



Accreditation report

Programme review

Bachelor of Music – Performance

Bachelor of Music – Composition

Bachelor of Music – Conducting

Bachelor of Music – Musicology

Bachelor of Music – Pedagogy

Bachelor of Music – Production and Management

Bachelor of Music – Sonology

**Master’s degree in advanced Artistic Education in Performance of
Classical and Contemporary Music Instruments**

Master’s degree in advanced Artistic Education in Flamencology

Escola Superior de Música de Catalunya

esmuc
Escola superior de música de catalunya

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LIST OF ABBREVIATIONS

- **AQU Catalunya:** *Agència per a la Qualitat del Sistema Universitari de Catalunya* (Quality agency for the university system of Catalunya)
- **MusiQuE:** Music Quality Enhancement
- **AEC:** *Association Européenne des Conservatoires, Académies de musique et Musikhochschulen* (European Association of Conservatoires)
- **BMus:** Bachelor of Music degree
- **MAE:** Masters's degree in Artistic Education
- **EFQ:** European Qualifications Framework
- **ELIA:** European League of Institutes of the Arts
- **ESMUC:** *Escola Superior de Música de Catalunya*
- **IN.TUNE alliance:** Innovative Universities in Music & Arts in Europe
- **IQAS:** Internal Quality Assurance System
- **MECES:** *Marco Español de Cualificaciones para la Educación Superior* (Spanish Qualification Framework for Higher Education)

INTRODUCTION

The Escola Superior de Música de Catalunya (ESMUC) was founded by the Government of the Generalitat de Catalunya, aiming to be part of the European Higher Education Area. It was the first public higher education institution in Catalunya offering a Bachelor's and a Master's degree in Music following the Catalan and Spanish regulations for artistic education¹.

The previous verification processes of the Bachelor's degree were conducted in 2012 and 2013 by the Agència per a la Qualitat del Sistema Universitari de Catalunya (AQU Catalunya). These processes were followed in 2014 by an institutional review commissioned to the Association Européenne de Conservatoires, Académies de Musique et Musikhochschulen (AEC) including the participation of AQU Catalunya. In 2018 ESMUC went through the accreditation process of the Bachelor's degree of Music and the Master's degree in Advanced Music Performance Studies: Classical and Contemporary Music Instruments. This review was a joint effort of AQU Catalunya and MusiQuE.

The current joint accreditation process is a continuation of the previous verification processes and is again conducted and recognised by both agencies AQU Catalunya and MusiQuE. For this purpose, the AQU Catalunya standards for accreditation of arts higher education programmes have been mapped against the MusiQuE standards for programme review. The mapping between both sets of standards is provided as an annex to this report and aims to demonstrate the correspondence between both sets of standards. (See Annex 1).

The procedure for the accreditation of the programmes followed a three-stage process:

1. ESMUC prepared a Self-evaluation Report (SER) and supporting documentation, based on the AQU Catalunya standards for accreditation of arts higher education programmes and the MusiQuE Standards for Programme Review.
2. An international review team composed by MusiQuE and AQU Catalunya studied the SER and conducted a site-visit at ESMUC from 5th to 8th of February 2024. The site-visit comprised meetings with representatives of the ESMUC management team, teaching and support staff, students, alumni, representatives of the music profession and external stakeholders, and visits to facilities as well as attendance to classes and performances. The review team used both sets of standards as the basis of its investigations.
3. The review team produced the accreditation report that follows, structured according to the two sets of standards mentioned above.

The review team is formed by:

- Philippe Dinkel, Former Director, Haute école de musique de Genève (HEM), Switzerland (Review Team Chair), MusiQuE
- Tuovi Martinsen, Head of International Relations, Sibelius Academy (University of the Arts Helsinki), Finland (Review Team Member and Secretary), MusiQuE

¹ SER, p.8

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- Dr. Sheila del Barrio Ungría, Professor, Madrid School of Creative Music, Complutense University of Madrid and International University of Valencia, Spain (Review Team Member), AQU Catalunya
- Dr. Alicia Pajón Fernández, PhD in Musicology, Student representative, Spain (Review Team Member), AQU Catalunya
- Raquel del Pino, classical guitarist, and active singer at Teatro de la Zarzuela, Teatro Real and Gran Teatre del Liceu, Spain (Review Team Member), AQU Catalunya
- Observer: Noèlia Grifo i Castillo, Senior Advisory, AQU Catalunya

The review team would like to express its sincere gratitude to Núria Sempere Comas, General Director and Joaquim Rabaseda Matas, Research, Quality, and Innovation Manager and their team² for the excellent organisation of the site-visit and for welcoming the review team as peers in such a hospitable way. In addition to its official accreditation status, the review team hopes that the report will be helpful for ESMUC to further support its ongoing development.

The report covers the review of the three programmes according to the standards of AQU Catalunya and MusiQuE. Many observations, findings, and recommendations in the report apply to all programmes. Where they specifically refer to one of the programme under review, this is marked in the report. In the final summary, compliance with both the AQU Catalunya and MusiQuE Standards and recommendations are shown for each programme separately.

² SER, p.5

COMPLIANCE WITH THE CRITERIA AND STANDARDS OF THE ASSESSMENT

1. Quality of the training programme

The programme's design (competence profile and structure of the curriculum) is current according to the requirements of the discipline and it meets the required level of study according to the MECES.

1.1. The programme's competence profile meets the requirements of the discipline and complies with the required level of study according to the MECES.

1.2. The curriculum and structure of the curriculum are consistent with the programme's competence profile and learning outcomes.

Correspond to the MusiQuE Standard 1.1 Programme's goals and context The programme's goals are clearly stated and relevant to the national legal context. They reflect the institutional mission and vision, and they are aligned with the overarching institutional policies and strategy. They are effectively achieved through the content and structure of the curriculum, and its methods of delivery.

In response to AQU Catalunya Standard 1.1 and 1.2, the SER³ and annexes E1111, E1121, E1131 and E1132⁴ confirm the compliance of the programmes' design (competence profile and structure of the curriculum) with the requirements of the discipline and the level of study according to the MECES.⁵

Programme objectives, along with generic and specific competences are established by the relevant regulations at national and regional level for artistic education. According to these, ESMUC has progressively developed and updated the curriculum structure for each study programme and speciality, where applicable.

AQU Standard 1.1

Bachelor in Music degree

There are general competences defined for all the specialities of the Bachelor in Music, which are to be developed through the studies and achieved upon the completion of the degree. These competences include, for example, general competence 2, aiming to 'demonstrate the adequate skills needed to read, improvise, create and recreate music works'. For each speciality offered in this study programme, there are detailed specific competences that students should gain during the course of study. Specific competence 5 of the Instrumental performance speciality makes reference 'to rigorously communicate musical ideas and structures as interpreter'⁶.

Master in Classical and Contemporary Music Performance

³ SER, pp.15-16

⁴ E111. Updated memorandum of the verification of the degree program, E1121. Updated report on the verification of the Master's Degree in Performance of Classical and Contemporary Music, E1131. Initial memorandum of the verification of the Master's degree in Flamencology, E1132. Issues introduced in the memo during the process of verification of the Master's degree in Flamencology

⁵ MECES is an abbreviation for 'Marco Español de Cualificaciones para la Educación Superior', the Spanish Qualification Framework for Higher Education.

⁶ E111. Updated memorandum of the verification of the degree program

In this Master's programme, general competences procure skills and abilities required to enter the music profession successfully, particularly in the fields of performance and instrumental performance teaching, as well as interacting with other arts and disciplines. For example, general competence 1 aims to 'possess the skills, knowledge and artistic-musical understanding to make innovative proposals in interpretative projects' and general competence 4 strives to 'know the pedagogical and communication resources for the teaching of the instrument in the superior grade from an interpretative perspective.' Specific competences correspond to the three different pathways offered in the programme. For instance, specific competence 2 is described as the ability to 'possess specific interpretative criteria based on the theoretical knowledge acquired in their specialisation itinerary'⁷.

Master's degree in advanced Artistic Education in Flamencology

Most of the general and specific competences are very similar to those of the Master in Performance. In addition, there are some additional specific competences defined for the Master in Flamencology, which delve into the skills and abilities related to musicological and research knowledge inherent to the field. For example: specific competence 3 aims to 'demonstrate that the student possesses the skills, knowledge and understanding in the field of research to expand that knowledge and apply it to new innovative proposals'⁸.

AQU Standard 1.2

Bachelor in Music degree

The curriculum offers seven specialities namely: composition, conducting, instrumental performance, musicology, pedagogy, production and management and sonology. Some of the specialities offer two or more specialisations including, for example, choral or orchestral conducting, and classical and contemporary music, jazz and modern music, early music and traditional music, for the specialities of conducting and instrumental performance, respectively.

Master in Classical and Contemporary Music Performance

The curriculum is structured according to three pathways: voice, piano, and symphonic instrument performance. The latter offers one itinerary focused on orchestral performance and another itinerary focused on solo performance.

Master's degree in advanced Artistic Education in Flamencology

The Master in Flamencology offers one pathway. It is composed of compulsory subjects organised in six modules, two additional elective subjects and the Master's thesis.

Based on the collected evidence, including discussions with different groups of institutional representatives during the site-visit, the review team concludes that the curriculum and structure of the curriculum are consistent with the programmes' competence profile and learning outcomes and they are compliant with AQU Standard 1.1 and 1.2.

Furthermore, the three programmes comply with the MusiQuE Standard 1.1.

The review team would like to draw attention to some aspects in relation to the MusiQuE Standard 1.1:

⁷ E1121. Updated report on the verification of the Master's Degree in Performance of Classical and Contemporary Music

⁸ E1131. Initial memorandum of the verification of the Master's degree in Flamencology

Specific remark about the legal context determining the structure of the Master's programmes

Higher music education institutions in Spain meet the quality standards for higher education set at national and regional level. Despite this, higher music education is not fully integrated in the Bologna Process and higher music education institutions are not operating under the same conditions as other higher education institutions in Spain. In regards to this situation, ESMUC claims that 'linking higher music education with lower levels [of education] hinders modernisation of studies and adaptation to contemporary needs'⁹.

Regarding the degree programme structure, the review team heard from ESMUC faculty that the length of the current one-year Master's degree is often too short for the students to finish their studies. In this regard, the institution wishes to expand the length of the Master's degree. However, national regulations pose an obstacle to this, as they impose that the length of the Master's programme needs to be of one year.¹⁰

ESMUC senior staff highlighted their active participation in various national and regional stakeholders' meetings, aiming at influencing the development of a new national law for artistic studies, which was recently approved by the Spanish parliament.¹¹

Institutional mission and vision

ESMUC's vision reflects the diversity of the current musical panorama, understanding music as a phenomenon that has a professional and social dimension, and a social function, too¹². ESMUC provides a transversal and flexible learning environment, where all musical styles are present and coexist in equal conditions. To achieve its objectives, ESMUC values both artistic quality and social commitment equally. ESMUC considers that music contributes to individuals' wellbeing, the recognition of heritage and the commitment to social progress¹³. The importance of research lays a foundation to further investigate the impact of music in society. The review team appreciates this approach, as it strengthens the institution's role in social development.

ESMUC's limited institutional autonomy has an effect on curriculum development. This is also affected by the changing legislative environment¹⁴. ESMUC conceives study programmes as fundamental tools to articulate its institutional mission and values. However, the programme learning outcomes (objectives) are set by law and, therefore, there is limited flexibility to structure the curriculum and, reflect their mission and values in the study programmes.

Internationalisation

The internationalisation programme is part of the ESMUC's action plan¹⁵. For example, objective 6 in the action plan refers to the articulation of a higher music education system in Catalunya in line with the EHEA and the current university structures. One of the measures proposed under action 10, defined to achieve objective 6, is to conduct an international accreditation process to ensure the fulfilment of international quality standards in higher education. Another proposed measure is to be part of the first music and performing arts

⁹ SER, p.11

¹⁰ Meeting 3 with teachers/lecturers

¹¹ Meeting 1 with representatives responsible for the programme

¹² SER, p.8

¹³ EA01. Extended introductory, p.2

¹⁴ Ibid, p.3

¹⁵ SER, pp.53-54

European University Alliance, IN.TUNE. Also, objective 7 of the action plan explains the need to consolidate ESMUC's position in partnerships and international networks. There are measures defined under this objective referring to the active participation in working groups and projects launched by organisations such as AEC, ELIA and the International Benchmarking Group.

Internationalisation is seen as an important aspect for enriching the local experience at ESMUC and diversifying perspectives of the individual students and faculty. ESMUC actively participates in various international meetings organised by different stakeholders, as it values the opportunities they offer for knowledge exchange and sharing of good practices. An extensive effort is being made to contribute to the IN.TUNE university alliance, which will bring internationalisation to a new level through joint planning and educational development¹⁶. However, internationalisation could be more clearly seen as a strategic aim of the institution and as a tool for development. In this regard, for instance, the IN.TUNE alliance membership requires development work from participating institutions. This has financial implications at the institutional level. Therefore, emphasising internationalisation as a key strategic objective is necessary. Internationalisation efforts demand both time and workforce, among faculty, but also in administration and support services. Furthermore, decisions regarding internationalisation require prioritising actions. The institutional strategy would not only clarify this but also provide guidance for operational planning. A more thorough discussion on ESMUC's dual role and position regionally and globally should be addressed.

As internationalisation possibilities heavily depend on the ability of external and internal stakeholders to operate and communicate in the same language, related issues need to be addressed at ESMUC. In relation to this, the review team learnt from senior staff management that, at Bachelor level, students are mainly local and only 2% of the BMus students have an international background¹⁷. In addition, the decision of prioritising learning activities in the Bachelor degree in Catalan may be affecting the entry possibilities of non-Catalan speakers. However, ESMUC accepts exchange students into the programme, even though the programme is not officially offered in English. Senior staff management confirmed to the review team that work is underway at ESMUC to translate all the information into English.

¹⁶ EA01. Extended introductory document, p.11

¹⁷ Meeting 1 with representatives responsible for the programme

Bachelor of Music degree

The review team is content that the BMus meets the required standard according to the MECES. Also, the BMus programme goals, and the institutional mission are sufficiently aligned.

Master's degree in advanced Artistic Education in Performance of Classical and Contemporary Music Instruments

The review team finds that the curriculum reflects the specialisation and professional orientation expected at each programme level.

Following the discussions with lecturers and teachers and in reference to the MusiQuE Standard 1.1, the review team strongly suggests ESMUC to change the structure of the Master's into a two-year programme. A two-year Master programme would also help to include possibilities to offer international experience (e.g., exchange) in the curriculum. The lack of international opportunities diminishes the students' possibilities for networking, which can affect employment opportunities upon graduation.

Given the legislative obstacles to implement this change, the review team encourages ESMUC to continue discussions on the need for more institutional autonomy to develop a curriculum structure according to the identified needs.

Master's degree in advanced Artistic Education in Flamencology

The review team finds that the curriculum reflects the professional orientation expected at this level. However, as the programme has only been recently implemented, further investigation is required to determine the long-term alignment of the learning outcomes with the MECES third level descriptors¹⁸.

The review team concludes that the curriculum and structure of the curriculum are consistent with the programmes' competence profile and learning outcomes in all reviewed programmes and they are compliant with AQU Standard 1.2.

Referring to the MusiQuE Standard 1.1., the review team suggests considering the inclusion of some onsite activities (e.g. internships) in the curriculum of the Master in Flamencology programme to ensure the connection to the field, including flamenco, but also to the larger research community.

In addition, there is a language issue related to the level of internationalisation affecting all reviewed programmes. The review team suggests ESMUC to further develop the language policy. Also, a question of ESMUC's position regionally and globally should be addressed. Internationalisation possibilities are very much related to the ability to operate in a language which all involved parties are proficient in. The review team suggests that the importance of English competences should be emphasised through the institution, without compromising the use of national languages, Catalan and Spanish.

On the basis of the information in the SER, further documentation including annexes and the meetings during the site-visit, the Review Team finds the ESMUC programmes compliant with AQU Standard 1.1. and 1.2., and MusiQuE Standard 1.1 as follows:

¹⁸ <https://www.educacionyfp.gob.es/mc/mecu/mecu.html>
<https://www.universidades.gob.es/correspondencia-entre-titulos-universitarios-oficiales-pre-bolonia-y-niveles-meces/>

Programme	AQU Standard 1.1.	AQU Standard 1.2.	MusiQuE Standard 1.1
Bachelor	Compliant	Compliant	Fully compliant
Master of Performance	Compliant	Compliant	Fully compliant
Master of Flamencology	Compliant	Compliant	Fully compliant

1.3. The admission profile of students who are admitted is appropriate for the programme, and the number of students is consistent with the number of places offered.

Corresponds to the MusiQuE Standard 2.1 Student-centred learning

Clear admission criteria exist, to establish artistic / academic suitability of incoming students at programme level. Admitted students are encouraged to take an active role in creating the learning process and to engage in critical-reflection. They are supported to achieve the intended learning outcomes through an appropriate and effective blend of teaching and learning styles and pedagogies. The programme and its methods of delivery are adequately catered by staff and support services.

Bachelor of Music degree

Entrance examinations to the Bachelor of Music degree are determined by the Resolution of the Department of Education of the Catalan Government¹⁹. Information on entry requirements is available in a dedicated webpage of the ESMUC website²⁰.

However, not all the information regarding the admissions process is available in English, as explained in MusiQuE Standard 1.1. The review team discussed this issue with the senior staff management, who informed that work is in progress in ESMUC to translate all the information available on the website into English.

The SER²¹ offers information on the number of students enrolled in the Bachelor's programme, but evidence is not found on their profiles. It is mentioned that all enrolled students have an entry profile in line with the degree requirements.

