



# **Quality Enhancement Review Report**

**BA in Music**

**BA in Music and Mouvement**

**Haute École Spécialisée de Suisse Occidentale**

**(Geneva, Switzerland)**

**Site-visit: 16-18 December 2019**

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## Introduction

### The programmes reviewed

The Bachelor of Arts en Musique (BAM) and the Bachelor Arts en Musique et Mouvement (BAMM) form part of the undergraduate curriculum under the umbrella higher education institution of the Haute École Spécialisée de Suisse Occidentale (HES-SO) (University of Applied Sciences and Arts, Western Switzerland). Both programmes are situated within the university division known as the Domaine Musique et Arts de la scène. The BAM is delivered by two discrete bodies: the Haute École de Musique, Genève-Neuchâtel (HEM GE); and the Haute École de Musique, Vaud-Valais-Fribourg (HEMU). Students of the BAM are based on one of these sites but may well participate in programme activities at other locations. The BAMM is delivered by HEM GE in the site-specific location of the Institut Jaques-Dalcroze in Geneva, named after the founder of the institute in 1915.

The BAM has four distinct musical profiles:

- i. Classical music (delivered on all sites)
- ii. Ancient music (delivered by HEM GE)
- iii. Jazz (delivered by HEMU)
- iv. Musique Actuelle (delivered by HEMU)

The BAM is designed to furnish students with 1-1 training in the Principal Study discipline and tuition in related musical knowledge and skills that will serve as a foundation for future professional employment. Principal study disciplines are taught by specialist teachers who are practitioners in their artistic field. The BAM was originally opened in 2005 and the Jazz profile commenced shortly afterwards in 2008-2009. The BAM was subject to a substantial review after 10 years of operation resulting in a revised programme introduced by HEM GE in 2017-2018; the introduction of this revised programme was staged by HEMU, commencing in 2017-2018 and becoming fully operational in 2018-2019.

Each of the musical profiles has a designated specialist Principal Study curriculum which taken together, cover a major range of modern and ancient instruments, voice, composition, orchestral & choral conducting and musicology, the latter being in partnership with the Université de Genève. The Département de Musique Ancienne has approximately 80 students. Oral, non-notated and non-western traditions are accommodated within the department as a supplement to the customised practical and theoretical curriculum. There are approximately 90 Students of Jazz and Musique Actuelle accommodated in the site at Flon. Music Actuelle is the newest of the profiles having opened in 2016. Its curriculum aims to respond to the evolving, contemporary and pluralistic musical scene and to develop students' artistic originality and creativity, interfacing with current technologies relevant to the art form.

The BAMM is a musical training based on rhythm, founded on the principles developed by Émile Jaques-Dalcroze. The Institut Jaques-Dalcroze was originally an independent body founded in 1915 and it was not until the early 2000s that it became integrated into HEM GE. Dalcroze training is a practice discipline that establishes relationships between the natural movement of the body, artistic rhythms, music and imagination. Reflection on these processes and improvisation are core elements of the curriculum. The BAMM qualifies students for specific professional outcomes such as kindergarten, nursery and primary public education. For the latter, an additional diploma is needed in order to practise.

As with the BAM, students of the BAMM are taught by specialised teachers who are renowned in the field for their professional practice. The principles of Dalcroze are internationally recognised and practised. International practitioners gather regularly through events such as the Fédération Internationale des Enseignants de Rythmique and an international congress hosted at the Institut Jaques Dalcroze which meets every two or four years. The BAMM is unique to Suisse Romande although other versions with their own distinct principles and philosophies exist in Suisse Alémanique and Tessin. Dalcroze principles have been taught in public schools in Genève since 1926. The BAMM was instigated in 2006 and it now maintains a stable student population of approximately twenty-

five students, increase since 2015 (about 30 students). The BAMB has been the subject of two substantial reviews taking place in 2013 and 2015, the latter resulting in a revised programme in parallel with the BAM.

Outcomes of the revised BAM and BAMB include preparation for master's level study in a variety of related professional and artistic specialisms. The revised programmes introduced a suite of modules entitled Modules d' Ouvertures. The Modules d' Ouvertures are considered by the programme teams as an important vehicle in orientating students to a broad set of possible specialisms at master's level, career orientation and developing interdisciplinary work and supplementary creative skills<sup>1</sup>.

### The review process

The Domaine Musique et Arts de la scène of HES-SO took the decision to commission MusiQuE – Music Quality Enhancement (MusiQuE) to organise a procedure for a Quality Enhancement Review of the BAM and BAMB. As all HES-SO programmes are required to use the evaluation criteria produced by the HES-SO (Critères d' Évaluation des Filières d' Études HES-SO), these criteria and the guidelines introducing them, after being mapped against the MusiQuE Standards, were further adjusted and completed with missing elements from the MusiQuE Standards. As demonstrated by the mapping (featuring in Annex 1), the HES-SO criteria and the MusiQuE Standards are fully compatible, which led to slight adjustments only and to the introduction of two MusiQuE standards missing in the HES-SO criteria (see 18.1 and 18.2 below).

The procedure for the review of the music programmes followed a three-stage process:

- Programme teams of the BAM and BAMB prepared a *Self-evaluation Reports (SER BAM, SER BAMB)* and supporting documents, based on the *Guide explicatif des critères d'évaluation des filières d'études HES-SO adapté à l'évaluation des programmes du domaine Musique et Arts de la Scène réalisée par MusiQuE*. All the documentation was provided in French;
- an international review team composed by MusiQuE studied the *SERs* and carried out a site-visit at HEM and HEMU on 16-18 December. The site-visit comprised of meetings with representatives of HEM and HEMU management teams, teaching and support staff, students, alumni, employers and external stakeholders; and visits to classes and performances. The review team used the *Guide explicatif adapté* mentioned above as the basis of its investigations and conducted the site-visit in French and English;
- the review team produced the review report that follows, in English, structured along the *Guide explicatif adapté* mentioned above. Please note that this report outlines the review team's findings for both the BAM and the BAMB.

The Review Team for this procedure consisted of 5 members.

- Elisabeth Gutjahr (Chair of the Review Team) - Mozarteum University, Salzburg, Austria
- Christopher Caine (Secretary) - Trinity Laban Conservatoire of Music and Dance, London, United Kingdom
- Susanne van Els (peer) - Expert/consultant in higher music education, the Netherlands
- Iñaki Sandoval (peer) - University of Tartu Vijandi Culture Academy, Estonia
- Baptiste Grandgirard (student peer) - Pole Alienor, Poitiers, France.

The review team would like to express its sincere gratitude to the staff of HEM GE and HEMU for the warm and hospitable welcome, the open-minded spirit in which meetings took place and the excellent organisation of the site-visit. The review team hopes that the present report will be useful as a tool for enabling the high quality of provision to continue to evolve and develop. The review team would like to encourage HES-SO to make the report available to all stakeholders by circulating it among its staff members and students and by publishing it in an appropriate place on the schools' websites.

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<sup>1</sup> Source: annexe BAM 0.2

## Key data on HES-SO

<b>Name of the institution</b>	Haute École Spécialisée de Suisse Occidentale
<b>Legal status</b>	
<b>Date of creation</b>	BAM - 2005 BAMM - 2005
<b>Website</b>	<a href="https://www.hes-so.ch/">https://www.hes-so.ch/</a>
<b>Number of students</b>	BAM – 509 as of 15.10.2018 BAMM – 23 as of 15.10 2018

### List of reviewed programmes

1. Bachelor of Arts HES-SO en Musique (Music) (offered by HEM GE in Geneva and by HEMU in Lausanne)
2. Bachelor of Arts HES-SO en Musique et Mouvement (Music and Movement) (offered by HEM GE in Geneva)

## Group 1: Profile and positioning

### 1. Definition and positioning of the qualifications profile

**Criterion 1: The qualification profile of the study programme is defined and clearly positioned in relation to the professional fields and to the national and international levels.**

**Critère 1 : La filière d'études a défini son profil de compétences lequel est clairement positionné par rapport aux champs professionnels et aux niveaux national et international.**

The concept of the original bachelor's along with its rationale for development are outlined in a document produced by the Domaine Musique et Arts de la scène<sup>2</sup>. From its instigation in 2005, the BAM has been benchmarked against international indicators including those of Bologna and the Association of European Conservatoires (AEC) - "Polifonia" project Polifonia Dublin Descriptors (PDD). These markers have been considered in conjunction with national requirements using the forum of the Conférence des Hautes Écoles de Musique Suisse (CHEMS/KMHS). As a result of this benchmarking process, competences for the programme were formally collated and drawn up<sup>3</sup>. Being a programme based on music creation (performance and composition) the BAM has been orientated towards further master's level study with some professional placement opportunities rather than being a professional qualification in its own right<sup>4</sup>.

A major review of the BAM was initiated in 2015 including a revision of competencies within the host school, the Domaine Musique et Arts de la Scène. The SER BAM describes reviews of higher education music competences carried out firstly by the AEC in 2007 and subsequently in 2017<sup>5</sup> and the review team was provided with a table which demonstrated the correspondence between the BAM and the revised Dublin Descriptors (project FULL SCORE)<sup>6</sup>.

Correspondence of the BAM's curricular profile with professional demands was confirmed in a meeting between the review team and representatives of the profession and former students<sup>7</sup>. Placements (discussed in a different context below under Criterion 18.2) are available to students in regional organisations such as the opera, orchestra and conservatoire. It was evident that these professional bodies greatly value the relationship with the programmes and the contributions made by their students. Representatives informed the review team that the programme's curriculum should prepare students to be creative and distinctive musical personalities as well as excellent technicians in order to maximise their employment prospects. Additionally, the review team heard that students of the BAM need to be able to demonstrate musical breadth and competence, preferably in more than one genre of music. This versatility of musical style was also deemed as important for students following a teaching career trajectory on the BAMB. Whilst the BAM may permit students to carry out some instrumental teaching in schools, this is not universally the case and a further diploma might be needed in some regions of the country. The review team heard that with the relevant supplementary qualification, teaching is a promising career outcome for which both programmes provide a foundation entry point.

The BAMB, in parallel with the BAM has established the competency approach since 2005 using international and national benchmarks as described above. The BAMB's professional synergies are defined within a report by L'office fédéral de la formation professionnelle et de la technologie (para 6.2 & 6.6)<sup>8</sup>. In 2011 work was carried out to ensure

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<sup>2</sup> Source: annexe BAM 0.3

<sup>3</sup> Sources: annexe BAM 0.4, 1.1

<sup>4</sup> Source: annexe BAM 0.3 p.6

<sup>5</sup> Source: *SER BAM p.8*

<sup>6</sup> Source: annexe BAM 1.6

<sup>7</sup> Source: M11 meeting with representatives of the profession and former students

<sup>8</sup> Source: annexe BAMB 1.1

that differentiation between master's and bachelor's levels of study was clear and in synchronisation with the Dublin Polifonia Descriptors<sup>9</sup>. This was further refined by a working group of CHEMS and subsequently published in 2016<sup>10</sup>.

The BAMB attracts both national and international applicants and in parallel with the BAM, it is recognised internationally as a qualification that facilitates progression from bachelor's to master's level study. Similar specialist programmes exist in Germany, Austria and Japan. Other international music and movement-based programmes exist in countries such as Sweden, Poland and Belgium. Additionally, various bachelor's programmes may contain discrete modular elements relating to Dalcroze, either as elective options or as integrated teaching elements<sup>11</sup>.

The programme's currency within an international framework was a point of discussion during the site-visit. In a meeting with teachers of the BAMB, the review team heard of the importance of international forums for the development of the discipline and for its strategic advancement<sup>12</sup>. The review team heard of the benefits of such events to the programme's students. For example, the international Dalcroze Congress held in Geneva every two or four years since 1926 is an event that could potentially open doors for students in attendance through networking and discussion of the discipline and its potential for new developments<sup>13</sup>.

In terms of strategic development of the BAMB, the review team heard that there are emergent potential new career possibilities for the programme. An example was given of promising therapeutic applications for illnesses such as Parkinson's Disease. The review team learnt that the international cohort of students is a natural vehicle for the promotion and development of the discipline. The review team was informed that the BAMB is, by nature, open to cross-disciplinary collaborative work facilitating the potential emergence of new applications of the discipline<sup>14</sup>.

The Modules d' Overture are a recent introduction to both programmes. The review team learnt that these modules enhance the fit of the curriculum to the contemporary professional musical landscape. They are considered by the programme teams to be an important development designed to provide students with complementary musical skills and knowledge that broadens professional career opportunities<sup>15</sup>. In summary these elective modules have three main purposes: individualisation of the student journey through the programme through choice resulting in heightened employability, preparation for a range of master's level study programmes and developing students' versatility through diversification (collaboration, cross-disciplinary etc.)<sup>16</sup>.

The review team considers that both programmes have engaged with national and international benchmarks (CHEMS - nqf.ch-HS, Bologna, the competency framework, Polifonia Dublin Descriptors (PDD), FULL SCORE) from the earliest possible stage and that this is a continuous, systematic and regular process.

With respect to both programmes' fit into the national and international field of professional training, the review team found compelling evidence to support a positive judgement. Both programmes have been subjected to periodic reviews and aim to supply students with a range of master's level study opportunities and eventual career pathways. Teaching is a possible outcome for both programmes even if further qualifications are required. The BAM is more performance centric and the review team found that Modules d' Overture are an effective method of responding to wider contemporary and emerging professional demands of the music industry. The review team considers that

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<sup>9</sup> Source: annexe BAMB 1.4

<sup>10</sup> Source: annexe BAMB 1.5

<sup>11</sup> Source: SER BAMB, p.7

<sup>12</sup> Source: M4 meeting with teachers of the BAMB

<sup>13</sup> Source: SER BAMB p.5, M5 meeting with students of BAMB

<sup>14</sup> Source: M6 meeting with heads of the BAMB

<sup>15</sup> Source: SER BAM, p.8

<sup>16</sup> Source: M2 meeting with the heads of the BAM

the BAM and BAMM maintain their distinct regional and national characteristics whilst reflecting many of the current international trends in professional higher education music training. It therefore considers both programmes to be fully compliant with Criterion 1.

### Compliance with Criterion 1

The review team concludes that the programmes comply with Criterion 1 as follows:

Programme	Compliance level
BA in Music	Fully compliant
BA in Music and Movement	Fully compliant

## 2. Correspondence with national and international requirements

**Criterion 2: The qualification profile of the study programme corresponds with the requirement of the nqf.ch-HS and with the international norms and good practices.**

**Critère 2 : Le profil de compétences de la filière d'études correspond aux exigences du nqf.ch-HS et aux normes et bonnes pratiques internationales.**

As stated under Criterion 1, there is considerable discussion within both SERs of the correspondence between the programmes' competences and the nqf.ch-HS, PDDs, FULL SCORE and Bologna. Correspondence with the nqf.ch-HS was dealt with in the previous section as a means of demonstrating both programmes' positioning and currency within the national and international higher music education context. The review team was provided with a document demonstrating the relationships between the nqf.ch-HS and bologna<sup>17</sup>, and the various re-workings of learning outcomes and PDDs<sup>18</sup>. As well as stating competencies for the programmes, the documents aim to give differentiation between bachelor's and master's study. A grid was made available to the review team which articulates a further refinement of BAMM specialist, methodological, social and personal competencies<sup>19</sup>. A parallel breakdown for the BAM is outlined within the SER BAM<sup>20</sup>. The overarching structure and requirements for the programmes is articulated on the Swiss Universities Website which includes correspondence with Dublin Descriptors, the admissions framework and requirements relating to duration of programmes and ECTS<sup>21</sup>.

During discussions about how widely competency frameworks (learner outcomes/PDDs) are understood within the programmes, the review team was informed that teachers may not be fully conversant with the implications of global programme competencies and learning outcomes, but would understand the applications in relation to their focussed teaching domains<sup>22</sup>. An example of this was given to the review team in respect of the jazz curriculum where a specific assessment tested knowledge of standard repertoire in one section and the individual artistic voice in the second section<sup>23</sup>.

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<sup>17</sup> Source: annexe BAM 1.1

<sup>18</sup> Sources: annexe BAM 1.6, annexe BAMM 1.4

<sup>19</sup> Source: annexe BAMM 1.5

<sup>20</sup> Source: SER BAM p. 9-10

<sup>21</sup> Source: annexe BAM 1.7

<sup>22</sup> Source: M2 Meeting with Heads of the BAM

<sup>23</sup> Source: M6 meeting with lecturers/teachers of the BAMM



The review team recognises that much work has been carried out by programme teams to ensure correspondence with nqf.ch-HS and other benchmarks. Whilst, as stated above, heads of the BAM consider that members of teaching staff may only engage with the competency framework as far as it is relevant to their domain, the review team accepts that full understanding and engagement across the entirety of the programme is only needed for those members of staff who possess the breadth of responsibility. The review team considers the example of the jazz assessment (cited above) as a good example of the competency framework in operation. Being a smaller programme with a more integrated teaching team, the review team notes a high degree of synchronisation and engagement with the competency framework with respect to the BAMM. The review team nonetheless encourages both programme teams to involve teaching staff and students in ongoing discussions on competencies and benchmarking. This would enhance stakeholder understanding of the breadth of the curriculum and its interrelationships. The review team accepts that this process is inevitably more complex in the context of the larger structures of the BAM.

In summary, the review team considers that the energetic work in relation to the nqf.ch-HS and international benchmarks (Dublin Descriptors, PDDs) has been fully successful in ensuring both compliance and the currency of the BAM and BAMM. The review team is completely satisfied with compliance with Criterion 2.

### Compliance with Criterion 2

The review team concludes that the programmes comply with Criterion 2 as follows:

Programme	Compliance level
BA in Music	Fully compliant
BA in Music and Movement	Fully compliant

### 3. Inclusion in the training offer, in the strategy of the Domaine and the strategy of the HES-SO

**Criterion 3: The study programme is included in a coherent manner in the portfolio of training offers and in the academic strategy of the Domaine, as well as in the development plan of the institution.**

**Critère 3 : La filière d'études s'inscrit de manière cohérente dans le portefeuille de formations et dans la stratégie académique du/des domaines ainsi que dans le plan de développement de la ou des hautes écoles concernées.**

SERs of both programmes take a very similar approach to this criterion and much of the text is shared. Overarching strategy is stated in the Plan d' Intentions 2015-2020 - HES-SO which deals with the main priorities and strategies across the school's domains<sup>24</sup>. The Stratégie Académique of the Domaine de la Musique et Arts de la scène<sup>25</sup> is designed to show how the domains' activities relate to the overall HES-SO Plan d' Intentions. This strategy therefore includes a statement of corresponding priorities and objectives<sup>26</sup>. Prior to receiving further documentation (structural and management diagrams and organograms)<sup>27</sup> the review team was informed by the management of HEM GE and HEMU of the strategic decision-making process, the means by which consultation takes place and of the overall

<sup>24</sup> Source: annexe BAM 1.8

<sup>25</sup> Source: annexe BAM 1.10

<sup>26</sup> Source: annexe 1.9 Stratégie Académique of the Domaine de la Musique et Arts de la scene, p. 9-10

<sup>27</sup> Source: annexe additional documents folder

governing structures<sup>28</sup>. The review team was subsequently supplied with further comprehensive explanatory documentation.

SERs highlight several specific areas of activity as a demonstration of their programmes' fit within institutional strategies and plans. Concerted national and/or international collaboration with other higher education institutes is one such area within the Plan' d' Intentions<sup>29</sup> and examples of recent and current collaborations are described for each programme<sup>30</sup>. Examples include a collaboration with the University of Genève (BAM) and a regular periodic event with Kunitachi College of Music – Tokyo (BAMM). In a meeting with heads of the BAMM, the review team was given another example of collaborative project involving teachers of the programme, the University of Genève and a medical school. The review was informed that such partnerships are important in keeping the discipline (and therefore the programme) current and developing<sup>31</sup>.

