MusiQuE
Music Quality Enhancement

REPORT

Karol Lipiński Academy of Music
Wroclaw, Poland

25-27 May 2026

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List of abbreviations

Act 2.0 – Act of 20 July 2018 *The Law on Higher Education and Science*
AEC – Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen
ATEQA – Academy Team for Education Quality Assurance
CCS – Computer Composition Studio
CMA – Children's Music Academy
CO – Careers Office
CPEO – Centre for Promotion and Event Organisation
CPIO – Centre for Projects and International Cooperation
DS – Doctoral School
DTSA – Department of Teaching and Student Affairs
DI – Department of Composition, Conducting, Music Theory and Music Therapy
DII – Instrumental Department
DIII – Vocal Department
DIV – Department of Music Education, Choral Music and Church Music
DV – Jazz Music Department
DTEQA – Department Team for Education Quality Assurance
ISEQA – Internal System for Education Quality Assurance
KLAM – The Karol Lipiński Academy of Music in Wrocław
MCNH – Ministry of Culture and National Heritage
MSHE – Ministry of Science and Higher Education
MTS – Multimedia Techniques Studio with Recording Studio
MusiQuE – MusiQuE Music Quality Enhancement
OMA – Open Music Academy
PAC – Polish Accreditation Committee
PQF – Polish Qualification Framework
SAO – Supreme Audit Office
SCALART – Centre for Artist Development
SER – Self Evaluation Report
SSA – Summer Sounds Academy

Introduction

Background and context[1]

The history of the Karol Lipiński Academy of Music (KLAM) dates to 1948 when it was established as a State Higher School of Music consisting of a Pedagogical department. In 1949 the Vocal department was established, followed by the Instrumental department and the Department of Theory and Conducting in 1951. Since 1950 it also includes Composition, and from 1972 Music Therapy. In 2019 the Doctoral school was established in accordance with the Act 2.0. KLAM now offers three cycles of education. In 2024 the Jazz Department was established as a fifth department. The institution changed its name and status in 1981 to the Karol Lipiński Academy of Music.

In addition to its educational programmes, the Academy offers many courses and events aimed at promoting music and the study of arts. These activities are organised in the teaching division whereas the many research and artistic activities are organised in the research and artistic division. The establishment of these two divisions was a consequence of revisions of the Law on Higher Education and Science (Act 2.0) in 2019.

The Academy cooperates with local institutions and organisations to contribute to society and to better prepare students for working life. It also cooperates with international institutions and organisations to provide international experiences for students and staff.

KLAM has its own campus centrally located in Wrocław consisting of both historical buildings and two new ones with several concert halls and other rooms designed for music purposes. There are plans for the construction of additional buildings.

Review Process

The Karol Lipiński Academy of Music (KLAM) has commissioned MusiQuE to conduct an external accreditation review following its initial accreditation by MusiQuE in 2019. Besides, the Academy has asked if the review could also cover additional accreditation requirements set out by the Polish Accreditation Committee (PAC). The Review team has tried to do so as far as possible with the documentation available.

The procedure for the review of the institution followed a four-stage process:

- The Academy prepared a *Self-evaluation Report (SER)* and supporting documents, based on the *MusiQuE Standards for Institutional Review.*
- An international Review team composed by MusiQuE studied the *SER* and documentation provided in preparation for the site visit.
- A site-visit was carried out on 25-27 May 2026. The site-visit comprised of meetings with representatives of KLAM's management, teaching and support staff, students, alumni and representatives from the music profession, and members of governing

[1] SER, p. 4-6.

bodies (see programme in Annex A). Unfortunately, the Rector of the Karol Lipiński Academy of Music, prof. dr hab. Krystian Kiełb was unable to attend the meetings due to health reasons. Classes and performances were also visited, and the Review team conducted a tour of the campus.

- The Review team has produced the following report using the *MusiQuE Standards for Institutional Review* as the basis of its investigations. The report is structured along the *Standards*. The supporting documents are listed in Annex B in the report and referred to as annexes 1-70 in the text. The Review team requested some additional documents from the institution. These are listed in Annex C in the report and referred to as Additional annexes no 1-11 in the text.

The Review team

The Review team consisted of:

- Matthias Hermann, Hochschule für Musik und Darstellende Kunst Stuttgart, Germany (Chair and Peer Reviewer)
- Ingrid Maria Hanken, Norwegian Academy of Music, Oslo, Norway (Secretary and Peer Reviewer)
- Susanne van Els, Conservatoire National Supérieur Musique et Danse de Lyon, France (Peer Reviewer)
- Marijn Abbink, Royal Conservatoire The Hague, The Netherlands (Peer Reviewer)
- Patricia Torres, Conservatorio Luigi Cherubini di Firenze, Italy (Peer Reviewer and Student representative)

The Review team would like to express its sincere gratitude to the staff of the Karol Lipiński Academy of Music for the production and timely delivery of the self-evaluation report and supporting documents, and for the excellent organisation of the site-visit. The Review team had the opportunity to meet various internal and external stakeholders, all of whom were open and collegial. The Review team hopes that the present report will be helpful for the future development of the Academy, and that the content of the report will be made available to those who participated in the review process.

Executive summary

Main strengths

- A close-knit community, with a student-centered commitment
- Strong student presence in decision-making
- Ambitious activities in the field of internationalisation
- Commitment to providing a supportive and friendly learning environment
- Active prevention of mental health issues
- Strong focus on employability
- Well connected to the profession and the wider community
- Student initiatives are encouraged as evidenced by the many student clubs that provide learning opportunities
- Sincere commitment to quality enhancement and assurance

Main points for development

- Develop the strategic planning and monitoring of activities including a new strategic plan with action plans, timelines, and tangible goals
- Develop a more sustainable and mature use of the organisational structure
- Create a more formalised and systematic cooperation with external stakeholders
- A more structured and data-driven approach to support the Quality Culture
- Ensure that students' progress is monitored and develop resilient procedures to provide them with transparent written feedback
- Ensure that assessment criteria are developed for all courses, aligned with the learning outcomes

Key data on Karol Lipiński Academy of Music

Name of the institution	**Karol Lipiński Academy of Music**
Legal status	University-type state higher education institution[2]
Date of creation	1948[3]
Website address	www.amuz.wroc.pl
Departments	Composition, conducting, music theory, and music therapy (I) Instrumental performance (II) Vocal performance (III) Music education, choral music, and church music (IV) Jazz music (V)
Programmes offered[4]	**Composition and Music Theory** (BA and MA): Composition (BA), Composition (MA), Music Theory (BA), Music Theory (MA), Music Therapy (BA), Music Therapy (MA) **Conducting** (BA and MA) **Instrumental Music** (BA and MA) **Vocal Performance/Vocal Studies** (BA and MA): Vocal Performance (BA), Vocal and Oratorio (MA), Vocal and Acting (MA), Historical Singing (MA) **Artistic education in the field of music** (BA and MA): Music Education with Ensemble Conducting (BA), Animation and Music Education (BA), Choral Conducting (BA), Music Education with Ensemble Conducting (MA), Cultural Promotion, including Music education and the production of

[2] SER p. 7.
[3] SER p. 5.
[4] Guide for Prospective Students 2026/2027.

	artistic events (MA), Choral Conducting (MA), Music Education, including conducting ensembles and teaching general music subjects in primary music schools (MA) **Church Music** (BA and MA) **Jazz and Pop Music** (BA and MA) **Doctor of Arts**
Number of students	606 students, 8 doctoral candidates[5]
Number of teachers [permanent and part-time staff]	196[6]

[5] Additional annexes no. 8.
[6] Annex 38.

Institutional Responsibilities

1. Institutional policies and governance

1.1. Institutional context, mission, vision, values and goals

Standard 1.1 *The institutional mission, vision, values, and goals are clearly stated and relevant to the national and legal context in which the institution operates. They are effectively implemented through coherent institutional strategies and policies.*

Previously MusiQuE Standard 1 (*MusiQuE standards for institutional review 2017)*
Level of compliance in 2019: fully compliant
2019 suggestions for enhancement/recommendations:
The Review Team recommends the long-term strategy be prioritized to become a veritable road map, integrating a timeline within which specific goals can be achieved. This strategy needs to integrate the newly created doctoral school as well as music therapy.

The Karol Lipiński Academy of Music is a university-type state higher education institution operating under the Law on Higher Education and Science (Act 2.0). This entails conducting research and artistic activities, and providing education at bachelor's, master's and doctoral levels[7].

The institution has autonomy to make decisions on academic, organisational, financial and human resources matters. Consequently, it can set its own admission criteria, develop curricula, and select its own local and international partners[8].

The mission, vision, values and goals are set out in the Academy's long-term strategy from 2019[9]. The mission is "to serve society and art by contributing to the development of artistic concepts and scientific and research activities in the field of music, as well as by providing the highest quality education to musicians in training…"[10]. A set of goals is formulated in the strategy to fulfil KLAM's mission: The Academy will contribute to art and society, enhance its educational and artistic standards, be open to new stylistic formats, respond to needs in the job market, hire highly qualified staff, ensure a constructive educational environment, and promote diversity[11]. Three operational goals are set out: continuous improvement of the quality of education, strengthening the artistic and scientific position, and developing diverse forms of collaboration with the community[12]. An extensive set of additional goals and priorities are also formulated in the strategy, mainly connected to the first operational goal[13]. According to the SER, the Academy tries to reach these goals through short- and long-term strategies within different activity areas such as the internationalisation strategy[14] and the Doctoral School (DS) operational strategy[15]. No

[7] SER, p. 7; Annex 1.
[8] SER, p. 8.
[9] Annex 5.
[10] Meeting 1 with the Management.
[11] Annex 5, p.1-2.
[12] Annex 5, p. 2.
[13] Annex 5, p. 2-9.
[14] Annex 5, p. 2-9.
[15] SER, p. 7.

timelines, action plans or tangible targets are outlined in the strategy, and the Review team did not find any evidence of systematic progress reports towards the strategic or operational goals. When asked how the strategy is used and what examples could be provided of how it has influenced decision-making, the answers were that the strategy is a guideline that gives general direction. Working towards providing student housing was cited as an example of an initiative that had been prioritised based on the strategy[16]. However, providing student housing is not part of the strategy[17]. It was mentioned that the strategy needs to be updated since the needs of the profession are changing. However, there was no evidence of plans for how this renewal process should be carried out neither were there ideas for what the document should contain[18].

The SER also sets out a set of values that underpin its operations. The concept of education is understood as a combination of individual master-student teaching with the development of independence, critical reflection, and collaborative skills. Academic freedom is supported, and the Academy encourages the exploration and expression of diverse artistic and scientific perspectives, fostering innovation and originality. Contributions from both staff and students are valued and supported. KLAM is committed to providing high-quality education to all students and promotes inclusivity, for example by providing additional financial support for underprivileged students. Academic honesty and integrity are key values, and both students and staff are educated in areas such as plagiarism and ethics. Anti-plagiarism regulations specify principles and methods, and all students' theses and exams are checked. Ethical codes are in place for students, doctoral students, and staff. Engagement with the global artistic and academic communities is seen as important, and internationalisation is therefore a cornerstone of the Academy's activities. In light of the climate crisis, raising environmental awareness has become increasingly important. The SER lists a wide range of initiatives in this area, including introducing eco-musicology and eco-criticism topics into the curriculum. Social responsibility is also a core value, and the Academy involves marginalised groups through student placements, free concerts, and charitable initiatives[19]. The Review team has seen evidence that these values are reflected in the Academy's documents and activities. This is discussed in the following standards: Academic freedom, independence and critical reflection (Standard 2.1), inclusion (Standard 5.2), academic integrity and ethical codes (Standard 5.2), internationalisation (Standard 4.1), and social responsibility (Standard 4.2).

A long-term strategy was developed in 2019, with the mission, vision and goals clearly stated and relevant to the Academy's national and legal context. There is common awareness of the institutional context and goals, embraced across multiple levels of the organisation. However, the strategy does not seem to be properly embedded within the institution or effectively implemented. It appears to be perceived more as a general backdrop for operations than as a tool for strategic planning and monitoring progress

[16] Meeting 1 with the Management; Meeting 4 with members of Governing bodies and Deans/Vice Deans.
[17] Annex 5.
[18] Meeting 1 with the Management; Meeting 4 with members of Governing bodies and Deans/Vice Deans.
[19] Meeting 1 with the Management; Meeting 4 with members of Governing bodies and Deans/Vice Deans.

towards the strategic and operational goals. This problem was raised in the previous MusiQuE review report, but the Review team cannot see evidence that it has been properly addressed.

The institution acknowledges the need to develop a new strategy, but there seems to be limited awareness of the importance of a hands-on strategic document that can provide guidance in daily management and help track progress towards defined goals. The Review team strongly recommends that the Academy start a process, involving all stakeholders, to develop an up-to-date strategy with clear action plans, including robust timelines and tangible goals, which can serve as a road map and secure effective implementation. A starting point for this could be to discuss and formulate guiding principles and unique selling points of KLAM.

The values expressed in the SER as underpinning the Academy's operations are clearly stated. They seem more embedded and are apparent in official documents as well as in daily operations, judging from meetings with staff and students. This will be further discussed in the standards below.

Compliance with Standard 1.1

The Review Team concludes that Karol Lipiński Academy of Music substantially complies with MusiQuE Standard 1.1

1.2. Educational goals

Standard 1.2 *The educational goals of the institution are clearly stated and achieved through the structure and content of its education policy and the study programmes.*

Previously MusiQuE Standard 2.1 (*MusiQuE standards for institutional review 2017)*
Level of compliance in 2019: fully compliant
2019 suggestions for enhancement/recommendations:
None

The strategy document outlines several educational goals for the institution, including creating student-centred programmes that enable students to shape their own educational path, developing new fields and specialisations, introducing new teaching methods, preparing for portfolio careers, and developing continuing education opportunities and lifelong learning[20]. The Review team has seen evidence that the institution is moving towards these goals, albeit to varying degrees. Student-centred learning and new teaching methods will be discussed in standard 2.1. New specialisations will be discussed below, portfolio careers will be discussed in standard 2.3, and continuing education in standard 4.2.

All study programmes are governed by the Study regulations[21] and study plans[22], and include learning outcomes and matrices[23], as well as syllabi[24]. The study programmes are updated annually and are available on the KLAM website. All programmes have received positive assessments from the Polish Accreditation Committee (PAC), and some have also been awarded a Certificate of Educational Excellence[25].

KLAM has been a pioneer in introducing the Bologna system in Poland. The Academy has offered programmes across all three cycles since 2002. Until 2019, only the Instrumental and Vocal departments offered doctoral programmes, but changes to the Law (Act 2.0) enabled the introduction of doctoral programmes in composition, conducting and music theory as well[26]. The ECTS credit system was introduced in 2000, the Diploma Supplement became standard in 2005, and a system for quality assurance (ISEQA) was established in 2011[27].

The Academy team for education quality assurance (ATEQA), in cooperation with the Deans and department teams for educational quality (DTEQAs), is responsible for designing, implementing and monitoring the study programmes. Heads of the relevant institutes, academic staff, students and external stakeholders are consulted about the

[20] Annex 5.
[21] Annex 12.
[22] Annex 10.
[23] Annex 18.
[24] Annex 16.
[25] SER, p. 10, footnote 5.
[26] SER, p. 11-12.
[27] SER, p. 11-12; Annex 20.

programmes, enabling them to be swiftly adapted to the needs of the labour market[28]. The involvement of external stakeholders seems to be less formalised[29].

Programme drafts are developed by working groups and discussed in institute meetings, department councils, and interdepartmental meetings. The final draft is then submitted to the Vice Rector for student affairs and teaching, who consults with the Student Self-Governing Council. The draft is then presented to the relevant Department Council for approval before being presented to the Senate[30]. Deans/Vice Deans who met with the Review team are all aware of the financial limitations when proposing changes to the curricula[31].