Master's degree in advanced Artistic Education in Performance of Classical and Contemporary Music Instruments

The enrolment data for the current academic year 2023-24 confirms an increasing trend based on the fact that there is an application rate that exceeds 250% and, therefore, all available places are filled. The selection process significantly reduces the number of applicants admitted, who in all cases enrol in the studies²².

At Master's level, the student body is more international than in the Bachelor²³.

¹⁹ <https://dogc.gencat.cat/ca/document-del-dogc/?documentId=918833>

²⁰ <https://www.esmuc.cat/en/studies/grau/acces-i-admissio/, EDU/2054/2021, EDU78/2022>

²¹ SER, p.18

²² SER, p.19

²³ Meeting 1 with representatives responsible for the programme

Master's degree in advanced Artistic Education in Flamencology

The SER²⁴ states that all enrolled students present the appropriate profile. During the meeting with representatives responsible for the Flamencology Master's, the review team was informed that:

- There is a great demand and interest on the online research Master in Flamencology, which is observed in the increase in the application numbers.
- The students come with a similar/homogeneous and balanced level of research skills.
- Most students have previous studies and expertise in flamenco, either as musicians, singers, or dancers.
- Around 90% of the students have a solid background in flamenco guitar, dance, or singing.
- The gender balance of about 50%/50% of male/female students helps to mitigate the gender issue.

In this meeting, the review team was told that around 15% or 20% of students in the Master in Flamencology are international, despite the language of teaching being Spanish. In the programme, it is, however, possible to present the final thesis in English²⁵.

²⁴ SER, p.19

²⁵ Meeting 7 with representatives of MEA in Flamencology

All students have an entry profile in line with the corresponding degree programme.

The review team considers the enrolment ratio based on the number of applicants in relation to the available places to be appropriate. This shows the positive result of the institution's recruitment processes. The review team discussed the student numbers with the senior staff management²⁶, and even though they showed willingness to increase the number of students, the space in the facilities and potential funding issues limit this.

Bachelor of Music degree

The review team finds the number of candidates in comparison to the available places satisfactory. Through discussions with the teaching staff²⁷, the student profiles of the admitted students were considered appropriate. The review team was confirmed that ESMUC's open and discussive spirit with their internal quality assurance mechanisms ensure that the content of the entrance tests is regularly reviewed and debated.

On the other hand, the review team understands the need to keep Catalan as the main teaching language in the Bachelor's degree, but wishes to point out that a good level of English would help students enter Master's level studies abroad and expand their possibilities. For this reason, the review team encourages ESMUC to draw a language policy document, as the current effort in acquiring a B1 English level at the end of the Bachelor's degree is perhaps not sufficiently high.

Master's degree in advanced Artistic Education in Performance of Classical and Contemporary Music Instruments

The review team notes that audition is the mechanism to assure appropriate student profiles. However, the review team finds the ratio of candidates to places significantly lower than for the Bachelor's degree.

Master's degree in advanced Artistic Education in Flamencology

The review team was informed about the applicants' backgrounds and the importance given by ESMUC to their previous knowledge of flamenco. Most students have previous studies in flamenco, either as a musician, singer, or dancer. The staff was convinced about the appropriate applicant profile and the need of the Master's studies in the field. On the other hand, given the current ratio of international students enrolled in the programme and Spanish being the main language used for its delivery, the review team recommends the department to prioritise the necessary developments to offer learning activities also in English.

In addition to the remarks above and answers towards AQU Standard 1.3, the review team wishes to elaborate the MusiQuE Standards 2.1 requirement according to the programme levels.

The review team discussed with the senior management staff gender balance across different stakeholders groups at ESMUC²⁸. There are four times more male than female students. Gender balance in the students group mirrors the situation in the faculty group in some of the programmes (e.g., jazz and composition). This situation is identified and there are efforts to improve the gender balance. ESMUC has an equality plan in place since 2015, which is currently being updated. ESMUC requires teachers to introduce a greater percentage of

²⁶ Meeting 1 with representatives responsible for the programme

²⁷ Meeting 1 with representatives responsible for the programme, Meeting 3 with teachers/lecturers

²⁸ Meeting 1 with representatives responsible for the programme

female teachers and to fully incorporate the gender perspective into the teaching plans²⁹. Based on the evidence provided, the programmes comply with the MusiQuE Standard 2.1.

Based on the information in the SER, further documentation including annexes and the meetings during the site-visit, the Review Team finds the ESMUC programmes compliant with AQU Standard 1.3., and MusiQuE Standard 2.1 as follows:

Programme	AQU Standard 1.3.	MusiQuE Standard 2.1
Bachelor	Compliant	Fully compliant
Master of Performance	Compliant	Fully compliant
Master of Flamencology	Compliant	Substantially compliant

1.4. The existence of effective teaching coordination mechanisms for the programme.

*Corresponds to the MusiQuE Standard 1.2 Programme's stakeholders' role in decision making
The delivery of the programme is supported by an appropriate organisational structure, and clear, transparent and effective decision-making processes that include a balanced representation of the programme's stakeholders (students, teaching staff, support staff, representatives of the music profession and related artistic domains).*

Bachelor of Music degree

The coordination mechanisms at institutional level consist of various regular formal meetings, while informal meetings are also organised and senior staff consider them relevant³⁰.

Master's degree in advanced Artistic Education in Performance of Classical and Contemporary Music Instruments

The SER³¹ explains that the coordination mechanisms of the Master's degree are established with the sectorial coordinators (string, wind, piano, guitar). Their aim is to guarantee the best attention to students, inform and organise the planning of the teaching staff. Their working strategy, based on teamwork ensures the consistency in the contents and forms of evaluation. Through these mechanisms, involved members identify concerns and proposals for improvement, both from teachers and students, and communicate them when appropriate to the Deputy Director of planning and other faculty members to include these in the aspects to be reviewed by the Management Committee.

Master's degree in advanced Artistic Education in Flamencology

According to SER³², the Department of Jazz, Flamenco, and Popular Music is responsible for the coordination of the Flamencology Master's degree with the participation of teaching staff from the Department of Cultural and Musical Studies and in joint coordination with a professor

²⁹ Meeting 7 with representatives of MEA in Flamencology

³⁰ Meeting 1 with representatives responsible for the programme

³¹ SER, p.21

³² Ibid.

from the Department of Education and Artistic Mediation. Monographic meetings are held to improve the process of directing the Master's thesis and to share criteria, methodologies, definitions and reference materials on advanced research³³.

The review team is confident that the described coordination mechanisms and organisational structures support the programmes well.

Based on the information in the SER, further documentation including annexes and the meetings during the site-visit, the Review Team finds the ESMUC programmes compliant with AQU Standard 1.4., and MusiQuE Standard 1.2 as follows:

Programme	AQU Standard 1.4.	MusiQuE Standard 1.2
Bachelor	Compliant	Fully compliant
Master of Performance	Compliant	Fully compliant
Master of Flamencology	Compliant	Fully compliant

1.5. The different regulations are complied with and applied correctly, and this has a positive impact on the programme outcomes.

Corresponds to the MusiQuE Standard 1.1 Programme's goals and context The programme's goals are clearly stated and relevant to the national legal context. They reflect the institutional mission and vision, and they are aligned with the overarching institutional policies and strategy. They are effectively achieved through the content and structure of the curriculum, and its methods of delivery.

Regulations and academic processes can be found in the students and faculty portal³⁴. The portal is available both for students and teachers and it brings together information about ESMUC and its functioning³⁵. The role of the Academic Secretary is to periodically review the situation and to suggest possible modifications to the Management Committee. These are dealt with the Interdepartmental Council. As an example, ESMUC mentions the Update of the regulations on Final Theses³⁶.

Corresponding to the MusiQuE Standard 1.1., the review team's conclusion is that ESMUC programmes fulfil the requirements of the national legal context. ESMUC's mission and vision and the programmes are aligned.

Based on the information in the SER, further documentation including annexes and the meetings during the site-visit, the Review Team finds the ESMUC programmes compliant with AQU Standard 1.5., and MusiQuE Standard 1.1 as follows:

³³ E14131. Minutes of coordination of the teaching staff of the Master's degree in Flamencology

³⁴ E1501. Students' portal with regulations and other academic information

³⁵ E1502. Teachers' portal with access to the school's academic, labor and operational regulations, to the different digital management resources and to links of interest, such as the student portal

³⁶ E1415. Diagnostic analysis of the cancellations of convocations and requests for extraordinary convocation of students of Final Degree Thesis, and proposal of improvement actions agreed by the Interdepartmental Council

Programme	AQU Standard 1.5.	MusiQuE Standard 1.1
Bachelor	Compliant	Fully compliant
Master of Performance	Compliant	Fully compliant
Master of Flamencology	Compliant	Fully compliant

2. Relevance of the public information

The institution appropriately informs all stakeholders of the programme's characteristics and the management processes for quality assurance.

2.1. The HEI publishes truthful, complete, up-to-date and accessible information on the characteristics of the degree programme and its delivery.

2.2. The HEI publishes information on the academic and satisfaction outcomes.

2.3. The HEI publishes the IQAS which forms the framework of the degree programme and the monitoring and accreditation outcomes of the degree programme.

Correspond to the MusiQuE Standard 6.1 Internal and external communication processes
Effective mechanisms are in place for internal communication within the programme. Information provided to the public about the programme is, clear, consistent, regular, and accurate.*

2.1. The HEI publishes truthful, complete, up-to-date and accessible information on the characteristics of the degree programme and its delivery.

ESMUC has developed internal and external communication processes based on suggestions provided by the Specific Commission of the Arts and Humanities branch of AQU³⁷. These processes commenced during the period 2019-2020. As an example, the current website was launched in 2021 and, simultaneously, academic online portals dedicated to faculty and students were designed³⁸.

ESMUC publishes essential information for each study programme on the website in line with the Guide for monitoring of higher artistic education degrees (February 2020)³⁹. According to this Guide, ESMUC webpage details information about degrees, mobility programmes, facilities, technical support and administration services and teaching staff⁴⁰. In this regard, the review team noted that the admissions criteria for the Master's degrees are available on the ESMUC website only partially, as it was mentioned in AQU Standard 1.3⁴¹.

Similarly, there is a significant amount of information relevant at institutional level published on the students portal and the faculty portal⁴². For example, information on internal regulations and policy documents can be found there. In addition, students and academic and support staff have access to personal data, including academic and employment records⁴³.

2.2. The HEI publishes information on the academic and satisfaction outcomes.

³⁷ E0109. Report on the evaluation of the follow-up of the bachelor's degrees, the Master's Degree in Performance of Classical and Contemporary Music, the Master's Degree in flamencology and the Master's Degree in research, dated May 2021

³⁸ SER, pp.22-23

³⁹ SER, p.24

⁴⁰ SER, p.23

⁴¹ <https://www.esmuc.cat/en/studies/grau/acces-i-admissio/>

⁴² E1501

⁴³ E1502

Academic results and student and staff satisfaction survey results are published on the ESMUC website⁴⁴. The review team acknowledges the development in presenting survey results, which now are more accurate, as they are presented by degree.

2.3. The HEI publishes the IQAS which forms the framework of the degree programme and the monitoring and accreditation outcomes of the degree programme.

ESMUC's IQAS manual and related processes are available on the institution's website⁴⁵. ESMUC has also produced self-reports⁴⁶, which further elaborate on the outcomes of the different external reports.

In reference to MusiQuE Standard 6.1 and as it was already referred to in AQU Standard 1.1 and 1.2 and MusiQuE Standard 1.1, the language challenge was discussed and the review team heard that the work to develop different language versions of the website is in progress⁴⁷.

Detailed information about the IQAS is available on the website. The review team acknowledges this for ensuring transparency.

However, some pages are presented in three languages: Catalan, Spanish and English; some in Catalan and Spanish; and some only in Catalan.

In conclusion, the review team recognises ESMUC's efforts to provide information transparently, in three languages: Catalan, Spanish and English but considers relevant to encourage ESMUC to make greater efforts to undertake this endeavour.

Therefore, the review team recommends ESMUC to further develop the webpage to ensure all relevant information is available in three languages: Catalan, Spanish and English and to carefully proofread the English translations.

Based on the information in the SER, further documentation including annexes and the meetings during the site-visit, the review team finds the ESMUC programmes compliant with AQU Standard 2.1., 2.2., 2.3., and MusiQuE Standard 6.1 as follows:

Programme	AQU Standard 2.1.	AQU Standard 2.2.	AQU Standard 2.3.	MusiQuE Standard 6.1
Bachelor	Compliant	Compliant	Compliant	Substantially compliant
Master of Performance	Compliant	Compliant	Compliant	Substantially compliant
Master of Flamencology	Compliant	Compliant	Compliant	Substantially compliant

⁴⁴ SER, p.25

⁴⁵ [E231. Internal quality assurance system](#)

⁴⁶ [E232. Verification, follow-up, modification and accreditation reports, and degree self-assessment reports](#)

⁴⁷ Meeting 1 with representatives responsible for the programme

3. Efficacy of the programme's internal quality assurance system

The HEI has a functioning internal quality assurance system that has a formal status and assures the quality and continuous enhancement of the programme in an efficient way.

3.1. The implemented IQAS has processes that ensure the design, approval, monitoring and accreditation of the degree programmes.

3.2. The implemented IQAS ensures the compilation of relevant information and outcomes for efficient programme management, in particular the learning outcomes and stakeholder satisfaction.

3.3. The implemented IQAS is periodically reviewed and generates an enhancement plan that is used for its continuous enhancement.

*Corresponds to the MusiQuE Standard 7. Quality culture at programme level**

The programme builds an environment where internal and external feedback is sought and connected, and where staff and students are actively involved in an ongoing dialogue about the quality of education and the programme activities. The programme is thus enabled to ensure the quality of its curriculum and educational processes, and to work towards an all-encompassing quality culture.

3.1. The implemented IQAS has processes that ensure the design, approval, monitoring and accreditation of the degree programmes.

ESMUC has established and implemented the IQAS, which ensures quality and continuous improvement of degree programmes⁴⁸.

The design of the IQAS of ESMUC was approved on March 15, 2015 in the framework of the AUDIT-EAS programme⁴⁹. The approval of the IQAS was followed by evaluations that resulted in degree monitoring reports, which included some recommendations to lighten the quality processes and accordingly adapt other processes that were already in place⁵⁰.

In response to the requirements and recommendations made by the Specific Commission of the Arts and Humanities branch of the AQU in 2019-2020⁵¹, the three following actions were planned and completed:

- Implementation of lightened processes
- Long-term plan for the implementation of all processes
- Adaption of staff positions to their responsibilities

⁴⁸ SER, p.25

⁴⁹ E311. Final evaluation report on the design of the Internal Quality Assurance System

⁵⁰ SER, p.26

⁵¹ E0109. Report on the evaluation of the follow-up of the bachelor's degrees, the Master's Degree in Performance of Classical and Contemporary Music, the Master's Degree in flamencology and the Master's Degree in research, dated May 2021

As a result of this revision, a plan for implementation, review and improvement of the quality assurance system was developed from July 2021 to July 2023⁵². The plan proceeded with breaking down the previous structure for verification, follow-up, modification and accreditation of programmes⁵³. To facilitate the design, verification, monitoring and modification of degree programmes, a Studies Committee was created in 2021-2022. This committee's main task is to ensure the quality and continuous improvement of degree programmes, and facilitate dialogue between the departments and the teaching staff, and the institution's management⁵⁴

3.2. The implemented IQAS ensures the compilation of relevant information and outcomes for efficient programme management, in particular the learning outcomes and stakeholder satisfaction.

In the academic year 2020-2021 the collection of information on student satisfaction with the training plan commenced⁵⁵.

In the academic year 2021-2022, the faculty satisfaction survey⁵⁶ was launched for the first time. In the following academic year, a new satisfaction survey was conducted, addressing administrative and services' staff satisfaction⁵⁷ as well as students', following the survey directed to this group in 2020⁵⁸.

In July 2022, ESMUC completed the first analysis of the graduates' satisfaction survey results after a three-year data collection period. At that time, the analysis carried out by AQU Catalunya of results from satisfaction surveys conducted in Catalan higher artistic education institutions⁵⁹ also became available. The analysis was prepared and discussed by the Assessment Committee, the Interdepartmental Council and the Management Committee, and was subsequently published on the website. Similarly, in October 2023 the analysis of the student satisfaction survey results was carried out, discussed and published, once the survey results of the first three years period became available⁶⁰. ESMUC plans to conduct similar satisfaction survey analyses every year, with a regular three-year periodicity, as the implementation of the surveys progresses⁶¹.

The review team identified a challenge faced by the institution in collecting data and gathering it in a consistent way. Data on degree programmes is collected annually and published on the website according to the annual plan⁶². In addition to the existing structure, an annual action plan was incorporated. This broader plan gives a better structure for the academic activity and improvement planning⁶³.

⁵² E314. Long-term plan for the implementation of IQAS

⁵³ E315. IQAs Process 2.1, on the design and verification of degrees, E316. IQAS Process 2.2, on the follow-up and improvement of degrees, E317. IQAs process 2.3, on the modification of degrees, E0101. IQAS Process 2.4, about accreditation

⁵⁴ E319. ESMUC Quality Committees

⁵⁵ SER, p.27, E322. Proposed survey of student satisfaction with the training plan and with the teaching staff presented by the Evaluation Committee

⁵⁶ E324. Proposal for a teacher satisfaction survey presented by the Evaluation Committee

⁵⁷ E325. Proposed satisfaction survey of administrative and service personnel presented by the Evaluation Committee

⁵⁸ E326. Proposed satisfaction survey of administrative and service personnel presented by the Evaluation Committee

⁵⁹ E328. Satisfaction analysis of ESMUC graduates

⁶⁰ E329. Analysis of ESMUC student satisfaction

⁶¹ SER, p.28

⁶² SER, p.27

⁶³ SER, p.28

3.3. The implemented IQAS is periodically reviewed and generates an enhancement plan that is used for its continuous enhancement

Work has continued to enhance the IQAS. In this regard, a new system to gather data on suggestions and complaints from different stakeholders at institutional level was implemented in June 2023 ⁶⁴. ESMUC also plans to update the system and platform for vacancy announcements required by regulations. ESMUC previews to review the ESMUC’s IQAS periodically, to ensure continuous quality enhancement.

