



MusiQuE Standards for Institutional Review

MusiQuE – Music Quality Enhancement
The Foundation for Quality Enhancement and Accreditation in Higher Music Education
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Introduction

The *MusiQuE Standards for Institutional Review* aim to guide higher music education providers in evaluating their activities and enhancing quality. They can be used in various contexts and should be perceived and understood as 'guidelines' in all these contexts. The MusiQuE Standards are meant to assist higher music education providers to demonstrate that they are meeting their aims and objectives: they are mission-driven. Therefore, the document should in no way be understood as focusing on the fulfilment of a set of prescriptive normative standards.

Which target group does this document address?

This document is intended to serve different target groups:

- Higher music education providers interested in conducting a self-evaluation of the education they provide, with the overall aim to enhance its quality.
- Institutions or other stakeholders intending to set up a higher music education study programme.
- Higher music education providers undergoing an external quality enhancement review (at their own initiative or in the context of an evaluation or accreditation required by law). The document will first be used by the music education provider in order to conduct a self-evaluation process, resulting in a self-evaluation report. This report will be sent to a Review Team, composed of international peers, which will then carry out a review procedure including a site-visit and use the document to lead the site-visit and structure their external evaluation report.
- Quality assurance agencies interested in conducting a review procedure in collaboration with MusiQuE. As part of the preparations for a collaborative process, a comparison is made between the national agency's standards and the MusiQuE standards. Arising out of this exercise, a merged set of standards is produced ensuring that no aspect found in either of the separate standards is omitted. Generally, the level of correspondence between standards is found to be high and the comparison process results in enhanced mutual trust.

How shall this document be used?

Be it in the context of a quality enhancement review of a formal accreditation review, higher music education providers are encouraged to use these standards to reflect on the strengths and weaknesses of the institution. The document aims to stimulate institutions (including all individual actors such as teaching staff members) to consider what works and what does not (fully) work in the institution, what is unique in their offering and functioning, and especially how the situation can be changed and improved, how the institution settings can face challenges and meet changing requirements. The outcomes of the reflection process can also provide evidence to the institution as well as to external stakeholders that requirements and objectives are met.

The set of standards is divided into three columns:

- The first column 'Standards' lists the 17 standards to be met, in the context of a self-evaluation process but mostly of an external evaluation process. These standards are distributed across the 8 themes/domains of enquiry listed below and serve as threshold (minimum) standards. The domains are as follows:
 1. Institutional Mission, Vision and Context
 2. Educational Processes
 3. Student Profiles
 4. Teaching Staff
 5. Facilities, Resources and Support
 6. Communication, Organisation and Decision-making
 7. Internal Quality Culture
 8. Public Interaction
- The second column 'Questions to be considered when addressing this standard' includes, for each standard, a series of questions, which aim at facilitating the understanding of each standard and at illustrating the range of topics that could be covered by that standard. The function of these questions is not that they all should be

answered separately in detail, but rather that they should provide guidance to the issues to be possibly addressed in the self-evaluation process in relation to each standard. These issues may differ according to the institutional context and the review procedure being used.

- The third and last column 'Supportive material/evidence' should not be seen as an obligatory list, but rather provides examples of the kinds of supporting material which an institution team could provide to the peer-reviewers as evidence of good practice.

Institutions to be reviewed will receive an indicative template for their self-evaluation report based on the MusiQuE standards (available online at <http://www.musique-qe.eu/documents/templates>). Each of the 17 standards listed in the first column needs to be addressed, while the second and third columns are meant as guidelines for the self-evaluation process (see clauses 8.2.2.1 and 8.2.2.2 for more information on the self-evaluation report and the supportive material/evidence).

MusiQuE standards and the ESG

Standards and Guidelines for quality assurance in the European Higher Education Area (ESG) have been developed in 2005 and revised in 2015 by the key stakeholders in the field of quality assurance at European level: the European Association for Quality Assurance in Higher Education (ENQA), the European Students' Union (ESU), the European Association of Institutions in Higher Education (EURASHE) and the European University Association (EUA). A major goal of the ESG is to contribute to the common understanding of quality assurance for learning and teaching across borders and among all stakeholders. One of the principles the ESG are based on is the primary responsibility of higher education institutions for the quality of their provision and its assurance.

The first part of the ESG (Part 1) aims to provide higher education institutions with standards and guidelines for internal quality assurance. When the first set of criteria for institutional review in higher music education was developed in 2007, Part 1 of the ESG were considered as a reference tool (in their 2005 version). More recently, the MusiQuE standards have been mapped against Part 1 of the ESG in their 2015 version. This way, institutions reviewed by MusiQuE are ensured that all the ESG (Part 1) are addressed in MusiQuE review procedures.

The Standards and their rationale

Domain 1: Institutional Mission, Vision and Context

Standard 1: The institutional mission and vision are clearly stated.

