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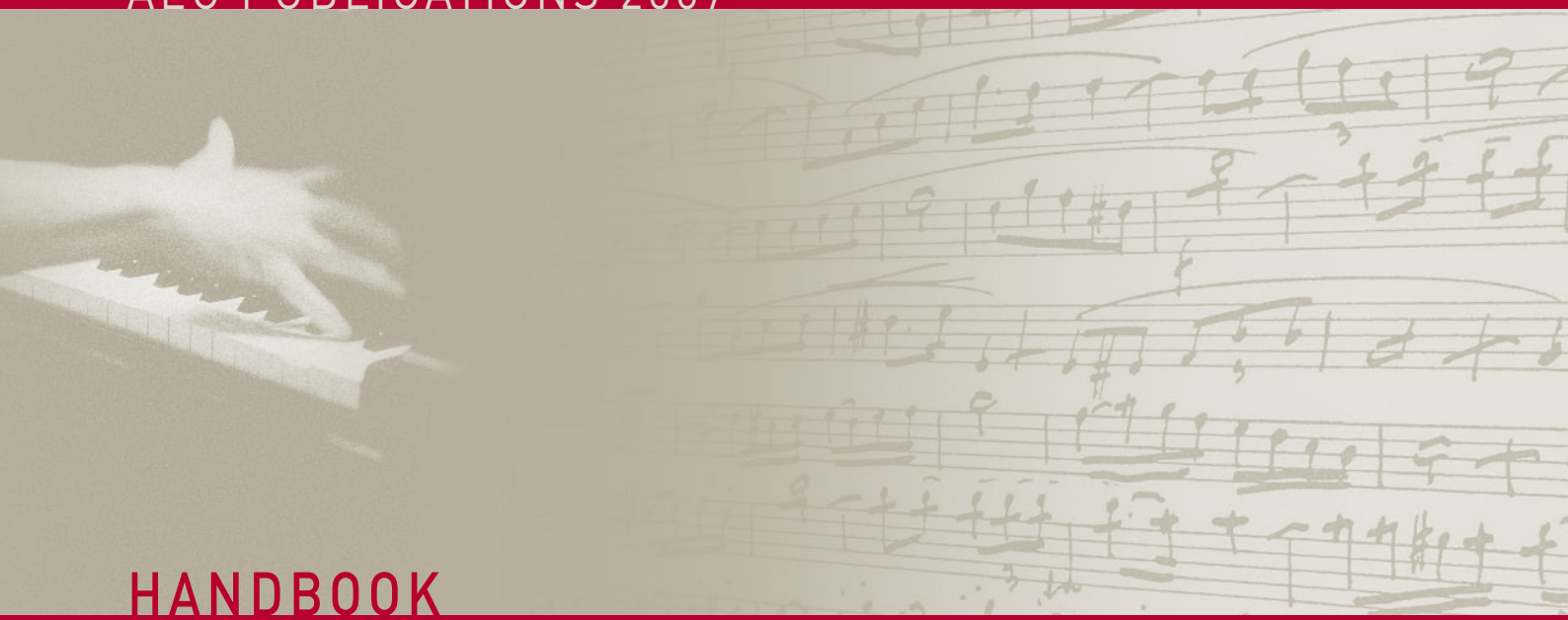

HANDBOOK

GUIDE TO THIRD CYCLE STUDIES IN HIGHER MUSIC EDUCATION

POLIFONIA THIRD CYCLE WORKING GROUP

Association Européenne
des Conservatoires,
Académies de Musique
et Musikhochschulen (AEC)

ERASMUS THEMATIC NETWORK FOR MUSIC
polifonia

MALMÖ ACADEMY
OF MUSIC
Lunds University

ERASMUS THEMATIC NETWORK FOR MUSIC

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A free electronic version of this handbook is available through www.polifonia-tn.org.

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HANDBOOK

GUIDE TO THIRD CYCLE STUDIES IN HIGHER MUSIC EDUCATION

POLIFONIA THIRD CYCLE WORKING GROUP

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FOREWORD

The ERASMUS Thematic Network for Music "Polifonia"[1], the largest European project on professional music training to date, involved 67 organisations in professional music training and the music profession from 32 European countries and 30 experts in 5 connected working groups in an intensive 3-year work programme from September 2004 – October 2007. The project, which was coordinated jointly by the Malmö Academy of Music – Lund University and the Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC), received support from the European Union within the framework of the ERASMUS Programme. The aims of the project were:

1. To study issues connected to the Bologna Declaration Process, such as the development of learning outcomes for 1st (Bachelor), 2nd (Master) and 3rd cycle studies through the "Tuning" methodology[2], the use of credit point systems, curriculum development, mobility of students and teachers, and quality assurance in the field of music in higher education.
2. To collect information on levels in music education other than the 1st (Bachelor) and the 2nd (Master) study cycles, in particular pre-college training and 3rd cycle (Doctorate/PhD) studies in the field of music.
3. To explore international trends and changes in the music profession and their implications for professional music training.

With the aim to participate in the discussions taking place in the higher music education sector and in the framework of the Bologna process on 3rd cycle studies, the AEC formed within "Polifonia" a group with the following experts to study this subject:

- Peter Dejans (Co-chair – Orpheus Instituut Gent)
- Darla Crispin (Co-chair – Royal College of Music, London)
- Valentina Dediu-Sandu (Universitatea Nationala de Muzica Bucuresti)
- Hubert Eiholzer (Conservatorio della Svizzera Italiana, Lugano)
- Harald Jørgensen (Norwegian Academy of Music, Oslo)
- Lola Schirgi (Universität für Musik und darstellende Kunst Graz)
- Michael Uhde (Staatliche Hochschule für Musik, Karlsruhe)

The main objectives of the "Polifonia" Third Cycle Working Group were:

- To provide an overview of trends, types of courses and developments at the 3rd study cycle in music in Europe.
- To develop learning outcomes for the 3rd cycle and to study the connection of these outcomes to the learning outcomes of the 1st and 2nd study cycle.
- To study the relevance of a 3rd cycle in music for the profession and the job market.
- To develop helpful tools for music institutions wishing to establish a 3rd cycle.

These aims were reached through an intensive 3-year work plan that included 8 working group meetings, 3 site visits, 1 conference and literature research[3].

[1] See for more information about "Polifonia" www.polifonia-tn.org.

[2] For more information about the "Tuning" methodology please see http://www.tuning.unideusto.org/tuningeu/index.php?option=content&task=view&id=172&Itemid=205.

[3] Information about the work of the "Polifonia" Third Cycle Working Group can be found at www.polifonia-tn.org/3rdcycle.

1 INTRODUCTION

1.1 This Guide has been devised with two principles in mind:

- Third Cycle programmes are research-based.
- Any Third Cycle is a Doctorate and vice versa.

1.2 The Third Cycle Working Group has adopted the following definition of research from the Shared Dublin Descriptors, ratified in October 2005:

> *The word "**research**" is used to cover a wide variety of activities, with the context often related to a field of study; the term is used here to represent a careful study or investigation based on a systematic understanding and critical awareness of knowledge. The word is used in an inclusive way to accommodate the range of activities that support original and innovative work in the whole range of academic, professional and technological fields, including the humanities, and traditional, performing, and other creative arts. It is not used in any limited or restricted sense, or relating solely to a traditional "scientific method".*

1.3 The Third Cycle Guide has been composed primarily for those who work in conservatoires. For this purpose, we define conservatoires very broadly, including music universities, music academies and Musikhochschulen, with study programmes ranging from music performance and music education to music therapy and, in some cases, musicology. It is not meant to be read as a single prescription; such an approach would be inappropriate, given the diversity of institutions for which it has been developed. Instead, it is hoped that the Guide will enable course designers to create their own vision of a Third Cycle research qualification that is ideally suited to their own institutions.

1.4 The Guide should be of use to those involved with the creation, operation and quality assurance of studies at the Third Cycle level, as well as the evolution of sustainable research environments within these institutions. Such is the importance of the debate on research in-and-through musical practice in the European space and beyond, however, that this Guide may well be of interest to those working within universities which already have long-established research degree programmes in music disciplines. Indeed, one of the aims of this Guide is to show how artistic and other types of research, and their resultant degree programmes, may be seen as working within a mutually beneficial continuum of enquiry when viewed within multi-institutional and multinational contexts.

1.5 The Polifonia Third Cycle Working Group has conducted extensive research on Third Cycle music programmes in the European Higher Education Area (EHEA). Through analysis of interviews, site visits, questionnaires, seminars and other means of data collection, it has become clear that the nature of these programmes can vary considerably between countries. For this reason, and as noted above, this Guide will not put forward a single, unified formula for the creation of such programmes. Instead,

the Guide will explore a series of broader questions that is hoped to be of relevance to all institutions, whether developing Third Cycle studies for the first time, or reviewing and auditing existing courses. It is hoped that by doing this, a common vocabulary can be developed and shared, so that clearer and more productive internal, external and international dialogues about this crucial area may be facilitated. In a time of emphasis upon multinational institutional collaboration and globalisation, the Guide is offered as a tool to assist curriculum developers and to generate productive dialogues about education policy.

