

## Overview by Country

As each European country has its own educational system (some on the level of regional communities) professional music training in Europe is organised in many different ways. In order to achieve a greater comparability and transparency of these systems, the Bologna Declaration Process has been initiated. Detailed information on this process can be found on the AEC website at [www.aecinfo.org/bologna.html](http://www.aecinfo.org/bologna.html). In order to give insight into the current situations in all European countries (not limited to EU member states), the AEC has developed an overview of systems for professional music training, including information on duration of cycles, qualifications, academic terms, funding, quality assurance and more. On the American side, NASM has provided an overview of educational structures in use in the US in the field of professional music training. All these overviews are available on the project website.

## Project Partners

The project consisted of the following project partners, with coordinating institutions on both the US and EU sides:

- The Eastman School of Music, University of Rochester (US coordinating institution) [www.rochester.edu/eastman](http://www.rochester.edu/eastman)
- The Moores School of Music, University of Houston [www.uh.edu/music](http://www.uh.edu/music)
- The National Association of Schools of Music (NASM) [www.arts-accredit.org](http://www.arts-accredit.org)
- The North Netherlands Conservatoire, Hanze University for Professional Education in Groningen (EU coordinating institution) [www.hanze.nl](http://www.hanze.nl)
- The Malmö Academy of Music, Lund University [www.mhm.lu.se](http://www.mhm.lu.se)
- The Royal College of Music in London [www.rcm.ac.uk](http://www.rcm.ac.uk)
- The Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC) [www.aecinfo.org](http://www.aecinfo.org)

## Project Activities Overview

Since its start in October 2001, the project partners have been involved in a range of activities. A project working group was established, including one representative per partner institution: Sam Hope (NASM), Johannes Johansson (Malmö), Martin Prchal (AEC), Janet Ritterman (London), Rineke Smilde (Groningen), David Tomatz (Houston), James Undercofler (Rochester) and Janneke Vrijland (AEC). During the following meetings, the working group worked on the documents presented above and prepared joint activities:

- EU-USA Working group meeting, 2-6 November 2002 in Halifax, Canada
- EU-USA Working group meeting, 27-30 June 2003 in Utrecht, The Netherlands
- EU-USA Working group meeting, 6-7 November 2003, Karlsruhe, Germany
- EU-USA Working group meeting, 2-4 July 2004 in Washington, USA

At both the NASM and AEC annual congresses, sessions on subjects directly related to this project were organised, in order to inform both memberships (together more than 800 professional music training institutions) about the project results and to receive feedback. These sessions included presentations, hearings and discussion groups. The following congresses took place during the project period:

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- AEC Annual Congress 2003, 7-10 November 2003 in Karlsruhe, Germany
- NASM Annual Meeting 2003, 22-25 November in Seattle, USA
- AEC Annual Congress 2004, 12-15 November 2004 in Oviedo, Spain
- NASM Annual Meeting 2004, 20-23 November 2004 in San Diego, USA

AEC and NASM have both been involved in the dissemination of project results through their memberships and wider networks. Apart from the production of these newsletters, the extensive project website has been launched, as announced in this newsletter.

## The EU-USA Cooperation Programme in Higher Education and Vocational Education and Training (2001-2005)

The Music Study, Mobility and Accountability Project is partly sponsored by the European Union and the Fund for the Improvement of Postsecondary Education (FIPSE) of the US Department of Education ([www.ed.gov/about/offices/list/ope/fipse/index.html](http://www.ed.gov/about/offices/list/ope/fipse/index.html)) through the EU-USA Programme of the European Union ([www.europa.eu.int/comm/education/programmes/eu-usa/index\\_en.html](http://www.europa.eu.int/comm/education/programmes/eu-usa/index_en.html))

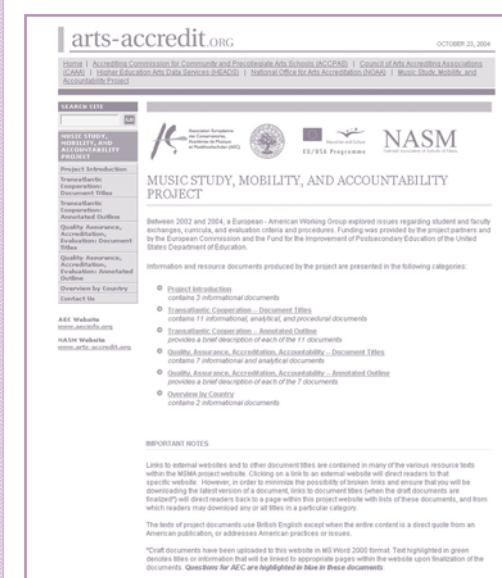
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# Music study, mobility and accountability

## newsletter II



## Music study, mobility and accountability Website

We invite you to visit the new project website,  
which is now available at:  
<http://msma.arts-accredit.org>

The website includes all documents described in this  
newsletter, relevant links and more.