Given the evidence collected in relation to AQU Standards 3.1., 3.2. and 3.3 and in response to the MusiQuE Standard 7, the review team states that the quality assurance system is manifold and consists of several processes to guarantee educational quality. The review team noted some technical difficulties in the system while preparing for the site visit (e.g., not all the links to the documentation in the SER functioned).

The review team thinks that the system would benefit from a better connection of different digital systems, which would help to enhance internal communications, too.

The internal and external quality assurance systems involve staff and students in their processes, but response rates to satisfaction surveys may not be sufficient. Also, a better understanding among faculty of quality enhancement processes and results, and their potential positive impact in the learning environment would encourage them to commit and assume greater responsibility for building a quality culture at the institutional level. The review team recommends ESMUC to consider bringing the quality assurance processes closer to the staff and students by organising informal sessions, where information would be gathered e.g., in discussions. The review team is convinced that ESMUC’s open discussion culture and active student involvement ensure possibilities for open dialogue in a welcoming atmosphere.

Based on the information in the SER, further documentation including annexes and the meetings during the site-visit, the review team finds the ESMUC programmes compliant with AQU Standard 3.1., 3.2., 3.3., and MusiQuE Standard 7 as follows:

Programme	AQU Standard 3.1.	AQU Standard 3.2.	AQU Standard 3.3.	MusiQuE Standard 7
Bachelor	Compliant	Compliant	Compliant	Substantially compliant
Master of Performance	Compliant	Compliant	Compliant	Substantially compliant
Master of Flamencology	Compliant	Compliant	Compliant	Substantially compliant

⁶⁴ SER, p.27, E336. Search for suggestions and complaints, E337. IQAS process 6.2, on the management of incidents, complaints and suggestions

4. Suitability of teaching staff for the training programme

Staff involved in teaching in the faculty are both sufficient and suitable in accord with the characteristics of the programmes and the number of students.

4.1. The teaching staff meet the qualifications requirements for the faculty's programmes, and they have sufficient and recognised teaching, research and, where applicable, professional experience.

4.2. There are sufficient teaching staff in the faculty, and staff assignment is adequate for them to carry out their duties and attend the students.

4.3. The HEI offers support and opportunities for the quality enhancement of teaching and research activities of the teaching staff.

Correspondence to the MusiQuE Standard 3.1 Staff qualifications and professional activity

Members of the teaching staff⁶⁵ are qualified for their role and are active as artists/pedagogues/researchers. The size and composition of the teaching body are sufficient and appropriate to effectively deliver the curriculum. There are adequate opportunities for teaching staff for continued professional development

4.1. The teaching staff meet the qualifications requirements for the faculty's programmes, and they have sufficient and recognised teaching, research and, where applicable, professional experience.

In response to the requirements and recommendations made by the Specific Commission of the Arts and Humanities branch of AQU Catalunya corresponding to the follow-up of the 2019 - 2020 academic year⁶⁶, ESMUC has worked on the following areas:

- Improvement of faculty's digital skills: 30 teachers from ESMUC and 200 teachers from music schools in Catalunya have attended courses promoted by the Department of Education of the Generalitat de Catalunya⁶⁷.
- The wider use of distance learning tools: This is also one of the core aims of the IN.TUNE Alliance⁶⁸.
- Improvement of research skills: ESMUC organises compulsory training opportunities for faculty to further develop their research skills. Upon completion of specific courses, they are granted an accreditation certificate. In these courses they receive specific and advanced training in research techniques, regulations and students' guidance.

These above-mentioned developments respond to the requirements of AQU Standard 4.1.

Bachelor of Music degree

⁶⁵ The standard and related questions refer to all teaching staff regardless of their types of contracts – permanent, temporary, associate, etc.

⁶⁶ E0109. Report on the evaluation of the follow-up of the bachelor's degrees, the Master's Degree in Performance of Classical and Contemporary Music, the Master's Degree in flamencology and the Master's Degree in research, dated May 2021

⁶⁷ SER, p.30

⁶⁸ SER, p.30, Meeting 1 with representatives responsible for the programme

ESMUC considers that the Bachelor's degree faculty is the most important and stable teaching group in the institution given that the same group of teachers also teach at the Master's level. The categorisation of teaching staff in relation to degree levels is set in line with the employment guidelines established in the regulations for artistic education and independently of faculty members' competences.

ESMUC's policy for recruitment and qualifications of teaching staff and contracting processes follows the legal regulations of the public sector of the Generalitat de Catalunya. In the hiring process, candidates present their curriculum vitae and a course syllabus in line with the teaching plan of one or more subjects of the study programme. They also take a practical test, usually a musical performance, or other type of test to demonstrate skills related to the course in which the subjects are integrated. In addition, the selection process includes the delivery of a lesson to students. In the candidates' assessment process, the same priority is given to pedagogical excellence and artistic quality. The public calls for applications include general and specific information about the selection process and requirements such as information about the selection committees, the forms to submit the required documentation (course syllabus, responsibility statements, applications...), the timeframe of the selection process and tests schedules. The provisional and final results of the selection processes are made public on ESMUC website⁶⁹.

The review team paid attention to the lack of gender parity among the teaching staff, as 80% of its members are male and 20% female. ESMUC has started facing this challenge by appointing gender-balanced selection committees and selecting candidates from the underrepresented gender in the teaching staff body under the same assessment result in the recruitment process. Additionally, an increase in the dissemination of open calls through international platform also aims to address gender parity.

Master's degree in advanced Artistic Education in Performance of Classical and Contemporary Music Instruments

Most of the teaching staff in the Master's degree also teach Bachelor's degree courses. Some specialists have been hired for subjects more closely linked to the professional practice, as it is the case of the compulsory specialisation course Piano typologies and maintenance, and a complementary theory course for the Piano specialisation.⁷⁰ The proposal of this specific teaching staff is made by the Department of Classical and Contemporary Music, which also coordinates and monitors the degree.

Compared to the situation evaluated in the 2019-20 academic year, reflected in the last degree monitoring report, there has been a significant improvement in the adequacy of the research profile of the teaching staff of this Master's degree as a result of the compulsory training courses organised by the institution following the aforementioned recommendation of the Specific Commission of the Arts and Humanities branch of AQU Catalunya. Their employment relationship with ESMUC has been strengthened.

Master's degree in advanced Artistic Education in Flamencology

⁶⁹ SER, pp.30-31, E411. Ordinary call for selection for the provision of job vacancies: jazz drummer, E412. Ordinary call for selection for the provision of job vacancies: historical percussion and subjects related to the speciality, [E413](#). [Web section](#) with all the documentation related to the selection calls for the provision of job vacancies

⁷⁰ SER, p.33

There are teaching staff members who teach at both Bachelors and Masters level⁷¹. In addition, there is a group of specialists hired specifically to teach in this programme due to their expertise in the field of Flamenco. The selection of these specific teaching staff members is proposed by the Department of Jazz, Flamenco, and Popular Music, which coordinates and monitors this degree.

The Flamencology Master's degree develops a musicological knowledge closely connected to the area of knowledge of flamenco music performance. However, despite the specialisation in Musicology and the area of Flamenco music in the specialisation of Performance, there is no specific Flamenco music profile at the Bachelor level. Within the teaching staff body, there is a predominance of part-time professors, mainly with doctoral degrees and with highly specialised research profiles in the area of knowledge specific to the Master's degree⁷².

These above-mentioned evidences respond to the requirements of AQU Standard 4.1.

4.2. There are sufficient teaching staff in the faculty, and staff assignment is adequate for them to carry out their duties and attend the students.

In relation to AQU Standard 4.2., there has been a slight increase in the number of full-time teaching staff, especially those with Master or Doctoral degrees qualifications. This increase is due to the application of a recent law regulating incompatible employment positions in Spanish Public Administration services, including public education institutions. This implies a reduction of interim public staff, and that substantial number of teaching positions will become permanent. As a result of the application of the new law, the number of part-time teaching staff at ESMUC has been reduced, converting part-time contracts into full-time contracts.⁷³

Master's degree in advanced Artistic Education in Performance of Classical and Contemporary Music Instruments

In response to AQU Standard 4.2., the SER⁷⁴ states that there is an increase in the number of full-time and part-time contracted doctoral teaching staff⁷⁵. Likewise, the percentage of full-time contracted teaching staff has increased. Compared to the situation evaluated in the 2019-20 academic year, reflected in the last degree monitoring report, there has been a significant improvement in the adequacy of the research profile of the teaching staff of this Master's degree. Their employment relationship with ESMUC has been strengthened.

Master's degree in advanced Artistic Education in Flamencology

In response to AQU standard 4.2., statistics show a similar situation to that of the Master of Performance: there is an increase in the number of full-time faculty with PhD qualifications⁷⁶.

The Flamencology Master's degree develops an area of musicological knowledge closely connected to the area of knowledge of flamenco music performance. However, despite the specialisation in Musicology and the area of Flamencology music in the specialisation of Performance, there is no specific profile of Flamenco music at Bachelor level. Within the teaching staff body, there is a predominance of part-time professors, mainly with doctoral

⁷¹ SER, p.34

⁷² Ibid.

⁷³ SER, p.35, [E4211. Indicators of undergraduate teaching staff](#)

⁷⁴ SER, p.35

⁷⁵ E422. Indicators of teaching staff of the Master's Degree in Performance of Classical and Contemporary Music

⁷⁶ SER, p.36, [E423. Master's degree in Flamencology teaching staff indicators](#)

degrees and with highly specialised research profiles in the area of knowledge specific to the Master's degree⁷⁷.

The review team notes that the gender balance of the teaching staff body requires attention, as there are nine men compared to four women in the faculty. Among these women only one teaches classes, while the other three are tutoring final master's projects.

Nevertheless, the review team acknowledges that this balance is the best possible so far, according to the present expertise of this highly specialised field.

4.3. The HEI offers support and opportunities for the quality enhancement of teaching and research activities of the teaching staff.

ESMUC provides training opportunities for teaching and administrative and services (support) staff with the aim of promoting continuous professional development.⁷⁸ Given that the training offer is available to all teaching staff, there are no differences between the three degrees evaluated in this report.

The number of training courses has significantly increased. The institution has offered a total number of 13 training opportunities during the last three years⁷⁹. In addition, it has implemented a specific physical training programme and courses to enhance digital skills. Furthermore, all members of the teaching staff body can freely attend the master classes and seminars organised from the different degrees and by the different academic departments⁸⁰.

The teaching staff that supervises the final thesis is qualified, either by their doctoral degree or by the specific training provided by ESMUC⁸¹, as mentioned in AQU Standard 4.1. The group of teachers with more experience and research training integrates research groups and participates in different research projects. In the 2022-23 academic year, a new training and accreditation course was offered for teaching staff to supervise final theses⁸². All teaching staff at ESMUC is required to take this course. In the case of those who are not yet doctors or PhDs, they must pass an accreditation in which they receive specific and advanced training in research, in regulations and management of individual teaching and in the contents and evaluation of exercises. In year 2022 ten people were accredited, some of whom are already in the process of completing a doctoral thesis. In 2023 it has been offered again and the plan is to offer it again in the next two years⁸³. Linked to research, ESMUC also provides logistical and administrative support for the development of research tasks (participation in conferences and transfer activities) and welcomes visiting researchers and professionals directly linked to the sectors on which the students' training has an impact. These contacts help to revise and update the contents and focus of some of the subjects.

From the 2022-23 academic year, ESMUC also facilitates teacher training and offers a credit payment exemption for the collective subjects of the official Master's degrees⁸⁴. This action is part of a strategy to accompany the teaching staff in their doctoral studies. Despite the short

⁷⁷ Ibid.

⁷⁸ SER, pp.36-37

⁷⁹ E431. List of training courses offered between 2020 and 2023, Meeting 5 with senior administrative staff/QA office

⁸⁰ SER, p.36

⁸¹ E4212. List of accredited professors to conduct Final Degree Projects for the 2023-24 academic year

⁸² E432. Memory of the accreditation course for teaching staff for supervising Final Degree Projects 2022-23

⁸³ E433. Planning and enrolment of the course of accreditation of teaching staff to supervise Final thesis 2023-24

⁸⁴ E434. Minutes of the Management Committee with the agreement on the payment exception

time that has elapsed since the agreement was signed, two professors have already benefited from this exemption.

ESMUC's teaching staff has the accredited academic qualification specific to the studies and has recognised teaching, professional and research experience. The high satisfaction of students and graduates with the teaching staff is an indicator that highlights this strength in the studies⁸⁵.

The review team finds that ESMUC teaching staff is appropriately qualified in teaching, professional artistic experience and research.

The review team is confident that the teaching staff profiles and body composition is appropriate for an institution like ESMUC and that ESMUC fulfils the requirements on AQU Standard 4.1..

In response to AQU Standard 4.2. the review team highlights the satisfaction of the students⁸⁶ with the teaching staff body and how they value the high professional, artistic and academic standards in ESMUC's education. In addition, the review team had a possibility to observe teaching activities during the site visit and they were convinced of the high and international level of standards in teaching.

The review team recognises ESMUC's efforts in developing professional training opportunities for its staff, including an increase in the number of English training opportunities.

Finally, the review team encourages ESMUC to consider a system of periodical formal review for staff members, which would both help participation, review the past period, and agree upon new objectives for the new one.

The review team considers that the responses to AQU standards 4.1., 4.2, and 4.3. are relevant for the MusiQuE Standard 3.1.

Specific aspects for MusiQuE Standard 3.1 Staff qualifications and professional activity

Members of the teaching staff⁸⁷ are qualified for their role and are active as artists/pedagogues/researchers. The size and composition of the teaching body are sufficient and appropriate to effectively deliver the curriculum. There are adequate opportunities for teaching staff for continued professional development

Bachelor of Music Degree

The review team would like to add some remarks in reference to MusiQuE Standard 3.1. regarding the qualifications and activities of teaching staff at Bachelor level.

ESMUC has not presented a table of percentage of teaching hours, as the calculation of the percentage of credits taught according to the degree and the dedication of the teaching staff is very complex in the Bachelor degree. There are differences in the curriculum among the seven specialities and, within the specialisation of performance, among the different fields and

⁸⁵ SER, p.32, [E416. Indicators of overall satisfaction with ESMUC studies](#)

⁸⁶ Meeting 4 with students

⁸⁷ *The standard and related questions refer to all teaching staff regardless of their types of contracts – permanent, temporary, associate, etc.*

among the different modalities. ESMUC guarantees that approximately 90% of the credits taken by students are taught by teachers with Master or Doctoral degrees, and in many cases 100%, given the small number of teachers of this type and their highly specialised teaching assignments.

Almost all the teaching staff who teach basic training subjects, which account for 10% of the credits and more than 17% of the contact hours, have a doctoral degree, as do a significant number of teaching staff accredited to direct final degree projects.

According to the SER⁸⁸, there is no legal framework on the obligation of a minimum number of credits or contact hours taught by doctoral professors, it is likely that in all cases the 15% of teaching, which is the standard for the EQF level above the degree, was exceeded. Taking this into account, it is significant that there are professors who are part of recognised research groups, one of which is attached to ESMUC, and that some of the faculty direct and have directed doctoral theses defended in recent years⁸⁹.

The review team confirms ESMUC's view on the importance of the link between the teacher's own artistic activity and teaching methods of instrumental and ensemble subjects. The high-level artistic activity also opens international networks for students via their teachers, facilitates their connection with the professional world and thus, guarantees the quality training and creative practice.

Based on the information in the *SER*, further documentation including annexes and the meetings during the site-visit, the review team finds the ESMUC programmes compliant with AQU Standard 4.1., 4.2., 4.3., and MusiQuE Standard 3.1 as follows:

Programme	AQU Standard 4.1.	AQU Standard 4.2.	AQU Standard 4.3.	MusiQuE Standard 3.1
Bachelor	Compliant	Compliant	Compliant	Fully compliant
Master of Performance	Compliant	Compliant	Compliant	Fully compliant
Master of Flamencology	Compliant	Compliant	Compliant	Fully compliant

⁸⁸ SER, p.33

⁸⁹ E415. ESMUC recognised research groups

5. Effectiveness of learning support systems

The HEI has adequate and efficient guidance services and resources for student learning.

5.1. The academic guidance service provides adequate support for the learning process, and the professional guidance service facilitates entry into the labour market.

5.2. The available physical resources are adequate for the number of students and the characteristics of the programme.

*Correspondence to MusiQuE Standard 5.1 Finances, facilities, services, and support staff**

The programme has means and resources to ensure its successful delivery and to secure its sustainable development.

5.1. The academic guidance service provides adequate support for the learning process, and the professional guidance service facilitates entry into the labour market.

There are effective guidance services and resources to support student learning processes⁹⁰.

As an indicator of the learning support system, the review team notes that a significant step was made in the 2022-23 academic year, when the administrative and service staff satisfaction survey was conducted for the first time. Among other aspects, this survey explores administrative and support staff's satisfaction in relation to their professional development and the offered training opportunities. The survey results have served as a preliminary diagnosis that situates these aspects, together with the internal communication mechanisms, as clear areas for improvement. This can be considered a fundamental evidence of the development of the learning support system.

