose a field of specialisation, which may be combined: Music Education, Conducting of Vocal and Vocal-and-Instrumental Ensembles, Church Music [self-evaluation report, p.2/3].

The Academy offers a range of Post-graduate Studies as well.

All curricula correspond to the Dublin Descriptors and the rules and regulations set by the Polish law. The Academy uses the ECTS system [self-evaluation report, p.2]. Practical teacher training forms an obligatory part of all study programmes [self-evaluation report, p.7].

Educational programmes and curricula “are updated and adjusted to suit the market requirements, employers’ expectations and students’ interests.” [self-evaluation report, p.2]. “Students are able, to an extent, to individualise their programmes of study at various stages of their education.” [self-evaluation report, p.2]. Electives take up 40% of the curriculum [self-evaluation report, p.25].

The Committee welcomes the range of study paths (including post-graduate courses) on offer, and the fact that attention is given to individualised study programmes. However, the Committee does not see how study programmes provide a ‘broadly understood education’. The examples given show the range of classes the Academy offers, but the Committee believes that a broad education should focus on developing various generic skills as well. Critical thinking, peer-learning, and independence are important elements that could be given more attention.

The Academy does offer specialisation possibilities - for instance a variety of post-graduate studies - but specialisation within 1st and 2nd cycle is only possible for vocalists at Masters level, and 1st cycle students of Faculty IV [self-evaluation report, p.2]. The Academy’s “Rules of study” [appendix 2] ensure that students may “develop their own artistic and scientific interest” (III. Students’ rights and obligations), but the Committee does not see how and when students are given time and space to develop their own specialisation. For example, the piano curriculum, 1st cycle, states:

However there is the possibility of a great deal of flexibility regarding the repertoire (for example

during a student's preparation to the piano competitions), each semester examination requirements cause the need to shape the programme (repertoire) preparation in a particular way." [appendix 6].

In this example, the possibility for flexibility (which could enhance individualisation of studies) is related to extrinsic guidelines - such as competition or examination requirements -, and not to the student's intrinsic preferences. Perhaps it is possible for a student to develop his or her own specialisation; if so, the Academy is advised to make it more articulate how this can be done.

The limitations for individualised education as identified by the Committee are also given in by the relatively high number of contact hours, as shown in the overview for full-time 1st cycle orchestral instrument studies and the ECTS overviews [self-evaluation report p.6, appendix 16]. Compared to similar studies in other countries, the number of contact hours is high, especially as students are expected to work on their own as well. This situation could lead to a very high study load, which could have a negative impact on the time students have for artistic and scientific reflection. Although the Committee is aware of the fact that the number of contact hours is partly affected by national regulations, the Committee would nevertheless like to encourage the management of the Academy to carefully reflect on this situation.

The Committee supports the Academy's aim to develop curricula that enable students to choose their own path of education to enhance student-centred learning [self-evaluation report, p.4]. The Academy is advised to think about other factors that could enhance student-centred learning as well. The Committee would like to suggest taking teaching and learning styles into account. This will be further discussed in question 2.2-a.

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

Over the last years, the strategic focus of the Academy's management has been on the implementation of the Bologna system [self-evaluation report, p.4/5, meeting with management]. Now that the structural implementation has been realised, the Academy is currently "preparing assumptions for its long-term development strategy" [self-evaluation report, p.4]. There is a focus on the development of staff, curricula, student centred learning, and continuing education and training, as well as employability. The international dimension is mentioned a few times [self-evaluation report, p.4]:

- "Creation of a competitive teaching offer meeting the social needs for both domestic and foreign students"
- "Further development of international contacts by promoting the mobility of lecturers and students"

The local dimension is stressed as well:

- "Growth of the Academy's role as a culture-forming institution in the region"

The self-evaluation report summarises the strategic assumptions as contributing to "the achievement of the superior, long-term goal of finding by the Academy of Music in Wroclaw of its own, original position within the European Higher Education Area" [self-evaluation report, p.4].

The Committee greatly acknowledges the assumptions for the long-term strategy as set out in the self-evaluation report, and would describe these as innovative and ambitious. A vision for the future is clearly there, but a strategy should also explain how goals will be realised. The Academy is therefore advised to develop concrete strategic plans.

As will be further elaborated on later on in this report (question 2.2-a, question 2.3-a), the Committee has

the impression that there is a gap between the ambitions of the higher management on one side, and the members of staff on the other side. As general advice, the Committee would like to stress that the introduction of new ideas/programmes/systems/etcetera should be made at appropriate pace. The Academy is advised to keep this in mind when developing strategic plans.

The Academy's overarching goal is to position itself in the European Higher Education Area, which implies a need for internationalisation. The importance of this topic relating to the long-term strategy was also brought up by the management team, and will be further discussed in question 2.3-a.

2. Educational processes

2.1 Programmes

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

The Academy has two types of documents that describe learning outcomes:

- a mapping overview
- curricula

The mapping overview divides all learning outcomes into practical, theoretical and generic outcomes, thus following the Polifonia/Dublin Descriptors and the AEC Learning Outcomes. After each learning outcome, it is described in which subject(s) this outcome is addressed – divided by Faculty and Section [Appendix 9].

The following example shows how a learning outcome is addressed in Faculty I:

Aural, creative and re-creative skills

- At the completion of their studies, students should have fluency in recognising by ear, memorising and manipulating the materials of music

1st Fac. <u>Composition and theory of music</u> - ear training, music literature, history of music, music ensembles, piano <u>Conducting</u> - conducting, ear training, music literature, history of music, music ensembles, classes selection: music ensembles, piano, additional instrument, voice production <u>Music therapy</u> - voice production, history of music with literature in music therapy, programming music for music therapy, exercises of programming music for music therapy
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All study programmes are built up from courses. Entrance requirements, final requirements, the basis of the didactic framework of the educational content, and evaluation criteria of these courses are described in separate curricula – a study programme thus consists of a set of curricula [self-evaluation report, p.4-5]. Curricula describe the learning outcomes in a subject-specific way [Appendix 6].

The Academy takes pride in being the first of the Polish music academies to introduce “solutions compatible with the recommendations of the Bologna process” [meeting with management, self-evaluation report, p.4]. From the introduction of ECTS in 2000, to the inclusion of a diploma supplement in 2005, the Academy has always been ahead [self-evaluation report, p.4]. Both students and staff are informed about criteria and the learning outcomes [meeting with students and graduates, meeting with academic staff members, meeting with Deans, self-evaluation report, p.5].

The Committee welcomes the various initiatives taken by the Academy to identify learning outcomes for specific subjects that comply with the Polifonia Dublin Descriptors or AEC Learning Outcomes. The piano curriculum presented to the Committee as an example of such an initiative is well articulated. The Committee has great respect for the Academy's position as frontrunner with regards to the implementation of the Bologna process. The Committee believes the early implementation of the Bologna system is a sign of good management, as the Academy clearly looks ahead. It also shows the Academy is not afraid to try 'new things', and is willing and able to adapt, which is a quality that could be built on for
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further curriculum improvement and internationalisation. The relationship between curricula and internationalisation will be further discussed in question 2.3-b.

The Committee has the impression that the learning outcomes, even though they are well-implemented into curricula, are perhaps not yet as well-rooted in the actual teaching system. This will be further discussed in question 2.2-a.

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

The Academy has implemented the 3-cycle structure, and now offers a 6-semester Bachelor (1st cycle) and a 4-semester Master (2nd cycle) in all Faculties. Faculty II and III offer a 6-semester 3rd cycle [self-evaluation report p.2/3]. There is no 3rd cycle in Faculties I and IV because these faculties do not yet meet the criterion of having twelve professors [meeting with management].

The table with statistical data about the number of students does not show much difference between the number of students in the 3rd year of Bachelor and the 1st year of Master in Faculty I, II and III. This leads to think that there is a strong connection between 1st and 2nd cycle in those faculties, although there are not enough data to get a balanced view [appendix 5.c].

The number of 3rd cycle students is much lower than the number of students in the second year of Masters, and the overall number of 3rd cycle students is low (total number of students in 2009 was 461, out of which 11 were studying in 3rd cycle) [appendix 5a, appendix 5c]. This could be a result of the Academy's recruitment procedure: "Recruitment of students for 3rd cycle programmes of study is carried out with special care – candidates must demonstrate excellent skills and a high potential in handling art and research assignments." [self-evaluation report, p.4].

The self-evaluation report states the following about the progress between cycles:

The cycles of education at the Academy are formulated in a way that enables progression between the various stages of education. It is reflected in the way in which the teaching programmes are structured, in choosing a speciality (...). Such specialist studies are a natural continuation – supplementation and extension of the 1st cycle programme, enabling further development and integration of the acquired knowledge and skills and the progression of learning outcomes [self-evaluation report, p.5].

Faculty III (vocal studies) is given as an example, as their students need to choose a specialisation before entering the 2nd cycle. Faculty IV has specialisation options in the Bachelor. However, these specific specialisation possibilities/requirements do not exist in other faculties [self-evaluation report, p.2, p.5].

The Committee confirms that all three cycles are connected, and that there is a sense of progression between the various cycles. However, the Committee feels that, in general, the first two cycles are too tightly connected, and could have more of a distinction. Faculty III offers clear specialisation possibilities in 2nd cycle, but these possibilities are not available as such in other faculties. The Committee would like to acknowledge the importance of complying with the requirements set by the Ministry of Education.

The 2nd cycle is said to enable choosing a speciality, but (as already pointed out in the feedback to question 1-d) the set number of subjects and teaching hours leave little space for this. Appendix 16 shows that most studies within Faculty I, II and III already require more than 60 ECTS per year, in many cases adding up to a total of 192 ECTS for Bachelor and 124 for Masters. The curriculum does include electives, but – for example in Faculty II - only for a total of 12 ECTS in three years of Bachelor studies, and 12 ECTS in Masters [appendix 16]. The Committee does not understand how these curricula correspond with the 40% 'subjects to be selected by students themselves' [self-evaluation report, p.25].

