Report of the Panel

External Review of EQ-Arts

european consortium for accreditation

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European Consortium for Accreditation in Higher Education

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1. Executive summary

This report analyses the compliance of EQ-Arts with the 2015 version of the European Standards and Guidelines for Higher Education (ESG). The report is based on a review coordinated by the European Consortium for Accreditation (ECA). The purpose of the Review was to advise the European Quality Assurance Register (EQAR) on the extent of compliance of EQ-Arts with the European Standards and Guidelines for Quality Assurance in the European Higher Education Area (ESG) and to inform EQAR concerning its decision on EQ-Arts' application to join the Register the first time.

The formal assessment of EQ-Arts activities against the ESG encompasses:

- *EQ-Arts Institutional Accreditation and Programme Assessment;*
- *Joint accreditations in partnership with (national or sectoral) EQAR-registered agencies;*
- *Institutional & programme "critical friend" Enhancement Reviews.*

At the request of EQ-Arts, the Panel has also commented on those activities that lie without the scope of the ESG for consideration of an agency for inclusion in EQAR. They encompass:

- *Collaborating in International Research projects;*
- *National Higher Arts Education workshops;*
- *Training programme for art sector peers for accreditation reviews;*
- *Institutional & programme consultancy.*

In this regard the Panel concludes that EQ-Arts enthusiastically and authoritatively contributes considerable expertise and benefit to the sector through these activities, and that they also provide a significant complement for its own more formal, ESG-related activities.

EQ-Arts was born out of the European League of Institutes of the Arts (ELIA). A little over a year after the signing of the Bologna Declaration, the ELIA General Assembly produced an agreed text (http://www.elia-artschools.org/elia/manifesto; Barcelona, 7 October 2000) that provided key insights into many of the concepts and features that have subsequently been developed and enhanced to underpin current EQ-Arts' QA / QE activities. It is abundantly

clear that EQ-Arts is an absolutely direct and logical development from the very early stages in the conception and development of the European Higher Education Area.

Two (Socrates/Erasmus) projects had significant impacts: Inter}artes (2004-07) and artesnet.Europe (2007–10). They researched and guided the implementation of the outcomes of various meetings and were of particular value in establishing the standards and procedures that have subsequently been adopted for QA in higher arts education in general and are of specific use by EQ-Arts in the QA / QE activities. The two projects engaged 135 higher arts education partner institutions from more than 26 countries. The six members of the EQ-Arts Executive Group were founders and key contributors to both projects.

After the funded projects ended a founding members' working group (now called the EQ-Arts Executive Group) met regularly, organised the training of expert reviewers and carried out 'critical friend' institutional and programme reviews. In 2014/15 this working group together with the ELIA Board and members carefully evaluated such activities and recognised the need for a sector-based consultancy group that could support quality assurance and enhancement, and provide peer-based assessments either in a 'critical friend' mode or through more formal assessments.

In order to align with the European Standards and Guidelines (ESG), and especially considering the need for demonstrably independent decision-making in formal assessments, ELIA agreed to a proposal to establish EQ-Arts as a separate legal entity. After a year of preparation this was realised in July 2015 through the registration of EQ-Arts as a Dutch based Foundation with its own Vision, Mission and Values, and a governance and management structure that is completely independent of ELIA.

EQ-Arts divides its activities into two interrelated activities:

- *Formal Assessments (that can lead to Accreditation);*
- *Enhancement (including a consultancy service);*

that it is committed to keep independent of one another. Bridging the two, it also organises comprehensive training for 'peers' within the arts sector who are, once entered into a Register, able to contribute to either or both activities.

During 2016 and early into 2017 EQ-Arts was largely concerned with establishing and consolidating proper governance and management structures, its strategies and administrative systems, and refining its standards and procedures for its planned offerings

as a quality assurance and enhancement agency. It began actively in these areas as a separate organisation in 2017, collaborating with national and EQAR agencies. Meanwhile it has continued with its peer (reviewer) training programmes and, in view of their success, has recently increased the number of sessions from one to two per year.

Prior to the site-visit the Panel received key documents, including EQ-Arts' Self Evaluation Report, prior to a SKYPE meeting and then continued various discussions by e mail. The visit took place in Amsterdam between 8th and 10th May 2018. An initial meeting in Amsterdam was held 'off-', during which the Panel discussed their preliminary views, focussing on areas of probable confidence and possible concerns, and identified particular topics that they wished to raise during the site-visit. This took place over two days in Castrum Perigrini, Amsterdam. Without exception the site-visit was very well organised and with discussions between the Panel and the various groups taking place in a thorough, rigorous and constructive manner. It was clear to the Panel that EQ-Arts had undertaken its preparations for the EQAR Review very thoroughly. Those engaged either directly, or as 'clients' or stakeholders in EQ-Arts, spoke positively and in detail about the significant developments and contributions that EQ-Arts has achieved and continues to make.

The review Panel noted that the governance structure of EQ-Arts as a Foundation has particular requirements and consequences. Amongst these is a strong thrust to ensure a clear separation and distinction between EQ-Arts and ELIA to demonstrate EQ-Arts' independence both in fact and in perception.

The Panel also noted that a very substantial body of experience is available to EQ-Arts although much of this had been gained before EQ-Arts existed as a formally separate entity. The available experience and professionalism is vested in the founding and senior members of EQ-Arts, their extensive work together, and with others, on developing strategies, criteria and procedures to support quality assurance and enhancement in Arts higher education. EQ-Arts has been careful in selecting / targeting new members who can contribute to both its organisational structure and wide range of quality assurance (QA) and quality enhancement (QE) activities.

The wide and detailed consultations undertaken by members of EQ-Arts prior to the formal establishment of EQ-Arts now act as a significant base for EQ-Arts' activities, in terms of its procedures and their associated standards and guidelines. Whilst much of the development was initiated under the 2005 version of the ESG, EQ-Arts has taken significant steps to align

its work with the 2015 version. It has also built on experiences at individual and organisation levels gained from engaging in joint assessments / accreditations in cooperation with national / sectoral quality assurance agencies.

EQ-Arts resources in terms of finance and staff time are very limited. EQ-Arts intends to be financially sustainable by developing a series of activities that they project will increase significantly if / when entry to EQAR is achieved. There was some variation in views expressed at the site-visit on the extent to which EQ-Arts could be sustainable in the absence of EQAR listing.

On the basis of extensive documentary evidence provided in the SER and its numerous annexes, and the detailed and complementary evidence from the site-visit, **the Review Panel has concluded that EQ-Arts is in substantial compliance with the ESG**.

The Panel notes that the agency **Fully complies with the ESG 2.2; 2.5; 3.2; Substantially complies with ESG 2.1; 2.3; 2.4; 2.6; 2.7; 3.1; 3.3; 3.6; 3.7** and **Partially complies with ESG 3.4; 3.5**.

The judgements of Substantially Compliant against some Standards are based on the fact that EQ-Arts, as an independent body, has not yet had any practical experience of addressing the expectations of these Standards but that the Panel considers that it is well prepared to do so in due course.

Although there is a need to improve sustainability of EQ-Arts' resources for the coming years, the Panel considers that it has strategies and plans in place to cover this and that there is every reason to believe that EQ-Arts can succeed.

EQ-Arts' senior members have very extensive expertise in the development and implementation of a wide range of review and enhancement activities in Arts higher education, however it is the case that EQ-Arts itself has completed very few formal assessment reviews under its own auspices. With past (enthusiastic, very well-informed and professional) commitment as a guide, the Panel is of the strong opinion that EQ-Arts has every prospect of success in carrying out its own procedures according to its own standards and guidelines, whether or not it gains entry to EQAR.

2. Glossary of acronyms

AEC	Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen
AQ	Austria Agentur für Qualitätssicherung und Akkreditierung Austria (Austrian Agency for Quality Assurance and Accreditation)
CUMULUS	International Association of Universities and Colleges of Art, Design and Media
EC	European Commission
ECA	European Consortium for Accreditation in Higher Education
EHEA	European Higher Education Area
ELIA	European League of Institutes of the Arts
ENQA	European Association for Quality Assurance in Higher Education
EQAR	European Quality Assurance Register for Higher Education
ESG	European Standards and Guidelines (for Quality Assurance in the European Higher Area)
ESU	European Students' Union
EUA	European University Association
EURASHE	European Association of Institutions in Higher Education
MusiQuE	Music Quality Enhancement, The Foundation for Quality Enhancement and Accreditation in Higher Music Education
NVAO	Nederlands-Vlaamse Accreditatieorganisatie (Accreditation Organisation of The Netherlands and Flanders)
QA / QE	Quality assurance / Quality enhancement

3. The Review Process

This is the report of the ECA-coordinated peer review of EQ-Arts to determining whether it meets the 2015 version of the European Standards and Guidelines for Quality Assurance in the European Higher Education Area (ESG) in order to apply for registration on the European Quality Assurance Register (EQAR). Following submission of the EQ-Arts' Self Evaluation Report, a site-visit was undertaken on May 9th and 10th 2018 in Amsterdam. This was held in the delightful former studio of Gisèle d'Ailly van Waterschoot van der Gracht (1912-2013) at Castrum Perigrini, (Herengracht 401, 1017 BP Amsterdam; http://castrumperegrini.org), since EQ-Arts does not have its own accommodation suitable for holding the Review. The Report is the result of contributions from all members of the Panel who unanimously agreed upon the extents to which EQ-Arts meets each of the ESG standards and the overall Conclusions reached and Recommendations made.

3.1 Scope of the Review

EQAR confirmed (07.02.2018) that an application by EQ-Arts for inclusion on the Register would be eligible.

Further it noted that:

Based on the information and draft terms of reference provided, the external review coordinated by the European Consortium for Accreditation (ECA) fulfils the requirements of the EQAR procedures for Applications.

We confirm that the following activities of EQ-Arts are within the scope of the ESG:

- *EQ-Arts Institutional Accreditation and programme Assessment;*
- *Joint accreditations in partnership with (national or sectoral) EQAR-registered agencies;*
- *Institutional & programme "critical friend" Enhancement Reviews.*

Please ensure that EQ-Arts' self-evaluation report covers all the afore-mentioned activities, carried out within or outside the European Higher Education Area.

We confirm that the following activities are not within the scope of the ESG:

- *Collaborating in International Research projects;*
- *National Higher Arts Education workshops*

The ESG relate to predefined external quality assurance processes concerning individual higher education institutions. While workshops have an important supportive and auxiliary role, they are not activities to be separately evaluated against each standard of ESG Part 2

- *Training programme for art sector peers for accreditation reviews*
  The training programme is not a separate external quality assurance activity to be evaluated itself against each standard of the ESG, but an auxiliary and transversal activity supporting all of the above. It will thus be relevant in relation to ESG standard 2.4 (Peer Review Experts) for all ESG activities.
- *Institutional & programme consultancy*
  The ESG relate to predefined processes in which an entity is assessed/evaluated against predefined standards or other reference points. Tailor-made consultancy services are not quality assurance activities within the scope of the ESG.

While these activities are not relevant to your application, it is EQ-Arts' choice – in agreement with the review coordinator – whether those activities should be commented upon by the review panel.

EQ-Arts agreed with ECA that the Panel will comment on those activities. These findings of the Panel are presented in Chapter 8 of this report.

3.2 Background and outline of the review process

This review of EQ-Arts has been based upon the 2015 version of the ESG approved by the main coordinating organisations concerned with taking forward quality assurance within the EHEA and by the ministers of the EHEA in Yerevan (May 2015).

The external review of EQ-Arts was additionally conducted in line with the guidelines provided by EQAR in the document *'Use and Interpretation of the ESG, for the European Register of Quality Assurance Agencies'* (June 2015).

The European Consortium for Accreditation in Higher Education (ECA) served as Review Coordinator. ECA (http://ecahe.eu) is an association of recognised accreditation and quality assurance agencies in Europe. The vision of ECA is to act as an internationally

acknowledged driver of innovation in accreditation and quality assurance in higher education. With its expertise, networking and services ECA contributes to the implementation of the European Higher Education Area (EHEA), promotes internationalisation of higher education and “state of the art” activities of its members.

Terms of Reference for the EQAR Review were confirmed by ECA and EQ-Arts on 26.02 and 03.03.2018 respectively. The review Panel for the external review of EQ-Arts was to include the following members:

- Dr Rolf Heusser, chair
- Dr Nick Harris, secretary
- Prof Merja Salo, academic expert
- Barbara Jura, student expert in discipline area

reflecting a balance between Panel members with specific expertise in quality assurance in higher and in art education. All members had particular expertise in national and transnational quality assurance within the European Higher Education Area.

Unfortunately Professor Merja Salo had to withdraw from the visit due to ill health – she returned home and was hospitalised. She was however able to make a significant contribution to the Panel’s meeting on the eve of the site-visit and the Panel paid particular attention to raise the topics that she had indicated at that meeting. They took into the site-visit discussions her general and specific views and questions, and expectations on potential levels of compliance from her analysis of the initial documentation. Discussion notes on developments during the site-visit were sent to Professor Salo and she played a part in the Panel’s consideration of the evidence in the development of the Draft and Final Reports and agreed the (unanimous) Conclusions and Recommendations.

The Panel received the EQ-Arts’ Self-Evaluation Report, complete with numerous Annexes, in February 2018. Additional and revised documents were helpfully provided by EQ-Arts before and also during the site-visit.

A draft programme was established between EQ-Arts and ECA and confirmed with the panel prior to the site-visit. The programme included meetings with all key members of EQ-Arts and authoritative representatives of partners and stakeholders associated with EQ-Arts. It included interview sessions with members of the Board, the staff of EQ-Arts, representatives of quality assurance agencies with which EQ-Arts collaborates, representatives of higher arts education institutions that had been involved in review and /or

enhancement activities with EQ-Arts, the Executive and its other key committees, and members of its review teams. The Panel met the student member of the Board who had also been involved in evaluation procedures with EQ-Arts and with other QA agencies.

Annex I provides the detailed programme of the site-visit including participants at each meeting, including their affiliations.

From the outset the Review Panel sought to conduct the site-visit as a series of discussions rather than in a formal interview style believing that this would provide the most appropriate way to gather oral evidence, insightful analysis and critically important feedback to compare with the Self-evaluation Report. This matched the general philosophy of EQ-Arts' approach to its various evaluation and enhancement activities and from the Panel's perspective the discussion proved to be informative and constructive but also rigorous.

The Review Panel wishes to thank the staff of EQ-Arts and ECA for the excellent preparations for the site-visit and also all of those they met in the various sessions for sharing their experiences, expertise and very informative perspectives. In particular the Panel noted the enthusiasm, commitment, and expertise of all of the members of EQ-Arts it met.

The Panel met at the end of the first day to compare views, identify preliminary outcomes on the evidence that had been made available, identify where further evidence was needed on topics already 'covered' and agree lines of enquiry / discussion for the second day. A note of this meeting was shared with Professor Salo.

Following the second day of meetings the Panel discussed its (preliminary) conclusions, identified themes for the feedback to EQ-Arts at the conclusion of the site-visit and agreed their preliminary draft conclusions on the level of compliance of each standard with the ESG, in line with EQAR's specific guidance where applicable. The Panel was unanimous in recognising that the assessments would be subject to further review, and possible revision, following reflection and a reading of the formal supporting evidence in a pre-draft Report. The informal drafts of the Report went through various iterations amongst the Panel member concluding with a finalised Draft Report including a series of unanimously agreed judgements against the ESG.

The Panel's finalised Draft Report was submitted to the Review Coordinator. ECA offered EQ-Arts the opportunity to comment on the Draft Report and subsequently asked the Panel to review the comments received from EQ-Arts and edit the report where necessary. After consultation and agreement with the whole Panel the finalised report was submitted by ECA to EQ-Arts on 24 August 2018.

Throughout the review process the Panel has sought to base its discussions and decisions not only on the ESG Standards and their important associated Guidelines but also and most particularly on the EQAR document *Use and Interpretation of the ESG for the European Register of Quality Assurance Agencies* (November 2017).

The review Panel has assessed EQ-Arts' quality assurance and enhancement activities based on the information presented in the Self-evaluation Report (and its associated Annexes), in supplementary documents provided by EQ-Arts prior to and at the site-visit, and the evidence from the site-visit meetings themselves. In reaching its conclusions the Panel sought to use only evidence that is supported through more than one source.

4. EQ-Arts as a quality assurance agency

(Much of this section draws upon text within the EQ-Arts' Self Evaluation Report and related documents, and verified as accurate by the Panel both prior to and during the site-visit).

4.1 Historical background of EQ-Arts

EQ-Arts was born out of the European League of Institutes of the Arts (ELIA) and, just over a year after the signing of the Bologna Declaration, the ELIA General Assembly produced an agreed text (http://www.elia-artschools.org/elia/manifesto ; Barcelona, 7 October 2000) that provided key insights into many of the concepts and features that have subsequently been developed and enhanced to underpin current EQ-Arts' QA / QE activities.

