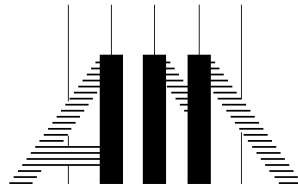


AEC Institutional and Programme Review Scheme



AEC Institutional Review Visit to the Academy of Music in Bydgoszcz

30 March– 1 April 2010



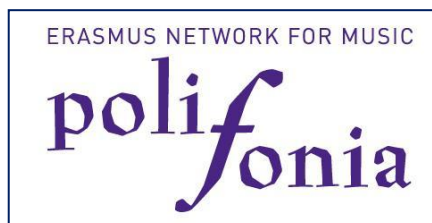
Evaluation Committee:

**Dame Janet Ritterman, Former Director of the Royal College of Music London
(chair)**

**Robert Fitzpatrick, Former Dean of the Curtis Institute of Music in Philadelphia
Valentina Sandu-Dediu, National University of Music in Bucharest**

Secretary:

Ester Tomasi-Fumics, University of Music and Performing Arts in Vienna



Introduction

The visit to Feliks Nowowiejski Academy of Music in Bydgoszcz (FNAM) 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 current entry in Wikipedia describes Bydgoszcz as follows:

Bydgoszcz is a city located in northern Poland, on the Brda and Vistula rivers, with a population of 358,029 (June 2009), agglomeration more than 460,000, which makes it the 8th biggest city in Poland. It has been the co-capital with Toruń of the Kuyavian-Pomeranian Voivodeship since 1999, and was previously the capital of the Bydgoszcz Voivodeship (1947–1998) and before that, of the Pomeranian Voivodeship (1945–1947). Since 1999 it is also the seat of Bydgoszcz County.¹

The Feliks Nowowiejski Academy of Music in Bydgoszcz was founded on 1st October 1974 as a branch of the State Higher School of Music in Łódź. At the time, the Bydgoszcz branch had two faculties: the Faculty of Instrumental Music and the Faculty of Music Education. The School became an independent unit on 27th November 1979, and it was then that the State Higher School of Music in Bydgoszcz was named after the famous Polish composer, Feliks Nowowiejski. On 1st January 1982 the School was renamed as the Feliks Nowowiejski Academy of Music in Bydgoszcz.

During the visit, the FNAM was represented by the Rector, Prof. Maria Murawska, the Deputy Rector for Artistic and Academic and International Cooperation, Prof. Anna Nowak, the Deputy Rector for Didactic Affairs, Prof. Jerzy Kaszuba, the Director of Finance and Administration, Andrzej Berent. The members of the Committee were chair Dame Janet Ritterman, former Director of the Royal College of Music London, Robert Fitzpatrick, former Dean of the Curtis Institute of Music in Philadelphia and Valentina Sandu-Dediu, National University of Music in Bucharest. The Secretary was Ester Tomasi-Fumics, University of Music and Performing Arts in Vienna.

The Committee would like to express its gratitude to the FNAM for the excellent organisation of the visit, for welcoming the Committee in such a friendly and hospitable way, for being at its disposal during the entire visit and for the atmosphere of sincere and fruitful cooperation in which many issues – current situation, problems, strengths and weaknesses – were discussed. The Committee would like to especially thank the teachers that allowed the members of the Committee to join lessons.

The Committee would also like to express its appreciation for the work done by the FNAM with the production of its 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.

¹ <http://en.wikipedia.org/wiki/Bydgoszcz>, 15th June 2010

Programme of the visit

Tuesday 30th March 2010

Late afternoon	Arrival in the hotel	Review Committee	City Hotel ul. 3 Maja 6 85-016 Bydgoszcz +48 52 325 25 00 http://www.city-hotel.pl/
19:00-20:30	Diner and preparatory meeting	Review Committee	Hotel's restaurant Afterwards at 20:30 the Committee will be driven to the Academy where will be welcomed by the Management team
20:45-21:15	Introduction meeting with the management of the institution	<u>Review Committee</u> <u>Management team:</u> - Rector Maria Murawska, <i>professor ordinarius</i> , 2 nd degree qualification - Deputy Rector for Artistic and Academic and International Cooperation, Anna Nowak, Ph. D., 2 nd degree qualifications, FNAM professor - Deputy Rector for Didactic Affairs, Jerzy Kaszuba, <i>professor ordinarius</i> , 2 nd degree qualifications, - Director of Finance and Administration, Andrzej Berent, MSc	Akademia Muzyczna im Feliksa Nowowiejskiego ul. Słowackiego 7 85-008 Bydgoszcz www.amuz.bydgoszcz.pl
21:15-22:00	Guided tour - Review of the facilities (studios, concert venues, practice facilities, libraries etc.)	<u>Review Committee</u> <u>Management team</u> - Rector Maria Murawska, <i>professor ordinarius</i> , 2 nd degree qualification - Deputy Rector for Artistic and Academic and International Cooperation, Anna Nowak, Ph. D., 2 nd degree qualifications, FNAM professor - Deputy Rector for Didactic Affairs, Jerzy Kaszuba, <i>professor ordinarius</i> , 2 nd degree qualifications, - Director of Finance and Administration, Andrzej Berent, MSc	

Wednesday 31st March

Time	Sessions	Participants	Place /Room
09:00-10:00	Meeting with the management of the institution	<u>Review Committee</u> <u>Management team</u> - Rector Maria Murawska, <i>professor ordinarius</i> , 2 nd degree qualification - Deputy Rector for Artistic and Academic and International	Rector's room

		Cooperation, Anna Nowak, Ph. D., 2 nd degree qualifications, FNAM professor - Deputy Rector for Didactic Affairs, Jerzy Kaszuba, <i>professor ordinarius</i> , 2 nd degree qualifications, - Director of Finance and Administration, Andrzej Berent, MSc	
10:15-11:30	Meeting with support staff members	<u>Review Committee</u> <u>Head of finances</u> - Rector, Maria Murawska, <i>professor ordinarius</i> , 2 nd degree qualification - Andrzej Berent, MSc <u>Head of administration</u> - Andrzej Berent, MSc <u>Head of library</u> - Elżbieta Abramek, MA <u>Responsible for Quality assurance</u> - Jerzy Kaszuba, <i>professor ordinarius</i> , 2 nd degree qualifications <u>Head of international office</u> - Joanna Baranowska, MA - Marek Czerski, MA	Rector's room
11:30-12:00	Break	Review Committee	
12:00-13:00	Meeting with students	<u>Review committee</u> <u>5 students</u> - Wioleta Durasiewicz (Faculty of Choir Conducting and Music Education) - Małgorzata Terlikowska (Faculty of Composition, Theory of Music and Sound Engineering) - Magdalena Gorzkowska (Faculty of Composition, Theory of Music and Sound Engineering) - Alaksandr Porah (Faculty of Composition, Theory of Music and Sound Engineering) - Rafał Pankowski (Faculty of Composition, Theory of Music and Sound Engineering)	Room 103
13:00-14:00	Lunch	Review committee Led by Marek Czerski to the restaurant	MELUZYNA Restaurant
14:00-15:30	Meeting with academic staff members	<u>Review committee</u> <u>5 professors</u> - Prof. Katarzyna Rymarczyk (Faculty of Vocal Music and Drama)	Room 17

