



Institutional Accreditation
Karol Lipinski Academy of Music in Wroclaw

Site visit dates:
March 17-19, 2019
November 18-19, 2019

Table of Contents

Introduction	3
1. Institutional mission, vision and context	8
2. Educational processes	11
2.1. The programmes and their methods of delivery	11
2.2 International perspectives	13
2.3 Assessment	15
3. Student profiles	17
3.1 Admission/Entrance qualifications	17
3.2 Student progression, achievement and employability	18
4. Teaching staff.....	20
4.1 Staff qualifications and professional activity	20
4.2 Size and composition of the teaching staff body	20
5. Facilities, resources and support	22
5.1Facilities	22
5.2 Financial resources.....	22
5.3 Support staff	23
6. Communication, organisation and decision-making	25
6.1 Internal communication process	25
6.2 Organisational structure and decision-making processes	25
7. Internal Quality Culture	28
8. Public interaction	30
8.1 Cultural, artistic and educational contexts	30
8.2 Interaction with the artistic professions.....	31
8.3 Information provided to the public	32
9. Summary of the institution's compliance with the MusiQuE standards.....	34

Introduction

In the fall of 2018, the Karol Lipinski Academy of Music (KLAM) requested an institutional accreditation review with MusiQuE – Music Quality Enhancement, the first such Polish institution to do so. Long active in the Bologna process and quality assurance working groups within the AEC, the institution felt it could be particularly useful to engage this traditionally national process within an international perspective, one that could provide critical support and recommendations at a time of major educational transition in Poland.

This institutional accreditation review followed a five-stage process:

- KLAM prepared a *Self-Evaluation Report (SER)* and supporting documents, based on the MusiQuE Standards for Institutional Review;
- A five-person international review team composed by MusiQuE studied the *SER* and conducted a first site-visit at KLAM from 17-19 March 2019. The site visit included meetings with representatives of the KLAM management team, teaching and support staff, students, alumni, employers and external stakeholders, as well as visits to facilities, classes and performances.
- Due to implementation on October 1, 2019 of the new Act 2.0 law, profoundly affecting all of Polish higher education, as well as a need for additional information, the review team produced an interim report outlining documents to be furnished for a 2nd site visit to be conducted following implementation of the new law. This additional step was designed to help the review team fully understand the new organizational structure and its ramifications for KLAM.
- Three members of the initial review team (the chair, the secretary and review team member Terrell Stone) conducted a second site-visit at KLAM on November 18-19, 2019. Paulina Gut, a Polish-speaking member of the MusiQuE staff, accompanied the review team members. Meetings were limited to senior institutional management, quality assurance staff, and a select group of teachers and department heads.
- The review (RT) produced the accreditation report that follows.

Members of the Review Team included:

- Astrid Elbek (Chair) - The Royal Academy of Music, Aarhus/Aalborg, Denmark
- Susanne Van Els (Review team member) - Royal Welsh College of Music & Drama Cardiff, UK
- Terrell Stone (Review team member) - Conservatory A. Pedrollo, Vicenza, Italy
- Antoine Gillieron (Student) - Hochschule für Musik, Luzern, Switzerland
- Gretchen Amussen (Secretary) - Paris Conservatoire - retired / Independent Consultant
- Paulina Gut (Observer, 2nd site visit): MusiQuE staff member

The Review Team would like to express its profound gratitude to Professor Grzegorz Kurzynski, Rector of KLAM, and the members of his team for their excellent organisation of the site visits and their warm

hospitality. In addition to supporting the accreditation procedure, the review team hopes the following report will serve KLAM as it continues to grow and integrate organizational change following the transition to Act 2.0.

Key Data on Karol Lipinski Academy of Music in Wroclaw

Name of the Institution	Karol Lipinski Academy of Music in Wroclaw
Legal status	Public institution of higher education operating under the Higher Education Law and Science Act of 20 July 2018
Founded	1948 (initially as State University School of Music); current title dates from 1981 [Source: SER, p. 5]
Website	https://amuz.wroc.pl/
Number of students	Numbers for academic year 2018-19
	Total number of students: 642 [Source: SER p. 4] Number of students enrolled in the Bachelor of Music and Master of music performance programmes: 218 [Source: Student numbers 2018-2019, provided at site-visit]

Faculties	(I) Composition, Conducting, Theory of Music and Music Therapy (II) Instrumental (Piano, Strings, Wind instruments, harp, percussion, accordion, guitar, harpsichord, baroque instruments) (III) Vocal (IV) Music Education, Choral Art and Church Music
Programmes Offered	First Cycle Studies (Bachelor of Music) - Composition - Theory of Music - Music Therapy - Instrumental Performance - <i>Instrumental Performance offered in English</i> - Jazz and Stage Performance Music <i>Jazz and Stage Performance Music offered in English</i> - Vocal Performance <i>Vocal Performance offered in English</i> - Music Education - Vocal and Instrumental Ensemble Direction - Church Music

	<p>Second Cycle studies (Master of Music)</p> <p>Composition</p> <p>Theory of Music</p> <p>Music Therapy</p> <p>Conducting</p> <p>Instrumental Performance – Solo instrument specialty: piano, organ, string instruments (violin, viola, cello, double bass), harp, percussion, wind instruments (flute, oboe, clarinet, bassoon, saxophone, trumpet, horn, trombone, tuba), accordion, early music instruments (baroque violin, baroque viola, baroque cello, viola da gamba, recorder, flauto traverso, baroque oboe, lute)</p> <p>Instrumental Performance - Chamber performance specialty: piano, organ, accordion, guitar, harpsichord, early music instruments (baroque violin, baroque viola, baroque cello, viola da gamba, recorder, flauto traverso, baroque oboe, lute)</p> <p>Instrumental Performance – Chamber and orchestra performance specialty: string instruments (violin, viola, cello, double bass), harp, percussion, wind instruments (flute, oboe, clarinet, bassoon, saxophone, trumpet, horn, trombone, tuba).</p> <p><i>All instrumental performance specialties offered in English</i></p> <p>Jazz and Stage Performance Music (piano, clarinet, saxophone, trumpet, trombone, guitar, double bass, bass guitar, percussion)</p> <p><i>Jazz and Stage Performance Music offered in English (piano, clarinet, saxophone, trumpet, trombone, guitar, double bass, bass guitar, percussion)</i></p> <p>Vocal Performance Specialties: vocal performance and acting, songs and oratorios, historical vocal performance)</p> <p><i>Vocal Performance Specialties offered in English</i></p> <p>Art Education in the Field of Musical Arts Specialties: music education, direction vocal and instrumental ensemble, church music</p> <p>Postgraduate studies: Music therapy, professional studies in the field of instrumental performance; vocalism</p> <p>Doctoral of Musical Art: Composition, Instrumental Disciplines, Vocal</p> <p><i>Source: SER, p. 4, Guide for Candidates 2019/2020, and Appendix 14b (October 2019)</i></p>
Number of Students	642 (335 in 1 st cycle programmes, 274 in 2 nd cycle programmes, 15 in 3 rd cycle programmes, 18 in Postgraduate studies) [Source: SER, p. 4]
Number of Teachers	168 full-time, 91 part-time [Source: SER, appendix 22]

Overview of meetings:

Site-visit meetings held at Karol Lipinski Academy of Music	Meeting Code Number
Meeting with institutional management team (March)	M1
Meeting with Senior Administrative Officers (March)	M2
Meeting with Artistic and Academic Staff Members (March)	M3
Meeting with Students (March)	M4
Meeting with QA Officer	M5
Meeting with members Academic Council (March)	M6
Meeting with alumni and representatives of profession (March)	M7
Feedback with Institutional Management (March)	M8
Meeting with Institutional Management Team (November)	M9
Meeting Artistic and Academic Staff Members (November)	M10
Final feedback with institutional management (November)	M11

1. Institutional mission, vision and context

Standard 1: the institutional mission and vision are clearly stated

The Karol Lipiński Academy of Music (KLAM) sees itself as playing a leading role in strengthening and promoting Polish culture and education, thereby “contributing to the development of a dynamic and innovative society for whom musical art acts as a source of inspiration and values.” [Source: SER, p. 2]. Revised in October 2019 subsequent to the Polish University Law Act 2.0, the KLAM mission “is to serve both the public and art by contributing to the development of artistic concepts, research and development activities in the field of music, and by ensuring top-quality education to music students.” [Source: *The Strategy of the Karol Lipiński Academy of Music in Wrocław, Appendix to Resolution 67/2019, adopted by the KLAM Senate on 23 October 2019*]. By offering its students training that fosters respect for Polish cultural values and is rooted in worldwide musical culture, KLAM seeks to help its musicians attain the “highest development of their own potential as artists, leaders and citizens of their homeland and the world.” [Source: *idem*].

The accomplishment of this mission is in turn supported by the pursuit of objectives in which KLAM sees itself as holding a key role in shaping the future of music through a modern curriculum whose educational and artistic standards are constantly nourished by trends within the global artistic community. Further, KLAM sees itself as responsible for providing broad access to its activities and resources to the community at large, and to contributing to ongoing debate as to music’s role in the world. By engaging top-level artists and educators, by supporting student-centred approaches to learning, and by providing “an educational environment fostering artistic, intellectual and personal development of its students as artists and citizens” [Source: *idem*], KLAM seeks to develop future leaders whilst remaining open-minded and committed to diversity within its community.