In addition to summarising the 'Value of the Arts' within the development of a 'European Educational and Cultural Area' (a main objective of the European Union's Directorate-General for Education and Culture: European Parliament on 2 September 1999) the ELIA manifesto focuses on "*Art in Education: the importance of learning through the arts*" and *"Higher arts education is integral to artistic development".*

The stated Objectives included, under *Representation and Advocacy*:

- to represent higher arts education and to be a voice to promote the interests of higher arts education in order to improve the conditions in which higher arts education can flourish within changing educational structures, nationally and internationally, and to promote the specific nature of arts education;
- to advise arts institutions as well as national and international authorities on the position and potential of higher arts education, specifically in the development of policies arising from the 1999 Bologna Declaration;
- to seek recognition for the status of the artist and to support the process of recognition of innovative arts practice as a form of research and to look into the issues of copyright;

whilst those under Innovation and Cooperation included:

- to encourage improvement of quality and innovation of higher arts education including curriculum development and staff development at a European level;

- to help establish favourable conditions for graduates to enter professional life. Institutions and organisations preparing young artists for professional practice should be supported;
- to analyse the artists' labour markets in all sectors of society and to research the range of work undertaken to develop a curriculum that provides them with the necessary professional skills;
- to encourage greater involvement of higher arts education in European developments in urban and social regeneration in cities and regions;
- to analyse the significance of arts education and training in the cultural industries and to discuss curriculum development in relation to the cultural industries;
- to understand the influence of emerging information and communication technologies in the arts and of the new, developing interdisciplinary art forms, and to initiate activities resulting in new ways of teaching and learning;
- to collect and disseminate accurate data on relevant topics for higher arts education and to initiate and undertake comparative research and development in Europe and a cross-national setting in higher arts education.

It is abundantly clear that EQ-Arts is an absolutely direct and logical development from these very early stages in the conception and development of the European Higher Education Area.

Between 2003-2011 ELIA coordinated two stakeholder consultation projects as part of the developments following from the Bologna Declaration. These focussed on higher arts education, and were funded by the European Commission DGXX11 under the Lifelong Learning Programme, first as Socrates Thematic Networks and later under Erasmus Networks. The two projects had significant impacts: Inter}artes (2004-07) and artesnet.Europe (2007–10), researched and guided the implementation of the outcomes of various conferences, meetings and workshops and were of particular value in establishing the standards and procedures that have subsequently been adopted for QA in Higher Arts education in general and are of specific use by EQ-Arts in their QA / QE activities.

The two projects engaged 135 higher arts education partner institutions from more than 26 countries. The six members of the EQ-Arts' (now) Executive Group were founders and key contributors to both projects. The projects influenced the group's strategic decision to focus their work on institutions within the former Eastern and Central European countries as these were the ones experiencing the greatest impact of the Bologna Declaration and in need of

the greatest support. This did not preclude the Group taking into consideration the requirements of the wider European arena as the project's members were drawn from all European geographical regions.

After the funded projects ended a working group (of what were to become the founding members and are now EQ-Arts Executive Group) met regularly, organised the training of expert reviewers and carried out 'critical friend' institutional and programme reviews. In 2014 and 2015 this working group, together with the ELIA Board and members, evaluated such activities in focus groups during the ELIA Biennial Conference and at ELIA Board meetings. This evaluation showed the need for a sector-based consultancy group that could support quality assurance and enhancement, and provide peer-based assessments either in a 'critical friend' mode or through more formal assessments.

In order to align with the European Standards and Guidelines (ESG), and especially considering the need for demonstrably independent decision-making in formal assessments, ELIA agreed to the proposal to establish EQ-Arts as a separate legal entity. After a year of preparation this was realised in July 2015 through the registration of EQ-Arts as a Dutch-based foundation.

4.2 Quality assurance in Higher Arts education: EQ-Arts emergence as a QA agency

The Quality Assurance strand of the Bologna Process has had a major impact on higher education across the EHEA with the detailed and extensive progress clearly demonstrable through the biennial series of Bologna Ministerial Communiqués (see: http://www.ehea.info/pid34363/ministerial-declarations-and-communiques.html).

ELIA activities contributed to the forefront of this progress across the 'arts' sector and, even during its inception phase under the umbrella of ELIA, EQ-Arts made significant developments including:

- establishing an international panel of experts in areas such as quality assurance and enhancement, learning and teaching and professional practice development, through tailor-made training, and practice based exercises;
- establishing principles, processes and guidelines for self-evaluation in preparation for peer review and formal assessments at institutional and programme levels;
- establishing a sector Qualifications Framework, and defining subject specific learning

outcomes through the Tuning methodology;

- organising regional dissemination workshops and seminars and contributing to multi-disciplinary conferences.

As a result of such activities and contributions, EQ-Arts is now able to act as a European reference point for higher arts education, offering services and professional guidance to higher arts education institutions, policy makers and stakeholders.

EQ-Arts achieved ENQA affiliation in 2015. As a result of this, and its testing of the principles and procedures for Quality Assurance and Enhancement within the context of the Arts sector, EQ-Arts has established and begun to implement a sustainability plan that is designed to ensure its future work for the sector.

EQ-Arts seeks to serve the Arts sector with advice, training activities and reviews and has established governance and management systems to achieve this, as well as an independent financial structure.

In view of the needs of the sector, and the organisational developments that have already been achieved, EQ-Arts is now seeking to join the European Quality Assurance Register (EQAR) as the next planned phase in its overall strategy. Membership of EQAR would provide EQ-Arts with recognised accreditation powers in its own right, something that is seen not only as a 'need' for the sector but also as an essential element in EQ-Arts longer term sustainability.

4.3 EQ-Arts and its relationship with ELIA

A shared ethos with ELIA

Whilst the 'separation' of EQ-Arts from ELIA was seen as a necessity, and carefully planned, both organisations agree that close collaboration is key to them meeting the needs of and serving the higher arts education sector. EQ-Arts and ELIA share the same target group and a mission to enhance the development of the sector, all be it with distinctly different means and methods. ELIA is a membership organisation whilst EQ-Arts, as a sector service provider, is a Foundation. Through its consultancy activities EQ-Arts can still offer support to higher arts education institutions, particularly through the self-evaluation and enhancement of their learning and teaching processes and internal quality systems. EQ-Arts envisages offering to institutions and programmes accreditation services that are better

aligned to the specific needs of the arts sector than national QA agencies might be able to offer.

Legal and technical relationship with ELIA

EQ-Arts maintains a cooperation agreement with the European League of Institutes of the Arts (ELIA). Through this agreement ELIA recognises EQ-Arts as the quality agency for its members and invites EQ-Arts to organise thematic sessions on quality assurance in the arts during its events. ELIA members get a (10%) discount on the services of EQ-Arts.

EQ-Arts is established as an independent foundation under Dutch law, a legal entity, which (as opposed to an association) does not have members. Since its establishment there is no financial connection between the two organisations, nor any other form of organisational or administrative connection. In its statutes (Article 4e) EQ-Arts defines that:

> *'The EQ-Arts Board shall invite a maximum of three (3) representatives of sectoral organisations (e.g. The European League of Institutes of the Arts [ELIA], Cumulus, Cilect, MusiQuE) to attend Board meetings, however, without having a voting right."*

This article ensures the independency of the EQ-Arts Board and there is no overlap of staff from ELIA either.

EQ-Arts' operational responsibility is divided between the Board (that has responsibility for formal assessment processes, training, overall strategic policy, finances and human resources), the Executive Group (consultancy activities) and the Executive Office (day-to-day management & activities). The Executive Group is formed by a group of the six original founders, who are members on personal title and do not represent their organisation or higher arts education institution in any way.

Ultimate responsibility for EQ-Arts lies with the Board, although it is managed by the Executive Office (CEO and General Manager).

Future relations between EQ-Arts and ELIA

Both organisations wish to continue collaborating closely in the areas such as: curriculum development; qualifications frameworks; alignment of institutional (and national) strategies; learning, teaching and research; partnerships with the world of work. In each case and more generally there is a shared emphasis on and commitment to the promotion of a 'quality culture' within institutions and programmes that recognises and reflects the particularities across the arts sector.

4.4 EQ-Arts as an independent organisation

As an independent organisation since 2015, EQ-Arts has worked with its partners and stakeholders in establishing its clear Vision and Mission that are supported by its Values.

Vision

EQ-Arts is an independent arts sector-specific not-for-profit organisation with two closely-related yet distinct activities with a focus on enhancement-led quality assurance for higher arts education across the Europe Higher Education Area (EHEA) and beyond.

EQ-Arts fully embraces the four principles that underpin the European Standards and Guidelines for Quality Assurance (ESG) across the EHEA:

- Higher Education Institutions (HEIs) have primary responsibility for the quality of their provision and its assurance;
- Quality Assurance should be responsive to the diversity of higher education systems, institutions, programmes and students;
- Quality Assurance processes should support the development of a quality culture;
- Quality Assurance processes should take into account the needs and expectations of students, other stakeholders and society more widely.

EQ-Arts applies these principles in ways that respect the unique characteristics of higher arts education and honours the diversity of institutions in which the study of arts practice (in all its variants) is offered.

Mission

EQ-Arts supports higher arts education institutions through its provision of both formal institutional and programme assessment and consultancy on their internal process of self-evaluation and enhancement of their quality systems with the aim of promoting a strong quality culture across the European higher arts education sector.

Values

EQ-Arts recognises and upholds the following values:

1. EQ-Arts believes all activities involving institutions, programmes and stakeholders of the European Higher Arts Education sector must start from a position of trust and EQ-Arts aims to strengthen this and ensure a co-ordinated, bottom-up approach to them.
2. EQ-Arts is well connected to and known by the European Higher Arts Sector for its commitment to and respect for the sector's autonomy.
3. EQ-Arts fully recognises the needs of society and the world of work for the development of creativity and generative critical thinking, which are key attributes of

higher arts education.

4. EQ-Arts stresses its commitment to value and promote cultural, artistic, and pedagogical diversity. EQ-Arts firmly safeguards its independence as an organisation and of its activities, since it believes this is necessary to be best able to guarantee and enhance the quality of Higher Arts Education.

EQ-Arts upholds its Values (listed above) guided by the following:

1. placing particular emphasis on securing and enhancing the student learning experience that supports students to become creative mediators in today's rapidly changing societies and communities;
2. promoting student-centred approaches to learning, teaching and assessment;
3. encouraging the constructive alignment of teaching and learning activities, and assessment tasks;
4. encouraging institutions to develop and enhance a quality culture which underpins their mission and vision;
5. operates a review methodology based on peer review, in which the participation of students, relevant professional bodies and/or employers as stakeholders is embedded;
6. ensuring that all its activities are underpinned by explicit criteria and transparent processes;
7. ensuring that all its processes are open to external scrutiny;
8. recognising a range of formally established external and international reference points and/or criteria (primarily guided by the 2015 ESG);
9. ensuring that the outcomes of its accreditation and assessment processes have formal status, are decided independently and are publicly available.

4.5 EQ-Arts' structures and responsibilities

Operational Management

EQ-Arts is an autonomous, independent, not-for-profit external quality assurance agency for higher arts education. EQ-Arts is legally established as a Foundation (Stichting), following a process formally concluded in Amsterdam, the Netherlands, on 20th July 2015. EQ-Arts, its purpose and its statutes are registered in Amsterdam at the Chamber of Commerce. Its current legal seat of operation is in Amsterdam, the Netherlands although it runs a 'virtual office' through its Executive officers, only renting 'physical' space for meetings etc. as required.

To carry out its activities, EQ-Arts has a clearly defined operational management structure that is intended to make a clear division/distinction between its two (separate) areas of activity, 'Assessment and Accreditation' and 'Enhancement'. These are managed and run independently from each other.

EQ-Arts' management structure consists of:

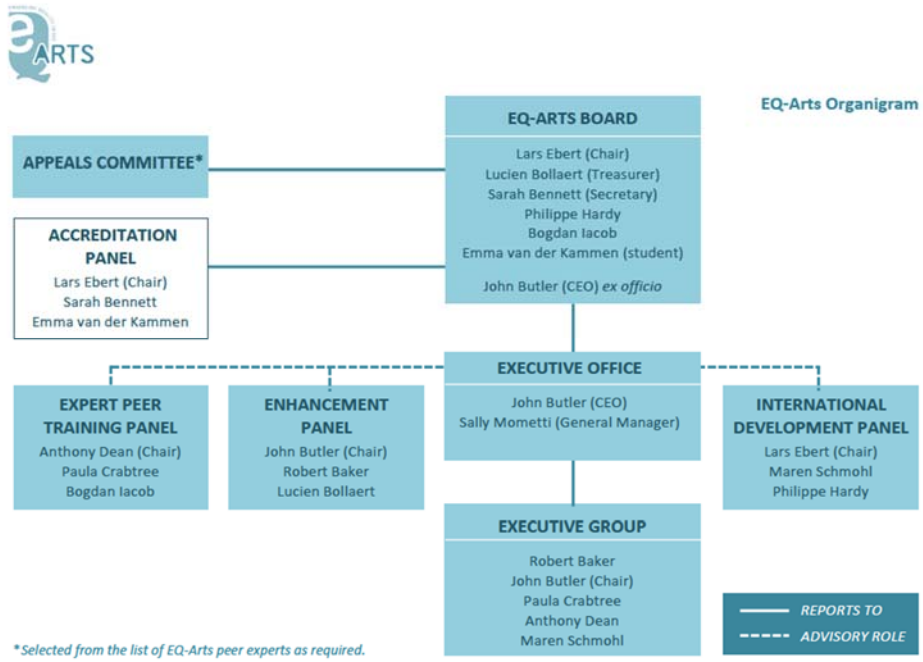
1. The Board
2. The Executive Group
3. The Executive Office

supported by:

4. Expert Peer-Review Register
5. Appeals Committee

EQ-Arts' organisation chart

(nb: this is a revised / updated version to that provided by EQ-Arts as a substitute for Annex 2 to the SER; also as Annex 9.2.i)



1. The Board

The EQ-Arts Board is the governing body of the Foundation and ultimately accountable for all organisational aspects, the accreditation decision-making and for the commissioning of actions in relation to the operation of EQ-Arts. The EQ-Arts Board is composed of a statutory minimum of five members, with the capacity to appoint a further four members. It is the intention of EQ-Arts to ensure the knowledge and expertise across all arts disciplines. The Board includes a student member who has the same status as the other members with full voting rights.

According to the statutes the Board has the right to invite up to a maximum of 3 representatives from other arts discipline networks and QA agencies to be Board members with non-voting rights (e.g. MusiQuE, Cumulus, Cilect etc.).

The Chief Executive Officer (CEO) and General Manager (GM) are ex-officio members of the Board with no voting rights.

The EQ-Arts Board acts with complete independence from any other external influence, including governments (given its non-governmental status) and other stakeholders.

The Board acts as the Accreditation Council, with sole responsibility for the final decision making in the accreditation and assessment review processes. The Accreditation Council decisions are based on recommendations made in reports they receive from the Peer Review Panels. It is the Board's responsibility to ensure that decisions made by the Review Panels are based on well-founded evidence arrived at through written material (SER, Strategic Plan, policies, minutes etc.) presented prior and during the review visit and through the interviews with key stakeholders.

The Board/Accreditation Council is ultimately responsible for the principles, guidelines and practices used by EQ-Arts in all of its assessments.

Accreditation Council members cannot participate in EQ-Arts Enhancement Activities with institutions that undergo formal accreditation reviews with EQ-Arts.

The Board's decisions, and the bases for those decisions are accessible to the public, with both the decisions and the accreditation/assessment reports published on EQ-Arts website.

2. The Executive Group

The Executive Group (EG) currently comprises the six original EQ-Arts (ELIA) founding

members. The members are all senior academics and managers, each with a long history of engagement in higher arts education and cultural arts organisations across Europe and globally. They have a wide range of expertise from a broad spectrum of arts' disciplines. The Group make recommendations to the Board on the development of EQ-Arts, its principles, guidelines and practices, including critical self- evaluation processes of its own practices. The Executive Group works closely with the Executive Office and reports to the Board.

The Executive Group is responsible for planning, developing and delivering all enhancement activities.

3. The Executive Office

The Executive Office includes the Chief Executive Officer (CEO) and the General Manager (GM), both of whom are appointed by the Board and who are responsible for the management and day-to-day organisation of the agency. Their roles and duties are determined by the Board.

4. Register of Expert Peer Reviewers

The Register includes the pool of selected, international experts who can serve as peer reviewers in both formal assessment and enhancement activities. They represent a broad spectrum of arts disciplines, each having a range of academic and management experience, and all having participated in the EQ-Arts' training programme. From this Register the Accreditation Council commissions the teams of experts, with appropriately balanced discipline knowledge and skills, for each of the institution / programme(s) formal assessments / reviews.

The Board reviews the Register every two years. Peer-experts are asked if they wish to remain on the register and, if so, to inform the Board about their activities in QA / QE processes during the previous two years. Based on this information the Board decides upon their continued inclusion on the Register, including any recommendations for additional training.