This first standard sets the context for those that follow and establishes at a broad level the extent to which the institution has reflected on what it is doing and why. Statements on vision and mission reflect the value system on which an institution is founded and they will normally define that institution's background and context, its distinctive features and its educational and artistic objectives. Such statements are broad and, if effectively formulated and communicated, provide the framework and context for all activity that takes place within the institution. This is an important feature of institutional reviews; equally, programme and joint programme reviews will find it relevant to take into consideration the relationship between the educational aims and objectives of the programme and the vision and mission statements of the institution. All reviews should also consider the national legal and educational frameworks within which institutions and programmes operate.

Domain 2: Educational Processes

The educational process is the sum total of the work that takes place in teaching rooms, studios, performance spaces, reading rooms, practice rooms and during individual study. It should be based on a written curriculum that relates to the institutional mission and vision and states formal objectives and learning outcomes that are both clear in their purpose for all students and flexible enough to allow for individual study patterns.

Standard 2.1: The goals of the institution are achieved through the content and structure of the study programmes and their methods of delivery

Standard 2.1 addresses the extent to which institutions teams, having established what they want to do and why, have succeeded in translating this into the content and structure of the curriculum.

The ways in which, as part of this process, institutions teams have used international sectoral tools, such as the Polifonia/Dublin Descriptors and/or AEC learning outcomes¹, either following them or consciously reacting against them for clearly articulated reasons, should be taken into account as part of considering the educational process.

Where research is a part of the institutional vision and mission, it should also inform the educational process. Because higher music institutions engage with research at different levels of intensity, this element is not addressed in a separate standard; nevertheless, its importance is considerable, and only likely to grow in future, and reviews will look for ways in which institutions can be encouraged to introduce it or to develop it further.

Standard 2.2: The institution offers a range of opportunities for students to gain an international perspective.

Standard 2.2 reflects the fact that institutions should not only strive for internal coherence between institutional mission and the content and structure of the curriculum; they also need to be aware of the wider context and, especially, the link that is increasingly made at the political level between modernisation and internationalisation, whether in terms of higher education or the professions. The EU agenda for the modernisation of Europe's higher education systems includes strengthening quality through mobility and cross-border cooperation and supporting the internationalisation of higher education. Reviews will take into consideration the institution's internationalisation strategy, where it exists, the extent to which the international perspective is embedded in the curriculum, the scope of international partnerships and activities and the opportunities presented by these for students and staff. It is important that the review should also look into the support provided to incoming international students by the institution.

Institutional review is likely to consider the educational curriculum in broader holistic terms than programme review but the international perspective should be present at both levels.

Standard 2.3: Assessment methods are clearly defined and demonstrate achievement of learning outcomes.

Standard 2.3 underlines the need to connect learning and teaching with the way that the competences gained through these are then measured in assessment. Student achievement in higher music education is commonly assessed by a range of methods including practical as well as written examinations. Choosing the appropriate mode of assessment to the competence that is being assessed is critical. In all forms of assessment there should be clarity and consistency in what is being assessed and why, and a strong relationship between assessment criteria and learning outcomes. As well as delivering valid and reliable verdicts (ones that truly do measure what they set out to and ones that come to the right conclusion) assessments should also contribute to the learning process through the provision of feedback. Feedback should be timely and constructive.

¹ The AEC learning outcomes and the Polifonia/Dublin Descriptors can be found in the brochure [Reference Points for the Design and Delivery of Degree Programmes in Music](#) (appendices A, page 51 and B, page 55).

Domain 3: Student Profiles

This domain addresses the ways in which institutions manage the entire 'life-cycle' of their students, from entrance through progression to completion and in terms of their subsequent destinations. It looks for evidence of good management in two directions: the quality of the information with which students are provided to complete their journey satisfactorily and the quality of the information that institutions gather about students to assess how well their needs are being served.

Standard 3.1: Clear admissions criteria exist, which establish artistic/academic suitability of students.

Standard 3.1 focusses on the admission of students to the institution and how their suitability is reliably evaluated. As the institutional standards show, suitability depends on both artistic and academic considerations. In order to address the former, an audition is an important requirement for admission to any of the three cycles of higher music education. This form of selection at the beginning of each cycle is also a critical mechanism for the institution to achieve balance between the various disciplines and instrumental groups so that certain ensembles can be formed and relevant repertoire can be studied. Student admission process should enable the institution to identify artistic potential in students of all types and to evaluate their suitability, artistically and academically, for the programme(s) offered.

Standard 3.2: The institution has mechanisms to formally monitor and review the progression, achievement and subsequent employability of its students.

Standard 3.2 examines how the institution team gathers and retains information on everything that happens to students during their study and subsequently. Reviews consider the mechanisms for monitoring the progression of students through the study period and their achievement of the programme's final qualification/award. They also consider the mechanisms in place to monitor employability and the contribution of graduates to the enhancement of cultural life.

