

ERASMUS NETWORK FOR MUSIC

polifonia

IMPACT ASSESSMENT ON THE USE OF 'POLIFONIA' TOOLS

A STUDY BY THE 'POLIFONIA' BOLOGNA WORKING GROUP



Education and Culture DG

Lifelong Learning Programme

## INTRODUCTION

In the framework of the ERASMUS Network for Music 'Polifonia'<sup>1</sup>, which started in 2004 with its first cycle, working groups composed by European experts in the field of music have studied issues arising from the Bologna Declaration Process in relation to higher music education. As a result, the working groups have developed several tools in the form of handbooks, documents, on-site visits that can be used by institutions in the development of their three-cycle study programmes. Following the development of these tools, the 'Polifonia' Bologna working group<sup>2</sup> also investigated the use and impact of these various tools by higher music education institutions.

In order to assess the impact of all publications and tools produced, the 'Polifonia' Bologna group designed a questionnaire (full version in Annex I), which was distributed in three languages to the partners of the 'Polifonia' Network and the extended membership of the European Association of Conservatoires (AEC), which was the coordinator of the 'Polifonia' Network and an important platform for the dissemination of the project results. The questionnaire starts off with questions on the awareness of the membership of the 'Polifonia' tools, which tools they have heard of and how they have heard of these tools. The questionnaire continues by asking the membership which tools are available in their institution. It then proceeds by asking on each publication or tool whether the member institution has found it useful or not, and asks for an explanation of why it was useful (or why it was not useful).

Due to a limited number of responses after the first distribution among the membership, the questionnaire was again handed-out during the Annual Meeting for International Relations Coordinators in European Conservatoires in Bucharest in September 2009 and during the AEC Annual Congress in Maastricht in November 2009. In total, 73 responses were received, including a large majority of all 'Polifonia' partner and additional institutions within the AEC membership.

The overall analysis of the questionnaire and the number of responses from the membership show one significant challenge; most operators dealing in conservatoire management positions indicate to be overloaded with information. This creates a certain challenge in getting responses to short questionnaires and in clear communication regarding publications. The questionnaire analysis shows, among others, that even the most involved institutions were not aware that all 'Polifonia' publications are translated into French and German or that all publications are available on various websites. As a recommendation for the tools which will be published by 'Polifonia' in the future, the working group would recommend that a clear communication strategy should be developed to advertise each publication to the related persons and specific target groups in member institutions, rather than to the regular top-management (directors, international relations coordinators). More recommendations can be found at the conclusion section following the analysis.

The impact assessment is structured as follows:

1. Analysis of the questionnaire on the use of 'Polifonia' handbooks and tools
2. European examples of the use of tools developed within the framework of 'Polifonia'.
3. Conclusions and recommendations.

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<sup>1</sup> Please visit [www.polifonia-tn.org](http://www.polifonia-tn.org) for more information on the Project.

<sup>2</sup> Please visit [www.polifonia-tn.org/bologna](http://www.polifonia-tn.org/bologna) for more information on the 'Polifonia' Bologna working group.

## 1. ANALYSIS OF QUESTIONNAIRE ON THE USE OF 'POLIFONIA' TOOLS

The questionnaire, which was designed by the Bologna Working Group, was answered by 73 member institutions from 24 European countries. As Graph 1 below shows, within the institutions that answered the questionnaire, the six countries that are represented the most make up more than 60% of the total number of answers.

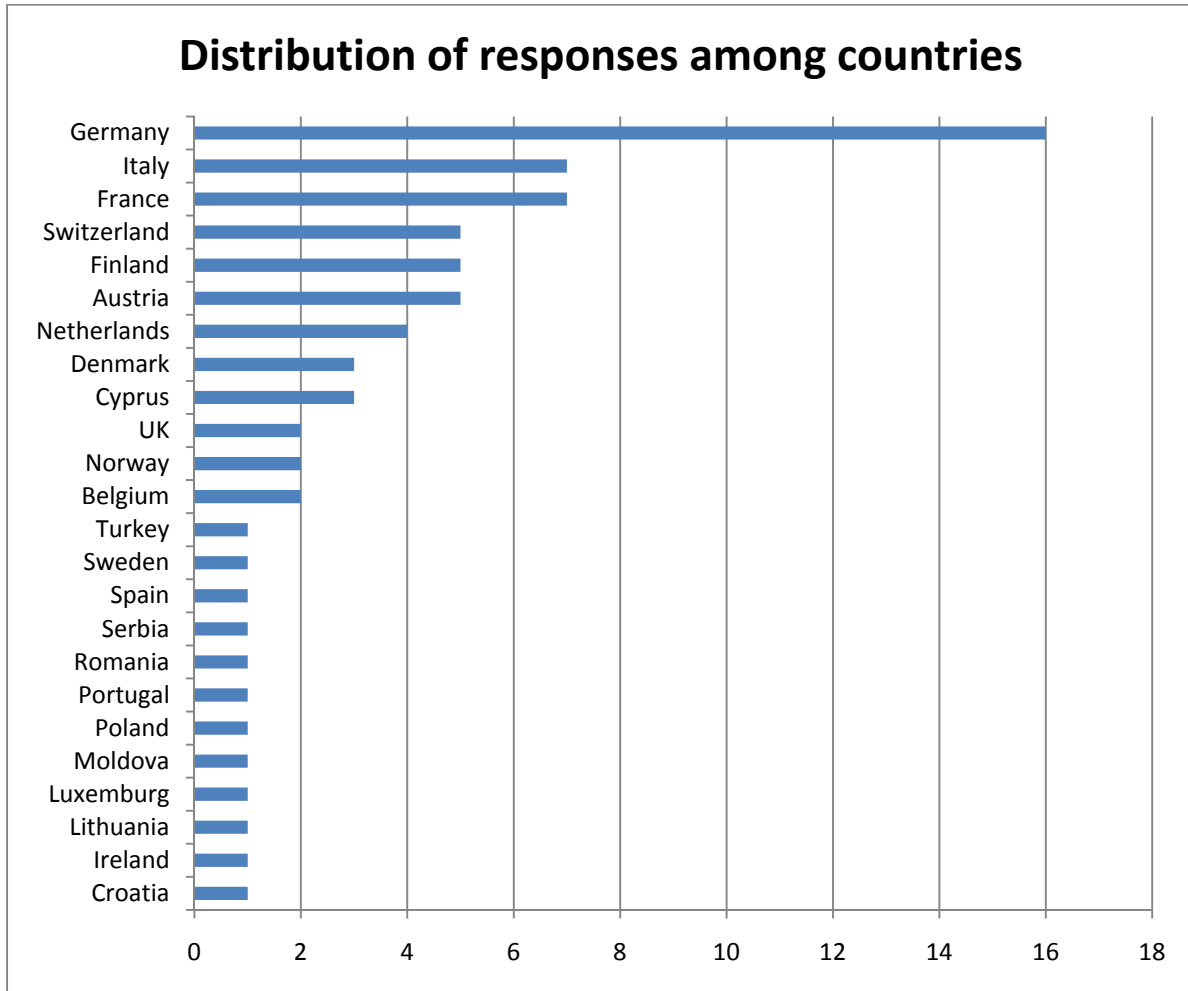


FIGURE 1 RESPONSE DISTRIBUTION BY COUNTRY

Out of the 73 respondents, five answered that they had not heard of any of the tools mentioned in the questionnaire before. Out of these five, three institutions have left no comments. Two of them commented to their preferred communication (Question 8) that they would like to be contacted by personalised mail and by having the publications available at 'Polifonia' and AEC meetings, both of which are done for each publication.