		<ul style="list-style-type: none"> - Prof. Magdalena Krzyńska (Faculty of Vocal Music and Drama) - Krzysztof Szydzisz, 2nd degree qualifications, FNAM professor (Faculty of Choir Conducting and Music Education) - Zbigniew Bargielski, 2nd degree qualifications, FNAM professor (Faculty of Composition, Theory of Music and Sound Engineering) - Andrzej Lupa, 2nd degree qualifications, FNAM professor (Faculty of Composition, Theory of Music and Sound Engineering) 	
15:45-16:30	Meeting with former students	<u>Review committee</u> <u>Former students</u> <ul style="list-style-type: none"> - Anna Cudo (Faculty of Instrumental Music) - Elżbieta Maciarewicz (Faculty of Vocal Music and Drama) - Wojciech Dyngosz (Faculty of Vocal Music and Drama) - Julita Szałach (Faculty of Composition, Theory of Music and Sound Engineering) - Michał Maciudziński (Faculty of Choir Conducting and Music Education) 	Room 17
16:30-17:00	Wrap up meeting of the review Committee	Review Committee	Room 03
17:00-18:00	Visits of classes	<ol style="list-style-type: none"> 1. dr Tomira Rogala- Solfège (room No 114, Słowackiego St.) 2. prof. Zbigniew Bargielski- Composing (room No 21, Słowackiego St.) 3. prof. Anna Nowak- Analysys of a Musical Work (room No102, Słowackiego St.) 4. prof. Katarzyna Popowa-Zydroń- Mian subject: Piano (room No 12 Słowackiego St) 5. prof. Jerzy Sulikowski- Mian subject: Piano (room No 15, Słowackiego St.) 6. prof. Marcin Baranowski- Main subject: Violin (room No 109 Słowackiego St.) 7. prof. Krzysztof Szydzisz- 	

		Individual Voice Emission (room No 202, Staszica St.) 8. lecturer Joanna Żółkoś- Zagdańska- Jazz singing (room No 5, Warmińskiego St.)	
18:00- 18:30	Dinner	Review committee + Leadership of the institution: Rector - Mrs Maria Murawska Deputy Rector for Didactic Affairs - Mr Jerzy Kaszuba Deputy Rector for Artistic and Academic and International affairs - Mrs Anna Nowak Director of Finance and Administration Mr Andrzej Berent	MELUZYNA Restaurant
19:00	Concert - Stabat mater, J. Haydn		Garnizonowy Church, Bernardyńska 2 St.

Thursday 1st April 2010

Time	Sessions	Participants	Place /Room
08:00-08:45	Meeting with the Leadership of the institution	Review Committee Leadership of the institution Rector - Mrs Maria Murawska Deputy Rector for Didactic Affairs - Mr Jerzy Kaszuba Deputy Rector for Artistic and Academic and International affairs - Mrs Anna Nowak Director of Finance and Administration Mr Andrzej Berent	Rector's room
08:45-10:30	Committee meeting - Preparation of the feedback meeting and of the report	Review Committee	Room 03
10:30-11:00	Feedback to the institution	Review Committee Leadership of the institution Rector - Mrs Maria Murawska Deputy Rector for Didactic Affairs - Mr Jerzy Kaszuba Deputy Rector for Artistic and Academic and International affairs - Mrs Anna Nowak Director of Finance and Administration Mr Andrzej Berent	Rector's room
11:00	Departure to Poznan by car	Review Committee	

In the report which follows, the sources of information on which the observations are based are indicated in square brackets [e.g. self-evaluation report].

1. Mission and vision

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

According to the self evaluation report of The Feliks Nowowiejski Academy of Music in Bydgoszcz the Academy is educating music artists. The graduates of the FNAM are highly qualified specialists who can meet the cultural demands of the city of Bydgoszcz and the region. It is the only higher school of this kind in the region [self-evaluation report pp3 and 4]. It is a state-owned institution of higher education conducting artistic and academic activity [Statute of the FNAM p1]. This activity is defined in the Statute. The key elements of the Academy's strategy include: the provision of the highest-quality instruction for its students, preparing them to pursue independent professional careers; the education of students who feel responsible for their nation, democracy and human rights; □the encouragement of academic and artistic activity; the promotion of artists and researchers; □□the propagation and multiplication of academic and cultural achievements by means of collecting and making externally available the resources of the Academy libraries and recording studios; other actions for the benefit of the local and regional communities, the preservation of the traditions and customs of the academic community, and the upholding of universal, national and regional values [Statute of the FNAM p2]. Among these, the institution is currently focusing on integrating closer with Europe, building up international contacts and relationships, as well as preparing to adopt the national qualification framework and implementing an outcome based approach in its studies [meeting with the management].

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

The Academy offers full time and part time studies in all three cycles. No general goals are documented for the educational programmes of the FNAM: the goals of the educational programmes vary according to the particular cycle of studies, field of studies and specialization. The educational programmes are based on educational standards defined by the Polish Ministry of Science and Higher Education and individual teaching programmes, defined by the institution itself [Regulation of Minister of Science and Higher Education on Teaching Standards, issued on 12th July 2007]. Areas of studies offered full-time are: composition and theory of music (1st and 2nd cycle), sound engineering (1st cycle), instrumental music (piano, harpsichord, organ, accordion, violin, viola, cello, double bass, transverse flute, clarinet, oboe, bassoon, trumpet, French horn, trombone, tuba, percussion and guitar) (1st and 2nd cycle), vocal music (1st and 2nd cycle), conducting (1st cycle) and artistic education in music (1st and 2nd cycle). Part-time studies are offered on a 1st cycle level in artistic education in music (specialisations in jazz, pop and church music). Third cycle doctoral studies in instrumental music are available. Some specific postgraduate programmes for instrumental and vocal music and for choirmaster (voice production and training, early music and jazz and popular music) are offered additionally [FNAM prospectus excerpt, pp12 and 13].

1-c. *What is the correspondence between the institution's mission and its educational programmes?*

Study programme specifications and course curricula constitute the basis of teaching at all faculties. These documents comply with the present education standards and are binding for all faculties and degree study programmes excluding the 3rd cycle study programme. Based on the above mentioned documents, the educational offer is fully consonant with the mission of the Academy [self-evaluation report p4].

The FNAM offers 1st and 2nd cycle studies leaning towards European standards in structure and content, certainly designed to cultivate the principal values laid down in the institutional mission. In view of the ever-changing demands of the profession, the Committee would encourage the institution to seek opportunities to provide more space in the curricula for students to exercise freedom of choice in terms of the content of their study programmes. It is recognised, however, that the scope for this is currently restricted to some extent by the specific standards binding all fields of studies which are laid down in national regulations.

1-d. *Does the institution have a long-term strategic vision?*

The FNAM has a *Strategy for Further Development until 2024*. According to this document, the development of the Academy is targeted at transforming it into a university according to national law. This transformation requires that the Academy be capable of ensuring a coherent development of the following basic areas of its activity: 1. full entitlement to conduct the procedure for registering and conferring the degrees of doctor and 'habilitated' doctor; 2. artistic education; 3. academic and artistic undertakings. This means that the FNAM needs to confer the degree of doctor in six artistic disciplines, that its 2nd cycle programmes lead towards 3rd cycle studies and that the long-term research projects and activities are run on an international level in the area of musicology. In the area of artistic undertakings the persons involved must design and realise artistic events on a national and an international level which are associated exclusively with the Academy. Overall the strategy is planned so that the aims stated above can be realised in realistic steps: these steps include the creation of new posts for doctoral staff, the enhancement of the facilities and the introduction of new principal studies. The aim is to transform the Academy into a university by 2024, the year of the 50th anniversary of the founding of the FNAM [Strategy for further development until 2024]. In addition, the management expressed the Academy's strong interest in increasing international cooperation and contacts [meeting with management].