The learning outcomes (LOs) are derived from the Polish Qualification Framework (PQF) and also refer directly to the AEC learning outcomes and the Polifonia/Dublin descriptors. Each syllabus includes LOs for the specific course, grouped into knowledge, skills, and social competences. Students and staff can find the relevant LOs in the course syllabi on the website[32].

The programmes offer specialisations, such as the editorial specialisation within the music theory programme, which was developed in consultation with the Polish Music Publishing House[33]. Students across all cycles can also create their own profile and earn credits through elective courses in KLAM, as well as at other universities in Wrocław or abroad as part of the Erasmus+ programme. They can also apply for recognition of courses in other degree programmes at KLAM or other institutions. The approval rests with the Dean[34]. However, the number of mandatory courses in the study plans will, in practice, limit how much students can shape their profile[35].

In addition to courses within the curriculum, students can take advantage of the many courses and workshops provided by the Careers Office (see Standard 2.3). Students can also specialise and deepen their knowledge and skills by participating in the many artistic and scientific student clubs[36]. There are a number of such clubs within the departments and institutes, subject to approval by the chair of the relevant unit. The clubs undertake a variety of initiatives, such as organising conferences, discussion panels, workshops, meetings with artists, and trips. They also monitor current academic and artistic national and international events. There are several examples of their initiatives in the SER. Each club has its own regulations defining its aims and objectives and membership rules and is overseen by a supervisor. The Careers Office supports the clubs in their initiatives[37].

[28] SER, p. 11; Annex 68.
[29] Meeting 6 with alumni and representatives from the music profession.
[30] Meeting 6 with alumni and representatives from the music profession.
[31] Meeting 6 with alumni and representatives from the music profession.
[32] SER, p. 11; Annexes 18; 16.
[33] SER, p. 12.
[34] SER, p.12.
[35] Annex 10.
[36] Annex 21.
[37] SER, p. 15; Annexes 21; 22.

The students' achievements and workload are expressed in ECTS credits, and they must earn a minimum of 180 credits during the first cycle (bachelor) and 120 during the second cycle (master). Most credits are obtained in classes directly involving academic teachers or other lecturers which is in accordance with national requirements[38]. Students met experienced the bachelor programmes as quite full, given the number of ECTS credits, whereas the workload in the master's programmes is perceived as more balanced compared with the ECTS credits awarded[39]. Students met also gave examples of how the workload had been adjusted by postponing exams until demanding projects were finished and by reducing the teaching of a subject from two years to one year, as a consequence of students' requests[40].

According to the SER, artistic and scientific research plays an important role in the Academy's activities and influences the development of curricula and students' competences. The relationship between research and the programmes is bidirectional: some research is initiated in response to knowledge needs within the programmes, and some research issues become part of the study content. Much of the research is interdisciplinary and therefore involves cooperation with institutions and organisations outside KLAM. Students participate in numerous research projects. Submitting a research thesis is also required to obtain a degree. Requirements vary by study profile. Students receive supervision from a tutor, and the thesis is assessed by reviewers. Research results are presented by staff and students, both inside and outside the Academy, at conferences and symposia, some of which are organised by the student clubs. Much of the research is also published and made available via open access in the Lower Silesian Digital Library[41].

KLAM is actively engaged in pre-college education in several ways. One important initiative is the annual Open Days, where prospective students can attend classes, concerts and workshops, and consult with teachers. The Academy organises regular lectures, workshops and concerts in music schools across various regions, led by KLAM teachers. School ensembles and pupils are also invited to take part in events at the Academy. Furthermore, KLAM participates in the annual Silesian Science Festival, and teachers collaborate with and teach at National Forum of Music in Wroclaw's (NFM) Music Lovers' Academy, the Children's Music Academy, and the Wrocław Opera[42].

The educational goals outlined in the strategy are clearly stated, and the Academy is moving towards them through study programmes and other activities. This will be discussed in more detail in the standards below. The process of renewing study programmes appears well organised, and financial constraints are taken into account. Stakeholders are formally or informally involved in the process. The Learning Outcomes are based on the Polish qualification framework and draw inspiration from the AEC/Dublin descriptors. Matrices are developed to ensure that the syllabi cover the Learning Outcomes.

[38] SER, p. 12; Annex 70.
[39] Meeting 5 with students.
[40] Meeting 5 with students.
[41] SER, p. 12-13.
[42] SER, p. 13; Meeting 2 with senior administrative staff; Meeting 3 with teachers.

Students have some flexibility to shape their own profile through specialisations, electives, and recognition of courses outside the Academy. However, the large number of compulsory courses within the study plans limits this flexibility. Furthermore, the huge amount of extra and external choice options might require pedagogical guidance. The Review team acknowledges and commends the activities organised by the Careers Office and the many student clubs, which provide opportunities for learning and specialisation, although these are outside the curriculum.

Research is well embedded within the curriculum, with students taking part in research projects and learning to conduct research themselves. The activities of the student clubs can also contribute to developing students' research skills.

The Academy is involved in pre-college activities, organised both by the institution itself and by schools and arts organisations locally and beyond. This contributes to recruiting well-prepared applicants and to fulfilling the goal of contributing to art and society.

Compliance with Standard 1.2

The Review Team concludes that Karol Lipiński Academy of Music fully complies with MusiQuE Standard 1.2.

1.3. Institutional stakeholders' role in decision making

Standard 1.3 *The decision-making processes are clear, transparent and effective. The institution has an appropriate organisational structure, including a relevant representation of institutional stakeholders (students, teaching staff, support staff, representatives of the music profession and related artistic domains). There are effective mechanisms in place to involve institutional stakeholders in policy and programme design, and decision making processes.*

Previously MusiQuE Standard 6.2 (*MusiQuE standards for institutional review 2017)*
Level of compliance in 2019: Substantially compliant
2019 suggestions for enhancement/recommendations:
The Review Team believes KLAM is moving forward in the implementation of the new Act 2.0 governance system but cannot fully evaluate its efficiency at this time.

The organisational structure of the Academy is set out in its Statutes and the organisational chart[43]. The Rector manages activities, leads all staff, students, and doctoral candidates, and makes all decisions except those reserved by Statutes or law for other Academy bodies to decide. There are also Vice-Rectors for student affairs and teaching, for artistic and research affairs, and for evaluation and international cooperation[44]. The Vice Rector for artistic and research affairs was on leave during the site visit, so the Review team did not meet with her. The Chancellor is responsible for managing the administration and finances. The Bursar is the chief accountant and head of the finance department. The official collegiate bodies are the Academic Council, the Senate, and the Council for the discipline of music[45]. In addition, there are the non-official collegiate bodies; the Council for Education, the Council for artistic and research affairs, and the Councils of the different departments, which give recommendations but are not decision-making bodies[46].

The institution is divided into five departments, each headed by a Dean and a Vice Dean, who oversee teaching activities within their respective departments. Within each department, there are institutes led by a Chair overseeing academic and artistic activities in their institute[47]. There are also university-wide units such as the Doctoral School, the Library, the Publishing House, the Teacher Training Centre, and the Centre for Artistic Development (SCALART), which includes the Careers Office[48].

The Academic Council consists of 7 members, 6 of whom are appointed by the Senate. Three of these must be external representatives. The seventh member is the Chair of the Students' self-governing council[49]. The Academic Council meets twice a year. Its main

[43] SER, p. 13; Annex 3, chapter II; 2.
[44] SER, p. 13.
[45] SER, p. 13. Note: The English version of the Statutes uses the concept «Musical Arts Disciplines Council».
[46] SER, p.13; Annex 3.
[47] SER, p. 13-14.
[48] SER, p. 14; Annex 3.
[49] SER, p. 14; Annex 3.

responsibilities are to provide opinions on strategy and its implementation, to monitor the Management, and to approve the budget. The Senate has 35 members; 18 professors, 8 academic staff without a professor title, 7 students and doctoral candidates, and 2 non-academic staff. It meets every two months. The Senate makes decisions on strategy, programmes and curricula at all levels, and on the appointment of members to the Academic Council. It is unclear from the Statutes how many members the Council for the Discipline of Music has or how often it meets. According to the Statutes, the Vice Rector for artistic and research affairs, Institute Directors, the Director of the Doctoral School, Heads of Chairs, plus persons nominated and elected by the Senate are members. In addition, a student representative from the Doctoral school attends the meetings in an advisory capacity. The main responsibilities of the Council for the discipline of music are granting degrees and habilitations, formulating strategies for the Academy's artistic and scientific activities, professional development of teachers, and overseeing the Doctoral school[50]. Judging from the list of participants met during the site visit, several staff members serve on multiple governing bodies and perform many roles within the institution[51]. Representatives of the governing bodies and Deans/Vice Deans met were satisfied with the organisational structure and saw no problems with the overlap in roles and responsibilities. On the contrary, they see it as an advantage because it simplifies communication. They all know each other, meet daily, and work together to avoid conflicts[52].

Each department has a department council, consisting of 10 members; the Dean as chair, the Vice Dean, 5 academic staff members with a doctor's degree, 3 other academic staff members, and 2 students. In larger departments, the numbers are doubled[53].

Students and doctoral candidates have their own self-governance[54]. The student self-governing council is elected for two years and consists of six members[55]. It reviews study programmes, issues opinions on financial and educational matters, candidates for managerial positions, and handles social and welfare issues[56]. There are no scheduled meetings between the student self-governing council and all students, but meetings are called as needed. The student council holds scheduled meetings twice a year with the Rector and every month with the Vice Rector for student affairs and teaching. It can also request additional meetings when needed, and students have given examples of such meetings to resolve issues[57]. The student self-governing council conducts annual surveys among students about its activities[58].

All students are invited to share opinions or suggestions concerning their department's activities, study programmes, etc., as part of the departmental consultation process. Their

[50] SER, p. 14; Annex 3; Meeting 1 with the Management; Meeting 4 with members of Governing bodies and Deans/Vice Deans.
[51] Annex A: Site visit schedule.
[52] Meeting 4 with members of Governing bodies and Deans/Vice Deans.
[53] SER, p. 14.
[54] SER, p. 14; Annex 3.
[55] Meeting 5 with students.
[56] SER, p. 14; Annex 3.
[57] Meeting 5 with students.
[58] Meeting 7 with selected representatives.

input is analysed and presented at department council meetings. They can also provide their opinions through anonymous surveys[59]. Students are represented in all decision-making bodies except the Academic Council for musical arts[60]. Students met by the Review team emphasised that their voices are being heard outside the governing bodies. They gave several examples of important decisions, such as the approval of study plans, appointments, and staff dismissals, that were made based on students' opinions and recommendations[61].

According to the SER, there are extensive consultations concerning the programmes, not only with staff and students but also with external stakeholders, to ensure that the programmes meet the needs of the socio-economic environment and the skills required in the labour market. Examples of those consulted include the Wrocław Opera, the National Forum of Music, the Capitol Musical Theatre, the Polish Composers' Union, and music schools[62]. Representatives from the music profession met confirmed that the Management is open to input from external stakeholders and that informal consultations take place. It was suggested that such consultations could be formalised[63].

There have been recent changes to the Academy's organisational structure. In 2024, a fifth department, the Jazz Music Department, was established in response to students' needs and the evolution of the institution. Jazz and popular music studies were previously part of the Instrumental Department but now include vocal performance, composition and music arrangement. In addition, the specialist subjects have different content from those taught in the Instrumental Department[64].

There have also been changes to the administrative structure. A Centre for Promotion and Event Organisation (CPEO) was established in 2024 to coordinate activities in these areas. In 2022, a Careers Office (CO) was established and is now part of the academy-wide Centre for artistic development (SCALART). In addition to its work with students, the CO coordinates the activities of the Children's music academy (CMA) and the Open music academy (OMA) [65].

The organisational culture comes across as close-knit, trusting and based on consensus. Staff collaborate closely, communicate directly, and make joint decisions, and in several instances combine many seats and functions. The organisational chart, on the other hand, seems designed to ensure counter-voice, representation of different perspectives, and clear separation of responsibilities. Because of the consensus culture and the overlap in roles and responsibilities, these potential qualities of the structure are not fully utilised. The Review team therefore recommends creating a more sustainable and mature use of the structure. This implies better describing the roles of each body, establishing clear procedures for these bodies and between them, and providing a transparent view of which responsibilities lie where. It also implies guaranteeing and

[59] SER, p. 15.
[60] Annex 3.
[61] Meeting 5 with students.
[62] SER, p. 15.
[63] Meeting 6 with alumni and representatives from the music profession.
[64] SER, p.15.
[65] SER, p.15.

organising counter-voice and dialogue between different perspectives by limiting the multiple hats, and by using the procedures and separate responsibilities to reach optimum decisions.

The structure with a top management consisting of a Rector and three Vice Rectors was introduced fairly recently. It is, however, difficult for the Review team to address the question whether this structure works well considering that it met neither the Rector nor one of the Vice Rectors during the site visit.

The Review team wishes to commend the Academy for enabling students to influence decisions to such a great extent. The involvement of external stakeholders seems less effective. There is only one external representative in total across the three decision-making bodies, and consultations with external stakeholders concerning policy and programme design are not formalised or systematic but rather informal. The Review team recommends that such consultations should be formalised and carried out systematically, and that the Academy should consider appointing additional external members from diverse fields to the decision-making bodies.

Compliance with Standard 1.3

The Review Team concludes that Karol Lipiński Academy of Music substantially complies with MusiQuE Standard 1.3.

Educational processes

2. Students' perspectives

2.1. Student-centred learning

Standard 2.1 *The institution has a clear, coherent, and inclusive admission policy in place to establish artistic/academic suitability of incoming students. The institution ensures that its programmes are delivered in a way that enable students to take an active role in creating the learning process and to engage in critical-reflection throughout their studies. The achievement of intended learning outcomes is facilitated through an appropriate and effective blend of teaching and learning styles and pedagogies. The programmes and their methods of delivery are adequately catered by staff and support services.*

Previously MusiQuE Standard 3.1 (*MusiQuE standards for institutional review 2017)*
Level of compliance in 2019: Fully compliant
2019 suggestions for enhancement/recommendations:
None

The admission rules are updated annually and made available around six months in advance. They are published on the website, in the Public Information Bulletin, in the admission guide, and in an information leaflet for candidates[66]. Registration is online only through the online registration system, within specified deadlines. In justified cases, the Rector may grant exemptions from the deadlines, online registration, and admission requirements. Each department has an admission committee, and examinations are conducted by panels appointed by the Dean. The entrance examination is competitive and conducted in Polish, except for the English division programme. According to Polish law, applicants from European countries must demonstrate Polish language proficiency at B1 level, and those from outside Europe at B2 level[67]. The Polish language requirement is seen as a significant obstacle to the recruitment of international students[68]. This will be discussed in Standard 4.1. Non-discrimination is an important principle for the entrance exams[69].

Applicants to the first-cycle programmes must demonstrate knowledge and skills equivalent to those required for a secondary music school exam, except for applicants to the music therapy programme, where a level equivalent to a primary music school is required. The applicant's age is not taken into account[70]. The number of qualified applicants is generally satisfying, but there are some instruments, such as oboe and bassoon, where there is a long-term noticeably insufficient number. The Academy tries to encourage the middle schools to help solve this challenge[71].

[66] SER, p. 16; footnote 15 on SER, p. 16; Annex 23.
[67] SER p. 16.
[68] Meeting 1 with the Management.
[69] SER, p. 16.
[70] SER, p. 16.
[71] SER, p. 16.