The Executive Office maintains the Register of trained experts, with new members selected and proposed (by the Executive Group) after each edition of the intensive training programme. The selection of new members requires endorsement by the Board.

5. Appeals Committee

The Appeals Committee is an independent group of three experts (and substitutes if necessary) drawn from the Peer-Review Register by the Board to address any Complaints or Appeals by an institution/programme during the accreditation/assessment process. No member of such a Committee can have participated in the assessment or enhancement process with the institution that has raised the complaint.

Complaints and Appeals are clearly defined and the relevant procedures set out in the EQ-Arts' Appeals and Complaints Criteria and Procedure.

An Appeals Committee has yet to be appointed as there has, to date, not been any Complaint or Appeal by an institution / programme.

4.6 EQ-Arts as a service provider

EQ-Arts divides its activities into two interrelated activities:

- Formal Assessments (that can lead to Accreditation);
- Enhancement (including a consultancy service);

that it seeks to keep independent of each another. Bridging the two, it also organises comprehensive training for 'peers' within the arts sector who are, once entered into a Register, able to contribute to either or both activities.

Formal Assessment leading to Accreditation

In carrying out formal institutional and programme assessment EQ-Arts confers its official and public confirmation that the institution and/or programme(s) meets the ESG threshold of quality standards and QA (internal and external) as defined in the national external QA framework and the ESG (2015). This process and decision is the sole responsibility of the EQ-Arts Board, acting as an accreditation council.

To date EQ-Arts has engaged in accreditation of Higher Arts Education through the following means:

a. in partnership with a national QA agency; EQ-Arts has collaborated with AQ Austria in accreditations in the arts sector;
b. in partnership with an EQAR registered sector agency; EQ-Arts has collaborated with MusiQuE in their accreditation of a series of programmes in Kazakhstan.
c. In 2017 and 2018 EQ-Arts' recommendations have provided 13 trained experts for assessment panels leading to accreditation (both institutional and programme) by

agencies in Estonia, Lithuania, Georgia, Netherlands and Germany. Before 2015 EQ-Arts also provided experts for agencies in the Netherlands, Sweden, Lithuania and EQAR registered agency the EUA in Romania, giving EQ-Arts a good understanding of a wide range of QA&E practices and help in adopting to different cultural contexts.

Enhancement activities

EQ-Arts supports higher arts education institutions in the self-evaluation and enhancement of their internal, and related external quality (assurance) systems, with the (ultimate) aim of fostering a strong internal quality culture. It seeks to make the purposes, procedures and benefits of QA / QE more readily comprehensible to all staff members and the student body. To facilitate this EQ-Arts offers a range of support activities to individual institutions, to the international higher arts education sector, and to national Higher Education Ministries. The range includes:

a. Institutional & Programme 'critical friend' reviews;
b. National Higher Arts Education workshops;
c. Institutional & Programme consultancy activities;
d. by providing workshops and papers at international conferences;
e. by collaborating in international research projects.

a. Institutional & Programme 'critical friend' reviews

EQ-Arts' (enhancement) Reviews apply the same (ESG aligned) principles and standards as its more formal (accreditation) assessments, but their outcomes are intended primarily for internal institutional guidance and use. This process is the responsibility of the EQ-Arts Executive Group.

Started in 2005 (and within ELIA until 2015) EQ-Arts has piloted, tested and carried-out more than 20 Institutional and Programme 'critical friend' enhancement reviews in Arts Academies and Faculties (in Belgium, Bulgaria, Czech Republic, Iceland, the Netherlands, Palestine, Romania, Slovakia and Turkey). EQ-Arts has completed one such activity since becoming an independent body although the projection is that this activity will provide a large proportion of EQ-Arts' activity / income for 2018.

b. National Higher Arts Education workshops

In 2017 EQ-Arts, at the invitation of the Czech Ministry of Culture, held a national workshop on quality management and enhancement for the higher arts institutions in the Czech Republic. Similar activities were undertaken through ELIA, and currently other new activities

and invitations are being discussed / planned.

c. Institutional & Programme Consultancy

EQ-Arts facilitates a consultancy service provided by its senior members at institutional and programme levels. Mostly undertaken whilst within ELIA, topics covered included: Quality Management; Post-graduate study; Research, Learning & Teaching; and Internationalisation. Such consultancy activities are expected to contribute just 1 % of EQ-Arts' activities in the near future (SER page 59).

d. Workshops and papers at international conferences;

The founding members / Executive Group of EQ-Arts have been very active in promoting QA/ QE within higher arts education both within ELIA and subsequently as an independent organisation in international and national conferences and their workshops / focus groups. The early emphasis of such work focussed on the development of QA / QE systems that were rigorous and in line with emerging international expectations but also relevant to the particular needs and 'conversations' within arts higher educations. Progressively there has been a developmental 'shift', mirroring Bologna developments, to greater emphasis on students' needs and roles in teaching and learning, stakeholder engagement, and relevance to 'the work place'.

e. Collaborating in International research Projects

EQ-Arts has been invited to participate in, and initiated international research projects including:

- Creator Doctus (CrD): Creator Doctus (CrD) aims to facilitate the implementation of level 8 qualifications (PhD or equivalent) in those countries in the EHEA (approximately 30%) in which no such provision currently exists. The project aims to develop a new European 3rd cycle award for higher arts education that runs parallel to the existing Doctor of Philosophy (PhD). The concept is that a series of artworks, rather than a written dissertation, will be presented to an evaluation committee, involved partners and the public and, if judged of sufficient merit, the artist will be awarded the title Creator Doctus (CrD). The project includes 11 international partners with new title intended to help promote the degree of profession and skill of the artist. European recognition the title would, of course, be important and hence EQ-Arts close involvement.
- PHExcel: an earlier (EURASHE coordinated) project with the explicit aim of strengthening the provision of professional higher education and testing the feasibility

of a ‘quality label’ in professional (arts) higher education. EQ-Arts was involved whilst still within ELIA.

Training of arts sector peers

Since 2005 EQ-Arts has been organising an annual international training programme for arts sector peers, that has included academics, quality managers and staff from international QA agencies. A Register of trained experts is maintained by EQ-Arts with the experts reviewed every two years to remain on the register. Based on the recognised success of its training EQ-Arts has been invited to provide trained arts sector peers for national QA agencies evaluations and it is intended that the number of training sessions will be increased.

5. Findings of the Panel

Preamble

The Panel was asked to assess three areas of EQ-Arts' activities:

- *EQ-Arts Institutional Accreditation and programme Assessment;*
- *Joint accreditations in partnership with (national or sectoral) EQAR-registered agencies;*
- *Institutional & programme "critical friend" Enhancement Reviews*

against the ESG, in line with the additional interpretations of the ESG as provided by EQAR.

The Panel concluded early on in its discussions that, in light of EQ-Arts' overall philosophy and approach to integrating quality assurance and quality enhancement in all of its activities it would be most appropriate and effective to make single judgements against each of the Standards that covers all three areas. The Panel did look at distinguishing separate and differentiate judgements for the three areas individually but found no substantive differences between them with regard to each of the individual Standards.

The Panel was further minded to consider all three activities together in view of the very limited number of external evaluations that EQ-Arts has undertaken as an independent body, and within the context of the revised ESG (2015). Although the founding and senior members of EQ-Arts are very experienced in external reviews of all types, and have developed the EQ-Arts standards and methodologies through extensive work when part of ELIA, it is the case that at the time of the site-visit the EQ-Arts website listed only the following as completed activities:

Formal Assessments

- Universität für künstlerische und industrielle Gestaltung Linz - Austria (2017). Joint Accreditation of the Quality Management System, in cooperation with AQ Austria.
- KazNUA, Astana - Kazakhstan (2017). Accreditation of 17 Visual Arts Programmes, in cooperation with MusiQuE

Enhancement reviews

- Willem de Kooning Academie Rotterdam - The Netherlands (2017).

EQ-Arts lists various other 'completed activities' but these were undertaken either whilst an integral part of ELIA, and/or prior to the revision of the ESG, and/or under other QA agencies' standards and procedures with EQ-Arts requested to provide discipline experts / panel chairs.

This Panel thus finds itself in a position of having to make judgements, against the ESG, that are only supported by a limited number of (practical) activities but are based on 'theoretical' considerations of what might, in the Panel's best judgement, be likely to occur given EQ-Arts' preparations and documentation. In general, and in the absence of any ESG or EQAR guidance or interpretations on such a scenario, the Panel has restricted itself to judgements of Substantial Compliance where definitive evidence of successful (practical) outcomes is not (yet) available, yet the Panel is confident that EQ-Arts is likely to undertake these activities successfully.

In several aspects the Panel's findings may appear reiterated through the following 'Findings' sections. The Panel took the view that, whilst the Standards of the ESG are clearly inter-related, each Standard should be considered separately and that the particular evidence leading to its related judgement should be clearly identified in each case.

5.1 ESG 2.1 - Consideration of internal quality assurance

STANDARD:
External quality assurance should address the effectiveness of the internal quality assurance described in Part 1 of the ESG.

GUIDELINES:
Quality assurance in higher education is based on the institutions' responsibility for the quality of their programmes and other provision; therefore it is important that external quality assurance recognises and supports institutional responsibility for quality assurance. To ensure the link between internal and external quality assurance, external quality assurance includes consideration of the standards of Part 1. These may be addressed differently, depending on the type of external quality assurance.

EQAR interpretation

1. This standard relates to the crucial link between internal and external quality assurance of higher education institutions and programmes.

To "address" means that the agency should systematically include all standards of Part 1 of the ESG in their criteria and procedures used to evaluate/accredit/audit institutions or

programmes, while they may be addressed differently depending on the type of external quality assurance.
Reports should at least demonstrate:

- How the agency addresses the effectiveness of internal QA processes in its evaluations, audits and accreditations.
- How standards 1.1 – 1.10 are addressed in the agency's criteria and processes for institutions/programmes.

Findings of the Panel

Even prior to its foundation in 2015 EQ-Arts members had undertaken an extensive and impressive amount of work through ELIA on developing the framework of Standards that are now applied by EQ-Arts in its evaluation and enhancement activities.

Through the Tuning project Statements were developed for Dance, Theatre, Design, Fine Arts and Film. Each identifies an appropriate range of Technical / Artistic skills and Theoretical (knowledge based) and generic competencies. Although presented in different formats almost all make specific reference to the importance of balanced practical and theoretical skills / competences, developing trends in the subject area, and the extent to which stakeholder consultations had been involved. Additionally a Sectoral Qualifications Framework - 'Towards a European SQF for the Creative and Performing Disciplines and for the Humanities' (2012) - was published.

Importantly, the Statements consider the ranges of assessment strategies used within particular fields and their links to quality assurance / enhancement.

Through the work undertaken 'under' ELIA, EQ-Arts developed a series of 8 areas of interest for QA/QE that included a total of 17 Standards, each with accompanying Guidelines. Unfortunately the EQ-Arts Self Evaluation Report does not explain the historical derivation of, or process by which, these Standards were developed or tested, although it was clear from evidence discussed during the site-visit that this had been a very thorough, and remained an on-going, process involving a wide range of partners and stakeholders. The SER does however provide a very helpful table in which the EQ-Arts standards, as applied in their "institutional review" and "programme review", are aligned with Part 1 of the European Standards and Guidelines (2015).

Although not easily identifiable in a single separate document, and missing from the EQ-Arts *Quality Framework: history, mission, standards, procedures & regulations,* (Annex 21 to the SER), the EQ-Arts' Standards are set out in the Guidelines for institutions / programmes preparing their Self Evaluation reports for EQ-Arts' evaluations; see EQ-Arts' downloads: EQ-Arts Institutional Review SER Template 2017 ; EQ-Arts Programme Review SER Template . Each of the standards is accompanied by a list of *"questions to be considered when addressing [the] standard"* and an indicative list of anticipated *"supportive material/evidence"*.

EQ-Arts' Standards include (as set out for Institutional Review):

1. Institutional mission, vision and context

   Standard: the institutional mission and vision are clearly stated.

2. Educational processes

   2.1 The programmes and their methods of delivery

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

   2.2 International perspectives

   Standard: the institution offers a range of opportunities for students and staff to gain an international perspective.

   2.3 Assessment

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

3. Student profiles

   3.1 Admission/Entrance qualifications

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

   3.2 Student progression, achievement and employability

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

4. Teaching staff

   4.1 Staff qualifications and professional activity

   Standards: members of the teaching staff are qualified for their role and are active as artists/pedagogues/researchers.

   4.2 Size and composition of the teaching staff body

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

5. Facilities, resources and support

5.1 Facilities

Standard: the institution has appropriate resources to support student learning and delivery of the programmes.

5.2 Financial resources

Standard: the institution's financial resources enable successful delivery of the study programmes.

5.3 Support staff

Standard: the institution has sufficient qualified support staff.

6. Communication, organisation and decision-making

6.1 Internal communication process

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

6.2 Organisational structure and decision-making processes

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

7. Internal Quality Culture

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

8. Public interaction

8.1 Cultural, artistic and educational contexts

Standard: the institution engages within wider cultural, artistic and educational contexts.

8.2 Interaction with the artistic professions

Standard: the institution actively promotes links with various sectors of the creative industries and other artistic professions.

8.3 Information provided to the public

Standard: information provided to the public about the institution is clear, consistent and accurate.

How the ESG standards 1.1 – 1.10 are addressed in the agency's criteria and processes for institutions/programmes:

The Review Panel noted the alignment proposed by EQ-Arts of their standards with Part 1 of the ESG as entirely acceptable *with the exception* of the claimed alignment between EQ-Arts 7 and ESG 1.7.

In detail, EQ-Arts Standard 7 concerns **Internal Quality Culture** (*the institution has a strong internal quality culture, supported by clear and effective quality assurance and enhancement procedures)* whereas ESG 1.7 concerns **Information management** *(Institutions should ensure that they collect, analyse and use relevant information for the effective management of their programmes and other activities.).*

Whilst the Panel accepts that an effective Internal Quality Culture cannot be developed, and certainly not sustained, without an effective Information management system it formed the view that the EQ-Arts' standard was not sufficiently aligned with ESG 1.7 as claimed. The Panel recognises that within its suggested templates for Self Evaluation Reports for programmes (e.g. EQ-Arts SER; Annex 28, p12 and 17) and institutions (SER: Annex 30, page12) EQ-Arts indicates particular examples / questions concerning the extent to which data may collected and applied. Never-the-less, to provide greater 'transparency' of the direct relationship between its Standards and the EGS **the Panel recommends** that EQ-Arts reconsider how its Standard 7 might be more explicitly aligned with ESG 1.7.

The Panel does however note EQ-Arts' ambitious intentions for its sector in seeking, through its standards and guidance, to encourage the development of Internal Quality Culture within 'arts' institutions and programmes.

EQ-Arts pays particular attention to the effectiveness of the internal QA processes (of institutions / programmes) in its evaluations and enhancement activities and, **with the exception of the relationship between its more ambitious Standard 7 and ESG 1.7, EQ-Arts employs a set of standards that can clearly be related to ESG 1.1 to 1.10**

Conclusion

The Panel concludes that EQ-Arts **SUBSTANTIALLY** complies with ESG 2.1 for all three activities.

Recommendation: that EQ-Arts reconsider how its Standard 7 might be more explicitly aligned with ESG 1.7.

5.2 ESG 2.2 - Designing methodologies fit for purpose

STANDARD:

External quality assurance should be defined and designed specifically to ensure its fitness to achieve the aims and objectives set for it, while taking into account relevant regulations. Stakeholders should be involved in its design and continuous improvement.

GUIDELINES:
In order to ensure effectiveness and objectivity it is vital for external quality assurance to have clear aims agreed by stakeholders.
The aims, objectives and implementation of the processes will

- bear in mind the level of workload and cost that they will place on institutions;
- take into account the need to support institutions to improve quality;
- allow institutions to demonstrate this improvement;
- result in clear information on the outcomes and the follow-up.

The system for external quality assurance might operate in a more flexible way if institutions are able to demonstrate the effectiveness of their own internal quality assurance.

EQAR interpretations

2. If the agency works in different jurisdictions it should take into account the relevant regulations of the jurisdiction in which the reviewed institution is based.
3. In the case of joint programmes, the quality assurance agency should use the European Approach for Quality Assurance of Joint Programmes.

Reports [for EQAR] should at least document:

- How the agency develops, reviews and updates the processes and criteria used in its different activities.
- How the agency ensures that its methodologies are fit for purpose.
- How stakeholders are involved in the design and continuous improvement of the agency's processes.

Findings of the Panel

The EQ-Arts' SER justifiably and successfully addresses this standard at some length. Both within ELIA, and more recently as a separate organisation, EQ-Arts has put considerable effort into developing and framing its procedures within the contexts that it prioritises, namely the diverse professional and practice fields from which it has emerged, its keenness to engage in a shared 'voice' with its sector, yet with rigour, and emphasising the importance of considering and promoting international perspectives.