The Committee encourages the FNAM to proceed on its way towards future university status but at the same time would like to caution the institution about attempting to take too many steps at one time. The embedding of a solid staff development programme, including international personnel, needs time and resources. The strategy will involve gearing the education offered from a first cycle towards (artistic) research based 3rd cycles. Although the institution is perfectly aware of the financial demands that this will impose, it also needs to think of alternative ways to increase funding to realise this ambitious aim.

2. Educational processes

2.1 Curriculum

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

The undergraduate curricula of the FNAM comprise a high proportion of obligatory courses, mostly in the initial two years which are geared towards preparation for the profession. There are very few optional courses. Master studies are more specialised and have fewer contact hours. Master studies comprise the writing of a thesis [Curricula of studies offered at the FNAM]. Each course is taught according to an individual syllabus prepared by the teacher [self-evaluation report p4].

The Committee found that the Academy's curricula reflect some of the latest developments in Higher Music Education in Europe. The Committee noted the efforts the Academy has made to become more outward looking with its study programmes. However, the individualisation of study trajectories is rather limited. The Committee did not have the opportunity to look in detail at what is offered in terms of optional courses but noted that the amount of choice for students seemed rather limited. In addition to this, as contact hours are high; there is relatively little real opportunity for students to exercise choice and to develop personal initiative. The Committee is aware that this situation is governed by national regulations on teaching hours but would nevertheless like to encourage the management of the Academy to keep this matter in mind. The Academy could give more consideration to the professional trends such as the increasing development of portfolio careers (mostly including teaching) and emphasise the fact that it seeks to train versatile students through a diversity of programmes and courses, including courses and activities at cross-faculty level which encourage students to work together across musical disciplines.

2.1-b. Is the curriculum based on the 3-cycle structure promoted by the Bologna process?

The Academy implemented the 3 cycle structure in 2005/2006. In June 2011 the first Master students will graduate [self-evaluation report pp4 and 5].

The Committee found evidence of the 3-cycle structure of the curriculum in the material provided. The experience with the new structure is still very fresh. Especially in the 3rd cycle the institution needs to build up experience and therefore may want to cooperate with other institutions in this area by inviting external tutors or supervisors and by facilitating staff exchange with more experienced institutions. The Committee found that the introduction of the new structure had been well handled, in terms of the planning of the curricula, but would like to encourage the management of the Academy to continue to promote the positive aspects of the changed structure among staff and students and to generate more appetite for curriculum development among senior staff. This could go hand in hand with some offers of continuous professional development for senior staff members.

2.1-c. Is there a connection/progression between the various cycles?

The three cycles at the FNAM are connected and allow students to progress from one cycle to the other [self-evaluation report p 5]. In the initial phase of each cycle of most of the study programmes students are expected to spend more time in the institution than in the final phase of the respective study cycle. The freedom of choice – in terms of the students' use of their study time - thus increases with the progression through the study cycle. Courses offered during consecutive levels of education (mainly the 2nd cycle studies) are based on earlier achievements

(e.g. on knowledge and skills acquired during the 1st cycle studies) [Curricula of study programmes].

The Committee would like to commend the clear view of the course designers on the relationships between cycles. The Committee encourages the leaders of this process to continue to develop awareness of these relationships more widely among their colleagues. For the development of skills concerning 3rd cycle programmes the relationship between 1st and 3rd cycle could be explored a little further. The sooner that the development of (artistic) research abilities is tackled in the course of studies, the more effective the progressive acquisition of such skills and understanding on the part of the students will be, and the lighter the teaching element needed at the higher levels.

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

The 1st and 2nd cycle curricula take into account the various aspects of the PDDs and the AEC learning outcomes. Both the Descriptors and the Learning Outcomes which constitute the basis of instruction are referred to at the end of the course syllabi which are prepared by individual teachers [self-evaluation report pp5 and 6]. The courses for each programme are described in detail, addressing type and mode of instruction and prerequisites, objectives and learning outcomes, content, requirements for passing the course and reading lists [selection of course syllabi].

The Committee was impressed by the well-formulated course objectives. While there is a clear awareness of the necessity to develop generic skills, specialist elements (for example, improvisation and copyright issues) are given due attention in the course curricula. As a further step in development the Committee would like to encourage the Academy to make sure that the outcomes-oriented approach which has been adopted is understood throughout the institution, and to study how this approach to the design and implementation of advanced musical studies is handled in institutions elsewhere in Europe where the concept is now well embedded.

2.2 Delivery

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

Study programme specifications at the FNAM describe the mode of teaching (individual, group or collective classes) as well as its form (lectures, practical classes/tutorials, seminars). Most of the instruction is provided in the form of one-to-one tuition [self-evaluation report p6].

While the Committee did not have the opportunity to discuss this matter in detail with the members of the Academy, it was clear from the syllabi and from observation that a variety of teaching methods support the delivery of the curriculum. However, the Committee would encourage the institution to explore other teaching approaches such as project work and supervised small group learning. The Committee recognises that the institution's policy to attract outstanding teachers is paying off. The high ambition is visible and successful. The FNAM may wish to consider particularly inviting international guest professors who are using different pedagogical methods in order to demonstrate examples of alternative good practice in terms of instruction to encourage its staff to consider expanding their range of approaches to teaching.

2.2-b. Are the teaching and learning processes based on the competence-based approach promoted by the PDDs?

According to the course syllabi the teaching and learning processes are based on a competence-based approach.

The Committee found that the outcomes-based approach was clearly visible from the provided curriculum material. However, not all teachers and students seemed aware of this approach, and the institution is encouraged to improve the communication about the descriptors and the competence-based approach to its teachers and students. Work also needs to be done in strengthening the connections between the outcomes-based approach in the course descriptions and the assessment methods. The FNAM may wish to consider developing a list of all competences showing in which courses they are being addressed. This overview could be very useful in improving the course information given to students and could help to enhance the transparency of the assessment process.

2.2-c. Are the students offered opportunities to present their creative work?

Students of all degree study programmes have a number of opportunities to display their creative output especially at obligatory concerts (on-stage practice) and examinations. Students may perform at the FNAM concert hall, on the premises of various other schools in the region as well as on television and the radio. Further opportunities mentioned in the self-evaluation report are 'auxiliary concerts' during academic sessions, orchestra participation, opera and theatre productions, symphonic concerts, the possibility to perform during *Musical Mornings* for children and art festivals. Composition students may apply to have their pieces performed during FNAM events, conducting students may conduct student orchestras during major concerts. Research outcomes may lead to artistic activity in the Academy as happened with the performance of scores produced as a result of research undertaken in the cathedral archives of Gniezno [self-evaluation report p7]. Students mentioned that the Academy allows them to perform outside of the Academy as long as it does not disrupt the standards of teaching (no performing when students should be attending classes). The Academy also organises concerts for students on request if possible [meeting with students]. The department for sound engineering has a close cooperation with the radio and television station in Bydgoszcz: students can work and perform there [meeting with academic staff].