When the respondents were asked about how they have heard about these tools, most of the correspondents answered "through a 'Polifonia' presentation during a congress or conference". In Figure 2 below, you can find the overview of the most popular channels:

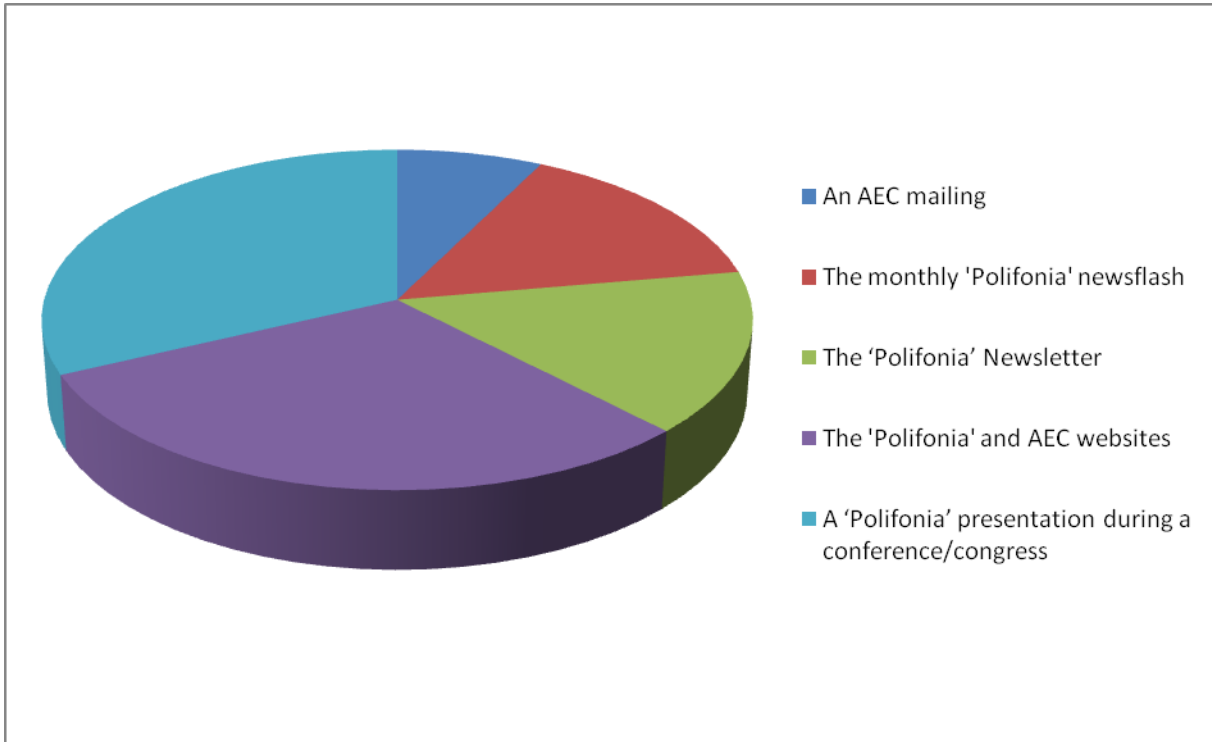


FIGURE 2 WHERE AEC MEMBERS HEAD ABOUT VARIOUS TOOLS

As Figure 2 shows, presentations during 'Polifonia' conferences or the AEC Annual Congress are a very good way to inform institutions of the developments regarding projects and publications. The second most popular channel, the 'Polifonia' and AEC websites, indicates that the websites should be used to further communicate with the membership.

The questions regarding the publications first explore the awareness of the member institutions of the various products and tools of the project. The respondents were asked to tick the publications and tools that they are aware of. In Figure 3; you can find the number of member institutions that are aware of each publication or tool:

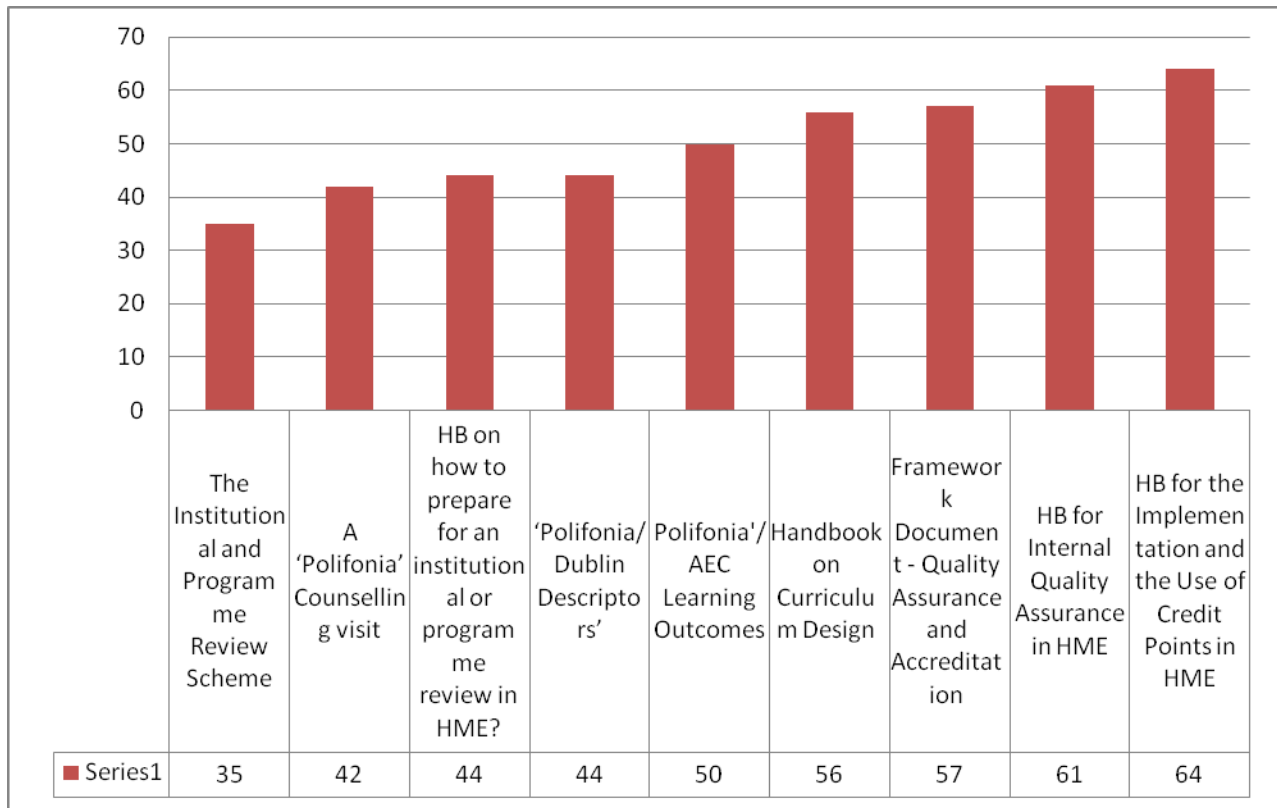


FIGURE 3 AWARENESS OF POLIFONIA TOOLS

The results show that the *Handbook for the Implementation and Use of Credit Points* and the *Handbook for Internal Quality Assurance* are the most well-known documents, followed by the *Framework Document for Quality Assurance and Accreditation in Higher Music Education* and the *'Polifonia'/AEC Learning Outcomes*. It is important to note, that among these tools, the *'Polifonia'/Dublin Descriptors* and the *'Polifonia'/AEC Learning Outcomes* were not published as separate printed documents at the time of the questionnaire, but appeared later on in the 'Tuning' document *Reference Points for Design and Delivery of Degree Programmes in Music*, which was also produced in the framework of the 'Polifonia' Network. It is also important to mention that the *Institutional and Programme Review Scheme* and the 'Polifonia' counseling visits are schemes and visits developed by 'Polifonia' and advertised through newsletters and brochures, but not publications like the rest of the handbooks. More information about the 'Polifonia' counseling visits is available in section 2.

In addition to asking the respondents of the questionnaire how many of the documents were known to them, the questionnaire also asked which documents were owned – digitally or in print copy - by the membership institutions. In this case, 'Polifonia' counseling visits and the Review Scheme are not included for reasons explained above. Figure 4 below shows which tools are available at institutions which took the questionnaire.

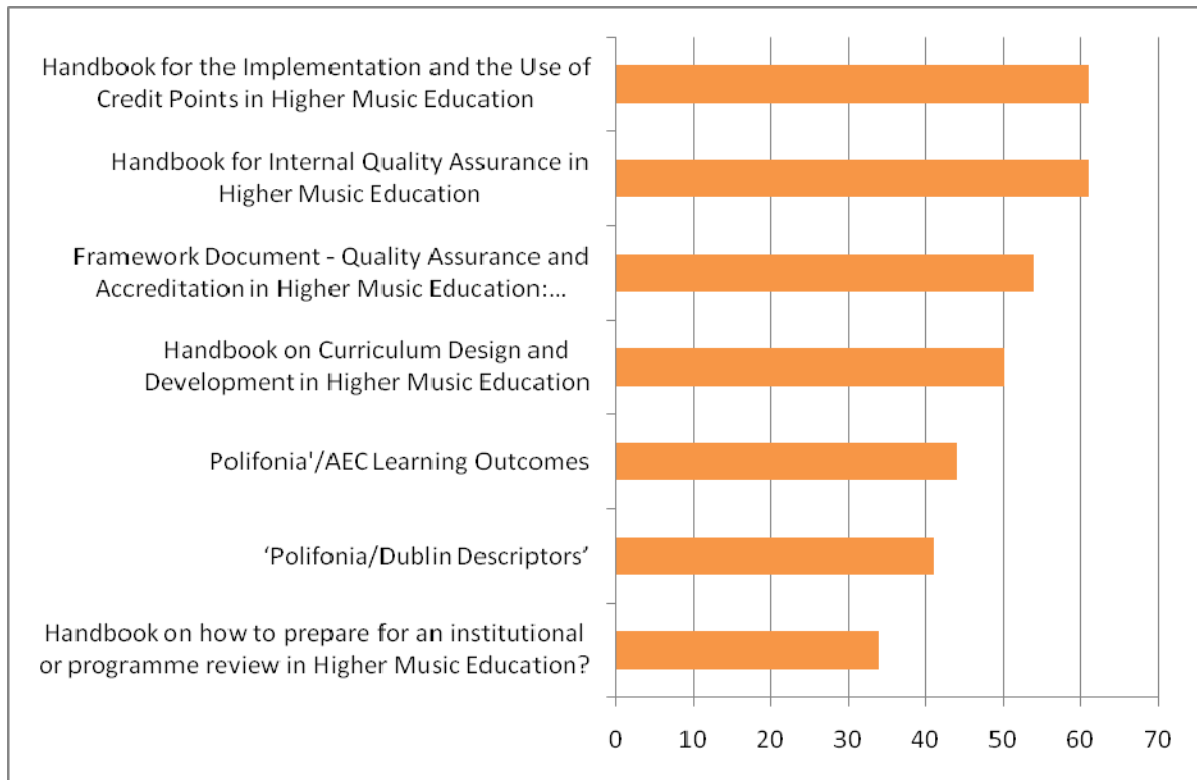


FIGURE 4 POSSESSION OF VARIOUS TOOLS AMONG THE MEMBERSHIP

As with the awareness of the respondents with the handbooks, figure 4 for possession of the handbooks shows that the Handbook for the Implementation and the Use of Credit Points in HME and the Handbook for Internal Quality Assurance in HME are the most possessed. The 'Polifonia'/AEC Learning Outcomes and 'Polifonia'/Dublin Descriptors are the ones least acquired by the membership, which is logical as the learning outcomes and the descriptors were not published separately but were available online on the websites of 'Polifonia' and AEC.

The questionnaire continues by asking the respondents about which handbooks were useful or not useful to their institutions, and why. A detailed list of individual answers can be found on Annex II. Below is a brief analysis of the answers.

One common trend is the fact that most institutions find a handbook irrelevant if they have gone through a procedure before the handbook was published. This is especially the case for quality assurance and curriculum development, where the institutions feel it is not useful for them to read the handbook or keep them in mind, because all their curriculum is already designed according to Bologna, or because they have been accredited already. However, it is important to note that these developments are cyclical, and will need to be thought-over in a few years time. The accreditation results are never permanent, and all curricula and credit systems will need to be flexible to adapt to the new trends in higher music education and to new generation musicians.

Despite this trend of ignoring the cyclical nature of these developments, it is clear that the institutions that responded to the survey confirmed the usefulness of the tools produced within the framework of 'Polifonia'. Depending on the publication, the rate of "usefulness" is very high (between 60-79%) and

the most common reason for choosing “not useful” is because of the above mentioned reasoning that the tools were not needed yet.