Another important area within the Plan d' Intention is interdisciplinary activity involving other domains and/or universities<sup>32</sup>. Both SERs highlight the function of the Modules d' Ouverture in respect of interdisciplinary work and broadening students' competencies thus enhancing post-graduate study and career options<sup>33</sup>. This view was confirmed in various meetings that the review team held during the site-visit. Heads of the BAMM informed the review team that these modules permit students to re-orientate the direction of study at master 's level (e.g. having completed the BAM, studying a different discipline at master's level)<sup>34</sup>. In a meeting with teachers of the BAM, the review team was informed that inter-disciplinary work is integral to the life of a professional jazz musician and that it is essential to the development of the art form. In the same meeting, the Modules d'Ouverture were given strong endorsement in terms of career development and the broadening set of skills required for the contemporary music profession<sup>35</sup>.

Access to study and pre-college education is also an itemised priority within the Plan' d' Intentions and both SERs give considerable thought to these areas<sup>36</sup>. The Plan d' Intention gives recognition to the Maturité Professionnelle and la Maturité Spécialisée musique and gives a commitment to taking them into account during the application and admissions process for the programmes. There is also a further commitment to working with music conservatoires and schools to create and develop existing pre-professional training routes which will improve access to programmes<sup>37</sup>. The SER BAMM gives several regional examples where pre-college collaboration on access takes place<sup>38</sup>. One of these is the recognition of the maturité spécialisée coordinated by HEM GE. Consideration is being given to a parallel pre-professional maturité spécialisée in music and movement although this has yet to be developed<sup>39</sup>. In Geneva, an informal pairing system between students of the Maturité Spécialisée and students of the BAMM is currently operational with the aim of improving access to the programme<sup>40</sup>. The concept of pairing also exists for the BAM and is codified in relation to the pre-professional section Confédération des Écoles Genevoises de Musique<sup>41</sup>.

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<sup>28</sup> Source: M1 meeting with the management of HEM GE and HEMU

<sup>29</sup> Source: annexe 1.8, p.10

<sup>30</sup> Sources: SER BAM p. 10-11, SER BAMM p. 9-10

<sup>31</sup> Source: M6 meeting with heads of the BAMM

<sup>32</sup> Source: annexe 1.8, p. 10, SER BAM p.16

<sup>33</sup> Source: SER BAM p. 11, SER BAMM p. 9

<sup>34</sup> Source: M6 meeting with heads of the BAMM

<sup>35</sup> Source: M7 meeting with teacher/lecturers of the BAM

<sup>36</sup> Source: SER BAM p 11-15, SER BAMM, p. 10-11

<sup>37</sup> Source: SER p.11, annexe 1.8 p.19

<sup>38</sup> Source: SER BAM p. 11-15

<sup>39</sup> Source: SER BAMM P.12

<sup>40</sup> Source: BAMM p. 12

<sup>41</sup> Source: annexe 1.9 BAM

The positioning of research and research development within the programmes forms another of the elements of this criterion and is a priority within the Stratégie Académique<sup>42</sup>. During meetings, the review team was informed of the importance of research as an institutional priority and it was given examples of how it is manifest within the teaching of the programmes. Members of the management of HEM GE and HEMU informed the review team that research has been an increasing institutional driver. Having barely existed in the early 2000s the situation began to transform from 2010 onwards with corresponding increases in funding. The review team was told that more work needs to be carried out to fully establish research along with the development of fully effective infrastructural support systems<sup>43</sup>. Examples of how research is manifest within the programmes were given to the review team during various site-meetings. Significant examples included projects relating to Musique Ancienne, and the classical Guitar.

The SER BAM outlines how the Domaine de la Musique et Arts de la Scène had considered the strategic development of a parallel Bachelor of Arts en Éducation Musicale. The current thinking is that this provision might be better under the umbrella of Formation Continue (continuing professional development) rather than as a bachelor's programme in its own right<sup>44</sup>.

The review team concluded that the HES-SO sets a clear strategic direction for the institution as a whole and the various domains that sit beneath it. Overall, the review team was impressed by the work carried out at all levels of the programme team to marry programme objectives and outcomes to the broader institutional drivers. Links were discernible between high-level institutional aspirations - collaboration, interdisciplinary work, access, research, real-time environment of employability, links between programmes - and the development of the programmes and their disciplines. The review team concluded that systems are in place to ensure that this takes place in a coherent and organised manner. Overall, the review team found that both programmes are fully compliant with this criterion.

### Compliance with Criterion 3

The review team concludes that the programmes comply with Criterion 3 as follows:

Programme	Compliance level
BA in Music	Fully Compliant
BA in Music and Movement	Fully Compliant

## 4. Programme development strategies

**Criterion 4: The study programme defines short , mid and long-term development strategies.**

**Critère 4 : La filière d'études définit des perspectives de développement à court, moyen et long termes.**

SERs of both programmes adopt the same approach to discussion of this criterion with much shared text. As discussed under criterion 1, the Modules d' Ouverture are considered to be an important recent development for both programmes and SERs cite the development of these modules as evidence that the programmes are adjusted in consideration of current and future contexts. HEM GE carried out an initial evaluation of the modules shortly after their introduction and adjustments were made to address teething problems. Programme teams consider that an

<sup>42</sup> Source: annexe 1.10, p. 12

<sup>43</sup> Source: M1 meeting with the management of HEM GE and HEMU

<sup>44</sup> Source: SER BM, p. 15

in-depth evaluation of the Modules d'Ouverture's effectiveness, particularly regarding students' master's orientation, should take place once a sufficient number of students have completed them<sup>45</sup>. This will include consultation with, and responses to, stakeholders (students, alumni, professional partners). Financial considerations will also be considered<sup>46</sup>.

The review team examined the supporting documentation which included both original Plan d'Études for both programmes (2005/2006) and revised versions issued in 2015<sup>47</sup>. Other supporting documentation included a self-evaluation report for the BAMB (2017), and a synthesis of a previous BAM evaluation making particular reference to Bologna (2012)<sup>48</sup>. Additionally, the review team examined an evaluation of student workload on the two programmes<sup>49</sup>.

Taken together and added to this current quality enhancement review carried out by MusiQuE, the review team concluded that the two programmes have been subject to a considerable amount of critical scrutiny both internally and externally and that this has enabled them to set and maintain clear short, medium and long-term objectives and parameters. The review team concludes that both programmes are fully compliant in respect of criterion 4.

#### **Compliance with Criterion 4**

The review team concludes that the programmes comply with Criterion 4 as follows:

<b>Programme</b>	<b>Compliance level</b>
BA in Music	Fully compliant
BA in Music and Movement	Fully compliant

<sup>45</sup> Sources: SER BAM, p. 17, SER BAMB, p. 13

<sup>46</sup> Source: SER BAM, p.18

<sup>47</sup> Sources: annexe BAM 0.4, 2.1,

<sup>48</sup> Source: annexe BAM 1.11 BAMB 1.8

<sup>49</sup> Sources: annexe BAM 0.7, BAMB 0.2

## Group 2: Structure of the programme and its programme of studies

### 5. Development of targeted skills and student learning outcomes

**Criterion 5: The study plan and the study programme allow student to develop the targeted skills and learning outcomes.**

**Critère 5 : Le plan d'études cadre et son/ses programmes de formation permettent aux étudiant-e-s de développer les compétences visées.**

Overall responsibility for the structures and coherence of programmes is held by the Conseil de Domaine. The architecture and structure of each programme is outlined in identical diagrammatic form within the SERs<sup>50</sup>. The Plan d'Étude Cadre (PEC) is the overarching programme document which gives a full description of outcomes and competencies and how these are delivered and assessed<sup>51</sup>. Placed underneath the PEC is the Descriptif d' Unités d' Enseignement which give a further breakdown of competences and teaching methods<sup>52</sup>. SERs state that module descriptions for the programmes are an effective means of ensuring that there is consistent understanding and delivery of the curriculum across the various sites<sup>53</sup>. Assessment requirements and Compétences Visées (subject specific and general) are also described fully within module descriptions thus linking these levels of curricular documents (PEC, Descriptif d' Unités d' Enseignement, module descriptions). These programme documents are supported by formal institutional assessment regulations which determine assessment and marking policies, for example, the marking scale, ECTS, and conditions for re-assessment<sup>54</sup>. This range of documents is designed to ensure vertical, horizontal and internal coherence within the programmes.

The programme specific admissions requirements are designed to ensure that students can demonstrate the appropriate capacities and potential to undertake and complete the programmes of study<sup>55</sup>. The BAM requirements are focussed on the Principal Study discipline whereas those for the BAMB include broader music and movement aspects<sup>56</sup>. Statistics given within the SERs for both programmes demonstrate a stable number of applicants, a high level of successful completion and a very low level of drop-out thus evidencing coherence between admissions criteria and student completion rates<sup>57</sup>.

During site-meetings the review team explored some of the areas pertaining to curriculum, teaching and assessment which are described formally in programme documents. Students of both programmes expressed understanding of competencies and their relevance to further study and professional outcomes. In a meeting with students of the BAM, the review team heard that further study would normally be required before students are ready to enter the profession and that this is made clear within the PEC<sup>58</sup>. When asked if there were any omissions from the curriculum, some students suggested that more chamber music coaching and orchestral training is needed, particularly at the site in Sion<sup>59</sup>.

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<sup>50</sup> Sources: SER BAM, p.21, SER BAMB, p.16

<sup>51</sup> Source: annexe BAM 0.4

<sup>52</sup> Source: annexe BAM 2.5, annexe BAMB 2.4

<sup>53</sup> Sources: SER BAM, p.22, SER BAMB, p.17

<sup>54</sup> Source: le règlement sur la formation de base, articles 21, 22, 23

<sup>55</sup> Sources: annexes BAM, BAMB 2.2

<sup>56</sup> Source: SER BAMB, p.17

<sup>57</sup> Sources: Sources: SER BAM p.23, SER BAMB p.18

<sup>58</sup> Source: M8 meeting with students of the BAM

<sup>59</sup> Source: M8 meeting with students of the BAM

Students and teachers of the BAM informed the review team that the provision of entrepreneurial skills (e.g. business, promotion, presentation, communication) needs greater priority. This view was echoed in a subsequent meeting with representatives of the profession and alumni and teachers/lecturers of the BAM<sup>60</sup>. The latter group suggested that students did not always have a realistic impression of the music industry. The review team was informed that today's graduates need an increasing breadth of skills which include administrative capacities such as CV writing. However, the review team was informed by these stakeholders that additions to the curriculum should not compromise the overarching priority provision of Principal Study which needs considerable time and space within the curriculum<sup>61</sup>. Additionally, some students of the BAM expressed concern about an over-crowded curriculum. Heads of the BAM acknowledged a very full curriculum and the dangers that this presents as a barrier to maximising student achievement<sup>62</sup>. By contrast, the review team heard from some teachers of the BAM that the study load is globally appropriate but that adjustments to the workload within modules would safeguard the time needed for Principal Study practice. The review team was given examples of how such adjustments had been made within the theory elements of the curriculum. The review team was informed that a project focussed on Pierrot Lunaire had been a very successful method of integrating theoretical and practical work, thus enhancing the coherence of the curriculum<sup>63</sup>.

The BAM programme team considers that the Modules' d' Overture are a practical means of enhancing the horizontal and vertical coherence of the programme through the collaborative opportunities that they present<sup>64</sup>. In a meeting with students of the BAM, the review team was informed that the student body appreciated being given the opportunity to input into curricular adjustments to these modules after the first trial year. Students understood that these modules are designed to prepare students for a range of master's programmes although there was some concern that they are not always successful in this aim and that, as multi-disciplinary units of study, not all students possessed sufficient grounding to be able to participate fully at the early stages of the module<sup>65</sup>. The review team heard that some of the modules shared across the two programmes are too BAM centric and that there needed to be a wider choice within the Modules' d' Overture along with more BAMB focussed research provision<sup>66</sup>.

The review team explored a range of issues relating to assessment during site-meetings. Additional documents were given to the review team during a meeting with BAMB programme leaders. One of these documents was a marking grid which itemised assessment criteria and requires markers to provide written comments for each criterion<sup>67</sup>. The review team was informed that this grid is operational for the main BAMB Principal Study assessments. Students of the BAMB were evidently conversant with this grid. However, an example was given where the mark awarded was not perceived to be in line with the comments and criteria despite the use of the grid<sup>68</sup>. Teachers and lecturers of the BAMB informed the review team that the marking grids are a useful tool for staff to track and monitor student learning and achievement. The review team learnt that this grid is not universally applied to assessment of the BAM, particularly in relation to Principal Study exams. Feedback is given orally, but the criteria grids are not used<sup>69</sup>. Marking grids are however, used along with formative on-going feedback for the assessment of written work and some practical subjects. In parallel with students of the BAMB, some students on the BAM indicated that they had been awarded marks that were unexpected. When students were asked if the marking grids would address such issues, there was no unanimous conclusion although some students could see

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<sup>60</sup> Sources: M3 meeting with teachers/lecturers of the BAM, M8 meeting with students of the BAM

<sup>61</sup> Source: M11 meeting with representatives of the profession and alumni

<sup>62</sup> Source: M2 meeting with heads of the BAM

<sup>63</sup> Source: M7 meeting with teachers/lecturers of the BAM

<sup>64</sup> Source: SER BAM, p.22, SER BAMB, p.17

<sup>65</sup> Source M8 meeting with students of the BAM

<sup>66</sup> Source: M6 meeting with heads of the BAMB

<sup>67</sup> Source: M6 meeting with heads of the BAMB

<sup>68</sup> Source: M5 meeting with students of the BAMB

<sup>69</sup> Sources: Sources: M3 meeting with teachers/lecturers of the BAM, M8 meeting with students of the BAM

the potential. In a meeting with staff of the BAM, the review team heard that using the grids for the large number of students could be over-burdensome in terms of time. Some departments however do employ the grids in the case of marginal students (Jazz) and technical exams (Guitar)<sup>70</sup>.

Other issues brought to the review team's attention included the assessment of chamber music which was considered by some students to be unclear in expectations and not in synchronisation with some of the teaching (repertoire and timing). There was also some concern about the input of external examiners and the potential for them to engender surprising (random) results<sup>71</sup>. This was mirrored to some extent by staff of the BAM<sup>72</sup>. Some students of the BAM suggested that wider use of technical exams or portfolios of work could mitigate against rogue Principal Study exam marks. Another curricular concern was the credit weighting of the Principal Study element which some students felt was undervalued in relation to other elements<sup>73</sup>.

The review team was entirely satisfied with the correspondence between programmes and PECs. Formal documents are of a high standard and ensure continuity between modules, teaching and assessment. Programme continuity is therefore manifest vertically, horizontally and internally (in accordance with the standards set for Criterion 5<sup>74</sup>) and the link between teaching and assessment is strong. The review team nonetheless encourages the BAM programme team to assure itself that the teaching of chamber music is in synchronisation with assessment thus enabling students to maximise achievement. It also encourages the programme team to assure itself that orchestral opportunities are equalised as far as possible for students of the BAM on different sites.

The review team is confident that the admissions requirements are entirely appropriate for each programme. This is evidenced by stable level of applications, admissions and high levels of completion and achievement. The BAM and BAMB offer differential employment and further study routes; the latter, partly because of its designation as "qualifiant"<sup>75</sup> and its educational focus arguably offers a more secure employability outlet<sup>76</sup>. The BAM is focused on professional music making and although it is primarily conceived as a 3 + 2 bachelor's/master's offer<sup>77</sup>, career opportunities on completion after five years are multifarious. Whilst the review team understood that there are workshops and other such events aimed at employability, the review team heard repeatedly that there is a need for further concerted entrepreneurial skills in order to give students the best chance to become professional musicians. It therefore recommends that entrepreneurial skills be provided as an integral and meaningful element of the BAM.

There are different assessment feedback practices on the two programmes. The review team acknowledges that the use of assessment feedback grids that itemise criteria for evaluation is logistically much easier for the BAMB which has a relatively small numbers of students. The review team recommends that the programme team of the BAM explores the possibility of using such forms for the assessment of Principal Study examinations (evaluations). This recommendation is not made in order to make the assessments fairer. Overall, the review team did not find evidence that students on either programme were frequently complaining about fairness although it heard of occasional perceived rogue results. It is more about the quality of feedback, its scope and its usefulness as a formative learning tool for the future.

The differential compliance level can therefore be accounted for based on recommendations regarding entrepreneurial skills and assessment feedback.

<sup>70</sup> Source: M7 meeting with teachers/lecturers BAM

<sup>71</sup> Source: M8 meeting with students of the BAM

<sup>72</sup> Source: meeting with teachers/lecturers of the BAM

<sup>73</sup> Source: M8 meetings with students on the BAM

<sup>74</sup> Source: appendix 03a

<sup>75</sup> Source: SER BAMB, p.18

<sup>76</sup> Source: M11 meeting with representatives of the profession and alumni

<sup>77</sup> Source: SER BAM, p. 23

## Compliance with Criterion 5

The review team concludes that the programmes comply with Criterion 5 as follows:

Programme	Compliance level
BA in Music	Substantially compliant
BA in Music and Movement	Fully compliant

## 6. Appropriate and diversified teaching/pedagogical approach

**Criterion 6: The study programme offers the students an appropriate and diverse pedagogical approach.**

**Critère 6 : La filière d'études propose aux étudiant-e-s une approche pédagogique adaptée et diversifiée.**

SERs for both programmes list a range of teaching methods employed in the curriculum which include, classes, workshops, large and small group performance group forums, tutorials and 1-1 tuition. Programme teams consider that the substantial array of teaching activities is successful in meeting the objectives of both programmes<sup>78</sup>. Personalised coaching and tutorials are given to students who need extra support (often in theoretical and general subjects) by master's students. Programme teams are considering whether to introduce a less specialist and more general approach to some of its teaching staff profiles and to use a wider range of teaching staff competencies, skills and knowledge<sup>79</sup>.

The Modules and the "Unités d' Enseignement" are tailored to cater for specific instrumental training needs and are therefore delivered by a range of specialist teachers and artistic practitioners in varying teaching activities and contexts<sup>80</sup>. Both SERs highlight the special features of thematic days, workshops and conferences which are designed to integrate theory and practice. Examples scheduled for the academic year 19-20 include sessions on ethnomusicology, transcription and improvisation<sup>81</sup>.

Projet Bachelor is considered by both programme teams to be an important teaching and learning tool that creates an open space for students to pursue individual artistic and aesthetic ideas which are related to their Principal Study disciplines. In the case of the BAM, this is related to the recital or composition project; for the BAMM the relationship is with creative experimental workshops<sup>82</sup>. Projet Bachelor encourages students to pursue research and areas of enquiry and to reflect and present their findings to a jury. In a meeting with students the review team heard that there was some concern about the weighting and importance of Projet Bachelor in comparison with the Principal Study discipline<sup>83</sup>. ECTS allocations are as follows: Projet Bachelor 18 credit points (cp) in ECTS (N.B. components of the project include the recital complemented by a reflective element; Principal Study 12 cp in ECTS; Modules d' Unité d' Enseignement 10 cp in ECTS<sup>84</sup>. The Projet Bachelor description itemises assessment weightings as 20% for reflection and verbalisation and 80% for the production<sup>85</sup>. Where appropriate, student project outcomes can be considered as part of a master's application.