1.6 In order for the Guide to be useful, it is necessary to define certain terms that are integral to the core topic. For that reason, this Guide has chapters on more abstract concepts such as the characteristics of music Third Cycle programmes in relation to First and Second Cycles, the nature of research, with an emphasis upon artistic research, and the creation of research environments in which students may develop their full potential. More concrete discussions include the questions that institutions must explore in making the strategic decision to offer Third Cycles, the tools curriculum developers may use in creating such programmes – such as Descriptors and Learning Outcomes – and the provision of a taught curriculum within music Third Cycles.

1.7 The Third Cycle Guide should be applicable for both internal use, i.e. curriculum development, internal quality assurance, professional development training, and for external use, i.e. facilitation of dialogues with professional bodies, explanations of goals and competencies to those involved in higher education politics, and explaining third cycles to the public. Ideally, the Guide will be periodically reviewed, to reflect new developments in European Higher Education.

1.8 One of the main challenges for those in conservatoire-based higher music education is to design courses and produce documentation in line with the Bologna Process while safeguarding the essential nature of professional music training, with its demand for practical achievement at the highest level. Most importantly, Third Cycle study must be focussed upon the students, empowering them to be co-creators in their own education, and highlighting their independent intellectual and artistic attainments. This student-centred approach is crucial to the success of Third Cycle programmes in music.

1.9 As educational debates take place in an ever-more globalised content, it is hoped that this Guide will provide one way into the creation of educational approaches that meet the needs of research students and staff from a variety of national, educational and experiential backgrounds, mapping out a continuing evolution of shared musical ideas – without borders.

2 THIRD CYCLES: INSTITUTIONAL CONTEXTS

2.1 Third Cycle studies in music are a rather new phenomenon within the conservatoire environment although some institutions have already a long tradition in offering them. There is one main reason for this. As institutions that train musicians at the higher education level, conservatoires traditionally offer vocational training that leads to a career as a professional musician, composer, or in some cases also as a music teacher, be it as a school music teacher or an instrumental/vocal teacher for special music schools or higher education. Offering Third Cycle or doctoral studies has historically been the preserve of universities. Indeed, institutions that offer professional music training have not always uniformly been regarded by the authorities as higher education institutions with the full eligibility to develop a Third Cycle structure as defined by the Bologna Process.

2.2 Not only in terms of programmes but also in terms of the institutional environment, universities have been seen as the locus of research activity, while conservatoires have been dedicated to providing an appropriately rich and professionally well-connected artistic training on the instrument/voice. But practical training in music is not devoid of inquiry, theory and reflection. The highly-trained musician also seeks to achieve deep understanding and progress at the forefront of the art not only through performing or composing but also by investigation into the pieces of music, the composers' intentions with the music and the art of playing as exemplified by different interpreters or in different musical traditions. In some individuals, this methodological search for more in-depth and structured information about music and a more analytical and descriptive approach towards artistic reality is an inner vocation as strong as performing and composition itself. For those purposes, it would seem logical to be able to research and communicate about music in all circumstances and from all aspects within the institution that deals most specifically with it and by those people who are executants, rather than confining this activity to those institutions that happen to offer musicology as a scientific study field. For this reason amongst others, professional music training institutions have started to offer doctoral studies of different kinds as well.

2.3 Conservatoires have facilitated their entry into Third Cycle provision in a number of ways. Some are able to offer such qualifications independently, through status as autonomous validating bodies, while others have brokered co-operative partnerships between conservatoires and universities. These partnerships can be fruitful for both parties in terms of knowledge exchange and the potential for international development, and are not limited to conservatoire-university arrangements, but can also involve conservatoire networks, and even extension to disciplines outside music itself (e.g. other fine arts or scientific disciplines).

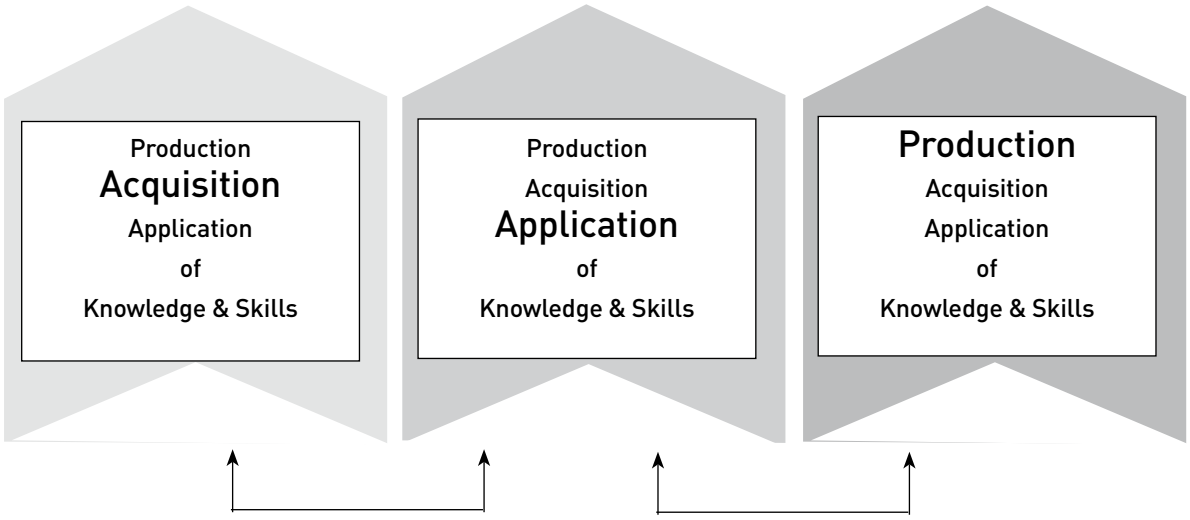
3 THE RELATIONSHIP OF THE FIRST, SECOND AND THIRD CYCLES

3.1 It is possible to suggest a model for learning that involves three main aspects: the acquisition, application and production of knowledge and skills. The balance of these varies from student to student, but the emphasis upon each changes as one progresses through the cycles.

3.1.1 In the **First Cycle**, students concentrate upon the **acquisition** of knowledge and skills. For example, in the area of repertoire skills, students should study and perform representative works, experiencing a variety of appropriate styles.

In the **Second Cycle**, students concentrate upon the **application** of knowledge and skills. The repertoire will be now broadened to a comprehensive level, and deepened within a particular area of specialisation. Students should develop an individual voice in one particular style.

In the **Third Cycle**, students concentrate upon the **production** of knowledge and skills. Taking repertoire again as an example, the students should be able to frame research proposals based on a particular choice of repertoire and then to produce new topics related to it.



3.1.2 The diagram described above can very easily be mapped onto an educational process emphasising developmental stages of competence acquisition. This diagram demonstrates the transformative possibilities that Third Cycles may have within conservatoire environments.

3.1.3 Because the Third Cycle involves the ability to generate new knowledge and skills, its outcomes can feed back into the programmes for the First and Second Cycles as well as into the teaching staff:

- by having students present their artistic and reflective work to students and staff
- by examining together with members of staff the received wisdom and conventional methods in musical practice
- by having staff teach first and second cycle courses in which new research results are communicated and discussed
- by having first and second cycle students participate in research projects

This creates a sense of vitality and a model for good practice, and encourages course designers to keep their curricula up-to-date and foster innovation as a part of good practice.

4 RESEARCH AND THIRD CYCLES IN MUSIC

4.1 THE BROAD FIELD OF "RESEARCH"

4.1.1 Within conservatoires today, research covering a broad range of topics is carried out both within Third Cycle programmes and within conservatoire research departments (even where Third Cycle programmes do not yet exist or where they exist within institutions through collaborative agreements). Some of these are within well-established fields like musicology, music education, music therapy and sociology of music, and benefit from a well-established research framework. Their practitioners may be active members of an organized, international research community and a substantial body of previous research in the field will already exist.

4.1.2 Other areas of research in today's conservatoires have developed only recently. Much of this newer research within conservatories shares the characteristic of being aimed at artistically challenging issues and is carried out by artist-researchers who bring their artistic experiences and knowledge to their research-based inquiries. We call this type of research Artistic Research.

4.1.3 These newer research areas do not yet enjoy the support of a well-established framework and their practitioners may work in isolation, in the absence of a network of other researchers, conferences, publications, etc. and no substantial body of previous research may yet exist.

4.1.4 One possible approach to the task of providing guidance and practical suggestions for the creation of a research Third Cycle in conservatories could be to discuss each of the fields of research within conservatories and make specific, Bologna-oriented, proposals for each one (competences, curriculum, evaluation, credit points, and so on). However, given the very wide range of research areas within conservatories, it would be both impossible and undesirable to try to provide an exhaustive list.