Students can create their own study profiles through electives, choosing from more than 100 courses across all departments. A digital search tool is now available to help them find options[72]. Students met said that their professors do not know which electives they take, and that they usually consult their peers, not their professors, when choosing electives[73]. Provided they choose the necessary electives during their bachelor studies, students can pursue a master's degree in a different field[74]. They can also enhance their profiles through placements and job shadowing[75], as well as through courses and workshops outside the curriculum[76]. The student clubs provide opportunities to develop specific knowledge and skills, and since they are run by students themselves, they also foster a sense of ownership and academic freedom. The individual artistic project, now part of the curriculum, is also important in this respect and is considered a unique selling point[77]. Students met confirmed that they can influence their individual tuition, such as the choice of repertoire, to a certain extent at the bachelor level, and to a larger extent on the master's level[78].

Most courses are taught in small groups, which encourages open discussion, and there is a focus on practical learning through seminars, group classes and teamwork. Placements are also used for practical learning, particularly in the music therapy speciality, where students undertake placements in a wide variety of settings[79]. New teaching methods, such as group teaching of the main instrument and e-learning, have been introduced[80].

Judging from the study plans, there seems to be limited time for practising the main instrument in the performance programmes[81]. Students met confirmed that there was not enough time to practise[82]. Teachers met were not concerned, however, and underlined that practice must be understood in a more holistic way, and that students need to be aware that they learn from different activities[83]. Students met were also concerned about the limited opportunities to perform publicly as part of the curriculum[84].

Students are prepared to write their bachelor's and master's theses through courses in research methodology and artistic practice, and they receive individual guidance from their supervisors[85]. Students participate in conferences and other academic events, which strengthen their independent reflection, provide further research experience, and deepen their understanding of the interdependence of artistic practice and theoretical reflection[86].

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[72] SER, p. 17, footnote 16; SER, p. 17.
[73] Meeting 5 with students.
[74] SER, p. 17.
[75] SER, p. 17.
[76] Meeting 7 with selected representatives.
[77] Meeting 7 with selected representatives.
[78] Meeting 5 with students.
[79] SER, p. 17.
[80] Meeting 5 with students; Visit to classes during site visit.
[81] Annex 10.
[82] Meeting 5 with students.
[83] Meeting 3 with teachers.
[84] Meeting 5 with students.
[85] SER, p. 17.
[86] SER, p. 17.

The Academy actively ensures a safe, open and friendly academic environment based on mutual respect and equality, and staff strive to treat students as future colleagues[87]. Meetings and workshops on communication, cooperation and counteracting violence are held, particularly for first-year students as a preventive measure. Students also have the opportunity to change their tutor, and procedures are in place to resolve conflicts[88]. The positive and friendly atmosphere is considered a unique selling point[89]. Observations during meetings and visits to different classes[90] by the Review team created the impression of a friendly, supportive and student-centred environment[91].

Admission criteria are clear, inclusive and transparent. Exemptions can be made if justified, further enabling an inclusive admissions process. However, the national Polish language requirement poses major challenges for international recruitment.

The programmes give students opportunities to shape their own profiles. Their ownership of the learning process and ability to reflect critically are further supported by the inclusion of an individual artistic project and a research thesis in the curriculum. Providing more performance experiences externally would also benefit their development in this respect.

Teaching mainly takes place individually and in small groups, which encourages active participation and reflection. New teaching methods are being introduced and used alongside more traditional methods, and students testify to the quality of their teachers. There is a strong sense of commitment within the Academy to provide a supportive and friendly learning environment.

There are some concerns about lack of time to practice within the curriculum and the Review team suggests that the Academy strives to find a better balance between courses and practice.

The student clubs are a strong asset to the Academy in the context of student-centred learning. They provide students with valuable learning opportunities and help develop entrepreneurial skills and independence.

Compliance with Standard 2.1

The Review Team concludes that Karol Lipiński Academy of Music fully complies with MusiQuE Standard 2.1.

[87] Meeting 7 with selected representatives.
[88] SER, p. 17-18.
[89] Meeting 7 with selected representatives.
[90] The Review team was presented with an extensive list of classes across all departments and specialities and could freely choose which ones to visit.
[91] Meeting 1 with the Management; Meeting 3 with teachers; Meeting 4 with members of Governing bodies and Deans/Vice Deans; Visit to classes during site visit.

2.2. Students' progression and assessment

Standard 2.2 *The institution has effective processes in place to formally monitor and act on information on student progression. Assessment policies are clearly communicated and consistently implemented across all programmes. There is a coherent policy and a functional complaints and appeals system in place.*

Previously MusiQuE Standard 2.3 (*MusiQuE standards for institutional review 2017)*
Level of compliance in 2019: Fully compliant
2019 suggestions for enhancement/recommendations:
The Review Team recommends that the connection between assessment criteria and learning outcomes be clearly visible in English.

Drop-out rates have been monitored and have been a cause for concern. It was therefore decided to carry out an anonymous survey to better understand the reasons behind drop-outs[92]. The respondents were not the drop-out students themselves but current students and teachers, on the assumption that they would have heard about the reasons for ending their studies from the drop-out students[93]. The results indicate that several factors are at play, including uncertain career prospects, such as low salary levels for musicians, and psychological challenges. As a consequence, initiatives have been taken to better prepare students for a career, including increased support from the Careers Office, such as a planned Musician Career Day. There have also been initiatives to support students' mental health, such as courses for students and staff, and enhanced transparency and effectiveness in communication[94].

Each teacher has one hour per week for individual consultations. Students can use this time for extra support from their teacher or to make up for an absence. They can also consult another teacher with different expertise[95]. The student's progression is monitored and discussed in one-to-one classes[96]. However, the Review team has not found any evidence of more formal monitoring of students' progression across the whole study programme.

According to the SER, the criteria, methods and scope of assessment for courses are included in the syllabi, along with methods for verifying the extent to which learning outcomes are achieved[97]. The Review team was presented with 13 syllabi on BA and MA levels representing all departments and different types of teaching such as one-to one, specialised praxis, and lectures[98]. However, some of the syllabi presented to the Review

[92] SER, p.19.
[93] Meeting 7 with selected representatives.
[94] Annex 25; SER, p.19; Meeting 3 with teachers.
[95] Meeting 5 with students.
[96] Meeting 4 with members of Governing bodies and Deans/Vice Deans.
[97] SER, p. 20; Annex 16.
[98] The syllabi were: 1. Baroque cello -main instrument, 2. Basics of editing, proofreading and typesetting, 3. Creative thinking training (elective), 4. Ergonomics of work in the profession of musician, 5. History of Silesian musical culture, 6. Liturgical legislation, 7. Methods of socio-cultural animation, level 1, 8. Modern team management methods, 9. Music and the humanities, 10. Palliative

team did not outline the assessment criteria, only the assessment methods[99]. Consequently, there is not always an explicit alignment between the LOs and the assessment criteria. This problem was also commented on in the previous accreditation report. Students are informed about the assessment methods at the beginning of the term, and grading is open[100]. Students met confirmed that they were well informed about the assessment methods and the criteria during the first lesson[101]. Grades are expressed in words (fail – very good plus), figures (2.0 – 5.5), points (2 – 25) and letters (FX – A)[102]. Letters are used as a tool for conversions, especially when subjects have been taught abroad, or a Transcript of Records is being prepared for outgoing or incoming students[103]. A conversion table between the different systems is provided in the Student regulation[104]. Grading is based on exams, tests and assignments during the term[105].

Assessment of performance exams varies between departments[106]. Most performance courses are assessed by an examination board, with the grade awarded being the average of the examiners' marks, providing more reliable grading[107]. There are no external members of the examination board. Specified rubric-type assessment criteria are not used, though some departments have discussed introducing them. Students are informed verbally of their grade and can consult any member of the examination board about it. Students do not receive written feedback other than on their diploma thesis, and students met by the Review team thought such feedback could be useful[108]. Exams may be recorded, enabling students to review their performance at a later date. According to the SER, there is consistency between grades awarded during classes, end-term results, and final examinations, indicating reliable grading[109].

Students at both the first and second cycles across all departments must write a research thesis to sit the final diploma exam. Students receive supervision throughout the process, and the thesis is checked for plagiarism and for the use of AI. They must then defend their thesis. Students in performance programmes must also perform diploma recital(s), whereas music education students present an artistic programme in addition to conducting lessons for the examination board[110].

music therapy for visually impaired, 11. Practice and observations in music therapy for visually impaired, 12. Specialised translation of the English language, 13. Work on body placidity with elements of dance.

[99] Annex 16.

[100] SER, p. 20.

[101] Meeting 5 with students.

[102] SER, p. 20; Annex 12.

[103] Added information from KLAM when revising the draft report.

[104] SER, p. 20; Annex 12.

[105] SER, p. 20.

[106] Meeting 3 with teachers.

[107] SER, p. 20.

[108] Meeting 3 with teachers.

[109] SER, p. 20.

[110] SER, p. 21.

Doctoral students have several assessment requirements, including writing a dissertation under supervision. These requirements are set out in the DS regulations[111].

To comply with the Polish Accreditation Committee's regulations for accreditation, the Review team has evaluated interim assignments from courses both on the master's and the bachelor level. From the list of courses offered by KLAM, 14 courses were evaluated[112]. In most cases assignments from several students in the course were included and there were both information about the content of the subject and/or syllabus, and grading attached. In addition, KLAM provided an anonymised list of diploma theses defended between 2022-2025. From this list, the Review team reviewed three bachelor and three master's diploma theses covering six different specialities[113]. Both original versions and English versions of the theses were provided.

Based on the documentation available, most of the assignments have a *form* that is appropriate, and *topics* that are aligned with the syllabus. Concerning the appropriateness of the *methods* used to verify the intended learning outcomes, the documentation was insufficient for assessment in several of the courses. The methods were, however, seen as appropriate in the courses that could be assessed by the Review team. The *grading* was not available for all courses, but where grades were shared, they were mostly considered appropriate, although a few seemed somewhat high.

The research *topics* for all the six theses assessed by the Review team were considered aligned with the learning outcomes and the study programme. In most cases, the *content and structure* were aligned with the chosen topic. The *methods* used were considered appropriate for all bachelor theses, but the three master theses were lacking in this respect. The *bibliography* was appropriate in most of the theses, but the *grades* awarded were considered too high for all the master theses and one bachelor thesis. Because there was no written feedback included in the material provided by KLAM at the time of the review[114], it was difficult for the Review team to understand the reasoning behind the grades awarded.

Students can extend their studies by half a year if they fail or miss deadlines for submitting their theses. They can also apply for Dean's leave of up to a year, either active, where they select which classes they wish to attend, or passive, where they take a complete break from their studies. Shorter absences can also be accommodated due to life circumstances or work, provided the student makes agreements with their teachers beforehand. The Dean decides whether the absence is granted[115].

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[111] SER, p. 21; Regulations in Doctoral School (valid until February 2026).

[112] The following courses were evaluated: 1. Analytical methods in the 20th and 21st centuries, 2. Art therapy, 3. Basics of editing, proofreading and typesetting, 4. Creation of the theatre and film compositions, 5. Composition (for D1), 6. Composition (for D5), 7. Ear training, 8. Harmony of the 20th and 21st centuries, 9. History of music with 20th century literature, 10. Introduction to instrumentation and composition, 11. Music and the humanities, 12. Music of the 20th and 21st centuries, 13. Music paleography, 14. Musical editing. The selection was made at random.

[113] The following specialities were represented: Music education (BA), Music therapy (BA), Vocal studies classical (BA), Harp (MA), Composition (MA), Vocal studies jazz (MA). The selection was made at random.

[114] When revising the draft report, KLAM added the information that students receive written feedback on their diploma thesis.

[115] Annex 12; Meeting 2 with senior administrative staff.

Students are involved in designing and assessing assessment policies through their representatives on the governing and advisory bodies. They are also asked for their opinions in regular surveys, and meetings are held with students to discuss issues concerning assessment methods, criteria and final exams. Comments and suggestions are documented and may lead to subsequent changes[116].

Students have the right to appeal against a mark awarded by an examination board or a teacher. Procedures are in place to handle such appeals, and the very few appeals received can be seen as an indication of fair grading[117].

There are no formal procedures in place to monitor students' progression across courses and throughout the study programme. Furthermore, the lack of written feedback after exams and other assessments except on their diploma thesis reduces students' opportunities to learn from feedback and to track their development. Written feedback would also help improve the quality of the feedback given. The Review team therefore recommends that formal monitoring procedures should be developed, and that written feedback should be provided. This would also strengthen the important role that assessment can play in learning, not only as a basis for grading.

Assessment methods are communicated to students, but the assessment criteria are not clearly formulated or presented in all syllabi. However, there is, no doubt, an implicit understanding of the criteria. The Review team recommends that the criteria should be more clearly recognisable in all syllabi and used explicitly during lessons, group classes, performances, and exams.

There are no external members of the examination boards. An outside perspective can enhance the accuracy of grading and provide valuable feedback on institutional performance, and it is therefore suggested to consider appointing external members at final exams in major subjects

There are transparent procedures in place for extending studies, leave of absence, and appeals.

Compliance with Standard 2.2

The Review Team concludes that Karol Lipiński Academy of Music substantially complies with MusiQuE Standard 2.2.

[116] SER, p. 21-22.
[117] SER, p. 21

2.3. Students' employability

Standard 2.3 *The institution 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 related artistic domains. The institution has processes 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 programmes and institutional policies.*

Previously MusiQuE Standard 3.2 (*MusiQuE standards for institutional review 2017)*
Level of compliance in 2019: Partially compliant
2019 suggestions for enhancement/recommendations:
The Review Team recommends that formal surveys of alumni feed back into educational programmes in a systematic way. Further, it recommends the creation of an alumni observatory, integrating a clear institutional policy on data collection and monitoring of alumni.

Looking for new ways to prepare students for future working life is a priority for the Academy[118]. An important initiative to support student employability is the Careers Office (CO), established in 2022 following the MusiQuE 2019 review report. It is an Academy-wide unit tasked with equipping students with the skills needed in the labour market and with building relationships with alumni. The CO meets all students at the beginning of their studies to inform them about its activities. It also meets students before they graduate to encourage them to stay in contact with the Academy[119]. The CO regularly organises courses and workshops, with between 10 and 60 students taking part each time. Students can also take part in courses and receive coaching together with students from other art forms at the Innovative Centre for Artist Development. Courses cover themes such as artistic brand building and psychological performance technique. This also creates opportunities for networking with other arts students[120]. The CO supports the student clubs in their activities and meets with the clubs and the Student self-governing council at least once a semester to discuss their needs[121]. The student clubs offer many opportunities to gain first-hand experience of carrying out all parts and phases of an artistic project, including funding and marketing, and the CO offers support throughout the entire process[122]. Students can apply for grants for their projects from the Student Activity Fund operated by Wrocław Academic Centre[123]. There are several examples in the SER of such projects, which are highly ambitious and help develop students' entrepreneurial and collaborative skills[124].

[118] Meeting 1 with the Management; Meeting 7 with selected representatives.
[119] Meeting 7 with selected representatives.
[120] SER, p. 23; Meeting 2 with senior administrative staff; Meeting 7 with selected representatives.
[121] SER, p. 22; Meeting 7 with selected representatives.
[122] SER, p. 19; 23.
[123] SER, p. 23.
[124] SER, p. 23.

The CO is linked to the network of academic careers offices in Lower Silesia, thereby gaining knowledge and access to the tools they use to support students. Through cooperation with external institutions, it maintains a knowledge base on the KLAM website containing resources that can help students with their careers, such as personal branding. With the aid of a grant, staff at the CO have completed certified coaching training courses and are therefore qualified to conduct coaching sessions on career development and goal setting. Furthermore, the CO staff is trained to offer psychometric assessments for students and staff at the Academy[125]. Information about open positions is published on the Academy's website, and CO sends regular updates on recruitment processes and competitions via email to the students[126]. The CO has partnered with the Wrocław Technology Park to explore innovative ways to apply musical skills across industries[127]. Furthermore, the office has conducted a large number of surveys, including students' readiness to enter the labour market (2022) and students' needs and expectations towards the Academy (2023).