<sup>78</sup> Sources: SER BAM, p.24, SER BAMM, p.19-20

<sup>79</sup> Sources: SER BAM p.25, SER BAMM p. 20

<sup>80</sup> Source: annexe BAM 2.6 - Descriptif d' Unité d' Enseignement

<sup>81</sup> Sources: annexe 2.6, 2.7 BAM, annexe 2.5 BAMM

<sup>82</sup> Sources: annexe 2.8 BAM, annexe 2.6 BAMM

<sup>83</sup> Source: M8 meeting with students of the BAM

<sup>84</sup> Source: annexe 2.1 BAM

<sup>85</sup> Source: annexe 2.8 BAM



Employment of digital technologies is noted by the BAM team as an important forthcoming priority within the 2021-2024 strategy of HEM GE and HEMU<sup>86</sup>. In Geneva, there are various on-going collaborations on digital innovation with partners including the Manhattan School, Guildhall School of Music and Drama and the Royal Danish Conservatoire. These tend to be performance-based and therefore particularly relevant to the BAM. In a meeting with teachers of the BAM the review team heard that the Centre de Musique Électronique is an important digital learning forum dealing with electro-acoustic principles and applications. The review team was given other examples of digital learning which included a pilot scheme for 1-1 teaching in collaboration with a higher music education institution in Helsinki, the use of Skype for language tuition and research projects employing digital resources within the Département de Musique Ancienne<sup>87</sup>. In a parallel meeting with staff of the BAMB, the review team was informed of emergent digital applications such as the amplification of movement<sup>88</sup>. However, the review team heard that the use of technology on the BAMB has been less prevalent latterly although students are always encouraged to incorporate it within their individual projects<sup>89</sup>.

The review team considers that both programmes use a wide range of teaching methods and approaches to deliver programme outcomes and that these are comparable to similar national and international programmes. Progression, achievement and drop-out rates for both programmes are very favourable and give testimony to the effectiveness and high standards of teaching<sup>90</sup>.

Integration of theory and practice is a common preoccupation in music higher education and stimulating students to engage and make links between areas of study is a continual challenge. The team considers that the thematic days offered to students of both programmes are an imaginative and creative response to this challenge. It was particularly pleased to hear of the positive response (discussed previously under criterion 5) to the project focussed on Pierrot Lunaire<sup>91</sup>. The review considers such projects to be examples of good practice.

The review team considers that Projet Bachelor is another significant teaching and learning tool which encourages students to research, reflect and formulate ideas that impact upon their practice as artists within the Principal Study domain. It considers this to be another example of good practice. It nonetheless urges the BAM programme team to ensure itself of the appropriateness of the allocation of ECTS, the time commitment required by students and the weighting of assessment elements. This could be carried out in conjunction with the student body to ensure that all stakeholders understand the relationships between these elements of study.

The review team understands that digitalisation is an increasingly high priority within the programmes. This is an important national and international phenomenon which is developing at a very fast pace. The review team was given examples of current programme digital learning practices and understands the more obvious applications to, for instance, composition and performing disciplines. It encourages both programme teams to explore with urgency the potential of wider use of such technologies and it recommends that the BAMB reinvigorate its orientation within this field.

### Compliance with Criterion 6

The review team concludes that the programmes comply with Criterion 6 as follows:

Programme	Compliance level
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<sup>86</sup> Source: SER BAM p. 28

<sup>87</sup> Source: M3 meeting with teachers and lecturers of the BAM

<sup>88</sup> Source: M4 meeting with lecturers and teachers of the BAMB

<sup>89</sup> Source: M6 meeting with heads of the BAMB

<sup>90</sup> Sources: SER BAM p.24, SER BAMB p.19

<sup>91</sup> Source: M7 meeting with teachers of the BAM

BA in Music	Fully compliant
BA in Music and Movement	Fully compliant

## 7. Publication and maintenance of the documentation

**Criterion 7: Legal and academic material is maintained, updated and published.**

**Critère 7 : Les textes à portée normative et académique de la filière d'études sont à jour et publiés.**

The review team had access to a large amount of documentation relating to the provision of information to stakeholders. As required by the regulatory framework and to accord with Bologna principles of transparency, a set of regulations is published by the HES-SO and the Domaine de Musique et Arts de la Scène. These regulations include those for admissions, the training programme and regulations of studies for HEM GE and HEMU. The Domaine de Musique et Arts de la Scène publishes appropriately tailored regulations for the disciplines within its remit. SERs state that all published regulations are up-to-date and that there are periodic reviews to ensure relevance and currency<sup>92</sup>. PECs for the BAM are customised for each genre (classical, jazz, ancient music and music actuelle) and are placed on the website in order that they are fully available to students and the wider public including potential applicants. Conversely, module descriptions and the Descriptifs d' Unité d' Enseignements are not available to the general public. These descriptions contain information about the detail of study rather than broader overarching structures and they are available to students on the intranet and/or extranet. The student guide for HEM GE is issued in paper and is updated annually. The corresponding guide for HEMU is available in electronic version<sup>93</sup>.

Revisions of the texts including programme documentation such as PECs are considered first by the Conseil Participatif and then by the Conseil de Domaine<sup>94</sup>. The review team was given access to the latest drafts of admission requirements (competencies) for the BAM and module descriptions as an example of relatively recent updates to documentation both dating from 2016<sup>95</sup>.

The review team noted with interest the statement in both SERs outlining the difficulties found by the HEM concerning updating information on the Descriptifs d' Unité d' Enseignements. These difficulties are associated with the complex and evolving real-time context of the area and its professional interfaces. The SERs acknowledge that more effective work-flow systems are needed to ensure that information in this area is more manageable<sup>96</sup>.

Having reviewed the various sources of information available, the review team concludes that information on both programmes is available to its stakeholders in appropriate formats which vary depending on the need and context. Whilst there may be some variance across sites (for instance, the student guide at HEM-GE and HEMU) the review team accepts that full standardisation is not always appropriate, and that context is important in deciding upon the mode of publication. It considers that there are effective procedures for the regular updating and communication of programme information. It therefore considers both programmes to be fully compliant with this criterion.

### Compliance with Criterion 7

<sup>92</sup> Sources: SER BAM p.26, SER BAMB p.20

<sup>93</sup> Sources: SER BAM p.26, SER BAMB p.20-21

<sup>94</sup> Sources: SER BAM p. 26, SER BAMB p.21, M12, meeting with Coordinateurs de l'enseignement and representatives of the Bureau of Studies

<sup>95</sup> Sources: annexe 2.2, 2.3 BAM

<sup>96</sup> Sources: SER BAM p. 28, SER BAMB p.23

The review team concludes that the programmes comply with Criterion 7 as follows:

Programme	Compliance level
BA in Music	Fully compliant
BA in Music and Movement	Fully compliant

## 8. Teaching and research

**Criterion 8: Links between teaching and research are ensured in the study programme.**

**Critère 8 : Les liens entre l'enseignement et la recherche sont assurés dans la filière d'études.**

As mentioned under Criterion 3, the review team learnt that artistic research is a relatively new dimension in the programmes and that it was not until 2010 that it began to become properly recognised. The HEM GE and HEMU management team expressed the view that despite the progress that has been made in raising the profile of artistic research and concomitant increases in funding, there is more work to be carried out in order to fully establish the concept within the Swiss educational culture. It expressed commitment to promoting this area through adopting a bottom-up approach and building on the teaching staff's current artistic research interests. In line with this, the management team is very keen to integrate members of the teaching staff's wider professional interests and to employ such skills and knowledge more broadly within the curriculum. The review team heard that additional strategies for encouraging research include further cooperation between HEM GE and HEMU, collaboration with other institutions such as universities, establishing an organised research network, building on the potential of assistant teachers who are undertaking doctoral study and consideration of establishing a third cycle programme<sup>97</sup>. The commitment to engaging with research at programme level was confirmed and reiterated at a meeting with heads of the BAMB during which the review team heard that the institution wishes to professionalise research competencies and develop a research language and community<sup>98</sup>. During the same meeting the review team was given research publications (DVDs and a book) demonstrating the institution's engagement with collaborative projects.

The review team was informed that a limited number of the staff body is currently formally engaged in artistic research and that it can be difficult to involve musicians who are already highly committed to their demanding professional practice<sup>99</sup>. This view was corroborated in a meeting with teachers of the BAM and BAMB. Some members of staff, whilst feeling encouraged by the institution (but not obligated) to undertake research activity, expressed caution about the formal reporting and recording mechanisms associated with research and PhD study. There was nonetheless considerable expression of positive interest and engagement in artistic research and the review team was given concrete examples of this commitment<sup>100</sup>. Moreover, it was suggested to the review team that artistic practice and research is an integral element of instrumental teaching at higher education level<sup>101</sup>.

The review team was informed that 10% of teaching contracts is available for continuing professional development although research is not formally stated as a contractual requirement<sup>102</sup>. The review team learnt of a concrete example of how the 10% contractual clause had been used within the BAMB teaching staff as an enabler for

<sup>97</sup> Source: M1 meeting with managers of HEM GE and HEMU

<sup>98</sup> Source: M6 meeting with heads of the BAMB

<sup>99</sup> Source: M2 meeting with heads of the BAM

<sup>100</sup> Source: M3 meeting with teachers/lecturers of the BAM, M4 meeting with teachers/lecturers of the BAMB

<sup>101</sup> Source: M7 meeting with teachers/lectures of the BAM

<sup>102</sup> Source: M1 meeting with the management of HEM GE and HEMU, M2 meeting with heads of the BAM

attendance at disciplined related congresses<sup>103</sup>. In addition to the 10% contractual payment for continuing professional development, HEMU has put into place a financial incentive for members of staff to pursue artistic research projects<sup>104</sup>. During several meetings the review team learnt that there was teaching staff awareness of the 10% contractual payment. However, awareness of additional direct financial support for artistic research projects was not universal with some members of staff expressing surprise at this potential funding source<sup>105</sup>.

SERs for both programmes state that links between research and the curriculum take place principally through Projet Bachelor – a compulsory 3<sup>rd</sup> year credit-bearing module in both programmes – and staff research which is brought back and integrated into teaching<sup>106</sup>. (N.B. Projet Bachelor has been previously discussed and endorsed by the review team under Criterion 6.) At HEM GE during 19-20, integration of research also takes place in the BAM History Year 1, an initiation seminar in BAM year 2, Projet TBA in 180 seconds where students give a brief slide show presentation proposing a theme for their 3<sup>rd</sup> year Projet Bachelor and the introduction of a Module d' Ouverture based on artistic research<sup>107</sup>. A different approach is taken by HEMU where members of the research team introduce students to research projects in year 3<sup>108</sup>.

Students at HEM GE and HEMU are invited to join research projects undertaken by members of staff and the SER lists examples of such projects. Outcomes of research projects include articles, books, scores, CDs, concerts, radio broadcasts. The SER states that at programme level, outcomes are manifest within the curriculum through various teaching activities (seminars, masterclasses and special thematic events)<sup>109</sup>. An example of this was given to the review team in the form of a project relating to guitar extended techniques which HEMU had supported and that had resulted in a formal publication. Another example was given of an instrumental coach who had acted as a research assistant to teachers, the project culminating in a CD <sup>110</sup>. At HEM GE a member of staff with expertise in psychology and performance coaching had been asked to bring this into specially convened classes. Another member of staff described how an interest in dance had been integrated into the curriculum<sup>111</sup>.

Examples of research projects relating to the BAMB include Projet Rymove involving students at master's level and a collaborative project with a music higher education institute in Quebec entitled Projet Match<sup>112</sup>. The SER BAMB states that research interests of staff are integrated into the curriculum through seminars, masterclasses and special thematic events (in parallel with the BAM) and students are encouraged to participate in research projects undertaken by members of staff<sup>113</sup>. The concept of a master's level artistic research master's programme has been discussed as a means of promoting research further<sup>114</sup>.

The place of reflective writing and critical thinking in the programmes was outlined to the review team during meetings with students of the BAM and BAMB. Students of the BAM expressed general agreement about the importance of practice-based artistic research in the programmes but there was some concern that over-emphasis could detract from Principal Study work and some students felt that the research module is too demanding. Some students of the BAMB informed the review team that research classes and modules are taken jointly with BAM

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<sup>103</sup> Source: M4 meeting with teachers/lecturers BAMB

<sup>104</sup> Source: SER BAM p.22

<sup>105</sup> Sources: M3 meeting with teachers/lecturers of the BAM, M6 meeting with heads of the BAMB, M7 meeting with teachers/lecturers of the BAM

<sup>106</sup> Sources: SER BAM p.27, SER BAMB p.22

<sup>107</sup> Source: SER BAM p.27

<sup>108</sup> Source: SER BAM p.27

<sup>109</sup> Source: SER BAM p.27-28

<sup>110</sup> Source: M7 meeting with teachers/lecturers of the BAM, M3 meeting with teachers/lecturers of the BAM

<sup>111</sup> Source: M3 meeting with teachers/lecturers of the BAM

<sup>112</sup> Source: SER BAMB p.22, M4 meeting with teachers/lecturers of the BAMB

<sup>113</sup> Source: M4 meeting with teachers of the BAMB

<sup>114</sup> Sources: SER BAMB p.22, SER BAM p.29

students and that there is a tendency for these shared classes to be over-focussed on performance related matters rather than pedagogical issues which would be more relevant to the BAMB<sup>115</sup>. Heads of the BAMB expressed awareness of this student perspective and informed the review team that there will be designated BAMB research classes in the future<sup>116</sup>.

The review team congratulates institutional and programme managers on the way in which the relatively new sectorial concept of artistic and practice-based research has been embraced in principle by all stakeholders including teaching staff and students. It concludes that artistic research is most definitely a priority for both programmes and the institution more widely as evidenced within the SER and site meetings. Overall, there is a very positive attitude to the concept of artistic research and its relevance to the discipline, teaching and learning. The review team notes the caution that is felt by some members of teaching staff and students which concerns the more traditional academic requirements of research. Equally it notes the way in which some teachers embrace research activity along with the artistic and creative manifestations that can be created through such activity. The review team therefore recommends that the management of HEM GE and HEMU and heads of programmes and departments continue raising the profile of artistic research through for example, an institutional interrogation of the definition of artistic research and its relevance for the students of the programmes. Alongside this, the review team recommends that the management of HEM GE and HEMU assure itself of the accessibility and explicitness of information concerning artistic research funding to heighten teaching staff awareness. The review team encourages programme teams to continue with its plans to employ wider teaching staff research and artistic practice-based skills creatively within modules to enhance the curriculum, even if it is not classified formally as research.

The review team completely accepts the positivity of the 10% contractual payment for continuing professional development which, if fully mustered and, where appropriate, used in conjunction with other research funding could result in major benefits for the curriculum of both programmes. The review team notes that HEM GE and HEMU sometimes adopt differing approaches to funding in areas such as staff incentivisation for research and the introduction of research to students within the programmes (see above). It understands that HEM GE and HEMU are distinct entities with autonomy. However, as acknowledged by managers of both schools, the review team considers that working collaboratively will help to further establish a concerted culture of research and enquiry as well as providing a forum for the sharing of ideas. Overall, the review team considers that there is a promising, if not fully realised artistic research culture which has a positive impact on the programmes. The review team therefore recommends all concerned to continue their endeavours in this realm. The introduction of a third cycle programme would be a major step forward in this aim.

**Compliance with Criterion 8**

The review team concludes that the programmes comply with Criterion 8 as follows:

Programme	Compliance level
BA in Music	Substantially compliant
BA in Music and Movement	Substantially compliant

<sup>115</sup> Sources: M5 meeting with students of the BAMB, M8 meeting with students of the BAM  
<sup>116</sup> Source: M6 meeting with heads of the BAMB

## Group 3: Framework conditions of the programme

### 9. Description and formalisation of the governance

**Criterion 9: The governance of the programme is described and formalised in a coherent and coordinated manner.**

**Critère 9 : La gouvernance de la filière d'études est décrite et formalisée de manière cohérente et coordonnée.**

A full description of the governance of programmes was furnished to the review team, the overarching regulations being the Règlement d' Organisation du Domaine Musique Arts de la Scène de la HES-SO. Both programmes are subject to standard governmental procedures and texts which set out the governing structures and regulations<sup>117</sup>. These structures sit under, and conform to, the higher-level structures of the HES-SO as described in the additional documents<sup>118</sup>.

There are two principal bodies which oversee the programmes within the Domaine Musique Arts de la Scène<sup>119</sup>. Le Conseil de Domaine is the higher-level organ that has a range of duties enshrined in the regulations. These include oversight of regulations, PECs, new programmes development, admissions requirements and enacting collaborative projects including international partnerships. The Conseil Participatif contributes to academic strategy and is charged with ensuring that consultation with all relevant stakeholders takes place. Its members are elected and the Conseil inputs into a wide range of matters including teaching, research, development projects and PECs.

Direct management is the overall responsibility of coordinators of the programmes, appointed by the HES and overseen by the Conseil de Domaine. The coordinators' responsibilities include the following:

- assuring the programmes' correspondence with PECs
- assuring up-to-date currency of programmes in relation to the professional field
- keeping all programme review and management mechanisms up to date
- regular revision of the elements within the pathway such as statements of competencies, the PEC framework, module descriptions, programmes of study, les Descriptifs d' Unités d' Enseignement,
- regular evaluation of the aims of the programmes
- ensuring the correspondence of programmes with quality standards and the preparation for external review.

Conseils de Filières bring together heads and coordinators of programmes of the same pathway where two hautes écoles are involved in delivery. Coordination of the programme is assumed in alternation and meetings of the Conseils de Filières must take place at least once per year<sup>120</sup>.

The review team considers that the documentation provided is detailed and comprehensive. Governance at all levels is described clearly and there is coherence between the various levels of programme management structures and the Domaine Musique Arts de la Scène. The day-to-day duties of heads and coordinators of programmes is clearly stated and describes core functions that are necessary to the smooth delivery of the programmes' curriculum. Whilst the review team has reservations about the practicalities of the Conseils de Filières and the number of times that it is required to meet, it nonetheless acknowledges that governance is completely within the

<sup>117</sup> Source: SER BAM p.31, SER BAMB p.25

<sup>118</sup> Source: annexe additional documents (provided by the management of HEM and HEMU)

<sup>119</sup> Source: annexe BAM 2.15

<sup>120</sup> Source: annexe BAM 2.15

norms set out at institutional and cantonal levels<sup>121</sup>. (N.B. there is further related commentary and recommendations under Criterion 16.)

### Compliance with Criterion 9

The review team concludes that the programmes comply with Criterion 9 as follows:

Programme	Compliance level
BA in Music	Fully compliant
BA in Music and Movement	Fully compliant

## 10. Qualification and skills of the teaching staff

**Criterion 10: The skills and the qualifications of the teachings staff fit the needs and the specificities of the programme.**

**Critère 10 : Le corps enseignant dispose des qualifications et compétences correspondant aux spécificités et aux besoins du ou des programmes de formation y compris en termes pédagogiques et didactiques.**

There are fixed regulatory norms governing the employment of teaching staff in the HES-SO which determine eligibility for higher education teaching. Teachers must hold a degree (diploma) of entitlement to teach at higher education level and they must have professional standing nationally and/or internationally with a minimum of five years professional experience. Recruitment panels may include members of the programme and management teams along with internal and external experts. Newly appointed teachers are subject to probationary assessment processes which may involve students to ensure that the quality of teaching is appropriate<sup>122</sup>. Students will also be included in the recruitment of teaching staff from January 2020 onwards<sup>123</sup>.