Domain 4: Teaching Staff

Having the right teachers with the right skills and experience is indispensable to the quality of an institution. Increasingly, the question of the formal qualifications held by teaching staff is also becoming an important consideration, although this issue takes on special characteristics in relation to higher music education because of its blend of the artistic and academic.

Standard 4.1: Members of the teaching staff are qualified for their role and are active as artists/pedagogues/researchers.

Standard 4.1 is concerned with the qualification of teachers to carry out the activities asked of them by the institution. Teachers in HME may be qualified for this through their professional profiles as musicians and/or the diplomas or degrees they have obtained. Institutions should have a clear policy in relation to the appropriate qualifications of staff for particular roles. There should be clear policies on staff development, including ongoing professional activity, updating of qualifications and/or conducting research.

Standard 4.2: There are sufficient qualified teaching staff to effectively deliver the programmes.

Standard 4.2 builds on Standard 4.1 by making explicit the link between teachers' competences and the demands of the programmes they expected to deliver. As curricula are updated to reflect the continuously evolving musical profession and increased internationalisation, it is necessary to ensure that suitably qualified teaching staff are available. This may require updating of skills or the recruitment of new staff. Institutions need to have policies in place to achieve this.

Domain 5: Facilities, Resources and Support

While teaching staff may be in the ‘front line’ of quality in terms of learning and teaching, they and their students depend upon a range of supporting facilities and infrastructure. Inadequacies here can undermine the institution’s striving for quality just as seriously as those elsewhere, and ensuring appropriate standards in this area can often be heavily dependent upon financial support – often determined at ministerial level and therefore a matter beyond the direct control of an institution. Reviews are sensitive to this aspect, but reviewers will feel free, when appropriate, to record their observations concerning the funding regime under which the institution operates and whether this is demonstrably introducing obstacles to quality enhancement.

Standard 5.1: The institution has (partner institutions have) appropriate resources to support student learning and delivery of the programme.

Standard 5.1 recognises the fact that higher music education has special and diverse requirements in terms of concert venues, teaching rooms, instruments, technologies, libraries and other learning resources. Strategies should be in place to ensure that resources properly support the learning and teaching of the institution. Where this may not be an immediately realisable prospect, there should still be a longer-term and incremental plan to move in the direction of enhancement.

Standard 5.2: The institution’s financial resources (financial resources of the partner institutions) enable successful delivery of the study programmes.

Standard 5.2 is especially relevant to higher music education, which is based on one-to-one and small-group teaching in dedicated facilities. Institutions should therefore be able to demonstrate, within the context of their national situation, appropriate measures to maintain a secure and sustained funding stream for the delivery of their programmes.

Standard 5.3: The institution has sufficient qualified support staff.

Standard 5.3 turns to the question of whether the support staff of an institution have the appropriate skills. Higher music education depends upon both specialist and general support staff (technical, administrative, non-teaching staff, etc.). As programmes are modernised, some of the skills required from these individuals will change correspondingly. Institutions should ensure that policies are in place for the appropriate deployment and the professional development of their support staff.

Domain 6: Communication, Organisation and Decision-making

For all of the domains described above to function properly, adequate communication, organisation and decision-making are essential. Moreover, as described below, there are particular challenges to the effective functioning of these elements in the higher music education environment; the review therefore examines them as a domain in their own right.

Standard 6.1: Effective mechanisms are in place for internal communication within the institution.

Standard 6.1 examines the appropriateness of the communication mechanisms at institutional level. Higher music education involves an unusually large proportion of part-time and hourly paid teaching staff. It is therefore a major challenge to make them feel part of the institution. This should be taken into consideration when looking at the effectiveness of mechanisms for internal communication.

Standard 6.2: The institution has an appropriate organisational structure and clear decision-making processes.

Standard 6.2 looks at how organisational structures can support or inhibit effective communication; it focusses specifically on how decisions are made and whether these processes help or hinder the efficient operation of the institution. Higher music education has traditionally been structured around the individual instruments and disciplines within music. These must be accommodated within the managerial structures adopted and decision-making processes employed. The organisational structure should be transparent and inclusive and should optimise the delivery of the study programmes.

Domain 7: Internal Quality Culture

Standard 7: The institution has a strong internal quality culture, supported by clear and effective quality assurance and enhancement procedures.

Standard 7 underlines the fact that quality assurance and enhancement cannot thrive in an environment where they are only considered at the points where an institution is undergoing external review. Attention to quality assurance and enhancement must be embedded in the day-to-day working patterns and procedures such that it becomes almost automatic.

The same challenges that affect internal communication, organisation and decision-making in higher music education institutions apply here. The different cultures surrounding music in higher education and in the profession can make it difficult to engage part-time and hourly-paid teaching staff in an approach to quality based on procedures and systematic documentation, rather than on musical instinct and a simple passion for excellence. Recognising that either approach is incomplete without the other, the review will examine systems and procedures, but will also consider how effectively the whole learning and teaching community is brought 'onside' in terms of its appreciation of the purpose and value of these tools for internal quality enhancement.