If there is not much space for specialisation within a study programme as a whole, the only way students seem to be able to specialise is within their main subject lesson. Based on the information given in the sample of the piano curriculum, the Committee is not convinced that this space for specialisation is there. The Academy is strongly advised to reflect on this topic. The Academy may wish to consider the possibility of offering different specialisation possibilities within 2nd cycles at other Faculties as well. For example, the Instrumental 2nd cycle could include different strands for chamber music, orchestral music, solo performance, or teaching. The specific role of the 3rd cycle will be discussed in question 2.2-b.

2.2 Delivery

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

Most teaching takes place one-to-one or in small groups. "Tuition is based above all on the master-pupil contact, which results in a multi-layered development of the student's sensitivity and skills, and so in the creation of foundations for the building by the student in the future of their own, original language of artistic expression." [self-evaluation report, p.5]. Some classes are taught in larger groups, such as choir, music history and literature and various lectures.

Students receive two hours of tuition in their main subject per week. According to one of the teachers, this is not enough [meeting with academic staff members].

A student mentioned that there are many subjects that are taught individually, which could perhaps be combined. As an example, the student suggested sight-reading, analysing and conducting the same piece in one lesson [meeting with students and graduates].

Asked after 'peer-learning' – a learning style where students help and learn from each other -, students mentioned that some teachers organise seminars for their students. Students also stressed that what can be described as peer-learning mostly takes place on personal initiatives between students: for example, instrumentalists ask students from Faculty I for help with theoretical subjects. Conducting students get informal feedback from the orchestra or choir they work with. During the 'practice of choir singing' class, all students have to conduct and sing, and get feedback from the choir as well as the teacher. For their pedagogy class, students have to team up to write an essay [meeting with students and graduates].

Teachers talked about the 'open lessons' for choir conductors as well. They also pointed out the cooperative character of chamber music (students coaching their own ensembles). In Faculty IV (music education including choir conducting) students seem to cooperate most: they practice together for examinations, and are involved in chamber music and choirs. A teacher said: "We have flexible curricula. Students can take initiatives in lessons as well" [meeting with academic staff members]. Some teachers experimented with class lessons, where students could give each other feedback and grades. Other teachers organise 'open podium' concerts, where students of different teachers perform. In Faculty II, there are concerts focusing on one instrument, where students have to listen to their peers and a teacher gives comments [meeting with academic staff members]. One teacher stressed the importance of peer-learning by saying: "Teach students to cooperate, this helps them in future careers. They can learn from each other." [meeting with academic staff members].

The Academy organises many master courses. "Master courses serve as a natural supplement to and an extension of the courses offered by the Academy; they enable students to compare their skills with those of students of other academies of music in Poland." [self-evaluation report, p.7]. The opera department

often works with teachers from outside (mainly on stage performance), “who frequently bring in other working methods” [self-evaluation report, p.6].

The Committee felt a strong and sincere commitment towards teaching, the concept of 1-to-1 tuition, and a great responsibility for students. Every student’s development is handled with care, which the Committee has great respect for.

The Academy is very concerned with the employability of their graduates, and the development of curricula that give students an advantage in the labour market. The teaching offer should aim at “meeting the social needs for both domestic and foreign students” [self-evaluation report, p, 4]. The Committee acknowledges the importance of these aims, and sees potential for development in the use of different forms of teaching, building on the strong base of 1-to-1 tuition that is already there.

Variety. As was discussed before, some teachers already experimented with different teaching and learning styles, for instance class lessons where students gave each other feedback; students explained that it is in a way ‘natural’ to them to ask their friends and colleagues for help or advice; opera students are said to benefit from getting acquainted with different working methods: All these examples show that a variety of teaching and learning styles could enhance teaching and learning. The Academy is therefore advised to further explore the possibilities of varied group sizes and peer-learning. Students already cooperate within Student Societies: perhaps some of their work could be integrated into the curriculum. Another style that could be looked into - which the Academy mentioned in their assumptions for its long-term development strategy as well - is e-learning, where students work individually or in groups using online sources.

Independence. Based on meetings with students, graduates and academic staff members, a few lessons visited during the visit, and the description of the master-pupil relationship as quoted above, the Committee has the impression that teaching at the Academy is much more teacher-directed than student-centred than in other European countries. The description of the master-pupil relationship states that these lessons result in “the creation of foundations for the building by the student in the future of their own, original language of artistic expression.” This description – especially the words ‘in the future’ – seems to conflict with the first learning outcome for 1st and 2nd cycle:

1st cycle: “At the completion of their studies, students should be able to create and realise their own artistic concepts and should have developed the necessary skills for their expression”

2nd cycle: “At the completion of their studies, students should emerge as well-developed personalities, having developed to a high professional level their ability to create, realise and express their own artistic concepts” [appendix 9]

The learning outcomes ask for the development of a student’s own artistic concepts and expression, which implies that students need to be able to make their own choices, and develop their own ideas. The use of different learning styles as described above could contribute to students learning to work more independently.

The conflict between the quoted phrase and the learning outcomes also leads to think that there is a gap between the implementation of learning outcomes, and the actual use of these in daily life at the Academy. The implementation of learning outcomes is a first step, ‘internalising’ them usually takes much more time. The Committee believes the Academy’s management is aware of this, but would nevertheless encourage the Academy to keep up its efforts in promoting the actual use of learning outcomes in the years to come.

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

Research is embedded in each cycle by means of writing a thesis which has to be defended in public. 'The specific requirements [of a thesis] correspond to the cycle level and educational profile' [self-evaluation report, p.8]. Generally speaking, a Bachelor or Master thesis is given more importance in Faculty I and IV than in Faculty II and III, with the highest expectations put on music theory students in Faculty I [self-evaluation report, p.8, meeting with management]. The number of pages of a thesis is not regulated, but an average Bachelor thesis is said to take 20-30 pages, to 60-80 pages for a Master thesis. Music education, -therapy and -theory students usually write more extensive theses [meeting with management]. A thesis should be related to the field of study [appendix 6], and is supervised by a lecturer (Bachelor) or formal supervisor as part of one-to-one tuition (Master). Master theses are evaluated by two reviewers, for which occasionally external evaluators are used [self-evaluation report, p.8]. Main subject teachers have 0.5hrs per week for guidance of theses [meeting with management].

A 3rd cycle is offered in Faculties II and III, but not in Faculty I and IV (as already discussed in question 2.1-b). The 3rd cycle, leading to the degree of 'doctor of art', has a scientific profile [meeting with management]. Students need to write a thesis (average number of pages: 200), give concerts and make a CD-recording. Law requires that concert programmes should be related to the research topic. The 3rd cycle curriculum consists of various courses, for instance on research methods. Electives can be taken at other universities as well [meeting with management]. Raising money for research has been challenging [meeting with management].

The Academy's management expressed that it is difficult to find good students for 3rd cycle - there is for example only one student enrolled in the 3rd cycle of Faculty III. When asked whether a 3rd cycle degree is valuable, the Committee received different answers:

"It is important when you want to become a director of an institution."

"You are an artist, or you are not." [meeting with students and graduates]

"The level of education usually reflects in the level of playing." [meeting with management]

The 'Regulation of 14 March 2003 regarding scientific or art degrees and title binding in the Republic of Poland' - describing the procedure to obtain a doctoral title - does not discuss the length or number of ECTS that a doctoral degree should take [appendix 12].

The Committee welcomes the inclusion of research in all cycles, but is uncertain about the actual role of research within a study programme. The Committee has the impression that research is mainly there because it has to be there, and that its role is thus obligatory. Regarding the 3rd cycle, the comments from students and graduates - but also from the management - lead to think that more emphasis is put on artistic development than on scientific output. The notion that someone might want to enrol in a 3rd cycle because of wanting to do research was never mentioned, while the Committee believes that research should be at the heart of any 3rd cycle.

The Academy is first of all advised to reflect on the questions *What is research?* and *What kind of research do we want to foster and in which area?*, and to then carefully formulate what role research could or should play in the education of a student. The Committee has the following suggestions:

- The Committee did not see proof of the scaling of research in the various cycles; theses get longer, but the research itself does not seem to get 'more difficult' or scientific. The Academy may want to develop specific goals or learning outcomes for research in each cycle.
- The Committee did not get to see many examples of research, but noted that most research is done in Polish, and mainly includes references to Polish literature. The Academy could consider

recommending students to include a summary in English (or German) into publications, so that the outcomes are available to a wider audience. Taking this a step further, the Academy may want to consider publishing scientific publications in English (or German) as a rule.

- ‘Research in and through the arts’ is a common term when referring to research undertaken by musicians, implicating that research is connected to the individual musician. The Committee would like to urge the Academy to see to it that 1st, 2nd, but above all 3rd cycle research in Faculty II and III does not take the form of musicology, but that students use research to learn to reflect on their own musical personality. The choice of a research topic should thus be a strategic one. The thesis could then get a more holistic place within a study programme, as it not only contributes to the intellectual development of the student, but also to his/her musical and personal development. The Committee is aware of the fact that Polish educational law requires research to be connected to the main field of study, but believes that this does not have to conflict with choosing a research topic that is connected to the individual student as well. The Academy may find some suggestions in the AEC’s new PocketBook, entitled *Researching Conservatoires – enquiry, innovation and the development of artistic practice in higher music education*. The publication includes a chapter with examples of research projects, including 2nd and 3rd cycle student research.
- The Academy may want to consider offering possibilities for group research at Master’s level.
- Research is a basic tool for developing critical thinking, but it could also stimulate curiosity, motivate and inspire to explore and learn new things, or stimulate students to investigate. The implications of building these capacities are not restricted to doing research, but contribute to “the development of personalities as music artists” and on “imbuing students with respect for universal values” as well – both part of the Academy’s mission. The Academy is advised to put a stronger emphasis on the learning process that research entails, and communicate this to teachers and students.
- Research funding is vital for enabling a healthy research climate. The Committee supports the Academy’s efforts to raise funds.

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

‘Students are offered opportunities to show their skills at numerous concerts organized by the Academy.’ [self-evaluation report, p.8]. For students of Faculty II and III, these opportunities include instrument-related concerts, but also many orchestra, choir and ensemble concerts as well as courses, masterclasses, festivals and competitions – in- and outside of the Academy. The self-evaluation report gives many examples of these, such as the yearly concert of composition students, internal Academy competitions for various instruments, the Chopin Festival, and opera performances at the Opera House [self-evaluation report, p.8/9].