Another initiative to support student employability is the introduction of the Artistic Project course in most departments, where students, independently develop and perform an artistic production[128]. The departments also offer courses on business skills, marketing, and career management, and students receive help and advice from their teachers on how to write a CV, be creative when searching for a job, etc.[129]. Alumni and representatives from the music profession underlined the importance of providing students with non-musical skills to prepare them for working life, especially when pursuing a freelance or portfolio career. It was also suggested that a new programme in Music Management be established[130]. The importance of providing entrepreneurial skills was emphasised in a survey among employers.[131]

There are close, informal contacts between alumni and the Academy, especially with the teachers[132]. They are also invited to perform in alumni concerts at KLAM[133]. Alumni invite students to take part in events they organise, and they speak at conferences and events at the Academy[134]. They also have access to the website's employability knowledge base, are informed about upcoming courses, competitions, internships and grants, and can participate in training courses offered by the Academy[135]. The CO is currently working on an alumni programme[136]. However, there is no alumni database in place yet, as recommended in the previous MusiQuE review report.

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[125] SER, p. 22.
[126] Added information from KLAM when revising the draft report.
[127] SER, p. 23.
[128] Meeting 4 with members of Governing bodies and Deans/Vice Deans; Annex 16.
[129] Meeting 3 with teachers; Meeting 4 with members of Governing bodies and Deans/Vice Deans; Meeting 5 with students.
[130] Meeting 6 with alumni and representatives from the music profession.
[131] Annex 35.
[132] Meeting 3 with teachers; Meeting 4 with members of Governing bodies and Deans/Vice Deans; Meeting 6 with alumni and representatives from the music profession.
[133] Meeting 4 with members of Governing bodies and Deans/Vice Deans.
[134] SER, p. 25.
[135] SER, p. 25.
[136] Meeting 7 with selected representatives.

A graduate survey was conducted in 2022, as recommended in the previous MusiQuE review. The survey assessed the level of preparation for the job market, the relevance of the study programmes, and the alumni's current job situation[137]. According to the SER, the vast majority of graduates find employment. Only 2% did not find a job within 6 months of graduation, and around 78% of those who are professionally active work within their field of study[138]. Periodic graduate surveys are now part of the quality assurance system[139] (see also standard 7.1).

As part of the Internal system for education quality assurance (ISEQA), there are also regular surveys of employers' opinions of the graduates and the programmes. Results are presented and discussed at meetings of the Academy team for educational quality assurance (ATEQA)[140].

Graduates from KLAM are employed in educational and healthcare institutions, such as schools and hospitals, and in cultural institutions, such as orchestras, opera houses and cultural centres. In addition, many of them pursue freelance careers, and some set up their own businesses. They work both locally and nationally, and some have an international career[141]. It is challenging to monitor graduates' careers and obtain reliable data because survey participation is voluntary. Developing a long-term relationship with alumni is therefore necessary, and measures have been taken accordingly[142].

It is evident that employability is high on the Academy's agenda. The establishment of the Careers Office is commendable, as it both monitors graduates' employment outcomes and helps prepare students for a competitive and uncertain job market through courses, services and the dissemination of job offers. The many courses offered by the CO constitute a valuable supplement to the curriculum, but the Review team suggests that the Academy consider whether some of these courses should instead be part of the compulsory curriculum to ensure that all students are well prepared for their future professional life. The Review team would also suggest that the CO develops into a laboratory for new practices, supporting students in developing alternative forms of recitals, reaching new audiences, etc.

The student clubs offer many opportunities to develop a wide range of work-life skills. The way they are supported by the Academy is commendable.

The Review team supports efforts to establish long-term relationships with alumni to build a more comprehensive database. This could help provide reliable data on employment and useful feedback to the institution about the study programmes.

[137] Annex 34.
[138] SER, p. 25; Additional annexes no. 10.
[139] SER, p. 23.
[140] SER, p. 25; Annex 35.
[141] SER, p. 25-26.
[142] SER, p. 26.

Compliance with Standard 2.3

The Review Team concludes that Karol Lipiński Academy of Music fully complies with MusiQuE Standard 2.3.

3. Teachers' perspectives

3.1. Staff qualification, professional activity and development

Standard 3.1 *The institution has processes in place to ensure that members of the teaching staff[143] 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 study programmes. There are policies in place for continuing professional development of teaching staff.*

Previously MusiQuE Standard 4.1 (*MusiQuE standards for institutional review 2017)*
Level of compliance in 2019: Fully compliant
2019 suggestions for enhancement/recommendations:
The Review Team recommends that an explicit strategy for continuing professional development be implemented

Previously MusiQuE Standard 4.2 (*MusiQuE standards for institutional review 2017)*
Level of compliance in 2019: Fully compliant
2019 suggestions for enhancement/recommendations:
None

KLAM has a human resource policy which covers both the recruitment of new staff and the promotion of existing staff[144]. Vacancies for full-time positions are published on the KLAM website and the Public Information Bulletin with a 30-day deadline. The procedures for assessment, requirement, and criteria are specified in the Statute of KLAM[145], based on Act 2.0[146]. The criteria are non-discriminatory with respect to gender, religion or sexual orientation[147].

Academic staff are employed either as teachers or researcher-teachers, each with its own promotion ladder. For staff in the researcher-teacher category, research activities are part of their job description and included in their workload. Staff artistic and scientific output influences the authorities' evaluation of the Academy and consequently plays a vital role[148]. Surveys of staff artistic and scholarly activities are conducted regularly as a basis for the evaluation of KLAM. They are recorded in the POL-on system and published on the RAD-ON portal[149]. KLAM allows for flexible scheduling of classes with students to support staff academic and artistic activities. Staff can also apply for paid leave for academic and/or artistic reasons in accordance with Polish law and the KLAM Statute[150]. KLAM provides financial support for participation in conferences, artistic activities such as concerts and

[143] The standard and related questions refer to all teaching staff regardless of their types of contracts – permanent, temporary, associate, etc.
[144] SER, p. 27.
[145] SER, p. 27, Annex 3, Chapter VIII and §68.
[146] Annex 1.
[147] SER, p. 27.
[148] SER, p. 27.
[149] SER, p. 29; Annexes 41; 1, part VI, chapter 3; 24.
[150] SER, p. 30.

participation in festivals and competitions. The Academy also provides financial support to teachers for publishing the results of their artistic and scientific activities, helping them achieve promotion and promoting the Academy[151]. Academic staff can also receive practical and logistical support for their artistic and academic activities from KLAM's centres and offices, such as the Multimedia Techniques Studio with Recording Studio (MTS) for professional recordings, or the Centre for Promotion and Event Organisation (CPEO) for organising conferences, concerts and festivals[152].

Most of the staff in the researcher-teacher category hold at least a Doctor of Arts degree (doktor sztuki), which ensures a high standard of teaching[153]. All academic staff members are listed on the KLAM website[154].

Previously, a post-doctoral qualification (doktor habilitowany) was a requirement for appointment to the position of university professor. Following changes in Act 2.0, it has become easier to appoint staff holding a doctorate to this position, provided that the staff member can document outstanding achievements in teaching, research and/or the arts. This has had a positive effect on the promotion and recognition of highly qualified staff members to the position of university professor[155]. Outstanding academic staff can also receive the "Rectors Award", and the Academy also nominates such staff members for national awards and honours[156].

Art. 73.1 of Act 2.0 requires that at least 75% of classes are taught by staff employed primarily at the institution, and KLAM complies with this requirement[157]. Most ECTS credits come from subjects with direct contact with the teacher[158]. Several academic staff members work part-time outside the Academy, for example, playing in a symphony orchestra, teaching in schools, or freelancing as musicians[159]. Teachers met emphasised that students prefer their teachers to be active practitioners[160]. Some of them also teach across departments and/or hold additional qualifications, such as degrees in psychology, engineering or philology. The diversity of staff competences increases flexibility to make changes to the curriculum and to implement new optional courses, programmes and specialities[161].

In accordance with Act 2.0, academic staff are assessed at least once every four years on their duties and achievements in teaching and in scientific and artistic activities[162]. Results from annual anonymous student surveys on teaching quality are also taken into account. The results can be appealed to the Rector. A negative assessment is followed by a

[151] SER, p. 29; Meeting 2 with senior administrative staff.
[152] SER, p. 30.
[153] SER, p. 28; Annexes 37-39.
[154] www.amuz.wroc.pl.
[155] SER, p. 28.
[156] SER, p. 30.
[157] SER, p.27; Annex 69.
[158] SER, p. 27; Annex 70.
[159] SER, p. 28.
[160] Meeting 3 with teachers.
[161] SER, p. 28.
[162] SER, p. 29; Annex 1, part VI, chapter 3.

reassessment after at least 12 months. If that assessment is also negative, the contract is terminated[163]. Class observations can be carried out for teachers who have received low scores in the teaching quality assessment, as well as for new employees[164].

Staff have to prepare an individual activity report, which is submitted to the chair of their unit each June. This encourages staff to critically reflect on their artistic and scholarly activities and to pass on similar values to students and doctoral candidates[165]. However, teachers met expressed a wish for less paperwork so they could spend more time with their students[166]. It is unclear whether this comment was directed specifically at the activity report.

Academic staff are required by Polish law to engage in continuous professional development. The management enquires about teachers' needs, ensures that they develop their skills, and provides opportunities, including funding, to do so. Training can cover a range of professional, technical, and pedagogical skills, and the Academy seeks appropriate partners for the training. Teachers are not forced to undertake specific training, but student surveys can identify weak spots in a teacher's competence, and the Dean will then take action[167].

Information about projects, training sessions, conferences, scholarships, etc., is published on the website, and relevant target groups among teachers are informed via email. Teachers also have the opportunity to take part in more extensive training programmes, graduate studies, and placements in Poland and abroad, and can receive funding to do so. The opportunity for professional development abroad is widely used among teachers, not only in Europe within the Erasmus+ system but also all over the world with other types of funding. (See also Standard 4.1.) One of several examples is the international project POWER, where both teachers, administrative staff, and students participated, and the results were disseminated internally. Another example is the international multi-level Masters of Didactics programme. One of the areas covered in this programme is mentoring, and a successful pilot has been carried out at KLAM, where a senior teacher mentored a young KLAM lecturer. This will be implemented as a standard support measure, provided that funding can be secured[168].

The teaching staff's high qualifications are evidenced by numerous artistic and academic achievements, including performances at prestigious venues and events, recordings, publications and awards[169]. Their active involvement in musical life ensures that their teaching reflects professional standards. There are also initiatives to enhance teachers' skills in modern teaching methods and student involvement. Many of the students met cited

[163] SER, p. 29; Annex 28; Meeting 2 with senior administrative staff.
[164] SER, p. 29.
[165] SER, p. 30.
[166] Meeting 3 with teachers.
[167] SER, p. 29; Meeting 2 with senior administrative staff.
[168] SER, p. 29; p. 32; Meeting 2 with senior administrative staff.
[169] SER, p.18; Annex 24.

the quality of the professors and the departments as the main reasons for choosing to study at KLAM[170].

Transparent and efficient recruitment processes are used to ensure that new teachers are well qualified. Several procedures are in place to monitor their performance as teachers and as researchers/artists. A large proportion of the teaching staff hold doctoral degrees, and several have double degrees. This enables effective delivery of the study programmes and provides flexibility to accommodate changes in the curricula.

Teaching staff are required by law to engage in professional development. The Academy wisely uses a bottom-up approach, providing opportunities and support rather than imposing requirements. An impressive number of teachers also draw on international experiences for professional development.

Compliance with Standard 3.1

The Review Team concludes that Karol Lipiński Academy of Music fully complies with MusiQuE Standard 3.1.

[170] Meeting 5 with students.

4. External perspectives

4.1. International perspectives and experiences for students and staff

Standard 4.1 *The institution offers a range of opportunities for students and staff to gain international perspectives and experiences.*

Previously MusiQuE Standard 2.2 (*MusiQuE standards for institutional review 2017)*
Level of compliance in 2019: Fully compliant
2019 suggestions for enhancement/recommendations:
None

KLAM has an internationalisation strategy from 2025 covering five areas: teaching activities, artistic activities, scientific and research activities, staff support, and promotion of KLAM's international image. Within each area, several actions are described, including internationalisation "at home" [171].

KLAM has a long history of international engagement. The Academy has been actively involved in several projects organised by the AEC. The former Rector, Prof. Grzegorz Kurzyński, was a member of several AEC working groups, translated many of AEC's publications into Polish, and was one of the founders of MusiQuE. He was also an advocate for the Bologna Process. Further evidence of this engagement is that KLAM has undergone international accreditation as the only Polish music academy and was the first Polish music academy to sign the Magna Carta Universitatum in 2020[172]. As a consequence of this high level of international activity, the position of Vice Rector for Evaluation and International Cooperation was established in 2024/2025, and there are currently two staff members managing international activities, namely the Rector's representative for International Relations and the Fundraising Specialist[173]. A need for more staff was expressed due to the rapid increase in international activities[174].

The Academy has agreements with nearly 100 partner institutions across Europe, as well as a few outside the continent[175]. A thorough analysis and assessment of potential institutions is conducted before an agreement is signed, including an evaluation of how their views on education and artistic activity align with KLAM. Institutions that are AEC members or hold MusiQuE accreditation are preferred[176].

International mobility mainly takes place through the Erasmus+ programme, which the Academy has been part of since 1998. An Erasmus+ policy statement (EPS 2021-2027) has

[171] Annex 6; SER, p. 30.
[172] SER, p.33-34.
[173] SER, p. 34.
[174] Meeting 2 with senior administrative staff.
[175] SER, p. 31; Annex 8.
[176] SER, p. 30-31; Annex 43.

been formulated[177], and KLAM has been awarded the Erasmus Charter for Higher Education[178]. All KLAM students and doctoral candidates can take part in Erasmus+ mobility exchange, and the number of outgoing and incoming exchanges is increasing[179]. Comprehensive information sessions are held, and mobility announcements are sent by email[180]. Both outgoing and incoming students receive support and individual guidance. Students from disadvantaged backgrounds can receive additional funding[181]. Mobility exchanges are recorded in the Diploma Supplement, and grades for courses taken abroad without an exam at KLAM are transferred[182]. In addition, students can engage in international short-term projects, which are often conducted virtually and therefore provide digital skills[183]. One example is the blended intensive programme Bassoon International Project which was carried out in April 2026 with participants from several European cities[184]. Such projects are counted as optional courses, artistic projects, or traineeships[185]. Students met confirmed that they are well informed about mobility opportunities and that their teachers actively support them in going on exchange[186].

Incoming exchange students are offered free Polish language courses and the opportunity to perform concerts with KLAM students. It is possible to create individual study plans for them across departments and to provide instruction in English[187].

Teaching and administrative staff are also increasingly using the Erasmus+ mobility programme[188]. Individual international activities by staff are included in reports submitted to their leaders and are taken into account in discussions of promotions[189].

In addition to funding from the Erasmus+ programme, KLAM has secured funding from other sources, including the PROM programme operated by the National Agency for Academic Exchange for short-term mobility. The majority is used to support students and doctoral candidates for international placements. Thanks to this programme teachers and students are funded for visits abroad to carry out artistic or research projects, as well as for participation in conferences and competitions. Funding has also been secured from the Knowledge, Education and Development programme for teachers to take part in the Masters of Didactics programme, which focuses on modern teaching methods, including online teaching, mentoring and leadership[190]. The management actively encourages teachers to gain international experience[191].