Institutional reviews will consider quality assurance and enhancement procedures more broadly in the context of the institution as a whole, its vision, mission and operations. Programme reviews will be focussed on programme management and systems of quality assurance and enhancement that operate at this level. In the case of joint programmes, the review will want to see evidence of a coordinated approach to quality assurance and enhancement within which staff and, in particular, students can always feel clear about what the systems are and how they should interact with them.

Domain 8: Public Interaction

A music conservatoire is a huge resource in society, first of all through staff's and students' knowledge and experience, but also through its physical facilities. Institutions are often expected to be present in the public sphere, through artistic and scholarly manifestations, and through participation in, and contribution to, arts, educational and cultural policies. This final domain is therefore an important additional measure of an institution's quality within the field of higher music education.

The domain of public interaction is likely to be explored in greater detail during institutional review although it will nevertheless be of some importance to programme review.

Standard 8.1: The institution engages within wider cultural, artistic and educational contexts

Standard 8.1 assesses the extent of an institution's external engagement. Such engagement may take a variety of forms, some of them bringing the wider public into the institution and others taking the institution out into the wider public. Engagement may also involve the institution contributing to the broader community or being itself a recipient of expertise and advice from external public agencies for its own activities and programmes.

External engagement is an area where an institution can develop a distinctive profile, attuned to local, regional or national conditions. Reviews will be interested in examples of innovative practice or responsiveness to local needs.

Standard 8.2: The institution actively promotes links with various sectors of the music and other artistic professions

The focus of Standard 8.2 is linked to, but distinct from, that of 8.1. Whilst, there, the emphasis was on public engagement, here the primary concern is on collaboration at the professional level. Students in higher music education are already, in some sense, members of the music profession, practising their art at a professional or near-professional level and frequently being paid for their musical activities outside their studies. Curricula increasingly recognise, and even encourage, this merging of the educational and professional spheres and one important manifestation of this is the emergence of the concept of the musician as 'creative entrepreneur', with elements of the curriculum being designed to enhance the entrepreneurial skills of music graduates.

The active promotion of links with the profession is an important component of helping students to think and act in a professional manner and begin to build professional contacts. It assists their transition into full professional status and is therefore an important component of quality enhancement in terms of the professional relevance of institutions and their programmes.

Standard 8.3 Information provided to the public about the institution is clear, consistent and accurate

The final Standard, 8.3, addresses the important area of transparency. Institutions have a responsibility to present themselves in an honest, open and reliable way, whether inside their communities or in the public sphere. Transparency is also promoted or inhibited according to how well the information that is provided is attuned to the level of prior specialist knowledge of a particular audience. Public interfaces such as websites should be user-friendly, while someone with a more detailed or specialist enquiry should be able to access the relevant information without undue difficulty. The review will address all of these aspects and will also focus on the consistency between the public image that the institution projects of itself and the reality that the review team finds on the ground with regard to educational programmes, resources, facilities etc.

MusiQuE Standards for Institutional Review



These standards are meant to be used for reviews covering the whole institution.

1. Institutional mission, vision and context		
<p><i>Standard 1</i> The institutional mission and vision are clearly stated.</p>	<p><i>Questions to be considered when addressing this standard</i></p> <ul style="list-style-type: none"> a) What is the institution's mission, aim or goal and how responsive is it to future challenges? b) What is the institution's long-term strategy and how does it reflect its mission? c) How do the goals of its educational programmes address the institutional mission? d) What are the institutional priorities (in the regional, national and international context) and which areas are emphasized, if any? e) What is the national legal context/framework in which the institution operates? f) How are equal opportunities embedded in the institutional mission/vision? g) What statistical information is collected, and how is it used to support the institutional mission/ vision? h) How are outcomes of internal quality assurance processes used to support the institution's mission and vision? 	<p><i>Supportive material/ evidence</i></p> <ul style="list-style-type: none"> • Mission and/or policy statements • Strategic plan • An overview of educational programmes and their goals. • Supporting explanatory documents and policies • State-specific regulations, criteria set up by e.g. national quality assurance and accreditation bodies, qualifications framework • Policies on equal opportunities • Evaluative reports on equal opportunities (e.g. results of surveys) • Statistical data (at most for the 3 last academic years): <ul style="list-style-type: none"> ○ Number of students/number of graduates (by semesters, gender, field of study, national/foreign) ○ Number of students completing within the normal duration of the studies ○ Number of students that have changed to other institutions or dropped out (incl. reasons for this) ○ Number of student applications each year (if possible by study programme) ○ Numbers of students accepted each year (if possible by study programme) • Outcomes of internal quality assurance process