4.1.5 What is needed is a discussion of research that is sufficiently general to permit each school to recognize its own particular research programmes and research priorities. At the same time it should be specific in relation to the particular nature and purpose of higher education in music. And to achieve this we must remain as close as possible to the core activity of the conservatoire. It is only in this way that the guidelines and suggestions that emerge from this work will be of use to all AEC member schools.

4.1.6 While Artistic Research is sometimes presented as a sub-category of research in conservatoires, for reasons that will be set out below, we believe that this concept offers a useful tool for thinking and talking about research within the Conservatoire, and that the insights that we gain through this discussion can apply equally well to both the older, more traditional research fields represented within Conservatories and to the newer fields which have been growing up within the artistically rich environment of our schools.

4.1.7 It is a specific aim of this Guide to assist conservatoires in creating research environments where artistic research can thrive alongside and interact with the more traditional and better-established research areas. In this way we can create a unique and productive profile for research within the conservatoire.

4.2 THE ESSENTIAL NATURE OF RESEARCH

4.2.1 The Third Cycle Working Group has identified three key elements of a framework within which research can be fruitfully conducted within the conservatoire:

1. Research must become an integral part of the conservatoire environment;

2. Research must occupy a specific and appropriate space within the three-cycle system;

3. There must be a common understanding of what competences research students should have acquired upon completion of their studies.

4.2.2 For a genuine integration of research into the fabric of conservatoires to take place, there must be specific study programmes created to support it, where these do not already exist. There are unique opportunities for research in music within a conservatoire where the subjects of research, i.e. the artist-researcher, and the objects of research – i.e. performing/composing/teaching – find themselves in close interaction and communion under the same roof.

4.2.3 Being a researcher and being a musical artist are two different roles. However, in the envisaged project, one and the same person should be able to occupy them, just as composing and performing are two roles that a single person may fulfil.

4.2.4 Creating a structured space such as a degree programme for research is a means of enhancing the critical exchange between practice and theory, between musicians and musician-researchers. It is a means of bringing researchers and musicians within complementary disciplines together and of creating a forum where research findings can be closely watched by potential beneficiaries.

4.2.5 Conducting research means trying to extend our knowledge and understanding of the world and ourselves. Research projects typically involve three components. The first one involves formulating the research hypothesis or research question; the second addresses the investigation or analysis; in the third, the results are evaluated, written up or otherwise documented and made available to interested parties.

4.2.6 Specifically, the research process typically involves a substantial period of preliminary research and subsequent review of information to gain an overview of what has already been done in the relevant

field. This is followed by the development of a hypothesis, or "research question", whose investigation promises new knowledge and designing the appropriate research method. The second component involves the intensive investigation of the research question and the process is concluded with the production of documentation that reports the results in an accessible manner and which is available to interested parties, thereby allowing other researchers working in the same field to assess the results and to build on them.

4.2.7 All research follows this sequential pattern of Question-Investigation-Documentation. What distinguishes Artistic Research is the way in which artistic experience, artistic knowledge and skills as well as artistic goals are involved in research.

4.2.8 Musicians have highly specialized knowledge and highly specialized skills, but as a rule these competences remain within the individual artist who possesses them. At best we hear the products of these competences when we hear the artists' performances or compositions. Research should be committed to making this enormous treasure of implicit knowledge and skills of artists explicit, to bringing those things into the open for all of us to see, to understand and, hopefully, to use. By helping implicit artistic knowledge to become an object to be shared and discussed by others, research will be able to make a large contribution to the understanding of the art among a larger population and, consequently, to the promotion and development of the arts in general.

4.2.9 Modes of documentation, presentation and dissemination of artistic research are varied, ranging from public performances, recordings, and multimedia presentations to written texts and spoken presentations, for example. In order to be valid as a research outcome, however, the outcomes must be made explicit, discursive and communicable within peer communities and, ideally, the wider, public sphere.

4.3. WHAT IS ARTISTIC RESEARCH?

4.3.1 Typically, Artistic Research is research conducted by or with Artists for the Arts. No narrower definition will satisfy everyone, and some will hold out for an even broader one. There are good reasons, however, for drawing the line here, as will become clear when we have examined the definition more closely.

4.3.2 An artist is a person with a talent and a passion for searching questions and this "searching-ness" and explorative spirit is essential to artistic activity. A creative artist is involved in a permanent search for a deeper understanding and is continually experimenting with his or her own ideas and the ideas of others. The creative artist will often turn things upside down in order to see what insights the new and unconventional perspective will bring, and will lay open to scrutiny and criticism what passes for conventional wisdom. The implementation of such newly acquired knowledge and ideas into an artist's own musical practice can have the effect of moving the art of music into new territory.

4.3.3 Artistic Research done by Musical Artists means that the nature of the question or hypothesis is likely to be determined by the concerns and ideas that researchers have as Musical Artists. Generally speaking, there are four principal areas of inquiry, principal in the sense of being directly relevant both to the work of individual musicians and to the work of music conservatoires. These areas are:

1. Musical Production, i.e. composing and improvising music;

2. Musical Performance, i.e. preparing and giving concert performances;

3. Music Teaching, i.e. guiding others in preparation of music performances and in understanding musical ideas and concepts;

4. Music in Society, i.e. communicating artistic understanding and appreciation, transferring musical competences and developing concert audiences.

4.3.4 Artistic Research is likely to distinguish itself in regard to the kinds of questions and hypotheses investigated as well as in regard to the methods of investigation employed. It is conceivable that traditional research questions will receive new and different treatments at the hands of Artistic Researchers. Moreover, Artistic Researchers are likely to bring themselves into the investigation as the object of research. Instead of taking the stance of the distant "objective" observer, the Artistic Researcher will probably set his or her own kind and level of perception as the ultimate object of investigation as well as the standard for describing and assessing musical phenomena.

4.3.5 As the research questions of interest to Artistic Researchers will tend to emerge from and depend on the current state of knowledge, skills and experience they bring to their profession, Artistic Research is likely to reflect the debates, interests and concerns of the art world in which the particular artist is working and to which she or he wants to make an original contribution. The musical artist will often approach research in a manner that is related to his or her own artistic ambitions within his or her art world, and will tend to produce research that is driven by a sense of application, that is by the motivation to turn research results into artistic products.

4.4 Artistic Research and the Institutional Core Mission

4.4.1 The concept of Artistic Research is intended as an **umbrella concept**. Thus, Artistic Research is not proposed as another research discipline among the existing ones such as music history, music theory, music psychology, music philosophy, music medicine, neuromusicology or music sociology. Whatever the nature of any of these established research disciplines or the role they play within their own music institution, they are part of a whole, but not the whole. Artistic Research is - not unlike environmental science or medical research - a research field with an overall purpose in need of collaboration and support from different established research disciplines. Therefore, Artistic Research cannot be dissolved into or identified completely with any combination of its component disciplines.

Artistic Research should be able to make use of any research tool, method, or knowledge base across the entire range of traditional research disciplines and methods.

4.4.2 Artistic Research is an umbrella concept by (i) covering research activities with an artistic knowledge base and artistic outlook and (ii) by being embedded in the conservatoire, which means:

1. Research offers highly trained musicians the opportunity to achieve deep understanding and progress at the forefront of the art by more analytical and descriptive approaches towards artistic reality;

2. Research is essentially related to the core activities of a conservatoire: producing (i.e. composing, improvising), performing and teaching music;

3. Research offers space for conceptual, empirical as well as experimental inquiries;

4. The Third Cycle is a research based cycle as part of a coherent three-cycle-system; it builds upon the first two cycles and feeds back into them;

5. The Third Cycle allows conservatoires to train, develop and staff their own researchers according to the institution's research priorities.

4.4.3 To construe Artistic Research as an umbrella concept does not mean loosening research standards. Artistic Research must adhere to the same international standards of intellectual rigour, conceptual clarity and methodological adequacy as any other type of research.

4.4.4 Integrating research into the fabric of conservatory life will constitute a natural and fruitful development and continuation of musicians' perpetual search for the best way of resolving the many intriguing questions and issues that arise throughout the course of their artistic lives. If we open up institutional space for reflection and analysis at very high levels and in relation to the conservatoire's core activities, then we help not only those directly involved in research, but we help create a culture of research, a climate of questioning, analysing and experimenting which will in the end benefit all members of the conservatoire and serve as a catalyst to the institutions' development as a cultural engine.

5 THE INSTITUTIONAL DECISION TO OFFER THIRD CYCLE STUDIES

5.1 POTENTIAL BENEFITS

5.1.1 Conservatoire integrated research has the potential to vitalise creative thinking within the institution. The ramifications of Third Cycle work can change the nature of First and Second Cycle studies as well. The creation of a research environment within an institution can have positive consequences for all, creating a special spirit of enquiry for all students. Research students can also be powerful role models for those in First and Second Cycle studies. Furthermore, the cutting-edge questions generated by good researchers can feed back into institutional policy-making, allowing such organisations to evolve in unique ways.

5.1.2 Third Cycle studies also have the potential to enhance the external reputation of institutions. A lively Third Cycle study programme, linked with a lively research environment, has the potential to generate "top" teachers and researchers. This becomes a virtuous circle; the presence of such staff members can attract good students and external funding, enabling the growth of the institution as a whole.

