

# POLIFONIA

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GO!

## POLIFONIA'S MISSION IS...

...to promote innovation in European higher music education (HME) and to assist institutions to enhance the quality and relevance of HME through cooperation at the European level



### What has happened so far?

The ERASMUS Network for Music **Polifonia** is the largest project on higher music education to date. Supported by the ERASMUS Networks programme of the European Union, **Polifonia** first started in 2004 and, since then, has studied a range of subjects related to professional music training at the European level. In the scope of its first and second cycles (2004-2007 and 2007-2010) the project realised over 60 working group meetings in various European destinations, bringing together experts from more than 25 different countries. With outputs such as counselling and site visits, seminars and conferences as well as the production of 16 publications on various issues in the HME sector, **Polifonia** has continuously contributed to the enhancement of the quality of higher music education.



### What is happening now?

Building on a strong network of experts developed throughout the years and the work realised during the two preceding cycles, a third cycle of the **Polifonia** project was approved by the European Commission for the period 2011-2014. **Polifonia 3** is jointly co-ordinated by the Koninklijk Conservatorium Den Haag and the European Association of Conservatoires (AEC) and involves 55 institutions in the field of music training and the music profession located in 25 European countries and in 4 countries outside Europe.

5 working groups (WGs) are now studying issues related to Assessment & Standards, Artistic Research in Music, Quality Enhancement and Accreditation, Education for Entrepreneurship, and Recognition, Mobility and Joint Programmes.