2. Educational processes:

2.1 The programmes and their methods of delivery

<p><i>Standard 2.1</i> The goals of the institution are achieved through the content and structure of the study programmes and their methods of delivery.</p>	<p><i>Questions to be considered when addressing this standard</i></p> <ol style="list-style-type: none"> Which institutional process is in place for the design and approval of programmes? How are programmes designed in terms of objectives and intended learning outcomes and how are they in alignment with the institutional goals? Where appropriate, is there a connection/ progression among and between the study programmes/cycles? Are programme outcomes compatible with the 'Polifonia Dublin Descriptors'/AEC learning outcomes and with the national qualifications framework? What flexibility exists within the institution that enables students to develop individualized study profiles? How is the institution utilizing different forms of teaching in the delivery of the programmes? What role does research² play throughout the programmes offered? How does research inform curriculum development and teaching? 	<p><i>Supportive material/ evidence</i></p> <ul style="list-style-type: none"> Evidence of how the programmes are linked to the PDDs and/or the AEC learning outcomes Programme Handbooks/Course descriptions/Credit structure etc. Institutional Information Guides Educational approaches: information on teaching methods and techniques (individual/group tuition, relationship to professional practice, use and integration of e-learning tools and appropriate music technology, projects, internships, syllabi etc.) Learning/teaching/assessment strategy where appropriate Examples of activities drawing on staff research, samples of students' research projects, dissertations and other research projects Statistical data: <ul style="list-style-type: none"> Number of students per subject area Number of staff in various subject areas Staff workload for teaching, counselling students, administration and research Number of full-time and part-time staff Student/Staff feedback (focus groups, internal/external surveys etc.) Student performance opportunities: <ul style="list-style-type: none"> Concert calendars Community outreach/involvement Mobility opportunities for performance and artistic development (Erasmus, tours, joint-projects etc.) Documentation outlining the structure for academic, career and personal guidance
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² The word 'research' is used to cover a wide variety of activities, with the context often related to a field of study; the term is used here to represent a careful study or investigation based on a systematic understanding and critical awareness of knowledge. The word is used in an inclusive way to accommodate the range of activities that support original and innovative work in the whole range of academic, professional and technological fields, including the humanities, and traditional, performing, and other creative arts. It is not used in any limited or restricted sense, or relating solely to a traditional 'scientific method'.
 Source: [Glossary of the Shared 'Dublin' descriptors for Short Cycle, First Cycle, Second Cycle and Third Cycle Awards.](#)

	<p>h) How does research feed into students' assignments/activities/tasks?</p> <p>i) How does the institution encourage critical reflection and self-reflection by the students?</p> <p>j) How does the institution support students in presenting their creative, musical and artistic work?</p> <p>k) How does the institution provide formal arrangements for students to receive academic, career and personal guidance?</p>	
2.2 International perspectives		
<p><i>Standard 2.2</i> The institution offers a range of opportunities for students to gain an international perspective.</p>	<p><i>Questions to be considered when addressing this standard</i></p> <p>a) What is the institutional strategy for offering international perspectives and experiences to students?</p> <p>b) To what extent do the study programmes and the extra-curricular activities broaden the students' international perspectives and experiences?</p> <p>c) How is the institution participating in international partnerships/exchanges?</p> <p>d) How are incoming and outgoing students and staff supported by the institution?</p> <p>e) Are students given an international Diploma Supplement upon graduation?</p> <p>f) Does the institution have international teachers delivering parts of the curriculum?</p> <p>g) How have teachers developed international expertise?</p>	<p><i>Supportive material/ evidence</i></p> <ul style="list-style-type: none"> • International strategy • Any other strategies to promote international cooperation, the inclusion of foreign students and staff and student and staff exchanges • Language policy • Information and services available for incoming and outgoing students and staff • Overview of international partnerships, co-operation agreements and participation in European/ international projects • Examples of diploma supplement that are handed out to students when finishing studies • International activities within and outside the curriculum <ul style="list-style-type: none"> ○ Masterclasses ○ International projects ○ Visiting performers/lecturers ○ Etc. • Student/staff feedback (focus groups, internal and external surveys) • Statistical data: <ul style="list-style-type: none"> ○ Numbers of international students and staff ○ Numbers of international visiting guest lecturers

		<ul style="list-style-type: none"> ○ Numbers of incoming and outgoing student and staff exchanges
2.3 Assessment		
<p><i>Standard 2.3</i> Assessment methods are clearly defined and demonstrate achievement of learning outcomes.</p>	<p><i>Questions to be considered when addressing this standard</i></p> <ul style="list-style-type: none"> a) What are the methods for assessment and how do these methods show the achievement of learning outcomes? How are they being reviewed to consider issues such as consistency and fairness? b) Are all assessment criteria and procedures easily accessible to and clearly defined for students and staff? c) Are students provided with timely and constructive feedback on all forms of assessments? 	<p><i>Supportive material/ evidence</i></p> <ul style="list-style-type: none"> ● Documentation relating to and explaining the institution's methods for assessment (assessment criteria, grading system, etc.) ● Regulations concerning the assessment of students, including appeals procedures ● Samples of recordings of examination concerts, examination papers, coursework, reports and other relevant examples of assessed work of students ● External examiners feedback ● Clear and accessible rules and standards ● Student/staff feedback (focus groups, internal and external surveys) ● Methods for providing timely feedback to students, including feedback on their public presentations