From the self-evaluation report and the discussion with teachers and students it was evident that students are offered a range of opportunities to present their creative work. The Committee would like to commend the institution for its cooperation with local employers especially the radio and television station of Bydgoszcz. The Committee also had the opportunity to attend a student performance of Haydn's *Stabat Mater* in Garnizonowy church, close to the Academy and could witness an example of the cooperation with local communities for which the Academy strives. However, it seemed that most of the performance opportunities which are formally recognised as part of the students' profiles seem to happen under the direct control of the Academy. If the FNAM wishes to increase the competence of students in managing their own performances it could consider assisting them more formally in setting up their own arrangements and in allowing for formal recognition of such outside activities as part of their study programmes.

2.2-d. Are there formal arrangements for students to receive regular counselling?

Each academic teacher is obliged to hold consultations with their students [self-evaluation report p8]. The Deans and the management of the Academy are open to students' needs and requests [meeting with students].

It was evident to the Committee that there is care and support of students by members of staff of the Academy. In cases of major issues, solutions are found quickly. Most of the counselling seems to happen via the major subject teacher. If the Academy wishes to make a stronger commitment in the area of student support, the possibility of offering more formalised psychological counselling for stress, stage fright or other issues could be investigated.

2.2-e. Does research have a role within each cycle?

Research plays a role mainly in the 2nd and 3rd cycle. It plays a stronger role in the studies offered by the Faculty of Composition Theory of Music and Sound Engineering and by the Faculty of Choir Conducting and Music Education [Principal Study Programme and Specialisation Specifications]. At the moment there are four doctoral students enrolled in the 3rd cycle studies [meeting with academic staff].

In terms of the Academy's aim to become a university by 2024, the Committee feels that, as mentioned earlier, action has to be taken soon to integrate elements of research training at all three levels. The Committee did not see evidence of the preparation of students for such work during the 1st cycle. From the documentation provided it was difficult for the Committee to discern the precise role which research plays in certain curricula (for instance, the first cycle for instrumental music) and the Committee did not have the opportunity to explore with members of staff precisely how this is achieved within individual programmes. The institution may want to give further consideration to clarifying these relationships in their study programmes.

2.3 International perspectives

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

The FNAM has introduced the ECTS system already in 2004/2005 [self-evaluation report p6]. The institution is interested in developing internationally [meeting with management]. Members of the management have travelled to China to promote the institution abroad and participated in study fairs within and outside of Bydgoszcz [meeting with the management].

The Committee could not identify a documented and developed international strategy for the FNAM although it was clear that the institution had put some effort into becoming internationally more attractive to students. The Committee would like to encourage the Academy to take advantage of the opportunity to expand horizons in a way that has not always been pursued in Poland by developing a coherent international strategy – a strategy which includes (but is not limited to) student recruitment. Development of the website, course information in English, (including information about the courses that are offered in English) and engagement of international teachers should be part of this strategy. Senior members of the teaching staff whom the Committee had the pleasure to meet did not appear to regard student recruitment of international students as one of their responsibilities – if it is, this may need to be more explicit.

2.3-b. Is the institution participating in partnerships that provide international perspectives?

The Academy is actively involved in international cooperation, examples of which include the LLP Erasmus Exchange Programme, CEEPUS, FABREC (Fabrique Culturelle Européenne) and a range of agreements with other art centres all over the world. FABREC, a project financed by the European Union, has as its subject “Neighbourhood”, understood in its many aspects as encompassing neighbourhood in culture, arts, society, and education [self-evaluation report p9].

The Committee commends the efforts which the FNAM is making in broadening its range of institutional contacts and partnerships. International student recruitment, however, presents particular challenges. It was clear that the Academy is not yet equipped to deal systematically with language barriers and other cultural differences presented by international students. The Committee felt that the institution should also be alert to the risks in focussing on any one country or area of the world (for example, Asia) as its international student market or for its international recruiting partners, and suggests that, for this and other reasons, the Academy would be wise to continue to aim for a diverse international student mix.

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

Foreign students are provided with an individual course of study which helps them to fulfil the necessary study programme specifications after they have mastered Polish to a degree that will enable them to pursue education in Poland [self-evaluation report p10]. Some courses at the Academy are offered in English [meeting with the management]. Most of the studies offered at the Academy include obligatory foreign language courses [Principal Study Programme and Specialisation Specifications]. The Teaching and Student Matters Department employs an English-speaking person to contact international students and inform international candidates about the opportunities for studying at the Academy. FNAM welcomes candidates from outside the Kujawsko-Pomorskie Region and can offer accommodation for 61 people in the Students' Halls [self-evaluation report p23].

The Committee commends the institution on the language courses offered for students. The Committee recognises that at the moment Eastern European countries might not be as attractive to young people as some Western European countries and the USA and that it can therefore be difficult to build up incoming mobility. Nevertheless, as the Academy has already done, it is possible to enhance internationalism by inviting teachers from abroad into the institution. By confronting the students with different styles of teaching and with different cultural backgrounds at an early stage of their studies their outlooks and experience can be significantly broadened.

2.4 Learning assessment

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

Formal rules for assessment are laid down in the study regulations of the FNAM. The assessment requirements are described in the Principal Study Programme and Specialisation Specifications and the syllabi of courses available to the Committee. Examination forms are decided on by the heads of departments [self-evaluation report p 10 and Regulations of the 1st and 2nd degree study programmes at the FNAM].

The details of the methods were difficult for the Committee to evaluate because of the lack of written information in English on composition of juries, external examiners and methods of assessment stipulating learning outcomes. Only a few of the syllabi available to the Committee mentioned assessment methods and even then often not much more than '*passing an examination*' was given as information. The institution may wish to consider developing assessment criteria more clearly based on the learning outcomes. This would help to ensure a fair, consistent and documented assessment of all students. The Committee would like to highlight the importance of setting up formal processes to ensure the regular improvement of assessment methods. As the Committee was not able to attend an examination, it is not in a position to comment on the way in which examinations are actually conducted.

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

The following grading policy is being used at the FNAM [§10 study regulations of the FNAM]:

Polish denotation	English translation	Numerical value (number of awarded points)
Bardzo dobry ++	Considerably more than very good	5++ (25 points)
Bardzo dobry +	More than very good	5+ (24 points)
Bardzo dobry	Very good	5 (23, 22, 21 points)
Dobry ++	Considerably more than good	4++ (20 points)
Dobry +	More than good	4+ (19 points)
Dobry	Good	4 (18, 17, 16 points)
Dostateczny ++	Considerably more than sufficient	3++ (15 points)
Dostateczny +	More than sufficient	3+ (14 points)
Dostateczny	Sufficient	3 (13, 12, 11 points)
Niedostateczny	Fail	2 (10 - 0 points)

Grades with numerical value are given by individual examiners. In cases where an examination committee awards a grade, this must be preceded by a substantial discussion and calculated as an average of the grades given by individual members of the committee. A mapping of the FNAM grading system against the ECTS grading scale is available [self-evaluation report p 10].

The Committee did not find evidence of any statistics on the grade distribution in general or across departments. In order to ensure consistency in grading across the institution, it may be advisable to look into this matter.