A very common answer in the questionnaire is that most of the handbooks are also used as a “reference point” or as “guidelines” either for internal reviews, or for staff to refer to it during related meetings or projects. This shows that the handbooks are practical and usable, and not abstract theoretical publications with no realistic application.

Following the detailed information on the use of the documents published by ‘Polifonia’, the questionnaire looked into further use and dissemination of these products. First, the respondents were asked whether they would recommend these tools to their colleagues. 59 of the responding institutions answered that they would recommend the various ‘Polifonia’ tools to their colleagues, whereas seven institutions answered they would not recommend the tools as they believe their colleagues are already aware of it. One institution commented on the academic staff not being used to utilize this type of information and would prefer to give them a summary of the various tools rather than recommend the tools themselves.

Moreover, the respondents were asked whether they feel their institution would require some practical help in relation to the implementation of the Bologna principles and in which form they would like to receive this assistance. Figure 5 below shows that most of the institutions answering the questionnaire felt that meeting other experts during ‘Polifonia’ meetings or doing national seminars were the most attractive ways to receive practical help.

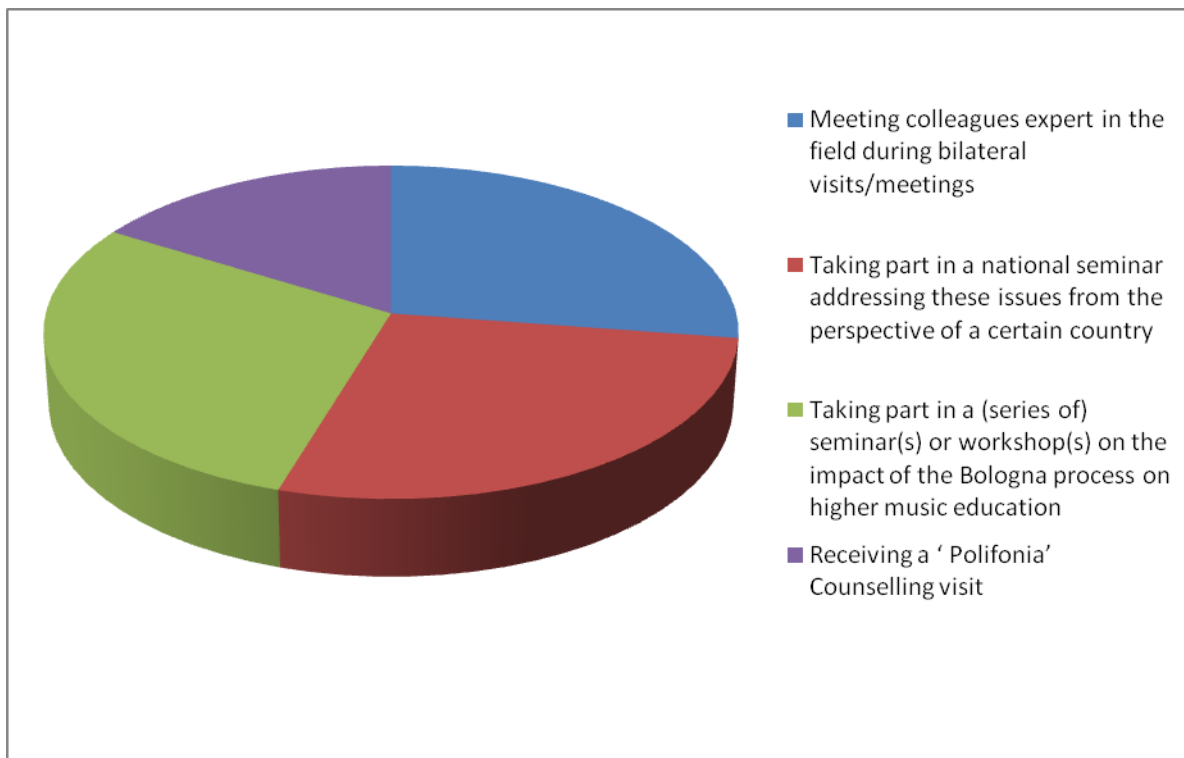


FIGURE 5 PREFERRED WAYS TO RECEIVE PRACTICAL HELP

Further comments and answers to the preferred communication styles show two trends in the partnership: (1) the Network and the AEC are currently using all dissemination methods that the respondents of the questionnaire chose as their preferred communication: personalised mailing of each printed product to each member institution with an explanatory letter, digital versions online, newsletters that introduce and explain all products as well as regular Newsflashes to the 'Polifonia' partnership and the AEC membership, and (2) many in the higher management levels in conservatoires are finding it challenging to deal with information overload. The second point is worthy of note, as the questionnaire results shown that even the persons very involved in the Network were not always aware of the availability of the tools in different languages or online.

Overall, it is clear that the partnership finds the 'Polifonia' publications practical and useful. A large majority would recommend these publications to other colleagues and also a large number of respondents feel that their colleagues are aware of the publications and tools. It can be concluded from the questionnaire that the presentations at conferences about the project and its results and publications should be continued as well as the publication deskat each meeting. However, one has to take note of the unexpected number of respondents who did not know that the publications were available in other languages and in online versions. Sometimes they were not aware that each publication was sent to institutions. To avoid this in the future, it would be necessary to look at different strategies of dissemination.

## 2. EUROPEAN EXAMPLES OF THE USE OF 'POLIFONIA' TOOLS

In addition to the questionnaire, the 'Polifonia' team conducted a study on examples of the kind of impact the 'Polifonia' tools had in the various institutions in all countries participating in the Network. In this section, a table of examples can be found, which gives an overview of the wide use of tools such as the 'Polifonia/Dublin Descriptors', the accreditation criteria as described in the Framework Document for Quality Assurance and Accreditation in Higher Music Education' and the specific use of the handbooks on institutional and national levels. Later in the section, detailed information on the 'Polifonia' counselling visits and their feedback can also be found.

