

MUSIC QUALITY ENHANCEMENT



Education and Culture DG

Lifelong Learning Programme



AEC



Introduction to the MusiQuE Peer-Reviewers Training Session

- Who we are?
 - MusiQuE Board members
 - MusiQuE Team
 - MusiQuE Trainers
- Who are you?

Introduction to the MusiQuE Peer-Reviewers Training Session

- Why this workshop?
 - Information about MusiQuE
 - Being a MusiQuE Peer-reviewer
 - Elements of training and professional development in QA
- Importance of knowledge sharing

Workshop programme

○ Day 1 - Wednesday 7th

Time	Format	Content	Room
16:00 – 16:15	Plenary session	<p>Welcome and introduction</p> <p>A general introduction to MusiQuE, its structure and its review procedures.</p>	Kleiner Saal
16:15 – 17:45	Parallel session	<p>Newcomers session</p> <p>'Preparation, procedures and paperwork': the roles and responsibilities of peer-reviewers during MusiQuE review procedures.</p>	Kleiner Saal and Seminarraum 14
		<p>'Peer-to-peer'</p> <p>A session for colleagues with prior experience with MusiQuE activities.</p>	
17:45 – 18:00	N.a.	Break	/
18:00 – 21:00	Work in groups	<p>Working dinner</p> <p>Practical exercise: participants prepare the role-play exercise (scheduled on day 2).</p>	Florentinersaal

Workshop programme

○ Day 2 - Thursday 8th

Time	Format	Content	Room
09:00 – 10:00	Work in groups	Role-play session: acting as a peer-reviewer Practical exercise: participants undertake a meeting during a mock institutional site-visit, assuming the role of either members of a review team or staff from within the institution being reviewed.	Seminarraum 14, 24 and 126
10:00 – 11:00	Work in groups	Role-play session: acting as a peer-reviewer (Repeated, groups switch roles)	Seminarraum 14, 24 and 126
11:00 – 11:30	N.a.	<i>Coffee break</i>	/

Workshop programme

○ Day 2 - Thursday 8th

Time	Format	Content	Room
11:30 – 12:30	World café	Working as part of the team Practical exercise: participants are asked to discuss questions posed by the session leaders in small groups and experience how to develop into a good team in a very short period of time.	Seminarraum 14, 24 and 126
12:30 – 13:00	Plenary	Plenary discussion and conclusions A final session including a presentation of the MusiQuE Board, an opportunity to offer feedback on the training and an update about MusiQuE's ongoing and upcoming review activities.	Kleiner Saal

What is MusiQuE – Music Quality Enhancement?

- An independent European-level subject-specific external evaluation body
- Keywords: **Enhancement & Flexibility**

Why MusiQuE?

- MusiQuE wants to find subject-specific, self-controlled solutions
- Costs should remain as low as possible, let's challenge the 'quality assurance industry'
- International dimension to quality assurance
- Quality Enhancement in music is different with a specific concept of quality

Concept of Quality

- Tension between ‘standards’ and ‘quality’
- Music sector has been strong on musical/artistic standards
- ‘Educational quality’ fairly new
- MusiQuE brings both together and can suggest tools to support both aspects

MusiQuE Services

- **Quality enhancement reviews** for institutions, programmes and joint programmes
 - ‘Classic review’
 - Tailor-made services
- **Accreditation procedures** for institutions, programmes and joint programmes
- **Joint procedures:** with national quality assurance and accreditation agencies
- **Quality Assurance Desk**

MusiQuE's registration on EQAR

- MusiQuE as the 'go-to' provider for review and accreditation in music
 - EQAR: the European Quality Assurance Register for Higher Education
 - MusiQuE registered since June 2016 
 - MusiQuE enabled to conduct formally recognised accreditation procedures

Coming up next: two parallel sessions

16:15 – 17:45	Parallel session	Newcomers session ‘Preparation, procedures and paperwork’: the roles and responsibilities of peer-reviewers during MusiQuE review procedures.	‘Peer-to-peer’ A session for more experienced reviewers.	Kleiner Saal & 14
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- Newcomers session: participants stay in this room (Kleiner Saal) with Orla, Gordon and Jef
- Peer-to-peer: participants move to room 14 with Martin, Terrell, Mist and Linda