The SER includes evidence under the following headings:
Fitness for purpose and Stakeholder involvement
Workload and costs for institutions
Supporting institutions to improve quality
Allowing institutions to demonstrate this improvement
Result in clear information on the outcomes and the follow-up
Stakeholder should be involved in its design and continuous improvement

The site-visit meetings confirmed the extensive thought and effort that had gone into the design and development of all of its activities and, in particular, the procedures that are at the core of its application to join the EQAR:

- *EQ-Arts Institutional Accreditation and programme Assessment;*
- *Joint accreditations in partnership with (national or sectoral) EQAR-registered agencies;*
- *Institutional & programme "critical friend" Enhancement Reviews.*

The Panel heard specific evidence of EQ-Arts enhancement activities not only through its reviews but also through its various other activities that are not part of the EQAR assessment. Examples included: the National Higher Arts Education workshop undertaken at the request of the Czech ministry, training programmes for art sector peers for accreditation reviews (these include a wide approach to the understanding of the relationship between quality assurance and enhancement), and the institutional & programme consultancy activity.

The Panel explored, at some length, the relationship between EQ-Arts' approaches in QA and QE and was not always convinced that all parties in the discussions were clear about the distinctions in its 'spectrum' of activities. EQ-Arts has not yet had a 'failure' under its accreditation recommendations/decisions and it is not clear to the Panel whether the agency's 'coaching' activities are at variance with truly independent ('refereeing') assessments. This general theme is also addressed under other standards.

The Panel **suggests** that EQ-Arts reflects further on the way it presents (in, for example, its training activities) the dichotomy between accreditation decisions and enhancement proposals within an overall context that sees enhancement as a critically desirable feature in *all* of its activities. The Panel was, however, convinced that the key / senior staff were aware of the necessary distinctions and would guide nuanced, further developments in an appropriate manner.

At the time of the Review EQ-Arts, as an independent body, had undertaken review activities in Austria and in Kazakhstan. In each case it was quite clear to the Panel that EQ-Arts had adapted its procedures in collaboration with local QA agencies but without compromising the expectations of its own standards.

EQ-Arts has not yet undertaken the formal review of a joint programme, but is aware of the expectations concerning the European Approach for Quality Assurance of Joint Programmes.

Conclusion The Panel concludes that EQ-Arts **FULLY** complies with ESG 2.2 for all three activities.

5.3 ESG 2.3 - Implementing processes

STANDARD:
External quality assurance processes should be reliable, useful, pre-defined, implemented consistently and published. They include

- a self-assessment or equivalent;
- an external assessment normally including a site-visit;
- a report resulting from the external assessment;
- a consistent follow-up.

GUIDELINES:
External quality assurance carried out professionally, consistently and transparently ensures its acceptance and impact.
Depending on the design of the external quality assurance system, the institution provides the basis for the external quality assurance through a self-assessment or by collecting other material including supporting evidence. The written documentation is normally complemented by interviews with stakeholders during a site-visit. The findings of the assessment are summarised in a report (cf. Standard 2.5) written by a group of external experts (cf. Standard 2.4).
External quality assurance does not end with the report by the experts. The report provides clear guidance for institutional action. Agencies have a consistent follow-up process for considering the action taken by the institution. The nature of the follow-up will depend on the design of the external quality assurance.

EQAR interpretations

4. If site-visits are not part of the processes used by the agency there need to be clear reasons for that.
5. The agency should provide follow-up procedures for all reviews that contain any sort of recommendations.
6. It is up to the agency to determine the nature and timing of the follow-up in light of its mission and as appropriate in its context, taking into consideration the national legislation.
7. The agency remains responsible for ensuring a consistent follow-up even if the formal decision is taken by another body or another body carries out the actual follow-up.

Reports [for EQAR] should at least show:

- How the agency ensures that its processes are reliable, useful and consistent.
- How the key features in the standard are implemented by the quality assurance agency in each of its activities.
- If no site-visits are used, how evidence provided by institutions is validated through other mechanisms.

Findings of the Panel

In summary, all EQ-Arts reviews are based on the production of a Self-Evaluation Report (SER) developed, with clear guidance from EQ-Arts, by the institution / programme. The subsequent external assessment is made by an expert panel and includes at least one, and typically more, site-visits. Reports are produced in all cases, with formal judgements made in evaluations but not in enhancement activities. EQ-Arts publishes all final reports on its website. *For enhancement reviews the institutions are informed that, where necessary, some recommendations would be presented as conditions if it had been a formal assessment leading to accreditation.*

In developing its procedures, including the ways in which the outcomes are considered, EQ-Arts has gone to considerable lengths to ensure that all of its processes should be reliable, useful and consistent, and that the key features in their standards will be implemented, albeit with slightly different contextual approaches depending on details of the disciplinary context.

At the time of the Review EQ-Arts, as an independent organisation, had only undertaken a very limited number of reviews although it anticipates that this number will increase significantly, particularly if its application to EQAR is successful.

EQ-Arts applies a pre-defined and published process for each of its external quality assurance activities that (generally) includes:

- an introductory visit to establish clear lines of communication and common purpose;
- the production of an institutional / programme SER, following a published template that lists the standards and the sorts of evidence that should be considered / identified;
- a preliminary site-visit to allow the expert panel to understand the cultural and institutional context, norms and ethos;
- a main site-visit when the expert panel engages in depth across the institution / programme, based on the contents of the SER and supporting documents
- a presentation, at the end of the site-visit, of a verbal report to the senior management, and other relevant stakeholders, that covers the main findings of the review and includes all of the main points, along with some examples of both good practice and areas for improvement
- a Report that is a comprehensive assessment/review and produced by the expert panel, including the identification of areas of good practice and recommendations for action and improvement.

EQ-Arts includes a Follow-up Procedure within its activities. These involve:

1. an opportunity for institutions to correct factual errors within each assessment/review report.
2. a follow-up visit by the Review Panel Chair and another EQ-Arts expert, to assess progress and clarify issues arising from institutional action(s) in addressing conditions/ recommendations suggested in the assessment/review report.

Additionally, the reviewed institution is expected to make an evaluation report, up to one year after the final Panel visit, that provides updates on the actions the institution has taken, the impact of any recommendations that were made and followed up, and any new developments that have occurred as outcomes of the EQ-Arts' review.

Additional material was provided by EQ-Arts during the site-visit in the form of an *EQ-Arts SER roadmap flowchart* and an *EQA Flowchart (of) Review process.* These useful documents are attached as **Annex 9.2.ii** and **9.2.iii** respectively.

EQAR indicates that it expects that *"The agency remains responsible for ensuring a consistent follow-up even if the formal decision is taken by another body or another body carries out the actual follow-up."* At the time of the review EQ-Arts, as an independent body, had not reached this point, although in its previous structure such 'follow-ups' had been pursued. The Panel anticipates that EQ-Arts will be able to meet this criteria in due course.

Conclusion

The Panel concludes that EQ-Arts **SUBSTANTIALLY** complies with ESG 2.3 for all three activities.

Although it has concluded with a Substantial judgement the Panel does not have any Recommendation in this area for the reason stated above.

5.4 ESG 2.4 - Peer-review experts

STANDARD:

External quality assurance should be carried out by groups of external experts that include (a) student member(s).

GUIDELINES:

At the core of external quality assurance is the wide range of expertise provided by peer experts, who contribute to the work of the agency through input from various perspectives, including those of institutions, academics, students and employers/professional practitioners.

In order to ensure the value and consistency of the work of the experts, they

- are carefully selected;
- have appropriate skills and are competent to perform their task;
- are supported by appropriate training and/or briefing.

The agency ensures the independence of the experts by implementing a mechanism of no conflict-of-interest.

The involvement of international experts in external quality assurance, for example as members of peer panels, is desirable as it adds a further dimension to the development and implementation of processes.

EQAR interpretation

8. The agency should make use of a wide range of experts with different perspectives, including those of institutions, academics, students and employers/professional practitioners.
9. At least for reviews across border the agency should include experts from a variety of national origins.
10. The agency should ensure a consistent approach to the selection of experts as well as appropriate training or briefing of experts.
11. The agency needs to pay close attention to avoid conflicts of interest of experts, especially when the agency operates within small scientific or professional communities.

Reports should at least demonstrate:

- How the agency's groups of experts are composed.
- How the agency ensures in the selection process that experts have appropriate skills and competences, and no conflict of interest.
- How the agency organises training or briefing of experts.

Findings of the Panel

One of the real strengths of EQ-Arts is the considerable range of expertise that EQ-Arts' senior members direct towards the thorough training to be undertaken by prospective peer reviewers. The founding and senior members of EQ-Arts all have extensive experience of a wide variety of external quality assurance and quality enhancement procedures and this breadth of knowledge provides the bases for the very thorough and rigorous training.

EQ-Arts maintains a Register of trained experts from which it selects the panels for each of its review / enhancement activities. These experts have typically completed the formal training satisfactorily and been suitably effective in 'action' (QA or QE) during the last two years, and / or have undergone 'refresher training' if not involved in a review during that period. Student members may however be different (see below).

The selection of members for a particular panel follows the preliminary ('scoping') meeting at the institution / programme and is based on proposals made by EQ-Arts and agreed with

the institution. The panel typically includes the Chair and three or four others (including the student member), although the number can vary depending on the size /complexity of the institution / review.

EQ-Arts places high emphasis on appointing a panel for each of its QA / QE activity that includes members selected on the basis of being from as close a specific discipline as possible. The rationale for this is that it provides for the most effective understanding / 'conversation' between those being reviewed and the reviewers. Teams are also 'balanced', as far as is possible, in terms of gender and include members with different levels of QA/QE experience. All are required to complete a 'no conflict of interests' statement.
EQ-Arts invites interest for training from academics and QA administrators (both from institutions and from national QA Agencies), and these are promoted on European HAE discipline network websites and newsletters (e.g. ELIA) and at international EHAE conferences (e.g. Cumulus). Also, EQ-Arts advertises the trainings various e-mailings to its >400 contacts, its pool of experts and to national agencies. Prospective trainees submit a résumé and a statement of interest and are initially selected on this basis. EQ-Arts may also target potential peer reviewers in specific subject areas where it believes it will have specific needs. Applicants are monitored during training and only those deemed suitable will be invited to join the Register.

Prior to the site visit only a small proportion of the 65 trained and listed reviewers had actually been used on EQ-Arts reviews but this proportion is expected to rise significantly during 2018 and after, particularly if EQ-Arts achieves EQAR status.

QA Administrators from arts departments have sought successfully to be trained however during the site-visit discussions it was claimed that they might be unlikely to be selected for actual review panels. The training provides such administrators, and those from national agencies, with clear insights into the expectations of EQ-Arts' review and enhancement activities. EQ-Arts' priority to ensure expert knowledge and understanding of the assessed disciplines means that such 'administrators' are not used in programme reviews. At the time of the site-visit only one (a member of the Executive Group) had taken part in an institutional evaluation.

EQ-Arts has had difficulties in seeking to engage student members for its panels. Given the relatively small number of review activities, the very high time commitment normally expected of arts students during their intensive but limited study periods, and the limited

number of training sessions, the logistics of maintaining a sufficient 'pool' of discipline-related and trained student reviewers is probably unrealistic. Prior to the site-visit EQ-Arts had trained four students as potential panel members although students had not been involved in its panel(s) for enhancement review(s). The Panel heard, during the site-visit, that students would be involved in review activities during 2018, either following a formal training session with other panel members or, if no formal training session with others is available, after a specific briefing by the panel chair at the start of a review.

The Panel heard on several occasions that EQ-Arts is concerned with ensuring that it is, and is seen as, '*assessing the quality of arts education, not the quality of the art*'. Whilst acknowledging EQ-Arts particular emphasis of engaging in its QA/QE activities in 'a shared voice' with each separate specific discipline, the Panel is concerned that this may diminish the contributions experienced arts administrators can make to its programme level activities. Similarly, in the circumstance of a significant rise in the number of reviews, the Panel would encourage EQ-Arts to consider seeking student panel members from a wider discipline base as well as including them in all types of reviews.

Conclusion

The Panel concludes that EQ-Arts **SUBSTANTIALLY** complies with ESG 2.4 for all three activities.

Recommendation

The Panel notes that EQ-Arts is reviewing "the quality of arts education, not the quality of art".

In this context the Panel recommends that EQ-Arts:

- re-evaluate its approach to prioritising reviewers who reflect the discipline area being assessed. This would enable:
  - arts QA administrators, who have undergone the relevant training, to also contribute to EQ-Arts programme level activities within the sector;
  - EQ-Arts to broaden the base of students for potential inclusion in its register of qualified reviewers.
- ensure that all student members successfully complete a training session before they participate in a peer review.

5.5 ESG 2.5 - Criteria for outcomes

STANDARD:

Any outcomes or judgements made as the result of external quality assurance should be based on explicit and published criteria that are applied consistently, irrespective of whether the process leads to a formal decision.

GUIDELINES:

External quality assurance and in particular its outcomes have a significant impact on institutions and programmes that are evaluated and judged.

In the interests of equity and reliability, outcomes of external quality assurance are based on predefined and published criteria, which are interpreted consistently and are evidence-based.

EQAR interpretation

Reports should at least demonstrate:

- How the agency published the criteria used in each of its activities.
- How the agency ensures consistency in its application of criteria for all types of
- reviews.

Findings of the Panel

EQ-Arts has established 8 general areas of enquiry that include a total of 17 standards; these criteria are the shared bases for its quality assurance / accreditation judgements and quality enhancement activities.

For assessment activities EQ-Arts helpfully provides institutions / programmes with clear guidance on the sorts of questions and issues it is expected to address in its SER and also the types of evidence that might be most appropriate in demonstrating how it considers the standards have been met.

EQ-Arts approach in applying its criteria is one of 'fitness for purpose' of an institution's / programme's QA/QE using the well known and well tested series of questions:

- *What is the institution/programme trying to achieve?*
- *How is the institution/programme trying to achieve it?*
- *How does the institution/programme know that its approach is working?*
- *How does the institution/programme make improvements?*

In addition to the Standards and Guidelines used as criteria for making judgements, EQ-Arts has external quality assurance processes that are carefully designed with its criteria to ensure that the necessary and sufficient evidence is not only gleaned from documentation and site-visits but is also 'triangulated' between meetings and ideally between different groups involved. The process seeks to test the extent to which the various 'layers' within the institution are acting in equivalent and coherent ways and as consistently as possible within the sometimes different contexts of different discipline areas.

Extensive contemporaneous notes are taken during each meeting of a site-visit, with evidence and findings summarised and agreed by panel members in a defined way that is intended to lead to unanimity in reaching conclusions and decisions. Consistency of approach in application of Standards is emphasized during the training of panel members. Similarly the Board is expected to take specific care to ensure consistency in the ways in which it considers reports from different panels and reaches its conclusions. A number of these processes utilise templates for reporting to ensure an inconsistency of form does not result in an inconsistency in outcome.

The Board bases its decisions on a predefined cluster of sources of evidence including the Self-Evaluation Report (SER), written material presented by the institution, the assessment report and the response to the assessment report by the institution. It is the Board's responsibility to ensure that it arrives at decisions that can be clearly supported by established criteria. There are separate sets of criteria for decision-making depending on the type of QA / QE process and the nature / level of the decision. If the Board feels it is unable to reach such a conclusion it can call upon the evaluation team for further evidence / explanation. Where commendations and / or recommendations are made there again must be clear agreement of evidence from two or more sources.

EQ-Arts has to date made rather few outcome decisions. The Panel was however convinced that its work (undertaken earlier as part of ELIA and particularly more recently as an independent body) has enabled it to approach the challenges of ensuring fairness and consistency in reaching decisions and judgements with confidence.

Conclusion

The Panel concludes that EQ-Arts **FULLY** complies with ESG 2.5 for all three activities.

5.6 ESG 2.6 - Reporting

STANDARD:

Full reports by the experts should be published, clear and accessible to the academic community, external partners and other interested individuals. If the agency takes any formal decision based on the reports, the decision should be published together with the report.

GUIDELINES:

The report by the experts is the basis for the institution's follow-up action of the external evaluation and it provides information to society regarding the activities of an institution. In order for the report to be used as the basis for action to be taken, it needs to be clear and concise in its structure and language and to cover

- context description (to help locate the higher education institution in its specific context);
- description of the individual procedure, including experts involved;
- evidence, analysis and findings;
- conclusions;
- features of good practice, demonstrated by the institution;
- recommendations for follow-up action.

The preparation of a summary report may be useful.

The factual accuracy of a report is improved if the institution is given the opportunity to point out errors of fact before the report is finalised.

EQAR interpretations

12. All reports should be published in full, including those that resulted in a negative decision or conclusion.
13. The publication of summary reports (rather than full reports) does not fulfil the requirement of the standard.
14. Reports also have to be published for voluntary or commissioned evaluations of institutions or programmes, irrespective of whether they take place in the agency's base country or elsewhere, within the EHEA or beyond.
15. All experts should be appropriately involved in producing the report.
16. "Published" means that reports should be easily accessible on the agency's website, while "clear and accessible" refers to the reports' structure, content, style and language.