3. Student profiles		
3.1 Admission/Entrance qualifications		
<p>Standard 3.1 Clear admissions criteria exist, which establish artistic/academic suitability of students.</p>	<p><i>Questions to be considered when addressing this standard</i></p> <p>a) Does the institution have clear and appropriate criteria for admissions for all types of applicants (including mature students and lifelong learning opportunities)?</p> <p>b) In what ways do the entrance requirements assess the abilities (artistic/technical/academic/pedagogical) of the applicants to successfully complete the institution's study programme?</p>	<p><i>Supportive material/ evidence</i></p> <ul style="list-style-type: none"> • Formal admission requirements • Audition procedures • Reports of any evaluations of the admission requirements and procedures (also for students without formal qualification and participating in lifelong learning opportunities) • Information on internal and external stakeholder feedback on the admission procedures • Information on the appeals procedures
3.2 Student progression, achievement and employability		
<p>Standard 3.2 The institution has mechanisms to formally monitor and review the progression, achievement and subsequent employability of its students.</p>	<p><i>Questions to be considered when addressing this standard</i></p> <p>a) How are student progression and achievement monitored within the programmes?</p> <p>b) What are the recognition mechanisms (prior learning, study abroad)?</p> <p>c) Is there a policy for data collection on alumni and what information does the programme collect on the professional activities/employment of the students after they complete the programme, and how is this information used?</p> <p>d) Are graduates successful in finding work/building a career in today's highly competitive international music life?</p> <p>e) What range of music-related arenas do graduates have jobs in immediately after graduation and later?</p> <p>f) How do graduates contribute to the enhancement of cultural life locally, nationally and internationally?</p>	<p><i>Supportive material/ evidence</i></p> <ul style="list-style-type: none"> • Statistical data on student progression and achievement: <ul style="list-style-type: none"> ○ Completion rate ○ Pass rate ○ Retention rate • Evaluative reports on student progression and achievement • Examples of diplomas/Diploma Supplement (DS)/transcripts of records that are handed out to students when finishing studies • Data on alumni career activities • Alumni perspectives on the value of the education offered • Employers perspectives (national and international) on the value of the education offered • List of music-related arenas in which graduates find employment • Any other relevant documentation/reports

4. Teaching staff		
4.1 Staff qualifications and professional activity		
<p><i>Standard 4.1</i> Members of the teaching staff are qualified for their role and are active as artists/pedagogues/ researchers.</p>	<p><i>Questions to be considered when addressing this standard</i></p> <p>a) How does the institution ensure that all members of the programmes' teaching staff have appropriate qualifications as educators?</p> <p>b) Is there an institutional strategy that supports and enhances the teaching staff's artistic/pedagogical/ research activity?</p> <p>c) Is there a policy in place for continuing professional development of teaching staff?</p> <p>d) How are teaching staff engaged in the different activities of the institution (committees, concerts, organisation of events, etc.)?</p> <p>e) How are teaching staff encouraged to engage in ongoing critical reflection and to develop this quality in their students?</p>	<p><i>Supportive material/ evidence</i></p> <ul style="list-style-type: none"> • Information on staff recruitment procedures. • Artistic, professional and/or academic record of the teaching staff (e.g. curriculum vitae, registers/databases of artistic activities) • Evidence of teaching staff's activities in international contexts (networks, conferences, competitions, festivals, articles, concerts etc.) • Relevant policy documents (annual report and/or other documents) • Records of staff participation in continuing professional development • Student/staff feedback (focus groups, internal and external surveys)
4.2 Size and composition of the teaching staff body		
<p><i>Standard 4.2</i> There are sufficient qualified teaching staff to effectively deliver the programmes.</p>	<p><i>Questions to be considered when addressing this standard</i></p> <p>a) How does the institution ensure that the number and experience of teaching staff are adequate to cover the volume and range of disciplines?</p> <p>b) How does the composition of the teaching staff allow adaptation to new professional requirements and changes to the curriculum?</p> <p>c) How does the recruitment policy foster new developments within the institution?</p>	<p><i>Supportive material/ evidence</i></p> <ul style="list-style-type: none"> • Teaching staff details: <ul style="list-style-type: none"> ○ Number of staff in various subject areas (in fte³) ○ Total number of hours taught ○ Equal opportunities • Strategies for maintaining flexibility in the teaching staff (activities for continuing professional development, language courses etc.) • Student/staff feedback (focus groups, internal and external surveys)

³ Fte stands for full-time equivalent.