Situated in the capital of Lower Silesia, Wrocław is a city with a rich cultural heritage, having at various points in its history been part of Poland, Bohemia, Austria, Prussia or Germany. Wrocław is Poland’s 3rd largest educational centre, with 120,000 students; it can boast a broad cultural offer of which the impressive National Forum for Music, a major partner for KLAM and whose new facilities inaugurated in 2016 are just one of many highlights. KLAM is centrally located in a large and highly functional set of interconnected spaces that are at once historic and contemporary.

Most significant in the context of this review is the implementation of the new Polish Act 2.0, which went into effect on October 1, 2019. This sweeping reform, which affects all of Polish higher education, has reduced the number of overall academic areas and disciplines (whereas before there were 43 fields and 116 disciplines, now there are 8 and 42 respectively). Organization is now more top-down: the Rector is now responsible for all activities and can thus play a decisive role in shaping Academy decisions and structure. Funding is allocated centrally (as opposed to separate funding for individual faculties and departments); higher education institutions are free to start new programmes on their own (though not

new degrees) and can initiate their own doctoral schools. The previous teacher/learning structure remains as before. Overall management now lies with the Academy Council, Rector, Senate and Council of Musical Arts Disciplines (CMAD). While it is too early to predict the full impact, this reform will have on KLAM, it has already led to the creation of a doctoral school (with two doctoral candidates), and a greater number of staffs are involved in its activities and shaping its future. [Source: M1, M9].

A clear and comprehensive overview of educational programmes can be found on the KLAM website in English and Polish. An interactive ECTS and curricula browser allows the reader to gain detailed information on courses for each faculty and specialty. The English-language *Guide for Candidates 2019-2020* [Source: Appendix 2, October 2019] includes practical information on student life and legal requirements, curricular structure, and examination pieces.

KLAM's long-term strategy comprises a list of 24 all-encompassing objectives, though it is difficult to pinpoint their institutional time frame or which of these constitute the top priorities. To cite a number of these, KLAM aims to continuously improve the quality of education offered to musicians, to support student-centered learning and innovative teaching methods as well as new, interdisciplinary programmes, including e-learning; to strengthen the role of research in the educational process; to provide ongoing support for continuing professional development of staff; to reinforce the role of the Academy, regionally and nationally; to improve knowledge of English amongst academic staff and students, while activating an English-language programme pathway; and to increase international contacts and change the ratio of outgoing to incoming students. [Source: Appendix 12, October 2019]. The doctoral school created in October 2019 (pursuant to the implementation of Act 2.0) is not cited, nor is music therapy, a flagship offering which clearly distinguishes KLAM from her sister academies. Despite the lack of a timetable or prioritization of long-term objectives, meetings held with management, staff and students indicate many of these goals are widely shared within the KLAM community.

The four principal institutional priorities detailed in the *SER* focus on strengthening the role of academic research in the educational process, developing new fields of study (with an emphasis on interdisciplinarity), improving English language proficiency of academic and administrative staff and students as well as creating an English language course pathway, and balancing the number of incoming and outgoing students. The implementation of Act 2.0 facilitates the first two points, and meetings with management and teachers indicated a strong consensus as to the importance of all four priorities. [Source: *SER*, p. 7].

Results of student surveys (2017-2018), the Rector's order specifying improvements in internal quality assurance published in October 2015, activities reports from the Internal Education Quality Assurance System (2016-2017, 2017-2018), and reports from the four Faculty Education Quality Assurance Panels (2017-2018) were provided to the Review Team [Source: *Site visit, March 2019 and Appendixes 3, 4, 5, 6, 7, 8, 9, October 2019*]. However, as Act 2.0 has now vested responsibility for internal quality assurance

with the CMAD, which has as yet to meet, it is not possible at this point to assess the workings of the new system.

In terms of gender distribution, more women work at KLAM than men, however the 12 managerial positions are equally divided between men and women. Policies linked to labour laws protect pregnant women and employees with small children. [Source: SER, p. 8].

In conclusion, the two site visits demonstrate that KLAM's broad and ambitious mission is supported by the enthusiastic commitment shown by students, teachers and staff alike. A collegial and trusting atmosphere is clearly visible, as is pride in KLAM's achievements and an eagerness to see the institution grow. Educational programmes are clearly understood by all the institution's actors, and the website is particularly remarkable and comprehensive.

The Review Team commends management and staff for the transparency and efficiency with which they have integrated major organizational reform due to Act 2.0. KLAM has done a thorough job of communicating to its various constituencies the opportunities offered by the new law, and teachers and administrators clearly saw immense benefits in a short time, allowing for provision of school-wide courses, inter-disciplinary initiatives and, through a single funding source, a better shared understanding of the scope of the institution's activities. The opportunity for KLAM to create its own doctoral school is particularly remarkable, though there are concerns that research funding will be more competitive nationally and perhaps more problematic.

The Review Team recommends the long-term strategy be further honed and 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, both major assets for KLAM. Internal quality assurance processes and feedback are in a transition phase at present due to the too-recent implementation of Act 2.0 and the fact that the CMAD has as yet to meet to define these: as such, the Review Team is not in a position to evaluate these fully at present.

The Review Team concludes that KLAM is fully compliant with MusiQuE standard 1.

2. Educational processes

2.1. The programmes and their methods of delivery

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

KLAM has been at the forefront of implementing the Bologna process in Poland, and a three-cycle structure was put in place as early as 2002. This structure allows students to move smoothly from the Bachelor to Master level, for example, assuming they have successfully completed the first cycle and demonstrated the required 2nd cycle qualifications.

The KLAM website provides a remarkably comprehensive overview in English of study programmes and their admission requirements, international partners and Erasmus+ applications, KLAM ensemble activities, instrumental resources, research and publishing, as well as a calendar of events. An interactive browser allows any interested candidate to download the complete course of study for specific disciplines. Detailed information is provided about all aspects of student life and study at KLAM.

Internal documents, including rules and regulations of studies, study plans and programmes, learning outcomes and their descriptions, are aligned with the Polish Qualifications Framework. Learning outcomes integrate knowledge, skills and social competences, and are used for student assessment. External stakeholders, including the Wroclaw Opera, the National Forum of Music, the Capitol Musical Theatre or directors of music schools, are consulted in the development of these programmes. [Source: SER, p. 8]. Learning outcomes are based on PPDs and/or AEC learning outcomes, though as of this year, KLAM will need to deliver these as specified in the new Polish Qualifications Framework.

The system appears flexible, offering students the opportunity to individualise their pathways. It is also possible to change majors, if the student has taken appropriate electives. In accordance with national law, electives represent a maximum of 30% of the overall study programme. Students appear very satisfied with KLAM offerings, and often take several degrees.

As an outcome of Act 2.0, the newly created Council for Musical Arts Discipline extensive responsibilities covers research, the doctoral school, and establishing rules for assessment. The Education Quality Assurance Section, in collaboration with the CMAD and individual faculties, manages development and implementation of the study programmes. It is to be noted however, that the Review Team found responses to questions regarding implementation and development of study programmes were not entirely adequate, suggesting that with the implementation of Act 2.0, KLAM still needs to regulate the process and implement the procedure. [Source: SER, p. 8].

Teaching is largely individual, and KLAM is working to implement a variety of pedagogical methods in the learning process (problem-based learning, flipped education, design thinking, peer learning, e-learning, etc.). More significantly, thanks to major funding through the *Master of Didactics Programme*, 24 members

of KLAM's academic staff have had opportunities to visit several European universities to experience different pedagogical approaches, and this project will continue for at least one more edition. [Source: SER, p. 9]

Dedicated researchers and teaching staff collaborate with students or external bodies to conduct artistic and academic research. Nine student research clubs are a distinctive aspect of KLAM's educational landscape, and offer platforms for discussion during student conferences, concerts, and during meetings with outstanding artists or live broadcasts. [Source: SER, p. 9]. Student academic conferences offer opportunities for students to present their research, and student academic output is published annually in English and Polish. Interdisciplinary performances led by KLAM students and their peers from the visual arts were clearly prized by KLAM students. [Source: M4]. Composers are featured in composers' concerts and participate in composition competitions; performers participate in the extensive concert season each year, both within KLAM but also in important cultural venues in Wroclaw and abroad [Source: SER, p. 11]. While the doctoral school exists, it was not clear to the Review Team how this feeds back into educational processes.

KLAM provides mentoring as well as opportunities for student feedback. Student surveys led to the creation of the new workshop on "Musical Emergency: stage fright, crisis, identity" and a seminar entitled "Creative Thinking Training." Teachers hold regular consultation hours, and each student has a dedicated supervisor to help with issues relating to studies or personal issues. [Source: SER, p. 12].