Reports should at least demonstrate:

- How reports are made accessible to the public for all types of reviews.
- How the agency ensures that its reports are clear and understandable in their structure, content and style.

Findings of the Panel

At the time of the site-visit EQ-Arts had only published a single Report as an independent body, the Quality Enhancement Report for Willem de Kooning Academy (WdKA), Rotterdam, The Netherlands (2017). It had additionally provided two reports of formal reviews leading to accreditation decisions (by the other partners):

- Universität für künstlerische und industrielle Gestaltung Linz - Austria (2017). Joint Accreditation of the Quality Management System, in cooperation with AQ Austria.
- KazNUA, Astana - Kazakhstan (2017). Accreditation of 17 Visual Arts Programmes, in cooperation with MusiQuE.

All three reports are listed under EQ-Arts completed activities.

As described elsewhere the work in Austria was (very largely) based on AQ-Austria's standards and procedures, whilst that in Kazakhstan utilised an amalgam of the very similar standards and procedures of EQ-Arts and MusiQue.

The Willem de Kooning Enhancement Report has not been referred to in detail elsewhere in this Report. The work had its genesis in an earlier (2012) evaluation by EQ-Arts (then under ELIA) but this turned out for many reasons to be unsatisfactory. The 2017 EQ-Arts enhancement review by contrast went much better guided, in part, by the 'critical friend' guidance that EQ-Arts had maintained during the intervening period. In particular a two and a half day initial discussion meeting had resulted in a better understanding of 'expectations' and the new contexts within WdKA. Approximately two months later the main visit (again two and a half days) took place with the aim: *To evaluate the processes undertaken to establish the need for and the appropriateness of these changes, i.e. quality assurance processes, stakeholder feedback, benchmarking and the appropriateness of the change methodologies utilised.*

The EQ-Arts Final Report includes details of the documentation provided by the institution, and requested by the Evaluation Team, the long lists of meetings, and a short critique of the institution's SER.

The individual elements of the equally balanced lists of Commendations and

Recommendations (17 of each) were set appropriately in a series of contexts:

1. Mission, vision, operation/organisational management structures. Contexts national and local, internationalisation
2. Quality assurance policy and strategy, quality culture and response to previous recommendations
3. Learning, teaching and assessment, curriculum and relationships to professional practice and employability
4. Resources: teaching staff, staff recruitment, development, deployment and satisfaction, physical resources.

Each included extensive analysis and commentary that would certainly be of considerable assistance to the institution. However, it was not immediately obvious how these aspects were directly related to EQ-Arts own set of standards.

The Panel notes that EQ-Arts provides extensive and what must be very helpful guidance as downloads from its website and templates for institutions and programmes undergoing review. 'Critical friend' enhancement reviews utilise the same SER and Report temples as for institutional reviews.

EQ-Arts has however set out a comprehensive and detailed description of how it will handle evaluation reports, noting that, in addition to a description of the institution's context, they will include *"an analysis and assessment of each of the 17 Standards, identifying good practice*
where found and the level of compliancy (fully, partially or not compliant) of the institution/programme for each Standard. For each Standard the Team will, where appropriate, make recommendations and/or conditions to address any areas for improvement."

As detailed elsewhere, institutions have the opportunity to correct factual errors in the Review Team/s draft report and after the Board has finalised the Report there remains an option for an institution / programme to appeal against the Board's formal decision.

EQ-Arts has not had to make a negative decision but during the site-visit the Panel were assured that it is EQ-Arts clear intention to publish reports of all of their accreditation evaluations and decisions whatever the outcomes.

Conclusion

The Panel concludes that EQ-Arts **SUBSTANTIALLY** complies with ESG 2.6 for all three activities.

Although it has concluded with a Substantial judgement the Panel does not have any Recommendation in this area. The Conclusion reflects the very limited number of Reports published by EQ-Arts to date (only one Enhancement Review and two for accreditation decisions made by others). The Panel recognises that EQ-Arts understands the expectations of this Standard and has procedures and intentions to meet it Fully.

5.7 ESG 2.7 - Complaints and appeals

STANDARD:
Complaints and appeals processes should be clearly defined as part of the design of external quality assurance processes and communicated to the institutions.

GUIDELINES:
In order to safeguard the rights of the institutions and ensure fair decision-making, external quality assurance is operated in an open and accountable way. Nevertheless, there may be misapprehensions or instances of dissatisfaction about the process or formal outcomes.
Institutions need to have access to processes that allow them to raise issues of concern with the agency; the agencies, need to handle such issues in a professional way by means of a clearly defined process that is consistently applied.
A complaints procedure allows an institution to state its dissatisfaction about the conduct of the process or those carrying it out.

In an appeals procedure, the institution questions the formal outcomes of the process, where it can demonstrate that the outcome is not based on sound evidence, that criteria have not been correctly applied or that the processes have not been consistently implemented.

EQAR interpretation:
17. it should be possible to appeal any formal decision.
Reports should at least demonstrate:

- which appeals processes are in place for each of the agencies activities
- how the agency handles complaints.

Findings of the Panel

EQ-Arts clearly defines and contrasts Complaints and Appeals in its documentation and it has set procedures and criteria for both. An Appeal questions an essentially intellectual conclusion whilst Complaints relate to perceived procedural errors. Details of procedures and criteria are provided to each institution / programme at the outset of an evaluation. Neither of these procedures had been called upon at the time of the Panel's site-visit so discussions, although detailed, were hypothetical.

Complaints relate to those aspects of the process that have been implemented but are regarded by the institution / programme as different from the EQ-Arts description of its procedures, and/or relate to the conduct of the Review Team (individually or collectively), and/or the actions of EQ-Arts staff.

Complaints are not concerned with judgements unless the institution considers that an inappropriate verdict has arisen as a direct result of variance from EQ-Arts stated procedures or from the application of its standard.

In the case of a complaint against the Board or one of its members the special Complaints Committee reports its findings to the Board that is required to undertake any actions proposed and inform the Complainant of these and their outcome(s).

In other cases the Complaint is first considered by the Chair of the Board who may investigate the matter with the institution and the Chair of the Review Team and decide to either remedy or reject the complaint as a whole, or in part OR decide to establish a Complaints Committee to investigate the matter further. If required a Complaints Committee is established comprised of three members drawn from the EQ-Arts Expert Peer-Review Register with careful consideration of expertise, disciplinary and geographical balance. Institutions are informed of this membership and can raise any concerns. Committee members are required to complete the EQ-Arts Conflict of Interest Form prior to being appointed.

The Complaints Committee issues a judgement on the complainant's issues in a report to the EQ-Arts Board Chair. If the Complaints Committee upholds a complaints issue it will make any appropriate recommendations to the EQ-Arts Board. In all cases, the Chair of the EQ-Arts Board makes a final decision on the matter and communicates this to all parties. EQ-Arts sets a 30 day timeframe for normal completion of the Complaints process and

response to the institution.

Details of the EQ-Arts Appeals procedure are set out clearly. An institution may appeal against a judgement set out in a Board report on a review. Typically such an appeal might be against a judgement that the institution had only met an EQ-Arts' standard partially or not at all resulting in a decision of "accreditation with conditions' or 'not accredited'. EQ-Arts recognises the critical impact that such adverse judgements could have and has set in place a well- documented Appeals procedure.
Institutions always have the opportunity to correct factual errors in any EQ-Arts report before it is finalised by the Board. The Appeals process covers situations where an institution believes that such a finalised report has reached an unfair or inappropriate final verdict. An Appeal is an independent means for an institution to challenge the judgement(s) reached by an EQ-Arts evaluation panel and agreed by the EQ-Arts Board.

Where an institution believes it has a sound and substantive case for an appeal this is submitted to the Board even though it was the Board that had considered the Review team's findings and formalised the accreditation decision. The Board convenes an Appeals Committee drawn, like the original Review team, from EQ-Arts' pool of experts and bearing in mind agency's emphasis on having a panel with relevant discipline expertise and selected in light of the other contexts of the institution. Committee members should be completely independent of the earlier stages of the review and have completed the Conflict of Interests form. The Appeals Committee is required to undertake its work promptly, and may communicate with the institution and Chair of the Review Panel on points of clarification and/or to seek further (new) evidence. The Committee decides whether the appeal is upheld, fully or partially, rejected, or requires a further site-visit to reach a judgement. In the case of a partially upheld appeal the Committee identifies whether the case is sufficiently strong to cause the original judgement to be altered. A detailed report is submitted to the Board who "except in most exceptional circumstances" will accept the decision of the Appeals Committee.

EQ-Arts has not had to deal with any Complaint or Appeal. This is perhaps not surprising in view of the very limited number of assessments that EQ-Arts has undertaken. It might however also be suggested that the chances of a complaint or appeal arising are significantly diminished by EQ-Arts' emphasis on its primary contribution to the sector as a (constructive) 'critical friend' and its high priority in selecting panels that are composed of discipline specific experts, albeit under a No Conflict of Interest statement. It should be

noted however that amongst it Board, Executive Group and senior reviewers EQ-Arts has a high proportion of individuals with significant experience of a variety of complaints and appeals procedures.

From the site-visit discussions it appeared clear that the experts and Board members who would be involved in potential changes to accreditation decisions were content to have what would essentially be an 'intellectual judgement' on quality assurance / enhancement overturned by their (similarly trained) colleagues. With no practical evidence or experience of either a Complaint or an Appeal to go on the Panel harboured some concerns about whether the arrangement of appointing an Appeals Committee from the same pool of experts as those who had made the initial judgement was suitable. With the likelihood of few Complaints or Appeals to deal with, and since the judgements are '*on the quality of the arts education'* (not the quality of the art), the Panel is minded to recommend that EQ-Arts consider possible alternative sources of one (or more) experts for its Complaints and Appeals Committees.

Conclusion

The Panel concludes that EQ-Arts **SUBSTANTIALLY** complies with ESG 2.7 for all three activities.

Recommendation: to provide more explicit independence, that EQ-Arts consider alternative sources for at least one member of each of its Complaints and Appeals Committees.

5.8 ESG 3.1 - Activities, policy and processes for quality assurance

STANDARD:

Agencies should undertake external quality assurance activities as defined in Part 2 of the ESG on a regular basis. They should have clear and explicit goals and objectives that are part of their publicly available mission statement. These should translate into the daily work of the agency. Agencies should ensure the involvement of stakeholders in their governance and work.

GUIDELINES:

To ensure the meaningfulness of external quality assurance, it is important that institutions and the public trust agencies.

Therefore, the goals and objectives of the quality assurance activities are described and published along with the nature of interaction between the agencies and relevant stakeholders in higher education, especially the higher education institutions, and the scope of the agencies' work. The expertise in the agency may be increased by including international members in agency committees.

A variety of external quality assurance activities are carried out by agencies to achieve different objectives. Among them are evaluation, review, audit, assessment, accreditation or other similar activities at programme or institutional level that may be carried out differently. When the agencies also carry out other activities, a clear distinction between external quality assurance and their other fields of work is needed.

EQAR interpretations:

18. Agencies should themselves conduct external quality assurance activities on a regular basis, using established processes and criteria. Organisations that only occasionally organise reviews of institutions or programmes do not comply with the standard.
19. The involvement of stakeholders should be organised in a way that ensures the agency's independence (see ESG 3.3).

Reports should at least demonstrate:

- How the agency complies with standards 2.1 – 2.7 (in a distinct chapter, each standard should be addressed separately for each different type of review).
- How the agency's mission translates into its daily activities.
- How stakeholders are involved in the agency.
- How the agency ensures a clear distinction between external quality assurance and its other fields of work, if applicable.

Findings of the Panel

Within the scope of ELIA the nascent EQ-Arts developed and undertook a wide range of approximately 30 quality assurance and enhancement activities between 2003 and 2015, often in association with others. Since 2015, as an independent body, EQ-Arts has completed (at the time of the site-visit) only two reviews (with others) and 1 enhancement activity. It is however committed to increasing the rate of activity through 2018 (5 are planned) and subsequently. Clearly the outcome of its application to join EQAR is expected to have a major impact on both the number and 'balance' of any increase in activity.

EQAR notes, in its interpretation of ESG 3.1, that *"Agencies should themselves conduct external quality assurance activities on a regular basis, using established processes and criteria. Organisations that only occasionally organise reviews of institutions or programmes do not comply with the standard".* The Panel would suggest that EQ-Arts meets these expectations on the basis of regular but, to date, infrequent activity in the areas identified as specifically relevant to EQ-Arts application to EQAR. The Panel would point out that during these periods EQ-Arts has undertaken a considerable amount of related activities (see Section 8) that support its claim to be a serious and substantial organisation in the field of quality assurance and enhancement in higher education.

EQ-Arts has clear and explicit goals and objectives that distinguish their QA and QE work, although they maintain an important emphasis on QE *within* QA. EQ-Arts has prepared a comprehensive set of documents covering Vision, Mission etc. that are publicly available through their website.

EQ-Arts has been thorough in its consultations with stakeholders as it has developed it strategies and activities and the Panel heard during the site-visit of the particularly high value stakeholders place in the work of EQ-Arts.

It was apparent during the site-visit that senior members of EQ-Arts *consider that it ensures a clear distinction between external quality assurance and its other fields of work* (from SER). Review and enhancement activities are treated differently both in 'theory' and in procedure. However, with EQ-Arts' deliberate emphasis of QE within QA, particularly within its 'non-accreditation' activities, the site-visit sessions indicated that the distinctions between QA (particularly for accreditation) and QE were not always clear to all involved, including some who had undertaken the peer review training.

The site-visit discussions with both 'reviewers' and 'reviewed' showed divided and different responses (within each session) to the question *"Is EQ-Arts'* [primary] *role enhancement or accreditation or both?".* There was some lack of clarity between the roles and responsibilities of, and separation between, enhancement and evaluation activities. Despite the clear separation of activities 'on paper', and the fact that EQ-Arts is an international agency with an international Board, management and pool of experts, that has tried and tested it principles, and processes across an extended Europe, the Panel developed a sense that, for some involved, there was more of an implicit emphasis on the *quality of the*

quality assurance 'system' as opposed to *the quality of the education*. Thus, for some, enhancement was interpreted as enhancement of the QA system *per se* rather than explicitly exploring the ways in which the QA system was leading to enhancement of the quality of higher arts education.

During the site-visit it was clearly stated that institutions had attended workshop(s) to assist them in meeting the expectations of programme accreditation / institutional evaluation, and that, to this extent, they viewed the workshop primarily about 'teaching to the test'. This is not to say that the EQ-Arts workshop was not appropriate for the participants, indeed it was highly praised.

On a related topic, site-visit discussions considered the impact of EQ-Arts' Standard 7 (concerned with development of a quality culture) and its claimed equivalence to ESG 1.7 (concerned with information management systems). Whilst EQ-Arts' ambitious Standard 7 might be appropriate to further developments following an enhancement review it was agreed that currently very few programmes / institutions might meet this from an accreditation (pass/fail) perspective. By contrast ESG 1.7 more directly monitors the contribution of quality management to quality assurance / enhancement.

The Panel's Recommendation regarding ESG 2.1 is that EQ-Arts reconsider how its Standard 7 might be more appropriately aligned with ESG 1.7. The Panel suggests that in doing this EQ-Arts will inevitably consider how this impacts on further clarifying its distinction between its evaluations to make accreditation decisions and its reviews to support enhancement.

Conclusion

The Panel concludes that EQ-Arts **SUBSTANTIALLY** complies with ESG 3.1 for all three activities.

Recommendation: Although it has concluded with a Substantial judgement the Panel does not have any Recommendation in this area for the reason stated above.

5.9 ESG 3.2 - Official status

STANDARD:

Agencies should have an established legal basis and should be formally recognised as quality assurance agencies by competent public authorities.

GUIDELINES:
In particular when external quality assurance is carried out for regulatory purposes, institutions need to have the security that the outcomes of this process are accepted within their higher education system, by the state, the stakeholders and the public.

EQAR interpretations:

20. For international organisations it might be a prerequisite to be registered on EQAR in order to be formally recognised by a (national) public authority. In such a case, the agency is not expected to be formally recognised as a quality assurance agency before it is registered on EQAR.

Reports should at least demonstrate:

- What is the legal status of the agency.
- In which higher education system(s) the agency is formally recognised as a quality assurance agency.

Findings of the Panel

Legal status:

EQ-Arts was established as an independent foundation (Stichting) under Dutch law (Amsterdam, the Netherlands; 20 July 2015) with its legal seat held in Amsterdam. EQ-Arts is registered at the Chamber of Commerce in Amsterdam (number 63775751).

The statutes of the Foundation were drawn up by a notary in Amsterdam (Voorwinde Notariaat), although they have recently (2018) been revised to remove some initial errors. The Panel is content with these revisions.