The SER⁹¹ describes the support and guidance processes available for students before and after enrolment. The Academic Secretary's Office and the administrative staff responsible for each Master's degrees are responsible for these processes. The website is mentioned as a key source of information for students on academic and professional guidance services. They can also request information about these services during tutoring sessions. Support and guidance processes are described in the IQAS⁹² and the Tutorial action plan⁹³. There are specific tutorial actions⁹⁴ described in policy documents and available to students via the Student portal.

To support tutoring actions, ESMUC has established The Tutorial Action Guidance Group, which is a collegiate body supporting the tutorial action carried out by teachers. This group supervises the implementation of the Tutorial Action Plan, and revises and ensures its continuous improvement. The group supports the individual tutors' work and identifies training opportunities to enhance their action. Tutorial actions include identifying mental or physical

⁹⁰ SER, p.37

⁹¹ SER, p.38

⁹² E511. Process 3.3 of IQAS, on student recruitment

⁹³ E2110. Tutorial action plan for undergraduate studies

⁹⁴ E2111. General information about the tutorials

health issues and ensuring student guidance, by referring students to specialised professionals when needed. The digitalisation of some guidance and support services has enhanced the efficiency of the tutorial action⁹⁵.

Guidance services are also provided by the Alumni Office. Their activities include the analysis of the labour market and music sector, in order to provide informed career advice to graduates and recommend useful resources and tools for career development. This office manages projects that can be accessed by both Bachelor's and Master's degree graduates. One of the aims of this office is to provide support for gaining professional experience⁹⁶. In relation to this, external internships are included in the curriculum of the specialities of Musicology, Pedagogy, Production and Management and Sonology of the Bachelor's in Music degree, as well as the Master's degree in performance of classical and contemporary music. The internship component of the curriculum aims to assist Bachelor students to enter the professional field.

5.2. The available physical resources are adequate for the number of students and the characteristics of the programme.

The SER⁹⁷ describes the physical resources, services, and equipment available to students at ESMUC.

The review team learnt during the guided tour to the facilities that ESMUC building facilities are versatile, well fitted to its purpose and well appointed. All classrooms are acoustically insulated and bookable on the ASIMUT system. In Meeting 4⁹⁸, the review team, however, heard some complaints about the use of the big hall. They explained that due to the limited availability of the hall, they cannot compose music for big ensembles, as they do not have many possibilities to showcase composition works for these⁹⁹.

Administration and services include a meeting room, the Library, a Musical Instruments Service, an Audio-Visual Office for technological support, a Production Service, IT Service and Maintenance Service.

Physical facilities are important for the Master's degree delivered online (library, seminar rooms, etc.). In the discussions with the review panel members, interviewed faculty mentioned that they have considered adding some face-to-face activities to complement online activities.

The review team notes in relation to AQU Catalunya and MusiQuE Standards that an increasing number of online programmes require attention in the formulation of the standards. In their current formulation, the compliance level of the online programme is difficult to evaluate when two sets of standards are being considered.

The following comment is related to the Master's degree of Flamencology's needs:

ESMUC uses a basic but functional platform for online teaching. Although they have great experts on the subject, the online Master's degree lacks access to quality repositories offering documentation or articles indexed in high-impact journals. This can influence the results of students' investigations. The institution has an anti-plagiarism system for assignments but does not have software to verify the identity of students in exams.

⁹⁵ SER, p.38

⁹⁶ [E512. Alumni promotion resources](#)

⁹⁷ SER, pp.39-41

⁹⁸ Meeting 4 with students

⁹⁹ Meeting 4 with students

The review team concludes that ESMUC premises and other physical resources are well suited for its activities.

Master degree in advanced Artistic Education in Flamencology

The Master in Flamencology is an online programme and ESMUC facilities are not used for its delivery. Therefore, the review team does not contemplate these unsuitable for this programme. On the contrary, facilities and physical resources is an asset that ESMUC has, which could enhance the value of the Master in Flamencology. On the other hand, the review team recommends to consider increasing the access to quality repositories offering documentation or articles in high-impact journals and to enhance the anti-plagiarism system to verify the identity of students during exams. The review team suggests the Master in Flamencology to further explore the use of ESMUC's facilities to deliver face-to-face learning activities (roundtables, working groups, etc.).

Based on the information in the *SER*, further documentation including annexes and the meetings during the site-visit, the review team finds the ESMUC programmes compliant with AQU Standard 5.1., 5.2., and MusiQuE Standard 5.1 as follows:

Programme	AQU Standard 5.1.	AQU Standard 5.2.	MusiQuE Standard 5.1
Bachelor	Compliant	Compliant	Fully compliant
Master of Performance	Compliant	Compliant	Fully compliant
Master of Flamencology	Compliant	Compliant	Substantially compliant

Additional MusiQuE Standards to be addressed in this section

Standard 5.2 Health and Well-being

The programme ensures a safe learning and working environment. The programme provides effective support for all students and staff to preserve and improve their mental and physical wellbeing.

The review team learnt of actions in both the field of mental and physical well-being described by students, teachers, and faculty members¹⁰⁰.

In relation to guidance services for student learning, ESMUC has paid attention to Health and Welfare. These documents include the Ethical Code and Equality Plan¹⁰¹. The review team notes that this document refers to men and women, but it does not reflect non-binary identities. Reference to non-binary identities is to be consider for being included in policy documentation, despite of the fact that students reported to the review team that their identities are being

¹⁰⁰ Meeting 1 with representatives responsible for the programme, meeting 3 with teachers/lecturers, meeting 4 with students

¹⁰¹ E501. ESMUC's Gender Equality Plan published on the web

respected in ESMUC¹⁰². ESMUC has also an internal alarm system protecting individuals who report infringements and to fight against corruption.

The review team considers ESMUC’s attention to student and staff health and wellbeing good and sufficient. They have developed processes and guidelines, which safeguard ESMUC’s attention to any issues arising in relation to health and wellbeing, as well as to guide students and staff, when needed.

Master degree in advanced Artistic Education in Flamencology

Concerning the Flamencology Master, the review team wishes to take into account the discussion about student’s wellbeing when teaching takes place exclusively online. What are the mechanisms and systems to recognise the possible challenges and how to organise support for the students in these situations, where student’s location can vary, as they may be anywhere in the world? This issue is a challenge not only in this programme and in ESMUC but in all institutions offering online education. The review team recommends to develop a specific policy to ensure there are adequate mechanisms for monitoring students’ health and wellbeing in an online learning setting.

Based on the information in the SER, further documentation including annexes and the meetings during the site-visit, the review team finds the ESMUC programmes compliant with MusiQuE Standard 5.2 as follows:

Programme	MusiQuE Standard 5.2
Bachelor	Fully compliant
Master of Performance	Fully compliant
Master of Flamencology	Substantially compliant

¹⁰² Meeting 4 with students

6. Quality of programme (learning) outcomes

Learning and assessment activities are consistent with the programme's competence profile. The outcomes of these processes are adequate in terms of both academic achievements, which correspond to the programme's level as of the MECES, and the academic, satisfaction and employment indicators.

6.1. The learning activities are consistent with the intended learning outcomes and correspond to the appropriate level for the programme in the MECES.

Corresponds to the MusiQuE Standard 2.3 Students' employability The programme has effective mechanisms in place to ensure that students acquire the necessary skills that facilitate their transition towards a professional life in the music and / or related artistic domain. Procedures are in place to formally and effectively monitor students' subsequent employability and professional achievement. The information thus collected is efficiently used to maintain an active link with the music / artistic profession and to further develop the curriculum.

The level of compliance of the MusiQuE Standard 2.3 will be given in correspondence with AQU Standard 6.4.

Bachelor of Music degree

The SER¹⁰³ states that learning results are achieved based on the documented evidence. Following assessment procedures of the Spanish educational system, a strong emphasis is given to theses. Thus, ESMUC also gives special attention to theses supervision and in its evaluation both in terms of achieved learning outcomes and staff's professional training. The adequate learning outcomes are ensured by having the teaching staff supervising the final thesis accredited¹⁰⁴ or either by holding a doctoral degree or by having passed an internal accreditation process in research and evaluation of the associated competencies. The specialities of Musicology, Pedagogy, Production, Management, and Sonology offer internships. Evidence informing about the learning outcomes of specialisation in Musicology is found in appendix E6111 and for Pedagogy in E6112¹⁰⁵.

The transition towards the professional life is strengthened by the active collaboration with the labour market actors. As an example, the review team points out the cooperation with Mercat de Música Viva in Vic¹⁰⁶. Students of the Performance and Production and management specialities actively participate in the professional days of the Mercat de Música Viva in Vic, the most important music industry meeting in Catalunya¹⁰⁷.

¹⁰³ SER, p.42

¹⁰⁴ E4212. List of accredited professors to conduct Final Degree Projects for the 2023-24 academic year

¹⁰⁵ E6111. Memorandum of the course of accreditation of the teaching staff to direct Final Degree Projects offered during the 2022-23 academic year, E6112. Program and registrations for the course of accreditation of the teaching staff to conduct Final Degree Projects offered in the current academic year 2023-24

¹⁰⁶ Meeting 6 with alumni and representatives of the music profession

¹⁰⁷ E6113. News about the participation of ESMUC students at the Mercat de Música Viva de Vic

On a regular basis, ESMUC sends newsletters addressed to graduates with national and international job offers, as well as discounts and promotions to enjoy the cultural offer of the city of Barcelona and the metropolitan area¹⁰⁸.

Master’s degree in advanced Artistic Education in Performance of Classical and Contemporary Music Instruments

The SER¹⁰⁹ states that the different specialities of the Master’s degree have a course of external professional practices, in which students develop skills that help them in their transition to the professional life. Students participate in the regular programming of professional musical ensembles. In addition to that, it is noteworthy to mention the importance of the Master’s programme teaching staff’s role in the transition to the labour market, as the staff is made up of a team of professionals active in the different fields of musical performance. This ensures that the adaptation of the course is linked to the new trends and artistic needs.

Master’s degree in advanced Artistic Education in Flamencology

The educational profile of the studies orients the preparation for research. In this sense, the proper acquisition of these competences is guaranteed by the different subjects and especially by the Master’s thesis.

Based on the information in the SER, further documentation including annexes and the meetings during the site-visit, the review team finds the ESMUC programmes compliant with AQU Standard 6.1 as follows:

Programme	AQU Standard 6.1.
Bachelor	Progressing toward excellence
Master of Performance	Compliant
Master of Flamencology	Compliant

6.2. The training activities, teaching methods and assessment are suitable and pertinent to ensure the achievement of the expected learning outcomes.

Corresponds to the MusiQuE Standard 2.1 Student-centred learning

Clear admission criteria exist, to establish artistic / academic suitability of incoming students at programme level. Admitted students are encouraged to take an active role in creating the learning process and to engage in critical-reflection. They are supported to achieve the intended learning outcomes through an appropriate and effective blend of teaching and learning styles

¹⁰⁸ E6114. Newsletter “No t’ho perdís” of October 18, 2023, with information about tenders, calls for tenders, job vacancies and discounts

¹⁰⁹ SER, p.43

and pedagogies. The programme and its methods of delivery are adequately catered by staff and support services.

Bachelor of Music degree

The SER¹¹⁰ points out the methodology and teaching activities, which are diverse and often aligned with the concerns of each student, developed especially in their final thesis. The evaluation systems and criteria are varied and relevant to certify the learning results.

The SER describes in detail the assessment process of the Final Degree Theses, ending with a satisfaction survey.

An example of the different approach to teaching coordination and assessment is described in the SER¹¹¹:

In the subject Composition as main subject, teachers make their observations and evaluations in their own application where they are recorded. In the event of a change of teaching assignment, the new teacher can access the record history directly in the same application. Students upload their work to the platform as a repository where they can consult the work associated with each student. The teachers have access to these works and to the evaluations of their colleagues. On the other hand, part of the evaluation is carried out collectively. The final evaluations are discussed and agreed upon in a meeting after the first individual evaluation.

Master's degree in advanced Artistic Education in Performance of Classical and Contemporary Music Instruments

The SER¹¹² describes the nature of the Master's degree. The Master's degree is open to different profiles of students, both individuals who have completed their Bachelor's degree studies and wish to immediately continue their higher education as well as working professionals who, after a few years, wish to continue their education.

The training programme allows to adapt teaching methods to diverse entry profiles, modifying these in line with the student's specific needs and to their research and innovation concerns, especially in the individual instrument classes and the elaboration of the Master's thesis.

Each student has an individual tutor who, together with the degree coordinator, helps the student to create a study plan. In the beginning of the studies, the evaluation criteria and tasks to be performed are explained to the student¹¹³. ESMUC has several ways to support the student in this more individualised programme, such as by organising orientations, where information and support systems are explained. The degree programme is realised in the form of face-to-face tuition.

Master's degree in advanced Artistic Education in Flamencology

¹¹⁰ SER, p.44

¹¹¹ SER, p.45

¹¹² Pp. 45-46

¹¹³ E622. Dossier with academic and teaching information about the Master's degree in Performance of Classical and Contemporary Music

The SER¹¹⁴ describes the Master's degree programme and its asynchronous distance learning structure. Students can complete each subject and achieve the objectives in an autonomous manner and at an individualised pace, with a completely individualised management of time.

The interaction of the student with the teaching staff is done asynchronously through individual consultations by email or through the messaging service of the Microsoft Teams application. At the beginning of the studies, extra attention is paid to online synchronous sessions, to ensure an efficient engagement of the student in the teaching activities.

The delivery of assignments, participation in fora and the completion of tests accredit the learning results of each subject.

The only individual subject of the degree is the Master's thesis. It is followed by synchronous classes through the Microsoft Teams application at the times agreed upon by the directing professor and the students.

In relation to AQU Standard 6.2 and MusiQuE Standard 2.1, the review team notes that the learning outcomes are well achieved and identified in the music performance programmes (Bachelor of Music and Master in advance Classical and Contemporary Music Instruments). Despite the fact that the review team is convinced that the Flamencology Master's Programme fulfils the aims of the learning outcomes at the moment, it recommends to complete a follow up process focused on the achievement of learning outcomes in two years, as the programme has only been recently implemented and there is not much evidence about elements such as the programme suitability for the professional life.

The review team finds the Final Degree Thesis process very thorough, and it fulfils the criteria of the standard 6.2.

Based on the information in the *SER*, further documentation including annexes and the meetings during the site-visit, the review team finds the ESMUC programmes compliant with AQU Standard 6.2., and MusiQuE Standard 2.1 as follows:

Programme	AQU Standard 6.2.	MusiQuE Standard 2.1
Bachelor	Progressing towards excellence	Fully compliant
Master of Performance	Compliant	Fully compliant
Master of Flamencology	Compliant	Substantially compliant

6.3. The values for the academic indicators are adequate for the characteristics of the programme.

¹¹⁴SER, p.46

Corresponds to the MusiQuE Standard 2.2 Students' assessment and progression Assessment methods are clearly defined and effectively demonstrate achievement of learning outcomes. The programme has effective procedures in place to formally monitor and review the progression of its students. There is an effective complaints and appeals system in place at programme level.

In the SER¹¹⁵, ESMUC includes the equivalence system used in admissions into its description of assessment. The assessment system both of Bachelor and Master levels are described on the website¹¹⁶. The descriptions of course assessment are found in the course syllabi, available on the website. Also, the SER¹¹⁷ describes the components of the assessment system. The use of the online tools is mentioned, too. The assessment system includes the collection and archiving of the documentation. The assessment system is linked with the student satisfaction surveys and periodical work of the Studies Committee to review the programmes. Even though ESMUC has an assessment system described in course syllabi, their understanding of the assessment scheme also includes the dialogue between the students and teacher, which they consider of being the most important and core aspect of the assessment procedure. The SER¹¹⁸ also refers to the grading scales.

In 2023 ESMUC launched a mechanism to register complaints, claims, incidents, suggestions, and other communications¹¹⁹.

The review team recommends a more holistic approach to assessment to also activate the student's own responsibility on his/her learning process. ESMUC is also encouraged to consider using dialogues in assessment, assessing rather the process than e.g., the one-time event in an exam or in a concert.

Based on the information in the *SER*, further documentation including annexes and the meetings during the site-visit, the review team finds the ESMUC programmes compliant with AQU Standard 6.3., and MusiQuE Standard 2.2 as follows:

Programme	AQU Standard 6.3.	MusiQuE Standard 2.2
Bachelor	Compliant	Substantially compliant
Master of Performance	Compliant	Substantially compliant
Master of Flamencology	Compliant	Substantially compliant

¹¹⁵ SER, p.47

¹¹⁶ E6301. Undergraduate entrance profiles, E6302. Master's Degree entry requirements

¹¹⁷ Ibid,

¹¹⁸ SER, pp. 48-51

¹¹⁹ SER, p.29, E336. Search for suggestions and complaints

6.4. The values for the graduate labour market/destination indicators are adequate for the characteristics of the programme.

Corresponds to the MusiQuE Standard 2.3 Students' employability The programme has effective mechanisms in place to ensure that students acquire the necessary skills that facilitate their transition towards a professional life in the music and / or related artistic domain. Procedures are in place to formally and effectively monitor students' subsequent employability and professional achievement. The information thus collected is efficiently used to maintain an active link with the music / artistic profession and to further develop the curriculum.

The SER¹²⁰ explains that the labour market survey is made by AQU and at the time of the report writing the results were not available for ESMUC. Therefore, the SER does not include the data required in this report.

However, in addition to the AQU Catalunya survey for the higher education sector, addressed to university and artistic studies in Catalunya, ESMUC carries out specific surveys to assess the labour market insertion status of the Bachelor's degree specialities, and of the different Master's degrees.. As an example, AQU Catalunya mentions the survey carried out in 2018-19 academic year with the graduates of the Sonology specialisation of the Bachelor's degree¹²¹.