5.1.3 Another important element in developing research in conservatoires is to make young musicians aware that the concepts, the technical terms and their related distinctions, assumptions, and theories that are handed down to us by the traditional disciplines – such as music theory, music psychology, or music history - do not necessarily reflect the way musicians experience and think about their art. Third Cycle programmes may provide a suitable platform for young musician researchers to develop their own concepts that are truer, or a better reflection of their own perceptions and thoughts. Young researchers may be encouraged to actively influence the world of music research and to determine the research discourses as they see fit and not as they are told to see fit. It allows musical artists to formulate their own questions in their own language and in reference to their own experience.

5.2 SOME CHALLENGES

5.2.1 Teams supporting research students need to enable them to develop critical rigour early on in their studies, whilst preserving the creative aspects of their musical studies and/or scholarly questions. This will prevent students adopting incorrect research paradigms early on in their studies, which can create delays in the completion of studies, or can jeopardise completion altogether.

5.2.2 It needs to be understood that research is not merely the preserve of those on Third Cycle programmes. In a healthy institution, research processes and modes of thought will already be in evidence in students taking First and Second Cycle studies. Such students need to be facilitated

in their research questions and in their aspiration to adopt research paradigms. Ideally, the students on Third Cycle programmes can become role models for students on less advanced study programmes.

5.2.3 Where Third Cycle studies are being introduced to an institution for the first time, a shift in the allocation of physical and financial resources will be necessary. This process needs to be handled with great care, since reallocation of resources can potentially alienate staff and students alike from the new programme.

6 How to build a Third Cycle programme

6.1 Is a Curriculum Necessary for a Research Degree?

6.1.1 The implementation of specified curricula within Third Cycle studies is far from being a norm. Indeed, the long-standing model of learning and teaching at this level has been the supervisor-researcher relationship, in which intellectual growth and attainment is fostered by the discourse generated. This approach bypasses the idea of a shared curriculum, focussing instead upon the specific research area being explored by the student. The model can be very strong if the supervisory relationship is a fruitful one, and it remains a core component of research degree programmes. However, it can have some problems, including the possibility of a sense of isolation felt by the research student, or problems with degree completion, if the supervisory relationship is dysfunctional.

6.1.2 In programmes focussing upon music studies, a structured curriculum has the potential to meet students' needs more specifically than supervision alone. Such students often benefit form a range of studies that help them to become more conversant with the scholarly apparatus, more knowledgeable about aspects of culture beyond their specific areas of expertise and more fluent in written and verbal communication.

6.1.3 Group work within music curricula can allow students to become co-creators in their own learning. At Third Cycle level, students who are given opportunities to learn together often form powerful peer learning groups. The tools that curriculum developers use in creating Third Cycle studies should nurture this generation of student autonomy. The students learn to give feedback to each other, provide intellectual and musical challenges to each other, and generate novel research impulses amongst each other.

6.2 Tools: Polifonia Dublin Descriptors, Learning Outcomes and Other Materials

6.2.1 The Polifonia Dublin Descriptors and the Learning Outcomes for the Third Cycle have been developed through the course of the Polifonia project. The key consultation exercise for these was a seminar held in Karlsruhe in Spring 2007 at which a large number of interested parties – providers of Third-Cycle programmes and others - were invited to provide input on the learning outcomes. Because Third Cycle work in Higher Music Education is a relatively young and dynamically developing area, it is expected that the learning outcomes themselves may develop correspondingly over the coming years.

6.2.2 The specific tools described within this Guide, such as the Polifonia Dublin Descriptors and the Learning Outcomes, are not meant to be read as "carved in stone". But they can serve to assist institutions in the relating of their educational development across the three cycles, as well as being vehicles through which cross-institutional cooperation may be facilitated.

6.2.3 **The Polifonia Dublin Descriptors**[4] are an adaptation by AEC of the now well-known and widely used Dublin Descriptors that propose a general description of the three study cycles Bachelor-Master-Doctorate in Higher Education across all types of study and disciplines. The Polifonia Dublin Descriptors emphasize the notion of artistic knowledge, skills and understanding, and are intended to explain, among other things, how the three study cycles in music relate to each other, and how one cycle can be seen to build upon the other two cycles. As noted in 3.21, while the Bachelor or First Cycle focuses on the student's acquisition of practical and theoretical competences and the Second Cycle on the student's ability to integrate and apply these competences in various professional situations, the Third Cycle is mainly concerned with the student's ability to generate new knowledge and new skills. By defining Third Cycle studies in music as research driven, we can plausibly explain their function within the three cycle-system and we can also see how introducing doctoral programmes in conservatoires may be have a positive effect on the other two cycles.

THE POLIFONIA DUBLIN DESCRIPTORS

Original Shared "Dublin" Descriptors	Polifonia/Dublin Descriptors for 3rd cycle awards in higher music education
Qualifications that signify completion of the 3rd cycle are awarded to students who:	**Qualifications that signify completion of the 3rd cycle in higher music education are awarded to students who:**
1. have demonstrated a systematic understanding of a field of study and mastery of the skills and methods of research associated with that field;	1. have demonstrated a profound and systematic understanding of a field of musical study, together with mastery of artistic and other skills associated with that field and of relevant methods of research and inquiry;
2. have demonstrated the ability to conceive, design, implement and adapt a substantial process of research with scholarly integrity;	2. have demonstrated the ability to conceive, design, implement and adapt a substantial process of research with artistic and scholarly integrity;
3. have made a contribution through original research that extends the frontier of knowledge by developing a substantial body of work, some of which merits national or international refereed publication;	3. have made an original contribution through research and inquiry that extends the frontier of knowledge and artistic understanding by developing a substantial body of work, some of which merits national or international recognition and dissemination through appropriate channels;
4. are capable of critical analysis, evaluation and synthesis of new and complex ideas;	4. are capable of critical analysis, evaluation and synthesis of new and complex ideas, artistic concepts and processes;
5. can communicate with their peers, the larger scholarly community and with society in general about their areas of expertise;	5. can communicate with their peers, the larger artistic and scholarly community and with society in general about their areas of expertise;
6. can be expected to be able to promote, within academic and professional contexts, technological, social or cultural advancement in a knowledge based society;	6. can be expected to play a creative, proactive role in the advancement of artistic understanding within a knowledge based society;

[4] The Polifonia Dublin Descriptors can be found at www.bologna-and-music.org/learningoutcomes.

Glossary (from the Original Shared "Dublin" Descriptors)

1. The word "**professional**" is used in the descriptors in its broadest sense, relating to those attributes relevant to undertaking work or a vocation and that involves the application of some aspects of advanced learning. It is not used with regard to those specific requirements relating to regulated professions. The latter may be identified with the profile / specification.
2. The word "**competence**" is used in the descriptors in its broadest sense, allowing for gradation of abilities or skills. It is not used in the narrower sense identified solely on the basis of a "yes/no" assessment.
3. The word "**research**" is used to cover a wide variety of activities, with the context often related to a field of study; the term is used here to represent a careful study or investigation based on a systematic understanding and critical awareness of knowledge. The word is used in an inclusive way to accommodate the range of activities that support original and innovative work in the whole range of academic, professional and technological fields, including the humanities, and traditional, performing, and other creative arts. It is not used in any limited or restricted sense, or relating solely to a traditional "scientific method".

6.2.4 The Polifonia Dublin Descriptors can be used alongside **Learning Outcomes for the Third Cycle**[5] that describe those competences which students should have acquired when they complete their doctoral studies. These Learning Outcomes are intended to provide a common basis, valid for all musical disciplines and types of research that conservatoires can identify with. They should act as a framework within which the different institutions can find sufficient space to realize their own research goals and set their own priorities. Finally, the Learning Outcomes should help everyone within conservatoires to understand the nature of Third-Cycle studies in professional music education and to help music institutions to communicate this understanding to the "outside" world, to their peers in other university disciplines, to representatives of higher education administration and politics and to the general public.

[5] The AEC Learning Outcomes for all 3 cycles can be found at www.bologna-and-music.org/learningoutcomes.