EQ-Arts is not a membership organisation (an association) but a Foundation. Under Dutch law it is thus the Board members who are responsible for the activities of EQ-Arts and their outcomes. EQ-Arts has recently (2018) appointed new Board members who were not closely linked to its genesis from ELIA.

EQ-Arts maintains a cooperation agreement with the ELIA through which ELIA recognises EQ-Arts as the quality agency for its members (over 350 higher arts education institutions in Europe). At the time of the Panel visit the ELIA website still listed EQ-Arts as an ‘activity’ of ELIA although this was regarded as incorrect and out of date. The Panel was assured that

this would be changed to reflect the new relationship; this happened within days of the completion of the site-visit.

EQ-Arts is an affiliate member of ENQA and at both organisational and personal levels has contributed to the external quality assurance activities of established EQAR agencies including, for example, the European Universities Association, MusiQue, and AQ-Austria. Prior to its formal independence from ELIA and increasingly the EQ-Arts 'team' provides expertise to a number of national agencies in e.g. Lithuania, Estonia, Georgia.

The Panel learnt during the site-visit, from the meeting with stakeholders, that Memorandum of Understanding (MoU) are in the process of being signed with CUMULUS (the global network of Design Academies) and with Cilect (global network of Film/Media schools). Formal links with Paradox (network of Fine Arts institutions) to combine Activities / co-operate in the future are also being explored.

At the request of the Czech ministry EQ-Arts organised what the Panel learnt was a very successful national workshop in 2018. A similar workshop is in formal preparation for the authorities in Georgia and will be held later in 2018.

Conclusion
The Panel concludes that EQ-Arts **FULLY** complies with ESG 3.2 for all three activities.

5.10 ESG 3.3 - Independence

STANDARD:
Agencies should be independent and act autonomously. They should have full responsibility for their operations and the outcomes of those operations without third party influence.

GUIDELINES:
Autonomous institutions need independent agencies as counterparts.
In considering the independence of an agency the following are important:

1. Organisational independence, demonstrated by official documentation (e.g. instruments of government, legislative acts or statutes of the organisation) that stipulates the independence of the agency's work from third parties, such as higher education institutions, governments and other stakeholder organisations;

2. Operational independence: the definition and operation of the agency's procedures and methods as well as the nomination and appointment of external experts are undertaken independently from third parties such as higher education institutions, governments and other stakeholders;
3. Independence of formal outcomes: while experts from relevant stakeholder backgrounds, particularly students, take part in quality assurance processes, the final outcomes of the quality assurance processes remain the responsibility of the agency.

Anyone contributing to external quality assurance activities of an agency (e.g. as expert) is informed that while they may be nominated by a third party, they are acting in a personal capacity and not representing their constituent organisations when working for the agency. Independence is important to ensure that any procedures and decisions are solely based on expertise.

EQAR interpretations:

21. Where an agency's independence is not obvious from its structures and status, the Register Committee expects that the external review panel considers in greater detail how operational independence is safeguarded in practice.
22. The integrity of expert groups' reports should be ensured by preventing undue influence of stakeholders on the findings, analysis, conclusions and recommendations, and that the body which takes (accreditation, audit, etc.) decisions after external QA activities, operates independently and without political or other undue influence.
23. If the agency has other activities than external quality assurance (e.g. seminars, consultancy), adequate policies and processes should be in place to safeguard independence of the respective organisational units in performing their QA functions (see Annex 5).

Reports should at least demonstrate:

- How the agency's organisational independence is demonstrated by official documentation.
- How the agency operates independently de facto, especially in terms of defining procedures and methods as well as nomination and appointment of experts.
- How the agency ensures that the outcomes of its quality assurance processes are its independent responsibility.

Findings of the Panel

The Panel was, in particular, concerned with two aspects of independence. Firstly, EQ-Arts 'independence' from ELIA of which it was an integral part during the years that it was being established. The Panel is quite clear that despite their very close 'histories' EQ-Arts is now quite independent of ELIA. Whilst ELIA members are represented on EQ-Arts' Board they do so as individuals, ELIA does not have any rights to any membership of EQ-Arts. It was clear, during the site-visit, that apparent organisational links between EQ-Arts and ELIA (ELIA's website still listed EQ-Arts as one of its 'activities' for example) that recent changes in the senior management of ELIA envisaged complete organisational 'independence' although (obviously) with clear and closely-shared areas of interest.

The other area of 'independence' that the Panel considered, and discussed with EQ-Arts representatives and stakeholders at length during the site-visit, was its 'operational independence'. EQ-Arts had only carried out two evaluations each of which had been in collaboration with another agency. The procedures were not in either case those of EQ-Arts alone.

In the cooperation between AQ-Austria and EQ-Arts it was AQ-Austria's four audit standards that provided the basis for the evaluation and indeed much of the procedure was organised by AQ-Austria. At the site-visit the Panel heard from AQ-Austria that, from its perspective, the cooperation had worked very satisfactorily.

An evaluation in Kazakhstan was more complex. EQ-Arts undertook a series of discipline area programme evaluations within a larger cooperation with MusiQue that acted as the accreditation agency appointed by the Kazakhstan University of the Arts in Astana. With a panel of eight, that included a student and the General manager of EQ-Arts, seventeen arts-related programmes were evaluated against EQ-Arts' Standards. All of the programmes assessed received identical levels of compliance against the 15 standards or parts thereof. In detailed reading of EQ-Arts report (to MusiQue) the Panel noted, in relation to standard 7 (Internal Quality Culture) that, for example: "*What the review team found when talking to teachers and students was that the quality system wasn't embedded in the programmes, and there was an inconsistency in application and practice across the programmes (some much better than others). Senior Managers stated there was 'a lack of quality systems'. Teachers weren't clear of the relationship between learning outcomes and assessment criteria – 'In assessments I have an individual approach; I don't have a standard assessment.' "* etc.

Despite these and similar comments EQ-Arts recommended (to MusiQue) that *"Based on the programmes' compliance with the MusiQuE – EQ Arts standards stated above, it is proposed that the [ ] programmes be accredited with recommendations, but without conditions."*

This is the only published report of recommendations for accreditation against EQ-Arts' own standards and the Panel was keen to pursue whether, to any extent, there was any possible influence of the local context affecting its independence (for example, the attachment of any 'conditions', as opposed to 'recommendations', to an accreditation report would be very problematic for the programme concerned).

The Panel has already noted that EQ-Arts standard 7 (Internal Quality Culture) sets significantly more demanding expectations than ESG 1.7, and bearing in mind the Commendations made in this area in EQ-Arts' reports, as well as the nature of the Recommendations made, the Panel concluded that EQ-Arts might have been subject to some local 'influence' was unfounded.

The Kazakh report was, however, the only published report, at the time of the site-visit, of EQ-Arts' accreditation recommendations (to MusiQue) set against its own standards and, on the basis of such limited evidence, the Panel is inclined to a Conclusion of Substantial rather than Full compliance.

Conclusion
The Panel concludes that EQ-Arts **SUBSTANTIALLY** complies with ESG 3.3 for all three activities.

Recommendation: Although it has concluded with a Substantial judgement the Panel does not have any Recommendation in this area for the reason stated above.

5.11 ESG 3.4 - Thematic analysis

STANDARD:
Agencies should regularly publish reports that describe and analyse the general findings of their external quality assurance activities.

GUIDELINES:

In the course of their work, agencies gain information on programmes and institutions that can be useful beyond the scope of a single process, providing material for structured analyses across the higher education system. These findings can contribute to the reflection on and the improvement of quality assurance policies and processes in institutional, national and international contexts.
A thorough and careful analysis of this information will show developments, trends and areas of good practice or persistent difficulty.

EQAR requirement:
Reports should at least demonstrate:

- How the agency conducts and publishes analyses of the general findings from its activities.
- How it uses the outcomes of these analyses.

Findings of the Panel
EQ-Arts has not yet published any thematic analyses of the work undertaken in the areas on which this EQAR assessment is being made. The Annual Report for 2017 (Annex 9.3.ii) notes that *"The Executive Group and Board have yet to make proposals and decisions in this area but hopes (sic) to establish a clearly defined area of Thematic Analyses in the near future".*

From the site-visit the Panel understood that such discussions had begun, with '*Training of peer experts'* and '*Research in Higher Arts Education'* as the likely initial contributions. The former has been submitted to a conference later in 2018 and the latter is subject to a (2018) funding application. Both areas fall within '.. *other activities undertaken by EQ-Arts'* section of this Report.

The sector representatives at the site-visit were very clear about the potentially considerable value of thematic reports that EQ-Arts should be able to generate once it has undertaken a sufficient volume of work.

There is a strong and valuable precedent in that MusiQue has recently published a series of thematic analyses it had commissioned based on material in the reports from the first few years of MusiQue's evaluation and enhancement activities. Similarly a number of the Board and Executive Committee have extensive experience in national QA systems where

agency's thematic reports have proved to make very valuable contributions to QA / QE, institutional quality management and culture, and pedagogical developments.

Conclusion

In the absence of any 'product' at the time of the site-visit the Panel concludes that EQ-Arts **PARTIALLY** complies with ESG 3.4 for all three activities.

Recommendation:

The conclusion of Partial compliance is based on the absence of sufficient data**.** However with the likelihood of EQ-Arts collecting a wealth of valuable material in its future reports, the Panel recognises that EQ-Arts, in collaboration with its key stakeholders, has begun to identify the topics that would be most valuable for its thematic analyses. **The Panel Recommends only that these discussions are finalised.**

5.12 ESG 3.5 - Resources

STANDARD:

Agencies should have adequate and appropriate resources, both human and financial, to carry out their work.

GUIDELINES:

It is in the public interest that agencies are adequately and appropriately funded, given higher education's important impact on the development of societies and individuals. The resources of the agencies enable them to organise and run their external quality assurance activities in an effective and efficient manner. Furthermore, the resources enable the agencies to improve, to reflect on their practice and to inform the public about their activities.

EQAR requirement:

Reports should at least demonstrate:

- How the agency's financial arrangements ensure the sustainability of its activities within the scope and in line with the ESG.

Findings of the Panel

The Panel considered at length the financial and human resources of EQ-Arts and discussed them with all groups it met during the site-visit. An additional meeting was organised during the site-visit with the accountant who prepared EQ-Arts' financial

statements linked to its Annual Reports. This was to assist with an understanding of the financial context, particularly as set out in EQ-Arts three Annual Reports and the business projections provided with the SER. The accountant was accompanied by the General Manager.

Financial Resources

EQ-Arts has, since its inception, been running on a 'shoe string' budget, plus an enormous amount of very evident commitment and enthusiasm by its key members. The Executive Group made personal loans to establish a start-up fund for the organisation.

Without any public grant EQ-Arts is completely dependent on income from its activities. These are generated through reviews and enhancement activities, training and (to a small extent) consultancy. EQ-Arts "*has survived its first period of independency, thanks to a strict 'no or low expense' strategy and a lot of goodwill and uncompensated time from the Executive Group and the Executive Office" [*SER].

A break-even analysis is used by EQ-Arts as a critical step in determining what 'sales volume' or total revenue is needed to cover costs. The break-even revenue for 2018 is estimated at € 116.693 [SER page 59] whilst the projected operating revenues within the 2018 total €112,678 [SER Annex 9; Annex 9.3.iii to this Report].

The Pricing Model for EQ-Arts services is approved by the Board and based on a full-cost model, although prices for a specific service can vary between countries due to the local cost variations. EQ-Arts thus finds a calculation based on 'units' to be more helpful and accurate in planning its activities / finances. Translating the break-even revenue into the number of services, and where each unit is the equivalent of € 10.000, the break-even point requires EQ-Arts to complete 11.7 units. The prognoses for 2018, as reported in the SER, is: Assessments 0; Enhancement Reviews 11.74 (includes almost €30,000 as deferred revenue from 2017) which represents 86% of total activity; training 1.81 (13% of total activity); and consultancy 0.15 (approximately 1% of total activity). Thus without the deferred revenue from 2017 EQ-Arts would again return a projected loss in 2018.

EQ-Arts does however present ambitious prognoses for 2019-2020 in its SER (page 60) suggesting that if, like its "sister agency' MusiQuE, it can increase its review activity following admittance to EQAR then its financial outlook is much more, and indeed quite, secure.

The Board approves the scale of (set) fees charged by EQ-Arts and paid to reviewers, trainers, consultants etc. within the overall pricing model.

EQ-Arts main liabilities lie in the loans made by members of the Executive Group (at 0% interest and without any specified pay back date) and it does not have any significant tangible assets.

The CEO works from home and the General Manager rents a desk at a co-working space in Amsterdam as necessary.

The Panel regards the current financial resources as somewhat precarious and the future projections are certainly ambitious. However with a continuation of the endeavour, determination and personal commitment shown to date, the Panel considers that EQ-Arts might 'survive' without admittance to EQAR but the likelihood of its longer-term sustainability would be enhanced by success in an application to EQAR.

Human Resources

Whilst EQ-Arts has a wealth of expertise in QA, QE and all types of national and international evaluation procedures, it has only limited (in time) administrative assistance to support its actual and ambitious range of activities. The organisation does not maintain a formal office but rather a 'post box' with the CEO working 'from home' initially without financial compensation and the General Manager initially on a 0.2fte contract and renting office space as required. Since 1st October 2017 the General Manager has been engaged on a 0.5fte basis and from 1st January 2018 the CEO on 0.2fte.

The General Manager's duties are ('on paper') equally divided between 'running the office' and supporting the paid-for services. A projection of additional support staff requirements linked to the projected increase in activities (from 2018 on) has been carefully calculated [SER and its Annexes 4 and Annex 9.].

Board members do not receive any remuneration nor do members of the Executive Group other than if they are engaged as trainers (for expert training or in workshops) or as a consultant.

The Panel was particularly impressed by the enthusiasm, commitment and, above all,

expertise of all of those connected with EQ-Arts whom they met. Although in its 'early days' in an independent organisation, it is clear that the Executive Group works as a unit almost without need for formal reference to each other (see next paragraph) and the new Board was equally impressive both in its individual members and the very quick way it is clearly coming together as 'a team'.

Of particular note is the Board / Executive Group support for the General Manager's part time (post graduate) study in which she is using aspects of EQ-Arts' development as the material for her study programme project assignments. These have already provided EQ-Arts with some important insights but the Panel suggests that they have the potential to be of much wider interest as an important (and publishable) record of key features / factors / decisions in the early development of a sector specialist QA / QE agency.

The close-knit and longstanding professional relationships of the relatively small number of key members of EQ-Arts, its very rapid development, and small but expert administrative support perhaps inevitably mean that some organisational aspects, that will be important if / as the agency expands, are currently only covered 'informally'. A key question is "*what would happen if … ?*" Primarily such questions would currently most likely concern the sudden lack of availability of one or a few individuals. In practical terms individuals would fill gaps and things would probably progress apparently seamlessly. This cannot however be suitable as a basis for future development/ expansion. It was already clear during the site-visit that EQ-Arts was beginning to consider whether and how it might develop some form of assessment /planning to cover 'risks' more formally.

Conclusion

The Panel concludes that EQ-Arts **PARTIALLY** complies with ESG 3.5 for all three activities.

Recommendations: it is clear that the financial situation is precarious and probably not sustainable over the medium term without significant changes in EQ-Arts' levels / types of activities. Admission to EQAR would of course be a primary driver of such changes.

The Panel recommends that EQ-Arts (also) consider the extent to which they may be able to capitalise on the high reputation of their peer reviewer training programme by providing it more widely to other agencies / organisations, as an alternative / additional source of income.

It is equally clear that EQ-Arts is supported by a small but very able and dedicated team and with a functional although somewhat ad hoc approach to managing problems if / as they arise.

The Panel Recommends that EQ-Arts undertake a Risk Assessment covering human resources and identify how they can more formally cover probable/ possible problems that may arise.

5.13 ESG 3.6 - Internal quality assurance and professional conduct

STANDARD:

Agencies should have in place processes for internal quality assurance related to defining, assuring and enhancing the quality and integrity of their activities.

GUIDELINES:

Agencies need to be accountable to their stakeholders. Therefore, high professional standards and integrity in the agency's work are indispensable. The review and improvement of their activities are on-going so as to ensure that their services to institutions and society are optimal.

Agencies apply an internal quality assurance policy which is available on its website. This policy

- ensures that all persons involved in its activities are competent and act professionally and ethically;
- includes internal and external feedback mechanisms that lead to a continuous improvement within the agency;
- guards against intolerance of any kind or discrimination;
- outlines the appropriate communication with the relevant authorities of those jurisdictions where they operate;
- ensures that any activities carried out and material produced by subcontractors are in line with the ESG, if some or all of the elements in its quality assurance activities are subcontracted to other parties;
- allows the agency to establish the status and recognition of the institutions with which it conducts external quality assurance.