The typology of teachers is described in a document named Règles Communes pour le Personnel d'Enseignement et de Recherche<sup>124</sup>. This gives an overarching profile and typology of teaching and research staff. HEM GE and HEMU apply this in correspondence with the various cantonal systems as outlined in their respective organisational regulations (Règlement de la HES-SO Genève and Règlement d'Organisation de la Fondation de la Haute École de Musique Vaud, Valais, Fribourg et du Conservatoire de Lausanne)<sup>125</sup>.

The SER describes how at HEM GE the balance between the number of teachers and researchers is not optimal with the latter being underrepresented<sup>126</sup>. Given the nature of the discipline and its need to employ professional artists as teachers, the requirement of achieving an appropriate teaching qualification is applied flexibly with a condition that it must be obtained within two years of commencing employment. Contractual engagement is subject to a four-year renewal period<sup>127</sup>.

<sup>121</sup> Source: annexe BAM 2.15 Art.25

<sup>122</sup> Source: SER BAM p.31, SER BAMB p.27

<sup>123</sup> Source: M1 meeting with managers of HEM GE and HEMU

<sup>124</sup> Source: annexe BAM 3.1

<sup>125</sup> Sources: annexe BAM 3.2a, 3.2b

<sup>126</sup> Source: annexe BAM 3.3

<sup>127</sup> Source: SER BAM BAM p.31, SER BAMB p.27

There is a clear differentiation between the subject specific typology of teachers of the BAM and the BAMB. The BAMB requires teachers who possess in-depth mastery of the principles of Jaques Dalcroze including movement, the capacity to improvise in several musical styles and the ability to work creatively with groups of students within, for example, l'Atelier d'Expérimentation where stage skills may be required<sup>128</sup>.

At HEMU the typology of teachers is applied in the context of cantonal law and also in consideration of teaching experience, levels of research and the creative outputs (e.g. performance and composition). Other considerations include the benefits of staff to the profile of HEMU, national and international profile and the potential benefits of the applicant's appointment on student recruitment. Arrangements for probation and contract renewal are to be clarified in a forthcoming directive in accordance with cantonal norms<sup>129</sup>. The review team was informed during a meeting with managers of HEM GE and HEMU that an incremental approach to pedagogy and the training of teachers was needed at HEMU. This would involve arriving at shared understanding of the criteria for good teaching practices and would be achieved partly through involving current teachers in the recruitment process for new staff<sup>130</sup>.

The review team was impressed by the overall level of confidence expressed by stakeholders in the teaching staff and its delivery of the curriculum. The programmes' completion and achievement statistics (previously discussed) give testimony to the high quality of teaching and learning at HEM GE and HEMU<sup>131</sup>. The review team understands the complexities pertaining to teaching staff appointments resulting from the varying cantonal requirements and the different contexts of HEM GE and HEMU. Despite these complexities, it considers that there are rigorous conditions that are aimed at ensuring a high level of teaching staff (professional/academic expertise and teaching competency).

### Compliance with Criterion 10

The review team concludes that the programmes comply with Criterion 10 as follows:

Programme	Compliance level
BA in Music	Fully compliant
BA in Music and Movement	Fully compliant

## 11. Continuous professional development of the teaching staff

**Criterion 11: The teaching staff benefits from a continuous training and professional development policy.**

**Critère 11 : L'enseignement est assuré par du personnel bénéficiant d'une politique de formation et de développement professionnel continue.**

Programme teams of the BAM and BAMB take a joint approach to continuing professional development<sup>132</sup>. Terms and conditions for teachers stipulated by the HES-SO require up-to-date maintenance of standards (skills and knowledge) in the professional field and a generic offer of professional development is available to teachers within

<sup>128</sup> Source: SER BAMB p.27

<sup>129</sup> Source: SER BAM p.33-34

<sup>130</sup> Source: M1 meeting with the management of HEM GE and HEMU

<sup>131</sup> Sources: SER BAM p.23, SER BAMB p.18

<sup>132</sup> Sources: SER BAM p.34-35, SER BAMB p.28-29



the programmes. Details of this offer can be found on the website of HES-SO<sup>133</sup>. The SERs describe these continuing professional development proposals to be generic rather than discipline specific. Propositions include for example, training on programme management, leadership and organisation.

Both programme teams consider the artistic work carried out by teachers in a professional capacity as relevant continuing professional development, particularly for those who are in part-time employment at the schools. Despite the existence of a budget to fund such activity, SERs claim that demand for funds is relatively small. Examples of requests for funding include sponsorship for doctoral study, health training and widening instrumental competencies. Networking with opposite numbers in other institutions in, for example, national and international conferences is also considered to fall under the umbrella of continuing professional development and in a meeting it held with teachers/lecturers of the BAMB the review team was given a concrete example of how this had taken place.

The 10% allowance for continuing professional development built into staff contracts has previously been discussed under the research related Criterion 8. In separate meetings with the review team, the management of HEM GE and HEMU and members of senior administrative staff outlined the provision of a small budget which is designed to support continuing professional development, but which is sometimes not fully utilised<sup>134</sup>.

Staff appraisal is formally organised through a system utilised by HEM GE and HEMU. Entretien d'Évaluation et de Développement Personnel (EEDP) is designed to monitor staff activity, fix goals and agree continual professional development. The review team was informed that this system, whilst being operational is not yet implemented optimally and its results are not always monitored and consolidated. The situation pertaining to appraisal is complex due to the number of schools and the various cantonal requirements. Although the procedure is largely the same, the intervals at which EEDP takes place differs between the two schools (HEM GE and HEMU)<sup>135</sup>. The procedure for EEDP involves meetings between the staff member and manager and formal recording of staff achievement and activity<sup>136</sup>. Additionally, a pilot scheme trialling the evaluation of teaching by students is to take place within the Département de Musique Ancienne and whilst this is not an evaluation of the individual teacher it should provide information that will be relevant to staff appraisal, EEDP and staff development<sup>137</sup>.

The review team agrees with both programme teams' proposition that EEDPs are a very strong tool which potentially enable the teaching staff to develop its competencies (professional, complementary and supplementary)<sup>138</sup>. It also notes reservations expressed about the efficacy of the utilisation of EEDPs<sup>139</sup>. The review team agrees with programme teams in concluding that professional artistic work along with other supplementary activities carried out by staff are potentially relevant to continuing professional development and therefore valuable to the programmes<sup>140</sup>.

The review team recommends that managers and programme teams work to make the process governing EEDPs more optimal and consistent (regularity, recording, monitoring, follow-up). This will enable members of the teaching staff to feel even more positively engaged and it will allow programmes to bring in more competencies and talents into the curriculum, thus enhancing the student experience.

<sup>133</sup> Source: <https://devpro.hes-so.ch/fr/formations-1452.html>

<sup>134</sup> Sources: M1 meeting with managers of HEM GE and HEMU, M10 meeting with senior administrators

<sup>135</sup> Source: M10 meeting with senior administrative staff, M1 meeting with managers of HEM GE and HEMU

<sup>136</sup> Source: annexe BAM 3.4

<sup>137</sup> Sources: annexe BAM 4.5, M1 meeting with the management of HEM GE and HEMU

<sup>138</sup> Sources: SER BAM p.40, SER BAMB, SER BAMB p.32

<sup>139</sup> Sources: SER BAM p.35, SER BAMB p.28, M10 meeting with senior administrators

<sup>140</sup> Sources: SER BAM p.34-35, SER BAMB p.28-29

The review team understands the reasons behind different arrangements for teachers in HEM GE and HEMU to engage with pedagogical matters and to obtain teaching qualifications. It also sees great potential in mutual discussion on these matters to explore possible areas of harmonisation and areas of good practice. This could enhance the student experience and provide greater continuity of programme delivery across the institutions and sites. The review team therefore recommends that programme teams investigate the feasibility of creating a stronger impetus for shared pedagogical discussion across the programmes and sites.

It concludes that increased priority to continuing professional development, the staff appraisal system (EEDPs) and pedagogy has the potential of substantially enhancing learning and teaching on the programmes. The review team strongly encourages programme teams to strengthen the take-up for continuing professional development using any designated budget and other relevant financial incentives that are feasible and appropriate.

### Compliance with Criterion 11

The review team concludes that the programmes comply with Criterion 11 as follows:

Programme	Compliance level
BA in Music	Substantially compliant
BA in Music and Movement	Substantially compliant

## 12. Appropriate resources

**Criterion 12: The resources are appropriate for the study offer.**

**Critère 12 : Les ressources sont en adéquation avec l'offre de formation dispensée.**

The BAM and BAMB operate within different parameters in the context of this criterion. The BAM is delivered on several sites whereas delivery of the BAMB is contained mainly within two sites.

The SERs describe financial and human resources as uniform across the various sites<sup>141</sup>. The SER BAM outlines several differences in physical resources affecting its programmes with various sites displaying strengths and weakness. The SER lists several external rehearsal and performance spaces for both HEM GE and HEMU site thus augmenting the physical resources and providing an interface with the localities. The site at Lausanne is shared with the conservatoire and is described as well suited for purpose although its utilisation is approaching maximum capacity<sup>142</sup>. This was evidenced during a meeting with students of the BAM during which the review team was informed that rehearsal and practice rooms are sometimes unavailable<sup>143</sup>. Despite the relative favourable context in Lausanne, the review team was informed that current grants for buildings are under threat and that should they be discontinued, there would be a negative impact upon the delivery of the programmes<sup>144</sup>. As is the case at Lausanne, the site at Fribourg is shared with the cantonal conservatoire which is a mutually convenient arrangement but raises issues in relation to larger rehearsal and performance rooms<sup>145</sup>.

<sup>141</sup> Sources: SER BAM p.35, SER BAMB p.28

<sup>142</sup> Source: SER BAM p.35

<sup>143</sup> Source: M8 meeting with students of the BAM

<sup>144</sup> Source: M10 meeting with senior administrative staff

<sup>145</sup> Source: SER BAM p.35

The SER BAM gives details of substantial infrastructural problems at the site in Valais. These problems originate from the integration of the site of Sion with the Haute École de Musique Vaud-Valais-Fribourg and they remain unresolved resulting in problems of quality and capacity. Such problems are likely to continue in the short-term but a collaborative building project involving HEMU and other partners should be completed for the academic year 21-22<sup>146</sup>.

Infrastructural problems are also described at Geneva where temporary arrangements are in place including an agreement to share some spaces with the Conservatoire de Genève. The SER describes the arrangements as not entirely satisfactory. HEM GE is currently in the planning stages of a collaborative building project (Cité de la Musique<sup>147</sup>) which is hoped will eliminate many of the infrastructural problems. This is scheduled for completion by 2025 and the building will house various collaborative spaces to be used by HEM GE and other bodies such as L'Orchestre de la Suisse Romande<sup>148</sup>. Managers of HEMGE and HEMU informed the review team that Cité de la Musique is considered to be a crucial project in the development of the school and its programmes<sup>149</sup>. The review team learnt that the project is multi-dimensional and complex. In addition to sharing spaces with partners, it will be a multi-purpose shared space for the general public and a social venue for students of HEM GE<sup>150</sup>.

The SER BAMB gives details of a formalised arrangement (convention) with L' Institut Jaques-Dalcroze which enables students to spend much of their studies in this purpose-built building<sup>151</sup>. It describes the institute as a well-adapted and appropriate space which facilitates core teaching, creative performance with movement and the Dalcroze Module d' Ouverture (available to students of the BAM). The building also houses children's classes, and this is of particular benefit to pedagogical studies of the BAMB. There is concern that as the institute becomes more frequently used, capacity issues will arise. Notwithstanding the benefits of the institute, the programme team consider that the physical separation from the delivery of the BAM can act as a barrier to inter-programme and departmental collaboration<sup>152</sup>.

The review team accepts the programme teams' proposition that there is an even playing field across both programmes in relation to financial and human resources and that the BAM and BAMB are in receipt of a high level of provision. It however noted a discernible difference between the programmes' physical spaces and the review team is grateful for the honest analysis within the SER BAM. Whilst the programme's facilities were discussed during site-meetings the review team was not given the impression by staff and students that there is a perception of crisis. Facilities are being managed pragmatically within the constraints of the current buildings at both HEM GE and HEMU. The review team has witnessed a reasoned analysis and debate on the space problems, and it is assured that the institutions and programme teams are working on feasible and appropriate solutions which should provide long-term resolutions. It is also assured that programme teams are aware of the immediate issues and that reasonable steps are being taken for their alleviation. Whilst physical circumstances are not yet optimal, student outcomes (progression and achievement) remain high and stable. In summary, whilst the review team concludes that this criterion is not yet met in full it notes that solutions have been found and will be enacted in due course, resulting eventually in full compliance.

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<sup>146</sup> Source: SER BAM p.35

<sup>147</sup> Source: <https://citedelamusique.ch/>

<sup>148</sup> Source: SER BAM p.35

<sup>149</sup> Source: M1 meeting with managers of HEM GE and HEMU

<sup>150</sup> Source: M10 meeting with senior administrative staff

<sup>151</sup> Source: annexe BAMB 3.5

<sup>152</sup> Source: SER BAMB p.28-29

With L' Institut Jaques Dalcroze at its disposal, the BMM is in a different context and apart from potential capacity issues that may arise if use of the building rises inexorably, the review team considers that the programme is very well served and that it fully meets the requirements of this criterion.

### Compliance with Criterion 12

The review team concludes that the programmes comply with Criterion 12 as follows:

Programme	Compliance level
BA in Music	Substantially Compliant
BA in Music and Movement	Fully Compliant

### 13. National and international profile and student mobility

**Criterion 13: The study programme positions itself at national and international levels and encourages student mobility.**

**Critère 13 : La filière d'études se positionne aux niveaux national et international en plus d'encourager la mobilité estudiantine.**

Both programmes aim to include an international outlook at curricular level. One strategy to achieve this is through international collaborations. The SER BAM states that international collaborations aim to promote the sharing of ideas, experience and information with concomitant benefits to the culture of the programmes and attitudes towards staff and student mobility<sup>153</sup>. Examples of such collaborations on the BAM include: projects with Kunitachi College of Music (referred to under criterion 3 above); a partnership between the Département de Composition and IRCAM which explores research, electroacoustic and pedagogical matters partly through distance (digital learning); and a joint HEM GE/HEMU orchestral project in Singapore<sup>154</sup>.

Distance learning aimed at internationalisation is a priority for the BMM. The SER states that it is currently practised by staff and students and is particularly useful where mobility is not possible and as a way of realising specific special projects. The programme team considers that the Dalcroze congress held every four years and involving students, is an effective means of bringing international perspectives into the curriculum<sup>155</sup>. This view was supported in meetings that the review team held with staff and students of the programme. The review team learnt that students and staff of the BMM perceived strong encouragement from the programme team and managers of HEM GE for international perspectives within the curriculum<sup>156</sup>.

In addition to events such as congresses, international perspectives are introduced to regular programme activities such as BMM internal improvisation workshops taught in part by international experts. The profile of BAM teaching staff who may teach in conservatories outside Switzerland and perform on the international stage is another driver

<sup>153</sup> Sources: SER BAM p.38. SER BMM p.39

<sup>154</sup> Source: SER BAM p.38

<sup>155</sup> Source: SER BMM p.30

<sup>156</sup> Sources: M2 meeting with teachers/lecturers of the BMM, M5 meeting with students of the BMM

for internationalisation<sup>157</sup>. Indeed, as previously stated under criterion 10 above, international profile is a consideration in relation to teaching staff recruitment.

There are international students enrolled on both programmes and the review team was informed that both HEM GE and HEMU are welcoming of foreign students in terms of the educational and cultural dimensions that they bring to the programmes, along with their influence on musical standards. HEM GE and HEMU aim to achieve a good balance of Swiss and international students whilst maintaining a measured approach to any funding implications for stakeholders<sup>158</sup>.

SERs discuss the importance of supporting international students on its programmes and promoting well-being and integration. At HEM GE measures to achieve this include bursaries from public and private sources, mandatory French language orientation courses and student buddy pairing arrangements to assist the acclimatisation of new students. At HEMU, a weekend of orientation is held for new students from countries outside Switzerland, mandatory French classes and monitoring of students who are deemed likely to need financial advice and aid<sup>159</sup>. Support in the form of bursaries may be tied to stringent conditions which sometimes require recipients to carry out a significant amount of work in addition to programme commitments<sup>160</sup>. At HEM GE the granting of bursaries is governed by formal eligibility criteria.

As Switzerland is not within the EU, it operates customised mobility arrangements for students and staff of its programmes with networks within and beyond Europe. These networks serve varying purposes including benchmarking, professional networking, quality enhancement/best practice, and intercultural dimensions. Students are entitled to apply for a six-month until one year mobility period in another recognised institution. This is formally acknowledged within the ECTS credit framework. Mobility is managed by the Bureau des Études (HEMU and HEM GE)<sup>161</sup>. There are substantial areas of both HEM GE and HEMU websites giving information on study abroad and mobility including details of relevant countries, institutions and regions. Additionally, information meetings are held in both schools to encourage participation. Once a mobility period is complete, there is a formal de-brief session with the student organised by the Bureau des Études<sup>162</sup>.<sup>163</sup>. The HEM GE also participates in the European Opera Academy (EOA) programme for singers.

SERs give statistical data concerning the number of students and teachers who participate in mobility from 2016 to 2020. Staff participation in mobility is overall very stable and the percentage of staff involved compares favourably to student mobility. Student participation in mobility is broadly stable with a recent growth in outgoing mobility. Outgoing student mobility is marginally higher at HEM GE<sup>164</sup>.

During site meetings the review team heard of the support for student and staff mobility from programme teams and institutional management. It was informed of a highly successful mobility experience by one of the teachers of the BAMB<sup>165</sup>.

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<sup>157</sup> Sources: SER BAMB p.30, M7 meeting with teachers/lecturers of the BAM (the review team met staff members who taught at conservatoire level in other countries)

<sup>158</sup> Source: M8 meeting with senior academic staff

<sup>159</sup> Sources: SER BAM p.39, SER BAMB p.31

<sup>160</sup> Sources: M5 meeting with students of the BAMB, M10 meeting with senior administrative staff

<sup>161</sup> Source: M12 meeting with Coordinateurs d'enseignement and representative staff of the Bureau d'études

<sup>162</sup> Source: M12 meeting with the coordinateurs d'enseignement and representatives of the Bureau des études

<sup>163</sup> Sources: SER BAM p.38, SER BAMB p.30

<sup>164</sup> Sources: SER BAM p.37, SER BAMB p.30

<sup>165</sup> Sources: M2 meeting with heads of the BAM, M4 meeting with teachers/lecturers of the BAMB, SER BAM p.37, SER BAMB p.29, M8 meetings with students of the BAM

Overall, the review team was impressed with the approach adopted by managers and programme teams of HEM GE and HEMU to internationalisation. It found evidence of international perspectives within both programmes which were well communicated and understood by students and staff. Formal manifestations include teaching staff and student programme mobility and activity enshrined within international partnership agreements such as projects and collaborations. HEM GE and HEMU provide clear information and support to incoming and outgoing students and the review team was impressed by the positive attitude of both students and staff who had been involved, either on short-term mobility periods or as full-time students on the programmes. Individual members of staff are encouraged to engage with a range of international congresses outside any existing formal partnership activity and to bring this experience back into the curriculum.

The review team recognises the considerable support given to incoming students but also notes the challenges for this group, including financial. It encourages managers and programme leaders of HEM GE and HEMU to continue to explore ways in which financial and educational support for incoming student mobility can be enhanced and applied consistently across the schools. The review team encourages programme teams to build on the upward trend in outgoing student mobility so as to enhance the student experience.