The review team unfortunately notices, that the response rates for these surveys are not very high. Therefore, the review team recommends ESMUC to consider other methods of gathering evidence on the education's offering in facilitating the transfer to the professional life. The review team also remarks that the quick change in the society and the changes in traditional forms of the music profession require a new approach to the methods of gathering, assessing, and evaluating the data. Also, to receive reliable results on the labour market transition, the nature of the music and art profession needs to be taken into consideration. The generic surveys do not correspond to the reality of the music profession and thus, the questions seem irrelevant, and this fact affects to the response rate.

The review team also wishes to point out, that in relation to the Flamencology Master, which is oriented towards research training, the employability is hard to prove. Students can participate in conferences or produce scientific publications, but it does not really have employability as such. However, a Master's degree offers the necessary training to work in music and dance conservatories in other specialities. But the role of the flamencologist, in addition to the research profile, can and should have a place in environment where flamenco has a presence in the culture, education and tourism sector, contributing to the existing lack of employment.

The review team recommends that as the employability possibilities are wider than the continuation on the research path, it would be important to consider including a face-to face practical period into the Master's studies, if the curriculum can be one year longer. This would enable the students the touch to the actual field study and the working life. This could e.g., be realised in the form of an internship, organised anywhere where flamenco has a presence, national and international flamenco festivals, exhibitions, research centres on

¹²⁰ SER, p.51

¹²¹ E641. Analysis of the labor market insertion of graduates of the Sonology specialisation of the bachelor's degree program E642. Results of the survey on labor market insertion of graduates of the Sonology specialisation of the bachelor's degree pro

flamenco in Andalusia, publishing houses, etc. It would be important to increase the visibility of the flamencology and flamencologists.

Based on the information in the *SER*, further documentation including annexes and the meetings during the site-visit, the review team finds the ESMUC programmes compliant with AQU Standard 6.4., and MusiQuE Standard 2.3 as follows:

Programme	AQU Standard 6.4.	MusiQuE Standard 2.3
Bachelor	Compliant	Substantially compliant
Master of Performance	Compliant	Substantially compliant
Master of Flamencology	Compliant	Substantially compliant

7. Compliance with the additional MusiQuE Standards

7. External perspectives

Standard 4.1 International perspectives for students and teaching staff

The programme offers a range of opportunities for students and teaching staff to gain international perspectives and experiences.

In an extended introductory document¹²² ESMUC management outlines the elements of the ESMUC's international strategy and its alignment with the overall vision of the institution. It is linked with the commitment to the Erasmus charter¹²³ and school's Action plan¹²⁴.

The SER describes the importance of the active collaboration with the external stakeholders active in the internationalisation efforts.

The newest and most challenging effort is the participation in the IN.TUNE University Alliance, which within the four-year period plan works to develop the framework for the closer collaboration and realisation of studies with alliance partner institutions.

The SER also describes the importance of the orientation period for international students. It does not differentiate the importance of internationalisation by programmes, but considering that the majority of ESMUC's students are on Bachelor level, internationalisation efforts are mostly geared towards Bachelor students.

Teaching languages for the BMus are Catalan and Spanish, with some English also being introduced. For incoming students, the ESMUC offers classes in Catalan before the start of the studies. Final projects can be presented in English or in other European languages¹²⁵. BMus students must have a level of at least B2 in English to graduate.

In Meeting 4¹²⁶, a Bachelor level student referred to the study programme and its local nature and felt that internationalisation of studies was not relevant. In that same meeting, a Master's student commented, that on Master's level internationalisation possibilities are difficult to include into the studies, as the length of the programme is so short.

These two comments are merely illustrative, but both stress the importance of embedding the internationalisation aspects into student's curriculum and study plans. Also, it is worth considering, what kinds of possibilities there are in addition to exchanges.

The language question is very relevant in terms of internationalisation possibilities and thus, the review team warmly recommends ESMUC to consider introducing English language programmes both on Bachelor and Master levels and increasing the offer for international experiences (Erasmus exchanges) both at Bachelor and Master level despite the scope of the latter.

Given that the implementation and further use of different working languages takes a significant amount of time, the review team recommendation to plan and complete specific actions to face language challenges before the next review. In order to improve internal and

¹²² EA01. Extended introductory document

¹²³ <https://www.esmuc.cat/en/lesmuc-i-projectes-internacionals/>

¹²⁴ SER, p.53

¹²⁵ Meeting 6 with alumni and representatives of the music profession

¹²⁶ Meeting 4 with students

external communications, however, all website content should be made available in Spanish and English at the earliest possible convenience.

Based on the information in the *SER*, further documentation including annexes and the meetings during the site-visit, the review team finds the ESMUC programmes compliant with MusiQuE Standard 4.1 as follows:

Programme	MusiQuE Standard 4.1
Bachelor	Partially compliant
Master of Performance	Partially compliant
Master of Flamencology	Partially compliant

Standard 4.2 Engagement within the external institutional and social context

The programme's educational processes reflect the institutional policies and strategies in place for an active social engagement. The continued development and maintenance of links with the music profession and wider artistic, cultural, educational and/or other relevant sectors within society is an integrated part of the programme.

The *SER*¹²⁷ states that the programme's educational processes reflect institutional policies and strategies for active social engagement. The continued development and maintenance of links with the music profession and other artistic, cultural, educational and/or other relevant sectors of society are an integral part of the programme.

Bachelor of Music Degree

Bachelor level students have a possibility to participate in ESMUC's activities in collaboration with the musical and cultural sector of the city. In this cooperation, both the realisation of concerts and actions of academic support are present. The *SER*¹²⁸ lists those institutions. In addition to this, there is a possibility for the Pedagogy and Musicology students to have an external internship e.g., in documentation centres, research groups, music publishers and media. Also, the departments organise a series of activities with various professionals. As an example they mention the *Jornades d'Arts i Salut*, a meeting point for professionals in the arts, medicine and education¹²⁹.

ESMUC emphasises the importance of the student participation in projects and events, where interaction between the musician and the environment is visible. ESMUC emphasises music's role in social change and sees the importance for the students to understand the reciprocal importance: a disadvantaged social environment can be a transformative element for the self-

¹²⁷ *SER*, pp.54-56

¹²⁸ *SER*, p.56

¹²⁹ EM421. Symposium Arts i Salut 2022

perception of the students' ability to communicate with the audience. As an example, ESMUC mentions the Musethica project¹³⁰.

The selection of repertoires and other guests also has to do with the institutional strategy of making women composers or conductors visible in the context of two specialities, composition and conducting, that are still masculinised. The opera project of the 2022-23 academic year, with the oratorio *Isacco, figura del Redentore* by composer Marianne von Martines conducted by graduate Irene Delgado-Jiménez, was seen as a good example¹³¹.

Master's degree in advanced Artistic Education in Performance of Classical and Contemporary Music Instruments

The Master's students have the opportunity to participate in artistic projects in professional organisations. This is considered significant in gaining first-hand experience of what it is like to work at a professional level. This helps students in the transition from student life to the professional world. The SER¹³² lists the collaborative projects with the important professional actors, such as the Orquestra Simfònica de Barcelona i Nacional de Catalunya. Also the smaller chamber concerts and solo recitals are organised. This professional training is clearly promoted through external practices.

Master's degree in advanced Artistic Education in Flamencology

The content of the degree itself and its distance learning format do not facilitate the integration of the learning results in the social return in the similar way as is the situation in the Bachelor's degree studies or in the Master of Performance. In addition, through this Master's degree ESMUC participated in the twenty-ninth congress Ciutat Flamenco with a series of lectures by the students, who presented the results of their Master's theses¹³³.

The review team considers ESMUC's engagement to external institutions and social context very strong. This is seen both in their documents related to institution's mission and vision, also in the internal discussions and in practice, how programmes have integrated the importance of the social connection into studies.

Based on the information in the *SER*, further documentation including annexes and the meetings during the site-visit, the review team finds the ESMUC programmes compliant with MusiQuE Standard 4.2 as follows:

Programme	MusiQuE Standard 4.2
Bachelor	Fully compliant
Master of Performance	Fully compliant
Master of Flamencology	Fully compliant

¹³⁰ EM423. Registration of the concert of the Musethica project on February 3, 2023

¹³¹ EM424. Information on the performance of the oratorium *Isacco, figura del Redentore*

¹³² SER, p.55

¹³³ E425. Information on the participation of master students in the V International Congress of Flamencology and Flamenco Pedagogy

CONCLUSION

During the site-visit, the review team was convinced that ESMUC has a strong future-oriented vision and that they have set aims for development. Those developmental aims are closely linked and based on the analysis of the challenges in the changing operational environment of the music sector. The review team was impressed by the commitment of the senior management and faculty, as they clearly share the values and base their actions on them. The mission and vision of ESMUC were successfully communicated throughout the entire organisation and the importance of the teamwork, which also includes students, was evident in all discussions. The whole organisation was customised to a self-reflective approach, which guarantees the continuous improvement of ESMUC. ESMUC's close collaboration with alumni and labour market and the approach to develop student-centred education relevant for the future, are supporting the reach of the high-level and relevant educational outcomes. The well-planned educational wholeness gives students the needed assets for entering the competitive professional world. To sum up, the ESMUC's well-functioning and systematic work on quality enhancement is assertive.

Based on the institution/programme(s) compliance with AQU and MusiQuE Standards stated above, the review team would propose the following:

PROPOSAL FOR ACCREDITATION

Based on the programmes' compliance with the AQU Catalunya Standards, it is proposed that the following programmes be accredited by the Board of AQU:

- Bachelor of Music Degree
- Master's degree in advanced Artistic Education in Performance of Classical and Contemporary Music Instruments
- Master's degree in advanced Artistic Education in Flamencology

Based on the programmes' compliance with the MusiQuE Standards for Programme Review, it is proposed that the following programmes be accredited by the Board of MusiQuE:

- Bachelor of Music Degree
- Master's degree in advanced Artistic Education in Performance of Classical and Contemporary Music Instruments
- Master's degree in advanced Artistic Education in Flamencolo

SUMMARY OF THE COMPLIANCE WITH THE STANDARDS AND RECOMMENDATIONS / SUGGESTIONS FOR ENHANCEMENT

Programme		Standards		
		AQU Standard 1.1.	AQU Standard 1.2.	MusiQuE Standard 1.1
Bachelor	Level of compliance	<i>Compliant</i>	<i>Compliant</i>	<i>Fully compliant</i>
	Recommendations / suggestions for enhancement			
Master of Performance	Level of compliance	<i>Compliant</i>	<i>Compliant</i>	<i>Fully compliant</i>
	R / S	(MusiQuE Standard 1.1) The review team strongly suggests ESMUC's efforts to change the structure of the Master's into a two-year programme. The review team encourages ESMUC to continue discussions on the need for more institutional autonomy to develop a curriculum structure according to the identified needs.		
Master of Flamencology	Level of compliance	<i>Compliant</i>	<i>Compliant</i>	<i>Fully compliant</i>
	Recommendations / suggestions for enhancement	(MusiQuE Standard 1.1) the review team suggests to consider including some onsite activities (e.g. internships) in the curriculum of the Master in Flamencology programme to ensure the connection to the field, including flamenco, but also to the larger research community.		
All programmes	Level of compliance	The review team suggests for ESMUC a further development of the language policy.		
	Recommendations / suggestions for enhancement	The review team suggests that the importance of the English language competences should be emphasised throughout the institution, with the respect to the national languages, Catalan, and Spanish.		
		AQU Standard 1.3.		MusiQuE Standard 2.1
Bachelor	Level of compliance	<i>Compliant</i>		<i>Fully compliant</i>
	Recommendations / suggestions for enhancement			
Master of Performance	Level of compliance	<i>Compliant</i>		<i>Fully compliant</i>
	R / S			
Master of Flamencology	Level of compliance	<i>Compliant</i>		<i>Substantially compliant</i>
	Recommendations / suggestions for enhancement	The review team recommends the department to prioritise the necessary developments to offer learning activities also in English.		
		AQU Standard 1.4.		MusiQuE Standard 1.2
Bachelor	Level of compliance	<i>Compliant</i>		<i>Fully compliant</i>

	R / S				
Master of Performance	Level of compliance	<i>Compliant</i>			<i>Fully compliant</i>
	R / S				
Master of Flamencology	Level of compliance	<i>Compliant</i>			<i>Fully compliant</i>
	R / S				
		AQU Standard 1.5.			MusiQuE Standard 1.1
Bachelor	Level of compliance	<i>Compliant</i>			<i>Fully compliant</i>
	R / S				
Master of Performance	Level of compliance	<i>Compliant</i>			<i>Fully compliant</i>
	R / S				
Master of Flamencology	Level of compliance	<i>Compliant</i>			<i>Fully compliant</i>
	R / S				
		AQU Standard 2.1.	AQU Standard 2.2.	AQU Standard 2.3.	MusiQuE Standard 6.1
All programmes	Level of compliance	<i>Compliant</i>	<i>Compliant</i>	<i>Compliant</i>	<i>Substantially compliant</i>
	Recommendations / suggestions for enhancement	(MusiQuE Standard 6.1.) Therefore, the review team recommends ESMUC to further develop the webpage to ensure all relevant information is available in three languages: Catalan, Spanish and English and to carefully proofread the English translations.			
		AQU Standard 3.1.	AQU Standard 3.2.	AQU Standard 3.3.	MusiQuE Standard 7
All programmes	Level of compliance	<i>Compliant</i>	<i>Compliant</i>	<i>Compliant</i>	<i>Substantially compliant</i>
	R / S	(MusiQuE Standard 7) The review team recommends ESMUC to consider bringing the quality assurance processes closer to the staff and students by organising informal sessions, where information would be gathered e.g., in discussions.			
		AQU Standard 4.1.	AQU Standard 4.2.	AQU Standard 4.3.	MusiQuE Standard 3.1
All programmes	Level of compliance	<i>Compliant</i>	<i>Compliant</i>	<i>Compliant</i>	<i>Fully compliant</i>
	Recommendations / suggestions for enhancement	(AQU Standard 4.2) The review team encourages ESMUC to consider a system of periodical formal review for staff members, which would both help participation, review the past period, and agree upon new objectives for the new one.			
		AQU Standard 5.1.	AQU Standard 5.2.		MusiQuE Standard 5.1
Bachelor	Level of compliance	<i>Compliant</i>	<i>Compliant</i>		<i>Fully compliant</i>

	R / S			
Master of Performance	Level of compliance	<i>Compliant</i>	<i>Compliant</i>	<i>Fully compliant</i>
	R / S			
Master of Flamencology	Level of compliance	<i>Compliant</i>	<i>Compliant</i>	<i>Substantially compliant</i>
	R / S	(MusiQuE Standard 5.1.) The review team recommends to consider increasing the access to quality repositories offering documentation or articles in high-impact journals and to enhance the anti-plagiarism system to verify the identity of students during exams. The review team suggests the Master in Flamencology to further explore the use of ESMUC's facilities to deliver face-to-face learning activities (roundtables, working groups, etc.).		
		MusiQuE Standard 5.2		
Bachelor	Level of compliance	<i>Fully compliant</i>		
	R / S			
Master of Performance	Level of compliance	<i>Fully compliant</i>		
	R / S			
Master of Flamencology	Level of compliance	<i>Substantially compliant</i>		
	Recommendations / suggestions for enhancement	The review team recommends to develop a specific policy to ensure there are adequate mechanisms for monitoring students' health and wellbeing in an online learning setting.		
		AQU Standard 6.1.		
Bachelor	Level of compliance	<i>Progressing toward excellence</i>		
	R / S			
Master of Performance	Level of compliance	<i>Compliant</i>		
	R / S			
Master of Flamencology	Level of compliance	<i>Compliant</i>		
	R / S			
		AQU Standard 6.2.	MusiQuE Standard 2.1	
Bachelor	Level of compliance	<i>Progressing towards excellence</i>	<i>Fully compliant</i>	
	Recommendations / suggestions for enhancement			
Master of Performance	Level of compliance	<i>Compliant</i>	<i>Fully compliant</i>	
	R / S			
Master of Flamencology	Level of compliance	<i>Compliant</i>	<i>Substantially compliant</i>	
	R / S	The review team recommends to complete a follow up process focused on the achievement of learning outcomes in two years, as the programme has only been recently implemented and there is not much evidence about elements such as the programme suitability for the professional life.		
		AQU Standard 6.3.	MusiQuE Standard 2.2	
Bachelor	Level of compliance	<i>Compliant</i>	<i>Substantially compliant</i>	
	R / S			

Master of Performance	Level of compliance	<i>Compliant</i>	<i>Substantially compliant</i>
	R / S		
Master of Flamencology	Level of compliance	<i>Compliant</i>	<i>Substantially compliant</i>
	R / S		
All programmes		(MusiQuE Standard 2.2) The review team recommends a more holistic approach to assessment to also activate the student's own responsibility on his/her learning process. ESMUC is also encouraged to consider using dialogues in assessment, assessing rather the process than e.g., the one-time event in an exam or in a concert.	
		AQU Standard 6.4.	MusiQuE Standard 2.3
Bachelor	Level of compliance	<i>Compliant</i>	<i>Substantially compliant</i>
	R / S		
Master of Performance	Level of compliance	<i>Compliant</i>	<i>Substantially compliant</i>
	R / S		
Master of Flamencology	Level of compliance	<i>Compliant</i>	<i>Substantially compliant</i>
	Recommendations / suggestions for enhancement	(MusiQuE Standard 2.3) The review team recommends that as the employability possibilities are wider than the continuation on the research path, it would be important to consider including a face-to face practical period into the Master's studies, if the curriculum can be one year longer.	
All programmes		The review team recommends ESMUC to consider other methods of gathering evidence on the education's offering in facilitating the transfer to the professional life.	
		MusiQuE Standard 4.1	
All programmes	Level of compliance	<i>Partially compliant</i>	
	Recommendations / suggestions for enhancement	The review team warmly recommends ESMUC to consider introducing English language programmes both on Bachelor and Master levels and increasing the offer for international experiences (Erasmus exchanges) both at Bachelor and Master level despite the scope of the latter. The review team recommendation to plan and complete specific actions to face language challenges before the next review.	
		MusiQuE Standard 4.2	
Bachelor	Level of compliance	<i>Fully compliant</i>	
	R / S		
Master of Performance	Level of compliance	<i>Fully compliant</i>	
	R / S		
Master of Flamencology	Level of compliance	<i>Fully compliant</i>	
	R / S		

ANNEX 1. FRAMEWORK OF ASSESSMENT: CORRESPONDENCE BETWEEN MUSIQUE STANDARDS FOR PROGRAMME REVIEW (JUNE 2023) AND AQU CATALUNYA STANDARDS GUIDE TO THE ACCREDITATION OF ARTS HIGHER EDUCATION PROGRAMMES (JULY 2017)

Introduction

The Agència per a la Qualitat del Sistema Universitari de Catalunya (AQU Catalunya) and MusiQuE - Music Quality Enhancement provide higher music education institutions in Catalunya with the opportunity to opt for a joint accreditation process conducted and recognized by both agencies.