COMPETENCE PROFILE FOR THIRD CYCLE STUDIES IN HIGHER MUSIC EDUCATION

Practical (skills-based) outcomes

3rd cycle

(where appropriate, and according to the individual nature of 3rd cycle curricula)

Artistic development and skills

- The skills to integrate and demonstrate original artistic insights in performing, composing, theorizing and teaching
- The capacity to extend in a significant way our artistic understanding and to communicate those insights in a fully realized manner
- The development and realisation of artistic autonomy

Research skills

- The capacity to frame research proposals – whether pertaining to theoretical, practical or creative issues or a combination of these – rigorously, lucidly and in terms of questions to be answered, insights to be gained, and indicators of success to be applied
- The capacity to identify and contextualize currently dynamic issues in one's field, in the sense of open questions, new topics and trends
- The capacity to realise the goals set for one's project, through intermediary steps and appropriate methods, equipment and team members, where relevant
- The capacity to identify and utilize the relevant literature and/or other resources in connection with one's field
- The capacity for critical analysis and evaluation of one's own and other's outcomes
- The capacity to document, analyse and summarise the interim and final outcomes of one's projects
- The capacity to use project funding and evaluation systems in the development of one's own work

Theoretical (knowledge-based) outcomes

3rd cycle

(where appropriate, and according to the individual nature of 3rd cycle curricula)

- Awareness of, and respect for, standards of excellence in one's own field; the capacity to distinguish between valuable and irrelevant inquiry, whether in the theoretical, practical and/or creative spheres
- Thorough knowledge and understanding of the national and international context of activity and output into which one's work will be disseminated
- Awareness of ownership rights of those who might be affected by one's project (e.g. copyright, intellectual property rights, confidential information, ethical questions, etc.)
- Awareness of the work and health implications for those involved in one's activities; the capacity to conduct research with a strong sense of responsibility and vigilance
- Awareness of the economic potential and utilisation of one's outputs.
- Awareness of relevant methods and techniques of inquiry related to one's field of study.

Generic outcomes
3rd cycle (where appropriate, and according to the individual nature of 3rd cycle curricula)
Independence • The capacity to pursue one's own questions and ideas • The capacity to comprehend the transferability of one's research capabilities to other fields and to recognize any associated career opportunities • The capacity to sustain and deepen one's inquiring, research-oriented approach throughout one's career and, where appropriate, across all aspects of one's work and endeavour
Critical awareness • The capacity to question the legitimacy of self-serving or commonplace ideas, conventions, fashions, etc. • The capacity to see one's own shortcomings and untapped potential, and to devise strategies for maximizing one's performance • The capacity to recognize and challenge the standards within one's community of researchers, practitioners and creators • The capacity to respond with understanding and responsibility to critical considerations from within one's community of researchers, practitioners and creators
Communication skills • The capacity to establish and maintain cooperative relationships with colleagues and students within one's own institution and among the wider scholarly and artistic community • The capacity to write/present/perform clearly and appropriately for the target audiences (e.g. research reports, journal articles, presentations, performances or other artistic events intended to have a research output) • The capacity to improve the public's understanding and/or artistic insight in one's field of study • The capacity to assess the effect of one's own behaviour on other team members, artistic collaborators, etc.

6.2.5 If the three key elements are met: the integration of research into the music institutions' fabric, making research the defining feature of Third Cycle programmes and giving those programmes an appropriate competence profile, then music research in conservatoires will have the best conditions to thrive.

6.2.6 The reader is also directed to the following Handbooks written under the auspices of the AEC, which give specific information about different aspects of curriculum development and quality assurance. Further models for quality assurance processes and documentation are given in Appendix C.

Handbook for the Implementation and Use of Credit Points in Higher Music Education Institutions

The handbook[6] deals with the challenge of implementing a credit point system or adapting an existing credit point system and the use of modules in an institution for higher music education. It provides practical tools and different working methods, while taking into account several special characteristics of professional music training, such as artistic aspects and the highly individual modes of teaching in music training. Also discussed in this handbook is the use of the European Credit Transfer System (ECTS) both as a credit accumulation system and as a tool for the recognition of studies in international mobility.

Handbook for Curriculum design and Curriculum Development in Higher Music Education

The handbook[7] addresses issues such as:

- Curriculum design and development – what is it and what is it for?
- Curriculum design as a holistic approach.
- The use of learning outcomes in curriculum design.
- The use of credit points in curriculum design.
- Reviewing and updating a designed curriculum: curriculum development.

Handbook for Internal Quality Assurance in Higher Music Education

The handbook[8] is meant to be a short guide for conservatoires wanting to develop a system for internal quality assurance. It does not have the ambition to be a complete introduction into the world of quality assurance, with its many different sorts of systems and its elaborate and sometimes confusing jargon, but explains in the first four chapters in a simple way the main elements of a possible internal quality assurance system. In the chapters five and six it gives some practical assistance by presenting a simple procedure which might be used in developing a first system for internal quality assurance, and by presenting concrete materials used by various conservatoires all over Europe.

AEC Document "Quality Assurance and Accreditation in Higher Music Education: Characteristics, Criteria and Procedures"

This document[9], which has been developed in the framework of the AEC project "Accreditation in European Professional Music Training", contains a fully developed framework with general information about higher music education, programme outcomes, criteria and procedures that can be used in external quality assurance and accreditation procedures of both institutions and programmes, including 3rd cycle programmes.

6 The Handbook for the Implementation and Use of Credit Points can be found at www.bologna-and-music.org/creditpoints.

7 The Handbook for Curriculum Design and Development can be found at www.bologna-and-music.org/curriculumdesign.

8 The Handbook for Internal Quality Assurance can be found at www.bologna-and-music.org/internalqa.

9 The AEC framework document on quality assurance and accreditation can be found at www.bologna-and-music.org/accreditation.

6.3 Specific Topics concerning Third Cycle Studies:

6.3.1 Practical questions that may be relevant to those developing Third Cycle Studies in Music Higher Education:

While most institutions will find unique questions concerning their development of Third Cycle Studies, there are a number of frequently asked questions and discussion topics that most will share.[10] These would include the following, which may be used as developmental starting points:

The rationale behind a third cycle programme:

- Define the reasons for organizing third cycle studies in the institution.
- If necessary, specify the relationship of the institution's third cycle study programme in the context of higher art education and university education.

The relation between research and practice might include topics like:

- Research components in the third cycle programme.
- Training components in the third cycle programme.
- The relation between the reflective part (e.g. the written outcome) and the artistic practice.
- The methodologies used.
- The integration of the individual artistic practice as part of the research process.

Third cycle education might include topics like:

- Structure and contents of the programme.
- If relevant, a balance between required and optional courses, workshops, seminars etc.
- The key competences to be developed in the programme.
- Flexibility of the curriculum tailored to individual needs.
- The length of the formal curriculum (if any) and the time span between the admission and the official acquisition of the qualification.

Professorial and lecturing issues may include:

- The qualifications of the professors and lecturers (degree, artistic profile, etc.).

Supervisory/tutoring issues may include:

- The profile and qualification of the supervisors/tutors, etc.

[10] Note: the current state of the European situation in reference to these questions may be understood by studying the Polifonia 2006 Survey on Third Cycle Studies, given as Appendix B, page 32.

- Different kinds of individual support a third cycle student might receive, i.e.:
  -the student is guided, accompanied or advised;
  -the student has different tutors depending on the disciplines involved;
  -where several tutors are involved, one of them has the principal responsibility.
- Job description of supervisors/tutors.
- Choice and/or appointment of supervisor/tutor.
- Control and assessment of supervisory/tutorial activity.

Admission issues may include topics like:

- The admission level the programme requires of the candidate.
- The specific admission requirements, e.g,
  -a portfolio introducing the aspired research plan.
  -an entrance examination (and if so, entrance examination organization and content, e.g. artistic examination or viva voce).
- Selection criteria.
- Whether or not the student is assisted by the institution during the admission process by providing feedback on applications, etc.

The organization of examination processes may involve:

- Specific required presentations (such as concerts/recitals, masterclasses, lectures or lecture performances, multimedia projects, public defence/viva voce examination of the thesis).
- Composition of examination committee.

Civil effect issues may include:

- The official title someone receives after having concluded the third cycle programme (Dr.,Doctor, PhD, or something else).
- The official status of the graduate in the professional world.
- What type of professional career the graduate may pursue.

Internationalization issues may include:

- The interchangeability of (some parts of) the curriculum.
- The internationalization of exam committees.

Legal matters that may arise:

- Specifying the institution (legal-body) granting the qualification (e.g. university, conservatory).

Other practical matters may include:

- Enrolment fee.
- Scholarships.
- Part-time and full-time studies.
- Artistic and personal development.
- Quality control and quality assurance.

7 STUDYING IN A RESEARCH ENVIRONMENT

7.1 HARD AND SOFT ELEMENTS

7.1.1 The evolution of research environments within institutions involved with practical music-making is a topic that is becoming increasingly important in broader educational terms. In designing Third Cycle studies, curriculum developers need to devise strategies in which research environments can evolve to meet the needs of both students and staff.

7.1.2 A thriving research environment includes what we might call **Hard and Soft Elements**. **Hard Elements** are the ones that tend to come to mind first when thinking about an effective research environment; they are at the top of quality control agendas and are more amenable to verification. Among these we find: research staff appropriately trained and in sufficient number, adequately equipped research laboratories, cooperation agreements with other institutions, appropriate training programmes and discourse venues for young researchers and quality control procedures.

7.1.2.1 The **Soft Elements** have more to do with what may be referred to as the learning and research culture of a specific group of people or organisation. Here we are looking only at the conservatoire context.