5. Facilities, resources and support

5.1 Facilities

<p><i>Standard 5.1</i> The institution has appropriate resources to support student learning and delivery of the programmes.</p>	<p><i>Questions to be considered when addressing this standard</i></p> <ol style="list-style-type: none"> a) Are the building facilities (teaching and practice studios, classrooms, rehearsal spaces, concert venues, etc.) appropriate? b) Are the number and standard of instruments (pianos, organs, percussion, etc.) appropriate? c) Are the IT, computing and other technological facilities appropriate? d) Is the library, its associated equipment (listening facilities, etc.) and its services appropriate? 	<p><i>Supportive material/ evidence</i></p> <ul style="list-style-type: none"> • Information on facilities: <ul style="list-style-type: none"> ○ number and size of rooms available to students (classrooms, seminar rooms, rehearsal rooms, recording studios, concert and opera halls, etc.): quality of rooms relative to acoustical standards; associated equipment ○ supporting evidence on instruments and their maintenance ○ IT, computing and technological facilities available to students ○ libraries, associated equipment and services available to students (books, scores, periodicals, audio-video materials, subscriptions to periodic publications, etc.) ○ opening hours of libraries and practice facilities. ○ feedback from staff and students
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5.2 Financial resources

<p><i>Standard 5.2</i> The institution's financial resources enable successful delivery of the study programmes.</p>	<p><i>Questions to be considered when addressing this standard</i></p> <ol style="list-style-type: none"> a) What are the institution's financial resources and how are these resources guaranteed? b) How does the institution ensure sustainable funding to run its programmes? c) How are decisions taken to allocate resources on faculties, departments, study programmes, individual teaching staff members etc.? d) What are the key features for long-term financial planning? e) Does the institution have a risk management strategy? 	<p><i>Supportive material/ evidence</i></p> <ul style="list-style-type: none"> • Budget data: <ul style="list-style-type: none"> ○ for teaching staff ○ for support staff ○ for running and upgrading facilities, instruments, and equipment ○ for artistic/academic/research activities. • Internal decision making policies dealing with financial resources • Risk management strategy Strategies for improving the funding of the institution
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5.3 Support staff		
<p><i>Standard 5.3</i> The institution has sufficient qualified support staff.</p>	<p><i>Questions to be considered when addressing this standard</i></p> <p>a) Are there sufficient qualified support staff (technical, administrative, IT, non-teaching staff, etc.) to support the teaching, learning and artistic activities?</p> <p>b) Are policies/strategies in place for continuing professional development of support staff?</p>	<p><i>Supportive material/ evidence</i></p> <ul style="list-style-type: none"> • Statistical data on support staff (technical, administrative, IT, non-teaching staff, etc.): <ul style="list-style-type: none"> ○ number in full-time equivalent ○ composition and roles ○ competency and qualifications • Policies on continuing professional development • Evaluative documents/reports • Student/staff feedback (focus groups, internal and external surveys)

6. Communication, organisation and decision-making:		
6.1 Internal communication process		
<p><i>Standard 6.1</i> Effective mechanisms are in place for internal communication within the institution.</p>	<p><i>Questions to be considered when addressing this standard</i></p> <ol style="list-style-type: none"> a) How does the institution communicate with its students and staff? b) How do students and staff communicate? c) How is communication arranged between the different programmes within the institution? d) How does the institution communicate with part time and hourly-paid teaching and non-teaching staff, and with external collaborators (guest teachers, examiners, etc.)? e) How does the institution ensure the continued effectiveness of its communication systems? 	<p><i>Supportive material/ evidence</i></p> <ul style="list-style-type: none"> • Communication tools for the publication of information to students and staff (newsletter, boards, etc.) • Policies/procedures on communication process • Student/staff feedback (focus groups, internal and external surveys)
6.2 Organisational structure and decision-making processes		
<p><i>Standard 6.2</i> The institution has an appropriate organisational structure and clear decision-making processes.</p>	<p><i>Questions to be considered when addressing this standard</i></p> <ol style="list-style-type: none"> a) What is the organisational structure of the institution in terms of committees and senior staff? How is the effectiveness of these monitored? b) How are key strategic decisions made within the institution? Who is involved? c) Are the responsibilities of senior staff in the institution clearly defined? d) Is there sufficient and appropriate representation (e.g. students, staff, external representatives, etc.) within the institution's organisational structure and decision making processes? e) What evidence exists to demonstrate that the organisational structure and the decision-making processes are effective? 	<p><i>Supportive material/ evidence</i></p> <ul style="list-style-type: none"> • Details of the organisational structure of the institution (e.g. organisational chart) • Details of the senior staff structure of the institution and line management responsibilities • Examples of institution decision-making processes (e.g. agendas and minutes of meetings) • Risk management strategy and evidence of monitoring • Communication policy / guidelines • Membership of key committees/groups within the institution • Evidence of reviews of decision making policies/procedures.