'Peer-to-peer'

<i>Last name</i>	<i>First name</i>	<i>Institution</i>
ANTONELLO	Roberto	Conservatorio di Musica "A. Pedrollo"
AROCKIAM	Ankna	Royal Conservatoire of Scotland
BÄCKER	Rolf	ESMUC, Catalonia
BIRKELAND	Eirik	Norwegian Academy of Music / AEC
DANEK	Ondrej	Academy of Performing Arts in Prague
ELBEK	Astrid	The Royal Academy of Music, Aarhus/Aalborg - Denmark
FRASER	Ruth	Royal Conservatoire The Hague
GONZALEZ DELGADO	Isabel	Conservatorio Superior de Murcia, Spain
SANDOVAL	Inaki	University of Tartu Viljandi Culture Academy
SIMOENS	Inge	Royal Conservatoire Antwerp
ZIELHORST	Anthony	Royal Conservatoire The Hague (retired)

Newcomers session

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Why this session?

- ‘Preparation, procedures and paperwork’
 - the roles and responsibilities of all review team members (Chair, Secretary and peers) during MusiQuE review procedures
 - an overview of the documents peers receive in advance of reviews
 - the different types of review reports and the final outcomes of reviews

Structure

- **Introduction**
 - What makes a good 'peer-reviewer'?
- **A - Before the review**
 - List of documents
 - How to read a self-evaluation report
- **B - During the review**
 - Preparing for a review team meeting - *a first practical exercise*
 - Guidelines and code of conduct
- **C - After the review**
 - Writing report process
 - Final outcome of the review

Introduction

- The notion of ‘peer’ in peer-review:
 - nobody knows better how to evaluate the issues in question than those who are doing the same job themselves somewhere else
 - ‘peer’ means: someone like you

Introduction

- What makes a good peer-reviewer:
 - Peers should show respect and understanding of
 - ✓ what has been achieved
 - ✓ cultural diversity
 - ✓ context
 - But they should also be open about their opinions
 - ✓ ‘Critical friends’
 - To be a good peer-reviewer highly depends on the attitude

Introduction

- Peer-reviewers roles in different reviews
 - quality enhancement procedures: advisory
 - accreditation or joint procedures with national agencies: formal accreditation decision
 - in all procedures: language often a challenge

A. Before the review - invitation

- Briefing paper
- Questionnaire for peers invited to review institutions/programmes

A. Before the review - tools

- MusiQuE tools and key documents
 - MusiQuE standards
 - Self-evaluation report (SER) and annexes
 - Template for the analysis of the SER
 - Review schedule
 - Meeting sheets



Review schedule: an example

Day 1

Time	Session (venue as notified by the institution)	Names and functions of participants from the visited institution	Room
08:30-10:00	Review Team meeting	N/A	M 209
10:00-11:00	Meeting 1: welcome and meeting with senior management	Rector and Vice-rectors	M 209
11:00-12:30	Meeting 2: guided tour, visiting classes and exams (parallel)	A: Main subject lessons, coaching B: Technical examinations violin C: Classes D: Guided tour of the building	
12:30-13:00	Lunch concert	By students of the institution	Arnold Schönberg Zaal
13:00-13:30	Lunch		M 209
13:30-14:15	Meeting 3: meeting with students and alumni	Students selected by the institution	M 304

Review schedule: an example

Day 1

14: 15-15:00	Review Team meeting	N/A	M 209
15:00-16:00	Meeting 4: guided tour, visiting classes and exams (parallel)	A: Main subject lessons, coaching B: Technical examinations violin C: Classes D: Guided tour of the building	
16:00-16:20	Break		
16:20-16:45	Review Team meeting: Review Team members share conclusions with Secretary	N/A	M 209
16:45-17:30	Meeting 5: teachers	Teachers from the various programmes as indicated by the institution	M 308
17:30-19:00	Review Team meeting	N/A	M 209
19:30	Dinner	Restaurant	