The Review Team concludes that the goals of the institution are achieved through the content and structure of KLAM's well thought out educational programmes and their methods of delivery. The Review Team recommends that KLAM ensure the new doctoral school be given opportunities to feed back into educational processes.

The Review Team concludes that KLAM is fully compliant with MusiQuE standard 2.1.

2.2 International perspectives

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

KLAM's vision of internationalization is to "educate talented musicians to become part of an international community." [Source: Appendix 11, October 2019, p. 1]. To do so, KLAM focuses on the creation of an international educational environment, the emphasis placed on the international dimension in curriculum development and continuing professional development of academic staff, the institution's engagement in international projects, international strategic partnerships and benchmarking initiatives, and the use of the International Qualifications Framework as a basis for curricula as key strategic aspects of their overall strategy. [Source: Appendix 11, October 2019, p. 1]. As such, the decision to engage MusiQuE for this institutional evaluation – the first such Polish music academy to do so - demonstrates KLAM's desire to be fully open and transparent with European sister conservatoires through an important quality assurance process.

As regards faculty and administrative staff, continuing professional development constitutes an important focus: this implies participation in international activities as well as hosting of international experts. The major grant afforded through the Polish Ministry of Science and Higher Education's programme Power 2014-2020 supports international approaches to curricula, competence improvement and higher education institutional management. During its first two editions, the "Masters of Didactics" programme focusing on assessment and teaching methods has allowed 24 teachers to visit institutions in London, Groningen and Ghent, and a third edition is being planned. Erasmus staff mobility for training and teaching assignments included 28 teachers in 2018-2019. Numerous examples exist of teachers participating in international conferences, symposia and forums, and these are followed by debriefings to share knowledge gained with other staff. [Source: M3]. English language training is clearly one of KLAM's priorities: 18 teachers and 17 administrative staff attended such courses in 2015-16. [Source: Appendix 11, October 2019, p. 2].

Bilateral agreements exist with 78 institutions in 26 countries [Source: Appendix 11, p. 3, October 2019], though it would appear that not all of these involve active collaborations. International exchange includes conferences, forums, competitions, exchange concerts and international orchestral projects. In 2018-2019, outgoing student mobility totalled 12, and incoming student mobility totalled 7 (this number is already higher in 2019-20, due to the arrival of Chinese and Kazakh students in particular). As KLAM is quick to point out, the number of outgoing students far outweighs those coming in, be it for short-term study or internship programmes [for the period 2013-2019, outbound students totalled 93 whereas incoming were only 49]. [Source: Appendix 11, October 2019, p. 4]. This imbalance should be partially corrected in future thanks to partnerships with Central and Eastern Europe and Asia, Kazakhstan and China in particular. In the case of Kazakhstan, Kazakh ministerial scholarships help students from the Kurmangazy Kazakh National Conservatory in Almaty attend KLAM on exchange through the Erasmus+-

zero-grant student option – 11 are attending in 2019-2020. Incoming full-time students are primarily from Southern and Eastern Europe, whereas outgoing student mobility focuses on Western Europe, which is perceived as offering greater employment options and higher salaries. While it would clearly be simpler for KLAM to recruit exclusively from Polish music schools, senior management sees the advantage in recruiting full-time students from Asia and Eastern Europe, while recognizing that a strategy focused on the East (Georgia, Ukraine...) is easier to manage. At present, the total number of regular full-time foreign students stands at 28 (Belarussia, Ukraine, Spain). The Rector suggested 15% full-time foreign students could be a potential long-term objective. *[Source: M9]*

While KLAM is convinced of the importance of nourishing international exchange throughout Europe, it recognizes its strong social, historical, political and cultural ties with Eastern and Central Europe. The “Eastern Academic Artistic Platform,” funded through the Polish National Agency for Academic Exchange, is linking KLAM with Tbilissi’s State Conservatoire, the Estonian Academy of Music and Theatre, and the Mykola Lysenko Lviv National Music Academy. *[Source: Appendix 11, October 2019]*. An intensive programme bringing 6 students from each of these schools to KLAM was underway during the Review Team’s second site visit. KLAM graduates have participated in a traineeship programme with Ostrava’s orchestra, and KLAM is seeking to employ teachers from Georgia and the Western Balkans. *[Source: M9]*. Recruiting international staff is often difficult due to significantly lower salaries than those practiced in Western Europe – this has encouraged the Academy to focus on bringing in well-known artists for short-term exchanges.

The Eastern and Central European focus can also be seen in the cooperation established between the Computer Composition Studio with similar facilities at universities and music academies in Kiel, Essen, Minsk, Kiev, Plovdiv, and Dresden.

While it is not the case for all study programmes, a large number of KLAM’s 1st and 2nd cycle programmes can be taken in English. Furthermore, the newly revamped and very comprehensive English KLAM website should make the Academy more attractive internationally. That said, many at KLAM appear to feel internationalization is hampered by the difficulties of the Polish language, rendering certain study programmes inaccessible to exchange. This is true for example for music therapy, due to required internships in hospitals. KLAM is situated in an attractive city with a large cultural offer; the facilities are good and study hours are generous. The Review Team notes that Europe’s cultural sector may evolve, and in future Wroclaw could become a more desirable destination than certain Western European cities.

Communicating in English often proved challenging for the Review Team, particularly during the March 2019 site visit, due to the fact that most administrative staff and a number of teachers were uncomfortable with or unable to understand or speak English. By contrast, KLAM students’ English language skills were generally excellent. The English language division is slated to grow, though it is dependent on staff training.

The Review Team commends KLAM on its wide-ranging international activity, with impressive realizations ranging from the Master in Didactics programme to the focus on developing regional alliances with Eastern Europe and central Asia (Georgia, Estonia Ukraine, the Western Balkans and Kazakhstan). These programmes play an important role in strengthening the institution's international standing.

Polish government programmes have provided significant opportunities for continuous professional development of faculty and staff. Students can participate in a large number of short-term projects (conferences, joint projects or ensembles) as well as study abroad. The new, comprehensive and attractive English-language web site is conducive to fostering international cooperation.

The Review Team encourages KLAM to promote itself more forcefully by taking a more focused, strategic approach to determining partners, in particular in its inter-institutional agreements for Erasmus mobilities. KLAM's international vision appears largely focused on English language classes, and there is a sense that the Polish language constitutes an almost insuperable handicap. While strengthening English language skills is indeed a priority, the Review Team encourages KLAM to see the Polish language as a potential cultural asset.

The Review Team concludes that KLAM is fully compliant with MusiQuE standard 2.2

2.3 Assessment

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

KLAM's Study Regulations outline the assessment system and conditions for completion of a semester of studies, as well as methods of assessment applied to diploma examinations [Source: Appendix 13 to SER, March 2019, p. 9-10]. In addition, the English language portion of the web site details the modes of assessment for each course, and both the Study Regulations and the ECTS guide available on the web site provide the grading system. The web site references to assessment are limited in English, though they are apparently quite detailed in Polish. In English, the connection between learning outcomes and assessment criteria is not clearly visible, though the Review Team notes some proof of coherent and assessment criteria in entrance examination materials. Senior management indicated that both assessment criteria and learning outcomes are clearly stipulated and posted in Polish in each classroom. [Source: M9]. The Review Team made repeated requests to see evidence of this connection in English, and was unable to get concrete evidence of this, though it was mentioned during the site visit. The confirmation this connection is made evident in the national language was confirmed through subsequent corroboration of information available in Polish.

Students are informed by their instructors or by the chair of the examination board as to the results of exams and credit results [Source:M9]; students confirmed this during the site visit and added they could

get feedback from professors. [Source: M4]. A clear appeals system exists; should a student fail or receive an unsatisfactory grade, she or he is entitled to take the examination a second time. The student can also request an exam observer [Source: Appendix 13, March 2019, p. 10]. The Review Team notes that it saw neither positive nor negative examples as to the workings of this procedure.

In conclusion, while the KLAM assessment system, mode of examination and grading are all indicated in English on the KLAM website, the Review Team recommends that the connection between assessment criteria and learning outcomes be clearly visible in English.

KLAM could consider mapping elements of assessments against the intended learning outcomes in order to ensure that there is a good balance and correspondence between those (i.e. that all learning outcomes are assessed but also that there is no duplication in the assessment).

The Review Team concludes that KLAM is fully compliant with MusiQuE standard 2.3¹

¹ Because the Review Team was not able to verify on spot that a connection between the existing system of assessment and the intended learning outcomes is evident in the documentation published in Polish, the institution was initially found substantially compliant with Standard 2.3. Based on additional information provided by the institution and subsequent scrutiny of the available information in Polish, the MusiQuE Board concluded that there is sufficient evidence to justify an assessment of fully compliant for Standard 2.3, while supporting the Review Team's recommendation that it is preferable for comparable information in English to be clearly and easily identifiable on the institution's website.