Concerts and opera performances thus take place at the Academy’s own concert halls, but also at other venues around Wrocław. Next to that, the Academy arranges exchange concerts with institutions abroad [self-evaluation report, p.8/9, meeting with students and graduates, meeting with academic staff members]. ‘Each concert is later discussed with the teacher of the relevant core subject’ [self-evaluation report, p.8].

For conductors, composers and theory of music students, there are fora and conferences at which they can present their work [self-evaluation report, p.9].

“The Office for Promotion and Events, which is a separate inter-faculty organizational unit (...), maintains a database of offers of individual students and chamber ensembles, prepares publicity for projects featuring students and sometimes also academic staff, and works with the media to promote the Academy, including students’ artistic work” [appendix 29].

Students mentioned that they need more opportunities to perform ‘as real artists’. Another student felt that students should be more self-aware, and take more initiative, for example by organising their own concerts. Students know that the Academy would support their initiatives [meeting with students and graduates].

Composition students complained that their work is often not played, making their studies very theoretical. It was suggested that the composition and instrumental faculties could perhaps cooperate, and that the recently set-up ‘modern music’ ensemble could play work of composition students [meeting with students and graduates]. A teacher said: “I saw interesting things abroad, like students playing new compositions from students. But they don’t want it over here.” [meeting with academic staff members].

The Committee acknowledges that most students get many opportunities to perform, although attention could be paid to the situation of composition students. The Committee welcomes the regular discussion of performances between students and teachers, as reflection on performances enhances the learning process.

The Committee noticed that much emphasis is put on skills: concerts, masterclasses and competitions are described as ways of showing or comparing skills, or as a way to compare your own level with that of other students. The Committee agrees that skills are important, but would like to stress that there are many other aspects of performance that could be highlighted as well. A concert is also a way to practice communicating with the audience, or learn new repertoire. Competitions could prove to be an opportunity to meet fellow musicians with different cultural backgrounds. Masterclasses or master courses could be a way to get acquainted with other teaching styles, to work with a teacher who has expertise in a particular field of study that the student would like to learn more about, etcetera. And last but not least; in all these activities, making music, and enjoying that, is central. The Committee is not suggesting that these elements are not taken into consideration, but they could perhaps be made more articulate – also in the way concerts, masterclasses and competitions are promoted to students.

The Committee supports the students’ remark about the importance of performing ‘as real artists’, also in the setting of examinations (which will be further discussed under question 2.4-a). If performances aim at preparing students for ‘real’ concerts, they should resemble an authentic concert situation. The concert of Chopin piano concertos that the Committee was invited to attend - and enjoyed very much! - was a perfect example of such an authentic concert situation.

The Academy is advised to discuss this topic with both teachers and students, and see if there are possibilities to improve concert situations. Students organising their own concerts could not only lead to more performance opportunities, but also helps developing their organisational skills. The Academy may want to consider putting more emphasis on students taking initiatives.

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

There are various ways in which students can receive guidance. The personal relationship with main subject teachers, who often function as a students’ tutor as well, is central to academic, career and personal guidance. All teachers have official consultation hours, but according to students “you can always ask for help”. The relationship between teacher and student is described as “very informal”. Often, students have their teacher’s mobile numbers and email addresses [meeting with students and graduates, meeting with academic staff members, self-evaluation report, p.9].

The Department of Teaching and Students’ Welfare, and the Deputy Rector for Students both provide guidance as well. Medical problems are treated without costs by “appropriate medical consultants”, as part of the national insurance system [self-evaluation report, p.9].

Students asked their tutors or main subject teachers for advice when choosing electives [meeting with students and graduates]. There seem to be differences in the way teachers provide their students with career advice. Some students said that they receive career coaching by their teachers, but they pointed out that there is an elective class about the working life as well. Some teachers just referred to this class, while others talked bringing students abroad every year, or about a student ensemble set up by a teacher, which regularly performs outside of the Academy [meeting with students and graduates, meeting with academic staff members].

During all meetings, the Committee has seen and felt that students and their wellbeing are taken very seriously, and that students are well looked after. There are multiple ways in which students can receive guidance, but the personal relationship between teachers and students is clearly most important. The Committee believes it is important that students can talk to someone other than their teacher as well, and therefore welcomes the presence of the Department of Teaching and Students' Welfare, and the Deputy Rector for Students.

The changing international music climate has a direct effect on the practical skills a musician needs. The portfolio career has grown in importance, and musicians are often expected to be able to organise their own concerts, know the basics of marketing, administration, tax regulations etcetera. Many of these practical skills can be taught in a class about the working life. Nevertheless, the Committee would like to stress that leading a successful freelance career also strongly depends on the right 'mindset'. Flexibility, independence, entrepreneurship and creativity have become key words.

Even though Polish music life is said not to have changed that much, the Committee believes this may happen in the future, based on the fact that other European countries went to major changes in the last decade or so. Next to that, the growing internationalisation implies that graduates may find employment in other countries, or lead a travelling career. Therefore, the Committee believes it is very important that attention is given to all qualities mentioned above – not only in one specific class, but as a general theme in all classes.

2.3 International perspectives

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

The Academy's international aim is geared at "finding its own, original position within the European Higher Education Area", as is expressed in the strategic goals for the coming years [self-evaluation report, p.4]. There is no concrete international strategy yet, but the Academy does have high aspirations: the Academy "aims at the number of Partner Institutions big enough to enable an Erasmus exchange to approx. 50% of students" [self-evaluation report, p.10].

In discussions with the management and academic staff members, internationalisation is often mainly related to outgoing exchange: 'We can show the world how beautiful our Polish music is', 'Our students have more opportunities to show their talent', 'For years, Europe didn't see that we are such a musical country', 'Exchange can help promote us' [meeting with academic staff members]. To enable outgoing exchange, the Academy offers language lessons in German and English for both students and teachers [self-evaluation report, p.11, appendix 15, meeting with management, meeting with academic staff members]. According to teachers, language problems are an issue: "Many teachers do not speak English" [meeting with academic staff members]. The language skills of students said to have improved "dramatically" over the last decade [appendix 15].

Students who come to Wroclaw are offered Polish language lessons. Classes take place in German, Italian, and English or are taught bilingually on request [self-evaluation report, p.11].

The Academy would like to attract more foreign students. However, a problem perceived with recruiting foreign students is that, at auditions, Polish students often prevail [meeting with management]. A possible solution the management thought of is recruiting “teachers from outside”, hoping they will attract high-level students [feedback meeting]. Teachers mentioned that they like having visiting professors. Some teachers developed personal contacts and are already able to invite visiting professors [meeting with academic staff members].

One teacher said: “We often don’t think about internationalisation, but we should.” [meeting with academic staff members].

The Committee appreciates the Academy’s international ambition, especially since the Academy has shown so much initiative with the implementation of the various aspects of the Bologna system. Further internationalisation is a logical second step. The Committee believes the Academy has high level students and staff, and is part of a great music culture, all of which are important elements for ‘export’. However, internationalisation is a two-way street; it only works if there is a balance between incoming and outgoing students and staff.

The Academy is very strongly rooted in the city of Wroclaw, and the region of Lower Silesia. The Committee believes the Academy is part of an ‘eco-system’ - which is a great asset - but wonders where the Academy is going to find an opening to let new people in. Internationalisation could influence or change the eco-system, and the Academy needs to be prepared for that.

The Committee has a few practical suggestions:

- The Committee believes it is most important for the Academy to clearly formulate what they want to gain from internationalisation, taking both in- and outgoing exchange into consideration. Why should people come to Wroclaw? What are the Academy’s assets? Why should students and teachers go abroad? What can they show or offer, but also: what can they learn?
- Teacher exchange could be a way for teachers to export the Polish teaching system, but also to get familiarised with different teaching methods that are used abroad. This will not only broaden the teacher’s view, but also help the Academy to get prepared for receiving foreign students who might be accustomed to other teaching and learning styles.
- Another issue that might benefit from teacher exchange is the problem perceived at auditions of foreign students. The Committee learned that curricula of secondary schools and the Academy are harmonised, and that teachers are very well acquainted with the way Polish students are prepared for auditions [meeting with representatives of the working field, appendix 29]. But what kind of pre-college education do foreign students receive, and what skills are tested at auditions abroad? A better understanding of these systems could help the Academy in judging foreign students at auditions.
- The Academy could also look into national exchange with other Polish music academies.
- Language skills for teachers are vital: teachers should be able to teach in English.
- The Academy is advised to develop its international aim into a strategy, focusing on both in- and outgoing exchange.
- Finally, the Committee would like to stress that internationalisation does not happen overnight. The Academy is very strongly advised to move slowly, and not rush into internationalisation. The Committee would suggest inviting foreigners to the Academy for special ‘products’, such as summer courses on Polish repertoire.

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

By inviting foreign researchers and teaching staff for masterclasses, projects, conferences and so on, the Academy ensures that the international strategy is reflected in the Academy's daily life [appendix 15, self-evaluation report, p.11]. Next to that, members of staff are given time and space for personal development, which they sometimes spend abroad [meeting with academic staff members]. Bilateral agreements allow for staff mobility for teaching staff as well as other members of staff. Teachers will take these experiences back into their teaching [appendix 15, meeting with academic staff members].

Students are stimulated to make use of the existing opportunities to study abroad for a period of time, and seem well-aware of the various possibilities [meeting with students and graduates].

Language skills are secured in the Educational Framework: "Graduate's fluency in foreign languages should be at B2 level of the Common European Framework of Reference for Languages" [appendix 4]. Teaching takes place in Polish, but can be conducted in other languages as well [self-evaluation report, p.11].

The Committee welcomes the initiatives taken, but would like to bring in another element. As discussed in question 2.2-a as well as 2.3-a, music academies abroad may use different teaching styles, and offer study programmes that are more focused on student-centred learning. The Committee believes that the Academy could focus more on those 'international' elements within study programmes, by using various teaching styles and using a more student-centred approach.

The Committee also noticed that many teaching materials that are referred to in curricula, as well as most publications and many books in the library, are in Polish. The Academy could consider using more teaching materials in foreign languages.

The curricula for Theory of Music and Composition could perhaps have a stronger international outlook.