Review schedule: an example

Day 2

Time	Session (venue as notified by the institution)	Names and functions of participants from the visited institution	Room
09:00-09:30	Review Team meeting	N/A	M 209
09:30-10:30	Meeting 6: representatives of the profession	Representatives of the profession invited by the institution	AVO 204
10:30-10:40	Review Team members share conclusions with Secretary	N/A	M 209
10:40-11:00	Break		
11:00-12:30	Meeting 7: visiting classes, exams and rehearsals (parallel)	A: Main subject lessons, coaching B: Technical examinations cello C: Classes D: School choir rehearsal	
12:30-13:00	Lunch		M 209
13:00-14:00	Meeting 8: meeting with Heads of Department of the Royal Conservatoire	Heads of Departement	M 209
14:00-14:45	Meeting 9: optional meeting	<i>As notified by the Review Team</i>	M 209
14:45-16:00	Review Team meeting - Preparation for the feedback meeting	N/A	M 209
16:00-16:40	Feedback to the institution	<i>Institutional management</i>	M 209

A. Before the review - reading & analysing the self-evaluation report

- The self-evaluation report (SER)
 - a short, analytical and comprehensive statement of the institution's view of quality and strategic management
 - provision of quantitative and qualitative data
- How to read a SER efficiently?
 - Share your experience!

A. Before the review visit

- Questions?

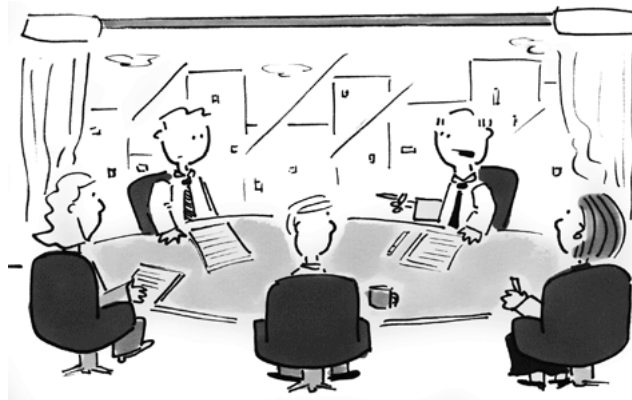


B. During the review

- ***A first practical exercise*** - preparing for a meeting during a site-visit:
 - a meeting with institutional stakeholders is about to take place in 15 minutes
 - the review team needs to prepare for it, by filling the Meeting sheet:
 - ✓ agree on the main themes to be addressed
 - ✓ formulate questions for the specific target group mentioned in your meeting sheet
 - ✓ make use of the SER, the MusiQuE standards, and your personal preparation relating to standards 2.1 and 8.2

B. During the review visit

- Reporting back



B. During the review

○ Roles and responsibilities of the review team

members:

- Chair
- Peers (including student member)
- Secretary

B. During the review: code of conduct

- All review team members are asked to adhere to a **code of conduct:**
 - Data confidentiality
 - Fruitful dialogue
 - Respect of the local culture of the institution
 - Consideration of the objectives and strategies of the institution with the help of the standards - mission driven

C. After the review

○ Report-writing process:

1. First draft prepared by Secretary - between 6 to 10 weeks after the site-visit
 - ✓ Checked by MusiQuE staff on consistency and completeness
 - ✓ Chair and Review Team members comment on first draft
 - ✓ Secretary finalises draft report
2. Opportunity offered to reviewed institution to check the report on factual accuracy
3. Secretary adapts the report according to comments of the institution
4. Report submitted to MusiQuE Board for approval
 - ✓ The Board may ask the Review Team to make changes if required
5. Final report submitted to institution

C. After the review

- Template for the peer-reviewers report:
 - Introduction
 - Main text structured to the MusiQuE standards - for each standard:
 - ✓ a description of the situation
 - ✓ an analysis of how each standard is met (fully / substantially / partially / not compliant)
 - ✓ recommendations for improvement
 - Conclusion
 - In the case of accreditation procedures: a proposal to the MusiQuE Board for accreditation