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[177] Annex 42.
[178] SER, p. 31; Annex 44.
[179] SER, p. 31; Annex 48.
[180] Annex 47.
[181] SER, p. 31.
[182] SER, p. 31-32; Annex 20; Annex 12, §32 and §44.
[183] SER, p. 31; Annex 45.
[184] SER, p. 33.
[185] SER, p. 32.
[186] Meeting 5 with students.
[187] SER, p. 31.
[188] SER, p. 32; Annex 48.
[189] SER, p. 32.
[190] SER, p. 32.
[191] Meeting 1 with the Management.

To understand the needs and expectations of students, doctoral candidates and teachers regarding international mobility, a survey was conducted in April 2025. As a result, three initiatives have been taken: to strengthen the promotion of the available mobility projects, to conduct an intercultural communication workshop for students, and to prepare an application to the PROM programme. The application was successful, as indicated above[192].

The Academy has a sufficient number of well-qualified Polish applicants, but changing demographics imply a need for more international students in the years to come, preferably from different countries to prevent the formation of enclaves[193]. Today, most of the international students come from Slavic-speaking countries, in particular from Ukraine[194]. This is due to the national requirements for international students to demonstrate Polish language proficiency at B1 level if they come from EU countries, and B2 level for students from outside the EU[195]. This requirement is seen as a major challenge for the Academy's internationalisation, and the Management is seeking ways to address the problem[196]. There is an English Division programme with no Polish language requirement, but students then have to pay a considerable fee[197].

Another challenge is the difficulty of recruiting international teachers due to low salaries. The Ministry has set the entry-level salary for university teachers at around 5000 PLN. Consequently, all Polish higher education institutions struggle to recruit internationally[198].

The internationalisation strategy also includes "internationalisation at home" [199]. Measures taken include organising international conferences and competitions, inviting international guests to give lectures and workshops, making publications available in English, introducing international literature into the curriculum, and offering foreign language courses[200]. Students met expressed a need for more workshops and masterclasses with international artists/teachers[201].

The level of internationalisation is regularly assessed in relation to the strategy. Assessment takes place during regular meetings of the Erasmus+ Programme Committee, through surveys of all incoming and outgoing students and staff, and through informal meetings with incoming and outgoing students and staff[202].

[192] SER, p. 32.
[193] Meeting 4 with members of Governing bodies and Deans/Vice Deans.
[194] Meeting 1 with the Management.
[195] SER, p. 16; Meeting 2 with senior administrative staff.
[196] Meeting 1 with the Management; Meeting 2 with senior administrative staff.
[197] SER, p. 16.
[198] Meeting 1 with the Management.
[199] SER, p. 33; Annex 6.
[200] SER, p. 33.
[201] Meeting 5 with students.
[202] SER, p. 31.

KLAM has long had high ambitions for internationalisation. This is reflected in the high level of internationalisation achieved in several areas, such as contributions to the AEC, curriculum development in line with international standards, and international mobility for staff and students. Students and staff have ample opportunities to gain international perspectives and experiences, both abroad and "at home". The ambitions are also evident in the recently developed strategic plan for internationalisation. The Review team suggests that more concrete action plans with time frames and tangible targets should be developed to create even more momentum in realising the strategy. It is also suggested that staffing in the international office be increased to meet the present and future high activity.

The national rules and regulations governing language requirements and the salary level for teaching staff create obstacles to recruiting international students and staff. The Review team acknowledges that this is outside the Academy's control and supports the Management's efforts to address these problems. This is necessary in order to give the Academy fair, transparent and sustainable conditions in building a consistent identity as an international institution.

Compliance with Standard 4.1

The Review Team concludes that Karol Lipiński Academy of Music fully complies with MusiQuE Standard 4.1.

4.2. Engagement within the external institutional and social context

Standard 4.2 *Institutional policies and strategies are in place for an active social engagement. The institution promotes continued development and maintenance of links with the music profession and the wider artistic, cultural, educational, and other relevant sectors within society.*

Previously MusiQuE Standard 8.1 (*MusiQuE standards for institutional review 2017)*
Level of compliance in 2019: Fully compliant
2019 suggestions for enhancement/recommendations:
None

Previously MusiQuE Standard 8.2 (*MusiQuE standards for institutional review 2017)*
Level of compliance in 2019: Substantially compliant
2019 suggestions for enhancement/recommendations:
The Review Team recommends that KLAM formalize agreements with its partners and that explicit procedures be implemented to allow for feedback from stakeholders.

The Academy has formulated a plan of action for developing and implementing a policy on cooperation with the socio-economic environment for 2025-2028[203]. The plan outlines various alternatives, and it has since been decided that the policy will focus on establishing value-based partnerships and developing the institution's social responsibility[204]. The Academy has 80 formal agreements with cultural and educational institutions and organisations, signed between 2023 and 2026. The majority are linked to specific one-off events, such as concerts or workshops[205]. This is also confirmed by an employer survey, which indicated that collaboration mainly concerns hiring musicians, providing performance opportunities, and participation in specific projects. Employers who took part in the survey viewed the cooperation with KLAM as positive[206]. There are also 12 long-term agreements with different health institutions for music therapy internships[207]. Students met expressed a wish to have more partnerships with orchestras, since instrumental students do not get enough professional practice outside the institution. Most of the concerts are organised by the student clubs and are not part of the curriculum[208]. The CO also passes on information about paid job opportunities to the students[209]. In addition to the signed agreements, there are many informal agreements, often facilitated by teachers who also work outside KLAM[210]. Due to the many partnership projects and the need to establish a formal framework for the Academy's cooperation with external partners, a position was

[203] SER, p. 34; Annex 56.
[204] Meeting 7 with selected representatives.
[205] Additional annexes no 11.
[206] Annex 35.
[207] Additional annexes no 11.
[208] Meeting 5 with students.
[209] Meeting 2 with senior administrative staff.
[210] Meeting 4 with members of Governing bodies and Deans/Vice Deans.

established in January 2025 as the Rector's representative for cooperation with the socio-economic environment[211].

KLAM participates in public discourse through its membership of a number of international bodies, as mentioned in Standard 4.1. The institution is also actively involved in many bodies at national, regional and local levels concerning higher education, the arts and culture, such as Rector's conferences, culture councils and advisory bodies. Members of staff regularly participate in conferences, meetings and events dedicated to arts and culture education[212]. KLAM plays an important role in shaping social and cultural policies in the region and the country as a whole through its wide-ranging cultural programme for a diverse audience. One example is the "Accessible Culture" programme, with cultural initiatives for disadvantaged groups[213]. Students are also prepared to participate in a variety of cultural settings, and the Review team heard several examples of initiatives to ensure the Academy's social relevance and responsibility[214].

The Academy brings together members of the artistic community through events such as conferences, concerts, projects and celebrations. It was also actively involved in developing the Lower Silesian Strategy for the Development of Vocational Education, which fosters cooperation and communication between educational institutions, businesses and stakeholders[215]. KLAM also provides event spaces for local institutions, such as schools[216].

The needs of the profession are assessed and monitored through a survey of employers. The Academy also regularly participates in meetings with external institutions and receives feedback on educational needs through these meetings[217]. Representatives from the music profession met with the Review team confirmed that there is an ongoing, often informal collaboration with the institution, though some expressed a wish for more regular meetings. However, it was emphasised that communication is easy and natural, facilitated by the fact that several of KLAM's teachers work within the professional field outside the Academy[218].

Lifelong learning opportunities are offered through the more than 300 artistic, academic and music-promoting projects the Academy organises each year. These are aimed at people of different age groups and backgrounds and are free of charge[219]. Furthermore, the Centre for Artist Development (SCALART) offers courses for children, young adults and adults, as well as for amateurs and professionals. These include the Children's Music Academy (CMA) which was launched in 2025, the Summer Sounds Academy (SSA), and the Open Music Academy (OMA) [220]. KLAM teachers are responsible for the content of the

[211] SER, p.34; Annex 7.
[212] SER, p. 34-35.
[213] SER, p. 36.
[214] SER, p. 36; Meeting 7 with selected representatives.
[215] SER, p. 35.
[216] Meeting 6 with alumni and representatives from the music profession.
[217] SER, p. 36.
[218] Meeting 6 with alumni and representatives from the music profession.
[219] SER, p. 36.
[220] SER, p. 36.

OMA and CMA activities, and students can fill in for the teachers as an extra-curricular option[221].

The Academy is well connected to its environment, with links to the profession and the wider community. The newly formulated strategy, with its action plans, will provide direction going forward.

There are now formal agreements in place with a number of external institutions and organisations, as recommended in the previous MusiQuE review report. The Review team suggests that more long-term agreements should be developed with selected partners to include activities such as internships, job shadowing, student participation in recurring events, and curriculum development.

Periodic employer surveys are now part of the internal quality assurance system. This procedure will provide feedback from external stakeholders, as recommended in the previous MusiQuE review report.

The Academy provides lifelong learning opportunities free of charge for all age groups and backgrounds. This is a testament to the Academy's commitment to social responsibility.

Compliance with Standard 4.2

The Review Team concludes that Karol Lipiński Academy of Music fully complies with MusiQuE Standard 4.2.

[221] Meeting 2 with senior administrative staff.

Learning Resources and Student Support

5. Resources

5.1 Finances, facilities, services and support staff

Standard 5.1 *The institution has means and resources to enable a successful delivery of the study programmes, to support its institutional missions and policies, and to secure its sustainable development.*

Previously MusiQuE Standard 5.1 (*MusiQuE standards for institutional review 2017)*
Level of compliance in 2019: Fully compliant
2019 suggestions for enhancement/recommendations:
None

Previously MusiQuE Standard 5.2 (*MusiQuE standards for institutional review 2017)*
Level of compliance in 2019: Fully compliant
2019 suggestions for enhancement/recommendations:
The Review Team encourages KLAM to integrate long-term financial planning into its overall strategy.

Previously MusiQuE Standard 5.3 (*MusiQuE standards for institutional review 2017)*
Level of compliance in 2019: Fully compliant
2019 suggestions for enhancement/recommendations:
The Review Team encourages KLAM to consider developing a specific policy dedicated to providing support staff with ongoing professional development.

KLAM is a public institution and therefore receives most of its funding from the Ministry of Culture and National Heritage (MCNH) and the Ministry of Science and Higher Education (MSHE). However, funding for KLAM and other arts institutions does not take into account the specific nature of arts education, with its emphasis on one-to-one and small-group teaching and arts activity. This type of education is quite cost-intensive and requires a high-quality infrastructure[222]. KLAM therefore relies on other sources of income, such as revenue from the sale of publications, rentals, grants for infrastructure, funds from the local government, and international mobility programmes[223]. To assist in securing external funding, KLAM has employed a fundraising expert within the Centre for Projects and International Cooperation who supports staff in applying for external funding[224].

Each November, the Deans inform the Chancellor of their departments' needs, fully aware of budgetary constraints. Following discussions with the Deans, a budget is prepared for the next calendar year, outlining expected income and costs in specified areas. The majority of costs are linked to teaching and research activities. The budget also includes provisions for potential extraordinary or additional costs, as well as funding for the Student self-governing council[225]. A majority of this funding goes to the many student clubs, each

[222] SER, p. 37.
[223] SER, p. 38.
[224] SER, p. 36
[225] SER, p. 37-38; Annex 57; Meeting 1 with the Management; Meeting 2 with senior administrative staff; Meeting 4 with members of the Governing bodies and Deans/Vice Deans.

of which has its own budget. The clubs also try to raise money outside KLAM and receive support from the Careers Office to do so[226].

The budget is approved by the Rector. At the end of the calendar year, the actual costs are reported to the Academic Council for approval. There is a Budget and Finance Committee, elected from the members of the Senate[227]. In addition to the short-term budget, the Academy also prepares a six-year budget, as suggested in the previous MusiQuE review report[228].

A need for more support staff was expressed during meetings, particularly for the International office, the Careers Office, the Quality Culture Office, and the Department for education and student affairs[229]. The rapid increase in both student and staff mobility has also resulted in a need for more funding for Erasmus+ exchanges[230]. It was also mentioned that increased funding was vital to provide greater financial support for students[231]. The limited funding is perceived as a major obstacle to the further development of the institution. However, it was underlined that the limitations also trigger creativity and that the Academy is nevertheless moving in the right direction[232].

The Academy has a campus comprising six buildings (A-F) with a total area of around 12.660 m2. The buildings are gradually being adapted for people with disabilities. Buildings D and E are newly built. Building E was constructed specifically to block external noise and provide good acoustics. The largest concert hall, with 300 seats, is located in this building, as are an auditorium, a recording studio, a ballet studio, an organ room, and composition studios where students have access to computers with a wide range of software. Building E also houses a multimedia technology studio with a professional recording studio. There are two additional concert halls in building A, along with a recent addition of a student relaxation area and a Silence room for students. A fourth concert hall is located in building F. In this building, there is a specialised aural training studio with several independent computer workstations, lecture and seminar rooms, as well as guest rooms for visiting academic staff[233].

There are dedicated practice rooms for students, which can be booked online. The rooms are available from 8am to 9pm on weekdays and from 10am to 6pm on weekends. Some practice rooms are reserved for specific student groups, such as organists and composers, because they house specialised equipment. Most teaching rooms can also be used as practice rooms when not in use for classes. There are formalised regulations governing the

[226] Meeting 5 with students.
[227] SER, p. 37.
[228] Meeting 2 with senior administrative staff.
[229] Meeting 2 with senior administrative staff; Meeting 7 with selected representatives.
[230] Meeting 1 with the Management; Meeting 4 with members of Governing bodies and Deans/Vice Deans.
[231] Meeting 1 with the Management.
[232] Meeting 4 with members of Governing bodies and Deans/Vice Deans.
[233] SER, p. 38; Annex 59.

use of teaching rooms and specialist studios[234]. Students met were largely satisfied with the number and standard of the practice rooms[235].

The Academy has plans to carry out two new building projects in the near future. One is to build flats for young academic staff as part of a long-term strategy to support them[236]. The other is to build a dedicated space for students: The Student Activity Building, with rooms for student clubs, relaxation and catering facilities. This will promote the aim of creating a learning environment that fosters student activity, cooperation and engagement[237]. The present campus is in good condition and offers several spaces indoors and outdoors for students to relax and socialise[238]. The Theatre Hall, however, is in need of renovation, and the Management is currently trying to secure funding for this[239].

The Academy seeks to ensure access to student accommodation in Wrocław. There is an agreement from 2011 that secures KLAM students and doctoral candidates equal rights to accommodation in the residential halls of any of the higher education institutions in the city[240]. The need for additional affordable student housing, where students can also practise, was emphasised in meetings. Having designated dormitories for the Academy's students was seen as a potential selling point in attracting more students to the institution[241]. The Review team was told that there are plans underway to build student housing[242].

The library is located in building A and has a reading room with computer facilities, a lending room, storage areas, and offices for the librarians. The library has a collection of about 150.000 volumes, including books, manuscripts, sheet music, audio recordings, and journals. It also provides access to many online collections and databases. The library is a member of the Lower Silesian Digital Library Consortium, which enables the digitisation of particularly valuable publications as well as the online publication of KLAM's publications. In addition to its regular activities, the library organises exhibitions when KLAM hosts conferences or other events[243]. There are seven experienced, professionally qualified librarians, some of whom hold music degrees[244]. A wish for more space for the library, including more space for the silence lab, was expressed[245].