## The Music Study, Mobility and Accountability Project

Although music is critically important in European and American culture and education, and although the music profession has always been a subject area with a strong international dimension, contacts between music institutions in Europe and the United States have been limited in number and highly informal. A clear need has been identified on both sides of the Atlantic to conduct an analysis and then to compile and disseminate information in two related areas: (1) advancing and improving joint cooperation projects

between European and American music institutions, and (2) considering common issues of curriculum and quality assessment and enhancement, with particular attention to their impact on student mobility. A joint consortium of five institutions for professional music training together with two international associations of music institutions (AEC - the Association

Européenne des Conservatoires, Académies de Musique et Musikhochschulen and NASM - the National Association of Schools of Music) took up the challenge of answering this need and started the "Music Study, Mobility and Accountability Project" in 2001.

In the course of the project, the partners have addressed the following issues and subjects:

- Transatlantic cooperation between music training institutions
- Transatlantic student and teacher exchanges between music training institutions
- Joint curriculum development and joint intensive programmes
- Quality assurance and quality enhancement approaches in music training

The research results obtained in this project have been assembled in a number of publications which can all be downloaded from the project website. In this newsletter you will find a short introduction to each publication from the project.

All publications are printed in English; those

marked with \* are planned to be translated into French and German.

## General Documents

- **Introductory paper:**  
opening a formal dialogue

This short introductory paper contains a reflection on the objectives of the project as well as conclusions drawn from the research and activities.

- **Music as a major vehicle for cultural understanding and project recommendations**

Professional music education and training institutions in Europe and the US share a large body of interests and work. This provides a strong reference point for comprehending, understanding, and enjoying differences. This paper explores the common heritage as well as the great diversity in the context of professional music training.



Association Européenne  
des Conservatoires,  
Académies de Musique  
et Musikhochschulen



EU/USA Programme

NASM  
National Association of Schools of Music

## Documents on Transatlantic Cooperation

### • Transatlantic cooperation in professional music training- an introduction

Both AEC and NASM conducted a survey among their respective memberships in order to have an overview of the current activity and practices in transatlantic cooperation, such as student and teacher exchanges, master classes, research projects, intensive programmes and other activities. Although many institutions are involved in one or other kind of transatlantic cooperation, results also suggest a rather informal character to these cooperations. To give an idea of collaborative initiatives that involve European and American institutions for professional music training, examples of good practice were assembled. A selection of these has been included in this document.

### • A short history of European collaboration in professional music training

Together with the European movement toward closer cooperation on economic, social and political levels in the second half of the 20th century, the European Community created mobility funding programmes to encourage international exchanges by youth and students. The very first European project in professional music training financed by a European programme was established in 1989, it was followed by many more. This paper describes the developments in exchange activities in Europe and the role of the AEC in these.

### Exchanges of Students and Teachers

#### • Why professional music training institutions should be involved in international exchange

The institutional benefits of being involved in international exchange are numerous; they are certainly not limited to broadening horizons of individual teachers or students participating in international activities.

Besides the enrichment of the internal culture of an institution, the external image of an institution can be improved by an increased international character. These and more arguments for involving your institution in international exchange are provided in this paper.

#### • 10 steps on how to implement your international exchange programme

Addressing the special characteristics and needs of professional music training, this practical document provides assistance for the development, implementation and maintenance of international exchange activities in music institutions. It includes approaches to internal and external procedures and describes in detail the preparation, implementation and evaluation phases of an international exchange programme.

#### • Guide to finances, recognition issues and other practical matters

Once your institution has decided to get involved in transatlantic cooperation, there are many issues of a practical nature to be taken into consideration. Whether such cooperation should be documented in a formal contract, whether this should be bilateral or multilateral, and what will be the financial consequences are among the issues discussed in this document. Further themes in this guide are possible sources of funding, application procedures, recognition issues, credit transfer and health, insurance and visa matters.

#### • Frequently asked questions: music students interested in a transatlantic exchange

Why should I do an international exchange? Do I have to do an audition? What are the language requirements? Can I choose my teacher? Should I follow courses in addition to my main instrument classes? Will I receive recognition at home for my study period abroad? Do I have to pay tuition fees

abroad? What about examinations? These and more questions for students interested in a transatlantic exchange are listed and answered on the project website.