C. After the review

○ Role of the Board:

- In the case of **quality enhancement reviews**:

- ✓ reviewing the report for overall consistency with, and relevance to, the MusiQuE standards
- ✓ endorsing the report, or getting back to the review team for further clarifications

- In the case of **accreditation procedures**:

- ✓ checking if the justifications listed by the review team for each standard support the level of compliance with each standard
- ✓ endorsing the report, or getting back to the review team for further clarifications
- ✓ taking a decision concerning the accreditation of the institution or programme(s)

○ All reports published at:

- www.musique-qe.eu/completed-reviews

Any questions?



Coming up next

17:45 – 18:00	N.a.	Break	/
18:00 – 21:00	Work in groups	Working dinner Practical exercise: participants prepare the role-play exercise (scheduled on day 2).	Foyer Academy

○ Working dinner:

- aim of the session: meet with your review team to prepare tomorrow's role-play exercise
- make use of the following tools that have been submitted to you:
 - ✓ Template for the Agenda of the First Review Team Meeting
 - ✓ The filled Template for the Analysis of an Institutional SER
 - ✓ The MusiQuE Standards for Institutional Review
 - ✓ The SER (the parts relating to standards 2.1 and 8.2)
 - ✓ The Template for Meeting Sheets

Find your review team!

Group 1

MERA-NELSON	Claire	Arts Council England	London	UK
SERRA	Joan-Albert	ESART Campus Barcelona / Bath Spa University (UK)	Barcelona	Spain
GOTTINGER	Marion	University of Music and Performing Arts	Graz	Austria
PINHEIRO	Ricardo	Escola Superior de Música de Lisboa - Instituto Politécnico de Lisboa	Lisbon	Portugal
PINÖSCH	Annina	HES-SO (University of Applied Sciences and Arts Western Switzerland)	Geneva	Switzerland
SVEEN	Hans Knut	University of Bergen, Grieg Academy	Bergen	Norway
OVERGAARD	Camilla	The Royal Academy of Music Aarhus/Aalborg	Aarhus	Denmark

Find your review team!

Group 2

ZIELHORST	Anthony	Royal Conservatoire The Hague (retired)	The Hague	Netherlands
SIMOENS	Inge	Royal Conservatoire Antwerp	Antwerp	Belgium
BOUVIER	Xavier	Geneva Haute école de musique	Geneva	Switzerland
IÑARGA	Miren	MUSIKENE Higer School of Music of the Basque Country	Donostia -San Sebastián	Spain
WIENEKE	Julia	University of Music and Performing Arts	Graz	Austria
DANEK	Ondrej	Academy of Performing Arts in Prague	Prague	Czech Republic
STORHEIM	Siri	Norwegian Academy of Music	Oslo	Norway

Find your review team!

Group 3

Group 3				
AROCKIAM	Ankna	Royal Conservatoire of Scotland	Glasgow	United Kingdom
SITZ	Cristina	Centro Superior Katarina Gurska	Madrid	Spain
RODRIGUEZ	Guillermo	Academy of Music in Kraków	Kraków	Poland
NETO	Tiago	Escola Superior de Música de Lisboa - Instituto Politécnico de Lisboa	Lisbon	Portugal
BIBBO'	Cecilia	ANVUR	Rome	Italy
HECKEL	Stefan	University of Music and Performing Arts	Graz	Austria
GRANDGIRARD	Baptiste	Pôle Aliénor (Ex- CESMD)	Poitiers	France

Find your review team!

Group 4

TITRE	Marlon	Royal Conservatoire The Hague	The Hague	Netherlands
COLMAN	Lies	Royal Conservatoire Antwerp	Antwerp	Belgium
BARRIENTOS	Teresa	Real Conservatorio superior de Música de Madrid	Madrid	Spain
ANTONELLO	Roberto	Conservatorio di Musica "A. Pedrollo"	Vicenza	Italy
BIRKELAND	Eirik	Norwegian Academy of Music / AEC	Oslo	Norway
HARMER	Miranda	Conservatoires UK Student Network / Leeds College of Music	London / Leeds	United Kingdom
GONZALEZ DELGADO	Isabel	Conservatorio Superior de Murcia, Spain	Murcia	Spain

Find your review team!