The institution has implemented digital solutions to meet the needs of students, staff and doctoral candidates. They have access to a fast and stable Wi-Fi network, electronic ID cards, an interactive course catalogue, a search engine for optional courses, a single sign-on system (SSO), and computers in the library and some of the studios. All lecture rooms

[234] SER, p. 39; Annex 62.
[235] Meeting 5 with students.
[236] SER, p. 38.
[237] SER, p. 39.
[238] Tour of the facilities.
[239] Meeting 1 with the Management.
[240] SER, p. 43.
[241] Meeting 5 with students; Meeting 7 with selected representatives.
[242] Meeting 4 with members of Governing bodies and Deans/Vice Deans.
[243] SER, p. 40; Annex 63.
[244] SER, p. 40.
[245] Meeting 2 with senior administrative staff.

are equipped for multimedia teaching and learning, and teachers can borrow tablets for use during classes. Every student and staff member has access to recordings produced by recording studio staff[246]. There is an IT department with five staff members responsible for the equipment and network infrastructure, and an IT Network Regulation governing the use of the IT network. The multimedia techniques studio and the recording studio have dedicated staff responsible for the equipment in these studios[247]. There seems to be some use of virtual and online learning and teaching[248], and the Review team saw a good example of this during a visit to an Ear training class.

The collection of instruments is steadily growing[249], but there remains a need for instruments such as a clavichord, a harpsichord, and an organ, as well as some wind and brass instruments[250]. Requests for purchases are submitted by the heads of the relevant unit. Students can borrow some of the instruments, and there are regulations governing access to and use of these instruments[251].

The support staff are encouraged to continue their professional development in ways relevant to their roles. A dedicated budget is available for this, but each staff member decides which opportunities to pursue[252]. For example, librarians attend courses and conferences on general and music librarianship. The Erasmus+ programme offers professional development opportunities for support staff, and surveys indicate that participants find mobility visits useful[253]. Support staff can also receive support to study for a PhD degree[254].

The Academy faces financial challenges, like so many public higher music education institutions, and is dependent on other sources of income. The level of ambition, especially when it comes to internationalisation, creates needs for additional funding to support the increase in activities financially and for additional support staff in the International office. The appointment of a fundraising specialist is therefore a wise move. The Review team supports the management's efforts to increase public funding to secure sustainable further development towards the Academy's goals.

Despite its challenging financial situation, the Academy manages to deliver its study programmes successfully, providing a suitable number of one-to-one lessons, and its facilities are adequate.

There is a fundamental need for student housing adapted to the specific needs of music students. The Review team supports efforts to address this issue with high priority.

[246] SER, p. 39-40.
[247] SER, p. 40.
[248] Meeting 5 with students.
[249] SER, p. 39; Annex 60.
[250] Meeting 3 with teachers; Meeting 5 with students.
[251] SER, p. 39; Annex 61.
[252] Meeting 1 with the Management.
[253] SER, p. 40.
[254] Meeting 1 with the Management.

There is no specific policy for support staff's professional development, as suggested in the previous MusiQuE review report, but ample opportunities are provided, including international exchange and PhD studies.

Compliance with Standard 5.1

The Review Team concludes that Karol Lipiński Academy of Music fully complies with MusiQuE Standard 5.1.

5.2 Health and wellbeing

Standard 5.2 *The institution provides effective support for all students and staff to preserve and improve their mental and physical wellbeing, and ensures a safe learning and working environment.*

This standard was not yet included in the MusiQuE Standards for Institutional review 2017, which were applied during the previous accreditation; therefore, no recommendations or suggestions for enhancement were made.

The mental and physical wellbeing of students and staff has high priority, and several forms of support are provided both by KLAM itself, but also in collaboration with other organisations. The small size of the institution facilitates personal contact, which in itself can help identify potential physical or mental health issues[255]. Students met testified to the fact that it is easy to reach out to the Vice-Rector for student affairs and education, and that the Deans care about their students and keep an eye out for any problems, although to a varying degree[256]. There are dedicated training sessions for academic and support staff on various mental health issues such as burnout, stress, and non-violent communication, and teachers met expressed an increasing need for such training[257]. Students have access to an optional course on managing stage fright, crisis and stress. Surveys indicate that students find the course very useful. The SCALART also runs a blog on mental health issues, published on the KLAM website. Furthermore, The Innovative Centre for Artist Development has organised events on professional, psychological and artistic issues for students from three arts universities in the city[258].

KLAM provides several quiet spaces for students and staff, including the "Silence Room", as well as areas to relax or have a meal or snack. The planned Student activity building will provide further spaces for students to relax and socialise. A sense of community among students and staff is fostered through joint classes, projects and concerts, as well as through ceremonies and celebrations, such as degree awarding[259].

The institution has a safety awareness programme that includes a compulsory introductory course in health and safety for students. It covers both practical and theoretical aspects of safe conduct within the academic environment and aims to foster responsible and safe behaviour[260].

The commitment to ensuring a friendly, safe and open academic environment is confirmed by the signing of Magna Charta Universitatum in 2020. Codes of ethics have also been formulated for both students and staff[261]. Teachers met confirmed they are familiar with the

[255] SER, p. 41.
[256] Meeting 5 with students.
[257] Meeting 3 with teachers.
[258] SER, p. 41.
[259] SER, p. 41.
[260] SER, p. 41.
[261] Annex 11; Additional annexes no 3.

code of ethics for teaching staff[262]. Students are acquainted with the code of ethics during an introductory course, and students met underlined that they see it as their duty to know the code of ethics. However, they did not know about the code of ethics for staff or where to find it[263]. Any breaches are taken seriously, and there are disciplinary committees at various levels within the institution. There is a whistleblowing system in place, as well as anonymous surveys, which provide students and staff with safe opportunities to voice their concerns[264]. The student self-governing council also plays a role in resolving issues[265]. Students met gave examples of how problems with a teacher had been resolved promptly without exposing the student who reported the problem[266]. Both students and Deans/Vice Deans met expressed great trust in the willingness and capacity of the Vice-Rector for student affairs and education to handle such issues, but some students voiced the need for an independent person outside the hierarchy whom they could confide in confidentially[267].

Academic staff are often the first point of contact for students experiencing educational or life challenges, due to the personalised nature of arts education. This was also confirmed by students met. Teachers provide support and can guide students to seek further support if necessary. All teachers have dedicated consultation hours[268].

There are three specialists providing psychological support on a rotating basis. They are available for consultations every weekday, and there is no limit to the number of consultations a student can receive. The consultations are not therapeutic but serve as a means to assess students' needs and refer them to appropriate specialist services as needed. Support is also provided by the psychologists outside consultations, such as when students experience a crisis. The system was formally established in 2020, and there are around 150 consultations each year[269].

Detailed information about the psychological, health and social services offered at KLAM, as well as external specialist support, is available on the website. In addition, staff discuss the available forms of support during information sessions with first-year students. Both students and staff also receive information about support options and current workshops via email, social media and information boards[270].

KLAM offers academic and social scholarships to disadvantaged students and doctoral candidates. There are also scholarships available for students with disabilities and high achievers. The institution assists students with applications for external grants. Loans are also available to staff who need financial support[271].

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[262] Meeting 3 with teachers.
[263] Meeting 5 with students.
[264] SER, p. 42.
[265] Meeting 2 with senior administrative staff.
[266] Meeting 5 with students.
[267] Meeting 4 with members of Governing bodies and Deans/Vice Deans; Meeting 5 with students.
[268] SER, p. 42; Meeting 5 with students.
[269] SER, p. 42.
[270] SER, p. 42.
[271] SER, p. 43.

There is a designated Rector's representative for persons with disabilities who coordinates support for students as well as staff with various types of disability or neurodiversity. The buildings are gradually being adapted to meet the needs of both students and the public, including the installation of lifts, automatic doors, baby-changing facilities, and gender-neutral toilets[272].

The Academy is strongly committed to preventing mental health issues, with its staff supporting this wholeheartedly, and has implemented a commendable number of initiatives. There are several procedures in place to ensure that the environment is safe for both students and staff, including procedures for complaints and confidential issues. The Review team acknowledges the trust students and staff have in the Vice Rector for student affairs and teaching in handling confidential issues. It is nevertheless suggested that there should absolutely be an independent person outside the power structure whom students and staff can contact confidentially.

There are financial support mechanisms for disadvantaged students, doctoral candidates and staff. Inclusion is further supported by adapting buildings to different needs and by providing dedicated staff to support students with disabilities.

Compliance with Standard 5.2

The Review Team concludes that Karol Lipiński Academy of Music fully complies with MusiQuE Standard 5.2.

[272] SER, p. 43.

6. Communication processes

6.1. Internal and external communication processes

Standard 6.1 *Effective mechanisms are in place for internal communication within the institution. Information provided to the public about the institution is clear, consistent, regular and accurate.*

Previously MusiQuE Standard 6.1 (*MusiQuE standards for institutional review 2017)*
Level of compliance in 2019: Fully compliant
2019 suggestions for enhancement/recommendations:
None

Previously MusiQuE Standard 8.3 (*MusiQuE standards for institutional review 2017)*
Level of compliance in 2019: Fully compliant
2019 suggestions for enhancement/recommendations:
None

KLAM uses several channels to communicate with staff, students, external stakeholders and the public. The primary source is the website amuz.wroc.pl, which was redesigned in March 2026[273]. A survey of students and staff was conducted beforehand to identify the changes needed[274]. Students met found the new webpage more intuitive and commented that the one-step sign-in is an improvement. They can contact the Student self-governing council if they have complaints about the website[275]. Official information is also distributed through the Public Information Bulletin. External communication is mainly handled by the Centre for Promotion and Event Organisation (CPEO) [276].

Internal communication with students and staff is facilitated by the institution's comprehensive computerisation and effective IT systems. Each student and staff member has an email account, making it easy to share information[277]. The Student self-governing council and the Careers Office share important information via email, and there are email groups for event updates that everyone can use[278]. Digital information screens are located in the buildings, where events are advertised. The Careers Office uses the website to publish industry-related information in a blog format and also issues a newsletter there.

IT Network Regulations are in place to ensure data protection and the proper use of information, and a Data Protection Supervisor is appointed to oversee sensitive information[279]. However, the most important factor in effective communication is the

[273] SER, p. 44.
[274] Meeting 7 with selected representatives.
[275] Meeting 5 with students; Meeting 7 with selected representatives.
[276] SER, p. 44.
[277] SER, p. 44.
[278] Meeting 7 with selected representatives.
[279] SER, p. 44.

traditional personal relationships fostered by the institution's small size and one-to-one teaching[280]. Students met confirmed that communication with teachers and management is easy. They have their teachers' telephone numbers and can easily contact their Dean's office. They are also well informed by their teachers about syllabi and exams[281].

The Academy has developed its own visual identity, and each department has its own colour as well. Different units, such as the Careers Office, and events, such as conferences, as well as Erasmus-related activities, have their own visual profile. This facilitates clear identification of the Academy and its units when communicating internally or externally[282].

Internal regulations govern the circulation of documents such as timetables and publication deadlines. This ensures that information is up to date. Emails, telephone calls, and social media are used to alert students and staff to important changes and deadlines[283]. To ensure accuracy, the "four-eyes principle" is used to double-check information. Legal documents such as regulations are reviewed by a legal adviser, and individual initiatives must be approved by the relevant deputy and/or head of unit before publication[284].

Effective mechanisms are in place for internal communication, facilitated by the high degree of computerisation and the new website. The small size of the institution also facilitates direct contact between staff members and students. External communication is well organised, ensuring that information is correct and effectively delivered.

Compliance with Standard 6.1

The Review Team concludes that Karol Lipiński Academy of Music fully complies with MusiQuE Standard 6.1.

[280] SER, p. 44.
[281] Meeting 5 with students.
[282] SER, p. 44; Annex 67.
[283] SER, p. 44.
[284] SER, p. 44-45.

Quality Culture

7. Quality Culture

7.1. Quality Culture at institutional level

Standard 7.1 *The institution 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 of institutional strategies and policies. The institution is thus enabled to ensure the quality of its educational programmes and to work towards an all-embracing quality culture.*

Previously MusiQuE Standard 7 (*MusiQuE standards for institutional review 2017)*
Level of compliance in 2019: Partially compliant
2019 suggestions for enhancement/recommendations:
The Review Team recommends that portions of internal quality assurance results be published and that a formal system be implemented to share these results with appropriate constituencies. The Review Team believes it is currently premature to fully evaluate the workings of new internal quality assurance and enhancement procedures post-Act 2.0.

KLAM developed its first Internal system for education quality assurance (ISEQA) in 2011. It has since been revised several times; the most recent revision took place in the academic year 2024/25 to collect more data. Students can now complete surveys online via the Verbis system. ISEQA was developed by the Academy team for education quality assurance (ATEQA), which comprises all Vice Rectors, all Deans, and the Chairs of the self-governing councils for doctoral candidates and students. The Vice Rector for student affairs and teaching chairs ATEQA. Depending on the agenda, other staff can attend meetings in an advisory capacity[285]. The position of Quality culture officer was established in January 2025, and the officer attends the monthly meetings of ATEQA in an advisory capacity. Each department also has a Department team for education quality assurance (DTEQA)[286].

ISEQA consists of 12 detailed activities, each governed by a document and designed to gather information on the quality of the Academy's education and operations. They also form the basis for periodic study programme reviews[287]. The processes include an evaluation form for teaching staff, a report on class observations, and several surveys among students and doctoral candidates on course delivery, study programmes, workload, and the quality of the Academy's operations. There are also surveys among graduates and employers on the effectiveness of the education at the Academy and on the quality of the Academy's operations among teaching and support staff[288]. The surveys are complementary, ensuring that the perspectives of all internal and external stakeholder

[285] SER, p. 45.
[286] SER, p. 46.
[287] SER, p. 45; Annex 68.
[288] SER, p. 46; Annexes 15; 28; 32; 34; 35.

groups are covered. The inclusion of open-ended questions provides additional insights[289]. The frequency and methods for the surveys are set out in the Rectors Order no. 19/2025[290]. Students are encouraged to respond to the surveys in different ways, and it is now easier for them to respond since the surveys are online and there is a longer response period. The response rate for the student surveys is around 50%. Teachers receive their results from the anonymous student survey concerning their course delivery, and the results are also communicated to their Dean. There are support mechanisms for teachers who receive negative survey results[291]. The results from the surveys are included in the teacher assessment every 4 years. Teachers who receive negative assessments are given time to improve, but this can eventually lead to the termination of their contract[292].

In addition to the regular surveys, further research is undertaken in response to challenges facing the Academy, such as the drop-out study mentioned under Standard 2.2. Surveys have also been conducted to monitor the effectiveness of the quality assurance procedures under the ISEQA and the work of ATEQA itself[293].

During ATEQA's monthly meetings, results from surveys and the implementation of changes and improvements are discussed. Reports on the different ISEQA activities are submitted to the Deans, the Vice Rector for student affairs and teaching, and the Vice Rector for evaluation and international cooperation[294]. At each meeting, the methods for informing the KLAM community about the implementation of changes are discussed. Usually, dissemination takes place via emails and announcements in the Verbis system[295]. The Chairs of the student and doctoral candidate self-governing councils are responsible for informing the students and doctoral candidates[296].

In the previous MusiQuE review report, it was recommended that portions of the results of ISEQA activities should be shared with appropriate constituencies. Teachers are informed about the survey results concerning their course delivery. Students are informed by the Student Self-Governing Council about actions taken, but some students met expressed a need for better information about both the survey results and any actions taken as a consequence[297]. The results of the activities are not communicated to external stakeholders. The reason given is that data protection laws prohibit the sharing of such data[298].

According to ISEQA, ATEQA "…shall prepare a report on the analysis and evaluation of the information referred to in section 3(1) together with suggestions for possible changes

[289] SER, p. 47.
[290] SER, p. 46; Annex 68.
[291] Meeting 1 with the Management.
[292] Meeting 4 with members of Governing bodies and Deans/Vice Deans.
[293] SER, p. 48.
[294] SER, p. 47.
[295] SER, p. 47-48.
[296] Meeting 1 with the Management.
[297] Meeting 5 with students.
[298] Meeting 4 with members of Governing bodies and Deans/Vice Deans.

in specific areas…"[299], with section 3(1) referring to the surveys mentioned above. KLAM has submitted three such annual reports from ATEQA[300]. The Review team cannot see that these reports include any analyses or evaluations of the survey results, or suggestions directly linked to them.