3. Student profiles

3.1 Admission/Entrance qualifications

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

Each year, a KLAM Senate resolution adopts terms and conditions, examination modes, start and end date of recruitment and the scope of admission exams for full time and part time studies (1st, 2nd and 3rd degree), in compliance with the “Act on Higher Education” published in the “Official Journal of Laws of the Republic of Poland.” This resolution also specifies the number of places available for each discipline. Entrance to KLAM is competitive and is granted to those having passed the entrance examination with the best results. Departmental Admission Commissions appointed by Deans are responsible for carrying out these procedures. The Academic Recruitment Commission appointed by the Rector supervises both the recruitment procedure and responds to appeals made to decisions made by the Departmental Commissions. *[Source: SER p. 14-15]*

An extensive English “Guide for Candidates 2019/2020” provides clear details as to the administrative and artistic steps in the recruitment and audition process. Potential candidates are provided with a section entitled “Admissions procedures step by step,” detailing online registration, document submission, verification, entrance examinations, admissions and publication of admissions, and enrolment. Admissions are announced both on the KLAM website and on notice boards. *[Source: Appendix 2, October 2019, p. 7]*

For each subject and each cycle of study, details are provided concerning all aspects of auditions: for example, a jazz musician’s audition to the 1st cycle Bachelor programme would involve three steps: the first an instrumental performance examination, the second, sight reading and performance of a piece selected by the examination board, and the third, a written ear training examination and an oral examination of knowledge of the chosen programme.

Chairs, department councils and departmental and institutional educational quality assurance sections review requirements for admission examinations annually. These reviews are supported by surveys made of 1st year students and of teachers participating in the examination commissions.

In conclusion, the Review Team commends KLAM on the thoroughness and clarity of admission procedures and information provided to future candidates.

The Review Team concludes that KLAM is fully compliant with MusiQuE standard 3.1

3.2 Student progression, achievement and employability

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

Records have been kept by KLAM since 2011 concerning numbers of candidates for admission, those admitted, as well as the student dropout rate for each faculty. [Source: Appendix 18, March 2019, and “Student Drop-out 2014-2018” distributed during the 1st site visit]. The SER indicates that the Internal Quality Assurance System investigates professional careers of KLAM graduates; since 2014 this is enhanced by the *All-Poland Research on Professional Careers of Artistic Academies Graduates*, carried out in cooperation with all Polish arts academies through Krakow’s Fine Arts Academy and the Ministry of Culture and National Heritage [Source: SER, p. 15]. Information thus compiled is completed by exchanges with various Polish associations (Association of Polish Artists Musicians, Wroclaw Division of the Union of Polish Composers, Polish Association of Vocal Teachers, etc.). Faculty and Department chairs participating in the Centre of Artistic Education’s “teacher promotion path,” which involves primary and secondary teachers continuing professional development collect additional data informally. Information gathering is completed through dedicated meetings with external stakeholders (school inspectors, employers) [Source: SER, pp.15-16]. The Polish national surveys mentioned above suggest that 80% of KLAM graduates are employed on the music labour market, though it is hard to know what working profiles this suggests or the geographic distribution of graduates, all the more so as these studies are only available in Polish. Meetings during the site visit suggest that the majority of KLAM graduates remain in the Wroclaw region.

The Review Team noted a relatively high dropout rate, which nevertheless appeared to have lessened in the last year for which partial figures were given (2018-2019). Students suggested this was true throughout Poland; some thought it was because students were too passive and needed too much guidance from their teachers, others that the city was expensive, still others felt some couldn’t deal with the pressure, or that students dropped out after moving to another city. [Source: M4, “Student drop out 2014-2018”].

The SER suggests that graduates are eager to find permanent full-time employment, generally in music education, in cultural institutions or in cultural centres, however documents provided do not detail the way this breaks down. Also, the Review Team did not receive statistics on the percentage of those who choose to pursue their studies.²

While students indicated entrepreneurship classes exist, meetings with external stakeholders and alumni suggest graduates are lacking general, practical preparation for the labour market. In response to this feedback as well as its own student surveys, KLAM intends to create a career office and to introduce

² In KLAM’s response to the draft report, data provided on former students resuming their studies following a break indicated 17 did so between October 1, 2018 and March 6, 2020.

workshops/courses on such issues as author's rights, negotiating skills, marketing, and role-playing for job interviews. [Source: M5, M7, Appendix 12-point 10, October 2019].³

In conclusion, the Review Team recognizes that Polish national employment surveys exist but is concerned that these results do not feed back into the system: moreover, it appears that much of KLAM's knowledge of its graduates' activities depends largely on informal knowledge gathered by individual teachers. The Review Team recommends that formal surveys feed back into educational programmes in a systematic way.

The Review Team further recommends the creation of an alumni observatory, integrating a clear institutional policy on data collection and monitoring of alumni. Such an observatory could prove invaluable in providing feedback and offering suggestions for improvements in KLAM's educational offer, one that is intimately linked to the realities of a changing music profession.

The Review Team concludes that KLAM is partially compliant with MusiQuE standard 3.2

³ In KLAM's response to the draft report, it indicated that the Polish Graduates' Tracer Study contributed to the development of courses integrating copyright protection, bargaining skills, marketing, and organisation of musical events. The course "Marketing of Cultural Goods" has been included in the KLAM curriculum as of September 2019.

4. Teaching staff

4.1 Staff qualifications and professional activity

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

Academic staff at KLAM must meet the criteria stipulated in the Polish *Act on Higher Education*; principles and mode of employment are detailed in *KLAM Statutes* [Source: *SER*, p. 16 and *Appendix 20*]. Positions are advertised and filled competitively; KLAM seeks to employ candidates following 3 years of doctoral studies. Teaching skills are verified through the Internal Education Quality Assurance System and teacher assessment surveys as well as periodic student surveys. The *SER* indicates a majority of those employed hold a doctoral degree in art studies. Further, it suggests KLAM support is provided for doctoral and PhD dissertations, participation in master courses, symposiums, academic conferences and training. In order to evaluate ongoing professional development, teaching staff is required to participate in the survey of the Academic Information System (SIN) twice a year. The *SER* indicates that staff also participate in various administrative commissions, advisory committees, the KLAM Publishing House Council, and the Academic Symphonic Orchestra Programme Council, to mention but a few. [Source: *SER*, p. 17]

Teachers indicated during the site visit that they had access to survey results and thus to how they were evaluated or what they might need to improve. The *Master of Didactics* programme allowing teachers to observe teaching methods in three countries was mentioned as an opportunity for improvement. Teachers clearly stated they wished for more such opportunities, however they also suggested they needed to be pro-active in their own professional development. [Source: *M3*]

The Review Team concludes that staff has appropriate qualifications. Although numerous opportunities to participate in conferences and ongoing training exist, and the long-term strategy supports the development of research, teaching and academic staff, there does not appear to be an explicit strategy for continuing professional development at KLAM. The Review Team recommends that such a policy be implemented.

The Review Team concludes that KLAM is fully compliant with MusiQuE standard 4.1

4.2 Size and composition of the teaching staff body

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

KLAM's Human Resources policy correlates the Academy's financial situation with the needs of individual departments. At present, KLAM can boast 1 teacher for every 3,7 students, and as such meets statutory requirements, while also covering all academic programmes [Source: *SER*: p. 18]. A number of teachers work in several departments, thereby providing flexibility in implementing study programmes or initiating new

electives, specialisations or seminars. This flexibility has allowed for creation of courses in management and music production or workshops on stage fright, crisis and identity, for example. New modules can be created thanks to KLAM's capacity to establish non full-time contracts and civil law contracts. *[Source: SER, p. 18].*

In conclusion, the Review Team considers KLAM has sufficiently qualified teaching staff to effectively deliver its programmes.

The Review Team concludes that KLAM is fully compliant with MusiQuE standard 4.2

5. Facilities, resources and support

5.1 Facilities

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

The KLAM campus can boast six buildings, of which three have been added in the last 9 years. These new buildings offer facilities to the Jazz Music Institute, a state-of-the-art concert hall, auditorium hall (90 seats), orchestra rehearsal hall, organ hall, computer composition studio and recording studio facility. In addition, two of these provide 16 new practice rooms, 17 new classrooms and practice rooms, and 9 guest rooms (some of which double as walk-in wardrobes for soloists). A total of 125 lecture classrooms, one concert hall, 3 chamber/theatre halls and one auditorium hall all contribute to an excellent physical plant. KLAM rehearsal rooms are open daily from 7 am to 10 pm. In addition, KLAM has a substantial instrument collection [Source: SER, p. 19-20, Appendix 23].

While KLAM recognizes that some of its IT hardware will need updating in the future, 4 internet kiosks exist for students, and KLAM's Wi-fi offers 26 access points. Employees have e-mail accounts, and as of September 2019, all students and professors have individual Gmail accounts. Computers are available for student use in the Main Library reading room, loan section, the Ear Training library, the Computer Composition Studio, and the Multimedia and Recording Studio.

The Library offers Inter-library loan, and, as a member of the Lower Silesian Digital Library Consortium, can digitalize particularly valuable or rare publications. The Library is also registered in the ACADEMICA Digital Library of Scientific Publications under the auspices of Warsaw's National Library, providing access to hundreds of thousands of scientific publications. Surveys of Second year Master's degree students indicated that access to books/magazines and records was considered good to very good by 71% of users, while on-line access to magazines and records was considered good to very good by 78% of users. [Source: SER, p. 19-20].