7. Internal Quality Culture

<p><i>Standard 7</i> The institution has a strong internal quality culture, supported by clear and effective quality assurance and enhancement procedures.</p>	<p><i>Questions to be considered when addressing this standard</i></p> <ol style="list-style-type: none"> a) What quality assurance and enhancement policies and procedures are in place within the institution? b) How are the programmes being reviewed and how often does this take place? c) How are the quality assurance and enhancement procedures monitored and reviewed at an institutional level? d) What external quality assurance activities take place and how does it affect internal quality assurance and enhancement policy? e) How do quality assurance and enhancement procedures inform/influence each other? f) How are staff/students/alumni/representatives of the music profession/quality assurance experts involved in the quality assurance and enhancement procedures? g) How are the institution's quality assurance procedures communicated to staff, teachers, students and external stakeholders? h) How is quality enhancement used at an institutional level to make institution-wide changes/changes to programmes? i) How are staff and students informed of changes made? j) How would the overall quality culture within the institution be characterised? 	<p><i>Supportive material/ evidence</i></p> <ul style="list-style-type: none"> • Strategies/policies for quality assurance and enhancement system • Documentation of policies and procedures related to quality assurance and quality enhancement • Agendas and minutes of meetings • Evidence of complaints procedures • Actions leading to improvements in quality assurance procedures • Monthly newsletters, website updates, emails
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8. Public interaction		
8.1 Cultural, artistic and educational contexts		
<p><i>Standard 8.1</i> The institution engages within wider cultural, artistic and educational contexts.</p>	<p><i>Questions to be considered when addressing this standard</i></p> <p>a) Does the institution engage in the public discourse on cultural/artistic/educational policies and/or other relevant issues and if so, how?</p> <p>b) Is the institution involved in pre-higher education, either in itself or in partnership with other institution(s)?</p> <p>c) What are the contributions of the institution to cultural/artistic/educational communities at the local, national and international level?</p> <p>d) Is the institution involved in the development of cultural and musical projects on the local, national and/or international levels (outside the institution)?</p> <p>e) Does the institution prepare its students to advance society through the use of their knowledge and skills, and if so, how?</p>	<p><i>Supportive material/ evidence</i></p> <ul style="list-style-type: none"> • Supporting evidence of external activities (e.g. projects, community activities, educational initiatives and partnerships, membership of programme personnel on relevant external committees, involvement in pre-higher education, etc.) • Supporting evidence of student training/involvement in external cultural, artistic and/or educational projects.
8.2 Interaction with the artistic professions		
<p><i>Standard 8.2</i> The institution actively promotes links with various sectors of the music and other artistic professions.</p>	<p><i>Questions to be considered when addressing this standard</i></p> <p>a) How does the institution engage with various sectors of music and other artistic professions?</p> <p>b) What are the long-term plans for the (continued) development of the links with the artistic professions?</p> <p>c) How does the institution support its programmes in interacting with the artistic professions?</p>	<p><i>Supportive material/ evidence</i></p> <ul style="list-style-type: none"> • Documentation showing: <ul style="list-style-type: none"> ○ structures for communication with relevant sectors of the music and other artistic professions ○ initiatives taken to support students, graduates and staff in programme projects ○ evidence of the programme's commitment to Lifelong Learning activities and examples of specific initiatives • Details regarding the interaction with the professions, its influence on the programme and its impact on the student experience

	<p>d) How does the institution assess and monitor the ongoing needs of the professions?</p> <p>e) How does the institution engage in and promote Lifelong Learning opportunities?</p>	<ul style="list-style-type: none"> • Student/staff feedback (focus groups, internal and external surveys) • Action plans for meeting the needs identified through interaction with the professions • Funding allocated within the institution for interacting with the artistic professions
8.3 Information provided to the public		
<p><i>Standard 8.3</i> Information provided to the public about the institution is clear, consistent and accurate.</p>	<p><i>Questions to be considered when addressing this standard</i></p> <p>a) What resources and delivery systems are used to convey information to the public?</p> <p>b) How does the institution ensure that information given to the public (students, audiences, parents, music education institutions at other levels, etc.) is consistent with its activities (educational programmes, organisational structure, academic calendar, concert series etc.)?</p> <p>c) What mechanisms are in place to review information before it goes public?</p> <p>d) How is the accuracy of the information ensured on an ongoing basis?</p>	<p><i>Supportive material/ evidence</i></p> <ul style="list-style-type: none"> • Student/staff feedback (focus groups, internal and external surveys) • Programme handbooks • Institutional information policies (recruitment policies, website and other information materials if appropriate). • Organisational structure • Marketing and/or Publicity Office policy statements or equivalent documents • IT communication strategy statements • Public contact statements/policies (i.e. response time to inquiries etc., codes of conduct for dissemination of public statements etc.) • Newsletters, website updates, emails