According to the SER, active participation in national and international events with other higher music education institutions provides inspiration to implement good practices in the Academy and to share its own best practices with others[301].

Communication is perceived as key to ensuring the quality of education, and the SER underlines how the small size of the institution facilitates the exchange of information. Staff members are in frequent and direct contact with each other, also across departments. This helps build relationships between staff members based on trust and enables the sharing of good practices within the Academy[302]. The trusting and frequent communication is also confirmed by teachers and students met[303].

The SER outlines that the quality culture within KLAM is based on values, norms and attitudes derived from the KLAM mission, which are embedded in day-to-day activities. These include, firstly, work ethic, striving for excellence, responsibility and inclusiveness. Secondly, the quality culture is based on communication and respectful dialogue. Thirdly, it is manifested through social responsibility and openness to the world, as well as a desire for continuous improvement[304].

The Academy has revised its internal quality assurance system several times. This is an indication in itself of a quality culture. The present system seems to work well but the Review team nevertheless has some suggestions.

The new ISEQA comprises mainly surveys among all relevant constituencies. Students are encouraged to participate in surveys in several ways, but response rates are not very high and could drop further due to "survey fatigue". The Review team suggests that the Academy should explore other ways of gaining insight into students' opinions, such as establishing student panels or conducting focus group interviews.

The Review team suggests that ISEQA be supplemented with statistical data in key areas to help monitor trends over time. Such data could include the number of applicants to each programme and speciality, the areas applicants come from, drop-out rates and reasons, the number of years students study before graduating, grade distributions, and the number of students continuing to master's programmes, employment or further studies etc. Some of these data are already collected but are not part of ISEQA. The

[299] Annex 68 §12.
[300] Additional Annexes no. 2.
[301] SER, p. 47.
[302] SER, p. 47.
[303] Meeting 3 with teachers; Meeting 5 with students.
[304] SER, p. 48.

combination of statistical data and survey results will provide a solid basis for strategic discussions and decisions on educational quality.

The Review team also suggests that the annual ATEQA reports should include aggregated, anonymous results from all ISEQA activities (including key statistics), as well as evaluations and analysis. Linking feedback and data from different sources will provide a comprehensive picture of educational quality to inform strategic decision-making. Since such reports would contain only aggregated, anonymous results, relevant parts, including follow-up actions, could be published on the Academy's website to ensure transparency and provide information to internal and external stakeholders. The Review team suggests that the Academy ensures that students are informed about survey results and any actions taken as a result. The Review team recognises that the Academy is a tight-knit organisation in which people collaborate closely, communicate directly, wear several "hats", and make joint decisions. This can work well for the time being, but, as indicated in Standard 1.3, there is a need to ensure that structures are in place for counter-voice and differences in opinions and perspectives to be heard and addressed. This is one of the characteristics of a quality culture, as opposed to a consensus culture. The Review team has, however, also seen strong indications of values within KLAM that underpin a quality culture, such as work ethic, respectful dialogue, and a willingness to learn and develop.

Compliance with Standard 7.1

The Review Team concludes that Karol Lipiński Academy of Music fully complies with MusiQuE Standard 7.1.

Summary of the compliance with the Standards and recommendations

The Review team concludes that the Karol Lipiński Academy of Music complies with the *Standards for Institutional Review* as follows:

1. Institutional policies and governance	
Standard 1.1 The institutional mission, vision, values, and goals are clearly stated and relevant to the national and legal context in which the institution operates. They are effectively implemented through coherent institutional strategies and policies.	**Substantially compliant**
Recommendations • The Review team recommends that the Academy starts a process, involving all stakeholders, to develop a new strategy with action plans, including timelines and tangible goals, which can serve as a road map and secure effective implementation.	
Standard 1.2 The educational goals of the institution are clearly stated and achieved through the structure and content of its education policy and the study programmes.	**Fully compliant**
Suggestions for enhancement None	
Standard 1.3 The decision-making processes are clear, transparent and effective. The institution has an appropriate organisational structure, including a relevant representation of institutional stakeholders (students, teaching staff, support staff, representatives of the music profession and related artistic domains). There are effective mechanisms in place to involve institutional stakeholders in policy and programme design, and decision making processes.	**Substantially compliant**

Recommendations

- The Review team recommends creating a more sustainable and mature use of the organisational structure.
- The Review team recommends that consultations with external stakeholders should be formalised and carried out systematically.
- The Review team recommends that the Academy should consider appointing additional external members to the decision-making bodies.

2. Students' perspectives	
Standard 2.1 The institution has a clear, coherent, and inclusive admission policy in place to establish artistic/academic suitability of incoming students. The institution ensures that its programmes are delivered in a way that enable students to take an active role in creating the learning process and to engage in critical reflection throughout their studies. The achievement of intended learning outcomes is facilitated through an appropriate and effective blend of teaching and learning styles and pedagogies. The programmes and their methods of delivery are adequately catered by staff and support services.	**Fully compliant**

Suggestions for enhancement

- The Review team suggests that the Academy strives to find a better balance between courses and practice.

Standard 2.2 The institution has effective processes in place to formally monitor and act on information on student progression. Assessment policies are clearly communicated and consistently implemented across all programmes. There is a coherent policy and a functional complaints and appeals system in place.	**Substantially compliant**

Recommendations

- The Review team recommends that formal monitoring procedures of students' progression across courses and throughout the study programmes should be developed and that written feedback should be provided to students.
- The Review team recommends that the assessment criteria should be clearly evident in all syllabi and used explicitly during lessons, group classes, performances, and exams.

Suggestions for enhancement

• The Review team suggests that external members could be appointed to examination boards at final exams in major subjects.	
Standard 2.3 The institution 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 related artistic domains. The institution has processes 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 programmes and institutional policies.	**Fully compliant**
Suggestions for enhancement • The Review team suggests that the Academy consider whether some of the courses offered by the CO should be part of the compulsory curriculum. • The Review team suggests that the CO develops into a laboratory for new practices.	
3. Teachers' perspectives	
Standard 3.1 The institution has processes in place to ensure that members of the teaching staff 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 study programmes. There are policies in place for continuing professional development of teaching staff.	**Fully compliant**
Suggestions for enhancement None	
4. External perspectives	
Standard 4.1 The institution offers a range of opportunities for students and staff to gain international perspectives and experiences.	**Fully compliant**
Suggestions for enhancement • The Review team suggests that more concrete action plans with time frames and tangible targets should be developed to create even more momentum in realising the internationalisation strategy.	

• The Review team suggests that staffing in the international office be increased to meet the present and future high activity.	
Standard 4.2 Institutional policies and strategies are in place for an active social engagement. The institution promotes continued development and maintenance of links with the music profession and the wider artistic, cultural, educational, and other relevant sectors within society.	**Fully compliant**
Suggestions for enhancement • The Review team suggests that more long-term agreements should be developed with selected external partners.	
5. Resources	
Standard 5.1 The institution has means and resources to enable a successful delivery of the study programmes, to support its institutional missions and policies, and to secure its sustainable development.	**Fully compliant**
Suggestions for enhancement None	
Standard 5.2 The institution provides effective support for all students and staff to preserve and improve their mental and physical wellbeing, and ensures a safe learning and working environment.	**Fully compliant**
Suggestions for enhancement • The Review team suggests that there should be an independent person outside the power structure whom students and staff can contact confidentially.	
6. Communication processes	
Standard 6.1 Effective mechanisms are in place for internal communication within the institution. Information provided to the public about the institution is clear, consistent, regular and accurate.	**Fully compliant**
Suggestions for enhancement None	

7. Quality Culture	
Standard 7.1 The institution 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 of institutional strategies and policies. The institution is thus enabled to ensure the quality of its educational programmes and to work towards an all-embracing quality culture.	**Fully compliant**

Suggestions for enhancement

- The Review team suggests that the Academy should explore other ways of gaining insight into students' opinions than by surveys only.
- The Review team suggests that ISEQA be supplemented with statistical data in key areas to help monitor trends over time.
- The Review team suggests that the annual ATEQA reports should include aggregated, anonymous results from all ISEQA activities as well as evaluations and analysis. Elements of the results could be shared with internal and external stakeholders.
- The Review team suggests that the Academy ensures that students are informed about survey results and any actions taken as a result.

Conclusion

The present review has demonstrated that the Karol Lipiński Academy of Music is a well-functioning higher music education institution, providing high-quality education to its students. This is evidenced by the fact that the institution's performance is considered fully compliant with most of the MusiQuE Standards. There has also been significant progress in several areas in response to the previous accreditation review, most notably the number of initiatives to ensure employability including the establishment of the Careers Office and the introduction of alumni surveys.

The Review team also wishes to commend the Academy's support for student centred learning and independence evidenced by the many student clubs which provide students with invaluable learning experiences. Commendable are also the efforts to ensure that students have a voice in decision-making, that their learning environment is supportive, and that mental health issues are prevented and addressed. The Academy stands out as a close-knit, trusting community where direct communication is easy and often informal. There is a strong commitment to quality enhancement and assurance, and the continuous efforts to further develop the quality assurance system is evidence in this respect. Furthermore, KLAM has a persistent, strong focus on internationalisation, which serves as inspiration for curriculum development as well as providing both staff and students with opportunities to develop their competencies through a high number of mobility exchanges. The Academy has strong ties to the profession, facilitated by the many teachers who are active as professionals outside the institution, and the strong informal connections with alumni.

However, some of the challenges highlighted in the previous accreditation report are still not fully addressed. A strategic plan has been developed, but without action plans with timelines and tangible objectives, it has failed to serve as the "road map" envisioned. Given the many changes inside and outside of the Academy, this is now the time to formulate a new strategy, which is designed to serve as a hands-on tool for strategic planning and monitoring. Another challenge that is not fully addressed, concerns assessment criteria. Such criteria, clearly linked to learning outcomes, are still not consistently formulated across all the syllabi.

Additionally, the Review team has registered other areas which could benefit further development, some of which will be highlighted here: Providing students with written feedback would enhance the students ability to learn from assessment and to track their progress over time. A closer and more systematic institutional tracking of their progress, combined with advisory support, would also be beneficial in this respect.

The inherent qualities of the organisational structure, such as the division of roles and responsibilities for decision-making, and for ensuring all different voices are heard, are not fully utilised. This is because the organisational culture is characterised by informality, joint decision-making and overlapping roles and responsibilities. A more sustainable and mature use of the structure would improve transparency and the quality of decision-making. This would also include formalising and extending consultations with more external stakeholders to ensure their perspectives are taken on board constantly.

Given the Academy's sincere quality culture, characterised by a willingness to listen, learn and develop, the Review team is confident that the recommendations and suggestions in this report will be addressed. The Review team also strongly encourages the Academy leadership to find – in cooperation with other universities – more liberal admission standards to attract international students as regular students. This might also apply to the formal rules for the recruitment of international teaching staff. This will further enhance KLAM's position as an excellent higher music education institution with a strong international reputation.

Recommendation for accreditation

Based on the institution's compliance with the MusiQuE Standards stated above, the Review Team would propose Karol Lipiński Academy of Music to be *accredited.*

Annex A. Site-visit schedule

Day 0 – Arrival Day (24/05/2026/)			
Time	**Meeting (working session)**	**Participants of the meeting (names and positions of the participants from the visited institution)**	**Location**
	Arrival of Review Team members		
17:30-20:00	**Preparatory meeting of the Review Team (Briefing Session)**	Review Team alone	
21:00	Dinner	Review Team and KLAM's representatives	Fuego Restaurant, Hotel Marriott Wrocław

Day 1 – (25/05/2026/)			
Time	**Meeting (working session)**	**Participants of the meeting (names and positions of the participants from the visited institution)**	**Location**
9:00–10:30	**Meeting 1** Meeting with the management of the institution	1. Rector of the Karol Lipiński Academy of Music **(unable to attend)** 2. Vice-Rector for Evaluation and International Cooperation 3. Vice-Rector for Student Affairs and Teaching 4. Chancellor 5. Bursar 6. Rector's Proxy for International Cooperation	Senate Hall, building A, 1st floor
10:30-10:45	**Review Team meeting** *Review Team members share conclusions with Secretary (debriefing)*		Oval Hall, building A, 1st floor
10:45-11:00	Break		
11:00-12:30	**Meeting 2** Meeting with senior administrative staff and QA officer	1. Head of HR 2. Head of the Library 3. Head of the Publishing House 4. Head of the Centre for Events' Promotion and Organisation 5. Head of the Artist Development Centre and of the Career Centre, Rector's Representative for Quality Culture, Rector's Representative for Cooperation with the Socio-Economic Environment 6. Head of the Department of Education and Student Affairs 7. Head of the Centre for Projects and International Cooperation	Senate Hall, building A, 1st floor

12:30-12:45	**Review Team meeting** *Review Team members share conclusions with Secretary*		Oval Hall, building A, 1st floor
12:45-13:45	Lunch	Review Team alone	Bułka z Masłem, Włodkowica 8A St.
13:45-15:15	**Meeting 3** Meeting with teachers/lecturers	1. Head of the Chair of Symphonic and Opera Conducting 2. Teacher – music therapy 3. Teacher – music theory 4. Teacher – piano 5. Teacher – harpsichord 6. Teacher – vocal studies 7. Teacher – choral conducting 8. Prof. AMKL, Head of the Chair of Music Education 9. Coordinator of Open Music Academy, involved in Summer Sounds Academy and Children's Music Academy 10. Head of the Chair of Jazz Music	Senate Hall, building A, 1st floor
15:15-15:30	**Review Team meeting** *Review Team members share conclusions with Secretary (debriefing)*		Oval Hall, building A, 1st floor
15:30-15:45	Break		
15:45-17:00	**Guided tour – Review of the facilities** (studios, concert venues, practice facilities, libraries etc.)		
17:00-18:30	**Review Team meeting**		Oval Hall, building A, 1st floor

	Reflection on the first day and preparations for day 2	
19:00-	Dinner as proposed by the institution	Toscanizzazione ArtBistro Wrocław - Bulwar Staromiejski

Day 2 – (26/05/2026/)			
Time	**Meeting (working session)**	**Participants of the meeting (names and positions of the participants from the visited institution)**	**Location**
9:00–10:30	**Meeting 4** Meeting with members of the relevant board/academic council	1. former Vice-Rector for Artistic and Scientific Affairs (2008–2016, 2020–2024), Head of the Chair of Chamber Music, member of the Senate, member of the Academic Council for Musical Arts 2. external member of the University Governance, Honorary Consul of Austria in Wrocław 3. internal member of the University Governance, member of the Senate, Dean of the Jazz Music Department 4. Deputy Dean of the Department of Composition, Conducting, Music Theory and Music Therapy 5. dean of the Instrumental Department, member of the Academic Council for Musical Arts, advisory voice of the Senate 6. dean of the Vocal Department, member of	Senate Hall, building A, 1st floor

		the Senate 7. deputy Dean of the Department of Music Education, Choral Music and Church Music, member of the Senate 8. chairperson of the Academic Council for Musical Arts, member of the Senate, member of the Scientific Council of the Publishing House 9. prof. AMKL, member of the Academic Council for Musical Arts, Director of the Doctoral School and Head of the Pedagogical Department	
10:30-10:45	**Review Team meeting** *Review Team members share conclusions with Secretary (debriefing)*		Oval Hall, building A, 1st floor
10:45-11:00	Break		
11:00-12:30	Observation of student performances during class and / or exams Attendance of concerts or other public presentations by student's work and/or observations of classes, as proposed by the institution.		
12:30-12:45	**Review Team meeting** *Review Team members share conclusions with Secretary (debriefing)*		Oval Hall, building A, 1st floor