**Please note that this overview does not claim to be in any way complete: the use of the 'Polifonia' tool is expected to be much more widespread, but it is attempted here to list the use of these tools in the various countries as examples of implementation and impact.**

COUNTRY	Use of 'Polifonia/Dublin Descriptors', 'Polifonia'/AEC Learning Outcomes, Accreditation Criteria	Use of 'Polifonia' Handbooks or other documents/tools
Austria	<ul style="list-style-type: none"> <li>• The European-level and subject-specific approach to quality assurance and accreditation developed in 'Polifonia' has been mentioned as an example in a consultation by the Austrian ministry of education on the future of accreditation in Austria</li> <li>• University of Music and Performing Arts in Vienna, the biggest institution for higher music education in the world, is currently working on reforms influenced by the Bologna process and is using the 'Polifonia'/Dublin Descriptors and the 'Polifonia'/AEC Learning Outcomes in this development</li> <li>• University of Music and Performing Arts in Graz is using the 'Polifonia'/Dublin Descriptors and the 'Polifonia'/AEC Learning Outcomes as a point of reference during the development of their own descriptors.</li> </ul>	<ul style="list-style-type: none"> <li>• In the University of Music and Performing Arts in Vienna the ECTS Coordinator has been using <i>Handbook for the Implementation and the Use of Credit Points in Higher Music Education</i> as information material and the <i>Handbook on Curriculum Design and Development</i> as information material for the consultation on legal matters in curricula.</li> </ul>
Belgium	<ul style="list-style-type: none"> <li>• The 'Polifonia' criteria and procedures for quality and accreditation have been used in preparation of the national accreditation procedure of all Flemish conservatoires during 2010 and 2011. The national</li> </ul>	<ul style="list-style-type: none"> <li>• A counselling visit to the Royal Conservatoire in Antwerp showed that the 'Polifonia' handbooks are known by the personnel involved in the reconstruction of the studies according to their interests and</li> </ul>

	<p>criteria of the Dutch-Flemish Accreditation Agency and the 'Polifonia' criteria have been compared and merged for this purpose.</p> <ul style="list-style-type: none"> <li>• The 'Polifonia' learning outcomes for the 3<sup>rd</sup> cycle have been used because of their European dimension as reference points in the development of a joint European Doctoral Programme in Music entitled 'DoCuMa' with partners in Belgium, the Netherlands and the UK</li> <li>• The design of the learning outcomes in the Koninklijk Conservatorium Antwerp has followed the 'Polifonia' learning outcomes: legal requirements were added and then the outcomes were adapted to the individual needs of each subject area at the conservatoire.</li> </ul>	needs.
<b>Cyprus</b>	<ul style="list-style-type: none"> <li>• The 'Polifonia' Accreditation Criteria are being used in the preparation of a programme review visit at the department of music of the European University in Nicosia, which will take place during 2011.</li> </ul>	
<b>Czech Republic</b>	<ul style="list-style-type: none"> <li>• The 'Polifonia' Accreditation Criteria have been used during an institutional review at the in the Music Academy in Prague.</li> </ul>	
<b>Denmark</b>	<ul style="list-style-type: none"> <li>• The internal quality assurance system in Danish conservatoires was reformed at the request of the Ministry of Culture on the basis of the 'Polifonia' Accreditation Criteria and the 'Polifonia' <i>Handbook for Internal Quality Assurance in European Conservatoires</i>. As a result, the Danish conservatoires developed a joint national system of internal quality assurance combining their own context and the 'Polifonia' accreditation criteria.</li> <li>• The Rhythmic Music Conservatory (RMC) in Copenhagen has used both the 'Polifonia' /Dublin</li> </ul>	<ul style="list-style-type: none"> <li>• The Rhythmic Music Conservatory (RMC) in Copenhagen has used the <i>Handbook for the Implementation and the Use of Credit Points in Higher Music Education and Handbook on Curriculum Design and Development</i> for the reform of its programmes.</li> </ul>

	<p>Descriptors and the 'Polifonia'/AEC Learning Outcomes in the development of the joint European Master Programme in jazz entitled 'EUJam' in collaboration with institutions in Trondheim, Amsterdam, Paris and Berlin. RMC has also used both documents in the current development of their renewed Bachelor Programme.</p>	
<b>Estonia</b>	<ul style="list-style-type: none"> <li>The Estonian Academy of Music and Theatre has used the <i>Framework Document for Quality Assurance and Accreditation</i> to prepare its national institutional accreditation process. The Academy has also used the <i>Handbook on Curriculum Design and Development</i> while reviewing their curricula in preparation of the accreditation process.</li> </ul>	
<b>Finland</b>	<ul style="list-style-type: none"> <li>Sibelius Academy in Helsinki uses the 'Polifonia'/AEC Learning Outcomes as reference points for 9 1<sup>st</sup> cycle degree programmes and 10 2<sup>nd</sup> cycle degree programmes.</li> </ul>	
<b>France</b>	<ul style="list-style-type: none"> <li>The CEFEDM Rhône-Alpes often refers to the 'Polifonia'/Dublin Descriptors and mainly : <ul style="list-style-type: none"> <li>in the development project for a new 1<sup>st</sup> cycle presented in 2009 to the ministry</li> <li>in discussions with the ministry.</li> </ul> </li> </ul>	
<b>Germany</b>	<ul style="list-style-type: none"> <li>The 'Polifonia' Accreditation Criteria have been merged with the criteria of the German national accreditation agencies ZEvA and ACQUIN for formal programme accreditation procedures in Musikhochschulen in Trossingen and Karlsruhe.</li> </ul>	<ul style="list-style-type: none"> <li>In the Musikhochschule Dresden, the <i>Handbook for the Implementation and the Use of Credit Points in Higher Music Education</i> is being used as the main reference in the development of new study programmes. The institution has also used the <i>Handbook for Internal Quality Assurance in Higher Music Education</i> in the development and implementation of an internal quality assurance system.</li> </ul>
<b>Iceland</b>	<ul style="list-style-type: none"> <li>The 'Polifonia'/AEC learning outcomes and the 'Polifonia'/Dublin Descriptors</li> </ul>	<ul style="list-style-type: none"> <li>The Iceland Academy of Arts has used the <i>Handbook for the Implementation and the Use of</i></li> </ul>

	<p>have been used as reference points in the development of the national qualifications framework by the Iceland Academy of Arts, including the learning outcomes for the pre-college level.</p> <ul style="list-style-type: none"> <li>• In preparation for a national review, the Iceland Academy of Arts has used the handbook <i>How to prepare for an institutional or programme review in Higher Music Education</i> and the <i>Framework Document on Quality Assurance and Accreditation</i>.</li> </ul>	<p><i>Credit Points in HME</i> in the re-design of its programmes.</p>
<b>Ireland</b>	<ul style="list-style-type: none"> <li>• A national working group was established to write a manual on devising learning outcomes at module level across a range of subjects, in collaboration with the government-run National Qualifications Association of Ireland. Music and the materials developed by 'Polifonia' were used as an advanced example.</li> <li>• The Cork Institute of Technology uses national learning outcomes which are closely related to the 'Polifonia'/AEC Learning Outcomes.</li> <li>• In preparation for an accreditation procedure, the Cork Institute of Technology has used the <i>Framework Document for Quality Assurance and Accreditation</i>.</li> <li>• The government quality assurance agency HETAC has used the 'Polifonia' learning outcomes for the 3<sup>rd</sup> cycle in the development of assessment criteria for 3<sup>rd</sup> cycle studies in the field of music.</li> </ul>	<ul style="list-style-type: none"> <li>• The 'Polifonia' Final Report on Pre-college Music Education was used as an important source of information in a national government report on this subject.</li> <li>• For the development of new programmes, the Cork Institute of Technology has used the <i>handbook for Curriculum Design and Development</i>, the <i>Handbook for Internal Quality Assurance</i> and the <i>Handbook for the Implementation and use of Credit Points</i>.</li> </ul>
<b>Italy</b>		<ul style="list-style-type: none"> <li>• Three 'Polifonia' handbooks were translated into Italian by the Italian team of 'Bologna' promoters due to high demand from Italian institutions: the <i>AEC Framework Document – Quality Assurance in HME</i>, the <i>Handbook for Internal Quality Assurance in Higher Music Education</i>, and the <i>Ten Steps on How to Implement Your ERASMUS Exchange</i></li> </ul>

