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 organized 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. 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 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 Johannson (Malmö), Martin Frchal (AEC), Janet Ritterman (London), Rineke Smilde (Groningen), David Tomatz (Houston), James Undercofer (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 organized, in order to inform both members (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:

• 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/oere/fipse/index.html) through the EU-USA Programme of the European Union (www.europa.eu.int/cmpt/education/programmes/eu-uso/index_en.html)

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

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: (i) advancing and improving joint cooperation projects between European and American music institutions, and (ii) 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.
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 activities 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 cooperation. 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 pro-jec in professional music training financed by a European programme was established in 1985, 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.

- 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 where? 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
  
  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 class? 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.

- Evaluation in Music Training
  
  Overview of Quality Assurance Systems in Europe
  
  Overview of accountability and quality assurance systems for professional music training institutions in Europe
  
  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 the USA
  
  Overview of accountability and quality assurance systems for schools of music in the United States
  
  A statement on the characteristics of an effective evaluation system for schools of music and conservatories.

- AEC learning outcomes for the 1st and 2nd cycles in professional music training
  
  Quality assurance and evaluation 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. The 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, focusing on what students should know and be able to do. This document provides relevant excerpts from the NASM Handbook 2003-2004.

- Documents on Quality Assurance, Accreditation and Evaluation
  
  All publications are printed in English; those marked with * are planned to be translated into French and German.

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