3. Student qualifications

3.1 Entrance qualifications

3.1-a. *In what ways do the entrance requirements assess the artistic, technical, academic and mental capacities of the applicants to accomplish the various aspects of the study programme within the expected timeframes?*

The basic formal requirement for admission to a 1st degree study programme at the FNAM is the *matura* certificate. For admission to a 2nd cycle programme candidates are required to submit the diploma awarded for completion of a 1st degree in the same subject or a similar subject. In the latter case a committee decides on the possibility of admission. Furthermore, candidates for all cycles have to pass entrance exams [self-evaluation report p11]. The entrance exams are programme- and cycle-specific and include a variety of practical, oral and written tests [excerpt from the FNAM prospectus, pp.1-13].

The Committee did not find evidence of a significant proportion of admitted students being unable to accomplish study programmes within the expected timeframes. However, no data on drop-outs or study duration of graduates was available to the Committee. The satisfaction of the teaching staff regarding students' level and potential seemed to indicate that entrance requirements assess the applicants' skills in a relevant way, allowing them to accomplish the various aspects of the study programme within the expected timeframes.

3.2 Employability

3.2-a. *Are graduates successful in finding work in today's highly competitive music life?*

According to the self-evaluation report FNAM graduates are highly employable. The report mentions that the Academy was founded to reward the long-term endeavours of the musicians of Bydgoszcz to have an institution offering higher music education established in the city. Graduates have found employment in the Pomeranian Philharmonics as well as the orchestra and the group of soloists of Opera Nova in Bydgoszcz. They have also become teachers at music schools in the city or where employed by the FNAM. Graduates of FNAM also find employment in Poland outside of Bydgoszcz and worldwide [self-evaluation report p12]. Several times in the meeting with academic staff the successful participation of students in competitions was mentioned [meeting with academic staff members].

There was no statistical evidence presented to the Committee to show the extent to which the Academy's graduates succeed in securing work which is satisfactory to them. However, conversations with the management team and with former students suggested that the majority of students do not appear to encounter major problems in finding work.

3.2-b. How do graduates contribute to the enhancement of cultural life locally, nationally and internationally?

Many of the graduates are active locally, mostly as music teachers. The local music schools are located on the same street as the Academy and relationships are good. As mentioned above, graduates are also active in the region and worldwide as orchestral players and soloists as well as engaging in academic and publishing activities. They organise competitions and concerts, festivals and other music events [self-evaluation report p12 and meeting with management and former students].

The Academy seems to have a clear idea of the contribution of its graduates to cultural life in the region. This derives from the informal knowledge of the management and the regular contact of some graduates with their former teachers. However, the FNAM might wish to consider setting up a more formal alumni organisation. Such a system could provide the institution with clear data on the situation of all former students, would create a network of contacts for current students and would enable the Academy to benefit from graduates as ambassadors and recruiters. The AEC publication *Today's Student: Tomorrow's Alumnus – Cultivating Good Alumni Relationships in Conservatoires*² could be helpful in this process.

3.2-c. How diverse is the spectrum of music-related arenas in which graduates find themselves immediately after graduation and later?

As mentioned above, graduates seem to have a spectrum of music-related arenas in which they are engaged. A recent addition to the studies offered is the 1st cycle study in Sound Engineering. Students of this programme already seem to work with the local radio station during their studies [meeting with students].

The Committee did not have sufficient information to assess to what extent students are obtaining work in the range of areas for which they are educated. The Committee would therefore like to encourage the Academy to further foster good relationships with its graduates as mentioned above, and to try to get more former students engaged in providing regular feedback on a formal basis to the institution.

² This publication can be found at <http://www.polifonia-tn.org/alumni>.

4. Teaching staff

4.1 Artistic and scholarly qualifications

4.1-a. Are members of teaching staff productive as artists and/or scholars at a high level?

The teaching staff members participate in academic and artistic activities, which, along with their pedagogical practice, constitute a fair part of their professional careers. While pursuing their academic and artistic interests, members of staff participate in various concerts, festivals, sessions, seminars, and symposia organised by the Academy [self-evaluation report p12].

The Committee was provided with a list of the academic and artistic activities undertaken by members of the teaching staff. On the basis of the information in this list, it seems to the Committee that teaching staff members are active and productive as artists and/or scholars.

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

The Academy is facilitating the implementation of long-term research projects such as *Musical Work and Its Cultural Aspects, 20th and 21st Century Compositions, Musical Culture of the Region* and similar. Academic staff members are encouraged to participate in competitions, staff exchange with foreign institutions and the organisation of international artistic and academic events. The Academy owns an Academic Publishing Centre, which issues materials from conferences organised by the Academy, monographs, doctoral and post-doctoral dissertations and scores written by employees of the FNAM [self-evaluation report p 13]. The Academy finances some of these activities [meeting with academic staff members].

The Committee found convincing evidence of the institution's efforts to enhance the teaching staff's artistic and scholarly production and of the support which is provided to make this happen.

4.2 Qualifications as educators

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

Members of staff obtain teaching qualifications during their studies or a specialist, music pedagogy programme run by the Academy. The teacher training course for students includes teaching practice and examination. Instruction conducted by young employees is supervised by professors tutoring particular classes. The Academy employs young artists who enhance their teaching skills in a class tutored by a master-teacher. According to the self-evaluation report such work arrangement is conducive to the exchange of experience and information between generations and permits to implement the strategy of continuous upgrading of staff skills [self-evaluation report p 14]. Former students are often offered a trial employment year with a specific amount of teaching hours. A number of graduates start in such a position but only a few can be offered a full time position afterwards. If a permanent teaching post is vacant, a national competition is opened. Roughly 40% of the entire teaching population comes from the region. In a national competition, selection happens via documents. The Academy does not see the applicants working with students [meeting with management]. The teaching standards are furthermore regularly supervised by the national accreditation institution [self-evaluation report p14].

Due to national regulations on competitions for full time posts it seems that the teaching qualification of a teacher at the Academy can only be ensured via the education the applicant received. In the light of this, the Committee could understand the reasons for a trial teaching year for young graduates and the institution's policy to offer as many of their best students as possible a chance to teach for some time at the FNAM. It may be worth looking beyond Poland to understand how institutions ensure that there is a good balance between candidates who come from within the institution and those who come from another tradition.

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

While the Committee was not able to identify a documented strategy for continuing professional development besides the progression scheme provided by national regulations in connection with the institutional policy, there appears to be some financial support available in the institution for continuing professional development organised through the personal initiative of individual staff members [meeting with management and academic staff]. Institutions that made rapid progress in positioning themselves on the European stage, tend to fund a good deal of development activity for their academic staff (especially to enable staff to make visits internationally; observe work elsewhere etc). Although the Academy is clearly doing something to sustain publishing or supporting doctorates as means of CPD for academic staff, the institution may want to consider fostering activities in the above mentioned areas as well.

4.3 Size and composition of the teaching staff body

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

The Academy meets all national requirements set by the Directive on the conditions of conducting study programmes and levels of study. On top of this, members of full-time staff are assisted by part-time staff and persons employed on a short term contract basis [self-evaluation report p14]. Currently 136 full-time teachers are employed. With approximately 417 students the overall student/teacher ratio is favourable.

Although no detailed data on the number of part time academic staff was available to the Committee, the Committee gained the impression that the number of teaching staff is adequate to cover the teaching volume.

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

The self-evaluation report of the FNAM states that the 'academic staff are fully capable of ensuring the demanded quality of education in all principal study programmes'. Data on teaching staff per subject area indicated a sufficient volume of academic staff as well. Students did not mention any area not covered by teaching staff.

The Committee had the impression that all areas and disciplines included in the study programme are covered by the teaching staff and that the Academy is able to fulfil its mission and goals. An area for development is likely to be the 3rd cycle of studies.