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

The Academy has a long standing tradition with international partnerships: it has been part of the Erasmus network since it started in Poland in 1998. In 2009-2010, the Academy had bilateral agreements with 38 institutions. The Academy is also a partner in CEEPUS II (Central European Exchange Program for University Studies), and thus cooperates with seven institutions. Next to Erasmus and CEEPUS II, there are Partnership Agreements with a number of eastern-European music academies [appendix 15]. The Academy also offers a Double Degree in conducting, together with the National Music University in Bucharest, and organises concert exchanges with neighbouring Academies [self-evaluation report, p.20, appendix 15].

Since the start of the Erasmus programme, an average of 6.5 students per year went on exchange through this programme, which is about 1% of the current student body. The CEEPUS programme was used by an average of 1.6 students a year. The number of staff going on exchange has been increasing, especially over the last two years, with a total of 15 teachers making use of the various programmes in 2009/2010.

"The number of incoming students is constantly increasing" [self-evaluation report, p.10]: in actual fact, the number of students visiting the Academy each year through the Erasmus and CEEPUS programme lies around 2. The situation is different for staff - as with the number of outgoing staff, the number of incoming staff has been increasing in the last years (total of 15 incoming teachers in 2009/2010).

Students are very enthusiastic about exchange: "It was a great experience", "Different points of view helped developing everything" [meeting with students and graduates]. Teachers see the benefits of

exchange as well, but there seem to be different opinions about promoting it, ranging from “there are information talks”, to “I always encourage students to go abroad. They learn to think differently, see other cultures etc.”.

The Academy is participating in several international partnerships, and has many partner institutions. Teacher exchange and staff training are made good use off, but the number of students going and coming on exchange is quite low, and the goal of 50% percent of students going on exchange still far away. The students and teachers that the Committee talked to all seemed positive about the possibilities and chances that exchange can entail. So why is only a relatively small number of students making use the possibilities that are so clearly there? The Academy is advised to carefully analyse the situation: Do financial limitations or language skills cause problems? Are students not well-informed about the possibilities? Are teachers not promoting exchange? Do students not want to leave their teacher? Should exchange be more actively promoted, or in a different way? The International Office could play an important role in this analysis.

2.4 Learning assessment

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

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

“Students are assessed individually by the lecturer teaching a given subject or by a board of examiners made up of specialists in a given field.” [self-evaluation report, p.11]. “At the student’s request, the board of examiners shall include a representative of the Students Government or a student association, acting in the capacity of an observer.” Students are allowed to resit examinations in core subjects [appendix 2].

Almost all subjects finish with the awarding of a grade between 5.5 (or A) to 2 (or F), ranging from ‘very good plus’ to ‘unsatisfactory’. Some Chairs use an internal scoring system (scoring tables) for grading examinations in core subjects [self-evaluation report, p.11/12].

Evaluation criteria are listed in curricula, so that students are aware of what they are assessed on [appendix 6, meeting with students and graduates]. As an example, the evaluation criteria for piano – 1st cycle are the following:

- performing workshop – technical skills
- knowledge and understanding of musical materials, the logic of musical narration
- phrasing
- ability to express own artistic concepts in various music styles and forms
- creating the sound image [appendix 6]

“The evaluation criteria of all examinations have direct references to the AEC learning outcomes and the music-specific version of the Dublin Descriptors.” [self-evaluation report, p.12].

“Where a student’s knowledge or skill is assessed by a board (using a scoring table), the results are later discussed with the student, who is familiarized with the final grade and comments of all the lecturers. In this way the student is made aware of any problems or issues he or she should work on, which contributes to his or her development.” [self-evaluation report, p.11]. In Faculty II, examinations in main instruments take place behind closed doors, without an audience. Faculty III does have public examinations [meeting

with students and graduates]. Core subject examinations of Faculty III students are recorded [self-evaluation report, p.11].

The Committee believes the structure of the assessment system is transparent and clear to both assessors and students. However, the Committee feels that the evaluation criteria have a strong focus on technical skills, while the AEC Learning Outcomes and Polifonia Dublin Descriptors include theoretical and generic skills as well. Following these lines, aspects like communication and creativity should be assessed as well. Assessment itself can become a learning experience too, for instance when an examination matches an authentic concert situation (see also question 2.2-c). The Academy could also consider using additional types of assessment, such as self-assessment and peer-assessment. This is another example of how assessment can become a learning experience.

The Committee has the impression that – in general - much emphasis is put on achievement and final outcomes – e.g. the Academy has recordings of the best examination concerts, winning prizes at competitions is very important. Even though these examples are all legitimate, the Committee believes they belong more to a teacher directed way of thinking - where teachers determine the input -, than to the learner centred style that the Academy would like to achieve, where there is a stronger focus on the learning process, on ‘the way to get there’. The Committee is aware of the impact of national legislation, but would nevertheless encourage the Academy to keep this matter in mind.

3. Student qualifications

3.1 Entrance qualifications

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

Entrance requirements are different for each faculty and path of study, and for each cycle. The basic enrolment requirements are set by the Act on Higher Education (1st cycle: secondary school diploma and knowledge corresponding to the syllabus taught at second-level schools of music, 2nd and 3rd cycle: diploma of the previous cycle), while the specific entrance requirements are adopted by the Academy's Senate each year [self-evaluation report, p.12-13].

- For Faculty I - 1st cycle, students need to take a theory test and are interviewed, and in some cases need to bring examples of their work (composition) or prepare a symphony (conducting). For 2nd cycle auditions, there is an interview, and students are asked to present work or conduct.
- Auditions for 1st cycle in Faculty II and III take place in three competitive rounds, after each of which students can be eliminated. For example, for instrumental studies, only 30% of applicants are admitted to the second round [dinner meeting with management]. In the first round, students need to play a programme of choice (based on guidelines) prepared in advance, the second round includes prima vista playing and the performance of a specific piece, and in the third round all candidates are interviewed and need to do a theory test [dinner meeting with management, Guide for prospective students]. The auditions for 2nd cycle involve playing, and (for some study paths) an interview as well.
- Faculty IV 1st cycle auditions involve an extensive theory test and various instrumental/vocal performances. For 2nd cycle, students are interviewed and need to take an instrumental examination [dinner meeting with management, www.amuz.wroc.pl - Guide for prospective students].
- For postgraduate studies, the entrance requirements vary for each path of study.

Entrance examinations for all studies at the Academy are competitive, meaning that only the candidates with the highest ranking are admitted [self-evaluation report, p.13]. The specific requirements for each path of study are described in detail in the Guide for prospective students, available online in Polish and English [self-evaluation report, p.13, Guide for prospective students]. Auditions to 1st and 2nd cycle are judged by Faculty Boards, whose task is defined by the Academy Recruitment Board.

The admission to 3rd cycle (available in Faculty II and III) is regulated differently. The procedure is described in the Rules of Study for Doctoral Programme of Music. For enrolment, applicants are required to have a Master of Art degree (or equivalent), and should submit "an opinion of a holder of the title of professor of art or the degree of doctor habilitated of art or second-level art qualifications" [self-evaluation report, p.13, appendix 3]. The Rules of Study do not mention other requirements, but the self-evaluation report mentions that applicants should have documented artistic/teaching achievements [self-evaluation report, p.13]. An important part of the admission is an interview with the Academy Board of Examiners, "who evaluate candidates' knowledge in the areas they intend to specialize in, their personality and predisposition" [self-evaluation report, p.13].

The statistics of entrance examinations show, first of all, a considerable increase in the number of applicants for the full-time 1st cycle: from 271 applicants in 2007 to 372 applicants in 2009. The number of admitted students is increasing slightly, showing that the selection is strong: in 2007, around 40% of the applicants were admitted, in 2008, it was around 30%, and in 2009, 34% of applicants got the chance to study at the Academy [appendix 19]. The percentage of applicants that is admitted to the full-time 2nd cycle lies around 80%, and for extramural 3rd cycle studies, about 50% is admitted [appendix 19].

The management of the Academy confirms the belief that only the best students are admitted. As discussed before, this has a downside too: the best students often turn out to be Polish, which has a negative effect on the internationalisation of the student body [meeting with management].

Although entrance requirements were not discussed in detail, the Committee has the impression that the entrance examinations address various capacities, and that the Academy is able to make a strong selection. The problems perceived with foreign students are discussed in the Committee's feedback to question 2.3-a.

3.2 Employability

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

The Academy is highly committed to staying in touch with their alumni [self-evaluation report, p.13, meeting with management, meeting with representatives of the profession]. This is done formally and informally, and through various means:

- Graduate surveys are part of the internal quality assurance system, and are in principal implemented every three years [self-evaluation report, p.13, p.26]. Since 2009, the Academy runs an internet community and information portal, www.gama.amuz.worc.pl. The website functions as 'e-society' for the Academy's graduates, but enables the conducting of surveys and the presentation of statistical data as well [self-evaluation report, p.14].
- Various local and national societies and associations (that are in many cases set up by Academy graduates) "monitor problems encountered by the Academy's graduates (...), and the results of such monitoring are presented to the Academy's bodies" [self-evaluation report, p.14].
- There is a strong informal network of graduates and Academy members. Many graduates work in Wroclaw, and are in touch with the Academy informally or professionally [meeting with representatives of the profession].
- The Academy organises reunions of graduates of specific fields of study [self-evaluation report, p.14].
- A few Master theses focused on graduate employment, resulting in data about graduates of Faculty IV between 1952 and 2007 [self-evaluation report, p.14].
- Individual Chairs collect information about employment as well [self-evaluation report, p.14].

The Committee welcomes the Academy's efforts with regards to alumni data collection, especially the implementation of a graduate survey as part of the internal quality assurance system. The special website for alumni gives the impression that the Academy feels responsible for its students after graduation, which comes across as very positive.

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

Although the Academy is aware of the importance of graduate employment [self-evaluation report, p.13], the statistics regarding professional activities of graduates are incomplete [self-evaluation report, p.15]. The statistics in the self-evaluation report show employment data of 2nd cycle graduates between 2007-2009, divided by Faculty and instrument group. In general, it seems that the majority of graduates find music-related employment, with the best results (100%) for wind instruments/percussion. For Faculty III and IV, there is more specific information available, for example indicating that some graduates continued their studies at post-graduate level or are employed in non-music related professions, or are making use of maternity leave. There are no data for Faculty I [self-evaluation report, p.15].