Both SERs commit to enhancing international cultural educational dimensions<sup>166</sup> and the review team strongly encourages the programmes to continue with this work. One strategy might be to explore the feasibility and desirability of a collaborative international programme in partnership with other conservatoires. Notwithstanding these suggestions the overall judgement of the review team is very positive and both programmes are considered to be fully compliant with this criterion.

### Compliance with Criterion 13

The review team concludes that the programmes comply with Criterion 13 as follows:

Programme	Compliance level
BA in Music	Fully compliant
BA in Music and Movement	Fully compliant

<sup>166</sup> Sources: SER BAM p.40, SER BAMB p.32

## Group 4: Quality Assurance

### 14. Programme management and stakeholders participation

**Criterion 14: The management of the study programme takes into account the opinion of the main stakeholders.**

**Critère 14 : Le pilotage de la filière d'études tient compte de l'avis des principaux groupes intéressés.**

SERs for both programmes describe consultative arrangements for stakeholders including students and staff. At domain level, the Conseil Participatif is the vehicle for ensuring that consultation with elected stakeholders takes place (see Criterion 9 above). The role of the Conseil Participatif is set out in the Règlement d' Organisation du Domaine Musique Arts de la Scène de la HES-SO and articles define its functions, membership and frequency of meetings. One of the functions of the Conseil Participatif is to consider programmes and their PECs. Any related agreed recommendations would be in turn considered by the Conseil de Domaine which is the higher of the two bodies<sup>167</sup>.

SERs describe school-based mechanisms for ensuring consultation. At HEM GE, the Commission Mixte brings together teachers, students, technical and administrative staff. The commission functions within the parameters set by the Règlement d' Organisation de la HES-SO Genève<sup>168</sup>. At HEMU the Conseil Représentatif performs a parallel function operating within its discrete set of regulations<sup>169</sup>. Representatives in this body include various categories of the teaching staff, technicians and administrative staff. Managers may attend in a consultative capacity.

SERs describe other less formal consultative measures. At HEM GE and HEMU there are events at the beginning of the academic year to facilitate communications and dialogue. At HEMU this takes the form of a conference which is designed to encourage reflection. Forums with a pedagogical focus also take place in the sites of Fribourg and Sion<sup>170</sup>.

Programme teams consider the process that led to the revision of the BAM after 10 years of its instigation as evidence of an effective consultative process in practice. Working groups comprising of the Coordinateurs d' Enseignement, and programme officers were set up to formulate the overall direction of programme revisions having considered the views of academic staff, student and professional stakeholders. Once the overall direction of the PECs was agreed, working groups were set up to formulate the detail at modular level. SERs state that the introduction of the Module d' Ouverture thématisé as one of the most important changes resulting from this consultative process, allowing students greater flexibility and individualisation of study. Other positive results of the revision include an even stronger alignment with Bologna, greater focus on student centred learning and adjusted credit (ECTS) allocation based on an analysis of student workload<sup>171</sup>.

The review team learnt that despite the provision of formal and informal consultation forums programme teams sometimes struggle to engage the teaching staff as fully as desired<sup>172</sup>. This is evidenced by the lack of teaching staff in the Conseil Représentatif and is in part due to the abundance and complexity of consultation forums which act as a disincentivisation. As teaching staff are not adequately represented in the Conseil Représentatif, they did

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<sup>167</sup> Sources: SER BAM p. 42-43, SER BAMB p.35-36, Règlement d'organisation du domaine Musique Arts de la Scène de la HES-SO

<sup>168</sup> Source: annexe BAM 3.2a

<sup>169</sup> Source: annexe BAM 3.2b

<sup>170</sup> Sources: SER BAM p.44, SER BAMB p.36

<sup>171</sup> Sources: SER BAM p.42-43, SER BAMB p.34

<sup>172</sup> Sources: M1 meeting with managers of HEM GE and HEMU

not have a full opportunity to input into SERs. This results in even more importance being placed on small group informal communications facilitated by horizontal management structures of HEM GE and HEMU<sup>173</sup>.

Senior administrative staff informed the review team that students are involved in programme consultation through a variety of different mechanisms<sup>174</sup>. Students of both programmes gave examples of how changes had been made as a result of consultation including adjustments to the Modules d' Ouverture (BAM) and the reinstatement of Principal Study tuition in year 3 for students (BAMM)<sup>175</sup>. The review team established that there are other less formal channels of information which permit programme teams to hear about and respond to student feedback in this area and heads of the BAM stated that these mechanisms are an equally important means of feedback on teaching<sup>176</sup>. SERs highlighted the importance of 1-1 teachers as a vehicle for facilitating feedback on programme provision<sup>177</sup>. Additionally, the review team learnt that all teaching sites at HEM GE and HEMU have organised opportunities for students to feedback to programme teams<sup>178</sup>. For example, heads of the BAMM hold meetings with student representatives and separate meetings with staff between four and six times a year<sup>179</sup>.

The review team agrees that the revision of both programmes is evidence of an organic, reflective and consultative process. As described above, formal mechanisms for consultation are determined by regulation and the review team considers that programmes align practice with the requirements laid out in the various statutes. The review team welcomes the commitment of programme managers to reinforcing the consultative processes<sup>180</sup>. The review team accepts that it is challenging to obtain the desired level of engagement with the teaching staff, particularly those that are part time due to the numerous priorities of the professional workforce. It encourages the management and programme teams to continue their endeavours for students, staff and all other stakeholders. The review team concludes that both programmes are nonetheless fully compliant with this criterion.

#### **Compliance with Criterion 14**

The review team concludes that the programmes comply with Criterion 14 as follows:

<b>Programme</b>	<b>Compliance level</b>
BA in Music	Fully compliant
BA in Music and Movement	Fully compliant

### **15. Sustainability and diversity**

**Criterion 15: The study programme takes account of societal changes such as sustainability and diversity.**

**Critère 15 : La filière d'études contribue à la prise en compte des enjeux sociétaux comme la durabilité et la diversité.**

<sup>173</sup> Source: M2 meeting with heads of the BAM

<sup>174</sup> Source: M1 meeting with managers of HEM GE and HEMU, M9 meeting with senior administrative staff

<sup>175</sup> Sources: M5 meeting with students of the BAMM, M8 meeting with students of the BAM

<sup>176</sup> Source: M2 meeting with heads of the BAM

<sup>177</sup> Sources: SER BAM p.47, SER BAMM p.39

<sup>178</sup> Source: M2 meeting with heads of the BAM, M10 meeting with senior administrative staff

<sup>179</sup> Source: SER BAMM p.39

<sup>180</sup> Sources: SER BAM p.48-49, SER BAMM p.40



In addressing this criterion, SERs preface commentary by discussing durability and diversity in the context of the artistic disciplines. SERs articulate the call and mission to perpetuate the programme disciplines in a process of continual recreation, preservation and revitalisation. The Département de Musique Ancienne is cited as a particularly well-adapted example of this mission<sup>181</sup>. The programme team of the BAMB consider the activities for diverse groups (elderly, children, special needs) within L' Institut Jaques-Dalcroze create a unique experience for its students which gives vitality and new life to the programme.

Diversity is given considerable consideration by SERs. Programme teams consider the teaching staff gender balance to be satisfactory except within the Département de Jazz in which females are under-represented. There is also a gender imbalance in some areas of management. Both HEM GE and HEMU have been involved in equal opportunities activity and an example of this is a research project in relation to jazz carried out by HEMU<sup>182</sup>.

SERs state that work-life balance, durability and resilience of teachers is assisted by the part-time working practice that pertains to many of the programmes' teaching staff. Part-time status enables teachers to self-regulate the amount of work that they carry out in each professional domain. In addition to working remotely from home, SERs describe a mechanism that enables administrative staff to aggregate work across the academic year, thus mitigating the peaks and troughs of workload. Both HEM GE and HEMU make provision for external bodies to be available to members of staff who require mediation with the schools<sup>183</sup>. Additional support to students and teachers of the programme is outlined in the Manuel de Santé published by HEMU<sup>184</sup>.

Students diagnosed with special learning needs are provided with designated officers with oversight of their studies. Where appropriate, adjustments are made to individual learning plans to enable the students to fulfil the requirements of the PEC in full<sup>185</sup>. SERs give details of psychological support available within the two schools. For example, in Geneva, students in need of psychological counselling may have access to the Pôle Santé Social. Students also have access to seminars and workshops on health-related issues for musicians. Students informed the review team that the provision of health support is effective in HEM GE but that there is a perception that it is not equal across the programme as a whole, with some students expressing a need for enhanced medical and psychological support at Lausanne<sup>186</sup>.

Financial support for students is available in HEM GE through the Pôle Santé Social de L'Université de Genève and through a network of private bursaries at HEMU. Both sources of funding may be subject to specific criteria and recipients may have to fulfil conditions such as work commitments (see also criterion 13)<sup>187</sup>.

Whilst the review team notes some reported disparities between student access to support in HEM GE and HEMU, it considers that both students and staff are well-supported by the institution. Programme managers are very aware of the pressures (financial, medical, psychological, work-life balance) on students and the workforce (teachers and administrators) and there is an open-minded approach to ensuring the best possible experience for all stakeholders. Although not featured significantly within SERs, the review team notes that the physical and environmental aspects of buildings is monitored and taken into consideration<sup>188</sup>. The review team perceived a strong cultural commitment to equal opportunities for all stakeholders of the programmes.

<sup>181</sup> Sources: SER BAM p. 44-45, SER BAMB p.36

<sup>182</sup> Source: SER BAM p.45

<sup>183</sup> Sources: SER BAM p.46, SER BAMB p.37, annexe BAM 4.2 Dispositif de mediation en faveur du personnel

<sup>184</sup> Source: annexe BAM 4.3 Manuel de Santé

<sup>185</sup> Sources: SER BAM p.46, SER BAMB p.37

<sup>186</sup> Source: M8 meeting with students of the BAM

<sup>187</sup> Sources: SER BAM p.45, BAMB p.37

<sup>188</sup> Sources: SER BAM p. 46, SER BAMB p.37

The review team encourages HEM GE and HEMU to work as closely as possible within cantonal parameters to share good practice in matters of student and staff support and well-being. This would include sharing of ideas on financial support for students' and musicians' health and how it can be further integrated into programme provision. The review team finds programmes to be overall well aligned with this criterion.

### Compliance with Criterion 15

The review team concludes that the programmes comply with Criterion 15 as follows:

Programme	Compliance level
BA in Music	Fully compliant
BA in Music and Movement	Fully compliant

## 16. Continuous improvement

**Criterion 16: The study programme has mechanisms allowing for continuous improvement of its PEC (Plan Educatif Cadre), of its programmes and teachers.**

**Critère 16 : La filière d'études dispose de mécanismes permettant l'amélioration continue de son PEC, de son/ses programmes de formation et de ses enseignements.**

SERs state that continuous enhancement of programmes involves all levels of the institutions including the Rectorat, Conseil de Domaine, haute écoles and their stake holders. In terms of long-term continual enhancement, both programmes are subject to a review cycle of seven years. The cycle includes an internal self-evaluation using the expertise within the programmes, an evaluation using external experts and a phase of consolidation and preparation in advance of the introduction of programme revisions. The processes for reviewing an existing programme and introducing a new programme are discrete<sup>189</sup>. Criteria for review are updated periodically, the latest version having been formulated for the MusiQuE quality enhancement process<sup>190</sup>. These criteria are a merged set of standards which integrate those required by HES-SO and the MusiQuE Standards. Reviews for programmes of the Domaine Musique et Arts de la Scène are scheduled in sequence and dates are published in a review calendar<sup>191</sup>.

The review team was given access to documents which demonstrate the analytical processes carried for review. Examples (in addition to the SERs for the current enhancement review) include the Evaluation de la Charge de Travail par les Étudiants (2014), the Synthesis revisions Bachelors (2012) and statistical data on the teaching staff<sup>192</sup>. Data on student awards and completion relevant to programme enhancement (previously discussed under Criterion 2) were made available to the review team within the SERs<sup>193</sup>. Both SERs highlight the absence of a systematic means of tracking and consolidating certain measures of programme awards (diploma) including alumni satisfaction and professional insertion. To address this, there are discussions within the HES-SO which are focussed on the advisability and feasibility of creating a cross-domain monitoring mechanism that would track alumni professional integration and their engagement with different professional and public partners<sup>194</sup>. Other

<sup>189</sup> Sources: SER BAM p.46-47, SER BAMM p.38

<sup>190</sup> Source: annexe BAM 4.4

<sup>191</sup> Source: annexe 4.4 BAM

<sup>192</sup> Sources: annexe 0.7 BAM, annexe 0.2 BAMM, annexe 1.11 BAM, annexe 3.3 BAM

<sup>193</sup> Sources: SER BAM p.23, SER BAMM p.18

<sup>194</sup> Source: SER BAM, p. 18, SER BAMM, p. 13

planned measures to enhance management information include the formalisation of the Évaluation des Enseignements par les Étudiants which will be discussed in more detail under criterion 17<sup>195</sup>.

The review team was informed that smaller, ongoing enhancement adjustments are sometimes made to the programme. For instance (as described under Criterion 14 above), Principal Study tuition was restored to third year students of the BAMB following discussion between student representatives and the programme team. Students of the BAM gave an example of how they could discuss the PEC with programme coordinators and as a result, the Modules d' Ouverture had been adjusted to respond to student feedback<sup>196</sup>.

Much of the day-to-day management and delivery of both programmes is carried out by the Bureau d' Études which is a crucial body in the maintenance of the student experience. The day-to-day management and delivery of, and short-term ongoing enhancements to the programmes is more complicated for the BAM than the BAMB because it straddles HEM GE and HEMU and is delivered across several sites. BAM<sup>197</sup><sup>198</sup>. This debate was echoed within the SER BAM which describes the desirability of a more formalised co-direction (binôme de responsables de filière)<sup>199</sup>. The review team heard that in conjunction with more comprehensive management, more formalised co-direction would permit consolidation of programme documentation across the schools. The concept is under discussion. It would however raise financial considerations as the post would demand funding<sup>200</sup>.

The review team considers that mechanisms and procedures for the seven-year cycle of review are clearly stated and carried out in accordance with procedures of the Domaine de la Musique et Arts de la Scène. The cycle of reviews has resulted in robust programmes with highly satisfactory student outcomes as evidenced by student progression, achievement.

With regard to short-term programme management and enhancement, the review team welcomes the responsive on-going adjustments to provision made by programme teams. It congratulates programme teams on the open-minded and consultative approach which is evidently welcomed by staff and students.

The review team did not find a tracking mechanism for short-term modular changes to programmes. An example of this was the evaluation of the Modules d'Ouverture carried out discretely by HEM GE resulting in programme adjustments<sup>201</sup>. The review team questions whether formal recording of short-term planning and programme adjustments could be enhanced, perhaps in the form of an annual programme report. This would enable tracking of short-term adjustments to the programme (changes to delivery, modular amendments etc.), noting rationales for changes as well as recording other notable programme issues and events that have taken place during the year. This would allow programme managers to monitor programme coherence within the seven-year cycle and guard against excessive in-cycle change. As well as serving as a tool for the seven-year cycle of programme review, it would potentially permit managers of the BAM to enhance continuity of provision across HEM GE and HEMU and its sites of delivery.

The review team encourages programme teams to instigate formal tracking of alumni satisfaction and professional insertion which has been pointed out in both SERs, as not formally established. This would provide a valuable

<sup>195</sup> Sources: SER BAM p.49, SER BAMB p.40

<sup>196</sup> Sources: M5 meeting with students of the BAMB, M8 meeting with students of the BAM

<sup>197</sup> Source: Coordinateurs de l' Enseignement and representatives of the Bureau des Études

<sup>198</sup> Sources: M10 meeting with senior administrative staff, M12 Coordinateurs de l'enseignement and representatives of the Bureau of Studies,

<sup>199</sup> Source: SER BAM p.47

<sup>200</sup> Source: M12 Coordinateurs de l'enseignement and representatives of the Bureau des Études,

<sup>201</sup> Sources: SER BAM p.17, SER BAMB p.13

source of data to inform future short, medium and long-term perspectives on both programmes and such information could be usefully added to rationales for programme amendments (short term and seven-year cycle).

The review team acknowledges the different contexts of the BAM and BAMB, the former being a multi-site, two school programme with a high number of students; the latter having a relatively small number of students within one institution and delivery on a smaller number of sites. It recommends that HEM GE and HEMU explore the options for strengthening the central communication and management of the BAM, with the aim of enhancing provision by building on best practice, consolidating and equalising provision across the sites through formalised quality assurance. The review team considers that a central pillar to this would be the appointment of a member of staff (or members of staff) who could formally oversee the programme and its operations on all sites and who is supported by an administrator. Oversight of the programme could be carried out through co-direction (concurrently or alternately) as mooted within the SER(binôme de responsables de filière)<sup>202</sup>. The review team therefore recommends that HEM GE and HEMU give serious consideration to this proposal.

In summary, the review team considers that BAM and BAMB procedures for the seven-year cycle of review are strong but that those for short-term enhancement could be improved through tracking and annual summary programme reports. There is potential for enhanced qualitative and quantitative management information and statistics for both programmes. Management of the BAM would benefit substantially from a more centralised approach (binôme de responsables de filière).

## Compliance with Criterion 16

The review team concludes that the programmes comply with Criterion 16 as follows:

Programme	Compliance level
BA in Music	Substantially compliant
BA in Music and Movement	Substantially compliant

## 17. Stakeholders inclusion in reviews

**Criterion 17: The stakeholders take part in the review of the programmes and are regularly informed of the outcomes.**

**Critère 17 : Les parties prenantes participent aux évaluations des enseignements et de la filière d'études dans un but d'amélioration continue et sont informées régulièrement des mesures prises.**

The structural formal and informal mechanisms for programme consultation with stakeholders are discussed fully under Criterion 14. These mechanisms will inevitably overlap at times with the evaluation of teaching as described directly above in the heading of Criterion 17.

Both programmes are awaiting the formal accreditation of the Évaluation d'Enseignement par les Étudiants (EEE) which is currently awaiting approval from HES-SO Genève. This formal system aims to furnish students with a mechanism to evaluate teaching in the following areas: planning of teaching, teaching delivery, the learning experience and the subject matter<sup>203</sup>. The Guide Réflexif is a substantial document which outlines the aims and

<sup>202</sup> Source: SER BAM p.47

<sup>203</sup> Sources: annexe BAM 4.6, annexe BAMB 4.5, annexe BAMB 4.3

methodology behind the system. The guide is careful to note that the system concerns evaluation of teaching rather than the evaluation of a teacher<sup>204</sup>. HEM GE conducted an EEE pilot for the Département de Musique Ancienne and the review team learnt that teachers had been fully briefed on the scheme in preparation for its introduction<sup>205</sup>. However, SERs state that this new mechanism is not currently systematised with for instance, definitions of regular cycles<sup>206</sup>. At a more local and less formal level, satisfaction surveys have been carried by students who have participated in improvisation workshops.

The review team accepts that the evaluation of teaching by students, staff and other stakeholders can be achieved in a variety of ways. As stated previously under criterion 14, it considers much of the work undertaken by both programme teams to involve its stakeholders in enhancement as successful. It also agrees with programme teams that informal methods of feedback on programmes can provide very useful and relevant information. However, it considers that the introduction of EEEs will be a crucial step in raising the level of engagement by students, staff and stakeholders which should impact very positively on the quality enhancement culture of HEM GE and HEMU and its programmes. EEEs have the potential to provide detailed, formally recorded qualitative and quantitative feedback on PECs and each module within the programmes. Such evaluations are commonly found in programmes elsewhere in the music higher education sector. The information gained should provide a robust and rich source of information that will inform the seven-year cycle of review along with short-term programme amendments and enhancements. It will also enable programme teams to feedback to students and staff on measures taken in response to the information gathered from EEEs. The review team recommends programme teams to institute EEEs as at the earliest feasible juncture following approval and the forthcoming trial.