For this purpose, the AQU Catalunya standards for accreditation of arts higher education programmes have been mapped against the MusiQuE standards for programme review. The mapped standards constitute the framework of assessment for the current procedures and it is structured as follows:

- Section 1 comprises a general overview of the mapping of both sets of standards which demonstrate how closely both sets of standards relate to each other.
- Section 2 comprises the detailed mapping with the correspondence between the standards of each agency, as well the list of materials and evidences to be provided in relation to these standards. The MusiQuE Standards include a list of guiding questions meant to assist and support the institutions in their self-evaluation process. As a result, the mapping both expresses and reinforces the correspondence between both sets of criteria and completes the AQU Catalunya framework with criteria relevant for music programmes.

Guidelines to use this document

The mapped standards

The institution is asked to produce a self-assessment report based on the Template for self-evaluation report provided by MusiQuE and AQU Catalunya. The institution is required to address 23 standards for accreditation, organised in seven chapters, as follows:

- The first 6 chapters follow AQU's main domains listed in their framework of assessment for reviews at programme level and they contain the 20 AQU Catalunya standards for accreditation of arts higher education programmes, from standard 1.1 to standard 6.4, as well as their corresponding MusiQuE Standards with a set of guiding questions for each standard. Some of the MusiQuE Standards listed in these first 6 chapters are broader than their corresponding AQU Standard¹³⁴. Further, in chapter 5 – *Effectiveness of learning support systems*, there is one additional MusiQuE Standard for which there is no corresponding AQU Standard¹³⁵. **Both the institution and the Review Team are advised to address all aspects of the broader and of the additional MusiQuE Standards in their self-evaluation report and review report, respectively.** The text marked in blue across the MusiQuE Standards and questions shows the extent to which they overlap with the related AQU Standards, as a guidance for both institutions and review teams in terms of the additional topics that may be addressed, as long as they are relevant to the reviewed institution / programme.
- Chapter 7 – *External perspectives*, comprises two additional MusiQuE Standards – standard 4.1 and 4.2, which touch upon strategies related to internationalization and social engagement with the broader society that are being implemented at institutional / programme level. **Both**

¹³⁴ i.e. MusiQuE Standard 5.1 – *aspects referring to financial sustainability, support staff, and sustainable development*, MusiQuE Standard 6.1 – *aspects referring to internal communication processes*, and MusiQuE Standard 7 – *aspects referring to external quality assurance processes*.

¹³⁵ i.e. MusiQuE Standard 5.2 – *Health and well-being*.

the institution and the Review Team are advised to fully address these standards in their self-evaluation report and review report, respectively.

Each of the above mentioned chapters is divided in two parts:

- one that details the mapped standards with their guiding questions,
- and one that details the evidence which shall or may be provided in support of the information provided in the self-evaluation report.

Addressing the mapped standards and their guiding questions

When reflecting on its own practice in relation to these 23 standards, the institution / programme is strongly encouraged to consider all the content of the AQU Guide to accreditation and the list of MusiQuE questions for the corresponding and for the additional standards included in Section 2.

To be noted that MusiQuE's guiding questions listed for each standard **do not need to be answered separately in detail**. Their role is to provide guidance regarding the issues that can be addressed in the self-evaluation process in relation to each standard. These issues may differ according to the institutional context.

Evidence, indicators, and support material

While **the evidence and indicators listed for the AQU Standards are considered a requirement**, and should be provided as indicated in the in the AQU Catalunya Guide to the Accreditation of Arts Higher Education Programmes, **the materials listed as a support for the MusiQuE Standards** are merely indicative: **they should not be seen as mandatory documentation**, but rather as examples of the kinds of supporting material which an institution could provide to the peer-reviewers as evidence of good practice

Further, the reader will note a certain degree of overlap in the supporting material suggested by MusiQuE. They are marked in red and made explicit in text boxes in the sections where they occur – mostly for MusiQuE Standards 1.1. and 2.1 on the one hand, and Standards 2.3 and 4.2 on the other hand. The institutions are advised to select from among suggested materials what is relevant to their particular situation and not to duplicate the evidence provided in the self-evaluation report, but to cross-reference it in the various chapters as necessary.

Likewise, where the mandatory evidence required by AQU coincides with MusiQuE's suggestions for supporting material (e.g. course handbooks and syllabi, educational approaches, etc.), the documentation provided does not need to be duplicated, but cross-referenced in the sections of the self-evaluation report where needed.

Assessing the programmes' compliance with the mapped set of standards

After the site-visit, the final assessment report written by the external assessment committee (CAE) shall feature the CAE's judgements regarding the compliance of the programme with all the 23 standards mentioned above. The CAE will consider both the programme's compliance with the AQU Standards and its compliance with the MusiQuE Standards. The following grids of evaluation are thus to be considered:

1. For the AQU Standards

<i>Progressing towards excellence</i>	The standard is reached in full and, furthermore, examples of best practices are identified that exceed the required minimums.
----------------------------------------------	--------------------------------------------------------------------------------------------------------------------------------

Compliant	<p>The standard is reached in full within the study programme.</p> <p>In such cases Review Teams could include a recommendation, but not a requirement/condition.</p>
Compliant with conditions	<p>The standard is reached to the minimum extent admissible, and aspects are identified that must be enhanced.</p> <p>The improvements that need to be implemented are such that it would be possible to do so within a reasonable timeframe. That timeframe should be less than two years.</p> <p>In such cases Review Teams have to include a requirement/condition.</p>
Non-compliant	<p>The study programme fails to achieve the minimum level required by the respective standard.</p> <p>The improvements that need to be implemented are so substantial that it would not be possible to reach the standard within a reasonable timeframe.</p> <p>In such cases Review Teams have to include a requirement/condition.</p>

2. For the MusiQuE Standards

Fully compliant	A standard is fully compliant when the approaches, structures or mechanisms relevant to that standard are fully implemented in a coherent and consistent way.
Substantially compliant	A standard is substantially compliant when the standard is in place, while minor gaps have been observed but the manner of implementation is most effective. In such cases Review Teams are asked to include a recommendation as to how full compliance can be achieved
Partially compliant	A standard is partially compliant when the standard is in place, while significant gaps have been observed or the manner of implementation is not sufficiently effective. In such cases Review Teams are asked to include a recommendation as to how full compliance can be achieved or a condition.
Non-compliant	A standard is not compliant when the approaches, structures or mechanisms relevant to that standard are lacking or implemented inadequately. In such cases Review Teams are asked to include a strong recommendation or a condition.

To be noted that for certain standards, given the broader coverage of the MusiQuE Standards, the compliance levels granted for AQU and for MusiQuE may not necessarily coincide.

Based on this report, AQU Catalunya and MusiQuE will respectively decide to accredit the programme (with or without an improvement period) or not accredit it.

Section 1. General overview

Mapping of AQU Catalunya and MusiQuE Standards for Programme Review

AQU	MusiQuE new
Standard 1.1	Standard 1.1
Standard 1.2	
Standard 1.3	Standard 2.1
Standard 1.4	Standard 1.2
Standard 1.5	Standard 1.1
Standard 2.1	Standard 6.1
Standard 2.2	
Standard 2.3	
Standard 3.1	Standard 7
Standard 3.2	
Standard 3.3	
Standard 4.1	Standard 3.1
Standard 4.2	
Standard 4.3	
Standard 5.1	Standard 5.1, Standard 2.1
Standard 5.2	
Standard 6.1	
Standard 6.2	Standard 2.1, 2.2

MusiQuE new	AQU
Standard 1.1	Standard 1.1, 1.2, 1.5
Standard 1.2	Standard 1.4
Standard 2.1	Standard 1.3, 6.2, 5.1
Standard 2.2	Standard 6.2, 6.3
Standard 2.3	Standard 6.1
Standard 3.1	Standard 4.1, 4.2, 4.3
Standard 4.1	none
Standard 4.2	none
Standard 5.1*	Standard 5* 5.1, 5.2 *partial coverage
Standard 5.2	none
Standard 6.1*	Standard 2* 2.1, 2.2, 2.3 *partial coverage
Standard 7*	Standard 3* 3.1, 3.2, 3.3 * partial coverage

Standard 6.3	Standard 2.2
Standard 6.4	Standard 2.3

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Section 2. Detailed mapping of AQU Catalunya and MusiQuE Standards for Programme Reviews

In addition to the mapped standards, this section includes the following:

- List of guiding questions which may be considered when addressing MusiQuE Standards
- List of materials required by AQU Catalunya
- List of indicative materials / suggested evidence which may be provided as support for the MusiQuE Standards where applicable and appropriate for the particular case of the reviewed institution / programme

AQU Standard 1. Quality of the training programme

The programme's design (competence profile and structure of the curriculum) is current according to the requirements of the discipline and it meets the required level of study.

1.1 The programme's competence profile meets the requirements of the discipline and complies with the required level of study according to the MECES.

1.2. The curriculum and structure of the curriculum are consistent with the programme's competence profile and learning outcomes.

Related MusiQuE Standards

Standard 1.1 Programme's goals and context

The programme's goals are clearly stated and relevant to the national legal context. They reflect the institutional mission and vision, and they are aligned with the overarching institutional policies and strategy. They are effectively achieved through the content and structure of the curriculum, and its methods of delivery.

Guiding questions:

- a) What is the national and legal context in which the programme operates? How is the programme's formal approval and legal recognition taken into consideration in its design and development?
- b) What are the programme's rationale, goals and unique features, and how are they aligned with the institutional mission and vision in the given national context? How are these being identified, effectively implemented, and continuously revised?
- c) How is the programme aligned with the institutional principles of academic ethics? How is misconduct handled at programme level?
- d) How is the programme aligned with the overarching institutional policies and strategy (e.g. concerning sustainability, internationalisation, third mission, equality, diversity and inclusion, etc.)?
- e) What elements and factors are taken into account in determining the programme's profile, the content and structure of the curriculum, and its methods of delivery?
- f) How are the programme's goals addressed through the content and structure of the curriculum?
- g) What procedures are in place to ensure the programme's effectiveness and to identify any needs for further enhancement?
- h) Where appropriate, is there a connection / progression between this study programme and other study programmes / cycles?
- i) How does the programme build research capabilities within the student profile?

1.3. Students who are admitted have an admission profile that is suitable for the programme and the number of students is consistent with the number of places offered.

Corresponding MusiQuE Standards

Standard 2.1 Student-centred learning

Clear admission criteria exist, to establish artistic / academic suitability of incoming students at programme level. Admitted students are encouraged to take an active role in creating the learning process and to engage in critical-reflection. They are supported to achieve the intended learning outcomes through an appropriate and effective blend of teaching and learning styles and pedagogies. The programme and its methods of delivery are adequately catered by staff and support services.

Guiding questions:

- a) In what ways does the programme demonstrate clear and appropriate and inclusive criteria for admission for all types of applicants (including mature students and lifelong learning opportunities)? Are these criteria clearly communicated and by what means?
- b) How are principles regarding equality, diversity and inclusion reflected in student recruitment at programme level?
- c) In what ways do the entrance requirements assess the abilities (artistic/ technical/ academic/ pedagogical) of the applicants to successfully complete the study programme?
- d) What are the learning outcomes of the programme and how are they being communicated across programme constituencies? How do they take into account the various aspects of the 'Polifonia Dublin Descriptors (PDDs)' and / or the AEC learning outcomes?
- e) How does the programme support its students to develop individualised study profiles?
- f) What blend of teaching and learning styles and pedagogies does the programme utilise in its delivery? How is this blend deemed effective, and how is it continuously enhanced?
- g) How are students encouraged to engage in critical reflection throughout their studies?
- h) How is research encouraged at programme level? How does research inform curriculum development, teaching and learning at programme level?
- i) How are students offered opportunities to present their creative, musical and artistic work?
- j) How does the programme evaluate and adjust the allocation of teaching and non-teaching staff?
- k) What kind of support services are available for students at programme level and what formal arrangements are in place to ensure that they work effectively?
- l) What evidence exists to demonstrate that the students' admission and learning process work effectively?

1.4. The existence of effective teaching coordination mechanisms for the programme.

Corresponding MusiQuE Standards

Standard 1.2 Programme's stakeholders' role in decision making

The delivery of the programme is supported by an appropriate organisational structure, and clear, transparent and effective decision-making processes that include a balanced representation of the programme's stakeholders (students, teaching staff, support staff, representatives of the music profession and related artistic domains).

Guiding questions:

- a) What is the organisational structure of this programme and how is it linked with that of the institution?
- b) What are the decision making processes within the programme - who is involved and what are the actual steps? How are responsibilities defined at each decision-making level within the programme?
- c) How are students playing an active role in the decision making process at programme level and how are they contributing to the design and amendment of the study programme (content, methods of delivery and of assessment)?
- d) What student representation structures exist at programme level and how are they functioning? How are students representing the programme in institutional decision-making bodies - what are the mechanisms in place and how are they effective?
- e) How are the teaching and non-teaching staff represented within the programme's organisational structure and decision making processes? How are they representing the programme in institutional decision-making bodies - what are the mechanisms in place and how are they effective?
- f) How are teaching and non-teaching staff playing an active role in the decision making process at programme level and how are they contributing to the design and amendment of the study programme (content, methods of delivery and of assessment)?
- g) How are external stakeholders (representatives of the music profession and related artistic domains) involved in decision making processes and curriculum development at programme level?
- h) What evidence exists to demonstrate that the programme's organisational structure and the decision-making processes are effective?

1.5. The different regulations are complied with in the correct way and this has a positive impact on the programme outcomes.

Corresponding MusiQuE Standards

Standard 1.1 Programme's goals and context

See above (page 5), in particular [guiding question a\)](#).

AQU required evidence and indicators for Standard 1:

Evidence:

- An updated report for the verification(ex-ante assessment) of the degree programme.
- A report on subsequent modifications of the degree programme.
- Monitoring reports.
- Documents relating to the coordination of the teaching activity.
- Specific admission tests, if applicable.
- Training supplements (if any).

Indicators: (at most for the 3 last academic years),

- Supply, demand and enrolment
- Specific entrance exams
- Admission pathway

MusiQuE suggested evidence / supporting materials for corresponding Standards 1.1,

Standard 1.1 Programme's goals and context

The programme's goals are clearly stated and relevant to the national legal context. They reflect the institutional mission and vision, and they are aligned with the overarching institutional policies and strategy. They are effectively achieved through the content and structure of the curriculum, and its methods of delivery.

- Mission and/or policy statements
- Admission profile of the study programme and description of the framework for admission
- An overview of the educational programme and its goals
- Description of the programme's profile (e.g. level of study, unique features - joint degree programme, distance learning programme, further education study programme)
- State-specific regulations, criteria set up by e.g. national quality assurance and accreditation bodies, qualifications framework
- Statistical data (at most for the 3 last academic years), for instance:
 - Number of students/number of graduates (by semesters, gender, field of study, national/foreign)
 - Number of students completing within the normal duration of the programme
 - Number of students that have changed to other institutions or dropped out (incl. analysis of the reasons for this)
 - Number of student applications each year (if possible by subject area/instrument)
 - Numbers of students accepted each year (if possible by subject area instrument)
- Policy documents and their links with core institutional policies (e.g. equal opportunities, equality, diversity and inclusion, internationalisation, third mission, research, sustainability, etc.)
- Evaluative reports on policy implementation (e.g. results of surveys)
- Course handbook and syllabi showing:
 - Overall structure of the curriculum
 - Learning outcomes of the programme

- The use of ECTS credits
 - Characteristics of individual modules (credits, content, specific learning outcomes, assessment methods)
 - Availability of options for personal study profiles within the course structure
 - Any additional features such as in the case of Masters study, additional qualifications compared to a bachelor's degree
- Evidence of how the curriculum is linked to the PDDs and/or the AEC learning outcomes, or information about plans for the introduction and use of these
 - Educational approaches: information on teaching methods and techniques (individual/group tuition, relationship to professional practice, use and integration of e-learning tools and appropriate music technology, projects, internships, etc.)
 - Student performance opportunities:
 - Seasonal concert calendars
 - Schedules for internal and external student concerts – other arenas for the exposure of students' work
 - Information on methods for giving students feedback on their public presentations
 - Student/staff feedback (focus groups, internal and external surveys)
 - Examples of activities drawing on staff research, samples of students' research projects, dissertations and other research projects
 - Documentation outlining the structure for academic, career and personal guidance.

Standard 1.2 Programme's stakeholders' role in decision making

The delivery of the programme is supported by an appropriate organisational structure, and clear, transparent and effective decision-making processes that include a balanced representation of the programme's stakeholders (students, teaching staff, support staff, representatives of the music profession and related artistic domains).