Graduates share the feeling that their education prepared them well for working life. They praised the artistic level of their education, the many opportunities to work with an orchestra (for conductors), and the opportunity to meet “teachers from outside” – for instance at masterclasses [meeting with students and graduates]. One of the graduates explained that not so long ago, Polish borders were closed and there were state jobs. The situation is now different [meeting with students and graduates]. Students feel they are being prepared for a freelance career, mainly through an elective class about the working life and via their teachers [meeting with students and graduates]. When asked, teachers gave different examples of how they prepare their students for working life. One teacher referred to an obligatory class that prepares students for working life, another talked about setting up a student ensemble that performs outside of the school. Furthermore, teachers talked about various ways of preparing students for competitions [meeting with academic staff members]. The importance of winning prizes at competitions is stressed in the self-evaluation report: “Such achievements confirm the effectiveness of the teaching methods used by the Academy” [self-evaluation report, p.8]. One of the graduates mentioned that winning a prize helped launch his career [meeting with students and graduates].

The self-evaluation report explains that, apart from some very successful international careers, many graduates work in Poland, and more specifically, in Wroclaw’s cultural life [self-evaluation report, p.13]. This was confirmed by the representatives of the working field that the Committee met - who are both employed at the Academy as well: there is a very strong “eco-system”, with - for example - students from secondary music schools in Wroclaw continuing their education at the Academy, and returning to their former schools as teachers [meeting with representatives of the working field]. When the Committee asked whether - hypothetically - there is anyone in Wroclaw’s cultural life who did not study at the Academy, a representative of the working field answered: “It proves that our system works” [meeting with representatives of the working field].

Graduates not only work as teachers or performers, but “many of them play the leading role in the musical life of various centres in Poland. They manage artistic institutions, including philharmonics, operas, art schools; they are Artistic Education Centre inspectors; they hold many important social functions (...)” [self-evaluation report, p.16].

Based on the statistics provided, the Committee can confirm that graduates are quite successful in finding work. All representatives that the Committee talked to gave the impression that most graduates find employment in Poland, with an extraordinary concentration in Wroclaw and the close region. The Committee welcomes the Academy’s openness to ‘other’ types of careers for musicians, such as in management or ‘social functions’, as this portrays a broader view of the working field, in line with the student-centred view of the Bologna system and relating to changes in the profession. As explained by one of the graduates, the change from ‘state jobs’ to freelance careers is a relatively new one. Based on the fast developments in other European countries, the Committee feels the Academy should be aware of the fact that the Polish situation is likely to change even more in the (near) future. The

Academy is encouraged to anticipate on this situation, for instance by coming up with an international strategy, and by preparing students for new types of careers (see the Committee's feedback to question 2.2-d and 2.3-a). The way the Academy is part of the local and regional music life will be further discussed in question 7.2-a/b.

The Committee appreciates the Academy's willingness to further work on employment statistics (see 3.2-a). With regard to internationalisation, it is important not only to talk to employers from Wroclaw, but to international employers as well. It could be interesting to differentiate whether graduates find employment in Wroclaw or other parts of country, or abroad.

3.3 Equal opportunities

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

The statistics of numbers of students (appendix 5a) show that there is quite a good gender balance at all levels of study (58% of the total student body is female), with a highlight of 85% women in post-graduate studies.

A recent ordinance from the Ministry of Science allows women who are preparing a doctorate or doctor habilitated to extend their study time with the time for maternity leave or unpaid leave for child care [self-evaluation report, p.16]. The Rector's Representative for Disabled Persons looks after the rights of disabled students, for whom it is possible to adapt their study programmes [self-evaluation report, p.16].

Students can apply for (State and Academy) grants and scholarships, for instance for talented students, but also for the dormitory. The Head of Promotion assists students in applying for grants [meeting with support staff members, self-evaluation report, p.21].

Based on the information received, the Committee concludes that equal opportunities are taken into consideration.

4. Teaching staff

4.1 Artistic and scholarly qualifications

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

The Higher Education Law Act divides teaching staff in two groups:

- staff in a teaching position
- staff in a research-and-teaching position

The last group has “the obligation to continuously improve their qualifications, which is verified by the acquisition of successive degrees and titles of: doctor of art, doctor habilitated of art and professor” [self-evaluation report, p.16, appendix 12]. All teaching staff members that have full-time contracts are required to work 156 hours a month, but their actual teaching hours take 8 to 12 hours a week (depending on their position). “The remaining time should be taken up by preparation and performance of artistic or research activities as well as organizational work” [self-evaluation report, p.16]. “Workers holding the professor title or habilitated doctor degree are obliged also to educate scientific staff” [appendix 12].

The Academy is said to stimulate teachers’ activities outside of the Academy. Teachers talked about giving concerts, going on concert tours, organising lectures etc. [meeting with academic staff members, dinner meeting with Deans]. The overview of artistic activity of the teaching staff shows that some teachers have impressive careers as performers [Appendix 22]. Research is mainly done by teachers from Faculty I, although there are of course other teachers who do research as well. Publishing articles has an added advantage: it helps gaining additional Ministerial funding for the Academy (see also question 5.2-a) [dinner meeting with Deans].

Teachers sometimes have second jobs, other than being an artist or researcher. For example, both representatives of the working field that the Committee met are teaching at the Academy as well [meeting with representatives of the working field]. The management does try to limit the possibility for teachers to work in too many places, to avoid fragmentation [feedback meeting].

Because of the number of required teaching hours set by Polish law – which is relatively low compared to other European countries -, teachers have time within their contract to develop themselves artistically or scientifically. The Committee did not see evidence of scientific output of teaching staff, but can confirm that members of teaching staff are active as artists.

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

The Academy supports teaching staff’s initiatives by providing financial support and flexibility in the teaching schedule. Going to courses and conferences is actively promoted [self-evaluation report, p.17, meeting with academic staff members]. “I go on tour every year, and the Academy supports this financially”, one teacher said. “We can go to courses, and organise lectures.” [meeting with academic staff members].

Teachers may apply for a scientific or artistic study leave, “in a period that will not disrupt the teaching process” [appendix 2]. If the ‘artistic leave’ prevents teachers from rescheduling classes, the Academy could organise a replacement teacher [self-evaluation report, p.17].

Outstanding scientific or artistic achievements could be rewarded with various prizes and awards [self-evaluation report, p.17].

As described in question 4.1-a, research-and-teaching staff is obliged to continuously improve their qualifications, which implies artistic and research production [self-evaluation report, p.16]. The periodical assessment of research-and-teaching staff in managerial positions focuses on the conditions they created for artistic, scientific and teaching development of their subordinates [appendix 2]. This way, the Academy ensures that its own policy is implemented.

There certainly is an institutional practice to support the teaching staff's artistic and research production. The Committee appreciates the option for scientific or artistic study leave, as well as the assessment procedures described.

4.2 Qualifications as educators

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

The Academy operates under the Higher Education Act, which includes a set of criteria for qualifications of teaching staff that the Academy has to comply with. All members of teaching staff are recruited through competition [self-evaluation report, p.17, appendix 22]. Competitions are always made public, but “the Rector shall decide whether the competition should be announced in the press and whether other universities or academies should be notified” [appendix 22]. Candidates have to give a ‘sample lesson’, which is part of every competition procedure [self-evaluation report, p.17].

“The Academy takes special care to have high quality teaching staff.” The employment policy is geared at employing candidates with a completed Doctoral study [self-evaluation report, p.17].

As part of the internal quality assurance system, students are asked after their opinion of their teacher's qualifications in periodical student surveys [appendix 28-1]. All teachers are subject to formal assessment every four years, resulting from the Higher Education Law Act. In some cases, assessment takes place more often [self-evaluation report, p.17, meeting with management].

The Committee can confirm that all members of the teaching staff have appropriate qualifications as educators. However, the Committee has the impression that many teachers are Academy graduates or musicians otherwise familiar with the Academy already. This creates a circle effect, which has many positive implications, but could also lead to a situation with relatively little ‘new input’. The Committee would thus like to encourage the Academy to recruit nationally and internationally.

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

As has been described before, the Polish system with research-and-teaching staff implies that staff is continually developing their qualifications [self-evaluation report, p. 17, meeting with management, dinner meeting with Deans]. Next to that, the Academy offers its teaching staff members the opportunity to go to conferences, attend courses, go on exchange, develop their language skills, etcetera [self-evaluation report, p.16-18, appendix 22, meeting with management].

A teacher reflecting on continuing professional development said: “There is still a little competition within the Academy. This ‘pushes’ us. Students can choose teachers, this also shows something.” [meeting with academic staff members].

The Polish higher education system is built on continuing professional development of teaching staff, and the Academy offers many possibilities for development. The Committee did not see evidence of money allocated to continuing professional development – which is a sign of a systematic approach – but the Academy does financially support professional development activities. The examples of continuing professional development activities for instrumental/vocal teachers show a focus on instrumental/vocal development. The Academy may want to consider promoting educational development as well. This could for instance include getting familiarised with new teaching styles or methods.

4.3 Size and composition of the teaching staff body

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

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

“The number of academic teachers in relation to the number of students must meet the requirements of the Polish Higher Education Law Act; it is also adequate for the number of students and the requirements of the curricula.” [self-evaluation report, p.19].

The Academy offers two types of contracts (both fulltime and part-time):

- 1-year contracts – after yearly evaluation, these contracts could be prolonged;
- ‘open basis’ contracts –permanent contracts, staff members are evaluated every three years [meeting with management].

The overview of numbers of teachers employed by the Academy [self-evaluation report, p.18] does not differentiate between these types of contracts, but does show the majority of teachers are employed fulltime (142 out of a total of 179). The Academy offers ‘contracts for a specific task’ as well, that are for instance used for employing staff members from other higher education institutions [self-evaluation report, p. 18].

Compared to other European countries, fulltime teacher salaries are low. This explains why many teachers have more than one job. As discussed in question 4.1-a, the Academy tries to limit the possibility for teachers to combine several jobs, to avoid fragmentation [feedback meeting].

Flexible adaptation to new professional requirements depends on the flexibility of the teaching staff: “The staff are open to new challenges and readily take on new duties” [self-evaluation report, p.19]. The ‘contracts for a specific task’ can bring different types of expertise to enrich the teaching offer. Each Faculty employs its own group of teachers, although some teachers work in more than one Faculty (for example accompanists) [self-evaluation report, p.19].