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

The Academy is aware of the changing environment in which it operates and the rapidly changing profession and the changes that are therefore required within the academic staff. Recently, the Academy has introduced intellectual property protection and the role of IT skills in teaching and learning processes in its educational offer. This required employing new specialists to provide instruction in these subjects [self-evaluation report pp 14 and 15].

Although the Committee did not go into details about the length of the staff contracts, its members shared the impression that the composition of the teaching staff with a proportion of part-time teachers ensures flexibility in the Conservatoire's educational offerings. Part-time teachers who are also working professionally are generally able to keep their students up-to-date with new professional requirements. The Committee encourages the FNAM, while maintaining its policy of employing the ablest recent graduates, to ensure that some of the new teachers which it employs come from backgrounds different from those of the current professors, in order to expand and refresh the institution's artistic perspectives.

5. Facilities, resources and support

5.1 Facilities

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

According to the self-evaluation report the Academy's premises and available equipment meet the needs generated by the curriculum requirements [self-evaluation report p15]. The teaching and practice studios, classrooms, concert venues and other facilities are located in 2 separate buildings. Additionally, there is a studio for dance that has been newly restored and opened at a third location where a new concert hall is also being constructed [guided tour through facilities]. At the moment the FNAM can provide 74 practice rooms for individual tuition or group instruction, including a concert hall and a large lecture hall.

The Committee admires the efforts that are being made, by the acquisition and development of new buildings, to enhance the quality of what is offered. At the moment - and with the new hall under construction in mind - the performance venues seem to be adequate to support the Academy's concert and teaching activities. The situation of the Academy in the city centre, with a close connection to the local music schools and to the radio and television stations, is favourable. However, the practice room situation is rather limited. The Committee gathered that the Academy does not yet have a booking system for the practice rooms [meeting with students]. The Committee therefore recommends that the Academy to investigate the computer programs used in similar institutions to organise room bookings. This could help to use the existing space as efficiently as possible.

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

The Academy provides 35 grand pianos and 31 upright pianos in practice rooms, 11 pianos for individual student practice in student facilities, 3 organs [list of practice rooms for individual or group music instruction and available instruments], 2 harpsichords and several percussion instruments in appropriate rooms [guided tour through facilities]. The school has a set of instruments for hire [meeting with support staff members].

The Committee was not provided with detailed information on the extent of the instrument collection but the instruments available seem sufficient to support curriculum requirements. An open question is the replacement of instruments. The annual budget covers only the most urgent needs.

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

According to the self-evaluation report the FNAM has enough computers to meet the criteria specified in the course syllabi. The Concert and lecture halls are equipped with sound systems and final concerts of students are recorded both on CD and on video. A sound studio with a control and an editing unit in separate rooms is available [self-evaluation report p15 and guided tour through facilities]. In dedicated rooms computers are available for teaching as well as for students' use. Recording and Music Technology resources have been expanded recently in anticipation of the new programme in Sound Engineering.

The computing and technological facilities appeared to be adequate for current and projected future needs.

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

The library of the Academy contains roughly 35.000 scores, 30.000 paper books (within these approximately 1.200 student thesis) and 8 periodical subscriptions. The phonotheek, situated in another building, contains roughly 3.200 CDs, 300 DVDs and 3.000 LPs. It has two listening stations for students. Opening hours of the library are Mo-Fri 10 a.m.-2 p.m [guided tour through facilities].

The Committee appreciates current constraints on space, but was surprised by the physical separation of the library and the phonotheek. Furthermore, even though the institution is relatively young, in terms of music academies, the collection of audiovisual material (CDs, videotapes, DVDs) and of periodicals (in print and online) seemed very limited. The Academy is encouraged to develop an acquisitions policy that not only reflects current demands but takes into consideration the fact that the institution is aiming for university status. The Committee gained the impression that the opening hours of library and phonotheek restrict the students' work significantly [meeting with students] and would therefore encourage the Academy to give further thought to these arrangements.

5.2 Financial resources

5.2-a. How is the educational programme tailored, so that it can provide high quality requirements within the financial resources available?

The Academy is financed mainly through the Republic of Poland (93%). The remaining part of its income is generated through subsidies obtained in competitions, operational programmes, teaching and artistic activities (3%), revenue generated from research (2%) and revenue raised from other statutory activities (2%) [self-evaluation report pp16 and 17]. A natural balance between the educational programme and the available resources arises from the fact that the number of students entering the FNAM is restricted. The number of student places available is calculated as a function of the number of instruments and of the financial resources available for each. These resources are distributed so that each student can receive a high quality education [meeting with support staff members].

The Academy adjusts its programmes to ensure that it can deliver quality programmes within the financial resources made available. The Committee recognizes that the Academy has made some efforts to supplement Government funding and would encourage it to explore further the availability of other sources of income as a way of supporting specific events or projects undertaken by the institution outside of its regular activities.

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

As a state institution, FNAM depends on the long-term policy of higher education financing by the Republic of Poland. The Academy furthermore undertakes various activities to improve the financing of its operations. The strategy pursued by the Academy in this respect is focused on enhancing the quality and number of motions submitted in competitions and on seeking sponsors in the Kujawsko-Pomorskie Region and the city of Bydgoszcz [self-evaluation report p17]. The Academy cooperates with The Polish Film Institute which resulted in the funding of the equipment for the sound studio. This is a long-term cooperation in which investments undertaken by the Academy are subsidised up to 85% by the Institute [meeting with support staff members]. The Academy also receives funding for an adaptation of the buildings to make them barrier-free. For this, the Polish National Fund for the Disabled refunds some of the costs of the work. The speaker system for the concert hall was partly funded from this fund (hearing disabled) as well [meeting with support staff members].

The Committee recognises that the financial resources available to the Academy, allied with the national requirements under which it operates, could restrict its ability to take action in certain areas, and commends the institution for the efforts it is making to improve the financial situation by seeking funding in addition to the funding that it receives from the Government.

5.3 Support staff

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

The number of technical and administrative staff is regularly adapted to the Academy's artistic and teaching needs. At present, the auxiliary staff consists of 53 persons (50,75 full-time positions) [self-evaluation report p17].

Conversations during the visit, a list of administrative and auxiliary staff, and the support provided for various activities taking place at this time, helped to confirm for the Committee the adequacy of the current levels and experience of the technical and administrative staff in supporting the Academy's teaching, learning and artistic activities.

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

The Academy encourages employees to participate in specialist courses and workshops relevant for their working field. Examples are a technical cooperation for instrumental tuners. The training is financed by FNAM. The Academy also sends staff to training outside of Poland if needed (manufacturers of instruments for example). In addition, it continually trains personnel involved with public procurement procedures. This is an ongoing process because of the constant legal changes. Issues covered are related to programmes, employment, financial and human resources. The Academy also facilitates shared working and learning time for staff [meeting with support staff members].

Overall, the Committee gained the impression that continuing professional development of technical and administrative staff receives considerable attention and is adequately handled by the FNAM. The Academy is encouraged to give thought to the possibility of support staff exchanges via Erasmus for those members of staff who are interested in gaining insight into the operation of similar institutions elsewhere in Europe.