## POLIFONIA IS WORLDWIDE

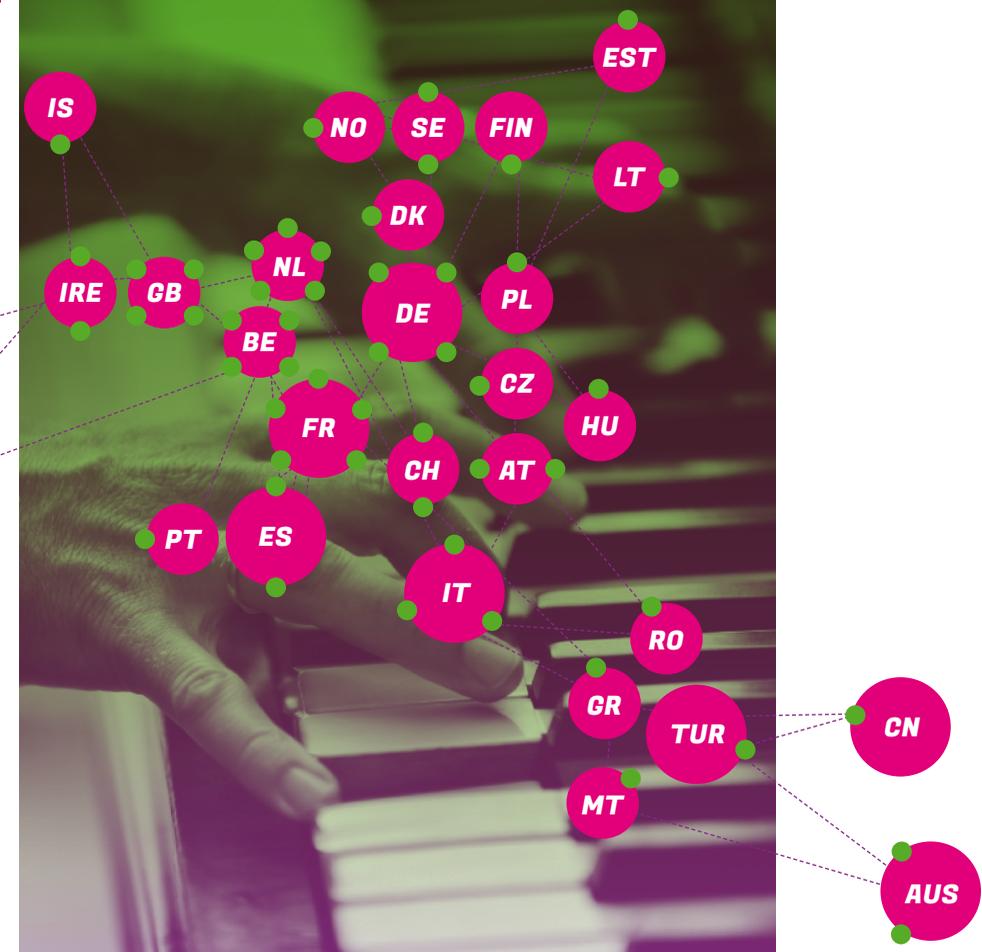


### Partners

- Koninklijk Conservatorium Den Haag
- European Association of Conservatoires (AEC)
- European Federation of National Youth Orchestras
- Universität für Musik und darstellende Kunst Wien
- Koninklijk Conservatorium - Artesis Hogeschool Antwerpen
- Orpheus Institute
- Pearle
- Janáčkova Akademie Múzických Umění v Brně
- Musikhochschule Lübeck
- Hochschule für Musik Karlsruhe
- Hochschule für Musik Carl Maria von Weber Dresden
- European Music Council (EMC)
- Conservatorium Hogeschool Gent
- RAM Aarhus /Det Jyske Musikskonservatorium
- Eesti Muusika Ja Teatriakadeemia
- Ionian University Corfu
- Conservatorio Superior de Música de Murcia
- Escola Superior de Música de Catalunya
- Sibelius Academy
- Conservatoire national supérieur de musique et de danse de Paris
- CEFEDM Rhône-Alpes
- Centre d'Etudes Supérieures Musique et Danse de Poitou-Charentes
- Conservatoire national supérieur musique et danse de Lyon
- International Federation of Musicians
- Liszt Ferenc Zeneművészeti Egyetem
- DIT - Conservatory of Music and Drama
- Royal Irish Academy of Music

CAN

USA



- Reykjavik Academy of the Arts
- Conservatorio di Musica "Stanislao Giacomantonio" Cosenza
- Conservatorio di Musica "A. Casella" L'Aquila
- Conservatorio di Musica di Vicenza "Arrigo Pedrollo"
- Lietuvos muzikos ir teatro akademija
- Prins Claus Conservatorium
- Maastricht Academy of Music
- European Music School Union (EMU)
- Norges musikkhøgskole
- Akademia Muzyczna im. Karola Lipińskiego we Wrocławiu
- Escola Superior de Música de Lisboa
- Universitatea Națională de Muzică din București
- Kungliga Musikhögskolan i Stockholm (KMH)
- European String Teachers Association (ESTA)
- Conservatorio della Svizzera Italiana Lugano
- Society for Artistic Research (SAR)
- State Conservatory of Istanbul
- Trinity Laban
- RNCM (Royal Northern College of Music)
- Royal Conservatoire of Scotland
- Guildhall School of Music & Drama
- Università të Malta
- Queensland Conservatorium Griffith University Brisbane
- McGill University Schulich School of Music
- Melbourne Conservatorium of Music
- National Association of Schools of Music (NASM)
- Eastman School of Music
- The Hong Kong Academy for Performing Arts

# POLIFONIA WORKS!

**Working group 1**  
Assessment & Standards

**Working group 2**  
Artistic Research in Music

**Working group 3**  
Quality Enhancement & Accreditation

**Working group 4**  
Lifelong Learning & Entrepreneurship

**Working group 5**  
Recognition, Mobility and Joint Programmes

## CONTACTS

If you are interested in hosting a **Polifonia** Working group (WG) meeting, a counselling or a study visit, would like to contribute to our research, receive information on the overall project or order one of our publications, please contact the **Polifonia** Team: Hannah Hebert, Project Manager and Annelotte Kolstee, Project Administrator, Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC)

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# POLIFONIA TIMELINE

**FEB 2012 | THE HAGUE | NL**  
**Annual Network meeting**

Main **Polifonia** partner Koninklijk Conservatorium Den Haag hosts the project's kick-off meeting where all working group members have their first encounters and set out the lines of their work for the coming 3 years.

**FEB 2012 | MOSCOW | RU**  
**Joint accreditation procedure**

Within the activities of WG3, three international peer-reviewers nominated by **Polifonia** join an accreditation team set up by the National Centre for Public Accreditation (NCPA) to review programmes delivered by the V. Popov Academy of Choral Arts and the Gnesins Russian Academy of Music in Moscow. Such collaborations with national accreditation agencies aim at adding a European and subject-specific dimension to the national accreditation procedures.

**APR 2012 | BRISBANE | AU**  
**Quality Enhancement Process**

Within the activities of WG3, a peer-review team conducts a Quality Enhancement process at the Queensland Conservatorium in Australia. The main objective of this process is to assist AEC member institutions in their quality assurance and enhancement activities and to provide them with suggestions for further improvement.

**MAY 2012 | ROME | IT**  
**European Platform for Artistic Research in Music (EPARM)**

As one of their outputs, WG2 organises the second meeting of EPARM and plans the further development of the platform. In Rome, a wide variety of contributions is made by presenters coming from areas like Early Music, sonology, and non-European music.