#### • Frequently asked questions: music teachers interested in a transatlantic exchange

Why should I do an international exchange? How do I go about organising an exchange? How long should I go and when? How many students will I teach? Should I perform a concert? Do I get an additional teaching fee to do an exchange? What can I do in addition to teaching? These and more questions for teachers interested in an exchange period abroad are listed and answered on the project website.

### Recognition of Qualifications

#### • The international recognition of qualifications in the field of music \*

Variation in number of years, a more general or specialist character of qualifications, different titles and educational systems form challenges to the reciprocal recognition of qualifications between the United States and Europe. Academic and professional recognition in both Europe and the US are discussed in this paper, including an overview of regulated professions in music in all European countries and the US.

### Joint Course/Curriculum Development

#### • Thinking about joint course and curriculum collaboration

Joint course or curriculum collaboration takes the concept of exchange to a level well beyond giving individuals working in one institution opportunities to study or teach in another. This brief analysis explores the potential for joint efforts in the creation and the operation of educational programmes and/or their component parts.

## Documents on Quality Assurance, Accreditation and Evaluation

### • Briefing paper quality, assurance, accountability \*

This briefing paper explores questions of quality assurance and accountability from the perspective of music teaching institutions with high objectives for preparation of professional performers and composers. These institutions, both in Europe and in the United States, face challenges in dealing with issues of quality that are different, though no less intense, than programmes focused on undergraduate general education, scholarly or scientific subjects, or pedagogy.

### Overview of Quality Assurance Systems in Europe

#### • Overview of accountability and quality assurance systems for professional music training institutions in Europe \*

Neither the European Union nor the wider Europe currently makes use of a general framework for quality assurance. Quality assurance, evaluation and accreditation are usually organised on the national level and the methods used differ as much as the education systems. There is, however, a general trend initiated by the Bologna Declaration Process to stimulate the establishment of quality assurance agencies in all European countries and to develop a closer collaboration between such agencies on a European level in terms of procedures and criteria. This document provides a short description of quality assurance methods currently used in European countries.

### Overview of Quality Assurance Systems in the USA

#### • Overview of accountability and quality assurance systems for schools of music in the United States \*

Accreditation in the US is almost totally

nongovernmental and functions with two basic types of accrediting groups: institutional and specialized. Institutional accreditors are responsible for reviewing an institution as a whole, and assuring its basic quality. Specialised accreditation organisations accredit educational programmes preparing students for a variety of licensed and unlicensed professions. The National Association of Schools of Music (NASM) is both an institutional and a specialised accreditor; however, for most institutions, it acts as a specialised agency. This document provides a detailed description of the US system for quality assurance and accreditation.

### Evaluation in Music Training

#### • Characteristics for an effective evaluation system for schools of music and conservatoires \*

A statement on the characteristics of an effective evaluation system has been developed specifically for the professional music training sector. This statement is useful to institutions facing an institutional or specialised quality evaluation process, and can serve as a source of information for quality assurance agencies and for national, regional and local governments. It highlights the qualities which make music training a discipline which in many ways cannot directly be compared with other types of studies and for which otherwise approved methods of evaluation and accreditation may need to be adapted.

### Standards, Learning Outcomes

#### • AEC-NASM Statement on a common body of knowledge and skills \*

The European Association of Conservatoires (AEC) and the National Association of Schools of Music (NASM) produced a common statement, based on their respective existing statements (standards/learning

outcomes: see below) regarding a common body of knowledge and skills expected of all graduates from first cycle curricula in professional music training. This common statement has no force as an accreditation or review standard, but does serve to document fundamental aspirations and expectations for student learning for all professional musicians.

#### • General standards for BM Degrees in music: excerpts from the NASM Handbook

The NASM standards are established by vote of the institutional members. They have evolved to their present form during over seventy-five years of study, consultation and debate. The standards represent professional consensus regarding threshold conditions for offering various types of music degrees and other credentials. They provide a framework for the individual approaches of various institutions, focussing on what students should know and be able to do. This document provides relevant excerpts from the NASM Handbook 2003-2004.

#### • AEC learning outcomes for the 1st and 2nd cycles in professional music training \*

The AEC Learning Outcomes document characterises the type of learning which typically takes place in each of the two cycles of professional music training, and identifies what students will typically have achieved by the end of the first cycle. These learning outcomes can be helpful to institutions when they are in a process of developing a 2-cycle structure or for other curriculum development activities. They can also be a useful tool in the framework of quality assurance procedures.

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<http://msma.arts-accredit.org>