7.1.2.2 In general, students and teachers should be informed about the research issues under investigation in their home institution. This requires **open channels of communication** and mutual exchange between research, music making and teaching. In many cases, this will be facilitated by some members of the conservatoire wearing different hats at the same time, by working in the institution not only in research, but also as teachers and as performers and composers. It will also be helpful if the different activities are placed under the same roof. There should be as few spatial and psychological hurdles as possible between the areas of teaching, performing and composing and researching. Just as in a thriving conservatoire instrumental teachers and students should find it easy to approach their colleagues in theory, for instance, so they should find it easy to approach those in research and vice versa. Measures to create and extend the general research awareness might include regular presentations of research work (not unlike the regular study concerts of students and faculty concerts by teachers) as well as opportunities for students to participate in research projects.

7.1.2.3 Open communication and mutual exchange of research ideas are made possible by the fact that the members of a research environment are embedded in and shape their own **conceptual landscape**. A conceptual landscape is a cluster of ideas, questions, debates, theories, methods, and research designs. Take, for instance, the concept of performance. This concept is likely to figure prominently in the conceptual landscape of music research. There will be theories of performance, about its nature, its function and its history. Typically, a researcher can point to ideas as belonging to a current debate, as being accepted by the majority of researchers in the field, as coming increasingly under

attack, or as being no longer accepted. Theories can be considered new, influential, innovative, or old, traditional, obsolete. Such notions, too, belong to the conceptual landscape of a research environment. And it is essential for the members of a particular research environment to be fluent in the use of them. Conceptual landscapes are dynamic: they are created, changed and developed by the members of the research environment. Research journals and conferences where researchers publicly exchange information and discuss each other's views play a large role in shaping them. Generally, conceptual landscapes function as a stimulus to research by fostering understanding and communication, by delineating debates and defining research fronts. But they can become an obstacle when their concepts, distinctions, classifications etc. fossilize into sedimented opinions instead of encouraging the critical examination of long cherished assumptions and theories as well as new impulses and ideas.

7.1.2.4 Perhaps the most important trait of members of a thriving research environment is the **Socratic disposition** to reject claims and theories that are based merely on authority. In the arts, the concept of authority plays, at least implicitly, a large role. Just consider the relationship between teacher and student in conservatoires. It is often that of master-and-disciple: the master tells (usually) the student what to do and how to do it, and the student follows obediently with the likely consequence of presenting a high-level product by the current conservatoire standards. But the possible side effects are not to be neglected: unquestioned and unexamined ideas and doctrines; the tendency to clone masters instead of exploring new avenues. A proper attitude in a research environment is to take an investigative, sceptical stance towards leading opinions. This should not be misunderstood as a plea against authorities or leaders. But what we have to do is recognise authority for what it is and detect its misuse, be it in teaching or theorizing.

7.2 Final remarks

7.2.1 A thriving research environment has hard and soft elements. But such an environment is not something that comes into existence by itself. Merely hiring a few researchers, giving them the proper infrastructure and budget and then waiting for great things to happen, is not the most promising method. A thriving research environment is something that needs to be built and constantly worked upon. And it is especially the soft elements that require patience, intelligent care and wisdom.

7.2.2 Scepticism, empiricism, risk-taking, intellectual honesty and self-confidence are virtues of a fertile research environment. A healthy research environment has enemies: fretting about money and bureaucratic procedures imposed by the government, just to mention two of the more stressing ones. But we have a chance to deal successfully with such threats if we take the intellectual virtues seriously. The prize of this is the potential for institutional growth at all levels of study, since a vibrant research environment will benefit the wider artistic and academic community.

8 CONCLUSION

8.1 Curriculum development in Third Cycle Studies in Music Higher Education is in a very dynamic state within the European Higher Education Area. Those involved in this work have a genuine opportunity to influence the future of music education, scholarship and performance. This, in turn, may create opportunities for students to reach their potential in fresh, new ways, as well as excelling in those areas that are more traditionally part of Music Third Cycle training.

8.2 Since much of this work is still at an early stage, readers are directed to the AEC Website, where much of the information on curriculum development is housed. In particular, the **Summary of Tuning Findings in Music Higher Education** is of use to those who need to take care to relate the Third Cycle to First and Second Cycle. A Glossary of Terms, which maybe helpful for terminology within this guide that is unfamiliair can be found at www.bologna-and-music.org/glossary.

8.3 It is hoped that Third Cycle Studies designed with the principles of this Guide in mind will have the effect of encouraging sophisticated and student-centred reflection, planning and implementation. The vitality of the research environment that can result has the potential to benefit the institution as a whole, and, in turn, the whole face of Higher Music Education.

APPENDICES

APPENDIX A
INFORMATION SOURCES

For those developing new Third Cycle programmes within institutions, it can be helpful to study consultation documents that build up a picture of how European policy has developed in this area over the past several years. The links below call up online sources of information. Caution should be used in consulting this material; the situation relating to Europe and the Bologna Process at the time of writing is in a constant state of change, so it is important during the programme development to search out the most up-to-date material available.

The Polifonia Third Cycle Working Group

www.polifonia-tn.org/3rdcycle

The Bologna Declaration Process

The AEC online Bologna handbook: www.bologna-and-music.org

Official Bologna website: http://www.ond.vlaanderen.be/hogeronderwijs/bologna/

The EUA and Bologna: http://www.eua.be/index.php?id=36

The EUA Salzburg Conference on Doctoral Programmes

http://www.eua.be/index.php?id=187

The EUA Nice Conference on Doctoral Programmes

http://www.eua.be/index.php?id=121&type=98

The Lisbon Strategy of the EU

http://ec.europa.eu/regional_policy/themes/lisbon/lisbon_en.htm

http://www.europarl.europa.eu/summits/lis1_en.htm

United Kingdom

AHRC. (2003). Review of Research Assessment. Research in the Creative and Performing Arts.
http://www.ahrc.ac.uk/images/4_92883.pdf

Andrews, Stuart & Robin Nelson. (2003). Practice as research: regulations, protocols and guidelines. http://www.palatine.ac.uk/files/903.pdf

RAE. (2005). RAE 2008 Guidance on Submissions.
http://www.rae.ac.uk/Pubs/2005/03/rae0305.pdf

UKCGE. (1997). Practice-Based Doctorates in the Creative and Performing Arts and Design.
http://www.ukcge.ac.uk/publications/reports.htm

UKCGE.(2001). Research Training in the Creative & Performing Arts & Design.
http://www.ukcge.ac.uk/NR/rdonlyres/07850CCD-371A-46CD-976A-27817FD007EB/0/CreativePerformingArts2001.pdf

USA

NASM. Handbook 2005-2006. http://nasm.arts-accredit.org

APPENDIX B
THIRD CYCLE PROGRAMME DEVELOPMENT ISSUES (SURVEY 2006)

The presentation of the following information is based on the results of an Autumn 2006 questionnaire circulated in the framework of the "Polifonia" project to 40 European professional music training institutions that offer Third Cycle studies: AUSTRIA (3), BELARUS (1), BELGIUM (1), CZECH REPUBLIC (2), ESTONIA (1), FINLAND (1), GERMANY (6), IRELAND (1), LATVIA (1), LITHUANIA (1), MACEDONIA (1), NETHERLANDS (3), NORWAY (1), ROMANIA (3) SLOVAKIA (1), SPAIN (1), SWEDEN (4), TURKEY (2), UNITED KINGDOM (6).

Those institutions were asked some additional questions about the nature and the practicalities of the Third Cycle studies they offer. The results are important in relation to the issues explored here and will give contexts for the creation of new programmes.

In the 2006 Survey material, the majority of the material describes the current status quo, rather than specifying what might be an ideal way forward. It forms a kind of "snapshot" of the situation at the time of writing. It is important that this background of the evolution of Third Cycles is understood, but it is not proposed that the status quo should necessarily be maintained; indeed, evolution of thought within education is vital to keep it alive and thriving.

Those involved with developing Third Cycle studies are confronted with a series of practical questions, such as the **naming of the degree** and the **designation of its graduates**. In fact, there is no uniform denomination of Third Cycle studies in music in Europe. Some are called PhD Studies, others research studies, doctoral studies or „Promotionsstudiengang", to mention but a few of the more common titles. What is notable is that most Third Cycle studies do not refer to music in the name. The actual degree titles awarded differ as well, although there is more uniformity than in the name of the studies. Typically, the title of a graduate of a Third Cycle study in music is "Dr.", the qualification can be a PhD. Other titles are DMus or ArtD.

How long should a Third Cycle programme take to complete? Research has shown that **study duration** varies among institutions. It reaches from 2 years up to 8 years in full- or part-time studies. The average duration of full-time studies is 3-6 years. Most of the offered Third Cycle studies can be studied part-time, which extends the length of the study from one more year to even double the time in some cases. The average duration of part-time studies is 5-6 years.

Fee information needs to be very clearly communicated to prospective students. Again, the fee-levying practices in Europe are not uniform. Approximately, 60% of institutions ask for a fee. The amounts are highly divergent. Designated fees cover admission exam fees, enrolment fees and tuition fees, part-time and full-time study fees, fees for national students, for students from EU countries and

non EU countries. There are fees that clearly do not cover the amount of money that the student costs the institution[1] and, on the other hand, there are fees that range up to over 14.000 € a year[2].