**MAY 2012 | BUCHAREST | RO**  
**WG3 Working group meeting**

WG3, which is tasked with acting as a think-tank exploring issues in the field of quality enhancement and accreditation in higher music education, makes its first steps towards developing a session for members of AEC peer-review teams to exchange experience and good practice. The group has now devised an interesting and innovative workshop that group members will facilitate right before the AEC Congress 2012 in St. Petersburg.

**MAY 2012 | REYKJAVIK | IS**  
**Quality Enhancement Process**

Within the activities of WG3, a peer-review team conducts a Quality Enhancement process at the Music Department of the Academy of the Arts in Reykjavik.

**MAY/JUNE 2012 | LYON/BOLOGNA | FR/IT**  
**WG5 Study visits**

Members of WG5 visit the JOI. CON Conference in Bologna and the CNSMD in Lyon to enquire about issues in setting up joint programmes and student mobility. Research material gained from these visits will feed into an improved and well-informed code of good practice for mobility as well as into a new handbook on the setting up of joint programmes.

**JUNE 2012 | THE HAGUE | NL**  
**Accreditation procedure**

Within the activities of WG3, a team of peer-reviewers is commissioned to conduct the accreditation procedure for Master programmes delivered by the Royal Conservatoire The Hague, and put in charge of delivering a review report to the Accreditation Organisation of the Netherlands and Flanders (NVAO).

**JUNE 2012 | VIENNA | AT**  
**WG1 Working group meeting**

During the WG meeting hosted by the University of Music & Performing Arts Vienna, WG1 develops a questionnaire tool to enquire about assessment methods and standards in European conservatoires. The group decides to further investigate the subject by concentrating especially on the use of learning outcomes in assessment.

**SEPT 2012 | NAPLES | IT**  
**WG5 Working group meeting**

In the inspiring setting of the Conservatorio San Pietro a Majella di Napoli, WG5 analyses research results from the tasks previously set and establishes sub-groups to 'brainstorm' on the subjects of mobility, joint programmes and external examining. They present their fresh ideas and work in progress at the Meeting for International Relations Coordinators that is being held adjacent to their meeting and receive interesting feedback from participants.

**SEPT 2012 | MAASTRICHT | NL**  
**WG1 Working group meeting**

Hosted by the Maastricht Academy of Music, WG1 devises and designs a preliminary programme for a training seminar for external examiners and 'brainstorms' ideas for a joint platform with members of the working group for 'Instrumental/Vocal Music Teacher Training' (INVITE) from the preceding **Polifonia** project cycle.

**OCT/NOV 2012 | PARIS/NAMSOS | FR/NO**  
**WG4 visit the Ensemble Les Siècles and Rock City Namsos**

In order to interview and document successful models for entrepreneurial approaches in music from across Europe, members of WG4 visit the Ensemble Les Siècles and Rock City Namsos. Material and knowledge gained from these visits will feed into an 'Entrepreneurship Handbook' and the organising of regional workshops for professionals and conservatoires.

# WHAT WILL THIS LEAD TO?

**WG1** will conduct a Europe-wide survey examining assessment methods and procedures, develop a Benchmarking exercise to strengthen a shared understanding of standards, set up a European-level register of External Examiners and develop and facilitate training seminars for external examiners.

**WG2** will organise and further establish the EPARM conference, facilitate confidence-building about Artistic Research (AR) approaches by reflecting on the content and structure of the 2nd cycle and create a register of peer reviewers for AR outputs.

**WG3** will build expertise through the execution of institutional and programme review visits in different European countries, develop and research new quality assurance models and tools and explore the feasibility for a European-level quality assurance agency for the HME sector.

**WG4** will provide a definition of entrepreneurship in music, develop an "Entrepreneurship Handbook" based on the analysis of successful models for entrepreneurial approaches, organise regional workshops for professionals and conservatoires, develop an interactive portal and bring all the results together with a large-scale final conference with key European stakeholders from the profession and conservatoires.

**WG5** will contribute to the continuous development and deepening of the 'Code of Good Practice for the Formal Recognition of Student Achievement during Mobility', develop a methodology to facilitate reciprocal External Examining arrangements in HME and gather case-studies to identify good practice in addressing mobility and recognition issues in European joint programmes feeding into a new handbook on the setting up of joint programmes.

[WWW.POLIFONIA-TN.ORG](http://WWW.POLIFONIA-TN.ORG)