In conclusion, the Review Team considers KLAM benefits from excellent resources to support student learning and delivery of its programmes.

The Review Team concludes that KLAM is fully compliant with MusiQuE standard 5.1.

5.2 Financial resources

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

KLAM receives 90% of its funding from institutional grants, primarily from the Polish Ministry of Culture and National Heritage; funds provided by the Polish Ministry of Science and Higher Education serve to

fund enhanced research capacity. The EU, Norway, and the European Economic Area provide funding support for specific international projects.

Annual expenditures integrate the number of full-time students; annual cost calculations allow KLAM to track material and financial developments on an ongoing basis. An internal *Accounting Policy* allows for effective management of KLAM finances, and the Academy adheres to principles of public finance and procurement. An internal management control system is designed to ensure effective delivery of KLAM's mission, strategic goals and tasks. [Source: SER: p. 20-21]

It should be added that with the advent of the Act 2.0, funding is now provided to KLAM as a whole, and not to individual departments within the Academy. Act 2.0 also implies changes in research funding, now based on five categories only. This makes research funding more competitive and requires that KLAM be situated in Poland's top academic research institutions. [Source: M1].

The Review Team notes recent changes in the funding scheme changes the way in which funding is allocated to KLAM as a whole. The Review Team commends KLAM for existing administrative tools and practice that ensure good management of financial resources. The Review Team does however note that KLAM's dependency on public funding makes it subject to potential increases or decreases decided at the national level and for which KLAM is not responsible. The Review Team encourages KLAM to integrate long-term financial planning into its overall strategy.

The Review Team concludes that KLAM is fully compliant with MusiQuE standard 5.2.

5.3 Support staff

Standard: the institution has sufficient qualified support staff.

Detailed information concerning the distribution of support staff amongst the different administrative departments and resources (e.g. the library) indicate a total of 89 employees (82 full-time). Of these, 59 have higher education diplomas. Further, the *SER* indicates that student surveys of MA graduating students see the quality of support staff as an institutional strength. [Source: SER, p. 21 and Appendix 24].

The *SER* indicates that requirements have been raised for new support staff and that ongoing efforts are made to improve skills of those employed through participation in training courses, meetings and conferences. Administrative staff can also benefit from the Erasmus+ programme.

The Review Team was told during the site visit that there was turnover amongst support staff due to low salaries. Given KLAM's dependence on national funding, there is little that can be done at the institutional level to correct this, save enhance continuing professional development. While the *SER* points to opportunities for ongoing professional development (and Appendix 25 indicates 94 participated in some form of training in 2018), the Review Team did not observe a specific policy in this regard.

In conclusion, the Review Team concludes that KLAM has sufficient qualified support staff. The Review Team encourages KLAM to consider developing a specific policy dedicated to providing support staff with ongoing professional development.

The Review Team concludes that KLAM is fully compliant with MusiQuE standard 5.3.

6. Communication, organisation and decision-making

6.1 Internal communication process

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

At KLAM, traditional and digital means of communication co-exist. As of September 2019, all KLAM students, academic and support staff have Google e-mail accounts, which facilitates digital communication among all of the institution's communities, although more traditional forms of communication are also used (paper, telephone, SMS). Act 2.0 has clearly facilitated intra-faculty communication, as teachers mentioned during the second site visit. [Source: M10].

The institution of Google accounts for all its users has allowed KLAM to implement Google classroom as of September 2019. Specific training on the use of Google classroom is being organized for all teachers. In addition, a new electronic booking system has been instituted. [Source: M9].

Meetings of employees, departments, and KLAM leadership bodies are organized regularly. Students are contacted via a dedicated website, and information is provided through virtual information boards and posters within KLAM.

IT systems are continuously monitored and updated: KLAM has instituted IT Network Regulations, and an internal policy also details security of personal data as well as IT management instruction. [Source: SER, p. 21].

The Review Team believes the internal communication processes now in place are effective and commends KLAM on recent improvements brought to these processes, in particular the installation of Google accounts for all students and staff and the implementation of Google classroom. KLAM makes full use of traditional and digital forms of communication in interacting with its different internal constituencies.

The Review Team concludes that KLAM is fully compliant with MusiQuE standard 6.1.

6.2 Organisational structure and decision-making processes

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

Organisational structure of KLAM is stipulated in the document *Statutes and Organisational Regulations*. The Rector represents KLAM outside the institution and is responsible for all staff, students and doctoral students, as well as all of KLAM's activities. He holds direct oversight of Vice-rectors, the Chancellor, members of the Rector's office, the legal office, the Quality Culture Officer, the International Relations Coordinator, and the representative on information security. The Chancellor oversees administrative activities, human resources and financial governance. [Source: SER, p. 22].

The new Polish Act 2.0, transforming all of governance of higher education across Poland, was implemented on October 1, 2019. Organization is now more centralized and top-down: the Rector is responsible for all activities (previously the responsibility of the Deans) and can thus play a decisive role in shaping Academy decisions and structure.

Whereas previously management lay in the hands of the Rector, the Senate, Deans and Faculty Councils, within the newly implemented structure the four key management bodies are the Academy Council, Rector, Senate and Council of Musical Arts Disciplines (CMAD). The Academy Council, with its six members (three of whom are external, including for KLAM the Mayor of Wroclaw and the conductor of a Polish orchestra in another city, and three internal, including the head of student government), holds an advisory capacity for Academy strategy and oversees the Rector. The Senate has lost some of its responsibilities to the Academy Council, however it has the power to dismiss the Academy Council should it so wish. The CMAD, a new body whose members were elected by the Senate two weeks prior to the second site visit, includes members from inside and outside KLAM who represent all aspects of its activity, including the doctoral school. CMAD's responsibilities include appointing those in charge of developing assessment procedures, all aspects of research as well as the doctoral school, professional development of professors facilitating their entry into doctoral programmes, and internal quality assurance. The CMAD can recognize the achievements of professors, however the national Council of Scientific Excellence is the only body able to designate professorships. The CMAD had not yet held its first meeting at the time of the Review Team's second site visit, so the way in which it actually functions cannot be evaluated at this stage. [Source: M9].

Management staff's responsibilities are outlined in the *Ordinance of Rector 11/2017*, which also details the Rector, Vice-Rector and Chancellor's responsibilities. Representation by KLAM's constituencies (students, doctoral students, and teachers) is outlined in KLAM's Statutes. KLAM's Student Council plays an active role at KLAM, as outlined in Student Council Regulations. [Source: SER, p. 23]

Senior management and teachers met during the second site visit spoke highly of the opportunities afforded by Act 2.0, notably for the opportunity to abandon a system in which individual faculties tended to be isolate from one another, such that inter-faculty collaboration was near-impossible – to one which not only encourages such collaboration but which has already resulted in the creation of KLAM-wide courses. [Source: M 9, M10].

While it is too early to predict the full impact Act 2.0 will have on KLAM, it has already led to the establishment of a doctoral school (with two doctoral candidates), and a greater number of staff are involved in its activities and shaping its future. Generally speaking, KLAM's actors better share the scope and nature of its activities. [Source: M1, M9].

In conclusion, the Review Team commends KLAM for the way in which it has communicated to its different constituencies regarding the transformations brought about by implementation of Act 2.0. Members have

been appointed to the new Academy Council, Senate, and Council on Music Art Disciplines, although they have not yet all met yet, and it is too early to assess how effectively these new governing bodies interact. The Review Team believes KLAM is moving forward positively on implementation of this new governance system but cannot fully evaluate its efficiency at this time.

The Review Team concludes that KLAM is substantially compliant with MusiQuE standard 6.2

7. Internal Quality Culture

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

KLAM initiated the first internal quality culture system in 2004 by instituting assessment of teachers by students. This was further strengthened in 2007, and KLAM took as its first models the Norwegian Academy of Music's Internal Quality Assurance System and abbreviated versions of those used at London's Royal College of Music and the Prince Claus Conservatoire at the Hanze University of Applied Sciences in Groningen. AEC handbooks and framework documents have played a vital role in the development of KLAM internal quality culture, which today complies with *Standards and Guidelines for Quality Assurance in the European Higher Education Area*. [Source: SER, p. 25].

On a national level, the Polish Accreditation Committee assures periodic evaluation of all higher education institutions in the country. The Polish Accreditation Committee assesses individual KLAM departments every 6 years: to date, most have been evaluated twice, with "beneficial results." [Source: SER, p. 24]. The Polish guidelines are similar to those used by MusiQuE.

The Rector's 2015 Ordinance stipulates the implementation of the Internal Quality Assurance System, as well as procedures for ensuring continuous improvement. The Quality Assurance Section and Departmental Quality assurance sections are responsible for managing this. [Source: SER, p. 23]. Since 2017, the Quality Culture Officer has supported the Education Quality Assurance Section's activities.