- Details of the organisational structure of:
 - the institution (e.g. organisational chart)
 - the study programme (e.g. details of programme management, its committees [e.g. membership, links between committees, number of meetings per year, etc.]
- Examples of programme decision-making processes (e.g. agendas and minutes of meetings)
- Student/staff feedback (focus groups, internal and external surveys)

Standard 2.1 Student-centred learning

Clear admission criteria exist, to establish artistic / academic suitability of incoming students at programme level. Admitted students are encouraged to take an active role in creating the learning process and to engage in critical-reflection. They are supported to achieve the intended learning outcomes through an appropriate and effective blend of teaching and learning styles and pedagogies. The programme and its methods of delivery are adequately catered by staff and support services.

- Formal admission requirements and criteria of selection
- Audition procedures
- Information regarding admission-related complaints and appeals procedures
- Reports of any evaluations of the admission requirements and procedures
- **Course handbook and syllabi showing:**
 - **Overall structure of the curriculum**

- Learning outcomes of the programme
- The use of ECTS credits
- Characteristics of individual modules (credits, content, specific learning outcomes, assessment methods)
- Availability of options for personal study profiles within the course structure
- Any additional features such as in the case of Masters study, additional qualifications compared to a bachelor's degree
- Evidence of how the curriculum is linked to the PDDs and/or the AEC learning outcomes, or information about plans for the introduction and use of these
- Educational approaches: information on teaching methods and techniques (individual/group tuition, relationship to professional practice, use and integration of e-learning tools and appropriate music technology, projects, internships, etc.)
- Student performance opportunities:
 - Seasonal concert calendars
 - Schedules for internal and external student concerts – other arenas for the exposure of students' work
 - Information on methods for giving students feedback on their public presentations
- Student/staff feedback (focus groups, internal and external surveys)
- Examples of activities drawing on staff research, samples of students' research projects, dissertations and other research projects
- Documentation outlining the structure for academic, career and personal guidance.

Please note the degree of overlapping in the supporting material suggested by MusiQuE for Standards 1.1. and 2.1 highlighted in red above. The institutions are advised to select from among suggested materials what is relevant to their particular situation. The evidence is not to be duplicated in the self-evaluation report, but cross-referenced it in the various sections as necessary.

AQU Standard 2. Relevance of the public information

The institution appropriately informs all stakeholders of the programme's characteristics and the management processes for quality assurance.

2.1. The HEI publishes truthful, complete, up-to-date and accessible information on the characteristics of the degree programme and its delivery.

2.2. The HEI publishes information on the academic and satisfaction outcomes.

2.3. The HEI publishes the IQAS which forms the framework of the degree programme and the monitoring and accreditation outcomes of the degree programme.

Corresponding MusiQuE Standards

Standard 6.1 Internal and external communication processes*

Effective mechanisms are in place for internal communication within the programme. Information provided to the public about the programme is, clear, consistent, regular, and accurate.

Guiding questions:

- a) What are the internal communication systems in place across the programme's various constituencies (permanent and temporary teaching and non-teaching staff, students, management team, external collaborators, etc.) and how does the programme ensure that they work effectively?
- b) How does the programme ensure the continued effectiveness of its communication systems?
- c) What resources and delivery systems are used to convey information to the public?
- d) How does the programme ensure that information given to the public (students, audiences, parents, music education institutions at other levels, etc.) is accurate and consistent with the content of the programme on an ongoing basis?
- e) What mechanisms are in place to review information before it goes public?

*Please note that *MusiQuE Standard 6.1 overlaps only partially with AQU Standard 2*. All aspects related to internal communication (and related guiding questions a. and b.), as well as suggested evidence / supporting materials, are also to be addressed in the self-evaluation report, and assessed in the review report respectively.

AQU required evidence and indicators for Standard 2:

- The website of either the HEI or the programme.

MusiQuE suggested evidence / supporting materials for corresponding Standard 6.1

- Communication tools for the publication of information to students and staff (newsletter, boards, etc.)
- Policies/procedures on communication process
- Student/staff feedback (focus groups, internal and external surveys)
- Programme handbooks
- Evidence regarding procedures in place at programme level for the curation and update of information materials provided to the public

AQU Standard 3. Efficacy of the programme's internal quality assurance system

The HEI has a functioning internal quality assurance system that has a formal status and assures the quality and continuous enhancement of the programme in an efficient way.

3.1. The implemented IQAS has processes which ensure the design, approval, monitoring and accreditation of the degree programmes.

3.2. The implemented IQAS ensures the collection of information and of outcomes relevant to the efficient management of the degree programmes, especially including the academic and satisfaction outcomes of the stakeholders.

3.3. The implemented IQAS is periodically reviewed and generates an enhancement plan that is used for its continuous enhancement.

Corresponding MusiQuE Standards

Standard 7. Quality culture at programme level*

The programme builds an environment where internal and external feedback is sought and connected, and where staff and students are actively involved in an ongoing dialogue about the quality of education and the programme activities. The programme is thus enabled to ensure the quality of its curriculum and educational processes, and to work towards an all-encompassing quality culture.

Guiding questions:

- a) What internal quality assurance and enhancement procedures are in place, and do they actively involve all stakeholders (staff, teachers, students, alumni, representatives of the music profession and related artistic domains) through a periodic review of the programme?
- b) What external quality assurance and enhancement procedures are in place actively involving all stakeholders, how cyclical are they, and how do they impact internal quality assurance and enhancement procedures?
- c) How does the programme connect internal and external feedback and how does it feed into its quality assurance and enhancement procedures?
- d) How is benchmarking/benchlearning included in quality assurance and enhancement procedures, enabling the programme to position itself against similar (inter)national programmes and to learn from best practices in the field?
- e) How are best practices identified and shared, and how do they feed into quality assurance and enhancement procedures at programme level?
- f) How do quality assurance and enhancement procedures inform/influence each other?
- g) How are the programme's quality assurance and enhancement procedures and their results communicated to staff, teachers, students, and external stakeholders?
- h) How is the effectiveness of quality assurance and enhancement procedures being monitored and how are they regularly revised?
- i) How is quality assurance and enhancement used at programme level to further develop the curriculum and educational processes?
- j) How would the overall quality culture within the programme be characterised?

*Please note that *MusiQuE Standard 7 overlaps only partially with AQU Standard 3*. All aspects related to external quality enhancement and how internal and external feedback are sought and connected thus enabling the programme to work towards an all-encompassing **quality culture** are also

to be addressed in the self-evaluation report, and assessed in the review report respectively

AQU required evidence and indicators for Standard 3:

- The host of documentation linked to the IQAS.
- Degree programme improvement plans, identifying weaknesses and actions introduced on the basis of processes for the verification, monitoring and accreditation of the qualification.
- IQAS review documents/reports and improvement plans, provided they are not included in the degree programme monitoring reports.
- Existence of time series data on learning outcomes, as described in standards 2 and 6.
- Information on satisfaction among the primary stakeholders relating essentially to the following aspects (examples):
- Students: with the degree programme, with teaching staff, with TFE/TFM projects and external placements, and with academic and professional guidance services, specialised services, the library and the facilities.
- Teaching staff: with the curriculum structure (subjects and their value), with organisation of curriculum implementation (groups, timetables, etc.), with teaching coordination, with teaching methodologies and assessment systems, with available teaching resources, and with learning outcomes attained by students.
- Employers: with training placement agreements, with the profile of graduates and with ties with the HEI.
- Graduates: with the education provided and employment.

MusiQuE suggested evidence / supporting materials for corresponding Standard 7:

- Documentation regarding procedures related to quality assurance and quality enhancement at programme level and how are they connected to institutional quality culture policy
- Feedback from staff/students/alumni/representatives of the music profession/quality assurance experts (focus groups, internal and external surveys)
- Agendas and minutes of meetings
- Actions leading to improvements of the programme
- Strategies/policies for improving the quality assurance and enhancement system
- Monthly newsletters, website updates, emails

AQU Standard 4. Suitability of the teaching staff for the study programme

Staff involved in teaching in the faculty are both sufficient and suitable in accord with the characteristics of the programmes and the number of students.

4.1. The teaching staff meet the qualifications requirements for programme delivery in the faculty, and they have sufficient and recognised teaching, research and, where applicable, professional experience.

4.2. There are sufficient teaching staff in the faculty, and staff assignment is adequate for them to carry out their duties and attend the students.

4.3. The HEI offers support and opportunities for enhancing the quality of teaching and research activity in the faculty

Corresponding MusiQuE Standards

Standard 3.1 Staff qualifications and professional activity

Members of the teaching staff¹³⁶ are qualified for their role and are active as artists/pedagogues/researchers. The size and composition of the teaching body are sufficient and appropriate to effectively deliver the curriculum. There are adequate opportunities for teaching staff for continued professional development.

Guiding questions:

- a) What procedures are in place for appointing teachers? What criteria are taken into account and to which priority? How are they aligned with other relevant institutional policies (e.g. concerning equality, diversity and inclusion)? How do recruitment procedures enable new developments within the programme?
- b) How does the programme ensure that the size and experience of the teaching body are adequate to cater the content and structure of the curriculum, and to allow adaptation to new professional requirements and changes to the curriculum?
- c) How does the programme support and enhance the teaching staff's artistic, pedagogical, and research activity internally and externally?
- d) What pathways for continued professional development of teaching staff are available at programme level, and how are these utilised effectively? What mechanisms are in place to assess and ensure that professional development opportunities offered to teachers are fit for purpose?
- e) How are teaching staff engaged in the different activities of the institution (committees, concerts, organisation of events, etc.)?
- f) How are teaching staff encouraged to engage in ongoing critical reflection and to develop this quality in their students?
- g) How does research support the process of teaching and learning at programme level?

¹³⁶ The standard and related questions refer to all teaching staff regardless of their types of contracts – permanent, temporary, associate, etc.

AQU required evidence and indicators for Standard 4:

Evidence:

- Deployment of the curriculum: assignment of teachers, category of teachers and department/area of knowledge.
- Profile of teaching staff assigned to the degree programme.
- Profile of teachers responsible for the supervision/assessment of TFE/TFM projects.
- Profile of teachers responsible for the supervision/assessment of compulsory external placements.
- Training plan or other document suitable for assessing the improvement of the quality of the teaching and research activity of teachers.
- For Master's degrees: a list of active research projects in which teaching staff are involved.

Indicators:

- Teaching staff by academic degree programme and continuance (overall and broken down according to subject type).
- Percentage of teaching hours (or credits) taught according to academic degree programme and continuance

MusiQuE suggested evidence / supporting materials for corresponding Standard 3.1:

- Information on staff recruitment procedures
- Artistic, professional and/or academic record of the teaching staff (e.g. curriculum vitae)
- Evidence of teaching staff's activities in international contexts (networks, conferences, competitions, festivals, articles, concerts etc.)
- Relevant policy documents
- Records of staff participation in continuing professional development
- Records of teaching staff's participation in research projects
- Teaching staff details:
 - Number of staff in various subject areas (in fte3)
 - Total number of hours taught
 - Equal opportunities
- Strategies for maintaining flexibility in the teaching staff (activities for continuing professional development, research projects, language courses etc.)
- Student/staff feedback (focus groups, internal and external surveys)

AQU Standard 5. Effectiveness of learning support systems

5.1. The academic guidance services provide adequate support for the learning process, and the professional guidance services facilitate entry into the labour market.

5.2. The available physical resources are adequate for the number of students and the characteristics of the programme.

Corresponding MusiQuE Standards

Standard 5.1 Finances, facilities, services, and support staff*

The programme has means and resources to ensure its successful delivery and to secure its sustainable development.

Guiding questions:

- a) What risk management and long-term financial plans exist at programme level and how are they aligned with the institutional financial strategy?
- b) How does the programme secure sufficient resources and funding to ensure its effective delivery, and allow further and sustainable development?
- c) How does the programme ensure that building facilities (teaching and practice studios, library, classrooms, rehearsal spaces, concert venues, etc.) and all connected equipment (musical instruments and other necessary requisite) are sufficient and properly maintained?
- d) How does the programme ensure that there is sufficient qualified support staff (technical, administrative, IT, non-teaching staff, etc.) to support the teaching, learning and artistic activities?
- e) What pathways for continued professional development are available for support staff at programme level? What mechanisms are in place to assess and ensure that professional development opportunities offered to support staff are fit for purpose?
- f) How does the programme ensure that its IT, computing and other technological facilities are appropriate, up to date and adequate to ensure an efficient internal and external communication at all levels?
- g) How are digital solutions used in all aspects of the programme's operational and educational activities, and how does the programme ensure that they are fit for purpose and work effectively?

Standard 2.1 Student-centred learning

See above (page 7), in particular [guiding question i\)](#) and [k\)](#).

*Please note that *MusiQuE Standard 5.1 overlaps only partially with AQU Standard 5*. All aspects related to financial security, support staff, digital solutions, and overall sustainable development are also to be addressed in the self-evaluation report and assessed in the review report respectively.

Additional MusiQuE Standards to be addressed in this section

Standard 5.2 Health and Well-being

The programme ensures a safe learning and working environment. The programme provides effective support for all students and staff to preserve and improve their mental and physical wellbeing.

Guiding questions:

- a) What mechanisms and procedures are in place at programme level to create an awareness concerning a healthy and constructive learning and working environment?
- b) In what ways does the programme help students and staff avoid occupational hazards (e.g. tendinitis, hearing loss, etc.)?
- c) What procedures and support systems are in place to promote equality, diversity and inclusion amongst staff and students ? How are these effectively implemented and regularly revised?
- d) What mechanisms and procedures are in place at programme level to promote dignity and respect between staff and students, and to prevent and deal with harassment issues? How are these effectively implemented and regularly revised?
- e) What are the procedures available for staff and students to raise complaints and appeals and how do they work effectively?
- f) What kind of access do students and staff have to counselling and treatment of mental or physical health issues? How are students and teaching/support staff informed about these services? How is the effectiveness of these services being regularly revised?

AQU required evidence and indicators for Standard 5:

Evidence:

- Documents on the tutorial action plan (design, organisation and activity carried out), distinguishing, if appropriate, between tutorial actions for newly admitted students and for the set of students who are already enrolled.
- Institutional action plan to foster professional guidance (design, organisation and activity carried out).

Indicators:

- Student satisfaction with the learning support systems

MusiQuE suggested evidence / supporting materials for corresponding Standard 5.1:

- Information on facilities:
 - rooms and associate equipment available to students
 - quality of rooms relative to acoustical standards
 - IT, computing and technological facilities available to students
 - supporting statistical evidence
 - libraries, associated equipment and services available to students
 - opening hours of libraries and practice facilities.
 - feedback from staff and students
 - evaluative reports/documentation
- Budget data, for instance funds allocated for:
 - teaching staff
 - support staff
 - running and upgrading facilities, instruments, and equipment
 - artistic/academic/research activities
- Strategies for improving the funding of the programme
- Statistical data on support staff (technical, administrative, IT, non-teaching staff, etc.):
 - number in full-time equivalent
 - composition and roles
 - competency and qualifications
- Policies on continuing professional development
- Evaluative documents/reports
- Student/staff feedback (focus groups, internal and external surveys)

MusiQuE suggested evidence / supporting materials for additional Standard 5.2:

- Documentation regarding the measures implemented at programme level to ensure the health and wellbeing for students and staff
- Evidence regarding the programme's efforts to develop inclusive processes that accommodate diversity and provide equal opportunities for all
- Details regarding the support systems and procedures in place
- Details regarding the system of complaints and appeals
- Communication tools for creating awareness on the existing policies and support systems

AQU Standard 6. Quality of programme (learning) outcomes

Learning and assessment activities are consistent with the programme's competence profile. The outcomes of these processes are adequate in terms of both academic achievements, which correspond to the programme's level as of the MECES, and the academic, satisfaction and employment indicators.

6.1. The learning outcomes achieved meet the expected training goals and the MECES level of the degree programme.

6.2. The training activities, the teaching methodology and the assessment system are suitable to ensure the achievement of the expected learning outcomes.

Corresponding MusiQuE Standards

Standard 2.1 Student-centred learning

Clear admission criteria exist, to establish artistic / academic suitability of incoming students at programme level. Admitted students are encouraged to take an active role in creating the learning process and to engage in critical-reflection. They are supported to achieve the intended learning outcomes through an appropriate and effective blend of teaching and learning styles and pedagogies. The programme and its methods of delivery are adequately catered by staff and support services.

Guiding questions:

- a) In what ways does the programme demonstrate clear and appropriate and inclusive criteria for admission for all types of applicants (including mature students and lifelong learning opportunities)? Are these criteria clearly communicated and by what means?
- b) How are principles regarding equality, diversity and inclusion reflected in student recruitment at programme level?
- c) In what ways do the entrance requirements assess the abilities (artistic/ technical/ academic/ pedagogical) of the applicants to successfully complete the study programme?
- d) What are the learning outcomes of the programme and how are they being communicated across programme constituencies? How do they take into account the various aspects of the 'Polifonia Dublin Descriptors (PDDs)' and / or the AEC learning outcomes?
- e) How does the programme support its students to develop individualised study profiles?
- f) What blend of teaching and learning styles and pedagogies does the programme utilise in its delivery? How is this blend deemed effective, and how is it continuously enhanced?
- g) How are students encouraged to engage in critical reflection throughout their studies?
- h) How is research encouraged at programme level? How does research inform curriculum development, teaching and learning at programme level?
- i) How are students offered opportunities to present their creative, musical and artistic work?
- j) How does the programme evaluate and adjust the allocation of teaching and non-teaching staff?
- k) What kind of support services are available for students at programme level and what formal arrangements are in place to ensure that they work effectively?
- l) What evidence exists to demonstrate that the students' admission and learning process work effectively?