Because each Faculty employs its own group of teachers, and the maximum number of teaching hours (which is set by Law) is relatively low, the Academy employs many staff members. The Polish system of

research-and-teaching staff implies that teachers enter the Academy at a young age, and have a lifelong career within the institution. This way, the Academy owns much expertise, but flexibility can be challenging.

The Committee understands the position the Academy is under, and would advise the Academy to think of creative ways of enhancing flexibility. One way of doing this is by using various ways of teaching (e.g. a combination of one-to-one teaching, small group teaching and peer learning). The Committee learnt that the four Faculties are quite independent. Using each Faculty's particular expertise in a different context could be another way to create flexibility. The autonomy of Faculties will be further discussed in question 6.1-a.

5. Facilities, resources and support

5.1 Facilities

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

Since the increase in the number of students, the building facilities are adequate – but no longer optimal - to run curricula [self-evaluation report, p.19, meeting with management, tour of the building]. The tour of the building visualised what was mentioned to the Committee during various meetings as well [meeting with support staff members, meeting with students and graduates]: there is a lack of practice rooms. The Committee saw students practicing in all corners of the building, from staircases to restrooms. There is no reservation system for rooms either [meeting with support staff members]. However, the Academy has concrete plans for establishing a new building, for which they received EU financing [self-evaluation report, p.19]. A detailed model of the new building showed a new wing of 5000 m². It was explained that the current building will be renovated as well [tour of the building]. A detailed description and time frame of the renovation activities are described in appendix 24.

The current building houses a chamber hall and a theatre hall, but these are not always big enough for performances – for instance, the stage in the theatre hall is said to be too small for opera performances [tour of the building]. The Academy therefore often rents other premises, such as the Opera House or the Philharmonic Concert Hall [self-evaluation report, p.19].

The Committee acknowledges that the Academy has outgrown its premises, and fully supports the initiative to establish a new building. A bigger concert hall and more practice rooms are an absolute necessity.

The Academy may want to consider implementing an (online) reservation system for practice rooms.

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

Although the number and quality of the current set of instruments is acceptable, the Academy would like to expand its collection [self-evaluation report, p.19]. Support staff members expressed the wish for more and better quality instruments as well, but they realise more money is needed [meeting with support staff members]. “The capital investment plan for the new Academy building provides for funds for the purchase of appropriate instruments (...) (e.g. there are plans for buy an organ, two harps and five concert pianos).” [self-evaluation report, p.19].

Based on the views of the representatives the Committee talked to, as well as the tour of the building, the Committee can confirm that the instruments are adequate to support curricula requirements. An expansion of the instrument collection however would offer more possibilities.

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

The Academy offers 22 computers for didactical use and 2 computer studios (that students can apply for), and has various software programmes [appendix 25, meeting with support staff members]. There is a Wi-Fi access, so students mainly use their own laptops [self-evaluation report, p.19, meeting with students and graduates].

The Ministry of Culture provides funding for computers, based on targeted project proposals. The Academy is currently preparing such a proposal. Before, computers had to be paid from the Academy's own budget [meeting with support staff members].

The composition department (Faculty I) has specialised in electronic music [tour of the building, self-evaluation report, p.29]. Most students follow this specialisation, although it is not obligatory. There are four studios dedicated to composition students and staff [tour of the building].

The Committee feels that the computing facilities are not adequate to support curricula requirements. The number of computers, and their age do not do justice to the number of students and the level of education. Even though the representatives that the Committee talked to did not seem to perceive the lack of computers as problematic, the Committee feels it does lead to restrictions, such as not being able to implement new learning tools like e-learning.

During the tour of the building, the Committee was invited into the computers studios used for composing electronic music. It was noted that the software used was not up-to-date, and the Committee received conflicting information about whether students develop their own software or not. Developing software is common for composition students specialising in electronic music. The Academy is advised to reflect on this.

The Committee also met a teacher who used his own laptop and advanced software to teach his students recording techniques, although he is not required to do so. This example shows how having good computing facilities can stimulate and enrich a learning and teaching environment.

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

The library consists of a collection of books, periodicals, sheet music, master theses, doctoral theses and music related documentation [self-evaluation report, p.20]. Only the best master theses are kept [tour of the building]. A digital database of all material is not yet implemented, but 'work is under way to computerize the collection catalogues' [self-evaluation report, p.23].

There is one subscription to a database (on cd-rom): The International Bibliography of Printed Music, Manuscripts and Recordings. There is a governmental initiative making sure that all higher education institutions will get access to some fundamental databases, funded by the government [meeting with support staff members].

The library has an adjoined Reading Room, also used by students to study [tour of the building, self-evaluation report, p.20]. The Audiovisual Studio allows students and staff to listen to recordings, and has a collection of records, CDs, DVDs, record tapes, cassette tapes and video tapes. There is a computer room with 5 computers with music editing software, and a Recording Studio with professional equipment [self-evaluation report, p.20, tour of the building].

Students feel that the offer of the library is quite rich, but has limitations: "They have everything in Polish, and about Polish music. But there is a lack of other materials, such as certain symphonic scores. There is no Mahler" [meeting with students and graduates]. If students need materials that are not on offer, they can sometimes order them in the library, or they go to the library of the University of Wroclaw (that has scores as well). Students expressed the wish for longer opening hours of the library (which is now opened 5 days a week between 8.00 am and 3.00 pm or 6.00 pm), and also mentioned that the study room in library is not quiet [meeting with students and graduates, self-evaluation report, p.20].

The library staff is very experienced and well-educated – all staff members but one hold Master degrees. The head of the library is a musicologist, and there is historian/archive specialist as well [meeting with

support staff members, self-evaluation report, p.22]. The staff members feel that the library is well-used by students and staff, but they would like to see the library budget raised [meeting with support staff members].

Particularly so because the Academy offers a 3rd cycle - of which research is an important element - the Committee feels that the library is not adequate to support curriculum requirements. This mainly has to do with the lack of international literature and no subscriptions to research databases. Thus, the Committee is unsure if, and how, students learn how to search in databases, which the Committee considers a vital skill for doing research (see also the Committee's feedback to question 5.3-a). The appendix to this report contains a list with suggested databases, which the Academy may find helpful. Next to that, the Committee supports the feedback of students, saying that most literature is only available in Polish or focuses on Polish music. In the light of curriculum development and internationalisation, the Committee feels it is very important for the Academy to also offer materials in other languages than Polish, and materials from different musical backgrounds, so that students and staff can familiarise themselves with these.

5.2 Financial resources

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

The Academy's budget is centralised. The main source of income (92% of the total budget) comes from State funding. The amount is related to, for instance, the number of students and staff, the quality and quantity of buildings etc, and a small part of the funding budget is rewarded for certain achievements (such as prizes in competitions, or research publications) [self-evaluation report, p.20, meeting with support staff members].

Other sources of income are tuition fees paid by part-time and post-graduate students. The Academy also actively tries to acquire additional funding, such as local or regional grants, or commercial sponsoring [self-evaluation report, p.20, meeting with support staff members]. The Head of Promotion prepares applications for governmental money, and there are plans for setting up a Foundation for the Academy which could for instance raise funds by organising concerts with an entrance fee [meeting with support staff members].

According to the self-evaluation report, 'the state funds are sufficient to meet the requirements related to the curricula', although the budget does not give much space for further development [self-evaluation report, p.20/21]. When asked what needs improving - when more money would be available -, support staff members mentioned computers, new and better quality instruments, the library, and the number of practice rooms (although this particular problem will be solved when the new building is ready) [meeting with support staff members].

Due to the economic crisis, the State funding for this year has been reduced by 8% [self-evaluation report, p.25]. The Academy has been able to deal with this by making amendments in curricula – for example, the orchestral excerpts class went from being an one-to-one lesson to a class lesson – and by using savings, and rental incomes of concert halls and apartment of teachers [meeting with management, meeting with support staff members]. The 8% cuts affected the global budget, so the Academy was able to avoid having to make cuts on teaching [meeting with management]. Salaries are protected by law [meeting with support staff members]. When asked what would happen when there would be budget cuts again, support staff members answered that they would fear that the renovation of the premises would suffer, and that the budget for buying new instruments would be affected [meeting with support staff members].

Based on the Academy's own analyses in its self-evaluation report, the Committee confirms that the financial resources are adequate to support curricula/programme requirements. However, an extended budget would allow for more freedom for developmental initiatives, which according to the Committee is needed. On top of that, the recent budget cuts have made the situation challenging.

On the other hand, the Academy showed being capable of finding solutions to financial challenges already, for instance by looking into sponsorships and setting up a Foundation. The Committee would encourage the Academy to continue those activities, but to look at the financial challenges from an efficiency perspective as well. For example, teacher and staff exchange could also be used for professional development, masterclasses could be organised through teacher exchange, staff members could attend free professional development courses, and the resources could be stretched – as the Academy already did - by looking into peer-learning and small group teaching. Other possibilities could be found in the cooperation of Faculties, which will be further discussed in question 6.1-a.

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

As explained in the self-evaluation report, the Academy's finances for the coming years need to be planned carefully, as there are major renovations of the premises laying ahead. The Academy tries to cooperate with various professional associations to be able to organise artistic or educational projects [self-evaluation report, p.22]. As already mentioned in question 5.2-a, there are plans for setting up a Foundation for the Academy [meeting with support staff members].

First of all, the Committee supports the Academy's initiatives for finding new ways of funding. However, the Academy is also advised to further develop their long-term financial planning, by also including other goals than the renovation, for instance related to strengthening the library.

5.3 Support staff

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

The self-evaluation report contains an overview of the level of education of all support staff members: almost half of them have a higher education degree, followed by about a third with a secondary education degree. Others received vocational training or primary education [self-evaluation report, p.22/23].

The Academy's employment policy focuses on finding well-educated staff with good language and IT skills, "to enable information flow between the Academy's administration, teaching staff, students and bodies" [self-evaluation report, p.23].

Based on the information received, and the support staff members met, the Committee can confirm that technical and administrative staff is adequate to support teaching, learning and artistic activities.