The Quality Assurance Section conducts numerous surveys and analyses designed to improve the institution overall. Specifically, surveys are made of the academic community (students and doctoral students, teaching research and administrative staff), KLAM alumni, and employers of alumni or other stakeholders. Self-assessment reports are made by all of KLAM's organizational units. Teachers and students alike participate in quality assurance procedures as stipulated by the *Act on Higher Education*, KLAM statutes and the Rector's ordinance. Students are represented in relevant internal bodies as well as the Academic Senate.

Through September 2019, results of institutional quality procedures were submitted to teaching staff at Departmental, Chair or Institute Councils. The Review Team's understanding of the new governance structure suggests that from now on these will first be submitted to the CMAD. According to the SER, up until now results have been shared with teachers and management and have led to numerous educational improvements. [SER, p. 24, Appendix 27].

In 2017-2018, additional surveys were conducted, providing feedback from students, teachers and employers relative to effectiveness of KLAM educational programmes in preparing students for the profession, assessment of teachers' research, KLAM equipment and operations, etc. Some of the improvements cited as resulting from this feedback include the creation of a guidebook for 1st year students, campus maps for students, creation of a workshop entitled "MP3, Stage Fright, Crisis, Identity,"

psychological counselling for students (1x a week), extension of library and reading room hours, an update of the website's English version, and the purchase of 11 digital pianos.

A significant number of examples of surveys managed by the Quality Culture Officer were provided to the Review Team during the first site visit and confirmed the regularity and thoroughness with which these surveys are accomplished.

Supervision of the Quality Assurance Section rests with the Vice-Rector for Education and Student Affairs who also serves as chair of the QA section. It is to be noted however, that oversight of institutional quality assurance now rests with the Council on Musical Arts Disciplines created in October as a result of Act 2.0 – and that at the time of the Review Team's second site visit, this body had as yet to meet.⁴

The Review Team commends KLAM on the internal quality assurance procedures that have been established over the last fifteen years. The Review Team considers it is currently premature to fully evaluate the workings of new internal quality assurance and enhancement procedures post-Act 2.0. The Review Team recommends that portions of internal quality assurance and enhancement results be published, so as to encourage Academy-wide reflection on improving problematic areas: internal quality assurance mechanisms should provide good feedback and thus encourage improvement. More generally, the Review Team recommends a formal policy be implemented to share internal quality assurance results – the Academy is a relatively small community where people all know each other and as such, there tends to be a degree of informality which can discourage formalizing certain procedures. Were internal assurance quality results to be clearly visible, this could affect internationalization positively: such transparency is appealing to international students. The Review Team recognizes that it is altogether possible that within the new governance framework the situation could change significantly over the coming months.

The Review Team concludes that KLAM is partially compliant with MusiQuE standard 7.

⁴ In KLAM's response to the draft report, it indicated that the newly created Council on Musical Arts Disciplines was considering what specific skills, competencies and knowledge will likely be needed given changing circumstances and what modifications should be made to quality assurance mechanisms. The Review Team observes KLAM's intention to make changes to procedures and approaches but cannot evaluate a "work in progress" at this time.

8. Public interaction

8.1 Cultural, artistic and educational contexts

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

KLAM representatives are active participants in numerous educational, cultural and governmental councils, committees, and conferences at the local, national and international level. These include the Polish Conference of Rectors of Academic Schools (CRASP) and within this, the subsection dedicated to artistic academies (CRAA). KLAM representatives are active in the Polish Accreditation Committee (cf. standard 7), the Bologna group within CRASP, as well as the Ministry of Culture and National Heritage's Artistic Education Council. Locally, KLAM is a member of the University Rectors Assembly of Wrocław and works actively within the Wrocław and Lower Silesian government instances (Council of Culture, cultural development strategy for Lower Silesia, Wrocław City Council culture section, etc.). Additionally, the Academy participates in the Ministry of Science and Higher Education consultative groups (*Implementation Doctorate, Masters of Education, The Best of the Best*). [Source: SER, p. 25]. KLAM publications have contributed notably to knowledge and understanding of musical culture in Lower Silesia.

Numerous alumni teach in local primary and secondary schools, and KLAM has strengthened compatibility between learning outcomes at the three levels of music education, in addition to proposing the *Open Academy of Music, Summer Academy of Music, and Youth School of Musicals*.

KLAM's Rector Grzegorz Kurzynski has been active on the European stage for a long time as a board member of the AEC and member of the AEC Polifonia Project within the working groups dedicated to accreditation and to learning outcomes - Polifonia Dublin descriptors. He has participated in accreditation procedures in Europe, Russia, and central Asia, and has translated several AEC handbooks into Polish. Nationally, he has served as an expert in developing the Polish Qualifications Framework and the *Development Strategy for Higher Artistic Education, 2020-2030*. [Source: SER, p. 26]

Supported by the Ministry of Culture and National Heritage's *Available Culture* programme, KLAM offers more than 500 cultural and educational events annually free of charge. These events involve all of KLAM's students, who are also given numerous opportunities to perform and present their work internationally. [Source: SER, p. 26]

The Review Team commends KLAM on its extensive and active participation in artistic, cultural and educational instances at the local, national and international level, and on its broad artistic and cultural offer.

The Review Team concludes that KLAM is fully compliant with MusiQuE standard 8.1.

8.2 Interaction with the artistic professions

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

KLAM is well connected to local artistic and cultural institutions; additionally, the long-range strategy aims to increase KLAM graduates potential employability through international cooperation, to strengthen artistic cooperation with cultural institutions and arts academies, and to re-enforce the cultural role played by the Academy both nationally and regionally. Partnerships with schools and cultural institutions are critical to achieving these objectives. KLAM notes that many of its teachers are directors and managers of important national artistic events and festivals. Wrocław's National Forum of Music is the biggest music institution in Poland and is host to over 3000 events a year in its four halls: KLAM student ensembles and orchestras perform there regularly, student conductors can sit in rehearsals and are giving opportunities to conduct 4 times a year. Many of KLAM's teachers participate in the NFM's activities. [Source: M7, SER, p.27, Appendix 12, October 2019]. Stakeholders told the Review Team that KLAM is taking initiatives to develop networks for students with Wrocław agencies, institutions and organisations. [Source: M7]

The SER suggests that feedback from stakeholders has led to modifications or new programmes in jazz, church music, electronic music, and stage music. The contemporary music festival *Musica Polonica Nova Festival* allows composers to present new works. [Source: SER, p. 27]

The National Centre for Culture offers internships in culture, available to KLAM students. Wrocław's Capitol Musical Theatre provides opportunities for KLAM students to play in its 12 yearly shows running the gamut of classical music to rock and roll. KLAM's pedagogy students participate in internships in primary and secondary schools; most of the primary school music teachers are KLAM graduates. Local primary and secondary school students perform concerts at KLAM once or twice a year.

Lifelong learning opportunities are provided through KLAM's *Open Academy of Music*; KLAM also offers re-training for its graduates. The *All-Poland Research on Professional Careers of Artistic Academy Graduates* informs KLAM as it seeks to modernise its offer.

While external stakeholders met by the Review Team praised the musical quality of KLAM students, they felt these students were often ill equipped for the practical realities of the profession, such as understanding how to read or negotiate a contract. Agreements between KLAM and its local partners tend to be informal, and stakeholders indicate there is no formal system to provide feedback. [Source: M7]⁵

⁵ In KLAM's response to the draft report, copies of formal agreements with the Municipality of Wrocław as well as music, fine art, film and drama academies in Wrocław and Poznań dating back to 2001, 2010 and 2017 respectively were provided, indicating notably the conditions for use by KLAM of the National Music Forum. Regular meetings exist between KLAM and first and second cycle music schools to determine labour demand and any needs to adjust curriculum accordingly. Nevertheless, the Review Team's encourages KLAM to develop explicit procedures to provide formal feedback from stakeholders on an ongoing basis.

The Review Team commends KLAM on its participation with a broad range of artistic and cultural stakeholders locally and nationally. The Review Team recommends that KLAM formalize agreements with its partners, and that explicit procedures be implemented to allow for feedback from stakeholders so as to monitor the ongoing needs of the profession.⁶

The Review Team concludes that KLAM is substantially compliant with MusiQuE standard 8.2.

8.3 Information provided to the public

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

KLAM's website provides a comprehensive agenda of events in Polish and English. Information concerning Academy events is also provided via e-mail, on posters, leaflets, event calendars, and through radio and television stations. This information is verified prior to publication and is regularly evaluated by specialists, including a lawyer, personal data protection supervisor, and members of the communication team. The Quality Culture Development Officer also verifies content of the web site on a regular basis. KLAM is present on social media, with accounts on Facebook, Twitter and YouTube.

The Review Team commends KLAM on the extensive resources and methods of delivery it uses in sharing information with the public.

The Review Team concludes that KLAM is fully compliant with MusiQuE standard 8.3.

⁶ In KLAM's response to the draft report, copies of formal agreements were provided (see Appendix). The Review Team maintains its recommendation regarding implementation of feedback procedures.