5.4 Organisation and decision-making processes

5.4-a. *To what extent do the following support the curriculum, and the teaching and learning processes:*

- *the organisational structure of the institution*
- *the organisational structure of the study programmes*
- *decision-making processes on institutional management*
- *decision-making on curricular affairs?*

'The organisational structures of the Academy are consistent with the national Law on Higher Education. The Academy is divided into faculties, all of which run at least one principal study programme. The content of teaching is supervised by the relevant departments. All principal study programmes and specialisations are run by relevant departments which are also responsible for such aspects of organisation and training as concerts, examinations, and diploma examination arrangements, appointing students to orchestras and ensembles, issuing opinions on student education and so on. Departments are headed by a person appointed by the Rector. All teaching matters are managed by the Deputy Rector for Teaching Matters, who is appointed in secret voting and approved by a student delegation. The implementation of course syllabi and study programme specifications is supervised by deans who are also entitled to grant individual organisation of studies. Decisions concerning course syllabi and study programme specifications, and their amendments, are made collectively by Faculty Councils and approved by the Senate. Students have their representatives in Faculty Councils and the Senate [self-evaluation report pp17 and 18].

The Committee found that, as an educational institution, the Academy is effectively organised and that the individual organisational units cooperate well and appear to satisfy the needs of those concerned. The Committee admires, respects, and appreciates the continuity and consistency in leadership. Strong mutual support and recognition of others' strengths and contributions was evident within the management team. Discussions and observations during the visit helped to confirm the view that the Academy's decision-making and consultative bodies provide effective and timely support for the curriculum and the teaching and learning processes.

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

No long-term strategy was specifically identified but *ad hoc* decisions depending on actual needs characterise the strategy of the Academy regarding development and enhancement of decision-making structures [self-evaluation report p18].

As mentioned above, in the Academy there is an overall sense that the current structures are working effectively and are satisfying the needs of all stakeholders. Therefore, at present no need is felt to change the organisational structure. However there seems to be a large number of designated posts in relation to the number of students in some faculties. While the management level seems appropriate in size, the middle tier of the organisation (heads, chairs) seems heavy by comparison. The Committee understands that the key aspects of the organisational structure are nationally regulated but feels that it is important for the Academy to be aware that in other institutions, situations like this would lead to a re-examination of the organisational structure. If opportunities arise for greater flexibility, the Academy is advised to examine them seriously.

5.5 Internal quality assurance system

5.5-a. *To what extent are effective quality assurance and enhancement systems in place for the continuous improvement of the curriculum and the learning environment?*

The internal quality assurance system at the FNAM focuses primarily on the quality of the teaching process and the product, the performance of the student. The quality of the teaching process is evaluated through regular feedback from students via a 'Class Instruction Evaluation Sheet for Students' (anonymous and voluntary questionnaire). The performance of students on stage is also evaluated in the light of quality of the teaching received. It is possible for students or teachers to put forward proposals to change curricula or concerning the current quality of education facilities. The Senate Committee for Academy Development deals with all initiatives of this kind. External quality assurance is conducted by the State Accreditation Committee [self-evaluation report p19].

The Committee could see that quality assurance is a topical issue at the Academy. The AEC documents were very well understood and reflected by the Academy. The visit could be seen as a start to further deepening the knowledge in this area. To embed the system more fully, a more formalised approach towards quality management could be adopted. Thus the institution might wish to consider developing a plan defining the institutional (and programme) goals in terms of quality assurance, explaining how results are measured and how they are related to the goals expressed. In this process of refining an internal quality assurance system, the AEC Handbook *Internal Quality Assurance in Higher Music Education*³ could be helpful to the institution. This handbook gives some practical assistance by presenting a simple procedure which might be used in developing a system for internal quality assurance, and by presenting concrete materials used by various conservatoires elsewhere in Europe.

³ This handbook can be found at www.bologna-and-music.org/internalqa.

5.5-b. How are staff, students and former students involved in the quality assurance process?

Staff and students are involved in the quality assurance process. The above mentioned questionnaire is the central means to involve students. Besides this, the students can informally give their opinion on the educational offerings and ask for changes [meeting with students and former students].

The Committee welcomes the involvement of staff and students in the quality assurance process. In parallel with the formal procedures, informal discussions take place between students and management, and between teachers and students. This contributes to a general feeling of 'being involved' and 'being heard'. However, as indicated in section 3.2 above, the Committee would like to highlight the value of involving former students in the process and to encourage the Academy to explore all possible ways of collecting their feedback. This would provide the institution with useful information on the relevance of its programmes for recent graduates and enable the institution to react quickly where appropriate and feasible to suggestions for increasing this relevance.

5.5-c. To what extent:

- *are such reviews used to improve the educational programme?*
- *is this process continuously analysed and reviewed?*

According to the self-evaluation report of the Academy, the internal quality assurance system led to the continuing improvement of its educational provision for students [self-evaluation report p20].

It seemed to the Committee that the Academy is using information gathered about the quality of the teaching offered for quality enhancement purposes. There was evidence to show that improvements to the institution's educational programmes are implemented after they have been identified and agreed upon (for example a new major in Jazz has been introduced). The continuous improvement of the procedure itself was not specifically discussed during the review visit, although the examples cited showed that this was taking place.

6. Public interaction

6.1 Influence on development

6.1-a. Is the institution involved in the public discourse on cultural and musical policies or other relevant issues?

According to the self-evaluation report the Academy staff has always demonstrated profound interest in public debates concerning cultural policy and various culture-related issues. The Academy's authorities made resolutions and issued opinions on many vital aspects of cultural and musical policies [self-evaluation report p21]. The report mentions many examples of such engagement on pages 21 and 22.

The involvement of the Academy in the public discourse on cultural and musical policies was well demonstrated in the Self Evaluation document and in the range of published material provided. This issue was not discussed during the formal meetings of the review visit.

6.1-b. To what extent does the institution initiate and involve itself in projects challenging existing musical policies and practices?

The Academy has been a driving force in initiating several competitions and festivals. Relationships with the city authorities are good and the Academy is recognised as an important shaper of the musical scene of the city [self-evaluation report p22].

While there was no evidence presented to the Committee to indicate that the projects in which the Academy is currently engaged are, by international standards, particularly innovative, members of the Committee gained the impression that the Academy's leaders have a clear vision, a sense of mission and sense of direction. It was clear that some of the changes which the Academy has introduced in recent years have already challenged existing thinking about the role and contribution of a music academy in contemporary Polish society and the responsibility which it shares for the expansion of musical understanding in society as a whole. The Academy is encouraged to continue to position itself so that it is able, through its students and staff, to exert a significant influence on the reshaping of musical policies and practices in the region in which it is located.

6.2 Interaction with the profession

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

The FNAM is located in the immediate vicinity of the local schools of music, the Philharmonic Hall and the theatre in Bydgoszcz. The Academy cooperates closely with these cultural institutions as well as with the Opera Nova. From these relationships the Academy seems to have a good grip on foreseeable demands of the music profession [self-evaluation report p23].

The Committee did not have the opportunity to discuss this point but gained the strong impression from various conversations that the Academy is well embedded in the local cultural life and has good contacts with various sectors of the music profession. However the Committee received no information to demonstrate that structured feedback of this kind was retrieved on a regular basis or was seen as an integral element of the institution's approach to quality enhancement. The Committee encourages the Academy to expand its efforts in this area and specifically, to consult a

wider range of sectors of the music profession in order to obtain their views on the skills, knowledge and understanding which new graduates need in order to succeed in the relevant sphere of professional activity.