As already stated in the Committee's feedback to question 5.1-d, the Committee believes that the library is not adequate to support curriculum requirements, particularly not for the scientific requirements set for the 3rd cycle. If, as suggested in question 2.2-b, the role of research in 3rd cycle will develop, this will have a potentially large impact on the library and the team of librarians. The Academy is advised to reflect on this, and may want to look into in-service training for the library staff to ensure they are up for new challenges.

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

Continuing professional development of technical and administrative staff is taken seriously, and the Academy offers various options for this, such as attending training courses, meetings and conferences. The Academy also financially contributes to further education: 'Staff members who excel at work can undertake studies at the 2nd cycle level that are partly financed by the Academy. The Academy is also able to finance its employees' participation in other programmes of study or supplementary training courses' [self-evaluation report, p.23].

A list of the continuing professional development activities of administrative and technical staff shows a broad variety of activities, ranging from language lessons to post-graduate studies, and from conferences on archives and their users to courses on the use of European project funding [Appendix 26]. The Academy uses the ERASMUS programme for staff exchange as well [Appendix 15 and 26, tour of the building].

<p>The Committee did not have enough time to discuss continuing professional development during the meeting with support staff members, but acknowledges and supports the Academy's concern with professional development. Although a formal policy does not exist, the informal system seems to work well.</p>

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

6.1 Organisation and decision-making processes

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

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

“The Academy’s organisational structure is strictly defined in the Higher Education Law Act”. The Academy is led by the Rector and two Prorectors. The Chancellor manages the administration and finances. The overarching institute is the Senate [self-evaluation report, p. 25]. The Senate consists of teachers, other Academy staff members (not being teachers), as well as graduates and PhD students. There are no external members, but experts could be invited (for example, when talking about law or regulations). There is the possibility of a ‘convent’ - a council of representatives of the teaching staff - who could be asked for advice [meeting with management, appendix 1]. The Senate appoints various committees, “which consider matters falling within the Senate’s powers”. Examples are The Science and Teaching Committee, The Budget and Finance Committee, and The Appeal Disciplinary Board for Students [self-evaluation report, p.24].

The organisational system is highly democratic. For example, the position of Rector is voted for – “We have to listen to our voters” [meeting with management].

There are four faculties, each of which is managed by a Dean and Deputy Deans. The faculties are divided in Chairs, Sections and Subsections, managed by Heads. Each Faculty has its own Faculty Council [self-evaluation report, p. 24].

Curricula are discussed in Chairs, and confirmed by the Faculty Council. The Faculty Council includes teachers and representatives of the Faculty’s graduates and PhD students. A programme committee, including representatives of the teaching and student body, could be asked for advice [meeting with management, meeting with Deans]. Curricula are adapted each year, incorporating feedback from students and graduates. Student representatives can also make suggestions for new subjects [meeting with management]. Students agreed that, whenever they would have a ‘great idea’, they would talk to their teacher first. They stressed that because the Academy is “a small school”, they could talk to anyone, “also to the Rector” [meeting with students and graduates].

The four Faculties are quite autonomous, which is for example reflected in the organisation of teaching: some subjects are part of the study programmes of each Faculty, but are not taught jointly (e.g. ear training), and both Faculty II and IV have their own string orchestra. A reason given for this autonomy is the difference in student level. Some general classes - such as history of art, or philosophy - are taught to students of all Faculties jointly, and there are cases in which other subjects are taught jointly to students from different faculties too [meeting with management]. According to students, the relationship between the Faculties is “quite bad”, but improving [meeting with students and graduates].

There does not seem to be much work-related contact between teachers from different faculties: “Teachers do talk to other theory teachers, but not much” [meeting with academic staff members]. However, both students and teacher mentioned that there are joint projects, although there seems to be a difference in the way this is perceived: “There is not much contact with other faculties, but sometimes (*we cooperate*) for chamber music or competitions”, “There is much cooperation, for instance projects” [meeting with academic staff members, meeting with students and graduates]. Teachers added that “many

students” study at two faculties. They also mentioned that some students of Faculty II are very much interested in subjects that are taught at other faculties, such as composition [meeting with academic staff members]. Some teachers work at different Faculties as well, “which contributes to a flexible approach to the profession, facilitates reflection and comparisons, and often extends the repertoire” [self-evaluation report, p.19].

The Committee regards the organisational structure as open and clear, which is of course supported by the fact that students feel they can talk to the Rector directly. The Committee welcomes the inclusion of graduates and PhD students in the Senate and Faculty Councils.

The Committee did not have enough time to discuss the decision making process related to curricula or study programmes in detail. However, based on the comments of teachers and students, the Committee feels that the Academy could benefit from discussing and reflecting on curricula on a wider scale – for instance by organising an informal meeting for all theory teachers from all four Faculties. The comment made by a student – about combining various theoretical disciplines into one subject – could be an interesting thought to reflect on in such a meeting. Another suggestion could be to integrate the repertoire of the main subject into theory lessons – this does however require contact between teachers of various disciplines.

As many students are said to study in two Faculties, it would be important to see whether the various curricula correspond.

A teacher mentioned that students should learn to cooperate, because it is an important skill for their future working life [meeting with academic staff members]. A student said that students should be more self-aware, and take initiative in - for example - organising concerts [meeting with students and graduates]. The Committee believes there is a willingness to cooperate, and would advise the Academy to promote cooperation at any level – inside and outside Faculties.

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

As outlined before, the organisational structure of Polish music academies is defined by law. As the organisational decision-making structure is closely linked to the organisational structure, implementing changes is very difficult and requires political consent [self-evaluation report, p.25].

The Committee respects the Higher Education Law Act, and understands the influence it has on organisational decision-making. The Academy is very well aware of the possibilities and limitations connected to the Act, and the Committee believes the Academy can make a positive contribution to the discussions about the various regulations.

However, the Committee believes that improving organisational decision-making does not necessarily imply changing a system. The Act does not forbid informal meetings, seminars and so on, which could lead to new input for - for example - curriculum development.

6.1-c. Is there a risk management strategy?

The Academy does not have a risk management strategy, but has been able to respond quickly to “changes in its environment”, such as the 8% budget cuts the Academy was recently faced with.

The Academy tries to minimise risks by offering high level educational programmes, and employing highly qualified teachers [self-evaluation report, p.25].

Although the Academy showed to be able to handle various difficult situations in the past, the Committee

believes it would be important to look ahead as well: if the Academy will continue its internationalisation, more risks of various kinds will be involved. The Academy is advised to reflect on this topic, and may want to develop a risk management strategy.

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

Information is distributed in various ways:

- most practical information for students is published online at www.amuz.wroc.pl (e.g. syllabi);
- the administration shares information via email [meeting with support staff members];
- some information is (also) available on paper (e.g. course guide, student files) [self-evaluation report, p. 30, meeting with support staff members];
- notice boards are used for new information (e.g. changes in syllabi, recruitment of new staff), [self-evaluation report p.25].
- information meetings are organised to bring certain topics to the attention of students and staff (e.g. about the implementation of the Bologna system, or exchange programmes) [self-evaluation report, p.5, p.10]
- representatives of students and staff are part of various committees [self-evaluation report, p.27]

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

The Academy may find using Intranet a helpful tool. Providing students and staff with Academy email addresses could be considered as well.

6.2 Internal quality assurance system

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

The self-evaluation report gives an extensive description of the two existing accreditation systems [self-evaluation report, p.26]. National accreditation is carried out by the *State Accreditation Committee*, and focuses on fields of study. The Academy's Faculties each provide different fields of study, and are thus accredited separately. "Most of the fields of study available at the Academy have been verified by the Committee twice – always with a positive result." National accreditation takes place every five years [self-evaluation report, p.26].

The Conference of Rectors of Academic Schools set up various segment specific Specialist Accreditation Committees. "The Academy has been behind the creation of the Accreditation Committee for Artistic Universities and has chaired it since 2001. The aim and mission of Specialist Accreditation Committees is to check the quality of education not from the perspective of any minimum requirements but to draw from the best European solutions (the benchmark – qualitatively the best examples of educational processes). The Specialist Accreditation Committee procedures do not have to be complied with." [self-evaluation report, p. 26].

The involvement of the Academy in the Conference of Rectors of Academic Schools and the formation of the Accreditation Committee for Artistic Universities, show that the Academy is concerned with quality assurance and has a proactive attitude towards this matter, which the Committee regards as a very positive asset.

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

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

6.2-d. To what extent are these systems:

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

Internal quality assurance has been on the Academy's agenda since 2004, starting with the introduction of student surveys. The system was further developed by looking into various quality assurance systems of fellow European higher music education institutions, and other Polish higher education institutions, and is still being expanded [self-evaluation report, p.26/27, meeting with management].

"The quality assurance system encompasses descriptions and assessments regarding the key areas of operation:

1. Candidates, recruitment and admission
2. Programmes of study and quality of teaching
3. Competences of the teaching staff
4. Administrative positions and job descriptions
5. Research support facilities: premises, equipment, library [self-evaluation report, p.26].

Assessment mostly takes place every three years, although some subjects require more regular assessment (for example section 1). Data are reviewed by the Senate Committee for Science and Teaching, Faculty Councils and individual Chairs [self-evaluation report, p.26].

The *Internal Quality Assurance System in AMKL – 2010 update* [appendix 29] describes the outlines of the system, and defines 'key indicators' for different areas. The importance of analysing and reviewing the system itself is brought up as well, but it is not clear how and when this is done: "(...) one should be aware of the need to constantly monitor the system and, if necessary, to modify it in various ways." [appendix 29].

The Academy implemented various surveys and questionnaires: student questionnaires, for example on 'student workload' and 'student's assessment of the teaching staff', a 'questionnaire on entrance examinations', filled out by members of entrance committees, graduate surveys, and surveys for managers of cultural institutions (to obtain information about graduate qualifications) [self-evaluation report, p.13, p.15, appendix 28]. The self-evaluation report talks about "other sources" of data as well, but this is not further specified [self-evaluation report, p.26].

The self-evaluation report gives a few examples of changes in curricula resulting from student surveys [self-evaluation report, p.27].