		<i>Programme in the Field of Music</i>
<b>Latvia</b>		<ul style="list-style-type: none"> <li>The <i>Handbook for Curriculum Design and Development</i>, the <i>Handbook for Internal Quality Assurance</i> and the <i>Handbook for the Implementation and use of Credit Points</i> have been used in a series of workshops at the Latvian Academy of Music that were financed by the European Social Fund and involved experts from the 'Polifonia' Network.</li> </ul>
<b>Lithuania</b>	<ul style="list-style-type: none"> <li>The 'Polifonia' Accreditation Criteria have been merged with the national Lithuanian accreditation criteria in preparation of a formal accreditation visit at the Lithuanian Academy of Music in Vilnius in September 2010 organised by the Lithuanian National Centre for Quality in Higher Education.</li> </ul>	
<b>Netherlands</b>	<ul style="list-style-type: none"> <li>The 'Polifonia' Accreditation Criteria were used in a formal accreditation procedure executed by the Dutch accreditation agency Hobéon at the Royal Conservatoire in The Hague.</li> <li>The Prins Claus Conservatoire in Groningen used the 'Polifonia' Accreditation Criteria for a programme review procedure and the 'Polifonia'/Dublin Descriptors and the 'Polifonia'/AEC learning outcomes in the development of a new joint European Master Programme for New Audiences and Innovative Practice in Music.</li> <li>The Maastricht Academy of Music has been using the 'Polifonia'/Dublin Descriptors, the 'Polifonia'/AEC learning outcomes and the Framework Document for Quality Assurance and Accreditation to prepare for the formal accreditation procedure of the Bachelor cycle executed by the Dutch accreditation agency NQA.</li> </ul>	<ul style="list-style-type: none"> <li>The Maastricht Academy of Music has used the <i>Handbook for Internal Quality Assurance in Higher Music Education</i> to check and to improve its internal quality system.</li> </ul>
<b>Norway</b>	<ul style="list-style-type: none"> <li>A national working group has been</li> </ul>	

	<p>established to make proposals for a set of learning outcomes for music performance studies for the 1<sup>st</sup> and 2<sup>nd</sup> study cycles in Norwegian conservatories with the aim to make the learning outcomes for music more compatible with the Norwegian National Qualifications Framework. In this process, the working group used the 'Polifonia'/Dublin Descriptors and the 'Polifonia'/AEC learning outcomes.</p>	
<b>Poland</b>	<ul style="list-style-type: none"> <li>The 'Polifonia' Accreditation Criteria have been used during institutional review visits of music academies in Krakow, Wroclaw, Lodz and Bydgoszcz, which took place in the framework of the 'Polifonia' project. For this purpose, the 'Polifonia'/Dublin Descriptors, the 'Polifonia'/AEC learning outcomes and the 'Polifonia' Accreditation Criteria were translated into Polish.</li> </ul>	
<b>Portugal</b>	<ul style="list-style-type: none"> <li>The 'Polifonia' Accreditation Criteria have been used during a programme review visit in the fields of jazz and early music at the Escola Superior de Música, Artes e Espectáculo in Porto, which took place in the framework of the 'Polifonia' project.</li> </ul>	
<b>Romania</b>	<ul style="list-style-type: none"> <li>The 'Polifonia' Accreditation Criteria have been merged with the Romanian national accreditation criteria during formal accreditation procedures of the music academies in Bucharest and Cluj organised in cooperation with the Romanian Accreditation Agency ARACIS.</li> </ul>	
<b>Spain</b>	<ul style="list-style-type: none"> <li>The 'Polifonia' Accreditation Criteria were used during an institutional review procedure at the Conservatorio Superior de Musica in Oviedo.</li> </ul>	<ul style="list-style-type: none"> <li>The handbook <i>Ten Steps on How to Implement Your ERASMUS Exchange Programme in the Field of Music</i> was translated into Spanish due to a high demand from the side of the Spanish institutions.</li> </ul>
<b>Sweden</b>	<ul style="list-style-type: none"> <li>During Sweden's higher education</li> </ul>	<ul style="list-style-type: none"> <li>The Malmo Academy of Music</li> </ul>

	reform in 2007, all higher music education institutions used the 'Polifonia'/Dublin Descriptors and the 'Polifonia'/AEC learning outcomes as points of reference in the development of their own learning outcomes.	has used the <i>handbook for Internal Quality Assurance</i> for the review of its quality assurance systems.
<b>Turkey</b>	<ul style="list-style-type: none"> <li>The Yaşar University Faculty of Fine Arts – Department of Music in Izmir has been using the 'Polifonia'/Dublin Descriptors and the 'Polifonia'/AEC learning outcomes as points of reference for the review and reformulation of its programmes in music.</li> </ul>	
<b>United Kingdom</b>	<ul style="list-style-type: none"> <li>The 'Polifonia' Accreditation Criteria were used as a point of reference in the Enhancement-led Institutional Review (ELIR) procedure by the Quality Assurance Agency (QAA) in Scotland in the review procedure of the Royal Scottish Academy of Music in Glasgow.</li> <li>The Trinity College of Music in London uses the 'Polifonia'/Dublin Descriptors and the 'Polifonia'/AEC learning outcomes as points of reference along with the national descriptors as external reference points for course design. While national descriptors are obligatory, the institutions are encouraged to refer to other national and international educational and professional benchmarks.</li> </ul>	

The table of examples gives a good overview of the wide-spread use of the documents produced and built upon in the framework of 'Polifonia' from a national point of view.