6.2-b. How does the institution participate in the exploration of new professional possibilities for musicians?

The Academy recently launched a principal study programme in Sound Engineering, whose graduates find employment with the local television and radio stations, recording studios and broadcasting stations all over the country. It is intended that the above-mentioned good contacts with local authorities will be maintained and developed to ensure that professional possibilities for musicians also continue in the future [self-evaluation report p23].

The Committee did not gain the impression that the Academy sees it as one of its priorities to explore new fields which may offer professional possibilities for musicians. However it was clear from conversations with students, staff and former students that the institution does all that it can to enable students to develop the knowledge and skill that will assist them in establishing successful professional careers for themselves.

6.2-c. Is there a long-term strategy for the improvement of the links with the profession?

The Academy is content with the existing links to the profession [self-evaluation report p 23].

The Committee recognises that interaction with some sectors of the profession is certainly in place, and there are some regular and well-established contacts at the moment. The Committee would like to underscore the importance of further improvement to the range of contacts and to the process by which information is obtained and evaluated. Structured feedback of this kind should form an integral part of a comprehensive quality enhancement system.

6.3 Information to potential students

6.3-a. Is the actual course programme consistent with the information given to the public on what the institution offers in terms of educational programmes?

The FNAM informs the public on its educational offer via its regularly updated website <http://www.amuz.bydgoszcz.pl> (partly in English) and an information guide (Polish and English separately available). Information about the admission procedures is put online according to national law. Additionally, the Academy participates in educational fairs and in publications about higher education in Poland [self-evaluation report p23].

The Committee encourages the Academy to take the development of the website a step further by increasing the English sections within it and by promoting the standards of the institution. It could be interesting for FNAM to examine how other websites within the AEC community are used.

7. Summary

This summary contains two sections; firstly a list of points observed during the visit 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

- **Clarity of vision:** The Committee commends the Academy's clarity of vision, sense of mission and sense of direction.
- **Continuity and consistency in leadership:** The Committee admires respects and appreciate the continuity and consistency in leadership. Strong mutual support was felt in the managing team. Recognition of others' strengths and contributions was evident.
- **Realistic view, attitude:** The Committee gained the impression that the institution has a realistic view about its current standing and the challenges it faces. The management team is tackling these in a proactive way.
- **Awareness of political issues:** The leadership is dealing with current political issues with energy and determination.
- **External funding:** The Committee commends the Academy on its successful and competitive obtaining of external funds and the establishment of long-term supportive relationships (such as with the Polish Institute of Film Arts, to name only one example).
- **Ambition:** The Committee recognises that the institution's policy to attract outstanding teachers is paying off. This high ambition is visible and successful.
- **Pride:** The Committee could feel the pride of the members of the Academy in being part of the institution and what it stands for.
- **Awareness of changes:** The Committee welcomes the awareness of the Academy of changes in environment and working opportunities for students. The introduction of new majors (Jazz and Sound Engineering) has been positively noted.
- **Continuous efforts to enhance facilities:** The Committee admires the efforts that are being made to enhance the quality of what is offered by acquisition and development of new buildings.
- **Concern for quality:** The Committee admires the evident concern for quality in which the current building and equipment stock have been maintained, renewed and refurbished.
- **Commitment to cooperation:** The Academy recognises the importance of cooperation, in particular locally and in the region. There is a clear perception of the way in which cooperation can enhance the opportunities for students.
- **Development of the quality assurance system:** The AEC documents were very well understood and reflected by the Academy. The spirit of the visit is a start to further deepening the knowledge in this area.

Potential for development

- **Budget allocation:** The Committee would like to encourage the Academy to look hard at the proportion of budget being committed to staffing. By many international comparisons it seems quite high (approx. 87%). Many other institutions (who also rely on project funding for capital development) would be looking to dedicate a higher proportion of their total income to non-staff costs. Although the committee appreciates that the institution is obtaining project money, if the Academy wants to become truly internationally competitive, it cannot afford to spend virtually its entire annual budget on staffing.
- **Funds available for continuing professional development:** Although the Academy is clearly doing something to sustain publishing or supporting doctorates as means of CPD for academic staff, the institution may want to consider fostering activities like to enable staff to make visits internationally and observe work elsewhere as well.
- **Organisational structure:** In some faculties there seems to be a large number of designated posts, in relation to the number of students. While the management level seems reasonable but the middle tier of the organisation (head of chairs, chairs) seems heavy by comparison. If opportunities arise for greater flexibility, the Academy is advised to examine them.
- **Internationalisation:** The Committee encourages the institution to develop a coherent international strategy, which includes – but is not limited to – student recruitment.
- **Website:** The Committee encourages the Academy to take the development of the website a step further by increasing the English sections on it and by promoting the standards of the institution.
- **Teaching staff development policy:** The Committee understands why the Academy recruits most of its teachers among its own graduates at the moment. The Academy is nevertheless encouraged to ensure that there is a good balance between people who come from within the institution and people who come from another tradition.
- **Curriculum development:** The transformation of programmes from one cycle diploma studies to a two- and three-cycle structure seems rather conservative. The FNAM appears to have adopted an innovative and outward-looking, Europe-focused position in many of its structural developments. The Committee would like to encourage the Academy now to adopt the same outward-looking attitude for content and methods used in the realisation of the curricula.
- **Bologna implementation:** The management team is encouraged to find ways of winning hearts and minds of the academic staff for the new study models. Flexibility in terms of assessment is also an area that should be tackled soon.
- **Contact hours:** In the long term it might be useful for the Academy to consider the relationship between contact hours and general student workload. Although this is mostly determined by national regulations, the Committee noted that in the case of the Academy's curricula contact hours are generally rather high by European standards.
- **Building links between course aims and learning outcomes:** Although the Committee did not have enough time to discuss this with the institution in detail, the Committee would like to

encourage the Academy to consider the relationship between the aims of course units and the AEC learning outcomes for 1st and 2nd cycle. The benefits of using learning outcomes could be helpful in the freer development of curricula.

- **Library and Phonotheek:** The Academy is encouraged to develop an acquisitions policy that not only reflects current demands but takes into consideration the fact that the institution is aiming for university status. Furthermore the Academy is recommended to give further thought to the opening hours of the Library and Phonotheek.
- **Practice arrangements:** The Committee gathered that the Academy does not currently have a booking system for practice rooms. A good and fair booking system would help to get the most use out of the available rooms.
- **Disability issues:** Access to and within the historical buildings of the Academy is not barrier-free for the disabled. The Academy is encouraged to continue working on a solution for this situation.
- **Competitions:** The Academy appeared to attach considerable importance to success in competitions of all kinds as a measure of overall success for the institution. While competition success can be helpful, the Committee would like to counsel the Academy to continue to ensure that it gives due weight to other measurements of success in the materials which it produces and in its communication with students, staff and alumni.

Conclusion:

The Committee found its visit to the The Feliks Nowowiejski Academy of Music in Bydgoszcz an enjoyable experience, and appreciated the shared commitment to quality that was evident in all that the institution is striving to achieve. The performance of the Haydn *Stabat Mater* – a musically very satisfying experience - helped to confirm the approach to its work and its relationships with other groups within the city that typified of the Academy's approach to all that it does. The institution's aims for the future are unquestionably ambitious and will require considerable development in order to achieve them. However, with sustained effort and with support of the kind that it currently enjoys, there is every reason to believe that the Academy can position itself in the way that it hopes.