Provision of **scholarships** can make an enormous difference to student recruitment and retention. In two thirds of the institutions that offer Third Cycle studies, scholarships are available. Curriculum developers should also consider student funding through graduate teaching assistantships, research fellowships, project work or similar means. Existing scholarship provision is more or less funded by governmental bodies. In general, the funding relies heavily on the state in most of the countries. Some institutions, however, have a system of integrating their Third Cycle students in the institution's research and teaching work[3].

Applicants for Third Cycle studies are very carefully selected. They undergo extensive **admission procedures** and have to demonstrate a very high level of proficiency in their field of study. General admission requirements for most Third Cycle studies in music are:

1. An extensive application form.
2. A Master's degree, though in some cases an equivalent is sufficient (professional experience).
3. Research proposal/portfolio.
4. An interview.

Some institutions additionally require one of the following:

5. Admission exam and/or audition.
6. Professional experience.
7. Language skills.
8. References.

Many institutions operate their Third Cycle studies through a **partnership agreement**. This can solve both validation and resource problems. Different kinds of cooperation exist:

1. Institutions cooperate because the conservatoire does not have the legal position to award the Third Cycle degree.
2. Institutions cooperate for single courses.
3. Institutions allow for supervision from other institutions.
4. Institutions cooperate to facilitate student mobility.
5. Institutions cooperate in a unique way – e.g. Orpheus Institute, Gent.

[1] Austrian Universities of Music, for example, receive a study fee of 363,36 € per term from every doctoral student.

[2] Birmingham Conservatoire study fee for oversea students.

[3] Examples are the Janacek Academy of Music and Performing Arts (Brno, Czech Republic). Universitatae Nationala de Muzica Bucuresti (Bucharest, Romania) or Swedish institutions that offer Third Cycle students full-time positions.

Many institutions offering a Third Cycle do not have the legal right to award the doctoral qualification within their walls, but rely upon **cooperation**. The cooperation in the frame of single courses or supervision shows that some institutions allow their Third Cycle students to gather expertise wherever it is offered. Especially at this level of higher education, specialisation is required to be able to operate on the forefront of the field. This concerns students as well as institutions.

The special requirements of advanced study in music mean that the majority of such institutions operate **a doctoral curriculum** of compulsory course elements. These courses include specific seminars for Third Cycle students, some of which are also meant as an opportunity for information exchanges, courses on methodology, music related courses (including performance). Language courses and pedagogy/psychology, presentation and communication training and philosophy courses are also important components. Institutions should also consider inclusion of information technology courses, where such courses can be of benefit to Third Cycle students.

An overview of the **compulsory elements** for existing Third Cycle programmes in music shows the following result:

Specific Third-Cycle (individual) seminars	31%
Methodology	17%
Music related (including performance)	17%
Language	10%
Pedagogy/ Psychology	10%
Presentation/ Communication	7%
Philosophy	6%
Information technology	2%

The "seminar" category that scores highest according to the above displayed list has been set up as a common category for the specific Third Cycle courses that have not been defined in more detail. It can comprise elements of the less frequently mentioned course topics or be related to the student's inquiry topic and therefore individual to each doctoral candidate.

As discussed in 4., **understanding the relationship between research and practice** is a key consideration for curriculum development teams who wish to create innovative Third Cycle programmes. The majority of Third Cycle studies offered in higher music education institutions are a combination of research and artistic practice, which indicates the importance of having a clear picture of what this means in terms of content, outcome and evaluation standards. As a rule, institutions give pronounced attention to the student's artistic development during Third Cycle studies. More than two-thirds of the institutions declare they do so, which means that this happens even in some studies that are specifically research-based only.

Supervision remains the key teaching modality at Third Cycle level, and curriculum developers need to consider this aspect of provision very carefully. Differing patterns of supervision are possible. Research shows that more than half of institutions offer their Third Cycle students supervision through a single supervisor. In 31% of the cases, the students are supervised by at least two people, often by a research and an artistic supervisor, an internal and an external supervisor or a main tutor and an assistant tutor. In about 15% of the Third Cycle studies, students are supervised by more than two people. Most institutions allow team supervision, and this can be a very empowering approach for both students and staff. In some cases there is a general supervisor and a specialist supervisor who is an expert in the field of study that the student is investigating.

Supervisions usually consist of regular meetings with the supervisor(s). **Frequency of supervision** is variable, and should be flexible in order to best meet student needs without being wasteful of the resource of staff time. Some institutions offer the most intensive support in the initial phase of studies, with more autonomy expected at later stages. It can be very helpful to individual students if there is a regular possibility to discuss their work and progress with a team of peers and/or academic staff involved in research and Third Cycle work.

In more than half of the institutions the student is involved in the process of, or solely responsible for, **choosing the supervisor**(s). In the other cases it is a committee or a Third Cycle/research commission that chooses the supervisor(s) or the Head/Dean/Chair of the Faculty or Research Department. Curriculum developers need to comply with institutional regulations, although the participation of students at this level is highly desirable.

Appointment of the supervisor(s) usually involves interfacing with official bodies, and these processes need to be clearly understood within the process of course design. The supervisor(s) are, in most cases, not appointed by the same body that chooses them. For example, the appointment is in one single case a matter for the Ministry of Education and Research[4]. In another case, all staff members with a Third Cycle degree appoint supervisor(s). In some cases, this is a task of a special board but in most cases the supervisor(s) are appointed by senior administrative staff.

Most supervisors have to be teaching staff members in the institutions where the student studies. Sometimes supervisors additionally need a PhD or Third Cycle degree themselves or equivalent artistic experience. In some cases, they are not required to be teachers but can also be researchers only, holding a Third Cycle degree. Some institutions allow supervision only by staff members that already have supervising experience; this is usually connected to team supervision, where not every supervisor has to be qualified in the same way, but is usually a specialist in his own field. In some exceptional occasions an external consultant can be allowed to supervise and is chosen according to his/her outstanding expertise.

[4] Universitatea Nationala de Muzica Bucuresti, Romania

Prof/ University teacher	PhD/Dr.	Both
45%	16%	39%

Table shows qualification requirements for supervisors.

Requirements for those **teaching** Third Cycle students are similar to the qualifications supervisors must have. A Third Cycle degree is not always necessary to teach Third Cycle students. In addition, external experts are sometimes invited to lecture to Third Cycle students. The external experts usually are not required to have academic qualifications but equivalent qualifications like career experience.

Intermediate Assessment and upgrading is a mandatory component of many, though not all, doctoral degree programmes. In programmes having this structure, there is a stage at higher Masters level (e.g. MPhil, MMA) of one year's duration that precedes an examination process in which the student attempts to be upgraded to full doctoral registration. This interim examination usually involves presentation of work-in-process to a Panel composed of members from inside and outside the institution. Students who do not pass this examination are usually given another opportunity to attempt it, after which they are either admitted to full doctoral registration, or instructed to complete their Masters level study.

Promotion, Final Examination/Presentation: The recurring components of the final examination are a thesis and an artistic presentation. Nearly all Third Cycle studies in music for promotion require a thesis and a public defense of it. This seems logical for scientifically-oriented Third Cycle studies. Moreover, Third Cycle studies that have an artistic emphasis stipulate that candidates demonstrate non-verbalisable outcomes of their doctoral research through concerts, workshops, lecture-performances and so on, aside from the writing of a thesis which has to be defended in public. There are few variations of this concept that fit the artistic purpose behind but combine it in a sensitive way with research or inquiry that may need a special mode of presentation to the examination board in a final presentation. In theory, the nature of a Third Cycle qualification in music could be purely scientific (musicology), or a combination of theory and artistic practice.

The final proposal as to **which form of submission** is most appropriate to a student's work needs to be agreed between the student and her/his supervisors and submitted to the Research Degrees Committee (or equivalent). Appropriate procedures need to operate in the presence of performance-centred and/or practice-based work within a submission, often involving interrogation of a student's research processes throughout her/his programme of study. Candidates are generally examined **viva voce** on their submissions.

Final examination panels are usually composed of a combination of internal and external members, for artistic and academic probity. A substantial amount of panels are also composed of internal ex-

aminers only. Only one panel in one responding institution consists of external evaluators only. Most committees are composed of three people or more, but may have up to twelve members.

For the most part, the **qualification of the panel members** in the final exam is an academic one. They are professors or senior teaching staff members in higher education institutions. Sometimes practical experts can be invited to take part in the committee. Students do usually not take part in the committee. Only one institution declared that this is the case in their final evaluation committee. The supervisor of the student is sometimes part of the panel, sometimes only allowed to be present without a voice in the final discussion.