Conclusion

KLAM is situated in a major European cultural city and can boast a significant, longstanding musical history. The Review Team encountered a vibrant and committed community of students, professors and staff, all of whom share a remarkable willingness to grow and to engage with each other and with their broader local, national and international communities. The Review Team was fortunate enough to visit KLAM twice within six months and so to witness the altogether exceptional efforts made to integrate the major changes fostered by the reform of Polish higher education through Act 2.0, and by the way in which all of the actors involved had taken responsibility for making this a positive transformation in administrative and governance structures and in the institution's capacity to work systematically across disciplines. The creation of a doctoral school in the fall of 2019 bears witness to this energy and will to move the institution forward; additionally, internal communication processes were modernized significantly, and the web site, which includes a comprehensive English language site, is one any European institution would be proud to call their own. KLAM's relatively intimate and informal nature is both one of its strengths and can at times impede the implementation of more formalized processes, which some see as unnecessary or even as a breach of trust. However, the transition KLAM is making, its clear desire to become more strategic and to modernize communication and administrative processes, and finally, its willingness to be the first Polish higher education institution in music to undergo a European accreditation procedure all bear witness to a profound willingness to become a model for the 21st century, one that is firmly rooted in the past and yet looks confidently to the future.

9. Summary of the institution's compliance with the MusiQuE standards

1. Institutional mission, vision and context	
Standard 1. The institutional mission and vision are clearly stated.	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.	
2. Educational processes	
Standard 2.1. The goals of the institution are achieved through the content and structure of the study programmes and their methods of delivery	Fully compliant
Standard 2.2. The institution offers a range of opportunities for students to gain an international perspective.	Fully compliant
Standard 2.3. The assessment methods are clearly defined and demonstrate achievement of learning outcomes.	Fully compliant
The Review Team recommends that the connection between assessment criteria and learning outcomes be clearly visible in English.	
3. Student profiles	
Standard 3.1. Clear admission criteria exist, which establish artistic/academic suitability of students	Fully compliant
Standard 3.2. The institution has mechanisms to formally monitor and review the progression, achievement and subsequent employability of its students.	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.	
4. Teaching staff	
Standard 4.1. Members of the teaching staff are qualified for their role and are active as artists/pedagogues/ researchers.	Fully compliant

The Review Team recommends that an explicit strategy for continuing professional development be implemented.	
Standard 4.2. There are sufficient qualified teaching staff to effectively deliver the programmes.	Fully compliant
5. Facilities, resources and support	
Standard 5.1. The institution has appropriate resources to support student learning and delivery of the programmes.	Fully compliant
Standard 5.2. The institution's financial resources enable successful delivery of the study programmes.	Fully compliant
The Review Team encourages KLAM to integrate long-term financial planning into its overall strategy.	
Standard 5.3. The institution has sufficient qualified support staff.	Fully compliant
The Review Team encourages KLAM to consider developing a specific policy dedicated to providing support staff with ongoing professional development.	
6. Communication, organisation and decision-making	
Standard 6.1. Effective mechanisms are in place for internal communication within the institution.	Fully compliant
Standard 6.2. The institution has an appropriate organisational structure and clear decision-making processes.	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.	
7. Internal quality culture	
Standard 7.1. The institution has a strong internal quality culture, supported by clear and effective quality assurance and enhancement procedures.	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.

8. Public interaction

Standard 8.1. The institution engages within wider cultural, artistic and educational contexts.

Fully compliant

Standard 8.2. The institution actively promotes links with various sectors of the music and other artistic professions.

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.

Standard 8.3. Information provided to the public about the institution is clear, consistent and accurate.

Fully compliant

PROPOSAL FOR ACCREDITATION

Based on the programme's compliance with the MusiQuE Standards for Institutional Review, it is proposed that KLAM be accredited by the Board of MusiQuE.

Annex 1 – Schedule for Site-visit 1 - 17-19.03.2019

Time	Session (venue as notified by the institution)	Names and functions of participants from the visited institution
In advance of the first meeting	12.00 – 16.00 Arrival of Review Team members	Hotel BOUTIQUE BRAJT, Włodkowica 18, Wrocław, Poland
16.00-17.30	Light Lunch & Preparatory meeting of the Review Team	Hotel BOUTIQUE BRAJT
18.00-20.00	Concert	<p>National Forum of Music – plac Wolności 1, Wrocław, Poland</p> <p>Performers:</p> <p>Agnieszka Franków-Żelazny - Conductor Mieczysław Gawroński - Conductor Aleksander Kobus - Trumpet</p> <p>and</p> <p>Student Art and Research Club in Ancient Vocal Music Members Academic Baroque Orchestra Academic Symphony Orchestra</p> <p>Programme:</p>

		G.F.Haendel – Messiah HWV 56 (extracts) S.Moniuszko- <i>Bajka</i> M.Gąsieniec – II Koncert na trąbkę i orkiestrę W. Kilar – <i>Krzesany</i>
20.00 – 22.00	Dinner	Hotel BOUTIQUE BRAJT

Time	Session	Names and functions of participants from the visited institution
09.00-10.00	Review Team meeting 107A, 108 A (building A)	N/A
10.00-11.00	Meeting 1: Meeting with the Head of the Institution, institutional/departmental / programme leaders 107A	Grzegorz Kurzyński /Rector Danuta Koprowska-Pasieka /The Chancellor Piotr Zaleski /Vice-Rector for Art and Research Helena Tomaszek-Plewa /Vice-Rector for Teaching and Student Affairs Barbara Dobrzeniecka /Head of Bursary
11.00-12:00	Guided tour	
12:00-12:15	Break	
12:15-12:30	Review Team members share conclusions with Secretary - 108A	
12.30-13.30	Meeting 2: Meeting with Senior Administrative Officers 107A	Barbara Dobrzeniecka / Head of Bursary Helena Tomaszek-Plewa / Vice-Rector Magdalena Wiącek / Library Director Maria Brzuchowska / Specialist for International Relations Beata Opala / Head of Academic Teaching Management and Student Affairs Centre Joanna Polak / Office of Promotion and Events Management Director Dorota Kanafa / Publishing House
13:45-14:30	Lunch	Hotel BOUTIQUE BRAJT
14.30-15.00	Review Team meeting 107A	N/A

15.00-16.00	Meeting 3: Observing classes	
16.00-17.30	Meeting 4: Meeting with artistic and academic staff members 107A	<p>FACULTY OF COMPOSITION, CONDUCTING, THEORY OF MUSIC AND MUSIC THERAPY</p> <p>Robert Kurdybacha Katarzyna Bartos Marcin Bortnowski</p> <p>INSTRUMENTAL FACULTY</p> <p>Bartosz Bernal /Jazz Tomasz Próchnicki /Jazz Aleksandra Rupocińska /Instr. Urszula Marciniec-Mazur /Instr. Paweł Jabłczyński /Instr.</p> <p>VOCAL FACULTY</p> <p>Anna Rutkowska-Schock Piotr Łykowski</p> <p>FACULTY OF MUSIC EDUCATION, CHORAL ART AND CHURCH MUSIC</p> <p>Agnieszka Franków-Żelazny Amelia Golema</p>
17.30-17:45	Break	
17:45-18:00	Review Team members share conclusions with Secretary - 108A	
18.00-19.00	Meeting 5: Meeting with students 107A	<p>As proposed by the institution</p> <p>FACULTY OF COMPOSITION, CONDUCTING, THEORY OF MUSIC AND MUSIC THERAPY:</p> <p>Ignacy Wojciechowski / composition - Kacper Matczak / conducting - II cycle</p> <p>INSTRUMENTAL FACULTY:</p>

		<p>Małgorzata Szczepanowska / viola - II cycle / Student Government</p> <p>Mateusz Mikołajczak / piano - I cycle</p> <p>Gustaw Bachorz / clarinet - III cycle</p> <p>VOCAL FACULTY:</p> <p>Magda Miziołek / vocal - II cycle</p> <p>Agata Chodorek / vocal - III cycle</p> <p>FACULTY OF MUSIC EDUCATION, CHORAL ART AND CHURCH MUSIC:</p> <p>Michał Kanafa / music education & musical band supervision - II cycle</p> <p>Urszula Zalewska / church music, theory of music – I cycle</p>
19.00-19.45	Review Team meeting 107A	N/A
20.00-21.00	Dinner	Hotel BOUTIQUE BRAJT

Day 3 (full day) 19.03.2019 /Tuesday

Time	Session (venue as notified by the institution)	Names and functions of participants from the visited institution
09.00-09.30	Review Team meeting 107A	N/A
9.30-11.00	Meeting 6: Meeting with members of the relevant board/ academic council 107A	<p>prof. Grzegorz Kurzyński</p> <p>prof. dr hab. Krystian Kielb</p> <p>dr Aleksandra Pijarowska</p> <p>mgr Irena Wolniewska</p> <p>prof. dr hab. Jolanta Szybalska-Matczak</p> <p>prof. dr hab. Marta Kierska-Witczak</p>

		dr Agnieszka Zwierzycka
11.00-11.15	Break	
11.15-11.30	Review Team members share conclusions with Secretary / 108A	
11.30-13.00	Meeting 7: Meeting with representatives of the profession and former students 107A	<p>Andrzej Kosendiak /Director of the National Forum of Music in Wrocław Natalia Klingbajl /Manager of NFM Wrocław Philharmonic, International Cooperations and Artistic Planning Adam Skrzypek /Music Director in CAPITOL Musical Theatre in Wrocław Jerzy Adamowski /Head of Secondary Music School in Wrocław Zbigniew Łuc / Head of Secondary Music School in Wrocław Ewelina Lepka / Music Director of Primary Music School in Wrocław</p> <p>Former students: Łukasz Bzowski (jazz/ composition) Radosław Droń (conducting) Agata Adamczyk Andrzej Górniak (vocal) Tomasz Kujawa (percussion)</p>
13.15-14.15	Lunch	Hotel BOUTIQUE BRAJT
14.15-15:15	Meeting 8 <i>extra session</i>	As notified by the Review Team
15.15-17.15	Review Team meeting - Preparation for the feedback meeting 107A	N/A