The Committee welcomes the thorough build up of the internal quality assurance system. The system gives an overview of the important factors, and seems to be well integrated. Unfortunately, the committee did not have enough time to go into the topic in detail. The Committee therefore only wants to highlight a few aspects:

- The current quality assurance system mainly focuses on checking whether certain parameters are met. Another important aspect that quality assurance could contribute to is innovation. The Academy is advised to see if, and how, the current tools for assessment could enhance innovation, for example by using student and alumni surveys to ask for suggestions for improvement or

innovation through open ended questions.

- The Academy already uses various assessment tools, but the Committee would like to suggest to experiment with new and different tools as well. For example, brainstorm sessions (with different groups of people, and mixed groups as well), and questionnaires with open questions, could lead to new insights.
- The Committee is unsure whether students are actually represented at all levels of the Academy's organisation. In any case, the Committee would like to promote student involvement at every level.

7. Public interaction

7.1 Influence on cultural life

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

The Academy is involved in a long list of organisations and committees on local, regional, national and international level. The local and regional level play an important role, as is pointed out in the Academy's mission as well: "The Karol Lipiński Academy of Music in Wrocław is a major centre of musical culture in Wrocław and Lower Silesia." [self-evaluation report, p.1]. For example, curricula of secondary schools and the Academy are harmonised, and the Academy's teachers are "always available for consultation" for primary and secondary schools. Academy students carry out their teaching internships at local schools as well [meeting with representatives of the working field]. "Given the high degree of integration of the Wrocław musical scene, the academic staff have up-to-date knowledge about the expectations and capacity of musical institutions in Wrocław and Lower Silesia." [appendix 29].

The Academy conducts research into the history of Silesian musical culture and music education, and documents musical life in Wrocław and the region (carried out by the Documentation Section of the Main Library) [self-evaluation report, p.1].

The city of Wrocław has a "very big interest in culture education", which is said to be "exceptional". This for instance entails that the city offers scholarships to outstanding students [meeting with representatives of the working field].

At national level, members of the Academy are involved in many committees, and for example contributed to the National Framework of Qualifications for Higher Artistic Education and presided over the Accreditation Committee for Institutions of Higher Artistic Education. The Academy also organised or contributed to national competitions [self-evaluation report, p.26/27].

The Academy is a member of the European Association of Conservatoires, and actively participated in the thematic Network for Music 'Polifonia' [meeting with management, self-evaluation report, p.28].

The Committee is very impressed with the many cultural and musical activities that the Academy developed, is involved in, contributes to, or supports. The Academy is very well rooted into the local and regional cultural and educational system, in which the Committee believes the Academy plays a crucial role.

7.2 Interaction with the profession

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

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

Key figures, such as directors of concert venues, opera companies, schools, and festivals often studied, teach or taught at the Academy. Numerous Academy graduates work in Wrocław's or the Lower Silesian music life. The strong cooperation between secondary schools and the Academy leads to a situation where children proceed to studies at the Academy, and come back to work at their former school once they are graduated. The "eco-system" is thus very strong, and built on informal contacts.

According to the representatives of the working field that the Committee talked to, there is no official strategy for the development of links with the profession. It isn't needed either: they meet all the time [meeting with representatives of the profession]. During the dinner meeting with Deans, the Committee learned that there is a strategy, which focuses on whom to invite, and when [dinner meeting with Deans].

The Academy has a huge network, especially in Wroclaw and Lower Silesia. The Committee recognizes the benefits of the Academy's network, but also believes that the close relationship entails a potential risk: the situation can become limiting. Instead of interacting with the profession, the Academy and the profession are almost overlapping. When the Academy wants to become more internationally oriented, there is a chance that more graduates will look for employment outside of Wroclaw or Lower Silesia, which could affect the Academy's local and regional position. It also implies that 'the profession' should be seen in an international context, as already pointed out in question 3.2-b.

The Academy might want to develop a formal long-term strategy, taking a possibly changing situation into consideration. It could be wise to formalise some contacts with the profession, instead of only building on informal contacts.

7.3 Information to potential students and other stakeholders

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

The Academy's main sources of published information for prospective students are their website www.amuz.wroc.pl - containing information about, for example, teachers, study programmes, ECTS, organisational structure, student life etc. – and a guide including the same information. There is an English brochure describing the offer of studies as well [presented to the Committee during the visit]. Students can register for auditions via the website too [self-evaluation report, p.30]. All information can also be obtained from the Department of Teaching and Students' Welfare or the Coordinator for Foreign Affairs [self-evaluation report, p.30]. There is a special website for alumni, www.gama.wroc.pl [self-evaluation report, p.14].

The Committee is only able to assess the English part of the website and the English brochure. The English part of the website is very informative, and contains much information that could be of interest to prospective students. The many photographs of staff members – ranging from management to librarians and teachers – emphasise the personal atmosphere the Academy would like to portray.

The Guide for prospective students very clearly explains which study paths are available, and explains the audition requirements and procedure. It was noted that the ECTS Package that can be downloaded is outdated (2009-2010), and does not contain information about the curriculum of 3rd cycle studies. The Committee learnt that the Polish law does not require 3rd cycle courses to be allocated ECTS, but that a programme of study is available; the Academy may want to consider publishing this programme on its website.

The fact that students are able to register for auditions online is appreciated.

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

The main communication strategies to potential students and other stakeholders are the websites – also containing information about events, conferences etc, and a concert agenda -, and the guides (in Polish and English) described in question 7.3-a. Notice boards inside the Academy announce concerts, conferences, masterclasses and the like [self-evaluation report, p.30].

The Committee can confirm that the communication strategies cater for the Academy's needs.

8. Standards Summary

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

Strong points

- The Committee has great respect for the Academy's position as frontrunner with regards to the implementation of the Bologna process. The Committee believes the early implementation of the Bologna system is a sign of good management, as the Academy clearly looks ahead. It also shows the Academy is not afraid to try 'new things', and is willing and able to adapt, which is a quality that could be built on for further curriculum improvement and internationalisation.
- During all meetings, the Committee has seen and felt that students and their wellbeing are taken very seriously, and that students are well looked after. There are multiple ways in which students can receive guidance, but the personal relationship between teachers and students is clearly most important. The Committee believes it is important that students can talk to someone other than their teacher as well, and therefore welcomes the presence of the Department of Teaching and Students' Welfare, and the Deputy Rector for Students.
- The Committee is very impressed with the many cultural and musical activities that the Academy developed, is involved in, contributes to, or supports. The Academy is very well rooted into the local and regional cultural and educational system, in which the Committee believes the Academy plays a crucial role.
- The Committee appreciates the Academy's international ambition. The Committee believes the Academy has high level students and staff, and is part of a great music culture, all of which are important elements for 'export'. The Academy is participating in several international partnerships, and has many partner institutions.
- The Committee welcomes the Academy's efforts with regards to alumni data collection, especially the implementation of a graduate survey as part of the internal quality assurance system. The special website for alumni gives the impression that the Academy feels responsible for its students after graduation, which comes across as very positive.
- The Committee welcomes the Academy's openness to 'other' types of careers for musicians, such as in management or 'social functions', as this portrays a broader view of the working field, in line with the student-centred view of the Bologna system and relating to changes in the profession.
- The Academy is very well aware of the possibilities and limitations connected to national legislations, and the Committee believes the Academy can make a positive contribution to the discussions about the various regulations.
- The Committee welcomes the thorough build up of the internal quality assurance system. The system gives an overview of the important factors, and seems to be well integrated.

Potential for development

- The Committee welcomes the range of subjects on offer, and the fact that attention is given to individualised study programmes. However, the Committee does not see how study programmes provide a 'broadly understood education'. The Committee believes more attention could be given to the development of generic skills, such as critical thinking, peer-learning, and independence.

- More attention could be given to individualised learning. The Academy may wish to consider the possibility of offering different specialisation possibilities within 2nd cycles at other Faculties as well.
- The Committee has the impression that research is mainly there because it has to be there, and that its role in study programmes is thus obligatory. The Academy is first of all advised to reflect on the questions *What is research?* and *What kind of research do we want to foster and in which area?*, and to then carefully formulate what role research could or should play in the education of a student. The Committee did not see an actual example of a 3rd cycle curriculum – the Academy is advised to publish 3rd cycle curricula.
- The Committee has the impression that teaching at the Academy is much more teacher-directed than student-centred than in other countries. The learning outcomes ask for the development of a student's own artistic concepts and expression, which implies that students need to be able to make their own choices, and develop their own ideas. The use of different teaching and learning styles could contribute to students learning to work more independently. The Committee would suggest looking into varied group sizes and peer-learning, perhaps integrating some of the work that is taking place within Student Societies into the curriculum. Another style that could be looked into is e-learning, where students work individually or in groups using online sources.
- The Committee noticed that much emphasis is put on skills, achievement and final outcomes. Although the Committee agrees that these elements are important, its members believe there could also be a stronger focus on the learning process, on 'the way to get there'.
- Internationalisation is a two-way street; it only works if there is a balance between incoming and outgoing students and staff. The Committee wonders where the Academy is going to find an opening to let new people in. Internationalisation could influence or change the 'eco-system', and the Academy needs to be prepared for that.
- The Committee would strongly recommend giving students the opportunity to perform their examinations in front of an audience.
- The Committee learnt that the four Faculties are quite independent. Using each Faculty's particular expertise in a different context could prove to be useful, for instance for creating flexibility in teaching.
- The Committee has the impression that there is a gap between the ambitions of the higher management on one side and the members of staff on the other side, and that some ideas of the management do not reach the teachers. The Academy is stimulated to keep making an effort for improving this situation.
- The Committee believes the Academy is part of an 'eco-system'. Although the 'eco-system' has obviously many positive sides, the Committee sees potential limitations as well: instead of interacting with the profession, the Academy and the profession are almost overlapping; many teachers are Academy graduates or musicians otherwise familiar with the Academy already, which creates a circle effect that could lead to a situation with relatively little 'new input'; teachers have a life-long career at the Academy, which could be challenging for flexibility, etc. The Academy is advised to reflect on this situation.

Appendix – Suggestions of possible databases for library

Music databases:

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

Bibliographical databases:

- RILM Abstracts of Music Literature

or

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

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

Multimedia databases:

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

(Music) pedagogical databases:

- ArticleFirst
- ERIC

Electronic magazines:

- JSTOR - Music collection

'Nice to have':

- Alexander Street Press Music Online Portal