Please note that MusiQuE standard 2.1 is linked to AQU Standards 1.3, 5.1, and 6.2. The text marked in blue above shows the degree of overlap between the MusiQuE standard and all of the corresponding AQU standards (it does not refer exclusively to AQU standard 6.2).

Standard 2.2 Students' assessment and progression

Assessment methods are clearly defined and effectively demonstrate achievement of learning outcomes. The programme has effective procedures in place to formally monitor and review the progression of its students. There is an effective complaints and appeals system in place at programme level.

Guiding questions:

- a) What equivalence systems are in place for prior learning, study abroad, etc.?

- b) What are the methods for assessment and how do these methods show the achievement of learning outcomes? How are they being reviewed to consider issues such as consistency and fairness?
- c) How are assessment criteria and procedures made easily accessible and clearly defined for students and staff?
- d) How are students provided with timely and constructive feedback on all forms of assessments?
- e) How are students being involved in the design and revision of assessment and feedback procedures and mechanisms?
- f) What evidence exists to demonstrate that assessment methods work effectively?
- g) How is students' progression being monitored and what evidence exists to the fact that these procedures work effectively? How is the information being used for the further development of the programme?
- h) What procedures are in place for complaints and appeals and how is it ensured that they work effectively?

6.3. The values for the academic indicators are adequate for the characteristics of the programme.

Corresponding MusiQuE Standards

Standard 2.2 Students' assessment and progression

Assessment methods are clearly defined and effectively demonstrate achievement of learning outcomes. The programme has effective procedures in place to formally monitor and review the progression of its students. There is an effective complaints and appeals system in place at programme level.

Guiding questions:

- a) What equivalence systems are in place for prior learning, study abroad, etc.?
- b) What are the methods for assessment and how do these methods show the achievement of learning outcomes? How are they being reviewed to consider issues such as consistency and fairness?
- c) How are assessment criteria and procedures made easily accessible and clearly defined for students and staff?
- d) How are students provided with timely and constructive feedback on all forms of assessments?
- e) How are students being involved in the design and revision of assessment and feedback procedures and mechanisms?
- f) What evidence exists to demonstrate that assessment methods work effectively?
- g) How is students' progression being monitored and what evidence exists to the fact that these procedures work effectively? How is the information being used for the further development of the programme?
- h) What procedures are in place for complaints and appeals and how is it ensured that they work effectively?

Please note that MusiQuE standard 2.2 is linked to AQU Standards 6.2 and 6.3. The text marked in blue above shows the degree of overlap

between the MusiQuE standard and both corresponding AQU standards (it does not refer exclusively to AQU standard 6.3).

6.4. The values for the graduate labour market/destination indicators are adequate for the characteristics of the programme

Corresponding MusiQuE Standards

Standard 2.3 Students' employability

The programme has effective mechanisms in place to ensure that students acquire the necessary skills that facilitate their transition towards a professional life in the music and / or related artistic domain. Procedures are in place to formally and effectively monitor students' subsequent employability and professional achievement. The information thus collected is efficiently used to maintain an active link with the music / artistic profession and to further develop the curriculum.

Guiding questions:

- a) How are students being equipped with skills within and beyond their musical practices, necessary in their transition towards a professional life?
- b) How are students' employability and professional achievement being monitored and what evidence exists to the fact that these mechanisms and procedures work effectively? What type of data is being collected on alumni, and how does the programme use this information to maintain an active link with its alumni network?
- c) To what extent are graduates successful in finding work / building a career in today's highly competitive national and international music arena?
- d) What are the artistic fields that graduates (both recent and otherwise) acquire jobs in?
- e) How does the programme assess and monitor the ongoing needs of the music / artistic profession? How is this information used to further develop the curriculum and to strengthen the link with the music / artistic profession?
- f) How are graduates supported in their Lifelong Learning?

Please note that MusiQuE standard 2.3 is linked to AQU Standards 6.1 and 6.4. The text marked in blue above shows the degree of overlap between the MusiQuE standard and both corresponding AQU standards (it does not refer exclusively to AQU standard 6.4).

AQU required evidence and indicators for Standard 6:

Evidence

- List of presented TFE/TFM projects.
- Evidence of the acquisition of level B2 of a foreign language by graduates.
- Placement centres and volume of students per institution.
- Access to the selected subjects and to samples of developments of these subjects. Assessment rubrics, if any.
- The following should be kept in mind with respect to the subjects:

Indicators

- Satisfaction of graduates with the overall educational experience of the degree programme (time series).
- Satisfaction of students with the teaching in the chosen subjects (last academic year).
- Overall academic indicators for the degree programme (time series).
- Overall academic indicators for year one (time series).
- Breakdown of all grades obtained in all the degree programme subjects (last academic year).
- Labour market access (AQU labour market access survey or own data).

MusiQuE suggested evidence / supporting materials for corresponding Standards 2.1,

Standard 2.1 Student-centred learning

Clear admission criteria exist, to establish artistic / academic suitability of incoming students at programme level. Admitted students are encouraged to take an active role in creating the learning process and to engage in critical-reflection. They are supported to achieve the intended learning outcomes through an appropriate and effective blend of teaching and learning styles and pedagogies. The programme and its methods of delivery are adequately catered by staff and support services.

See suggested evidence under AQU Standard 1, p. 9 – 10 above.

Standard 2.2 Students' assessment and progression

Assessment methods are clearly defined and effectively demonstrate achievement of learning outcomes. The programme has effective procedures in place to formally monitor and review the progression of its students. There is an effective complaints and appeals system in place at programme level.

- Samples of recordings of examination concerts, examination *papers*, coursework, reports and other relevant examples of assessed work of students
- Regulations and documentation concerning the assessment of student performance, including appeals procedures and their efficiency
- The transparency and publication of these rules and standards
- Student/staff feedback (focus groups, internal and external surveys)
- Any other documentation relating to and explaining the institution's grading system
- Methods for providing timely feedback to students
- Statistical data on student progression and achievement of learning outcomes:
 - Completion rate
 - Pass rate
 - Retention rate
- Evaluative reports on student progression and achievement of learning outcomes

- Examples of diplomas/Diploma Supplement (DS)/transcripts of records that are handed out to students when finishing studies

Standard 2.3 Students' employability

The programme has effective mechanisms in place to ensure that students acquire the necessary skills that facilitate their transition towards a professional life in the music and / or related artistic domain. Procedures are in place to formally and effectively monitor students' subsequent employability and professional achievement. The information thus collected is efficiently used to maintain an active link with the music / artistic profession and to further develop the curriculum.

- Relevant information concerning the programme's efforts to ensure a high employability rate among its students
- Data on alumni career activities
- Alumni perspectives on the value of the education offered
- Employers perspectives (national and international) on the value of the education offered
- Details regarding the interaction with the professions, its influence on the programme and its impact on the student experience
- Any other relevant documentation/reports, for instance:
 - structures for communication with relevant sectors of the music and other artistic professions
 - initiatives taken to support students, graduates and staff in programme projects
 - evidence of the programme's commitment to Lifelong Learning activities and examples of specific initiatives

Additional MusiQuE Chapter

7. External perspectives

Standard 4.1 International perspectives for students and teaching staff

The programme offers a range of opportunities for students and teaching staff to gain international perspectives and experiences.

Guiding questions:

- a) How is the programme aligned with the international strategy of the institution and / or with the institution's internationalisation policy?
- b) How is internationalisation embedded within the curriculum and extra-curricular activities that are being experienced by the entirety of students and staff?
- c) How is the programme participating in international partnerships / exchanges?
- d) How are incoming and outgoing students and staff supported by the programme? How does this support work effectively?
- e) How does the institution support the academic recognition of studies carried out abroad (Diploma supplement, ECTS transferability, etc.)

MusiQuE suggested evidence / supporting materials

- Evidence regarding internationalisation objectives at programme level and their alignment with the institution's internationalisation policy
- Evidence of actions undertaken by the programme to promote international cooperation, the inclusion of foreign students and staff and student and staff exchanges
- Language policy
- Information and services available for foreign students
- Overview of international partnerships, co-operation agreements and participation in European/ international projects
- International activities within and outside the curriculum - e.g. masterclasses, international projects, visiting performers/lecturers, etc.
- Examples of diploma supplement that are handed out to students when finishing studies
- Student/staff feedback (focus groups, internal and external surveys)
- Statistical data:
 - Numbers of foreign students and staff
 - Numbers of foreign visiting guest lecturers
 - Numbers of incoming and outgoing student and staff exchanges

Standard 4.2 Engagement within the external institutional and social context

The programme's educational processes reflect the institutional policies and strategies in place for an active social engagement. The continued development and maintenance of links with the music profession and wider artistic, cultural, educational and/or other relevant sectors within society is an integrated part of the programme.

- a) How does the programme prepare and encourage its students to contribute to society to advance using their knowledge and skills?
- b) How does the programme ensure an active engagement with various music sectors and other artistic professions, with cultural, educational and other relevant communities at the local, national, and international level? How are these links being continuously developed?
- c) How does the programme assess and monitor the ongoing needs of the music and related artistic professions?
- d) How does the programme engage in and promote Lifelong Learning opportunities for the music profession and / or the wider artistic community?

MusiQuE suggested evidence / supporting materials

- Supporting evidence related to the programme's active social engagement (e.g. projects, community activities, educational initiatives and partnerships, membership of programme personnel on relevant external committees, the programme's involvement in sustainable development projects at community level, etc.)
- Documentation showing:
 - structures for communication with relevant sectors of the music and other artistic professions
 - initiatives taken to support students, graduates and staff in programme projects
 - evidence of the programme's commitment to Lifelong Learning activities and examples of specific initiatives
- Details regarding the interaction with the professions, its influence on the programme and its impact on the student experience
- Student/staff feedback (focus groups, internal and external surveys)
- Action plans for meeting the needs identified through interaction with the professions

Please note the degree of overlapping in the supporting material suggested by MusiQuE for Standards 2.3. and 4.2 highlighted in red above. The institutions are advised to select from among suggested materials what is relevant to their particular situation. The evidence is not to be duplicated in the self-evaluation report, but cross-referenced it in the various sections as necessary.

ANNEX 2. SITE-VISIT SCHEDULE

Meeting
Review Team meeting
Break/Lunch/Dinner or Social activities/free time

Day 0 – (05/02/2024)			
Time	Meeting (working session)	Participants of the meeting (names and positions of the participants from the visited institution)	Location
	<i>Arrival of Review Team members</i>		
17:00-20:00	Preparatory meeting of the Review Team (Briefing Session)	Review Team alone	Room at ESMUC
20:00-	Dinner	Review Team alone	<u>Ayres del Sur</u>

Day 1 – (06/02/2024)			
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Time	Meeting (working session)	Participants of the meeting (names and positions of the participants from the visited institution)	Location
8:30-9:00	Review Team meeting	Review Team alone	Room at ESMUC
9:00–10:30	Meeting 1 <i>Meeting with representatives responsible of the programmes</i>	<ul style="list-style-type: none"> • Núria Sempere, General Management • Melissa Mercadal, Sub-directorate General for Planning and Academic Ordenancing • Esteve León, Sub-directorate General for Administration and Services • Eduard Resina, Coordination Departments of Musical Creation and Thought • David Albet, Coordination Instrumental Departments • Ignasi Gómez, Academic Secretary • Joaquim Rabaseda, Head of Research, Quality and Innovation • Lluís Coll, Head of Early Music Department • Josep Moliner, Head of Classical and Contemporary Music Department • Joan Sanmartí, Head of Jazz, Flamenco, Popular and Traditional Music Department • Ruben Bes, Head of Education and Artistic Mediation Department • Marc Heilbron, Head of Cultural and Musical Studies Department 	

		<ul style="list-style-type: none"> • Àlex Barraxina, Head of Technologies and Music Management Department 	
10:30-11:00	Review Team meeting <i>Review Team members share conclusions with Secretary (debriefing)</i>		
11:00-12:00	Meeting 2 <i>Meeting with the Inspector of Education</i>	As proposed by AQU Catalunya	
12:00-12:15	Review Team meeting <i>Review Team members share conclusions with Secretary</i>		
12:15-13:15	Guided tour – Review of the facilities (studios, concert venues, practice facilities, libraries etc.) (Guides as proposed by the institution – may include students).		
13:15-14:15	Lunch	Review Team alone	Singularis L'Auditori (ESMUC building)
14:15-15:45	Meeting 3 <i>Meeting with teachers/lecturers</i>	Bachelor (14:15-15:00) <ul style="list-style-type: none"> • Ester Bonal (artistic mediation) • Alan Branch (classical performance) • Horacio Curti (ethnomusicology) • Perfecto Herrera (sonology) • Anna Puig (pedagogy) 	

		<ul style="list-style-type: none"> • Vicens Prats (classical performance) • Josep Rio Pareja (composing) <p>Master (15:00-15:45)</p> <ul style="list-style-type: none"> • Vicent Minguet (musicology) • Margarida Natividade (classical performance) • Maria Jesús Castro (flamencology) • Rubén López-Cano (musicology) 	
15:45-16:15	Review Team meeting <i>Review Team members share conclusions with Secretary (debriefing)</i>		
16:15-16:30	Break		
16:30-18.00	Meeting 4 <i>Meeting with students</i>	<p>Bachelor (16:30-17:15)</p> <ul style="list-style-type: none"> • Laia Gluck (gralla, traditional performance) • Jordi Herrera (double bass jazz) • Patricia Martín (pedagogy) • Gibet Pons (jazz clarinet) • Irene Plass (composing) • Marc Pere Pascual (tuba) • Biel Roca (piano jazz) • Tània Torras (pedagogy) • Irene Urgell (musicology) <p>Master (17:15-18:00)</p> <ul style="list-style-type: none"> • Pau Andreu Cueves (violin) • Javier Janeiro (saxophone) • Georgina Masanés (Piano) • Maria Teresa Barrientos (flamencology) • Tatiana Rodríguez (flamencology) 	

18:00-19:00	Review Team meeting <i>Reflection on the first day and preparations for day 2</i>	
19:00-	Dinner as proposed by the institution	<u>Cantina Resto Bar</u>

Day 2 – (07/02/2024)			
Time	Meeting (working session)	Participants of the meeting (names and positions of the participants from the visited institution)	Location
8:30-9:00	Review Team meeting	Review Team alone	
9:00–10:30	Meeting 5 <i>Meeting with senior administrative staff/QA office</i>	<ul style="list-style-type: none"> • Mònica Bayo, Head of Human Resources • Elisabeth Mariné, Head of Finance • Cristia Sánchez, Head of Logistics • Ricard Albert, Head of Computing and Systems • Adrià Garcia, Head of Audio-visuals • Ignasi Gómez, Academic Secretary • Joaquim Rabaseda, Head of Research, Quality and Innovation • Montse Urpí, Head of Cultural Services and External Relations • Gemma Gascon, International Office 	
10:30-11:00	Review Team meeting <i>Review Team members share conclusions with Secretary (debriefing)</i>		

11:00-12:30	<p>Observation of student performances during class and / or exams</p> <p>Attendance of concerts or other public presentations by student's work and/or observations of classes, as proposed by the institution.</p>		
12:30-13:00	<p>Review Team meeting</p> <p><i>Review Team members share conclusions with Secretary (debriefing)</i></p>		
13:00-14:00	Lunch	Review Team alone	Singularis L'Auditori (ESMUC building)
14:00-15:30	<p>Meeting 6</p> <p><i>Meeting with alumni and representatives from the music profession</i></p>	<ul style="list-style-type: none"> • Robert Brufau (L'auditori de Barcelona) • Joan Oller (Palau de la Música Catalana) • Marisa Ruiz (Museu de la música) • Marc Lloret (Mercat de Música Viva de Vic) • Kebyart ensemble (saxophone quartet) • Irene Delgado (alumni conducting) • Sergi Núñez (alumni musicology) • Maria Salat (alumni pedagogy) 	
15:30-16:00			
16:00-17:30	<p>Meeting 7</p>	<ul style="list-style-type: none"> • Francisco Aix (flamencology professor) • Joan Asensio (flamenco professor) 	

	<i>Representatives of MEA in Flamencology</i>	<ul style="list-style-type: none"> • Ruben Bes (pedagogy, Flamencology master coordinatgor) • Maria Jesus Castro (flamencology professor) • Faustino Núñez (flamencology professor) 	
17:30-18:30	Review Team meeting <i>Reflection on the second day and preparations for day 3</i>		
19:00-	Dinner	Review Team alone	<u>Cantina Resto Bar</u>

Day 3 – (08/02/2024)			
Time	Meeting (working session)	Participants of the meeting (names and positions of the participants from the visited institution)	Location
9:00-10:00	Review Team meeting <i>Preparation for the feedback meeting</i>		
10:00-11:30	Meeting 8 Feedback to the institution	<ul style="list-style-type: none"> • Núria Sempere, General Management • Melissa Mercadal, Sub-directorate General for Planning and Academic Ordenancing • Esteve León, Sub-directorate General for Administration and Services 	

		<ul style="list-style-type: none"> • Eduard Resina, Coordination Departments of Musical Creation and Thought • David Albet, Coordination Instrumental Departments • Ignasi Gómez, Academic Secretary • Joaquim Rabaseda, Head of Research, Quality and Innovation • Lluís Coll, Head of Early Music Department • Josep Moliner, Head of Classical and Contemporary Music Department • Joan Sanmartí, Head of Jazz, Flamenco, Popular and Traditional Music Department • Ruben Bes, Head of Education and Artistic Mediation Department • Marc Heilbron, Head of Cultural and Musical Studies Department • Àlex Barraxina, Head of Technologies and Music Management Department 	
END OF THE SITE-VISIT			
11:30-	Departure of the Review Team members / Free time		