EQAR interpretations:

24. The processes for internal quality assurance need to be formal and regular, and not just informal.

25. Integrity of an agency's activities includes that it uses the EQAR and ESG “labels” only in connection with activities that are within the scope of the ESG and have been subject to an external review; Annex 5 should be taken into account in that regard.
26. When a registered agency involves a partner or subcontractor (for activities within the scope of the ESG) that is not itself an EQAR-registered agency, the registered agency should demonstrate how it ensures ESG compliance of the parts of the work performed by the partner/subcontractor.
27. Where an agency uses the results of another agency or makes a decision based on a report from another agency, the same principles as for subcontractors apply.

Reports should at least demonstrate:

- How the agency's internal QA system guarantees the quality and integrity of its activities.
- How the internal QA system fosters continuous improvement within the agency.

Findings of the Panel

EQ-Arts has an extensive and coherent series of documents covering its Vision, Mission, core values etc. and is currently working within its Strategic Plan 2017-2020. This includes a commitment to continuing review and improvement of its activities on an on-going basis. The SER and site-visit meetings clearly demonstrated EQ-Arts' close relationship with its key stakeholders who vouched for the high professional standards and integrity in the agency's work. Additionally EQ-Arts publishes on its website a series of Codes and Statements including: EQ-Arts Code of Conduct; EQ-Arts Code of Ethics; EQ-Arts Composition of the Review Team; EQ-Arts Conflict of interest disclosure form; EQ-Arts Equal opportunities statement; and EQ Arts Internal Quality Assurance. The last of these includes structures, policies and procedures that are aligned with the ESG 3.6 Guidelines.

Since it is not within the Register a number of the EQAR ‘interpretations’ do not (yet) apply to EQ-Arts, however both the SER and supporting documentation, and evidence from the site-visit, clearly demonstrated that in almost all regards *“the agency's internal QA system guarantees the quality and integrity of its activities”* and that *“the internal QA system fosters continuous improvement within the agency.”*

Where EQ-Arts ‘fell short’ was in the formal closing of all loops concerning feedback. The Panel regards this as a consequence of the current small size and close interpersonal working of the leading members of the organisation. Feedback was conscientiously collected and collated in all key areas of EQ-Arts' work and the outcomes are reported to

the Board and / or Executive Committee and, where necessary, acted upon. The Panel learnt however that on some few occasions the outcomes of the feedback were not necessarily formally passed back to those involved in the original activity, although were generally 'known' through close (but not necessarily formal) working discussions. It was apparent to the Panel that even during the site-visit members of the Board / Executive Committee were discussing implementation of remedial actions in 'closing loops'.

EQ-Arts has a formal template for its Annual Reports (Annex 8 to the SER) that includes as standard items both an annual SWOT analysis (within the Introductory section) and Internal QA: measures, consequences, development of processes (within the Organisational development section).

In a strategic move designed to ensure and enhance its proper (professional) organisational development EQ-Arts has recently appointed several new Board members. From the site-visit the Panel noted that this had been done with considerable thought and care and it was impressed with the efforts made to ensure that the new Board appears to be integrating very quickly under the leadership of its (non-artist) Chair.

EQ-Arts notes that it plans to appoint an external evaluator " *.. with the task of tri-annually reviewing material that documents EQ-Arts' activities, especially the Annual Report, and to monitor the compatibility of the system with the ESG. The evaluator [will be] independent of the operations of EQ-Arts, but coming from the higher arts education sector. The external evaluator is appointed for 6 years and is in charge of producing a short review with comments and/or recommendations to the Board."*

The Panel notes the very thorough and professional way that EQ-Arts has established and continues to monitor and improve its internal QA; but for a few small examples of 'loops' not being closed in a *formal* manner that Panel would have found for 'Fully Compliant'.

Conclusion

The Panel concludes that EQ-Arts **SUBSTANTIALLY** complies with ESG 3.6 for all three activities.

Recommendation: EQ-Arts undertakes a wide range of surveys as part of its on-going commitment to enhancing its IQA and the outcomes are often, but not always, formally circulated to those involved and with actions identified where appropriate.

The Panel recommends that EQ-Arts continue its work to ensure that all 'feedback loops' concerning the disseminations and actions resulting from surveys and questionnaires are formally completed.

5.14 ESG 3.7 - Cyclical external review of agencies

STANDARD:
Agencies should undergo an external review at least once every five years in order to demonstrate their compliance with the ESG.

GUIDELINES:
A periodic external review will help the agency to reflect on its policies and activities. It provides a means for assuring the agency and its stakeholders that it continues to adhere to the principles enshrined in the ESG.

EQAR note: The cyclical review of an agency is a prerequisite for (continued) EQAR registration and inherently fulfilled by the agency undergoing a review.

Findings of the Panel
This is the first occasion on which EQ-Arts has requested a review for membership of EQAR. Its application to EQAR is supported as a high priority within the agency's Strategic Planning, even to the extent that some within EQAR consider, in the event of a failure in this instance, that a further refocused application to EQAR should be a high and immediate priority.

Membership of EQAR is the driving force behind the business plan expectations that EQ-Arts would improve its sustainability with a projected increase in applications for its accreditation.

Whilst EQ-Arts is committed to continuous improvement in all of its activities IF the aspiration for greater financial sustainability through accreditation services were not to materialise as planned it cannot then be guaranteed that EQ-Arts would necessarily be in a position, either financially or in relation to any revision of its core activities, to be able to or wish to prioritise a cyclical review.

The Panel, however, anticipates that EQ-Arts is likely to be in a position and would certainly be committed to undertaking a cyclical review in five years' time. With no such guarantee however the Panel concludes that EQ-Arts can only be currently judged as Substantially compliant.

Conclusion

The Panel concludes that EQ-Arts **SUBSTANTIALLY** complies with ESG 3.7 for all three activities.

Recommendation: Although it has concluded with a Substantial judgement the Panel does not have any Recommendation in this area for the reason stated above.

6. Panel Conclusion of EQ-Arts' application to join the European Quality Assurance Register

In light of the substantiated evidence considered prior to and during the site-visit, and available from the EQ-Arts website, the Panel has concluded that **EQ-Arts FULLY complies with ESG Standards 2.2, 2.5, and 3.2, SUBSTANTIALLY complies with Standards 2.1, 2.3, 2.4, 2.6, 2.7, 3.1, 3.3, 3.4, 3.5, 3.6 and 3.7, but PARTIALLY complies with two standards: ESG 3.4 Thematic Analyses and ESG 3.5 Resources.**

Despite the two Partial Compliance judgements the Panel is convinced that EQ-Arts will be able to strengthen the sustainability of its resources, in line with for example its financial projections, IF EQ-Arts enters the European Quality Assurance Register.

The Panel therefore recommends that the EQAR Register Committee accept the application from EQ-Arts.

A summary of the Recommendations made by the Panel is listed in the next section. They are derived from the descriptions and discussions of the Panel's findings set out above. The Panel views all of these points as *Recommendations*, and feels confident that EQ-Arts will give them due consideration. The Panel does not suggest any Conditions to its support for EQ-Arts' application for inclusion in the Register.

Whilst this cannot, of course, be taken as formal evidence within the framework of the application, it was apparent to the Panel that the senior members of EQ-Arts' Board and Executive had already begun the discussion of how they might proactively implement suggestions and recommendations that they could already see emerging during the site-visit discussions. It reflected well on EQ-Arts' proven commitment to continuous improvement / enhancement not just as a driver for the contribution it strives to deliver but also in the continuation of its own organisational development.

7. Summary of Compliances and Recommendations

The Panel notes that the agency **Fully complies with ESG 2.2; 2.5; 3.2; Substantially complies with ESG 2.1; 2.3; 2.4; 2.6; 2.7; 3.1; 3.3; 3.6; 3.7** and **Partially complies with ESG 3.4; 3.5**.

The judgements of Substantially Compliant against some Standards are based on the fact that EQ-Arts, as an independent body, has not yet had any practical experience of addressing the expectations of these Standards but that the Panel considers that it is well prepared to do so in due course.

The following Recommendations are made by the Panel. They concern the two ESG Standards where they found only Partial Compliance and nine of the Standards where they concluded with a Substantial Compliance. The Recommendations should be read and interpreted within the context of the wider explanation of the Panel's findings. In the cases of Standards 2.3, 2.6, 3.3 and 3.7 the Panel concluded with findings of Substantial Compliance but does not make any Recommendations for the reasons given at the end of their detailed findings under each of these Standards.

ESG 2.1 - Consideration of internal quality assurance - SUBSTANTIALLY compliant
Recommendation: that EQ-Arts reconsider how its Standard 7 might be more appropriately aligned with ESG 1.7.

ESG 2.2 - Designing methodologies fit for purpose - FULLY compliant
No Recommendation

ESG 2.3 - Implementing processes - SUBSTANTIALLY compliant
Although it has concluded with a Substantially compliant judgement to this Standard the Panel does not have any Recommendation in this area for the reason(s) given in the full text.

ESG 2.4 - Peer-review experts - SUBSTANTIALLY compliant

Recommendation: that EQ-Arts

- re-evaluate its approach to prioritising (only) reviewers who reflect the discipline area being assessed. This would enable:
  - arts QA administrators, who have undergone the relevant training, to also contribute to EQ-Arts programme level activities within the sector;
  - EQ-Arts to broaden the base of students for potential inclusion in its register of qualified reviewers.
- ensure that all student-members successfully complete a training session before they participate in a peer review.

ESG 2.5 - Criteria for outcomes - FULLY compliant

No Recommendation

ESG 2.6 - Reporting - SUBSTANTIALLY compliant

Although it has concluded with a Substantially compliant judgement to this Standard the Panel does not have any Recommendation in this area for the reason(s) given in the full text.

ESG 2.7 - Complaints and appeals - SUBSTANTIALLY compliant

Recommendation: to provide more explicit independence, that EQ-Arts consider alternative sources for at least one member of each of its Complaints and Appeals Committees.

ESG 3.1 - Activities, policy and processes for quality assurance - SUBSTANTIALLY compliant

Although it has concluded with a Substantially compliant judgement to this Standard the Panel does not have any Recommendation in this area for the reason(s) given in the full text.

ESG 3.2 - Official status - FULLY compliant

No Recommendation

ESG 3.3 - Independence - SUBSTANTIALLY compliant

Although it has concluded with a Substantially compliant judgement to this Standard the Panel does not have any Recommendation in this area for the reason(s) given in the full text.

ESG 3.4 - Thematic analysis - PARTIALLY compliant.
Recommendation:

The conclusion of Partial compliance is based on the absence of sufficient data**.** However with the likelihood of EQ-Arts collecting a wealth of valuable material in its future reports, the Panel recognises that EQ-Arts, in collaboration with its key stakeholders, has begun to identify the topics that would be most valuable for its thematic analyses. The Panel recommends only that these discussions are finalised.

ESG 3.5 - Resources - PARTIALLY compliant

Recommendation:

Financial resources - that EQ-Arts (also) consider the extent to which they may be able to capitalise on the high reputation of their peer reviewer training programme by providing it more widely to other agencies / organisations, as an alternative / additional source of income.

Human resources - that EQ-Arts undertake a Risk Assessment that includes its human resources and identify how they can more formally cover probable/ possible problems that may arise.

ESG 3.6 - Internal quality assurance and professional conduct - SUBSTANTIALLY compliant

Recommendation: that EQ-Arts continue its work to ensure that all 'feedback loops' concerning the disseminations and actions resulting from surveys and questionnaires are formally completed.

ESG 3.7 - Cyclical external review of agencies - SUBSTANTIALLY compliant

Although it has concluded with a Substantially compliant judgement to this Standard the Panel does not have any Recommendation in this area for the reason(s) given in the full text.

On the basis of extensive documentary evidence provided in the SER and its numerous annexes, and the detailed and complementary evidence from the site-visit, **the Review Panel has concluded that EQ-Arts is in substantial compliance with the ESG**.

The Panel does not set any Conditions to its overall conclusion that the EQAR Register Committee should accept the application from EQ-Arts.

8. Findings of the Panel on other activities undertaken by EQ-Arts

Collaborating in International Research projects

Members of EQ-Arts have been heavily involved in collaborative international research projects for more than two decades. The bases for the trans-national standards, guidelines and procedures used by EQ-Arts in its evaluation and enhancement activities have their genesis in the Tuning and European qualifications framework projects supported by the European Commission as part of the Bologna Process. Many of the group who now lead EQ-Arts established their reputations as innovators and leaders in successful international research collaborations in higher arts education through ELIA. Its emphasis was and continues to be on a cross-disciplinary approach to supporting development and enhancement in higher arts education. Their very considerable achievements within Inter}artes (2004 – 2007) and artsnet.europe (2007-2011) were crucial to the establishment of EQ-Arts.

This commitment to an international and cross disciplinary approach when leading innovative developments in higher arts education is being maintained through EQ-Arts. The organisation has most recently been involved in:

- PHExcel: a EURASHE-led project (2013-2015) that aimed to strengthen the provision of professional higher education through an enhancement process leading to the recognition of excellence. Its objectives, which are clearly aligned with the interests of EQ-Arts, were to:
    - survey quality tools that respond to the characteristics of professional higher education;
    - propose a concept of professional higher education excellence;
    - support institutions in achieving excellence through an excellence assessment methodology;
    - validate the proposed quality framework by conducting pilot tests in institutions;
    - build consensus around the concept of excellence through consultation with key stakeholders;
    - deploy professional higher education excellence with an implementation roadmap;
    - mainstream the concept of professional higher education excellence in Europe.

Included amongst the project's outcomes was a report on Quality Tools for Professional Higher Education Review and Improvement

- Creator Doctus (CrD): a transnational project (from 2017) initiated by the Gerrit Rietveld Academie and supported by the Mondriaan Fund. This seeks to develop a new three-year research trajectory within the 'third cycle' of higher education that will result in a series of artworks, rather than a written dissertation. These answer research questions formulated by the artists within the context of framework provided by a commissioning partner. At the end of the three years the results are presented to an evaluation committee, the partners involved and the public. If judged sufficient the artist will be awarded the title Creator Doctus (CrD). It is anticipated that the title will serve to help promote the degree of profession and skill of the artist. European recognition of the title is, of course, critical and hence the development in collaboration with several European partners including EQ-Arts.

The Panel noted the very considerable achievements of the individuals and collective group of now senior members of EQ-Arts in collaborating and developing innovative approaches within international research projects, albeit before the formal establishment of EQ-Arts. The Panel was impressed by the clear commitment and determination to continue such work through EQ-Arts, and also by the keen support that key stakeholders both offered and sought concerning planned further collaborations.

The Panel anticipates that EQ-Arts and its members will continue to make significant contributions to international research projects in their areas of interest and expertise. The Board may wish to consider at an early stage how, within a likely increase in collaborative opportunities, it would prioritise EQ-Arts' efforts and resources to best effect.

National Higher Arts Education workshops

In its SER EQ-Arts notes that it *"has been invited by national Higher Education Ministries to run workshops on quality management and enhancement for the higher arts institutions in the Czech Republic, Slovakia, Slovenia, Italy, Hungary and Turkey".* It has also run workshops and present papers at international conferences including ones organized by: European Universities Association (EUA); European League of Institutes of the Arts (ELIA) in Gothenburg (2008) and Florence (2016); EQAF, Slovenia (2016); Paradox (European Fine Art Network) Sicily (2009), and Cumulus (European Design Network) Paris (2018).

EQ-Arts offers workshops on higher arts QA and QE at both institutional and group/national levels. At institutional level the themes, that are all set within the context of European / 'Bologna' expectations, range from advice on (the practicalities of) preparations for meeting the requirements of national QA agencies to the more ambitious aspirations (and associated practicalities) of developing a 'quality culture' that properly engages with staff and students.

At a national level EQ-Arts offers to organise *"tailor-made workshops for any specific country, region or group of institutions, often in collaboration with a Ministry.*
These interactive workshops combine a presentation on the key aspects of Quality Assurance in Higher Education with group discussions (that enable participants to relate these to their own HE provision), and a question and answer session". Importantly there is emphasis on QA (internal and external) and QE in relation to institutional mission and vision.

During the site-visit the Panel heard in some detail about the recent (2017) Quality Assurance Workshop for Czech arts institutions organised by EQ-Arts at the invitation of the Czech Ministry of Culture. It was clear from all who attended this workshop, either as presenters /facilitators or ' audience', that the workshop had been a substantial success, more than meeting expectations and providing crucial information on what is expected and how best to meet those expectations, whether at national or international (European) levels. Examples raised including detailed considerations of the most appropriate strategies and approaches to institutional and programme evaluations / accreditations. Building on this success it was reported that EQ-Arts is in advanced discussions to provide further similar workshops.

The Panel was left in no doubt as to the QA/QE expertise that EQ-Arts can deploy and the organisational skills it can apply in running workshops that are both immediately 'engaging' for participants and of sustained value for those required to develop and implement the practicalities of QA /QE in different institutional and national contexts.

Training programme for art sector peers (for accreditation reviews)
EQ-Arts has been organising annual international training programme for arts sector peer reviewers since 2005, with participants including academics, quality managers and staff from international quality assurance agencies. It has established and maintains a list of trained experts; those who have not been active in evaluations for more than two years are invited to undertake 'refresher' activities.