### Compliance with Criterion 17

The review team concludes that the programmes comply with Criterion 17 as follows:

Programme	Compliance level
BA in Music	Substantial compliance
BA in Music and Movement	Substantial compliance

<sup>204</sup> Source: annexe BAM 4.5

<sup>205</sup> Sources: SER BAM p39, M1 meeting with managers of HEM GE and HEMU, M3 meeting with teachers of the BAM

<sup>206</sup> Source: SER BAM p.48

## Optional criteria specific to the field of study:

### 18.1 Cultural, artistic and educational contexts

**Criterion 18.1: The programme is included in broader cultural, artistic and educational contexts.**

**Critère 18.1 : Le programme s'inscrit dans des contextes culturels, artistiques et éducatifs plus vastes.**

SERs state that a wide-ranging debate on the relationship between programmes and their broad cultural context is taking place at all levels of the HES-SO from the Conseil Stratégique to international, national and regional forums with which programmes interface. There are currently discussions within the Domaine de Musique et Arts de la Scène about the formation of a Suisse Romande forum for observing and monitoring cantonal artistic, social and economic activity relevant to the Domaine's programmes. At programme level, SERs articulate the view that the opening out of the programmes to contemporary trends (aesthetic values, research, Modules d' Ouverture, ethnic music, improvisation, new technologies, inter-arts collaborations) is evidence of external engagement and synergy with contemporary cultural public debate and contexts<sup>207</sup>. The review team heard strong support for this view in a meeting it held with representatives of the profession (as previously discussed under Criterion 1).

SERs give details of several outward facing projects and collaborations for each of the schools within HEM GE and HEMU and examples of formal documented memorandums of collaboration (conventions) were made available to the team<sup>208</sup>. HEM GE considers the Cité del la Musique as a prime example of an outward facing stance, still to be fully negotiated and open to collaborative work with other establishments. Other examples of outward facing projects are listed as Fanfare des Migrants, Projet Foyer Handicap and collaboration with the Concours de Genève. HEM GE has a wide range of international partnerships within Europe, the far-east and America. The Institut Jaques-Dalcroze hosts community groups including children from disadvantaged schools, migrants and people with special needs and this provides a programme interface for students of the BAMB<sup>209</sup>. Specific to the BAMB, collaborations include an exchange of staff and students with the Conservatoire National Palestinien Edward Saïd, a project entitled Neojiba au Bresil and a research project titled Diplomatie de la Culture: modèles et bonnes pratiques<sup>210</sup>.

Local and regional projects provided by HEMU are specifically aimed at complementing the artistic and cultural offer rather than providing a competitive alternative duplication. Projects and collaborations involving students of the programmes for all sites are listed within the SER and include collaborations with the Opera de Lausanne, Montreux Jazz Festival, Festival JAZZONZE+ and Cully Jazz. A study carried out in 2013-2014 found that a high percentage of students on the Fribourg site were engaged in activities such as teaching, direction of ensembles and performance within the locality and the programme team is confident this would also be the case in Sion, Valais<sup>211</sup>.

The review team considers that HEM GE and HEMU provide a wide range of opportunities for students of both programmes to engage culturally, aesthetically and educationally beyond the confines of the schools. Opportunities include a range of artistic performance relevant to the performing disciplines of the schools along with teaching and community-based work. They are a complementary prong which, alongside the Modules d' Ouverture and research elements of modules such as Travail de Bachelor ensure that graduates have developed a broad set of skills,

<sup>207</sup> Sources: SER BAM p.50-52, SER BAMB p.41

<sup>208</sup> Sources: annexe BAM 5.1, 5.2, 5.3, 5.4, 5.5

<sup>209</sup> Sources: SER BAM p.50-51, SER BAMB p.42

<sup>210</sup> Source: SER BAMB p.42

<sup>211</sup> Source: SER BAM p.52

musical flexibility and enquiring minds, all of which will serve both students and society well. The review team is therefore satisfied that both programmes are fully compliant in respect of this criterion.

### Compliance with Criterion 18.1

The review team concludes that the programmes comply with Criterion 18.1 as follows:

Programme	Compliance level
BA in Music	Fully compliant
BA in Music and Movement	Fully compliant

### 18.2 Interaction with the artistic professions

**Criterion 18.2: The programme actively promotes links with different fields of musical and artistic professions.**

**Critère 18.2: Le programme promeut activement des relations avec différentes branches des professions musicales et artistiques.**

SERs state that there is a strategic commitment to developing programme links with professional music and artistic establishments. There will be strategic curricular commitments to student centred learning (individualisation), heightened use of digitalisation, growth of collaboration and interdisciplinary work within the Stratégies Académiques des Domaines 2021-2024. It is envisaged that this will enable the programmes to enhance the employability of their graduates<sup>212</sup>.

Both HEM GE and HEMU have formalised partnerships with professional establishments which provide students of the Domaine de la Musique et Arts de la Scène with potential placement opportunities<sup>213</sup>. Additionally, HEM GE and HEMU maintain collaborations with regional conservatoires<sup>214</sup>. HEM GE has formalised partnerships with L'Orchestre de la Suisse Romande, the Grand Théâtre de Genève along with a number of local and regional festivals. HEMU has similar partnerships with the L'Orchestre Sinfonietta de Lausanne, Fondation Kattenburg, the Jazz Club Chorus de Lausanne and the Sion-Festival all which of which can lead to placements and performance opportunities for students. Additionally, students at Fribourg can be placed as musicians in professional assistant teaching contexts. Post-graduation, students have access to several continuing professional development training programmes offered by the Domaine de la Musique et Arts de la Scène<sup>215</sup>. The review team was informed of examples of placement opportunities in orchestras, the Grand Théâtre de Genève and teaching establishments. The review team understood that the opportunities were not unique to students of the BAM and BAMB and that some of the placement opportunities might be equally, if not better suited to more senior master's students of both performance and teaching programmes.

The review team considers that appropriate professional partnerships have been formed on both programmes. These partnerships complement programme employability objectives and can provide a valuable interface with the profession for which students are being prepared through placement and observation opportunities. The review team welcomes the commitment to strengthening engagement with professional bodies and integrating this into the

<sup>212</sup> Sources: SER BAM p.54, SER BAMB p.44, annexe BAMB 4.6

<sup>213</sup> Sources: annexe BAM 5.2, 5.4, 5.5

<sup>214</sup> Sources: SER BAM p.53, annexe BAM 5.1, 5.2

<sup>215</sup> Sources: SER BAM p.52, SER BAMB p.43

curriculum through the means of the Stratégie Académique 2021-2024 and finds both programmes fully compliant with this criterion.

### **Compliance with Criterion 18.2**

The review team concludes that the programmes comply with Criterion 18.2 as follows:

<b>Programme</b>	<b>Compliance level</b>
BA in Music	Fully compliant
BA in Music and Movement	Fully compliant



## Summary of the compliance with the Criteria and recommendations

The review team concludes that HES-SO programmes comply with the HES-SO Criteria and MusiQuE Standards as follows:

### BA in Music

<b>Group 1: Profile and positioning</b>	
<b>Criterion 1: The qualification profile of the study programme is defined and clearly positioned in relation to the professional fields and to the national and international levels.</b>	<b>Fully compliant</b>
<b>No recommendation</b>	
<b>Criterion 2: The qualification profile of the study programme corresponds with the requirement of the nqf.ch-HS and with the international norms and good practices.</b>	<b>Fully compliant</b>
<ul style="list-style-type: none"> <li>Involve teaching staff and students in ongoing discussions on benchmarking and competencies as the programme evolves</li> </ul>	
<b>Criterion 3: The study programme is included in a coherent manner in the portfolio of training offers and in the academic strategy of the Domaine, as well as in the development plan of the institution.</b>	<b>Fully compliant</b>
<b>No recommendation</b>	
<b>Criterion 4: The study programme defines short , mid and long-term development strategies.</b>	<b>Fully compliant</b>
<b>No recommendation</b>	
<b>Group 2: Structure of the programme and its programme of studies</b>	
<b>Criterion 5: The study plan and the study programme allow student to develop the targeted skills and learning outcomes.</b>	<b>Substantially compliant</b>
<ul style="list-style-type: none"> <li>Review feedback processes for Principal Study examinations (the quality, feedback and scope of feedback commentary) so as to ensure that assessment feedback is optimised as a formative learning tool</li> <li>Strengthen and formalise the provision of entrepreneurial skills so as to enhance employability</li> <li>Ensure that the teaching of chamber music is in synchronisation with assessment</li> <li>Investigate student access to orchestral opportunities across the sites</li> </ul>	
<b>Criterion 6: The study programme offers the students an appropriate and diverse pedagogical approach.</b>	<b>Fully compliant</b>
<ul style="list-style-type: none"> <li>Check that the credit point allocation (ECTS) to Principal Study is appropriate and balanced in relation to other areas of study such as Projet Bachelor and that it is understood by students</li> </ul>	

<ul style="list-style-type: none"> <li>Explore the potential for wider application of new technologies</li> </ul>	
<b>Criterion 7: Legal and academic material is maintained, updated and published.</b>	<b>Fully compliant</b>
<b>No recommendation</b>	
<b>Criterion 8: Links between teaching and research are ensured in the study programme.</b>	<b>Substantially compliant</b>
<ul style="list-style-type: none"> <li>Raise the profile of artistic research and consider initiating and institutional interrogation of the definition of artistic research</li> <li>Ensure that the accessibility and explicitness of information concerning artistic research funding is fully satisfactory</li> <li>Raise the level of collaborative endeavour so as to share best practice</li> <li>Give serious consideration to a 3<sup>rd</sup> cycle programme</li> <li>Continue with plans to employ wider teaching staff research and artistic practice-based skills creatively within modules to enhance the curriculum</li> </ul>	
<b>Group 3: Framework conditions of the programme.</b>	
<b>Criterion 9: The governance of the programme is described and formalised in a coherent and coordinated manner.</b>	<b>Fully compliant</b>
<b>No recommendation</b>	
<b>Criterion 10: The skills and the qualifications of the teachings staff fit the needs and the specificities of the programme.</b>	<b>Fully compliant</b>
<b>No recommendation</b>	
<b>Criterion 11: The teaching staff benefits from a continuous training and professional development policy.</b>	<b>Substantially compliant</b>
<ul style="list-style-type: none"> <li>Optimise and make more consistent the process governing EEDPs so as to enhance the input and engagement of the teaching staff</li> <li>Investigate the feasibility of creating a forum for shared pedagogical discussion across the programme and sites</li> <li>Strengthen the take-up for continuing professional development using any designated budget and other relevant financial incentives</li> </ul>	
<b>Criterion 12: The resources are appropriate for the study offer.</b>	<b>Substantially compliant</b>
<ul style="list-style-type: none"> <li>Continue with current upgrade plans across the sites ensuring that current contingency arrangements are satisfactory and flexible enough to adapt to changing circumstances</li> </ul>	
<b>Criterion 13: The study programme positions itself at national and international levels and encourages student mobility.</b>	<b>Fully compliant</b>

<ul style="list-style-type: none"> <li>• Explore ways in which financial and educational support for incoming student mobility can be enhanced and applied consistently across the schools</li> <li>• Build upon the recent uptake of outgoing student mobility</li> <li>• Continue to develop international cultural educational dimensions and consider the feasibility and desirability of a collaborative international programme</li> </ul>	
<b>Group 4: Quality Assurance</b>	
<b>Criterion 14: The management of the study programme takes into account the opinion of the main stakeholders.</b>	<b>Fully compliant</b>
<ul style="list-style-type: none"> <li>• Continue to strongly encourage members of the teaching staff to engage in the programme and school consultation process</li> </ul>	
<b>Criterion 15: The study programme takes account of societal changes such as sustainability and diversity.</b>	<b>Fully compliant</b>
<ul style="list-style-type: none"> <li>• Share good practice across the schools with regard to the well-being and support offered to students and staff</li> </ul>	
<b>Criterion 16: The study programme has mechanisms allowing for continuous improvement of its PEC (Plan Educatif Cadre), of its programmes and teachers.</b>	<b>Substantially compliant</b>
<ul style="list-style-type: none"> <li>• Establish a tracking mechanism for in-cycle changes to the programme so as to ensure coherence within the cycle and guard against excessive change</li> <li>• Consider establishing an annual programme report which as well as enhancing coherence, could feed into the seven-year cyclic review</li> <li>• Investigate the feasibility of strengthening the core management of the programme through the appointment of a member of one or more members of staff with oversight. This could be an alternating appointment or alternatively a joint appointment (binôme de responsables de filière).</li> <li>• Ensure that the appropriate level of administrative support is available to such a post</li> </ul>	
<b>Criterion 17: The stakeholders take part in the review of the programmes and are regularly informed of the outcomes.</b>	<b>Substantially compliant</b>
<ul style="list-style-type: none"> <li>• Institute EEAs at the earliest feasible juncture so as to provide a robust and rich source of information that will inform the seven-year cycle of review and short-term programme changes</li> </ul>	
<b>Optional criteria specific to the field of study</b>	
<b>Criterion 17: The stakeholders take part in the review of the programmes and are regularly informed of the outcomes.</b>	<b>Fully compliant</b>
<b>No recommendation</b>	
<b>Criterion 18.2: The programme actively promotes links with different fields of musical and artistic professions.</b>	<b>Fully compliant</b>
<b>No recommendation</b>	

## BA in Music and Movement

<b>Group 1: Profile and positioning</b>	
<b>Criterion 1: The qualification profile of the study programme is defined and clearly positioned in relation to the professional fields and to the national and international levels.</b>	<b>Fully compliant</b>
<b>No recommendation</b>	
<b>Criterion 2: The qualification profile of the study programme corresponds with the requirement of the nqf.ch-HS and with the international norms and good practices.</b>	<b>Fully compliant</b>
<ul style="list-style-type: none"> <li>Involve teaching staff and students in ongoing discussions on benchmarking and competencies as the programme evolves</li> </ul>	
<b>Criterion 3: The study programme is included in a coherent manner in the portfolio of training offers and in the academic strategy of the Domaine, as well as in the development plan of the institution.</b>	<b>Fully compliant</b>
<b>No recommendation</b>	
<b>Criterion 4: The study programme defines short , mid and long-term development strategies.</b>	<b>Fully compliant</b>
<b>No recommendation</b>	
<b>Group 2: Structure of the programme and its programme of studies</b>	
<b>Criterion 5: The study plan and the study programme allow student to develop the targeted skills and learning outcomes.</b>	<b>Fully compliant</b>
<b>No recommendation</b>	
<b>Criterion 6: The study programme offers the students an appropriate and diverse pedagogical approach.</b>	<b>Fully compliant</b>
<ul style="list-style-type: none"> <li>Reinvigorate and explore the potential for wider application of new technologies</li> </ul>	
<b>Criterion 7: Legal and academic material is maintained, updated and published.</b>	<b>Fully compliant</b>
<b>No recommendation</b>	
<b>Criterion 8: Links between teaching and research are ensured in the study programme.</b>	<b>Substantially compliant</b>
<ul style="list-style-type: none"> <li>Raise the profile of artistic research and consider initiating and institutional interrogation of the definition of artistic research</li> <li>Ensure that the accessibility and explicitness of information concerning artistic research funding is fully satisfactory</li> </ul>	

<ul style="list-style-type: none"> <li>• Raise the level of collaborative endeavour so as to share best practice</li> <li>• Give serious consideration to a 3<sup>rd</sup> cycle programme</li> <li>• Continue with plans to employ wider teaching staff research and artistic practice-based skills creatively within modules to enhance the curriculum</li> </ul>	
<b>Group 3: Framework conditions of the programme</b>	
<b>Criterion 9: The governance of the programme is described and formalised in a coherent and coordinated manner.</b>	<b>Fully compliant</b>
<b>No recommendation</b>	
<b>Criterion 10: The skills and the qualifications of the teachings staff fit the needs and the specificities of the programme.</b>	<b>Fully compliant</b>
<b>No recommendation</b>	
<b>Criterion 11: The teaching staff benefits from a continuous training and professional development policy.</b>	<b>Substantially compliant</b>
<ul style="list-style-type: none"> <li>• Optimise and make more consistent the process governing EEDs so as to enhance the input and engagement of the teaching staff</li> <li>• Investigate the feasibility of creating a forum for shared pedagogical discussion across the programme and sites</li> <li>• Strengthen the take-up for continuing professional development using any designated budget and other relevant financial incentives</li> </ul>	
<b>Criterion 12: The resources are appropriate for the study offer.</b>	<b>Fully compliant</b>
<b>No recommendation</b>	
<b>Criterion 13: The study programme positions itself at national and international levels and encourages student mobility.</b>	<b>Fully compliant</b>
<ul style="list-style-type: none"> <li>• Explore ways in which financial and educational support for incoming student mobility can be enhanced and applied consistently across the schools</li> <li>• Build upon the recent uptake of outgoing student mobility</li> <li>• Continue to develop international cultural educational dimensions and consider the feasibility and desirability of a collaborative international programme</li> </ul>	
<b>Group 4: Quality Assurance</b>	
<b>Criterion 14: The management of the study programme takes into account the opinion of the main stakeholders.</b>	<b>Fully compliant</b>
<ul style="list-style-type: none"> <li>• Continue to strongly encourage members of the teaching staff to engage in the programme and school consultation process</li> </ul>	
<b>Criterion 15: The study programme takes account of societal changes such as sustainability and diversity.</b>	<b>Fully compliant</b>

<ul style="list-style-type: none"> <li>Share good practice across the schools with regard to the well-being and support offered to students and staff</li> </ul>	
<b>Criterion 16: The study programme has mechanisms allowing for continuous improvement of its PEC (Plan Educatif Cadre), of its programmes and teachers.</b>	<b>Substantially compliant</b>
<ul style="list-style-type: none"> <li>Establish a tracking mechanism for in-cycle changes to the programme so as to ensure coherence within the cycle and guard against excessive change</li> <li>Consider establishing an annual programme report which as well as enhancing coherence, could feed into the seven-year cyclic review</li> </ul>	
<b>Criterion 17: The stakeholders take part in the review of the programmes and are regularly informed of the outcomes.</b>	<b>Substantially compliant</b>
<ul style="list-style-type: none"> <li>Institute EEAs at the earliest feasible juncture so as to provide a robust and rich source of information that will inform the seven-year cycle of review and short-term programme changes</li> </ul>	
<b>Optional criteria specific to the field of study</b>	
<b>Criterion 18.1: The programme is included in broader cultural, artistic and educational contexts.</b>	<b>Fully compliant</b>
<b>No recommendation</b>	
<b>Criterion 18.2: The programme actively promotes links with different fields of musical and artistic professions.</b>	<b>Fully compliant</b>
<b>No recommendation</b>	

## Conclusion

This report paints a picture of two mature programmes that are fully alive to contemporary musical, artistic and educational dimensions. Both programmes have demonstrated alertness and responsiveness to the ever-evolving national and international landscape and there is an unfailing commitment to the achievement of high artistic, academic standards along with appreciation of community values within the programmes. The BAM and BMM whilst having curricular links have different artistic, educational and employability aims and serve different groups of students. It is evident that the programmes are successful in preparing their students for a variety of career trajectories and that once enrolled, students are well supported and given every opportunity to flourish. Students are open-minded and supportive of the education that they receive whilst offering critical engagement with managers and teachers as the programmes develop and respond to new imperatives.