Possession of a Third Cycle qualification in music can have a profoundly positive effect on career opportunities (**civil effect**). In many cases, its attainment is necessary in order to be permitted to lecture at the higher education level or become a professor. In many institutions a Third Cycle qualification is required not only for scientific teaching at university level but also for the position of artistic professor. All institutions where this applies offer a Third Cycle that is a combination of research and artistic practice. In a majority of cases, a completed Third Cycle has a positive effect on the salary of the teacher holding a Third Cycle degree. For institutions embarking upon the creation of a Third Cycle for the first time, understanding civil effect is important, since it can create the need for new recruitment of staff trained to Third Cycle level, and thus cause strain on funding resources. It can also cause internal strain with staff members who do not possess such qualifications, but who wish to teach at Third Cycle level. In this case, staff development opportunities need to be considered.

Quality Assurance is an important component of the Bologna Declaration Process. The importance of this subject is based on the understanding that if higher educational programmes are to become more comparable and recognised at European level, the mechanisms for the assurance and enhancement of these programmes should also have higher levels of comparability and compatibility. Where they do not already exist, quality assurance and accreditation agencies are currently being established in virtually all Bologna countries, while standards and procedures are being developed at European level. For musicians, it is important to ensure that the special characteristics of professional music training are taken into account when such standards and methodologies are being formulated.

Within the project AEC Project "Accreditation in European Professional Music Training", a framework document has been developed by a European-wide working group, which contains suggestions and guidelines to support quality assurance and accreditation procedures in higher music education. The document is designed to take account of the fact that quality assurance and accreditation can involve many different stakeholders and may take place in different contexts. As a result, the proposed framework document can be used in a highly flexible manner, taking into account the diversity of systems and approaches to quality assurance and accreditation in higher education that exist in Europe today. The basic assumption, however, is that everything written in this document is based on

a thorough understanding of the characteristics and needs of the higher music education sector. The document should therefore be able to assist AEC member institutions in relation to quality assurance or accreditation procedures and their quality enhancement activities on all 3 cycles.

Internationalisation: The use of ECTS (European Credit Transfer System) credits has been agreed upon in the framework of the "Bologna Declaration" Process. However, it is still not customary to use credits for Third Cycle studies. In the few institutions that do make use of this system, the total number of credits ranges between 120-240 credits.
Some institutions may broker partnership agreements beyond the European space to implement their Third Cycle programmes. The principal challenge with this is to develop mutually compatible validation and quality assurance processes. However, there are indications that such joint programmes will become more common in the future.

The **Accreditation of Prior Experience and Learning** (APEL) is an important consideration for institutions granting degrees involving practical music making. Since the experience of many students entering such programmes will have come from professional work, it is laudable that this work should be considered as part of the student's overall profile. Where such experience is relevant and verifiable, there should be a possibility to credit such attainment within the Third Cycle programme.

APPENDIX C
EXAMPLES OF OFFICIAL QUALITY ASSURANCE DOCUMENTATION FOR THIRD CYCLE STUDIES VALIDATIONS: RATIONALE, RESOURCES, REVIEW, STUDENT HAND BOOK

(not applicable to all institutions, but presented for information)

Where institutions are launching Third Cycle studies for the first time, a Programme Validation process that meets the regulatory needs of both the institution and its governing bodies will need to take place. This process and its associated documentation will differ from institution to institution, but generally involves a process of programme development, auditing and external scrutiny prior to the approval of the programme. Curriculum developers must work closely with all bodies of governance in order to assure that the specific requirements for validation are met.

In many institutions, a **Rationale Statement** can be a helpful introduction to the process of validation. This statement should set out clearly the reasons for developing a new programme, the place of such a programme within the institutional strategy, its potential profile nationally and internationally and the kinds and numbers of students that the programme may attract. Where Third Cycle studies have not existed previously, it is important to write the document in such a way that staff and students taking First and Second Cycle studies can see the relevance of a Third Cycle to their own experiences. The statement should also outline long-term aims for Third Cycle studies, and the general strategies to be developed in support of such aims.

Third Cycle programmes within any institution need to be both financially viable and capable of being implemented without deleterious effects upon other important provision within the institution. To prove this, many institutions require a **Resource Statement** that outlines both the current programme provision in terms of financial and physical resources, and makes projections forward to account for future development, usually on a time-scale of five years. The management team of the institution will need to approve the Resource Statement, as will certain national governments with direct institutional links.

A **Programme Review Document** should be written, that describes in detail the manner in which the programme will operate, including its daily management, the curricular structures, unit descriptions, examination processes and regulations. The validation document should address staff and student feedback about the proposed programme, and address any questions raised during the process of gathering this feedback.

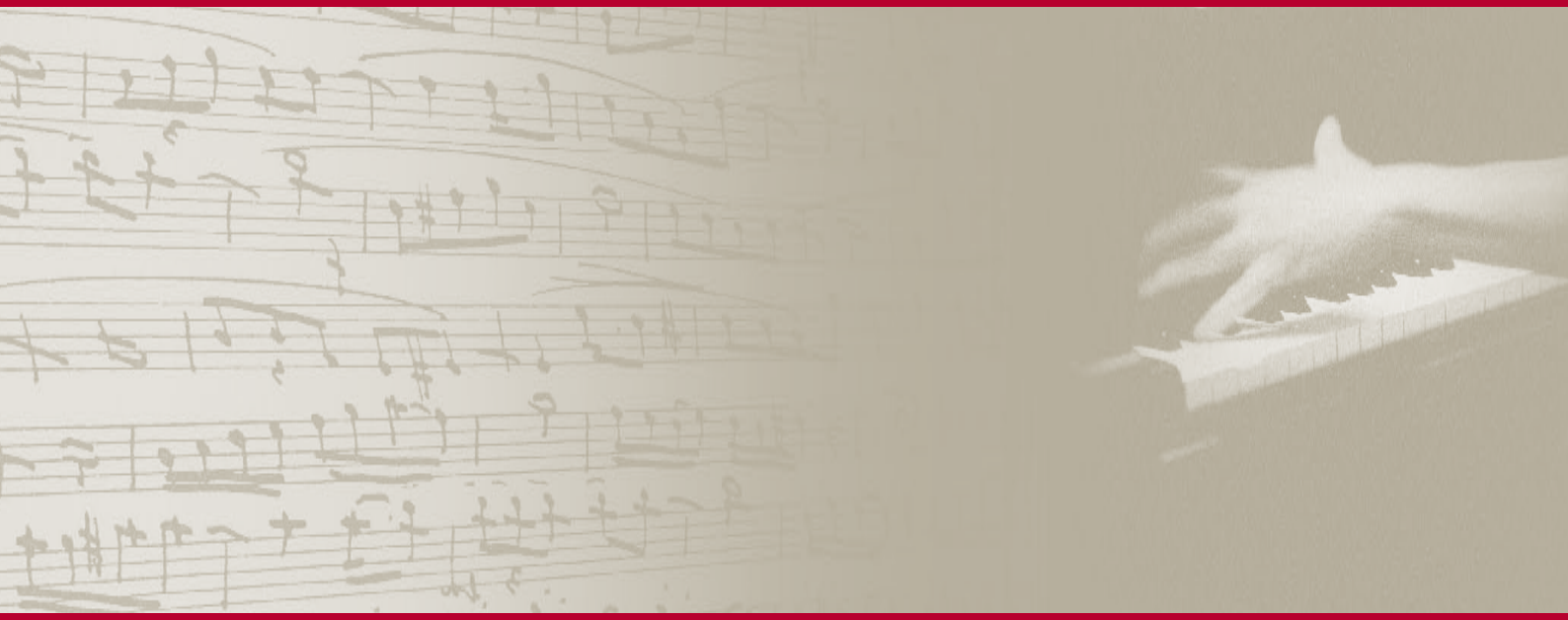
At the completion of the validation process, the Programme Review Document can become the basis for the **Student Handbook**, which should contain all the organisational information that a student will require for the course of the programme, and becomes the principal document for the daily operation of the programme.

Continuous Enhancement and Ongoing Programme Review

Annual Monitoring processes operate within most institutions offering Third Cycle studies. This includes the annual analysis of cohort statistics (i.e. numbers of students graduating, numbers who have not passed their examinations and so on), gathering of annual feedback from staff and students, managerial consideration of changes to be implemented within the programme, and the development of an annual action plan for the improvement of the standing programme. All this information should be gathered and analysed within a unified Annual Monitoring Report, completed at the same time each year, and presented for consultation and approval to internal and external bodies governing the Third Cycle programme.

Because of the innovative nature of Third Cycle studies in music, **Staff Development** is important to enhance the research environment and to maintain high standards of teaching and learning within programmes that are working at the vanguard of music research. Staff development can be carried out as team events (e.g. staff discussions about assessment criteria relating to performance) and can also involve training tailored to individual needs and aspirations. Staff development activity should also be reported upon within the Annual Monitoring Report.

Quinquennial/periodic review of the entire Third Cycle programme is necessary in order to maintain standards and to create a space in which large-scale programme innovations may take place. Such processes usually replicate initial validations in terms of the documentation produced and the kinds of scrutiny to which the programme is subjected.



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