Whilst there is no formal call for applicants, information and presentations about the trainings are made at the various sector meetings likely to attract potential reviewers. Applicants are selected on the basis of their submitted *cv*, although there is a recent move to increasing emphasis on particular disciplines where EQ-Arts anticipates it will have specific needs.

The key aims of the training, that includes both theoretical and practical elements, are specifically set to ensure participants can develop, recognise and adapt the range of skills required to work as an expert peer reviewer in external QA, and in line with requirements of the ESG. The training is not limited solely to the evaluation methods used by EQ-Arts but it covers a much wider consideration of QA / QE theory and practice, allowing those who successfully complete the training to also act as peer reviewers in the wide range of procedures used internationally in QA and QE.

Successful completion of the training results in individuals being able to join EQ-Arts' list of peer reviewers. With only a limited range of activities to date just a small proportion of trained reviewers have been specifically involved in EQ-Arts evaluations to date. it is clear that Panels are very carefully proposed with a mix of experience and expertise, and appointed only with agreement of the institution / programme under evaluation.

EQ-Arts is keen to construct its Panel from discipline related reviewers on the understanding that this facilitates the most effective dialogues between those being assessed and their reviewers. Whilst accepting the need to encourage a constructive dialogue in assessments, the Panel noted two issues with this approach:

- the lack of opportunity for QA/QE administrative professionals, without a specific arts discipline background, to be involved in reviews. Such people will have very relevant experience and expertise that can contribute to the administrative requirements of developing / implementing effective QA / QE and, in particular, are essential in supporting a sustainable quality culture.
- the difficulties of maintaining a pool of students from across the range of disciplines who are trained along with other peers.

The Panel suggests that the Board reconsider the policy of using panels comprised solely of peer reviewers in disciplines (closely) related to the activities of the institution / programme being reviewed; experience of the characteristics / context of

the institution / programme can also be crucial in establishing a constructive dialogue.

It was very clear from various sessions during the Panel's site-visit that the EQ-Arts training programme is regarded by all involved as a considerable success. It clearly meets its stated objectives of:

- familiarising participants with the ESG for Quality Assurance in the EHEA;
- engaging participants in processes of evidence analysis and in the development of strategic approaches to the evaluation of internal QA processes;
- involving participants in a close simulation of an external international peer-review QA process;
- adapting the communication and teamwork skills of participants to the specific context of international external QA review processes;
- involving participants in simulated processes of the formulation and framing of recommendations and commendations.

The format of the training has been modified recently due to the practical difficulties faced by some in undertaking a 3 day course. Without loss of content or outcomes the programme has been reduced to two days with participants noting that this fits more easily with their normal work schedules.

In light of the success of the peer review training programme and an anticipated rise in number / type of reviewers needed, EQ-Arts is committed to organising a second training in 2018.

Whilst noting its earlier suggestion *(see: 5.2.2: that EQ-Arts reflects further on the way that it presents (in, for example, its training activities) the dichotomy between accreditation decisions and enhancement proposals within an overall context that sees enhancement as a critically desirable feature in all of its activities)*, t**he Panel was particularly impressed by the philosophy, planning, format and wide ranging international expertise in QA / QE that EQ-Arts deploys in supporting its training programme for peer reviewers.** The programme is held in high regard and might, if offered more widely to other organisations and groups, provide an additional income stream for EQ-Arts.

Institutional & programme consultancy

EQ-Arts website notes that it *"offers consultancy in areas such as Quality Enhancement, student-centred learning, Learning & Teaching and Research in Higher Arts Education".* With EQ-Arts' particular areas of expertise in mind, preparation for a national accreditation, the development of a new programmes and, in particular, the relationship between learning outcomes and their assessment (and their related QA/QE) are identified as specific examples that may be of interest to the sector.

Each consultancy is tailored to the needs of the commissioning institution / programme but might typically cover two or three engagements including, for example, a preparatory visit to share and confirm expectations and identify necessary evidence and the extent to which it may, or may not, exist. The main activities are the site-visit (with some immediate feedback) and a formal report. There may be a follow-up visit to evaluate resulting development, progress and any change management issues.

EQ-Arts indicates that it *"has been commissioned by institutions in a consultancy capacity to review/advise on areas such as Quality Management, Post-graduate study, Research, Learning & Teaching and Internationalisation, including the UdK Berlin – Germany, St Joost AK and HKU Utrecht – the Netherlands, the International Academy of Arts, Ramallah – Palestine, IAA Reykjavik – Iceland"* although only AKV St Joost (2017) and HKU (2017) appear as completed (EQ-Arts) activities on the website.

The Panel remained unclear as to whether it was EQ-Arts that was, as an organisation, offering and, for example, managing / quality assuring, the consultancy activity or whether it was merely acting as a 'broker' between individuals (with considerable expertise to offer) and institutions / programmes seeking advice and support. The Panel was informed that EQ-Arts' insurance policies appeared to cover any liabilities from the consultancy although the Board might wish to consider clarification of EQ-Arts role(s) and undertake a limited risk assessment associated with such consultancy activities.

On a more general theme, and noting that consultancy was expected to contribute approximately 1% of EQ-Arts' activities, the Panel was concerned that if EQ-Arts were to become an accreditation agency within EQAR it would need to consider how it would guarantee separation of its consultancy activities associated with preparations for accreditation from any subsequent accreditation that it might be asked to undertake (and any Complaints / Appeals that might arise from the latter). **The Board may wish to**

consider such matters in clarifying (the scope of and limits of) **EQ-Arts' roles and responsibilities regarding the Consultancy activities.**

It is clear to the Panel that within the membership of EQ-Arts there is a considerable pool of consultancy expertise in QA / QE. This could and should be available to the sector and, as an organisation, EQ-Arts is well placed to provide links between consultants and potential clients.

9. Annexes

9.1 Site-visit schedule

Site-visit schedule 8th, 9th & 10th May 2018

Tuesday 8th May

Ambassade Hotel, Herengracht 341, 1016 AZ Amsterdam

18.30 Preparatory panel meeting

20.30 Working Dinner (at hotel)

Wednesday 9th May

Castrum Peregrini, Herengracht 401, 1017 BP Amsterdam

09.00 – 09.30 Panel arrival and set up

09.30 – 10.30 **Executive Group:**

- Paula Crabtree,
- Professor Anthony Dean
- Maren Schmohl
- Robert Baker

10.30 – 11.00 Break and panel discussion

11.00 – 12.00 **Board:**

- Lars Ebert
- Dr Bogdan Iacob
- Emma van der Kammen
- Philippe Hardy
- Lucien Bollaert
- Dr Sarah Bennett

12.00 – 12.45 light lunch and panel discussion

12.45 – 13.00 tour of facilities

13.00 – 14.00 ‘Reviewers’:

- Tamiko O’Brien
- Dr Maria Soledad Garcia Ferrari
- Maren Schmohl
- Kieran Corcoran
- Rana Ozturk

- Emma van der Kammen (student panel member)

14.00 – 14.30 break and panel discussion

14.30 – 15.30 **'Reviewed':**

- Professor Jan Hancil (AMU)
- Jeroen Chabot (WDKA)
- Cyril Říha (UMPRUM)
- Dr Bogdan Iacob (University of Art & Design Cluj Napocca)
- Snejina Tankovska (National Academy for Theatre & Film Arts Sofia)

15.30 – 16.00 break and panel discussion

16.00 – 16.45 **Stakeholders:**

- Martin Prchal (MusiQuE)
- Maria Hansen (ELIA)
- Eija Salmi (CUMULUS)
- Dietlinde Kastelliz (AQ-Austria)

16.45– 17.00 **General Manager:** Sally Mometti

17.00 – 18.00 Panel meeting (closed): summary of 1st day and topics/questions for 2nd day

19.00 Working Dinner

Thursday 10th May

Castrum Peregrini, Herengracht 401, 1017 BP Amsterdam

08.30 – 09.00 Panel arrival and set up

09.00 – 09.30 **Chief Executive Officer:** Professor John Butler

09.30 – 10.00 **SER Group:**

- Maren Schmohl
- Lucien Bollaert
- Sally Mometti

10.00 – 10.15 break

10.15 – 11.00 **Expert Peer Training Panel:**

- Professor Anthony Dean
- Paula Crabtree
- Robert Baker

11.00 – 11.15 break

11.15 – 13.00 **Enhancement, International & Accreditation Panels:**

- Lars Ebert
- Professor John Butler
- Lucien Bollaert
- Dr Sarah Bennett
- Philippe Hardy

13.00 – 13.00 light lunch and panel discussion, including identifying any outstanding issues

13.30 – 14.00 **CEO and General Manager:**

- Professor John Butler
- Sally Mometti

14.00 - 14.30 Chartered accountant and General Manager

- Willem-Paul Herbert (Medwed Accountant, Den Haag)
- Sally Mometti

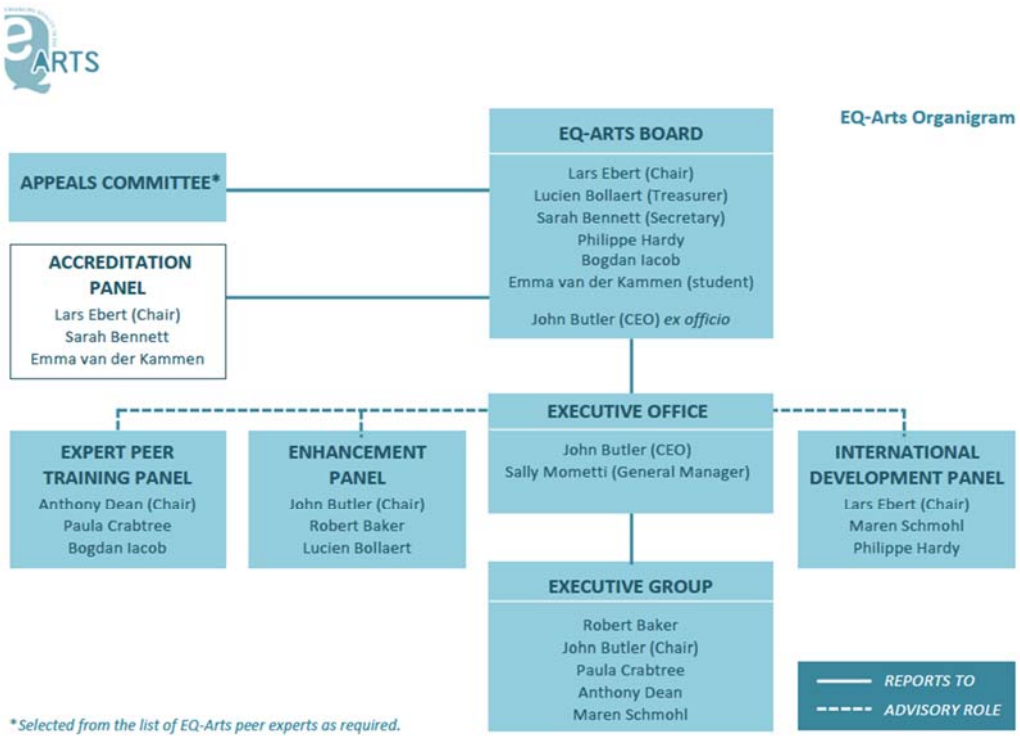
14.30 – 15.30 Panel discussions and conclusions

15.30 Preliminary panel conclusions presented to EQ-Arts

16.00 Panel disperse

9.2 Additional supporting documents provided by EQ-Arts

9.2.i Revised Organigram to replace Annex 2 of Self Evaluation Report



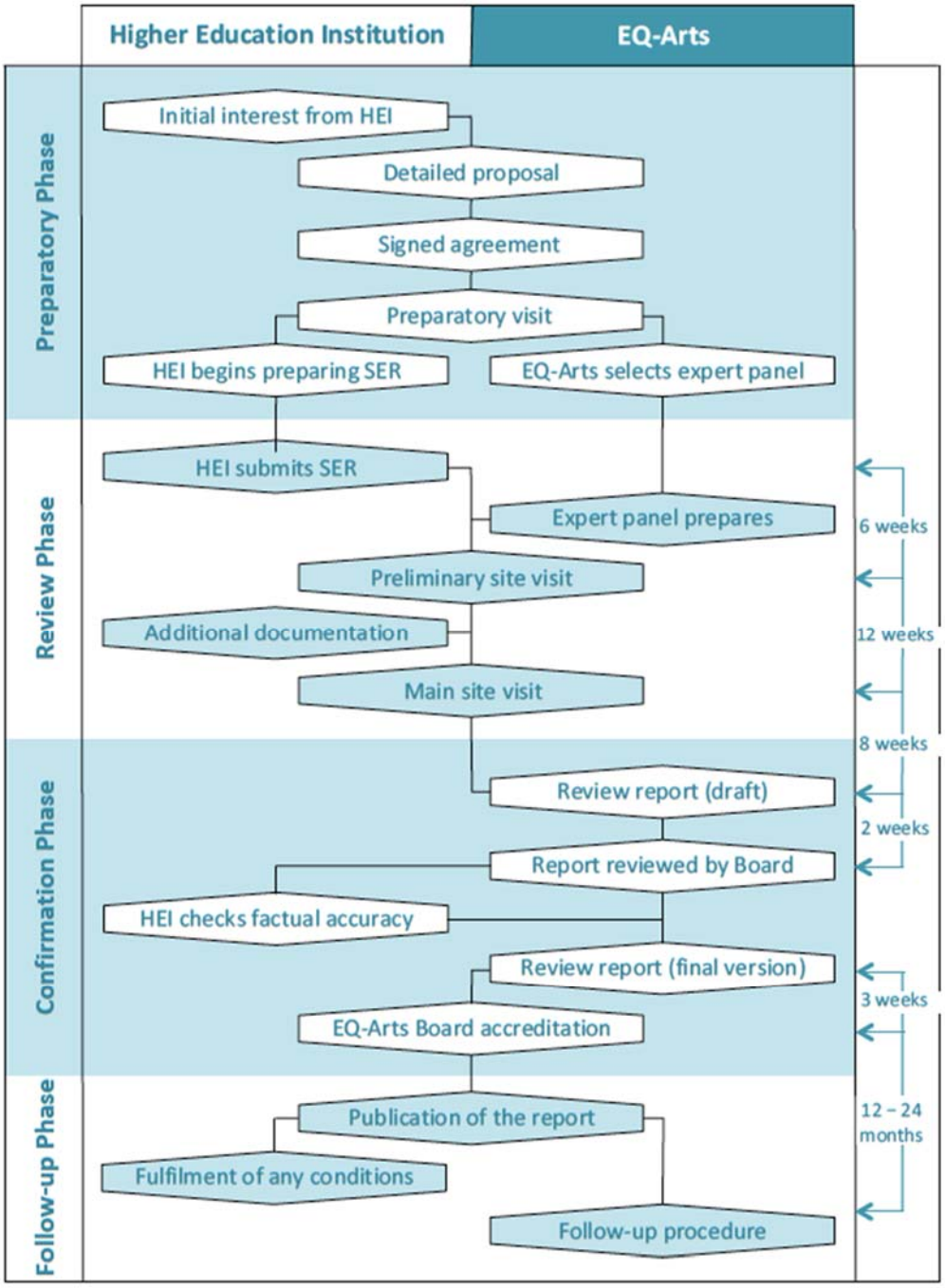
9.2.ii EQ-Arts SER roadmap flowchart

EQ-Arts SER development process		
WHAT	**WHO**	**WHEN**
Set a roadmap for the registration process	JB, LB, SM	15.06.17
Division of tasks & start of SER writing process	Editorial Team	18-20.07.17
First draft of the Description of Activities section	AD, JB	30.08.17
First draft of all parts of the SER & Annexes*	Executive Group & Board	22.09.17
Review and revise first draft and annexes	Editorial Team	
FIRST DRAFT to Executive Group & Board	Editorial Team	30.10.17
Process comments of Executive Group & Board	Editorial Team	
SECOND DRAFT to Executive Group & Board	Editorial Team	01.12.17
Endorsement of SER & Annexes by the Board	EQ-Arts Board	06.12.17
Send SER to External Auditor (Stefan Delplace)	EQ-Arts Office	15.12.17
Receive comments from External Auditor & Board	Editorial Team	08.01.18
Revise SER and sent to all for final check	Editorial Team	20.01.18
Final endorsement of SER	Board	
Send SER to ECA	EQ-Arts Office	15.02.18

* *All team members given a specific standard and/or annex to draft*

Executive Group = JB, AD, RB, MS, PC, LE
Editorial Team = AD, JB, LB, SM
EQ-Arts Office = JB, SM

9.2.iii EQA Flowchart Review process



9.3 Annexes from the SER of particular relevance to this Report

(provided as separate files to the Report)

9.3.i Annex 4 – Business Plan

9.3.ii Annex 7 - Annual Report 2017

9.3.iii Annex 9 – 2018 Budget Projection

european consortium for accreditation

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