Management teams and the teaching staff demonstrate an open-minded and constructive approach. Issues and concepts are given critical consideration and solutions are sought on the basis of careful analysis and consideration. Programme teams are forward thinking and there is a perceptible collective wish to continue on the journey of evolution and improvement. Priorities for future years are under-development and there are strong enabling structures in place to support change. This report contains some recommendations summarised in the tables directly above and the review team hopes that these will support programme teams as the curriculum moves forward. The review team reiterates its gratitude for the way in which the process has been facilitated and the open-minded and welcoming approach of all concerned. It wishes the institutions, managers, programme teams and students every success.

## Annex 1. Comparison between MusiQuE Standards for Programme Review and HES-SO Criteria

All MusiQuE questions marked in red have been added to the “Clés de lecture” of the corresponding HES-SO Evaluation Criteria.

MusiQuE Standard 8.1 and 8.2 have been added to the HES-SO Evaluation Criteria.

1. Programme's goals and context		<p><b>Groupe 1 - Profil et positionnement de la filière d'études et cohérence</b></p> <p><b>Groupe 2 - Architecture de la filière d'études et de ses programmes</b></p> <p><b>Groupe 3 : Conditions cadres de la filière d'études</b></p> <p><b>Groupe 4 : Assurance de la qualité</b></p>
<p><i>Standard 1</i></p> <p><b>The programme goals are clearly stated and reflect the institutional mission.</b></p>	<p><i>Questions to be considered when addressing this standard</i></p> <ul style="list-style-type: none"> <li>a) What is the institution's mission, vision or goal?</li> <li>b) What is the rationale for the programme and what are its unique features (in alignment with the institutional mission and/or in the regional, national and international context)?</li> <li>c) What elements and factors are involved in determining admission capacity and profile?</li> <li>d) What are the goals of the educational programme and how have these goals been identified and formulated?</li> <li>e) Were procedures for formal approval and legal recognition of the study programme taken into consideration in its development?</li> <li>f) What statistical information is collected, and how is it used to support the study programme?</li> <li>g) How are equal opportunities embedded in the institutional mission/vision?</li> </ul>	<p><b>Groupe 1) Critère no 3 : La filière d'études s'inscrit de manière cohérente dans le portefeuille de formations et dans la stratégie académique du domaine</b> ainsi que dans le plan de développement de la ou des hautes écoles concernées.</p> <p><b>Critère no 4 : La filière d'études définit des perspectives de développement à court, moyen et long termes.</b></p> <p><b>Groupe 4) Critère no 15 : La filière d'études contribue à la prise en compte des enjeux sociétaux comme la durabilité et la diversité.</b></p> <p><b>Critère no 16 : La filière d'études dispose de mécanismes permettant l'amélioration continue de son PEC, de son/ses programmes de formation et de ses enseignements.</b></p>



<b>2. Educational processes</b>		<b>Groupe 1 - Profil et positionnement de la filière d'études et cohérence</b>  <b>Groupe 2 - Architecture de la filière d'études et de ses programmes</b>
<b>2.1 The curriculum and its methods of delivery</b>		
<p><i>Standard 2.1</i></p> <p><b>The goals of the programme are achieved through the content and structure of the curriculum and its methods of delivery.</b></p>	<p><i>Questions to be considered when addressing this standard</i></p> <ul style="list-style-type: none"> <li>a) How does the curriculum reflect the institutional mission and address the goals of the programme?</li> <li>b) What are the learning outcomes of the programme and how do they take into account the various aspects of the 'Polifonia Dublin Descriptors' (PDDs) and/ or the AEC learning outcomes?</li> <li>c) How does the programme enable students to develop individual study profiles?</li> <li>d) Where appropriate, is there a connection/ progression between this programme and other study programmes/cycles?</li> <li>e) How is the programme utilizing different forms of teaching in the delivery of the curriculum?</li> <li>f) How are students offered opportunities to present their creative, musical and artistic work?</li> <li>g) How does the programme encourage critical reflection and self-reflection by the student?</li> <li>h) What role does research<sup>216</sup> play within the programme?</li> <li>i) How does research inform curriculum development and teaching?</li> </ul>	<p>Groupe 1) <b>Critère no 1 : La filière d'études a défini son profil de compétences lequel est clairement positionné par rapport aux champs professionnels et aux niveaux national et international.</b></p> <p><b>Critère no 2 : Le profil de compétences de la filière d'études correspond aux exigences du nqf.ch-HS et aux normes et bonnes pratiques internationales.</b></p> <p><b>Critère no 3 : La filière d'études s'inscrit de manière cohérente dans le portefeuille de formations et dans la stratégie académique du/des domaines ainsi que dans le plan de développement de la ou des hautes écoles concernées.</b></p> <p>Groupe 2) <b>Critère no 5 : Le plan d'études cadre et son/ses programmes de formation permettent aux étudiant-e-s de développer les compétences visées.</b></p> <p><b>Critère no 6 : La filière d'études propose aux étudiant-e-s une approche pédagogique adaptée et diversifiée.</b></p> <p><b>Critère no 7 : Les textes à portée normative et académique de la filière d'études sont à jour et publiés.</b></p>

<sup>216</sup> 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'. *Source: Glossary of the Shared 'Dublin' descriptors for Short Cycle, First Cycle, Second Cycle and Third Cycle Awards.*

	<p>j) How does research feed into students' assignments/activities/tasks?</p> <p>k) Are there formal arrangements for students to receive academic, career and personal guidance?</p>	<b>Critère no 8 : Les liens entre l'enseignement et la recherche sont assurés dans la filière d'études.</b>
<b>2.2 International perspectives</b>		<b>Groupe 3 – Conditions cadres de la filière d'études</b>
<p><i>Standard 2.2</i></p> <p><b>The programme offers a range of opportunities for students to gain an international perspective.</b></p>	<p><i>Questions to be considered when addressing this standard</i></p> <p>a) How is the programme aligned with the international strategy of the institution?</p> <p>b) To what extent do the curriculum and the extra-curricular activities offer international perspectives?</p> <p>c) Is the programme participating in international partnerships/exchanges?</p> <p>d) How are international students on the programme supported?</p> <p>e) Does the programme have international teachers delivering parts of the curriculum?</p> <p>f) Do teachers on the programme have international experience (either as a student/teacher?)</p>	<p><b>Critère no 13 : La filière d'études se positionne aux niveaux nationaux et internationaux en plus d'encourager la mobilité estudiantine.</b></p> <p>(Clés de lecture</p> <ul style="list-style-type: none"> <li>• Participation de la filière d'études à des événements nationaux et internationaux</li> <li>• Etudiant-e-s en échange (In et Out) immatriculé-e-s dans la filière d'études</li> <li>• Enseignant-e-s en échange (In et Out) engagé-e-s dans la filière d'études</li> <li>• Positionnement de la filière d'études sur la question de la mobilité en général</li> <li>• Reconnaissance de crédits ECTS dans le cadre de projets de mobilité et satisfaction des étudiant-e-s)</li> </ul>
<b>2.3 Assessment</b>		<b>Groupe 2 - Architecture de la filière d'études et de ses programmes</b>
<p><i>Standard 2.3</i></p> <p><b>Assessment methods are clearly defined and demonstrate achievement of learning outcomes.</b></p>	<p><i>Questions to be considered when addressing this standard</i></p> <p>a) What are the main methods for assessment and how do these methods show the achievement of learning outcomes? How are they being reviewed to consider issues such as consistency and fairness?</p> <p>Are the assessment criteria and procedures easily accessible to and clearly defined for students and staff?</p>	<b>Critère no 5 : Le plan d'études cadre et son/ses programmes de formation permettent aux étudiant-e-s de développer les compétences visées.</b>

	<p>b) What kind of grading system is being used in examinations and assessments?</p> <p>c) Are students provided with timely and constructive feedback on all forms of assessments?</p>	
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<b>3. Student profiles</b>		
<b>3.1 Admission/Entrance qualifications</b>		<b>Groupe 2 - Architecture de la filière d'études et de ses programmes</b>
<p><i>Standard 3.1</i></p> <p><b>There are clear criteria for student admission, based on an assessment of their artistic/academic suitability for the programme.</b></p>	<p><i>Questions to be considered when addressing this standard</i></p> <p>a) Does the programme have clear and appropriate criteria for admissions?</p> <p>b) In what ways do the entrance requirements assess the abilities (artistic/technical/academic/pedagogical) of the applicants to successfully complete the study programme?</p>	<p><b>Critère no 7 : Les textes à portée normative et académique de la filière d'études sont à jour et publiés.</b></p> <p><b>Critère no 5 : Le plan d'études cadre et son/ses programmes de formation permettent aux étudiant-e-s de développer les compétences visées.</b></p>
<b>3.2 Student progression, achievement and employability</b>		<b>Groupe 2 - Architecture de la filière d'études et de ses programmes</b>
<p><i>Standard 3.2</i></p> <p><b>The programme has mechanisms to formally monitor and review the progression, achievement and subsequent employability of its students.</b></p>	<p><i>Questions to be considered when addressing this standard</i></p> <p>a) How are student progression and achievement monitored within the programme?</p> <p>b) What are the recognition mechanisms (prior learning, study abroad)?</p> <p>c) What information does the programme collect on the professional activities/employment of the students after they complete the programme, and how is this information used?</p> <p>d) Are graduates successful in finding work/building a career in today's highly competitive international music life?</p>	<p><b>Critère no 5 : Le plan d'études cadre et son/ses programmes de formation permettent aux étudiant-e-s de développer les compétences visées.</b></p> <p><b>Critère no 6 : La filière d'études propose aux étudiant-e-s une approche pédagogique adaptée et diversifiée.</b></p> <p><b>Critère no 4 : La filière d'études définit des perspectives de développement à court, moyen et long termes.</b></p>

4. Teaching staff		
4.1 Staff qualifications and professional activity		Groupe 3 – Conditions cadres de la filière d'études
<p><i>Standard 4.1</i></p> <p><b>Members of the teaching staff are qualified for their role and are active as artists/pedagogues/ researchers.</b></p>	<p><i>Questions to be considered when addressing this standard</i></p> <p>a) How does the institution ensure that all members of the programme's teaching staff have appropriate qualifications as educators?</p> <p>b) Is there an institutional strategy that supports and enhances the teaching staff's artistic/pedagogical/ research activity?</p> <p>c) Is there a policy in place for continuing professional development of teaching staff?</p> <p>d) How are teaching staff engaged in the different activities of the institutions (committees, concerts, organisation of events, etc.)?</p> <p>e) How are teaching staff encouraged to engage in ongoing critical reflection and to develop this quality in their students?</p>	<p><b>Critère no 9 : La gouvernance de la filière d'études est décrite et formalisée de manière cohérente et coordonnée.</b></p> <p><b>Critère no 10 : Le corps enseignant dispose des qualifications et compétences correspondant aux spécificités et aux besoins du ou des programmes de formation, y compris en termes pédagogiques et didactiques.</b></p> <p><b>Critère no 11 : L'enseignement est assuré par du personnel bénéficiant d'une politique de formation et de développement professionnel continues.</b></p>
4.2 Size and composition of the teaching staff body		Groupe 2 – Architecture de la filière d'études et de ses programmes Groupe 3 - Conditions cadres de la filière d'études
<p><i>Standard 4.2</i></p> <p><b>There are sufficient qualified teaching staff to effectively deliver the programme.</b></p>	<p><i>Questions to be considered when addressing this standard</i></p> <p>a) How does the programme ensure that the number and experience of teaching staff are adequate to cover the volume and range of disciplines?</p> <p>b) How does the composition of the teaching staff allow adaptation to new professional requirements and changes to the curriculum?</p> <p>c) How does the recruitment policy foster new developments within the programme?</p>	<p><b>Critère no 6 : La filière d'études propose aux étudiant-e-s une approche pédagogique adaptée et diversifiée.</b></p> <p><b>Critère no 12 : Les ressources sont en adéquation avec l'offre de formation dispensée.</b></p>

<b>5. Facilities, resources and support</b>		
<b>5.1 Facilities</b>		<b>Groupe 3 – Conditions cadres de la filière d'études</b>
<p><i>Standard 5.1</i></p> <p><b>The institution has appropriate resources to support student learning and delivery of the programme.</b></p>	<p><i>Questions to be considered when addressing this standard</i></p> <p>a) Are the building facilities (teaching and practice studios, classrooms, concert venues, etc.) appropriate?</p> <p>b) Are the number and standard of instruments (pianos, organs, percussion, etc.) appropriate?</p> <p>c) Are the computing and other technological facilities appropriate?</p> <p>d) Is the library, its associated equipment (listening facilities, etc.) and its services appropriate?</p>	<p><b>Critère no 12 : Les ressources sont en adéquation avec l'offre de formation dispensée.</b></p> <p>(disponibilité des ressources en matière de personnel, de finances, d'infrastructures, de matériel et d'équipements nécessaires au bon fonctionnement de la filière d'études)</p>
<b>5.2 Financial resources</b>		<b>Groupe 1 – Profil et positionnement de la filière d'études et cohérence</b>
<b>Groupe 3 – Conditions cadres de la filière d'études</b>		
<p><i>Standard 5.2</i></p> <p><b>The institution's financial resources enable successful delivery of the programme.</b></p>	<p><i>Questions to be considered when addressing this standard</i></p> <p>a) Does the programme have sufficient resources for its effective delivery?</p> <p>b) Is there a long-term financial plan in place to ensure the continued delivery of the programme?</p>	<p>Groupe 3) <b>Critère no 12 : Les ressources sont en adéquation avec l'offre de formation dispensée.</b></p> <p>(disponibilité des ressources en matière de personnel, de finances, d'infrastructures, de matériel et d'équipements nécessaires au bon fonctionnement de la filière d'études)</p> <p>Groupe 1) <b>Critère no 4 : La filière d'études définit des perspectives de développement à court, moyen et long termes.</b></p>
<b>5.3 Support staff</b>		<b>Groupe 3 – Conditions cadres de la filière d'études</b>
<p><i>Standard 5.3</i></p>	<p><i>Questions to be considered when addressing this standard</i> Are there sufficient qualified support staff (technical, administrative,</p>	<p><b>Critère no 12 : Les ressources sont en adéquation avec l'offre de formation dispensée.</b></p>

<b>The programme has sufficient qualified support staff.</b>	non-teaching staff, etc.) to support the teaching, learning and artistic activities of the programme? a) Are policies in place for continuing professional development of support staff?	(disponibilité des ressources en matière de personnel, de finances, d'infrastructures, de matériel et d'équipements nécessaires au bon fonctionnement de la filière d'études)
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<b>6. Communication, organisation and decision-making</b>		
<b>6.1 Internal communication process</b>		<b>Groupe 2 - Architecture de la filière d'études et de ses programmes</b> <b>Groupe 3 - Conditions cadres de la filière d'études</b> <b>Groupe 4</b>
<i>Standard 6.1</i> <b>Effective mechanisms are in place for internal communication within the programme.</b>	<i>Questions to be considered when addressing this standard</i> a) How does the programme communicate with its students and staff? b) How do students and staff communicate? c) How does the programme communicate with part-time and hourly-paid teaching and non-teaching staff and with external collaborators (guest teachers, examiners, etc.)? d) How does the programme ensure the continued effectiveness of its communication systems?	Groupe 3) <b>Critère no 9 : La gouvernance de la filière d'études est décrite et formalisée de manière cohérente et coordonnée.</b>  Groupe 2) <b>Critère no 5 : Le plan d'études cadre et son/ses programmes de formation permettent aux étudiant-e-s de développer les compétences visées.</b>  Groupe 4) <b>Critère no 14 : Le pilotage de la filière d'études tient compte de l'avis des principaux groupes intéressés.</b>  <b>Critère no 17 : Les parties prenantes participent aux évaluations des enseignements et de la filière d'études dans un but d'amélioration continue et sont informées régulièrement des mesures prises.</b>
<b>6.2 Organisational structure and decision-making processes</b>		<b>Groupe 2 - Architecture de la filière d'études et de ses programmes</b> <b>Groupe 3 – Conditions cadres de la filière d'études</b> <b>Groupe 4 - Assurance de la qualité</b>

<p><i>Standard 6.2</i></p> <p><b>The programme is supported by an appropriate organisational structure and decision-making processes.</b></p>	<p><i>Questions to be considered when addressing this standard</i></p> <p>a) What is the organisational structure of this programme and how is it linked with that of the institution?</p> <p>b) What are the decision making processes within the programme?</p> <p>c) Are staff responsibilities in the programme clearly defined?</p> <p>d) Is there sufficient and appropriate representation (e.g. students, staff, external representatives, etc.) within the programme's organisational structure and decision making processes?</p> <p>e) What evidence exists to demonstrate that the organisational structure and the decision-making processes are effective?</p>	<p>Groupe 3) <b>Critère no 9 : La gouvernance de la filière d'études est décrite et formalisée de manière cohérente et coordonnée.</b></p> <p>Groupe 2) <b>Critère no 5 : Le plan d'études cadre et son/ses programmes de formation permettent aux étudiant-e-s de développer les compétences visées.</b></p> <p>Groupe 4) <b>Critère no 14 : Le pilotage de la filière d'études tient compte de l'avis des principaux groupes intéressés.</b></p>
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<p align="center"><b>7. Internal Quality Culture</b></p>		<p align="center"><b>Groupe 2 - Architecture de la filière d'études et de ses programmes</b></p> <p align="center"><b>Groupe 4 - Assurance de la qualité</b></p>
<p><i>Standard 7</i></p> <p><b>The programme has in place effective quality assurance and enhancement procedures.</b></p>	<p><i>Questions to be considered when addressing this standard</i></p> <p>a) What quality assurance and enhancement procedures are in place within the programme? How often is the programme being reviewed?</p> <p>b) How are the quality assurance and enhancement procedures monitored and reviewed?</p> <p>c) How do quality assurance and enhancement procedures inform/influence each other?</p> <p>d) How are staff/students/alumni/representatives of the music profession/quality assurance experts involved in the quality assurance and enhancement procedures and how is their feedback used to enhance the programme?</p> <p>e) How are these procedures used to inform decision-making?</p>	<p>Groupe 4) <b>Critère no 14 : Le pilotage de la filière d'études tient compte de l'avis des principaux groupes intéressés.</b></p> <p><b>Critère no 15 : La filière d'études contribue à la prise en compte des enjeux sociétaux comme la durabilité et la diversité.</b></p> <p>Groupe 2) <b>Critère no 7 : Les textes à portée normative et académique de la filière d'études sont à jour et publiés.</b></p>

	<p>f) How are students and staff informed if their feedback has led to change?</p> <p>g) How would the overall quality culture within the programme be characterised?</p>	
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<b>8. Public interaction</b>		
<b>8.1 Cultural, artistic and educational contexts</b>		
<p><i>Standard 8.1</i></p> <p><b>The programme engages within wider cultural, artistic and educational contexts.</b></p>	<p><i>Questions to be considered when addressing this standard</i></p> <p>a) Does the programme engage with the public discourse on cultural/artistic/educational policies and/or other relevant issues, and if so, how?</p> <p>b) What are the contributions of the programme to cultural/artistic/educational communities at the local, national and international level?</p> <p>c) Does the programme prepare its students to advance society through the use of their knowledge and skills, and if so, how?</p>	
<b>8.2 Interaction with the artistic professions</b>		
<p><i>Standard 8.2</i></p> <p><b>The programme actively promotes links with various sectors of the music and other artistic professions.</b></p>	<p><i>Questions to be considered when addressing this standard</i></p> <p>a) How does the programme engage with various sectors of music and other artistic professions?</p> <p>b) What are the long-term plans for the (continued) development of the links with the artistic professions?</p> <p>c) How does the programme assess and monitor the ongoing needs of the professions?</p> <p>d) How does the programme engage in and promote Lifelong Learning opportunities?</p>	