12:45-13:45	Lunch	Review Team alone	Bułka z Masłem, Włodkowica 8A St.
13:45-15:15	**Meeting 5** Meeting with students	1. 3rd year, BA, conducting, D1, press officer of the Student Government, vice-chair of the Scientific and Artistic Club of Conducting, vice-chair of the Film Music and Musical Arts and Research Club 2. 2nd year BA composition, 3rd year BA music theory D1, vice-chair of the Scientific and Artistic Club of Composition and Music Theory 3. 2nd year MA music therapy, D1 4. 2nd year, BA, percussion instruments, D2 5. 2nd year BA viola da gamba,1st year MA cello (sollistic profile), D2 6. 3rd year, BA, vocal studies, D3 7. 1st year, MA, Music education with conducting ensembles and teaching general music subjects in primary music schools, D4 8. 2nd year MA, Cultural animation with music education and production of artistic events, D4 9. 2nd year, MA, double bass (jazz), D5, president of the Student Government, chair of the Artistic and Scientific Club "Synthesis", former member of the Senate 10. 1st year, BA, composition and arrangement (jazz), D5, member of the Senate 11. 1st year of Doctoral Student, vocal studies	Senate Hall, building A, 1st floor
15:15-15:30	**Review Team meeting:** *Review Team members share conclusions with Secretary (debriefing)*		Oval Hall, building A, 1st floor

15:30-15:45	Break		
15:45-17:00	**Meeting 6** Meeting with alumni and representatives from the music profession	1. director of the National Forum of Music 2. coordinator of Music Lover Academy at National Forum of Music 3. Head of the Music Theory Section in the Maria Zduniak School Complex No. 20 in Wrocław (former student as well) 4. coordinator of the of "Na Ciepłej" day care centre, MOPS in Wroclaw 5. Head of the Academic Entrepreneurship Support Team at the Wrocław Academic Centre 6. Solicitor, Lassota & Partners Law Firm 7. Vice-Rector for Student Affairs at Wrocław University of Technology 8. Head of the Entrepreneurship Support Department at Wrocław Technology Park 9. alumna, violin 10. alumnus, conductor 11. head of production and artistic coordination department at Wroclaw Opera House	Senate Hall, building A, 1st floor
17:00-18:30	**Review Team meeting** *Reflection on the first day and preparations for day 3*		Oval Hall, building A, 1st floor
19:00-	Dinner	Review Team alone	Toscanizzazione ArtBistro Wrocław - Bulwar Staromiejski

Day 3 – (27/05/2026/)			
Time	**Meeting (working session)**	**Participants of the meeting (names and positions of the participants from the visited institution)**	**Location**
9:00–10:30	**Meeting 7** *Extra session with selected representatives*	1. Vice-Rector for Evaluation and International Cooperation 2. Vice-Rector for Student Affairs and Teaching 3. Deputy Dean of the Department of Composition, Conducting, Music Theory and Music Therapy 4. Head of the Artist Development Centre and of the Career Centre, Rector's Representative for Quality Culture, Rector's Representative for Cooperation with the Socio-Economic Environment 5. internal member of the University Governance, member of the Senate, Dean of the Jazz Music Department 6. student (jazz department), president of the Student Government, chair of the Artistic and Scientific Club "Synthesis", former member of the Senate	Senate Hall, building A, 1st floor
10:30-11:00	Break		
11:00-13:00	**Review Team meeting** *Preparation for the feedback meeting*		Oval Hall, building A, 1st floor
13:00-14:00	Lunch	Review Team alone	Bułka z Masłem, Włodkowica 8A St.

14:00-15:30	**Meeting 8** Feedback to the institution	Leadership of the institution (normally the same group as in the first meeting) 1. Rector of the Karol Lipiński Academy of Music (unable to attend) 2. Vice-Rector for Evaluation and International Cooperation 3. Vice-Rector for Student Affairs and Teaching 4. Chancellor 5. Bursar 6. Rector's Proxy for International Cooperation	Senate Hall, building A, 1st floor
END OF THE SITE-VISIT			
16:00-	Departure of the Review Team members / Free time		

Annex B. List of documents provided to the review team

1. Act of 20 July 2018 – The Law on Higher Education and Science, so called Act 2.0
2. Organisational Chart (folder)
3. The Statute of the KLAM
4. Lists of events in the KLAM (folder)
5. Mission and vision of the KLAM (folder)
6. KLAM internationalization strategy (folder)
7. List of projects implemented in cooperation with the socio-economic environment
8. List of partner institutions (Erasmus+)
9. Regulations for benefits for students of the KLAM
10. Study plans (folder)
11. The Code of Ethics for Students of the KLAM
12. Regulations of the study at the KLAM
13. Regulations of Post-Graduate Studies at the KLAM
14. Trees for All certificate
15. Sample of students' assessment (folder)
16. Sample of syllabuses (folder)
17. PAC certificates (folder)
18. Learning outcomes with Learning outcomes matrices (folder)
19. Regulations of the Teacher Training Programme at the KLAM
20. Example of a diploma supplement
21. Students' Clubs
22. Photo documentation of Concert in the Courtyard (folder)
23. Leaflet for Candidates 2026/2027 (folder)
24. The academic staff's achievement from Rad-on (folder)
25. Report: Reasons for dropping out of studies at KLAM
26. Examples of newsletter from the Careers Office
27. List of diploma theses of the KLAM (folder)
28. Example of student feedback results – academic teacher evaluation
29. Certificates – Insightful Profiler iP121, Reiss Motivation Profile Master, Coaching Fundamentals Certificate (folder)
30. Innovative Centre for Artist Development – evaluation
31. Photo documentation of initiatives under grants from Student Activity Fund (folder)
32. Survey on KLAM students' needs and expectations
33. Analysis of candidate's opinion on the recruitment process
34. Assessment of the level of preparation of KLAM students for entering the labour market
35. Employers' opinion on the effectiveness of education at the KLAM and the needs of the labour market
36. The impact of the KLAM's cooperation with socio-economic institutions
37. List of teaching staff from RAD-on
38. List of all staff at the KLAM
39. Positions and titles of the teachers
40. Survey on academic staff achievements (in Polish)
41. Achievements' survey overview (English)
42. KLAM's EPS 2021–2027
43. Example of IIA's analysis form
44. KLAM's ECHE
45. Short-term student mobilities – list of the projects
46. Poster: Erasmus+ winter concert – example
47. Presentation: Erasmus+ step by step
48. Number of mobilities in Erasmus+ programme
49. Poster: #interlab workshop on intercultural communication

50. Mobilities in the PROM programme
51. Masters of Didactics – participants
52. Programme of the conference: ‘Musica Analysis. Historia – Theoria – Praxis’ 2025
53. Photo documentation of the Karol Lipiński International Violin Competition (folder)
54. Poster: Blended Intensive Programme 'Bassoon International Project’ 2026
55. Photo documentation of the conference ‘Who is the artist?’ (folder)
56. Plan of action related to the development and implementation of the document ‘Policy of cooperation with the socio-economic environment’
57. Financial plans (folder)
58. Number of rooms and halls at the KLAM
59. Infrastructure Overview
60. List of instruments
61. Regulations for the access and use of musical instruments
62. Regulations for the Reservation and Use of Teaching Rooms and Specialist Workrooms
63. Library resources
64. Number of students per Department from 2022 till today
65. Adapting Infrastructure
66. KLAM’s visual identity book (Polish)
67. Erasmus+ posters – examples
68. Rector’s Order No. 19/2025 of 19 May 2025 (folder; with Appendixes)
69. Hours by academic teachers for whom KLAM is the first place of work
70. ECTS in direct contact with academic teachers.

Annex C. List of additional documents provided to the review team

1. List of all programmes offered
2. Example of a yearly report from ATEQUA:
3. Code of Ethics for Staff
4. List of second employment of staff members
5. “Policy of cooperation with the socio-economic environment of KLAM for the years 2025-2028” please see attachment no. 56
6. Information about the Presidium of the Student Self-Government:
    - Statute of the Academy (attachment no. 3, §81–83 for students, and §87 for doctoral students)
7. Overview of the programmes and workshops supporting career and qualifications development for teachers’ professional development:
8. Learning Outcomes matrices for instrumental studies
9. Statistics
    - In Polish: STATYSTYKI dla MusiQuE 2023-20 26 - liczba, płeć, studenci, kandydaci, doktoranci, cudzoziemcy, rezygnacje, przyjecia.xlsx
    - English translation
    - Alumni statistics (e.g. employee records in alumni)
    - Statistical reports **in Polish:**
        - 2023_RAPORT KOMPOZYCJA I TEORIA MUZYKI II STOPIEŃ_GEOGRAFICZNE ZRÓŻNICOWANIE.pdf
        - 2023_RAPORT KOMPOZYCJA I TEORIA MUZYKI II STOPIEŃ_POSZUKIWANIE PRACY.pdf
        - 2023_RAPORT KOMPOZYCJA I TEORIA MUZYKI II STOPIEŃ_WYNAGRODZENIA.pdf
        - 2023_RAPORT KOMPOZYCJA I TEORIA MUZYKI II STOPIEŃ_DALSZE STUDIApdf.pdf
        - 2023_RAPORT KOMPOZYCJA I TEORIA MUZYKI II STOPIEŃ_DOŚWIADCZENIE.pdf
    - number of international students and gender distribution– please see attachment no. 64 (students)
    - For doctoral students:
    - Number of applicants and number of admitted students 2023-2025
10. Graduate survey
11. List of arrangements and cooperation agreements signed between 2023-2026

Annex D. Summary of the compliance with the Standards and recommendations from the previous MusiQuE institutional accreditation in 2019 mapped against the revised MusiQuE Standards for Institutional Review

1. Institutional policies and governance	
Standard 1.1 The institutional mission, vision, values, and goals are clearly stated and relevant to the national and legal context in which the institution operates. They are effectively implemented through coherent institutional strategies and policies.	
Previously MusiQuE Standard 1 (*MusiQuE standards for institutional review 2017)*	**Fully compliant**
The Review Team recommends the long-term strategy be prioritized to become a veritable road map, integrating a timeline within which specific goals can be achieved. This strategy needs to integrate the newly created doctoral school as well as music therapy.	
Standard 1.2 The educational goals of the institution are clearly stated and achieved through the structure and content of its education policy and the study programmes. Previously MusiQuE Standard 2.1 (*MusiQuE standards for institutional review 2017)*	**Fully compliant**
-	
Standard 1.3 The decision-making processes are clear, transparent and effective. The institution has an appropriate organisational structure, including a relevant representation of institutional stakeholders (students, teaching staff, support staff, representatives of the profession). There are effective mechanisms in place to involve institutional stakeholders in policy and programme design, and decision making processes. Previously MusiQuE Standard 6.2 (*MusiQuE standards for institutional review 2017)*	**Substantially compliant**
The Review Team believes KLAM is moving forward in the implementation of the new Act 2.0 governance system but cannot fully evaluate its efficiency at this time.	

2. Students' perspectives	
Standard 2.1 The institution has a clear, coherent, and inclusive admission policy in place to establish artistic/academic suitability of incoming students. The institution ensures that its programmes are delivered in a way that enable students to take an active role in creating the learning process and to engage in critical-reflection throughout their studies. The achievement of intended learning outcomes is facilitated through an appropriate and effective blend of teaching and learning styles and pedagogies. The programmes and their methods of delivery are adequately catered by staff and support services.	
Previously MusiQuE Standard 3.1 (*MusiQuE standards for institutional review 2017)*	**Fully compliant**
-	
Standard 2.2 The institution has effective processes in place to formally monitor and act on information on student progression. Assessment policies are clearly communicated and consistently implemented across all programmes. There is a coherent policy and a functional complaints and appeals system in place.	
Previously MusiQuE Standard 2.3 (*MusiQuE standards for institutional review 2017)*	**Fully compliant**
The Review Team recommends that the connection between assessment criteria and learning outcomes be clearly visible in English.	
Standard 2.3 The institution 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 related artistic domains. The institution has processes 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 programmes and institutional policies.	
Previously MusiQuE Standard 3.2 (*MusiQuE standards for institutional review 2017)*	**Partially compliant**

The Review Team recommends that formal surveys of alumni feed back into educational programmes in a systematic way. Further, it recommends the creation of an alumni observatory, integrating a clear institutional policy on data collection and monitoring of alumni.	
3. Teachers' perspectives	
Standard 3.1 The institution has processes in place to ensure that members of the teaching staff 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 study programmes. There are policies in place for continuing professional development of teaching staff	
Previously MusiQuE Standard 4.1 (*MusiQuE standards for institutional review 2017)*	**Fully compliant**
The Review Team recommends that an explicit strategy for continuing professional development be implemented	
Previously MusiQuE Standard 4.2 (*MusiQuE standards for institutional review 2017)*	**Fully compliant**
-	
4. External perspectives	
Standard 4.1 The institution offers a range of opportunities for students and staff to gain international perspectives and experiences. Previously MusiQuE Standard 2.2 (*MusiQuE standards for institutional review 2017)*	**Fully compliant**
-	
Standard 4.2 Institutional policies and strategies are in place for an active social engagement. The institution promotes continued development and maintenance of links with the music profession and the wider artistic, cultural, educational, and other relevant sectors within society.	

Previously MusiQuE Standard 8.1 (*MusiQuE standards for institutional review 2017)*	**Fully compliant**
-	
Previously MusiQuE Standard 8.2 (*MusiQuE standards for institutional review 2017)*	**Substantially compliant**
The Review Team recommends that KLAM formalize agreements with its partners and that explicit procedures be implemented to allow for feedback from stakeholders.	
5. Resources	
Standard 5.1 The institution has means and resources to enable a successful delivery of the study programmes, to support its institutional missions and policies, and to secure its sustainable development.	
Previously MusiQuE Standard 5.1 (*MusiQuE standards for institutional review 2017)*	**Fully compliant**
-	
Previously MusiQuE Standard 5.2 (*MusiQuE standards for institutional review 2017)*	**Fully compliant**
The Review Team encourages KLAM to integrate long-term financial planning into its overall strategy.	
Previously MusiQuE Standard 5.3 (*MusiQuE standards for institutional review 2017)*	**Fully compliant**
The Review Team encourages KLAM to consider developing a specific policy dedicated to providing support staff with ongoing professional development.	
Standard 5.2 The institution provides effective support for all students and staff to preserve and improve their mental and physical wellbeing, and ensures a safe learning and working environment.	

N/A This standard was not yet included in the MusiQuE Standards for Institutional Review 2017, which were applied during the previous accreditation; therefore, no recommendations or suggestions for enhancement were made.

6. Communication processes	
Standard 6.1 Effective mechanisms are in place for internal communication within the institution. Information provided to the public about the institution is clear, consistent, regular and accurate.	
Previously MusiQuE Standard 6.1 (*MusiQuE standards for institutional review 2017*)	**Fully compliant**
-	
Previously MusiQuE Standard 8.3 (*MusiQuE standards for institutional review 2017*)	**Fully compliant**
-	

7. Quality Culture	
Standard 7.1 The institution 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 of institutional strategies and policies. The institution is thus enabled to ensure the quality of its educational programmes and to work towards an all embracing quality culture. Previously MusiQuE Standard 7 (*MusiQuE standards for institutional review 2017)*	**Partially compliant**
The Review Team recommends that portions of internal quality assurance results be published and that a formal system be implemented to share these results with appropriate constituencies. The Review Team believes it is currently premature to fully evaluate the workings of new internal quality assurance and enhancement procedures post-Act 2.0.	

Annex E. Definitions of compliance levels

- **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 mostly 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*.*
- **Not 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*.*

  *(*Please note that conditions can only be formulated in accreditation reports and not in quality enhancement review reports.)*