In addition to the above mentioned tools, 'Polifonia' also offered counseling visits to institutions who were in need to practical advice on how to deal with different aspects of the Bologna declaration. A certain format was developed for this, enabling colleagues from the 'Polifonia' working groups visiting institutions in Europe for one working day to discuss all necessary issues. The table below provides a list of these visits:

COUNSELING VISITS 2007-2010 BY BOLOGNA WG MEMBERS		
Nr	Date	Place
1	24-25 May 2008	Prishtina, Kosovo
2	28-29 May 2008	Trossingen, Germany
3	22-24 September 2008	Tirana, Albania
4	14 October 2008	Cardiff, UK
5	20-21 November 2008	Karlsruhe, Germany
6	12 December 2008	Lille, France
7	22 January 2009	Banja Luka, Bosnia and Hercegovina
8	29 January 2009	Oviedo, Spain
9	29 January 2009	Linz, Austria
10	2 March 2009	Berlin, Germany
11	18-19 March 2009	Frederiksberg, Denmark
12	29 April 2009	Antwerp, Belgium
13	9 July 2009	Barcelona, Spain
14	12 October 2009	Novara, Italy
15	3 December 2009	Frankfurt, Germany
16	11 January 2010	Poitiers, France
17	25-26 March 2010	Vilnius, Lithuania
18	29-30 April 2010	Vilnius, Lithuania
19	21-24 May 2010	Cuneo, Italy
20	13-15 September 2010	Glasgow, UK
21	26-28 September 2010	St. Petersburg, Russia

Each counselor produced a short report of their visit, which is available online on the Bologna and Music website<sup>3</sup> as well as by request from the 'Polifonia' team. In addition to the reports, each institution was asked to give their feedback on the visit, including details such as what aspects of the visit was successful, and whether it was useful. Below you will find a brief summary of the results of the evaluation questionnaire filled out by each institution which has received a counseling visit.

When asked about the level of preparation for the visit by the counsellors, all institutions expressed that the counsellors were well-prepared. This was mostly due to the fact that each institution was asked to fill out a request form, in which they were asked to explain in detail what the issue or topic for the visit would be, which was given to the counsellors along with any accompanying documents. Overall, the format of the visit depended on each case, as well as whether there were presentations or workshops. The evaluation forms show that the receiving institutions were very happy with the format and the level of preparedness of the counsellors. Visited institutions mostly commented on the fact that two working days was not enough, and that they would like to receive multiple visits to follow-up on issues discussed.

Overall, the receiving institutions were satisfied with the choice of counsellors and the amount of information given during these visits, including materials provided. All receiving institutions expressed

<sup>3</sup> [www.bologna-and-music.org/counsellors](http://www.bologna-and-music.org/counsellors)

the feeling that their expectations were met. This is also reflected in the last question where the receiving institutions rated the counsellors, which on average is 9.5 out of 10. The analysis of the evaluation forms show that the counseling visit format works for the receiving institutions. The institution receives issue- and institution-specific attention from a Bologna expert in a short intensive amount of time, which enables them to get as much out of the visit as possible.

### 3. CONCLUSION AND RECOMMENDATIONS

Overall, from the responses received in the impact assessment the conclusion can be drawn that the handbooks and tools developed within the framework of 'Polifonia' are quite well known and used throughout the sector, as well as by external organisations such as ministries of education. The extensive list of examples per country also shows that the documents are practical guidelines not only for the countries who are still adjusting to the Bologna principles, but also for countries which are well ahead in the Bologna system, and that in many cases the 'Polifonia' are finding their way into the national higher education systems.

However, there are still some aspects of the dissemination process that can be improved. As the questionnaire results show, there needs to be a change in the strategy for dissemination to reach the right target group for each tool and for these groups to be aware of all tools and sources of information. Below you will find a few points of concluding recommendations for future projects and tools:

- It is evident from this study and from other activities in 'Polifonia' there is a clear need for subject-specific information on the various Bologna Declaration reform developments. This means, for example, that the Bologna process and the European Commission should consider creating a pool of subject-specific 'Bologna Promoters'. As the Bologna process is now entering a phase of further implementation, there is a need for advice from experts that are fully informed about both the Bologna process and the discipline in question, and not just experts on the Bologna process. This will help the process to bridge the gap to academics and students.
- In relation to the previous point, it is also clear that there is a role for the ERASMUS Networks to play, as they are set up in a subject-specific way. It is exactly the ERASMUS Networks that have a positive impact on European policy development in higher education and it is surprising the European Commission is not using the ERASMUS Networks in more pro-active way. Once the networks pass selection procedure, they receive a contract but are then rarely contacted or asked for anything by the Commission again except for reporting purposes by the executive agency. However, it is exactly the networks that give the Commission a direct link to large numbers of institutions without having to take into account the positions and opinions of all those policy layers that usually exist between the Commission and the institutions, such as the EUA and the national rectors' conferences, each with their own political agenda. In a way, the use of the networks could be simple and effective: whenever a communication or report (such as the one on QA) would be produced by the Commission, it would be sent to the networks with the request to send a reply or position by a certain deadline. This would undoubtedly have as an effect that not only the views of the Commission would be better known, but there would also be a stronger debate about these views in the higher education sector and, as a result, a possibly more efficient implementation and policy development.
- Presentations on the 'Polifonia' tools during conferences and events organised by the AEC should continue, as this has proven to be an effective method of dissemination. In addition to presentations, there should be announcements during the opening or closing sessions reminding participants of the publications available during the meeting (and on the website), including the mention of translations available.
- A standard PowerPoint presentation could be made in different languages to be used by Bologna experts and International Relations Coordinators of institutions so that they can present new (and old) documents to their colleagues during internal meetings.

## ANNEX I: QUESTIONNAIRE FOR THE USE OF 'POLIFONIA' TOOLS

In the framework of the ERASMUS Network for Music 'Polifonia', started in 2004, working groups composed by European experts in the field of music have studied issues arising from the Bologna Declaration Process in relation to higher music education. As a result, they have set up several tools (handbooks, documents, on-site visits) that can be used by institutions in the development of their three-cycle study programmes.

The 'Polifonia' Bologna working group is investigating the use of these various tools by higher music education institutions. We would like to ask you to answer several short and simple questions. Thank you for your cooperation!

Name Institution:	
Full Name:	
E-Mail:	
Phone Fax:	

\* \* \* \* \*

### Questions

1. **Are you aware of the existence of the 'Polifonia' tools?**

Yes (please continue with question 2)

No (please continue with question 8)

2. **Which 'Polifonia' tools have you heard of?**

- Handbook for the Implementation and the Use of Credit Points in Higher Music Education
- Handbook on Curriculum Design and Development in Higher Music Education
- Handbook for Internal Quality Assurance in Higher Music Education
- Framework Document - Quality Assurance and Accreditation in Higher Music Education: Characteristics, Criteria and Procedures
- Handbook on how to prepare for an institutional or programme review in Higher Music Education?
- 'Polifonia/Dublin Descriptors'
- 'Polifonia'/AEC Learning Outcomes
- A 'Polifonia' Counselling visit
- The AEC Institutional and Programme Review Scheme

3. **Through which channels did you hear of this/these tool/s?**

- A 'Polifonia' presentation during a conference/congress
- The 'Polifonia' and AEC websites
- The 'Polifonia' Newsletter
- The AEC monthly newsflash
- An AEC mailing
- Other, please specify:

4. **Please indicate if your institution is in possession of any of the following 'Polifonia' documents/handbooks:**