8.3 Information provided to the public		<b>Groupe 2 - Architecture de la filière d'études et de ses programmes</b> <b>Groupe 3 - Conditions cadres de la filière d'études</b>
<p><i>Standard 8.3</i></p> <p><b>Information provided to the public about the programme is clear, consistent and accurate.</b></p>	<p><i>Questions to be considered when addressing this standard</i></p> <ul style="list-style-type: none"> <li>a) What resources and delivery systems are used to convey information to the public?</li> <li>b) How does the programme ensure that information given to the public (students, audiences, parents, music education institutions at other levels, etc.) is consistent with the content of the programme?</li> <li>c) What mechanisms are in place to review information before it goes public?</li> <li>d) How is the accuracy of the information ensured on an ongoing basis?</li> </ul>	<p>Groupe 2) <b>Critère no 7 : Les textes à portée normative et académique de la filière d'études sont à jour et publiés.</b></p> <p>Groupe 3) <b>Critère no 9 : La gouvernance de la filière d'études est décrite et formalisée de manière cohérente et coordonnée.</b></p>

## Annex 2: Site-visit schedule

Meeting
Review Team meeting
Break/Lunch/Dinner or Social activities/free time

Day 0 – Arrival Day (15/12/2019)			
Time	Meeting (working session)	Participants of the meeting	Location
18:00-20:00	Preparatory meeting		Meeting room in the Hotel Tiffany Rue de l'Arquebuse 20 1204 Genève (Salon Audrey)
20:00	Dinner	Review Team alone	Hotel Tiffany

Day 1 – (16/12/2019) – Geneva			
Time	Meeting (working session)	Participants of the meeting ( <i>names and positions of the participants from the visited institution</i> )	Location
8:30-9:30	<b>Meeting 1</b> <i>Meeting with the management of HEM GE &amp; HEMU</i>	Mme Noémie Robidas, Directrice générale, Haute Ecole de Musique de Lausanne - HEMU M. Philippe Dinkel, Directeur, Haute école de musique de Genève - HEM	HEM, rue de l'Arquebuse 12, 1204 Genève
9:30-9:45	<b>Review Team meeting: Review Team members share conclusions with Secretary (debriefing)</b>		
9:45-10:00	Break		
10:00-10:45	<b>Meeting 2</b> <i>Meeting with the Heads of the BA in Music Programme</i>	Mme Béatrice Zawodnik, Coordinatrice de l'enseignement, HEM M. René Michon, Responsable du site de Neuchâtel, HEM Mme Nancy Rieben, Coordinatrice musique et musicologie, HEM M. Olivier Rogg, Coordinateur musique à l'école, HEM M. Alain Chavallaz, Coordinateur de l'enseignement, HEMU M. Jörg Lingenberg, Responsable Bachelor (classique), HEMU M. Thomas Dobler, Responsable Bachelor (jazz), HEMU M. Philippe Savoy, Responsable Bachelor (musique à l'école), HEMU Mme Hélène Celhay, Doyenne filière Pré-HEM, HEMU-CL (Conservatoire de Lausanne)	HEM
10:45-11:00	<b>Review Team meeting: Review Team members share conclusions with Secretary</b>		

11:00-11:45	<b>Meeting 3</b> <i>Meeting with Teachers/Lecturers from the BA in Music Programme</i>	Mme Aline Champion, Professeure de violon, HEM M. Nicolas Bolens, Professeur de Contrepoint, Écriture du XXe siècle, HEM M. Paolo Corsi, Accompagnateur, Coaching baroque, HEM M. David Chappuis, Professeur de Solmisation, Harmonie pratique et improvisation au piano, HEM M. Jeanne Roth, Professeure de chant, HEM - site de Neuchâtel	HEM
11:45-12:00	<b>Review Team meeting: Review Team members share conclusions with Secretary</b>		HEM
12:00-13:00	Lunch	Review Team alone	HEM
13:00	Moving to the Dalcroze Institute, accompanied by Ana Usan Porta		
13:30 – 14:30	<b>Meeting 4</b> <i>Meeting with Teachers/Lecturers from the BA in Music and Movement Programme</i>	Mme Hélène Nicolet, Professeure de rythmique JD, improvisation JD, harmonie, HEM Mme Florence Jaccottet, Professeure de rythmique JD, technique et composition du mouvement, atelier expérimentation créative, HEM M. Laurent Sourisse, Professeur improvisation, harmonie, HEM Mme Christine Morard, Professeure pédagogie et méthodologie JD, HEM M. Pascal Chenu, Professeur d'improvisation, HEM Mme Ana Usan Porta, Assistante du <a href="#">département musique et mouvement, HEM</a>	Institut Jaques-Dalcroze, rue de la Terrassière 44, 1207 Genève
14:30-14:45	<b>Review Team meeting: Review Team members share conclusions with Secretary</b>		
14:45-15:45	<b>Visit of classes</b>  Présentation de travaux en cours des étudiants de BAII et BAIII (improvisation musique-mouvement / rythmique / improvisation instrumentale / vidéos atelier expérimentation créative)	In agreement between the institution and the Review Team	Institut Jaques-Dalcroze
15:45-16:00	Break		
16:00-17:00	<b>Meeting 5</b> <i>Meeting with students from BA in Music and Movement including MA students who have graduated the previous year and continued to the MA programme</i>	Mme Coralie Balmer, étudiante BA2, HEM M. Fabien Chevalley, étudiant BA2, HEM Mme Ayaka Fukano, étudiante BA3, HEM Mme Nora Mondada, étudiante BA3, HEM Mme Théa Béronja, étudiante MA1, HEM M. Benjamin Roth, étudiant MA1, HEM	Institut Jaques-Dalcroze
17:00-17:15	<b>Review Team meeting: Review Team members share conclusions with Secretary</b>		

17:15-18:15	<b>Meeting 6</b> <i>Meeting with the Heads of the BA in Music and Movement Programme</i>	Mme Silvia Del Bianco, Directrice de l'Institut Jaques-Dalcroze, Mme Sylvie Morgeneegg, <a href="#">Responsable du département musique et mouvement, HEM</a>	Institut Jaques-Dalcroze
18:15-19:15	<b>Review Team meeting</b> <i>Reflection on the first day and preparations for day 2</i>		Institut Jaques-Dalcroze
19:15	Moving to the Salle de la Bourse, accompanied by Ana Usan Porta		
19:30-20:30	Concert		Salle de la Bourse
20:30	Dinner as proposed by the institution		Café des Banques

Day 2 – (17/12/2019) – Lausanne			
Time	Meeting (working session)	Participants of the meeting (names and positions of the participants from the visited institution)	Location
8:00-9:30	<b>Review Team traveling to Lausanne</b>		
9:30-10:30	<b>Meeting 7</b> <i>Meeting with Teachers/Lecturers from the BA in Music Programme</i>	Mme Charlotte Perrey Beaudé, Responsable du département Théorie, HEMU M. Christian Favre, Professeur de piano, HEMU M. Emil Spanyol, Professeur de piano jazz, HEMU M. Philippe Weiss, Professeur enregistrement & studio jazz et musiques actuelles, HEMU M. George Vassilev, Professeur de guitare, HEMU M. Guy Michel, Professeur de tuba, HEMU	HEMU Rue de la Grotte 2 1002 Lausanne (Salle Jost)
10:30-10:45	<b>Review Team meeting: Review Team members share conclusions with Secretary (debriefing)</b>		
10:45-11:45	<b>Meeting 8</b> <i>Meeting with students from BA in Music including MA students who have graduated the previous year and continued to the MA programme</i>	Mme Manon Gayet, étudiante BA2 (flûte traversière), HEM M. Léo Albisetti, étudiant BA3 (composition), HEM M. Mathis Calzetta, étudiant BA3 (piano et direction), HEM Mme Marjorie Saunier, étudiante MAP1 (piano), présidente de l'ADEHEM, HEM Mme Ophélie Sanchez, étudiante MAP1 (violon), HEM – site de Neuchâtel Mme Aurélie Brémond, étudiante BA chant, HEMU Mme Marie Grillet, étudiante BA, chant Jazz, HEMU Mme Lynn Maring, étudiante BA chant MUA, HEMU M. Théo Heyman, étudiant BA violoncelle, HEMU - site de Sion M. Yascha Israelievitch, étudiant MA cor (a fait son BA à l'HEMU), HEMU - site de Fribourg	HEMU
11:45-12:00	<b>Review Team meeting: Review Team members share conclusions with Secretary (debriefing)</b>		
12:00-13:00	Lunch (Review Team alone)		

13:00-13:15	Moving to the new building		Déplacement au Flon
13:15-14:00	<b>Meeting 9</b> <i>Meeting with Staff responsible for Communication</i>	Mme Joëlle Rubli, Responsable communication et relations publiques, HEM M. Clément Dumortier, Responsable de production, HEM Mme Romaine Delaloye, Communication, HEMU M. Rodolphe Moser, Production, HEMU	HEMU Site du Flon
14:00-14:15	<b>Review Team meeting: Review Team members share conclusions with Secretary</b>		
14:15-15:30	<b>Visit of classes</b>	In agreement between the institution and the Review Team	
15:30-15:45	<b>Break</b>	Review Team alone	
15:45-16:15	<b>Review Team meeting: Review Team members share conclusions with Secretary</b>		
16:15-17:15	<b>Meeting 10</b> <i>Meeting with Senior Administrative Staff</i> - International Relations Coordinator - Quality Assurance - Finance - Human Resources - Infrastructure	Mme Ana Gandara, Directrice adjointe Administration & Finances, HEM Mme Maya Kaeser, Responsable des ressources humaines, HEM M. Xavier Bouvier, Responsable de la filière ethnomusicologie, projets spéciaux de la direction, suivi du projet architectural de la Cité de la musique, HEM M. Mathieu Fleury, Directeur administratif, HEMU Mme Laurence Jovicic, Spécialiste Ressources Humaines, HEMU M. Christophe Descamps, Responsable des finances, HEMU	HEMU Site du Flon
17:15-18:45	<b>Review Team meeting</b> <i>Reflection on the two first days and preparations for day 3</i>		
18:45-	Dinner		
20:45-	<b>Review Team traveling back to Geneva</b>		

<b>Day 3 – (18/12/2019) – Geneva</b>			
<b>Time</b>	<b>Meeting (working session)</b>	<b>Participants of the meeting (names and positions of the participants from the visited institution)</b>	<b>Location</b>
9:00–10:30	<b>Meeting 11</b> <i>Meeting with representatives of the profession and former students</i>	Mme Eva Aroutunian, Directrice du Conservatoire de Musique de Genève M. Steve Roger, Directeur général de l'Orchestre de la Suisse romande Mme Clara Pons, Dramaturge, Grand Théâtre de Genève M. Clément Dami, alumni 2018 (BA et MA de concert violoncelle) Mme Laurence Vinclair, Directrice Fondation FMA / Les Docks (à confirmer)	HEM, rue de l'Arquebuse 12, 1204 Genève

		Mme Sabine Chatelain, Responsable UER Pédagogie et psychologie musicales HEP Vaud Mme Roberta Ocozia, Adjointe au directeur exécutif Orchestre de chambre de Lausanne	
10:30-11:00	Break		
11:00-12:00	<b>Meeting 12</b> <i>Open meeting</i>		HEM
12:00-13:00	<b>Review Team meeting – Preparation for the feedback meeting</b>		HEM
13:00-14:00	Lunch	Review Team alone	HEM
14:00-15:00	<b>Feedback to the institution</b>	Up to the institution who to invite for this session.	Salle Gaudibert
<b>END OF THE SITE-VISIT</b>			
15:00-	Aperitif		
	Departure of the Review Team members / Free time		

### Annex 3. List of documents provided to the review team

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

- Self-evaluation Report BA en Musique (SER BAM)
- Self-evaluation Report BA Music en Musique et Mouvement (SER BAMB)
- Annexes to SER BAM
  - 0.1 Modules d'ouverture HEM Genève 2019-2020
  - 0.2 Modules d'ouverture HEMU 2019-2020
  - 0.3 Concept de bachelor Musique, Domaine Musique HES-SO, 1er mars 2005
  - 0.4 Plan d'étude cadre bachelor Musique, Domaine Musique HES-SO, 1er mars 2005
  - 0.5 Evaluation du concept des filières d'études menant au Bachelor Musique, novembre 2004 - avril 2005
  - 0.6 Autorisation par l'OFFT du Bachelor en Musique orientation jazz, 4 juin 2008
  - 0.7 Résultats de l'enquête sur la charge de travail par les étudiants en Musique, Musique et mouvement et Théâtre, décembre 2014
  - 1.1 Conférence des hautes écoles de musique Suisses (CHEMS) : Mise en oeuvre de la déclaration de Bologne dans les hautes écoles de musique Suisse, novembre 2005
  - 1.2 Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC), site Internet, novembre 2019
  - 1.3 Introduction des filières d'études bachelor et master dans les hautes écoles de musique suisses, Rapport du groupe de travail mandaté par l'Office fédéral de la formation professionnelle et de la technologie, Rédaction : Susanne Genner, 20 juin 2006
  - 1.4 Les « Descripteurs Dublin-Polifonia » et Les objectifs pédagogiques AEC/Polifonia pour les 1e, 2e et 3e cycles d'études musicales, in AEC Brochure - Points de référence pour la création de formations diplômantes en musique, 29.11.10, dès p.51
  - 1.5 AEC Learning Outcomes 2017, version française, août 2017
  - 1.6 Tableau comparatif Profil de compétences BA Musique HES-SO – AEC Learning Outcomes, octobre 2019
  - 1.7 Le cadre de qualifications pour le domaine des hautes écoles suisses nqf.ch-HS, site Internet, novembre 2019
  - 1.8 Plan d'intentions de la HES-SO 2015-2020, version finale, 26 mai 2015
  - 1.9 Concept de parrainage entre des étudiants HEM et des élèves préprofessionnels CEGM, janvier 2019
  - 1.10 Stratégie académique du Domaine Musique et Arts de la scène 2015-2020, Janvier 2015
  - 1.11 Synthèse de l'évaluation interne du Bachelor en Musique, X. Realini, 22.01.2013
  - 1.12 Communiqué IRPM, 16 septembre 2019
  - 1.13 Label Pre-college Music CH, ASEM et CHEMS, avril 2019
  - 2.1 Révision du Bachelor en Musique, plan d'études cadre
  - 2.2 Compétences initiales pour l'admission en Bachelor, Domaine Musique et Arts de la scène, avril 2016
  - 2.3 Descriptifs de modules d'ouverture du BA en Musique, Domaine Musique et Arts de la scène, 21 novembre 2016
  - 2.4 Descriptifs d'unités d'enseignement Bachelor HEM GE, octobre 2019
  - 2.5 Descriptifs d'unités d'enseignement Bachelor HEMU, octobre 2019
  - 2.6 Journées thématiques 2019-2020 HEM GE, septembre 2019

- 2.7 Journées théoriques pratiques 2019-2020 HEMU, septembre 2019
- 2.8 Projet de Bachelor : réflexion, verbalisation, HEM GE, année 2019-2020
- 2.9 Règlement d'admission en Bachelor HES-SO, arrêté par le Rectorat le 27 novembre 2018 (révision partielle entrée en vigueur le 1er janvier 2019)
- 2.10 Règlement d'admission en Bachelor du Domaine Musique et Arts de la Scène HES-SO, arrêté par le Rectorat le 27 février 2018 (révision partielle avec entrée en vigueur immédiate)
- 2.11 Règlement sur la formation de base (bachelor et master) en HES-SO, adopté par le Rectorat le 15 juillet 2014
- 2.12 Règlement relatif à la formation de base dans le Domaine Musique et Arts de la scène HES-SO, arrêté par le Rectorat le 15 juillet 2014
- 2.13 Règlement d'études Bachelor et Master de l'HEMU, adopté par le Conseil de fondation du Conservatoire de Lausanne le 3 octobre 2011
- 2.14 Règlement d'études de la Haute école de Musique de Genève, arrêté par le Conseil de direction de la HES-SO – Genève le 9 décembre 2014
- 2.15 Règlement d'organisation du domaine Musique et Arts de la scène de la HES-SO, arrêté par le Rectorat le 31 mars 2015
- 3.1 Typologie des fonctions HES-SO, adoptée par le Comité gouvernemental, 20.11.2014
- 3.2a Règlement d'organisation HES-SO Genève
- 3.2b Règlement d'organisation HEMU
- 3.3 EPT HEM par catégorie de fonction, 1.11.2019
- 3.4 Formulaire EEDP (PER, CI), HEM Genève
- 4.1 Message culture 2021-2024 de la Confédération, 29 mai 2019
- 4.2 Dispositif de médiation HES-SO Genève
- 4.3 Manuel santé HEMU
- 4.4 Document HES-SO évaluation des filières (guide explicatif des critères)
- 4.5 Calendrier d'évaluation des filières d'étude du Domaine MAS
- 4.6 Guide réflexif HES-SO (EEE)
- 4.7 Canevas stratégie académique 2021-24
- 5.1 Convention Conservatoire de musique de Genève – HEM
- 5.2 Convention Conservatoire populaire de musique, théâtre et danse de Genève – HEM
- 5.3 Convention Institut Jaques-Dalcroze – HEM
- 5.4 Convention OSR – HEM
- 5.5 Convention OCG – HEM
- 5.6 Convention Contrechamps - HEM
- Annexes to SER BAMB
  - 0.1 Expertise pour la HEM, prof. Elisabeth Gutjahr, avril-août 2013
  - 0.3 Rapport d'autoévaluation du Master en pédagogie musicale (orientation Rythmique Jaques-Dalcroze), novembre 2017
  - 1.4 Profil de compétences de la filière Bachelor en Musique et mouvement, version issue des travaux d'accréditation du Master, 2011
  - 1.5 Nouveau profil de compétences de la filière Bachelor en Musique et mouvement, version issue des travaux de révision du Bachelor, 2016
  - 2.6 Projet de Bachelor du département Musique et mouvement : réflexion écrite, octobre 2018
- Additional annexes upon request by the Review Team
  - Convention intercantonale HES-SO



- Evaluation externe des Bachelor of Arts en musique\_Bachelor of Arts en musique et mouvement\_Compléments d'information
- Loi HES-SO Genève
- Loi sur les hautes écoles vaudoises de type HES (LHEV)
- Organigrammes
- Règlement d'organisation de la HES-SO Genève
- Statuts de la Fondation de l'HEMU et du Conservatoire de Lausanne
- Statuts de la Fondation HEM-CSMG

## Annex 4. Definitions of compliance levels

- **Fully compliant.** *A standard is fully compliant when the approaches, structures or mechanisms relevant to that standard are fully implemented in a coherent and consistent way.*
- **Substantially compliant.** *A standard is substantially compliant when the standard is in place, while minor weaknesses have been observed but the manner of implementation is mostly effective. In such cases Review Teams are asked to include a recommendation as to how full compliance can be achieved.*
- **Partially compliant.** *A standard is partially compliant when the standard is in place, while significant weaknesses have been observed or the manner of implementation is not sufficiently effective. In such cases Review Teams are asked to include a recommendation as to how full compliance can be achieved or a condition\*.*
- **Not compliant.** *A standard is not compliant when the approaches, structures or mechanisms relevant to that standard are lacking or implemented inadequately. In such cases Review Teams are asked to include a strong recommendation or a condition\*.*

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