17.15-18.15	Feedback to the institution 107A	Grzegorz Kurzyński /Rector Danuta Koprowska-Pasieka /The Chancellor Piotr Zaleski /Vice-Rector for Art and Research Helena Tomaszek-Plewa /Vice-Rector for Teaching and Student Affairs Barbara Dobrzeńska /Head of Bursary
18.15-19.30	Free time	
19.30-20.30	Dinner	Hotel BOUTIQUE BRAJT

Annex 2 – Schedules for Site-visit 1 - 17-19.03.2019

Time	Session (venue as notified by the institution)	Names and functions of participants from the visited institution
In advance of the first meeting	Arrival of Review Team members Hotel Duet, ul. Świętego Mikołaja 47, Wrocław, Poland	N/A
15:00-17:00	Preparatory meeting of the Review Team 107A, 108 A (building A)	N/A
17:00-19:00	Meeting 1 107 A	Rector, prof. Grzegorz Kurzyński Chancellor, mgr inż. Danuta Koprowska-Pasieka vice-rector for Artistic/Scientific Affairs prof. dr hab. Piotr Zaleski and vice-rector Student Affairs/Teaching prof. dr hab. Helena Tomaszek-Plewa Erasmus coordinator (18.00) dr Maria Brzuchowska
19:00-19:30	Review team meeting	
19:30-21:00	Dinner	N/A boutique brait

Day 2 (full day) Tuesday 19.11.2019

Time	Session (venue as notified by the institution)	Names and functions of participants from the visited institution (meeting personnel can be combined taking care to ensure conflicts of interest)
09:00-09:30	Review Team meeting	
09:30-11:30	Meeting 2 107A	Rector, prof. Grzegorz Kurzyński Chancellor, mgr inż. Danuta Koprowska-Pasieka vice-rector for Artistic/Scientific Affairs prof. dr hab. Piotr Zaleski and vice-rector Student Affairs/Teaching prof. dr hab. Helena Tomaszek-Plewa Quality Assurance Officer, Ms. Magdalena Gomula
11:30-12.00	Break and Review Team members share conclusions with Secretary	
12.00-13.00	Lunch	
13.00-15.00	Meeting 3 107 A (or Senate Hall)	prof. dr hab. Marta Kierska-Witczak prof. Grzegorz Kurzyński dr Aleksandra Pijarowska mgr Irena Wolniewska dr hab. Agnieszka Franków Żelazny prof. dr hab. Urszula Marciniak-Mazur dr Agnieszka Zwierzycka dr Małgorzata Podzielny

15:00–15.30	Break and Review Team members share conclusions with Secretary	
15.30-17:00	Meeting 4 (open) 107 A (or Senate Hall)	
17:00-18:00	Break and Review Team members share conclusions with Secretary – preparation for feedback session	
18:00- 19:00	feedback to the institution 107 A	
20:00	Dinner	As proposed by the institution

Annex 3. List of documents provided to the review team

The following documents were provided by KLAM to the review team in advance of the March site-visit:

Self-Evaluation Report (SER)

Appendix 01a- Number of graduates by degree study programme, sex and nationality

Appendix 01b – Number of graduates by level, field ad form of studies, 2014-2018

Appendix 3 – Diploma Supplement

Appendix 4 – Module in Theory of Music (electives in 2nd cycle programme)

Appendix 5 – List of Student Research Clubs

Appendix 6 – Registries of events for 2015/16,2016/17, 2017/18 – on CD

Appendix 7 – Regulation regarding academic or art degrees and titles in Republic of Poland

Appendix 8 – Survey Report The Crisis Experienced by an Artist (questionnaire in Polish)

Appendix 9 – EPS Erasmus Policy Statement

Appendix 10 – Internationalization Strategy of Karol Lipinski Academy of Music in Wroclaw

Appendix 11 –a) International Exchange Programme Statistics b) International Travels of Artistic Ensemble of the Academy & Student Participation in International Artistic Projects c) Statistical data on incoming international students and employees d) Incoming Individual Academic Teachers (2014-2018) e) Erasmus Programme Projects Budgets Completed since 2014 f) Mobility of Teaching staff by Academic Department (2013-2018)

Appendix 12 – List of Partner Academic Institutions within the ERASMUS+ Programme

Appendix 13 – Study Regulations

Appendix 14 – ECTS Information Package (on-line link)

Appendix 15- Doctoral Programme Study Regulations

Appendix 16 – Information brochure for Candidates 2018/19 (in Polish)

Appendix 17 – Survey Reports 2017 and 2018 (in Polish)

Appendix 18 – Number of candidates, graduates and students removed from student register

Appendix 19- National Arts Alumni Project Tracking Professional Careers of Arts Graduates in Poland, 2017, in Polish

Appendix 20 – The Statutes of the Academy of Music in Wroclaw

Appendix 21 – Student Opinion Survey Report on Academic Teaching, 2017, in Polish

Appendix 22 – Academic Teachers and Instructors at Karol Lipinski Academy of Music

Appendix 23 – Repertoire of Musical Instruments in the Academy of Music

Appendix 24 – Non-academic Staff

Appendix 25 – Administrative Staff Training Participation

Appendix 26 – Internal Communication Processes and Tools

Appendix 27 – Organizational Improvements 2017-2018

Appendix 28 – Report of the PhExcel pilot review, 2015

Appendix 29 – Student Guidebook for 1st year Students, in Polish

Documents provided during 1st Site Visit

Draft 2019 budget and approval by KLAM Senate (December 19, 2018)

2018 Report on Financial Activities

KLAM Organizational Structure, with translation provided orally

Report of Faculty Team for QA in Academic Education, Composition, Conducting, Theory of Music and Music Therapy Faculty for Academic Year 2017-2018

Terms, procedure, date of commencement and completion of Admission Process and scope of full-time and part-time 1st, 2nd and 3rd cycle programmes of study at KLAM for Academic Year 2018-2019, including list of documents admissible as confirming knowledge of the English language.

Student Survey Questionnaire on individual professors

Student Institutional Survey with responses (text in Polish, headings in English)

Documents provided prior to the 2nd Site Visit

Appendix 1 – Research Projects 2018-2019

Appendix 2 – Guide for Candidates 2019-2020

Appendix 3 – Order No. 34.2015 on Improving Internal Education Quality Assurance System (IEQAS) at KLAM

Appendix 4 – Activities Report 2016-2017 IEQAS at KLAM

Appendix 5- Activities Report of the 2017-2018 IEQAS at KLAM

Appendix 6- Activities Report of the Faculty Education Quality Assurance Panel (FEQAP) 2017-2018, Faculty of Composition, Conducting, Theory of Music and Music Therapy at KLAM

Appendix 7 – Activities Report of the FEQAP 2017-2018, Instrumental Faculty, KLAM

Appendix 8 – Activities Report of the FEQAP 2017-2018, Vocal Faculty, KLAM

Appendix 9 – Activities Report of the FEQAP 2017-2018, Faculty of Music Education, Choral Art and Church Music

Appendix 10 – Recognition of Prior Learning Rules at KLAM

Appendix 11 – Internationalisation of the KLAM

Appendix 12 – Long-term Strategy of KLAM [revised version provided during visit]

Appendix 13 – The Statutes of KLAM

Appendix 14 a – KLAM Organizational Structure; 14b – Management Structures at KLAM after the Introduction of Act 2.0

Documents provided during the 2nd Site Visit

List of participants and visit destinations for POWER-Master of Didactics (Groningen, Ghent, London)

List of incoming and outgoing students 2019-2020

List of Countries of Origin of Foreign Full-time Students 2019-2020

Documents provided in response to Draft Report

Appendix 1 – Agreement No. 2/AK/2010 – Multiannual agreement concluded by KLAM with Wrocław Municipality on 5 November 2010

Appendix 2 – Agreement on Art Academies Integration between KLAM, Academy of Fine Arts, and Ludwik Solski State Drama School in Kraków-branches in Wrocław – 23 May 2001

Appendix 3 – Agreement between KLAM, Academy of Fine Arts, AST National Academy of Theatre Arts in Kraków-branch in Wrocław, and Wrocław Mastershot Film School – Appendix 3

Appendix 4 – Agreement between KLAM and Academy of Music in Poznań, signed 17 April 2017