- Handbook for the Implementation and the Use of Credit Points in Higher Music Education
- Handbook on Curriculum Design and Development in Higher Music Education
- Handbook for Internal Quality Assurance in Higher Music Education
- Framework Document - Quality Assurance and Accreditation in Higher Music Education: Characteristics, Criteria and Procedures

- Handbook on how to prepare for an institutional or programme review in Higher Music Education?
  - 'Polifonia/Dublin Descriptors'
  - 'Polifonia'/AEC Learning Outcomes
5. **How useful did you find the 'Polifonia' tools in your work within your institution?**
- Handbook for the Implementation and the Use of Credit Points in Higher Music Education
    - o Useful, please explain:
  
    - o Not useful, please explain:
  
  - Handbook on Curriculum Design and Development in Higher Music Education
    - o Useful, please explain:
  
    - o Not useful, please explain:
  
  - Handbook for Internal Quality Assurance in Higher Music Education
    - o Useful, please explain:
  
    - o Not useful, please explain:
  
  - Framework Document - Quality Assurance and Accreditation in Higher Music Education: Characteristics, Criteria and Procedures
    - o Useful, please explain:
  
    - o Not useful, please explain:
  
  - Handbook on how to prepare for an institutional or programme review in Higher Music Education?
    - o Useful, please explain:
  
    - o Not useful, please explain:
  
  - 'Polifonia/Dublin Descriptors' and AEC Learning Outcomes
    - o Useful, please explain:
  
    - o Not useful, please explain:
  
  - A 'Polifonia' Counselling visit
    - o Useful, please explain:



## ANNEX II: LIST OF ANSWERS ON THE IMPACT OF THE 'POLIFONIA' HANDBOOKS AND TOOLS

### **'The Handbook for the Implementation and the Use of Credit Points in Higher Music Education'**

The handbook was found useful in following points:

- It was used as reference and to learn how use the credit points.
- National university of Music from Bucharest has started to apply the Credit Points in HME since 2004. This system was improved every year, because of the feedback between teachers and students and in connection with the good practices offered. The handbook was rather useful in terms of improving.
- The handbook was used to design the curriculum of several institutions and to facilitate the mobility of the students.
- It was found helpful in order to implement and explain the system, and it was also useful to get the information from the handbook.

The handbook was found not useful because credits were introduced in the institution long before the Bologna Process started. It was also mentioned that a national system with credit points similar to ECTS already was used in one institution, so the handbook was not used at all.

### **'The Handbook on Curriculum Design and Development in Higher Music Education'**

The handbook was found useful in following points:

- It was found useful as a supplement to already existing handbooks and as reference material to support the process of developing and designing curricula.
- It provides useful methods on which you can build curricula and it maintains well connected and coordinated to the work. It provides a framework on which certain issues related to curriculum design and development can be applied.
- The handbook helps the institutions to reflect on the process and it helps when evaluating national criteria.

The handbook was found not useful since it in some institutions conflicts with the traditional methods of e.g. developing and designing curricula. Other reasons were that the knowledge already was available in the area and that the handbook did not exist when the major realignment was taking place.

### **'The Handbook for Internal Quality Assurance in Higher Music Education'**

The handbook was found useful in following points:

- It was used to prepare visits and for starting internal evaluation. It was useful for clarifying specific terms and criteria for a precise evaluation in order to assure the compatibility between partners and for making easier the recognition of the studies abroad.
- In the design process it was useful to consult the handbook, because it includes information on building up QA, so it among other things is possible to set up standards in the curriculum.
- It was used to compare in order collect information on, what could be another way of working with QA. It was also useful as reference when preparing the accreditation and it gives a more subject specific perspective on QA.

The handbook was found not useful because the QA system was introduced and implemented in the institution as one of the first in the country, before the Handbook was developed. It is also mentioned, that one institution has its own mechanisms for QA, and that they therefore do not need the handbook.

### **The Framework Document 'Quality Assurance and Accreditation in Higher Music Education: Characteristics, Criteria and Procedures'**

The framework document was found useful in following points:

- It was useful as guidelines geared towards a musical approach for complementing the National guidelines for every field in higher education.
- It offers a useful framework for the institutions which are going to be evaluated/accredited and good to compare the structures of various institutions of European countries.
- It was useful during the visit in connection with the project 'Accreditation in European Prof. Music Training'

### **The Handbook: How to prepare for an institutional or programme review in Higher Music Education?**

The handbook was found useful in following points:

- The handbook was useful as guidelines for accreditation of Masters Programmes, and as a supportive tool in national discussions. The framework was useful to see the more specific characteristics of higher music educations.
- It was useful to consult the handbook as reference when preparing the accreditation process.

The handbook was mainly not found useful because it was not present at the time of preparing the review.

### **'The 'Polifonia/Dublin Descriptors' and AEC Learning Outcomes'**

'The 'Polifonia/Dublin Descriptors' and AEC Learning Outcomes' were found useful in following points:

- They were helpful in defining the Learning Outcomes and making them more explicit in areas where implicit knowledge is a more usual way of teaching and learning.
- They give a framework of learning outcomes in European level which can be implemented in our curricula development and defining assessment. Learning outcomes are formulated in a communicative way, they are easy to understand and at the same time they are not too general.
- Very important for QA references and for future discussions, but at the moment not really in use.
- They were useful in designing a 1st cycle degree, B.Mus, BA and MA; and copies of the handbook were given to the deans of the faculty and other staff responsible for the curricula development. Descriptions of learning outcomes are used as the code of good practice; the newly developed study programmes in music are built on the LO developed by Polifonia.
- The documents were among other things used to map the AEC learning outcomes in the institution' subject areas and as a foundational text, which could be translated instead of writing from the beginning.

The documents were not found useful because they are too complex and consist of too many words. One other institution only knew about this after a major realignment with degree programmes, but finds it useful for future work.

### **A 'Polifonia' Counselling visit**

The Polifonia Counselling visit was found useful in following points:

- It was used as a reference to check what already existed and as a chance to discuss and share experiences about the items of Bologna. A good opportunity to find out other institutions' activities and results and to see 'the reality' of the institution.
- Some institutions found it useful preparing the visit as they are going to have a visit in the near future.

The visit was not found useful because the institutions either already had received Bologna advice; did not have the need for it or because the institution did not reflect on the visit.

### **'The AEC Institutional and Programme Review Scheme'**

'The AEC Institutional and Programme Review Scheme' was found useful in order to add an European dimension to already existing programmes and also as supervising document in discussions with national music education partners. Educational specialists in Europe mean that institution shall be reviewed by the right persons and in the right way, and the programme was found useful so show this way. International experts shall give the independent evaluation and the best advice for improvement (very important in such small country as e.g. Lithuania where experts music professionals and teachers know each other well) therefore these experts are not that fair in making assessment of activities related to their colleagues.

The programme was not found useful of few institutions, because they e.g. have their own evaluation and review schemes and because one institution organized its own panel with ex members of the accreditation council.