Group 5

ELBEK	Astrid	The Royal Academy of Music, Aarhus/Aalborg - Denmark	Aarhus	Denmark
SANDOVAL	Inaki	University of Tartu Viljandi Culture Academy	Viljandi	Estonia
FORNASIER	Anna Maria	Istituto Superiore di Studi Musicali "Pietro Mascagni"	Livorno	Italy
VAN KETEL	Joram	Royal Conservatoire The Hague	The Hague	Netherlands
PADILLA	Alfonso	Conservatorio Superior de Música dRe Sevilla "Manuel Castillo"	Sevilla	Spain
KRUSE-WEBER	Silke	University of Music and Performing Arts	Graz	Austria
BOSCHELLI	Roberto	Conservatorio di Musica di Cosenza	Cosenza	Italy

Find your review team!

Group 6				
BÄCKER	Rolf	ESMUC, Catalonia	Barcelona	Spain
KOZIOMTZIS	Anna Maria	Royal College of Music	Stockholm	Sweden
VAN ELS	Susanne	Conservatorium Maastricht (Zuyd University of Applied Sciences)	Maastricht	Netherlands
ADAMOWICZ- KASZUBA	Teresa	Music Academy in Poznan	Poznań	Poland
BAVDEK	Dusan	University of Ljubljana, Academy of Music	Ljubljana	Slovenia
SAMMER	Gerhard	Music University Würzburg	Würzburg	Germany
FRASER	Ruth	Royal Conservatoire The Hague	The Hague	Netherlands

Plenary discussion and conclusions

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Structure of the session

- A - Feedback on the morning sessions and the workshop
- B - MusiQuE's current activities and how to get involved
- C - Concluding remarks

A. Feedback and discussion

- Challenges encountered
- General observations
- Use of standards
- ...

B. Overview of activities

- 2018: 9 reviews (4 upcoming site-visits)
- 2019: 3 benchmarking exercises and 8 reviews
- 2020: contact with 10 institutions

- Recent developments:
 - Standards for pre-college education and music teacher training
 - Supporting procedures in multi-disciplinary institutions with various performing arts disciplines
 - ‘Critical friend’ approach
 - Framework for the external review of research activities
 - MusiQuE is increasingly visible and well established in generic QA contexts

B. How to get involved?

○ As Peer-reviewer:

- MusiQuE recruits new Peer-reviewers every year
- Criteria:
 - ✓ an appropriate qualification (degree or professionally-oriented diploma) and recognised expertise in relevant areas
 - ✓ broad knowledge of the teaching and learning models and methods relevant for music education
 - ✓ candidates should have taken the Peer-reviewers training
- Application deadline: **1st March 2019**
- Note: we include newcomers progressively in our teams

B. How to get involved?

○ As Board member

- An open call for Board members is issued:
 - ✓ when a new position on the Board is created
 - ✓ at the end of the term of current Board members (in case their term is not renewed)
- The AEC Council must propose the candidacy to the MusiQuE Board
- Areas of responsibility of the MusiQuE Board:
 - ✓ monitoring review and accreditation procedures
 - ✓ monitoring the Peer-reviewers Register
 - ✓ internal quality assurance of MusiQuE
 - ✓ financial matters
 - ✓ further development, external relations and communication

C. So finally...

- As a summary, MusiQuE is about:
 - taking a pro-active and positive approach towards quality issues in our sector ***focused on improvement***, not control
 - being ***flexible*** towards national and institutional contexts and needs
 - confirming the ***international*** reality of our sector
 - strengthening the ***credibility of the sector*** by showing this is something we can do ourselves
 - developing and testing new approaches to external review with the aim to ***increase relevance***

Contact

- Website: www.musique-qe.eu
- Request a MusiQuE review? Contact us at:
info@musique-qe.eu



A MUSIQUE LUNCH!